

Museum Co-operation 2019

Newsletter of the Museums and
Community Development Course

Steering Committee
International Museology Course
National Museum of Ethnology, Japan



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General Editors
Akiko SUGASE
Mitsuhiro SHINMEN
Motoi SUZUKI

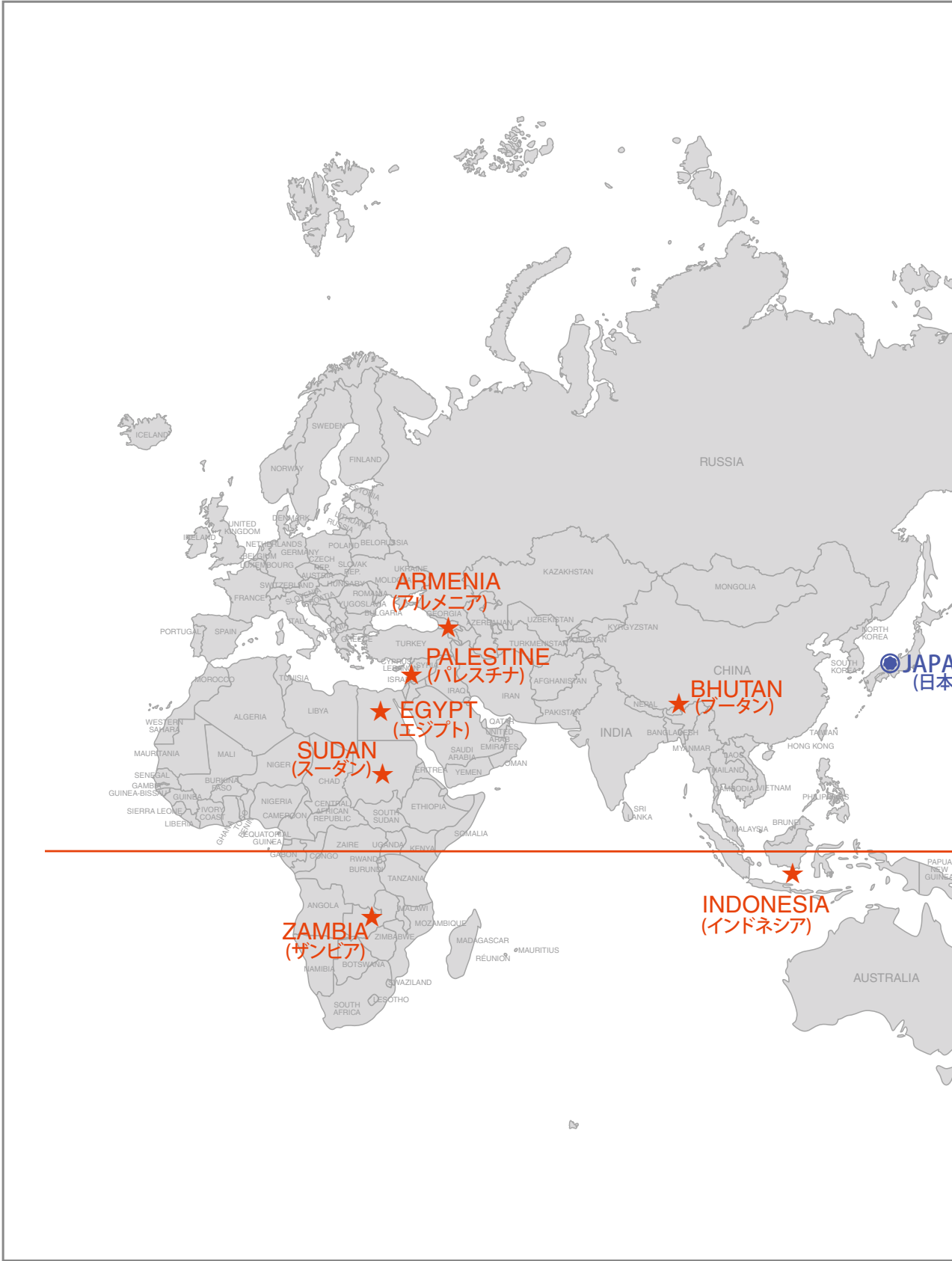
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We are from





Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development 2019 course.

The course was held from August 30 to November 22, mainly at the National Museum of Ethnology. This year saw curators and museum professionals joining the course from Armenia, Bhutan, Egypt, Fiji, Indonesia, Palestinian Authority, Sudan, and Zambia.

This program started in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under a new title, the Intensive Course on Museology, run by the National Museum of Ethnology, 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 26-year history, 242 participants (269 including observers) from 61 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, for their hard work and warm hospitality in looking after the participants.

Akiko Sugase

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

Introduction and Acknowledgements

Kansai Center
Japan International Cooperation Agency (JICA)

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

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

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

A broad and expanding human network is another important asset of this program. By the end of the program in 2019, our 26 years of efforts find the network of 242 ex-participants across 61 countries and regions (including the earlier Museum Technology Course), together with many Japanese experts involved in the program. This year, the 25th ICOM General Conference was held in Kyoto, Japan. We could find some Ex-participants presented their challenges and works using the ideas gained from this program. We are confident that this program has provided both program participants and Japanese experts with opportunities to share knowledge and experiences across the world, and we will continue to enjoy the fruits of the network to expand the horizons of museum potentiality.

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

Museums and Community Development 2019

Organizing Committee

Chairperson	Akiko SUGASE	National Museum of Ethnology
Vice-Chairperson	Mitsuhiro SHINMEN	National Museum of Ethnology
Vice-Chairperson	Motoi SUZUKI	National Museum of Ethnology
Members	Atsushi NOBAYASHI	National Museum of Ethnology
	Naoko SONODA	National Museum of Ethnology
	Itsushi KAWASE	National Museum of Ethnology
Consulting Members	Kazuo ICHINOSE	Kyoto Tachibana University
	Naomi UEDA	Gankoji Institute of Research of Culture Property
	Kenji SAOTOME	Suita City Museum

Steering Committee

Chairperson	Akiko SUGASE	National Museum of Ethnology
Vice-Chairperson	Mitsuhiro SHINMEN	National Museum of Ethnology
Vice-Chairperson	Motoi SUZUKI	National Museum of Ethnology
Members	Peter J. MATTHEWS	National Museum of Ethnology
	Rintaro ONO	National Museum of Ethnology
	Yuriko YAGI	National Museum of Ethnology
	Atsunori ITO	National Museum of Ethnology

Curriculum 2019

1. Communication Program

A.	Museum Report Presentation A report on museum activities in the participant's Country and participant's own activity on the Specialization.
B.	Specialty Report Presentation A report on the participant's specialty in their Museum.
C.	Public Forum "Museums in the World 2019" Introducing museum activities in the participant's country to the general public.
D.	Discussion General discussion of the training. Planning dissemination program.
E.	Final Report Presentation Presenting knowledge acquired during the training and dissemination program based on it.

2. General Program: September 6 – November 18

(2) General Theory

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

(3) Museum Management and Community

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

(4) Collection Management

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

(5) Exhibition and Community

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

(6) Education/Public Relations for Community

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

(7) Museum and Local Community

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

3. Specialized Programs:

October 10 – October 16

November 4 – November 8

November 11 – November 15

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

Program 2019

JICA : Japan International Cooperation Agency
NME : National Museum of Ethnology

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

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
August					
30 Fri.		Opening Ceremony / Guidance / Reception			NME
		ICOM Orientation			
31 Sat.					
September					
1 Sun.					
2 Mon.		ICOM			
		ICOM Opening Party			
3 Tue.		ICOM Session “Museum and Community Development”			
4 Wed.		ICOM			
5 Thu.		ICOM Off-site Meeting			
6 Fri.	L	5-1	Exhibition in National Museum of Ethnology	Mitsuhiro SHINMEN	NME
	L	2-2	Folk Museums in Japan Festivals & Community to be referred to as well	Ryoji SASAHARA	NME
7 Sat.		2-2	Individual visits to museums in the vicinity		
8 Sun.					
9 Mon.	L	6-3	Museums and Barrier-Free 1	Kayoko OKUNO	Kanagawa Prefectural Museum of Natural History
	L	2-2	Indigenous Cultures in Japan	Reiko SAITO	NME
10 Tue.		D	Museum Report Presentation		NME
11 Wed.	L	7-1	The Cultural Heritage and Communities Development	Motoi SUZUKI	NME
	L	4-1	Managemant of Audio-visual Materials	Yasuyuki OKUMURA	NME
12 Thu.	L	6-1	Community Alliance of Minpaku	Yoko UEBA	NME
	L	2-1	The History of Museums and Museum Law in Japan	Kazuyoshi OHTSUKA	NME
13 Fri.		L	5-1	Cultural Exhibitions Today	Kenji YOSHIDA
14 Sat.		2-2	Individual visits to museums in the vicinity		
15 Sun.					
16 Mon.	L	4-1	Systematic Storage of Materials	Shingo HIDAKA	NME
	L	4-4	Risk Management	Shingo HIDAKA	NME
17 Tue.	L	4-1	Preventive Conservation 1	Naoko SONODA	NME
	L	4-1	Preventive Conservation 2	Naoko SONODA	NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
18 Wed.	L	4-4	Security for Museum	Hiroshi SEKIGUCHI	Oct Security Inc.
	L	4-1	Museum Environment: Pest Control	Kazushi KAWAGOE	Institute for Environmental Culture
	L	5-1	Exhibition in National Museum of Ethnology	Mitsuhiro SHINMEN	NME
19 Thu.	L	7-3	Representation of a Regional History	Hiroyuki MAMETANI	Osaka Museum of History
	L	7-3	Communities and Human Rights Education	Tomohiro YOSHIMURA	Osaka Human Rights Museum
20 Fri.	L/O	2-2	What is a museum of living plants?	Shigeru MASTUTANI	Kyoto Prefectural University
21 Sat.		2-2	Individual visits to museums in the vicinity		
22 Sun.					
23 Mon.	D		Specialty Report		NME
24 Tue.	L	7-2	Developing Relations with Local Community	Tomoo NUNOTANI	Mie Prefectural Museum (MieMu)
	L	6-3	Museums and Barrier-Free 2	Koujiro HIROSE	NME
25 Wed.	L	5-3	Temporary Exhibition: Design	Minoru FUKUSHIMA	Design Factory
	L	5-3	Temporary Exhibition: Display	Minoru FUKUSHIMA	Design Factory
26 Thu.	L	7-3	Exhibiting Disaster and Civic Activities in Museum	Isao HAYASHI	NME
	O	6-1	Disaster Reduction and Human Renovation Institution	Toshitaka YANO	Disaster Reduction and Human Renovation Institution
27 Fri.	L	3-4	Museum Shop Management, Museum Goods Development	Shinya ODA	The Senri Foundation
28 Sat.		2-2	Individual visits to museums in the vicinity		
29 Sun.					
30 Mon.	L	4-4	Cultural Properties and Property Damage Insurance	Eiichi HAKOMORI	Graduate School of Keio University
	L	2-3	The Cultural Heritage and Communities Development	Taku IIDA	NME
October					
1 Tue.	L/O	4-1	Museum Environment - Lighting	Seiji NAKAYA	Lighting Consultant
	O	5-2	National Museum of Nature and Science	Rumi NANBU	National Museum of Nature and Science
2 Wed.	O	5-2	Tokyo National Museum	Tomomi KITO	Tokyo National Museum
	L	2-1	Policies on Cultural Properties Protection	Satoshi TARASHIMA	Tokyo National Museum
3 Thu.	L/O	6-1	Nagaoka Earthquake Disaster Archive Center: Kiokumirai	Fumihiko INAGAKI	The CHU-ETSU Earthquake Memorial Corridor
	L/O		Orataru: Yamakoshi Recovery Exhibit Hall Ojiya Nishikigoi no Sato (Brocade carps) Ojiya City Comprehensive Industrial Center "Sun Plaza" Observation of Ojiya Earthquake Museum "Sonaekan"		The CHU-ETSU Earthquake Memorial Corridor
4 Fri.	L/O	6-1	Nagaoka City Library	Hiroshi TANAKA	Nagaoka City Library
5 Sat.	L/O	3-1	Yokohama Museum of Art	Satoko HATAYAMA	Yokohama Museum of Art
6 Sun.					
7 Mon.	L	4-2	Conservation and Restoration 1	Naomi UEDA	Gangoji Institute for Research of Cultural Property
	L	4-2	Conservation and Restoration 2	Yukishige HIROSE	Chikatsu Asuka Museum, Osaka Pref.

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
8 Tue.	L	7-2	Eco-museum	Kazuoki OHARA	Yokohama National University
	L	2-4	Museum Buildings as an Architecture	Kazuoki OHARA	Yokohama National University
9 Wed.	L	3-1	Management of Museums	Yutaka MINO	Hyogo Prefectural Museum of Art
	O	3-1	Museum Tour at Hyogo Prefectural Museum of Art (Permanent & Temporary Exhibitions)		
10 Thu.-16 Wed. (excluding 12 Sat. & 13 Sun.)			Specialized Programs (A, B, C)		
			(A) Preventive Conservation	Naoko SONODA/ Kazushi KAWAGOE	NME/Institute for Environmental Culture
			(B) Management of a Local History Museum	Kenji SAOTOME	Suita City Museum
			(C) Photography	Hitoshi TAGAMI	
17 Thu.	L	6-2	Public Relations for Cultural Institutions	Kunihiro TSUJI	NME
	L/P	5-4	Museum Evaluation Methods	Keiko KUROIWA	Learning Innovation Network
18 Fri.	L/O	3-1	Mie Prefectural Museum	Tomoo NUNOTANI	Mie Prefectural Museum (MieMu)
19 Sat.		2-2	Individual visits to museums in the vicinity		
20 Sun.					
21 Mon.	L	3-3	Museum Marketing	Hiroki TANAKA	Osaka Aquarium Kaiyukan
	L	3-1	Itami City Museum of Insects	Noboru SAKAMOTO	Itami City Museum of Insects
22 Tue.	L	4-1	Databases	Yuzo MARUKAWA Yasunori YAMAMOTO Hirofumi TERAMURA	NME
	L	6-1	Children and Museums	Kasumi SOMEKAWA	Hands on Planning
23 Wed.	L	3-2	Museums and Tourism	Daiki IZUMI	Hannan University
	L		Regional Museum and Community	Daiki IZUMI	Hannan University
24 Thu.	L	2-3	Intellectual Property Rights	Atsunori ITO	NME
	L	7-1	Museum Volunteers' Training and Coordination	Shunsuke SHINBORI	Kyoto Environmental Activities Association
25 Fri.			Preparation of the Public Forum Presentation		NME
26 Sat.	D	1	Public Forum		NME
27 Sun.		2-2	Individual visits to museums in the vicinity		
28 Mon.					
29 Tue.	L	6-1	Social Cooperation of Museums	Kenji SAOTOME	Suita City Museum
	L	7-2	Cooperation between Museums and Local Communities	Yasushi KUSUOKA	Lake Biwa Museum
30 Wed.	O		Itsukushima Shrine	—	
	O		Miyajima Public Aquarium	—	
31 Thu.	L/O	6-4	Hiroshima Peace Memorial Museum	Shuichi KATO	Hiroshima Peace Memorial Museum
November					
1 Fri.	O	7-2	Benesse House Museum	Mitsushi KIKUTA	Benesse House Museum
	O		Art House Project		

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
2 Sat.		2-2	Individual visits to museums in the vicinity		NME
3 Sun.					
Specialized Programs (D, E, F)					
4 Mon.-8 Fri.			(D) Exhibition Design	Minoru FUKUSHIMA	Design Factory
			(E) Landscape Model-Making	Masaaki MORIGUCHI	Keikan Mokei Studio
			(F) Filming	Itsushi KAWASE	NME
9 Sat.		2-2	Individual visits to museums in the vicinity		
10 Sun.					
Specialized Programs (G, H, I)					
11 Mon.-15 Fri.			(G) Excavating & Controlling Archaeological Resources	Yosuke FUJII Akira YOKOTA Naoko ISHIDA	Osaka Prefectural Board of Education
			(H) Conservation and Restoration of Objects	Naomi UEDA	Gangoji Institute for Research of Cultural Property
			(I) Documentation and Databases	Yuzo MARUKAWA Yasunori YAMAMOTO Hirofumi TERAMURA	NME
16 Sat.		2-2	Individual visits to museums in the vicinity		
17 Sun.					
18 Mon.	L	4-3	Packing and Transportation	Hideki MIKI	Yamato Global Logistics Japan Co., Ltd.
19 Tue.	D		Knowledge Sharing among participants on Specialized training		NME
			Preparation of the Final Report Presentation		NME
20 Wed.			Preparation of the Final Report Presentation		NME
	D		Final Report Presentation		NME
21 Thu.	D		Comprehensive Discussion		NME
			Closing Ceremony		NME
22 Fri.	D		Evaluation Meeting		NME
23 Sat.			Departure from Japan		



List of Participants 2019

Coutry/Region	Name	Position	Organization
Armenia	KARAPETYAN Julietta	Senior Researcher	Archeological Department History Museum of Armenia
Bhutan	TASHI Sangay	Sr. Curator	Department of Culture The Royal Heritage Museum
Egypt	MOHAMED Alzahraa Saifeldien Selim	Curator and Keeper	4th Department - New Kingdom & Collection of Yoya and Thoya Egyptian Museum / Ministry of Antiquities
Fiji	VAVALOA William Southwick	Exhibition Assistant	Exhibition Fiji Museum
Indonesia	MAISARAH Sarona	Specialist Product for Marketing	Museum Marketing Aceh Tsunami Museum
Palestinian Authority	GHAZAL Walaa A A	Curator	Sebastiya Archaeological Museum
Sudan	Elnzeer Tirab Abaker Haroun	Senior Curator	Department of Museums / Sudan National Museum National Corporation for Antiquities and Museums
Zambia	ZULU Betty	Assistant Keeper	History Choma Museum and Crafts Centre
Zambia	HAKOOLA Alfred	Librarian	Library Department Lusaka National Museum
Zambia	MWIINDE Shamu Ephason	Assistant Conservator	Conservation Livingstone Museum



Public Forum

Museums in the World 2019

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一般公開
参加無料／事前申込要／定員70名〔先着順〕

日時 ▼ 2019年10月26日(土) 13時～17時

場所 ▼ 国立民族学博物館 第5セミナー室(本館2階)

Public Forum Museums in the World 2019

世界の博物館

8カ国・地域、10名の博物館専門家が
所属する博物館の活動や課題を
報告しながら、互いに課題点を共有し
検討します。

JICA Knowledge Co-Creation Program
Museums and Community Development
26 Oct 2019, 13:00-17:00
Conference Room No.5,
National Museum of Ethnology

主催：大学共同教育機関法人 人間文化研究機構 国立民族学博物館、独立行政法人 国際協力機構

協賛：National Museum of Ethnology JICA Japan International Cooperation Agency



Public Forum

Museums in the World 2019

Date: October 26, 2019
Venue: National Museum of Ethnology, Japan
Organizers: National Museum of Ethnology, Japan
Japan International Cooperation Agency (JICA)

Program

13:00 – 13:10

Opening Speech by Organizers

SUGASE Akiko	Chairperson, Steering Committee, International Museology Course	National Museum of Ethnology, Japan
SATO Mutsumi	Deputy Director General, JICA Kansai Center	Japan International Cooperation Agency (JICA)

13:10 – 17:00

Museum Report

KARAPETYAN Julietta	Armenia
TASHI Sangay	Bhutan
MOHAMED Alzahraa Saifeldien Selim	Egypt
VAVALOA William Southwick	Fiji
MAISARAH Sarona	Indonesia
GHAZAL Walaa A A	Palestinian Authority
Elnzeer Tirab Abaker Haroun	Sudan
ZULU Betty	Zambia
HAKOOLA Alfred	Zambia
MWIINDE Shamu Ephason	Zambia

17:00 – 17:05

Closing Speech

SUGASE Akiko	National Museum of Ethnology
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History Museum of Armenia



History Museum of Armenia

KARAPETYAN Julietta

Senior Researcher

Republic of Armenia



Map of Republic of Armenia



Geghard Monastery



Ararat Mountain, frontal view
from Yerevan



History Museum of Armenia

Republic of Armenia

Armenia, known officially as the **Republic of Armenia**, is a country in western Eurasia that lies south of the great mountain range of the Caucasus along the northwestern extremity of Asia. It is bordered by Turkey to the west, Georgia to the north, Azerbaijan and the de facto independent Republic of Artsakh to the east, and Iran to the south.

The Republic of Armenia covers 29,743 km². The current population of Armenia is estimated to be 3 million. Ethnic Armenians make up 98% of the population. The official language is Armenian.

On **September 21, 1991**, Armenia officially declared its independence. However, the Republic of Armenia comprises only a small portion of ancient Armenia, one of the world's oldest centers of civilization. At its peak, Armenia extended from the south-central Black Sea coast to the Caspian Sea, and from the Mediterranean Sea to Lake Urmia, which is found in present-day Iran.

Armenia was the first nation to adopt **Christianity** ten years before the Roman Empire in 301 AD. The unique **Armenian Alphabet** was invented in 405 AD.

Armenia is a country with an ancient history and rich culture. It is often referred to as an **open-air museum**. There are over **4,000** historical monuments throughout Armenia, covering various periods of the country's history. Presently there are three world heritage sites listed by UNESCO in Armenia. One of them is the **Geghard Monastery**, which gets its name from a spear that supposedly wounded Jesus at the Crucifixion. The spear is said to have been brought to Armenia by the Apostle Thaddeus and was stored in this monastery thereafter.

History Museum of Armenia

The History Museum of Armenia was founded **100** years ago by the **Parliament Law (No. 439, September 9, 1919)** of the **First Republic of Armenia**. Originally called the Ethnographical-Anthropological Museum-Library, the museum was opened to visitors on August 20, 1921. It was renamed the History Museum of Armenia in 2003.

The History Museum of Armenia was formed with an original collection of 15,289 objects based on the collections of the Armenian Ethnographical Association of the Caucasus, Nor Nakhidjevan Museum of Armenian Antiquities, Museum of Antiquities of Ani, and Vagharshapat Repository of Ancient Manuscripts.

In 1935, upon the order of the Central Committee of the Communist Party of Armenia, separate museums were established, based on the collections of the History Museum of Armenia. Based on the Museum's Department of Art, the Museum of Art of the Armenian SSR (present-day **National Gallery of Armenia**) was established. Based on the Literary Department, the Literary Museum of the Armenian SSR (present-day **Charents Museum of Literature and Art**) was formed.

History Museum of Armenia



Republic Square, Yerevan



Model of the solar system, 12th-11th cc. BC, Sevan Basin, bronze (History Museum of Armenia). This model has been selected as the museum's symbol since 2003.



Cross stone: late 13th c., Goshavank, basalt (History Museum of Armenia)

Furthermore, the **State Museum of Ethnography** (founded in 1978) received 1,428 objects and 584 photographs from the History Museum of Armenia.

The History Museum of Armenia is situated in the center of Yerevan (capital of the Republic of Armenia). The museum was located in the building of the Boys' Gymnasium that was built during 1911-1915. The building was completely rebuilt in 1950-1970.

Mission

The mission of the History Museum of Armenia is to preserve, replenish, study, and publicize the museum's artifacts and collections, which represent the history and culture of Armenia and the Armenian people.

Departments

The museum has a scientific department which consists of the following sub-departments: Archeology, Numismatics, Ethnography, New and Modern History, Department of Registration and Maintenance of Museum Collections, Department of Restoring and Conserving Museum Objects, Department of Excursions, Administration, and an Accounting department.



Collections

At present, the museum keeps a national collection of about **400,000** objects and has the following departments: **Archeology** (35% of the main collection), **Ethnography** (8%), **Numismatics** (45%), and **Documents** (12%).

The collections are constantly replenished mainly by the finds, excavated at archeological sites on the territory of the Republic of Armenia, by purchases and donations.

Museum has also a **library** and **storage of old manuscripts** with 60,000 books and about 1,300 manuscripts.

History Museum of Armenia



Armenian carpet art gallery
(History Museum of Armenia)



Exhibitions

Almost **9,000** examples, included in the **permanent exposition** halls of the museum, can be traced back to the Old Stone Age and reveal information about the world of Armenia in a silent and dignified manner, through a language of artistic discoveries of different times, and bear the identity stamp of the Armenian spirit.

The permanent exhibition of the museum is represented in **23 halls**. It represents an integral picture of the history and culture of Armenia from prehistoric times until present day. The museum houses at least one or two **temporary exhibitions** annually.

Each year, the museum participates in 44 **international exhibitions**. In 2018-2019, the History Museum of Armenia participated in the following exhibitions:

THE JOINT EXHIBITION OF ASIAN CIVILIZATIONS

The National Museum of China, Beijing

I AM ASHURBANIPAL: KING OF THE WORLD, KING OF ASSYRIA

The British Museum, London

ARMENIA!

The Metropolitan Museum of Art, New York

Educational Programs

The History Museum of Armenia regularly organizes public lectures, thematic excursions, and conferences. It also engages in new projects to popularize knowledge on history, culture, and art.

Work History

I have worked at the History Museum of Armenia as a **Senior Researcher** in the Archeology Department **since 2017**. The Department of Archeology is one of the principal departments at the History Museum of Armenia and has been functional since its inception. Its collection is sourced from the Armenian Ethnographic Association of the Caucasus, which was transferred from Tbilisi to Yerevan in 1921-1922.

My responsibilities include archeological storage, registration, maintenance, servicing museum collections, preparing texts and other necessary materials for catalogues, participating in and organizing exhibitions, conferences, lectures, and other educational programs, and traveling with the museum's artifacts during outgoing exhibitions.

The Royal Heritage Museum



The Royal Heritage Museum

TASHI Sangay

Sr. Curator

Bhutan



Map of Bhutan

Bhutan is a small, mountainous country sandwiched between Tibet and China in the north, and India in the south. With a population of less than 800,000, Bhutan has survived as a nation despite many upheavals around the world. Since the 1630s, Bhutan's nation building as a state started under the theocratic system of governance, where King Dharma¹⁾ ruled the kingdom and the its people according to Buddhist teachings. As of 1907, an absolute hereditary monarchy ruled was established. The hereditary kings ruled the kingdom for the last century—and as recorded, the kingdom enjoyed relative peace and happiness. Since 2008, the king handed power to the people and Bhutan became a constitutional monarchy, where the king is the head of state and the elected Prime Minister is the head of the government.



Museum building

Bhutan opened its doors to the world during the 1960s. However, the government was very cautious of the negative impact by sudden exposure to an alien culture or way of doing things. Therefore, the overarching development philosophy of “Gross National Happiness” was introduced by the fourth King Jigme Singye Wangchuck of Bhutan. It became an effective method to filter out the undesirable influx of new culture. The new policy was an index that measured the well-being of citizens rather than the Gross Domestic Product, and focused on people, culture, and the environment as the core of development to achieve sustainable and equitable growth by means of good governance.

The Royal Heritage Museum



Office of the new museum

To commemorate 100 years of successful monarchical reign, Bhutan's Royal Heritage Museum was inaugurated in 2008. It is the first museum in central Bhutan dedicated to the monarchs of Bhutan. The museum was opened to the public on December 10, 2008, inaugurated by Bhutan's fifth king, Jigme Kheser Namgyel Wangchuck. The museum is housed in a 17th century building known as a *Ta-dzong* (watch tower) that is located on the upper side of the Trongsa Choekhor Rabten Tse Dzong²⁾. A minimum admission fee is charged to all visitors. From a few hundred visitors during its inception, Bhutan's Royal Heritage Museum now has nearly 20,000 visitors annually.

Collections and Management

The Royal Heritage Museum

Name of Museum: The Royal Heritage Museum, Trongsa, Bhutan

Housed in: 17th century cylindrical building, watch tower (*Ta-dzong*)

Floors: Four and Five

Establishment of Museum: 2008

Official Name: The Royal Heritage Museum, Tower of Trongsa

Director/Chief Curator: Sangay Tashi

Type: Art Museum

Governing Authority:

The Department of Culture, Royal Government of Bhutan

Number of Collections: Over five hundred (500+)

Styles of display: Western & traditional

Business hours: 9am-5pm (Monday-Friday)

Days closed: Saturday, Sundays, and National Holidays

Admission charges:

Students—BTN10, Locals—BTN50, SAARC tourists—BTN100,

Foreign tourists—BTN200

Sections:

Administrative, Curatorial, Conservation, and Museum Services

Location: Ta-dzong, Trongsa, Central Bhutan

Type of Collection:

Thangkas, sculptures, bronze objects, decorative arts, arms and armor, ritual objects, masks, textiles, and royal belongings

Number of Staff Members:

12 along with 3 Kuyners (monks who serve as caretakers of the temple)



Raven Crown @RMHM

The museum's collection largely consisted of statues, manuscripts, royal belongings, and antiquities (including medals, swords, and textiles) and ethnographic material. These objects were mainly brought from Trongsa Dzongs and other religious structures known as lhakhangs³). In 2008, Her Royal Highness Ashi Choki Wangmo Wangchuck and HRH Prince Namgyel Wangchuck donated the 'Old Royal Armors' as sovereigns of Bhutan.

A majority of artifacts were acquired from the main Trongsa Dzong and separate collections of royal objects were secured with funds from the Royal Government of Bhutan. The administrative responsibility of overseeing the

The Royal Heritage Museum

collections and the building remains with the Department of Culture, and the Ministry of Home and Cultural Affairs.

However, the museum's management is working towards complete autonomy in museum operations, artifact-preservation, and raising funds for further acquisitions and educational projects. The goal is to make the museum the foremost research and archival facility dedicated to the historical seat of the royal family in central Bhutan.



Monks performing a cleansing ceremony in a gallery.

Galleries and Its Story

Presently, the museum has eleven permanent galleries in the main tower and one gallery in the free standing tower below. In the north tower above the entrance, a clay statue of the four guardian kings is displayed. Their image is often found at entrances of temples. Also called the “Guardians of the Four Quarters”, they are believed to ward off evil influences from all directions. Ascending up the galleries, the artwork largely reflects on the meaning of a mundane life of suffering created by ourselves. The exhibited objects reflect the Buddhist ideal that liberation from *samsara* is in our hands, and attaining enlightenment should be the ultimate goal, achieved only when the soul takes a human form. Therefore, as humans, it is our only opportunity to free ourselves from the never-ending cycle of birth, death, and suffering.

On the top of the *utse*, or central tower, is dedicated to the highest level of Buddhist philosophy: the absolute and conceptually inconceivable reality, which can be recognized only at the moment of enlightenment. Although the existence of the Buddha, like everything else, is marked by formlessness, statues of Adhibuddha Vajradhara and the Buddha Samantabhadra, religious texts, and a complete set of Knajur or literature containing the Buddha's words, together with a *Chorten*, or stupa, symbolise the speech and mind of the Buddha. Central openings connect galleries 10 and 11 to the panoramic viewing gallery above. A ring of transparent panels in the roof allows daylight to descend to these galleries. A *Chorten* made of silver (which is the embodiment of the Buddha's mind) is suspended from above using wires, floating in the centre, as if on a primordial ocean.

Programs in Museum

Museums have played a very important role in the past, and museums need to play a more significant role in future. For the developing world, museum curators are struggling to find common ground that will generate the interest of visitors without hampering the museum's collection. The Royal Heritage Museum has hosted several activities, but yet not so many educational and community development programs.

1. On special religious days in the month, religious activities are carried out



Welcoming the head of district's religious body to the museum.

The Royal Heritage Museum

in seventh and nine galleries, which are temples where people can worship and pray.

2. Guided tours are offered by the museum assistants to groups of student visitors.
3. Guided tours are offered by curators for government officials and VIPs.
4. Sharing of conservation activities by assistant conservators and museum staff.
5. Monthly fire drills are conducted for the staff via a collaboration between the fire division and the Royal Bhutan Police, Trongsa.
6. Cleaning the museum's building, surrounding galleries, and beautification to enhance team building and cohesion.



Students visiting the galleries.

Educational Programs

For the last seven years, the museum has been providing educational programs, albeit in a disorganized manner. As of 2017, the management recognized the importance of student visits to museum galleries and proposed a vague plan for educational purposes which involved:

1. Working with the educational sector of the district administration.
2. Working with principals of schools in the district.
3. Updating the museum webpage and making it more informative despite challenges.
4. Creating a Facebook page for social networking and information gathering.

Journey into the Future

The museum management is working towards improving both physical amenities and human resource development of the museum to attract more visitors. The museum aims to implement the following plans over the next five years:

- ✓ To educate the museum staff for better management in normal times and during times of emergencies.
- ✓ To request more museum staff members (especially curators, educators, and museum assistants)
- ✓ Renovating the south tower wing to create more space to display interesting temporary and special exhibitions.
- ✓ As the museum has a large area covered by trees and plants, the museum management will create a park and trails where visitors and local residents can enjoy walking.
- ✓ To create more educational programs for students, especially those in primary school.
- ✓ Promoting exchange programs between local museums and interna-

tional museums.

Conclusion

For the last ten years, the Royal Heritage Museum has been performing museum activities in its own capacity. However, there is a lot of room for improvement in the field of imparting knowledge to visitors as well as to the younger generation. This can be done through inventing different and interesting programs—for example, child-centric displays in certain galleries. The other important aspect is to improve community involvement in museum activities and encourage community members to volunteer in museum activities.

This training course will help bring some change to the respective museums and countries by focusing on museum activities centered on community development. To quote Dr. Yutaka Mino, director of the Hyogo Museum of Arts, I now realize how a “museum changes a city”.

References

- Cameron, D. (1968). *The museum as a communication system, and implication for museum education*, Curator II, 33, 40.
- Sangay Tashi (2016). *What is Bhutanese Culture—looking through the lens of lhasoel tradition, the Proceedings of eight colloquium*, National Museum of Bhutan.

Notes

- 1) The spiritual ruler Zhabdrung Rinpoche.
- 2) A massive 17th century building used for district administration as well as for monks to stay, learn, and practice the state religion of Bhutan, Drukpa Kagyud.
- 3) The temple (also a museum) is a place where people worship the Buddha, *dharma*, and *sangha*, and also perform societal duties related to rituals of birth, life, and death.

Egyptian Museum



Egyptian Museum

MOHAMED Alzahraa Saifeldien Selim

Curator and Keeper

Egypt



Geographical location of Egypt



National flag of Egypt



Egyptian Museum of Cairo

Egypt

Egypt is located in northeast corner of Africa, extending inwards across an area of 1.01 million km² from the northern coastline along the Mediterranean Sea and from the east along the Red Sea. A unique feature of Egypt's geography places it in possession of a land bridge known as The Isthmus of Suez or the Suez Canal, which is one of the world's most important navigable waterways. Egypt's landscape also includes the Sinai Peninsula, which extends beyond the continental boundary into Asia, making Egypt the connecting point between Africa and Asia. Egypt's population is estimated to be over 100 million people, 90% of whom live in areas surrounding the Nile River.

Egypt is one of the most ancient and historic countries in the world. Its history dates back 7,000 years, and there have been records of many different cultures in Egypt. It was initially united under Egyptian rules, until the Predynastic period of the Badari and Naqada cultures, which were largely based around Upper Egypt between 4,400-3,100 BC. This was followed by the Early Dynastic Period, after Upper and Lower Egypt were unified by King Narmer in 3,100 BC. Through the ages, Egypt has been invaded and ruled by many nations and empires, such as the Persians, Greeks, Romans, Arabs, and the Ottomans.

Cultural heritage properties in Egypt are included in UNESCO's World Heritage List, chosen for their unique character. They are:

- Abu Mena (1979)
- Ancient Thebes with its Necropolis (1979)
- Historic Cairo (1979)
- Memphis and its Necropolis—the Pyramid Fields from Giza to Dahshur (1979)
- Nubian Monuments from Abu Simbel to Philae (1979)
- Saint Catherine Area (2002)
- Wadi Al-Hitan (Whale Valley)

Egyptian Museum of Cairo

The Egyptian Museum, also known as the Museum of Cairo, was originally located in Boulaq in 1858. In 1891, the museum was moved to the Giza Palace of "Isma'il Pasha", which housed antiques that were later moved to the present building. The Egyptian Museum is presently situated at Tahrir Square in Cairo. It was built in 1897 during the reign of Abbas II Helmy Bey, the last Khedive of Egypt and Sudan, and opened on November 15, 1902; it has 107 halls and over 120,000 objects.

Egyptian Museum



Yuya and Thuya



Tanis

■ The collection and exhibition

The museum is divided into three floors of galleries:

- Ground floor: Ancient Egyptian History (exhibits in chronological order): From the Pre-dynastic Period, Old Kingdom, 1st Intermediate Period, Middle Kingdom, 2nd Intermediate Period, New Kingdom, 3rd Intermediate Period, Late Period, ending with the Greco Roman Period.
- The second floor: The Life and Afterlife of Ancient Egyptians (exhibited thematically) includes collections such as Tutankhamun, Yuya and Thuya, Tanis, Mummies rooms, papyri and writing equipment (New Kingdom and Late Period), papyri and Ostraca, God's Room.
- Third floor: in the east and west wings of the museum.
- There are eight storage rooms, along with a basement covering the entire area under the museum.

■ The museum's Education Program is divided as follows:

Children's Museum of the Egyptian Museum

- Family programs (for families visiting the Children's Museum)
- School programs (for primary and secondary schools, in American, British, and Canadian schools)
- Summer programs (where children can learn languages and participate in art programs and other special events)

Education Department of the Egyptian Museum

- Adult Programs
- Senior Citizens' Programs
- Programs for People with Disabilities
- Outreach Programs
- Special Programs in Arabic Schools

Temporary visits are usually held in Room 45 and sometimes at the entrance of the museum.

The museum also organizes events such as:

- "Keep Egypt beautiful cultural initiative" organized by the museum's scientific office
- "Egypt is the gift of the Nile"
- "Read to be better"
- "Ancient and modern Egyptian literature"

Egyptian Museum



Current status

The museum is currently being reconstructed using an original painting as a reference, with restoration of the museum's artifacts. The first phase of renovation is taking place at the entrance of the museum's Pre-Dynastic and Old Kingdom areas, implemented through a collaboration between the European Union and the Ministry of Antiquities.

Moreover, the museum has been redisplaying the Yuya and Thuya collection on the upper floor in place of the Tutankhamun collection after most objects were transferred to the Grand Egyptian Museum.

The Ministry of Antiquities hopes to place the Egyptian Museum in UNESCO's World Heritage List.

My Current Duties

I have been working as a curator in the Egyptian Museum of Cairo since 2005, in the "New Kingdom", which is the museum's fourth department. I participate in writing labels for exhibition artifacts in museum galleries, conducting scientific research for the museum's artifacts collections, and helping other scholars and researchers.

As of 2017, I became the Keeper and one of the head guardians of artifacts of the fourth department. As I have participated effectively in curatorial work on a daily basis, I am also responsible for managing the collection and documentation for New Kingdom collections such as the Yuya and Thuya collection, papyri, Ostraca, and writing equipment at the Egyptian Museum. I was responsible for the renovation of the second floor, where I redisplayed the collection of Yuya and Thuya in place of the Tutankhamun collection. This collection was opened on November 19, 2018, which marked the museum's 116th birthday. We are currently in the process of preparing an informational booklet on this collection.

Fiji Museum



Fiji Museum

VAVALOA William Southwick

Exhibition Assistant

Fiji



The Fiji Museum holds a remarkable collection, which includes archaeological material dating back 3,700 years and cultural objects representing both Fiji's indigenous inhabitants and the other communities that have settled in the island group over the past 200 years.

The current museum was opened in 1955 by the Governor of Fiji, Sir Ronald Garvey. This building was used to house the displays, reserve collection, and provide storage. Today the building has two adjoining sections, the first constructed in 1972 and the second in 1978. Together, these buildings provide seven galleries, a history gallery, the masi gallery, two art galleries, the Indo-Fijian gallery, a temporary exhibition space, a natural history gallery, and the maritime gallery. The museum also includes storage rooms and a gift shop. The archives, photographic studio, editing suite, library, and administration offices are adjacent to the main museum building.

Reference Library and Archive

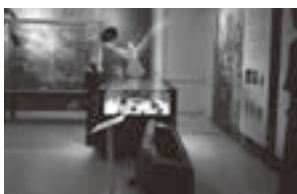
The Fiji Museum maintains a Reference Library and Archive containing over 12,000 books, 11,000 photographs, and other documents. The Reference Library and Archive has items not held in any other library in the world, including maps, old newspapers, oral history cassettes, rare books, and a range of small brochures and pictures not in book form.

Originally established to support the Museum staff in their work, the Reference Library and Archive is now also open to the general public. Anyone is welcome to consult the library. However, there is strictly no borrowing or inter-library loans. This rule is to protect the out-of-print and often irreplaceable material that has been collected.

Archaeology Unit

The Archaeology Department is responsible for archaeological research throughout the country. In this capacity, the department carries out legislative reviews, identification, recording, and protection of archaeological and maritime sites and cultural heritage management related activities. The Fiji Museum is legally empowered under the Preservation of Objects of Archaeological and Paleontological Interest Act (POAPI Act) [cap.264, Laws of Fiji] to enforce a range of measures in relation to the protection of sites of cultural significance around the country. Within these responsibilities, the department maintains a 'Register of Archaeological, Historic and Maritime sites' which is a comprehensive database of all known cultural sites in Fiji. The register is continually being updated through new fieldwork and assessments.

Fiji Museum



Collections Unit

The Collections Department is in charge of the Museum's Collection, Reference Library, archives, editing suite, and photography.

The Fiji Museum collections contains over 10,000 objects, as well as around 10,000 photographs. Around 850 of these are on display in the Museum, while the rest are in storage.

The Fiji Museum Reference Library holds a comprehensive collection of books, publications, monographs, maps, and research materials on a diverse range of subjects, especially Pacific culture and history. Many of these are not held in other libraries.

Since 1996 the Collections Department has been creating an inventory of the Museum's entire collection. There are now systems to facilitate access to information and locate items in the collection by identifying the precise display or storage location. A database has been set up to hold all of this information, as well as including details of Fijian artifacts held in other museums around the world. This Collections Department is also responsible for accepting new items into the Fiji Museum collection.

Conservation Unit

The Conservation Department encompasses all activities related to the preservation and care of objects and materials contained within the Fiji Museum. Work is directed towards maintaining the physical well-being of these objects, with the intention of arresting deterioration and preventing any further decay.

This department is responsible for the care of the thousands of fragile and irreplaceable objects in the Museum's collection, and with the use of scientific and technical knowledge and skills, it manages the environmental conditions and treatments required for the preservation of these artifacts. The department is implementing programs for preventative conservation on how to best safeguard the museum's collection.



Education & Exhibition Unit

The Exhibitions and Displays Department is responsible for the set-up of all displays exhibited in the Fiji Museum. The Department works closely with Collections and Conservation to produce meaningful and informative exhibitions for viewers to fully understand Fiji's historical and cultural history.

The Museum's temporary exhibition space has been used by several individuals to showcase their works of art, and by corporate organizations to showcase their history in Fiji from the Colonial period to the present.



Education Department

The Education Department of the Fiji Museum aims to encourage the community to recognize its shared national culture and diverse traditions by encouraging community participation in educational events and programs.

The Department conducts educational tours of the Museum galleries to schools, as well as helping students in their school projects and assignments. This is part of the formal education process offered by the Fiji Museum to students, schools, individual researchers, and groups, both locally and overseas. These services are offered in the way of tours, events, exhibitions, demonstrations and provision of notes on history, traditional customs, and cultures.

Aceh Tsunami Museum



Aceh Tsunami Museum

MAISARAH Sarona

Specialist Product for Marketing, Museum Marketing

Indonesia



Map of Indonesia



Flag of Indonesia

INDONESIA

Indonesia, a country in southeast Asia, lies between the Indian and Pacific Oceans. The country occupies an area of 1,919,000 km² and is the world's largest archipelago, with more than 17,504 islands. Indonesia's five largest islands are Sumatera, Jawa, Kalimantan, Sulawesi, and Papua. It is also home to the world's largest tropical forest. The entire country of Indonesia lies in the southwestern arm of the 'Ring of Fire', an arc of volcanic activities, ocean trenches, fault lines, and shifting tectonic plates. The islands of Indonesia are prone to earthquakes and tsunamis, and it is the country with the highest number of volcanoes in the world.

The sovereign state of Indonesia is a presidential, constitutional republic with an elected legislature. It has 34 provinces and its capital city is Jakarta. Home to more than 261 million people, Indonesia has the world's fourth largest population, with more than 300 ethnic groups. While it is also the world's most populous Muslim-majority country, other religions are also practiced, including Christianity and Catholicism (Christian Protestant, Christian Catholic), Buddhism, Hinduism, and Kong Hu Shu.

Indonesia has a rich culture and customs such as traditional dances, cuisines, art, architecture, music, fabrics such as *songket* and *batik*. Indonesia has numerous religious, historical, and natural attractions. While there are 748 regional languages, Indonesia's national language is Bahasa.

ACEH TSUNAMI MUSEUM

My Role in the Museum

In 2014, I volunteered with the social and educational organization of outdoor activities at the Aceh Tsunami Museum, specifically in areas of natural disasters, the environment, culture, and tourism education for children and the community. Since then, I sometimes volunteer at the annual Aceh Tsunami warning event.

In 2019, I was recruited as a full-time participant volunteer at the Aceh Tsunami Museum based on my qualifications, particularly for the digital team that manages marketing and publishes information on the museum's activities. I intend to continue being involved with other museum-related work such as collection management, guiding museum visitors, helping the exhibition team, and redesigning the Aceh Tsunami Museum.



Aceh Tsunami Museum



Aceh Tsunami Museum

Background of Aceh Tsunami Museum

The Aceh Tsunami Museum was built to remind future generations of the earthquake and tsunami disaster in the Indian Ocean on December 26, 2004. An earthquake exceeding 9.0 on the Richter scale hit 160 km of the earth's crust and damaged depths of the sea, resulting in millions of tons of water washing up on Aceh's mainland as a deadly wave, or tsunami, known by the locals as *smong*. More than 230,000 people were killed, 635,384 left homeless, and 151,982 infrastructural damages were recorded.

In addition, the museum also serves as an education center and a place for natural disaster protection in case of another tsunami. The structure is also a symbol of the strength of Aceh's community when impacted by a tsunami that devastated the area 15 years ago.

This establishment was pioneered by the Aceh-Nias Rehabilitation and Reconstruction Agency (BRR NAD-NIAS), with construction commencing in 2007. Upon completion, it was officially inaugurated by President Susilo Bambang Yudhoyono on February 27, 2009.

The Nanggroe Aceh Darussalam Rehabilitation and Reconstruction Agency (BRR NAD-NIAS), supported by the Indonesian Architects Association, held a museum design competition where the winning architect, Ridwan Kamil, was the former mayor of Bandung, now serving as the Governor of West Java. Early development costs exceeded IDR 80 billion, and it was built on an area spanning 2,500 m². On May 8, 2011, the museum was officially opened by the governor and was under the management of an MoU. However, as of early 2018, the MoU came to an end. The museum is now entirely under the management of the Aceh government.

The interior and the exterior of the Aceh Tsunami Museum are beautiful and artistic. A winding wall depicts geometric reliefs. Upon entering, visitors walk into a dark and narrow corridor that is 30 meters long and sandwiched between two walls of water that are 22 m high. The museum wall is decorated to resemble people performing the Saman, a traditional dance of Acehnese culture that symbolizes strength, discipline, and religious belief. The lower floor is designed like a traditional Acehnese house that is built on a little height in an effort to shelter it from the tsunami. The Aceh Tsunami Museum has four floors; the highest floor is used as an evacuation area.

The total collection spanned 455 objects in 2009 until 2014. The collection includes objects relating to daily activities of Acehnese people before the tsunami, including videos, pictures, paintings, books, Qurans, transportation, dioramas, earthquake simulators, and monitors. In 2019, the Aceh Tsunami Museum began to study and curate other objects and set a new target in the 2020 Aceh Tsunami Museum Plan—to acquire 50 objects relating to the tsunami disaster. The museum's storage will repair and separate these artifacts

Aceh Tsunami Museum

from the other rooms, change the interior, and create inventories for all collections. The Aceh Tsunami Museum has permanent and temporary exhibition rooms, and both exhibitions have a different theme. The new objects that will be displayed in the permanent collection will include ceramics and stories of the past before the 2004 tsunami (pre-tsunami).

Since 2018, the Aceh Tsunami Museum finance has been fully supported and controlled by the provincial government under the Aceh Culture and Tourism Department. This year, for the first time, the special education museum program was supported also by the Ministry of Education and Culture.



Museum Staff

The museum has 49 staff members, including 27 cleaning service staff, security staff, and technicians; 14 educators, 2 marketing managers, 2 administration managers, 1 registrar, 2 curators, and 1 museologist. Some employees have been working there since the museum was established and accessible to the public, while others are new. The employees are sourced from various scientific disciplines such as museology, disaster experts, economics, communications, education, cleaning service, security, and technicians.

The Ground Floor: Tsunami Prologue

Upon entering the museum, visitors enter a hallway through an aisle that illustrates the atmosphere when the tsunami waves that were approximately 30 meters high rolled in. The memorial hall contains documentation of articles published after the tsunami, displayed in a box with a monitor. Up to 26 such boxes are arranged randomly, symbolizing the date of the Aceh tsunami on December 26, 2004. A Blessing Chamber displays two thousand names of the tsunami victims and survivors (this list is incomplete). There is also a place to pray. In essence, the room is a memorial or a mass grave of the tsunami victims.

After exiting the Blessing Chamber, visitors pass through the Confusion hallway before reaching the Bridge of Peace. The Confusion hallway reflects feelings of tsunami victims who were perplexed about how, where, and with whom to continue their lives after the tsunami.



Blessing Chamber

Aceh Tsunami Museum

The 1st, 2nd, and 3rd floors: Media on Disaster Education and Storage

On the second floor, visitors pass through a Confusion Hall and a Bridge of Peace. From the bridge they can see the condition of the first floor, an open place with a pond in the middle. There is also a round stone inscription that lists and displays flags of the multiple countries that were impacted by the tsunami.

The audiovisual room plays a documentary on Aceh's tsunami. Following this, visitors enter the *smong* box temporary exhibit, and finally reach the second floor where they enter the permanent exhibition of the Aceh tsunami museum.

The third floor contains educational media such as libraries, the Barak exhibition, teaching aids, and education panels. Visitors can also learn with the help of a four-dimensional tool. In addition, the museum also provides shelter or refuge in case of a similar disaster.



Rooftop

Rooftop

The last floor, or the fourth floor, is reserved for evacuation and educational activities.

Sebastiya Archaeological Museum

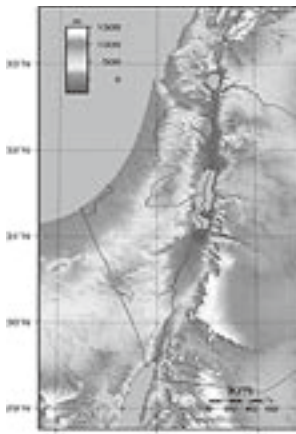


Sebastiya Archaeological Museum

GHAZAL Walaa A A

Curator

Palestinian Authority



Geography of Palestine



Palestine's borders



Palestinian flag

Palestine

Palestine is strategically located in the heart of the Middle East and connects West Asia and North Africa with the Sinai Peninsula at the confluence of the two continents. Palestine is bordered by Syria and Lebanon to the north, Egypt and the Red Sea to the south, Jordan to the east and the Mediterranean Sea to the west.

Geographically, Palestine consists of four natural landscape areas, namely, the Coastal plains, Highlands, Jordan Valley, and Negev Desert.

The historic area of Palestine extends across 27,000 km². The West Bank area extends across 5,860 km². The area of the Gaza Strip is 360 km². The population of Palestine according to population statistics for 2017 is about 4.95 million.

Palestine has been inhabited since the Stone Ages to this day, continues to be inhabited by the Canaanites and has been historically dominated through wars by many, including the ancient Egyptians, Babylonians, Assyrians, Persians, Greeks, Byzantines, Romans, Muslims, Crusaders, and the Ottomans, finally falling under British mandate, after the fateful Balfour Declaration. The country was occupied by the Jewish state after the Nakba in 1948. The rest of it was controlled in 1967 in what was called a Naksa. Palestine's capital city is Jerusalem.

Popular music and arts, such as the traditional folk dance known as Dabkeh, enrich the culture of the Palestinian people.

Plenty of diversity can be observed in Palestinian clothing, where dresses differ according to different areas of Palestine and for different occasions.

In addition, Palestine has authentic cuisines including specialties such as Musakhan, Falafel, and sweets like Knafa.

Sebastiya Archaeological Museum

Palestine's rich cultural heritage validated the importance of the establishment of a museum specializing in artifacts related to its history through the ages. Thanks to the efforts of the municipality of Sebastiya, the Ministry of Tourism and Antiquities, and funds from supporters, Sebastiya Archaeological Museum opened in 2017 as part of a United Nations Development Program (UNDP) in the center of the village of Sebastiya, a historical place, dating back several ages.

The Prophet Yahya Mosque is located in a tomb dating back from the Roman era, where many Christian and Islamic religious accounts indicate that the body of the Prophet Yahya, or as Christians call him, John the Baptist, lies buried. With time, this place has become sanctified and become a place of worship and prayer. During the Byzantine civilization, a large church was erected on this tomb, bearing the name of John the Baptist. During the Islamic periods, two mosques were built, one before the Ayyubid period, and the other in the period of Sultan Abdul Hamid II in 1892. The museum occupies the northern part of the place where it contains artifacts dating back to the periods that have passed through the village of Sebastiya since the Bronze and Iron Ages through the Greek, Roman, Byzantine, Crusader, and Islamic periods.

The museum is open from 8 am to 3 pm from Sunday to Thursday. It is closed on Fridays and Saturdays.



The location of the museum inside the mosque of the Prophet Yahya



One of the museum's halls



Explaining the museum to visitors

Duties

My role is focused on receiving visitors, inspecting archaeological artifacts, and updating the database of archaeological artifacts in order to reflect changes in exhibits or new pieces received as required.

Before working in the ministry, I participated in many archaeological excavations with the Palestinian Ministry of Tourism and Antiquities, universities, and foreign institutions dealing with archaeology and cultural heritage.



Pottery painting activity



Mosaic activity



Closing ceremony of the
workshops

Activities

At Sebastiya Archaeological Museum, we try to integrate museum education into museum activities by lecturing in the museum or at schools in order to increase awareness of museums and Palestine's heritage.

Lectures are usually held during students' academic year, where we visit schools and engage students in practical activities. We also conduct workshops during the summer vacation.

The museum had a total of 5,386 visitors in 2018.

Sudan National Museum



Sudan National Museum

Elnzeer Tirab Abaker Haroun

Senior Curator

Sudan



Location of Sudan



Map of Sudan



The confluence of the two Niles



The main entrance of Sudan National Museum

Sudan

The country officially known as the Republic of Sudan is located in Northeast Africa.

It extends across a large area of approximately 1,886,068 km², bordering seven countries and the Red Sea.

Sudan has played a very important role of communication, serving as a connection between central Africa, the Mediterranean, and the Arab world.

This unique situation has enriched Sudan with diversity in cultural heritage and customs, and enabled it to develop its own culture and play an important role in ancient civilization.

Sudan National Museum

The National Museum of Sudan is in Khartoum, the capital of Sudan, located near the confluence of the two Niles, the White Nile and the Blue Nile.

The museum was established in 1971. Construction of the museum began when the Egyptian government decided to build a high dam, with the accompanying consequence of flooding vast archaeological areas in North Sudan. Thousands of objects and many archaeological monuments had to be therefore removed and housed at national museums in Khartoum.

Sudan National Museum

Organization of Staff Members at Sudan National Museum

Restoration Department	10 Specialists	4 Assistants
Storage Section	12 Museum Curators	4 Technical Assistants
Documentation Section	5 Museum Curators	—
Display Section	10 Museum Curators	4 Technical Assistants
Photography Section	3 Photographers	—
Library	2 Librarians	3 Assistants



The building of Sudan National Museum

The Objective of Sudan National Museum

The main objective of Sudan National Museum is to protect, conserve, and display Sudan's rich cultural heritage for the benefit of both, the Sudanese, and the international community. The museum aims to help visitors understand the development of Sudanese history, its place in the world, and Sudan's cultural diversity. Its galleries display artifacts dating back from the Prehistoric era through the early Islamic period.

Collection and Exhibitions at the Museum

The Sudan National Museum has two galleries and hosts additional exhibitions in the garden outside.

Lower gallery

Located on the first floor, the lower gallery displays the following archaeological collections (in chronological order):

- Prehistory (c. 300,000-3700 BC)
- Group (c. 3700-2800 BC) and C-Group (c. 2300-1600 BC)
- Pre-Kerma (c. 4th millennium-2600 BC)
- Kerma (2500-1500 BC)
- Egyptian New Kingdom (1550-1069 BC)
- Kingdom of Kush, Napatan period (4th century BC-4th century AD).
- Post-Meroitic (4th-6th century AD)



Artifacts displayed inside the museum



Artifacts displayed outside the museum

Upper Gallery

Focuses on medieval and Islamic periods, beginning somewhere around the 6th century AD, and contains wall paintings from the Faras Cathedral, which was located north of the 2nd Nile cataract.

Financial Status of the Museum

The government of Sudan annually contributes funds towards the museum that are used for upkeep of the museum and the archaeological excavation. The museum also receives other grants through partnership programs with companies, institutions, and various publications.

Present Conditions of the Museum

The main building of the museum is very old.

There is a severe shortage of museum staff; staff training is insufficient.

The museum is experiencing a lack of storage space. There is a lack of equipment.

The annual governmental fund is found to be insufficient.

My Current Position and Daily Responsibilities

My daily routine at the museum is as follows:

I work at the museum's storeroom, where I am involved with research on objects for interpretation, which includes investigating the functions and uses of these objects.

I am also responsible for guiding the trainers and teaching them how to store objects and providing them with general information regarding the feasibility of storage.

In addition to my current responsibilities, I also offer guided tours for official museum visits and stay connected to research on community museums.

My Professional Role at the Museum

My specialization is Folklore and Ethnography. I have conducted research on West Sudan's culture heritage and the role of customary law in consolidating a culture of peace.

Currently, I am working in the storage section of the Sudan National Museum. Simultaneously, I am involved in a research project on Community Museums of Western Sudan, which involves the study of tribal and ethnic groups.

Choma Museum and Crafts Centre



Choma Museum and Crafts Centre

ZULU Betty

Assistant Keeper

Zambia



Zambia, officially known as the **Republic of Zambia**, is a landlocked country in **southern Africa**. Until October 24, 1964, Zambia was known as Northern Rhodesia. It is bordered by the Democratic Republic of the Congo in the north, Tanzania in the north-east, Malawi in the east, Mozambique, Zimbabwe, Botswana, and Namibia in the south, and Angola in the west.

Zambia's official language is **English**. As of January 1, 2019, the population of Zambia was estimated at 16,954,051 people. It is the 38th largest country in the world in terms of land area, which extends across 752,618 km² (290,587 square miles). Lusaka is Zambia's capital as well as its largest city. One of the fastest developing cities in southern Africa, Lusaka is in the southern part of the central plateau, at an elevation of approximately 1,280 meters (4,200 feet). The terrain of Zambia is mostly a high plateau with some hills and mountains.

Its lowest point is the Zambezi river, which lies 329 meters above sea level, while its highest point is Mafinga Central, located 2,339 meters above sea level. The Zambian economy has historically been based on the copper mining industry. Zambia is one of the top ten producers of copper in the world. Agriculture plays a very important part in Zambia's economy, providing many more jobs than the mining industry. Zambia has some of nature's best wildlife and game reserves, affording the country with abundant potential for tourism.

The Choma Museum and Crafts Centre (**CMCC**), an initiative of the National Museums Board of Zambia's five **National Museums**, is located in the Heart of the Choma District in the southern province of Zambia. Over the years it has made great strides in researching, documenting, exhibiting, and publishing articles on peace and unity in Zambia. The museum is responsible for informing people about different roles played by those who contributed towards the peace and unity currently enjoyed by the country. Some of the major symbols of peace identified in Zambia include the famous Choma Declaration signed on June 27, 1973, at Choma Secondary School. The Choma Declaration Exhibition at CMCC was held to celebrate the Zambia's Golden Jubilee, or 50th anniversary of Independence.

Structure

To operate efficiently and effectively, the facility is administratively divided into two divisions:

- i. **The Museum**
- ii. **Crafts Development and Crafts Trade**

The museum's main gallery runs a permanent exhibition of thematic pictorial murals describing the way of life of the Tonga people and showcasing various aspects of their material culture.

The exhibition depicts a clear division of labour, leisure activities, and social



Choma Museum and Crafts Centre



roles between men and women, as well as gender-specific roles and activities including mutually dependant roles, which were necessary to maintain social equilibrium.

In this manner, the exhibition narrates the life story of the Tonga, from the cradle to the grave.

Other Exhibitions

- (a) An exhibition dedicated to the Choma Declaration and its Cultural and Political symbols of Peace and Unity.
- (b) “Batonga Across The Waters”, an exhibition on the social effects of the construction of the Kariba Dam in Gwembe Valley.
- (c) An art gallery hosts temporary art exhibitions every quarter. In the first quarter, the gallery is dedicated to a youth exhibition, in the second quarter, women in the church are honored, the third quarter is reserved for a solo exhibition, and the last quarter is for group and school exhibitions. In addition, the museum also displays artwork by various clubs, artists, and schools that can be purchased by members.
- (d) The Museum also showcases the original metal balls that were used to clear the bush in preparation of the construction of the Kariba Dam.

Activities

- (1) **Culture Symbols of Peace and Unity:** This program was established to research, collect, and document the events, symbols, and personalities that have brought peace and harmony to Zambia. A recent exhibition unveiled a statue of the late Zambian nationalist leader Harry Mwaanga Nkumbula.
- (2) **Siabusongo (the wise one):** CMCC recognizes Zambia’s elders as libraries and reservoirs of wisdom. Siabusongo is a program for consulting, interviewing, collecting, and documenting information and for the preservation of objects from senior citizens, opinion makers, historians, traditional leaders, and academics. The museum also conducts various research studies, radio broadcasts, and frequently appears in television features.
- (3) **Milumbe (messages):** The museum organizes an annual art scroll competition for schools students, as well as public speaking, storytelling, and traditional games sessions for children and the youth. CMCC backs local performing art groups involved with drama, poetry, traditional dances, and choral music, by offering them logistical, technical, and other support. In

addition, CMCC also conducts debates, storytelling sessions, traditional game sessions, and book clubs.

(4) **Malala (reeds):** CMCC promotes tree planting and replanting as a strategy for environmental conservation and response to climate change. Reeds are the raw material used by craftswomen and men to produce straw baskets with artistic motifs that are unique to this region.

(5) **Balengi (the creators):** Arts and crafts exhibitions. This program develops objects and artworks for quarterly exhibitions. The production and directing of scripts for plays and thematic presentations for awareness, entertainment, and public appreciation are also elements of the Balengi programme. The museum endeavours to promote cultural preservation and alleviation of poverty through this program, by marketing the skills and production talents of local artists. The fine arts and performing arts provide an excellent platform to preserve cultural norms and values, including the continuation of heritage for the benefit of posterity.



(6) **Musemo Wabula (food pillar):** The museum perceives food as a cultural symbol of peace. This is an exhibition exclusively for women of the church, who are given a platform every year in July, to enable the merging of faith and traditional ways surrounding Zambian Women as they collaborate in peace and unity.



My Responsibilities

Planning: I am involved with facilitating preliminary activities relating to research, collections, acquisitions, documentation, curatorial services, mounting of exhibitions, publications, and storage of collections.

Research: I am responsible for performing relevant research in order to increase the museum's collection and disseminate knowledge. So far, I have been involved in studies on the Choma Declaration of 1973, the political history of Zambia, effects of the Kariba Dam construction, and Zambia's main traditional ceremonies.



Choma Museum and Crafts Centre



Acquisitions: I am in charge of facilitating timely preliminary acquisition of relevant new collections for the study and preservation of posterity. Main acquisitions have been made through the Siabusongo group.

Exhibition: I participate in mounting periodical exhibitions in conjunction with relevant sections of the museum for public enjoyment, awareness, and education.



Curating: I am tasked with facilitating efficient curation of collections by effective monitoring of environmental conditions in the storeroom and galleries in order to promote proper storage and care of collections for posterity.

Documentation: I ensure accurate documentation in compliance to the appropriate documentation system for easy retrieval, identification, and security of the collection.



Inventory/De-accessioning: I have been responsible for the museum's inventory, particularly in determining the number of collections and de-accessioning objects/specimens that are in bad condition in order to prevent further infections.



Inspection: I assist with regular inspections of the collections in the storeroom as well as daily inspection of galleries to determine the condition of artifacts.

Publications: I assist with the museum's research publications and help it conduct lectures/seminars to cater to educational and enjoyment needs of the public.



Lusaka National Museum



Lusaka National Museum

HAKOOLA Alfred

Librarian

Zambia



FACTS ABOUT ZAMBIA

Zambia, which derives its name from Zambezi River, is a landlocked country in south-central Africa that covers a total area of 752,618 km² and has a population of approximately 16 million. It was previously called Northern Rhodesia when under the British colonial government, before attaining independence on October 24, 1964. While Zambia has 73 languages, there are seven main languages, namely, Bemba, Kaonde, Lozi, Lunda, Luvale, Nyanja, and Tonga. English is the official language of communication and instruction in Zambia.



TRADITIONAL CULTURE OF ZAMBIA

Chitenge fabric and its use in Zambian culture

There is a strict dress code in Zambia, and women usually dress themselves using a traditional fabric known as *chitenge*. Women are known to carry a *chitenge* in their handbags to deal with circumstances where they must be decently dressed. The *chitenge* features prominently in the Zambian traditional occasions, such as the initiation ceremony, where it is especially used to carry babies, as well as at funerals and burials. Women also wear the *chitenge* in the kitchen, at parties, and at the homes of their in-laws as a sign of respect and decency.



Traditional ceremonies in Zambia

Zambia has many traditional ceremonies that reflect its culture. These ceremonies celebrate the customs, social life, rituals, and oral history of its people. Among these ceremonies is the Kuomboka ceremony, which occurs in February or March when the Zambezi River floods the plains of the Western Province. Kuomboka is a celebration held to honor King Litunga's migration from Lealui to the Zambezi plain in Limulunga on higher ground.

TOURIST ATTRACTIONS

Presidential Burial Site National Monument in Lusaka Province is a mausoleum where the late Zambian presidents Levy Patrick Mwanawasa (1948-2008), Frederick Chiluba (1943-2011), and Michael Sata (1937-2014) are buried. Remarkably, both Mwanawasa and Sata died while in office.

Ingombe Ilende or "the sleeping cow" is a Zambian archaeological site with a large baobab tree that resembles a sleeping cow from a distance, hence its name. The site also has a rich history of slave trade.



Lusaka National Museum

INTRODUCTION

The Lusaka National Museum is a research and educational institution created through Zambia's National Museums Act of Parliament, 1966, Chapter 174.

The Lusaka National Museum building is located within the government complex that was meant to be used as the headquarters of the former ruling party, the United National Independence Party (UNIP). The museum was originally intended to be a political museum. However, with the change of government in 1991, the land in question became government property and the annexed building was given to the National Museums Board in 1992 for the development of a cultural history museum. The second Republican president, Frederick Chiluba, opened the museum to the public on October 26, 1996.

In terms of the building's structure, the museum has two floors—the ground floor, where temporary exhibitions on various themes and contemporary arts are exhibited, and the upper floor, which houses permanent exhibitions and the Children's Corner. Notably, the museum uses the Children's Corner as an examination center for art students of Zambia Open University.

Of its 49 staff members, 30 are involved with the museum's daily operations, however, only 4 of personnel are contract employees.

In addition to the administration and accounts departments, the Lusaka National Museum's Research Department has five special sections, namely, Archaeology, History, Ethnography/Art, Conservation, and Education. The museum also maintains an adult library, as well as a children's library.

GALLERIES

Temporary Exhibition Gallery

For mounting exhibitions about various themes on a short-term basis. For example, one recent exhibition in this gallery was an art exhibition by the graduating art students of Zambia Open University. Another exhibition showcased major milestones of the life and times of His Excellency Dr. Kenneth David Kaunda, First Republican President.



Zambian Open University art exhibition



Dr. Kenneth David Kaunda exhibition

Lusaka National Museum



Archaeology Gallery

This gallery depicts human evolution, human adaption, and stone tools used by early man. It also exhibits the *Kabwe (Broken Hill) Man*, the fossilized skull of a man whose remains were discovered in 1921 at a mining site Kabwe in central Zambia, dating back almost 200,000 years.



History Gallery

The history section displays Zambia's historic development from pre-colonial times, through colonialism and its struggle for independence, to the post-independence era. Zambia's political history is well-documented here, with interesting insights on the determination for self-rule by the African people and their supporters.



Ethnography Gallery

The ethnography gallery exhibits photographs of aspects of indigenous Zambian lifestyles in the countryside, including people's material culture and intangible heritage as practiced in the past and continuing into the present.



The TAZARA Exhibition

"A Monument of Friendship, the TAZARA for 40 years" is a photographic exhibition that illuminates the history of the Tanzania Zambia Railway Authority (TAZARA), which is responsible for the railway connecting Tanzania and Zambia from the port of Dar-es-Salaam in Tanzania to the Zambian town of Kapiri Mposhi. The exhibition highlights information about the railway's construction and its significance to a landlocked country like Zambia, as well as its political, economic, social, and technological impact on Zambia. Construction of TAZARA began in 1970 and was completed in 1976, covering a distance of 1,860.5 km between the said towns.



Mailoni Brothers Exhibition

"The Mailoni Brothers: A Legacy of Terror and Intrigue (2014)" is a special pictorial exhibition about a trio of serial killers who terrorized the Luano Valley for seven years. Based on findings of an ethnographic research conducted by the Lusaka National Museum, this exhibition presents material evidence and information on the chapter of the Mailoni brothers whose acts resulted in 12 deaths across the valley.



Lusaka National Museum



Children's Corner

Established in 1998, this space was originally intended as a temporary exhibition space, with an aim to promote the rights and interests of children in heritage development. Currently, several artifacts made by children are displayed here.



PUBLIC PROGRAMS

Apart from conducting research, the museum hosts cultural performances, storytelling sessions, cultural talks in schools and in media, road show exhibitions, a junior art club, a literacy program, and other temporary exhibitions.

MY RESPONSIBILITIES AT THE MUSEUM

The following are my duties:

1. Identifying and collecting adequately relevant reference materials.
2. Preservation of materials: ensuring the safe custody of all library materials.
3. Initiating and supervising effective procedures for cataloguing and classification of library collection for easy information retrieval.
4. Initiating and maintaining regular exchange programs with other libraries in order to supplement library acquisitions.
5. Supervising staff, including students, on effective operations and utilization of resources in the library in order to ensure attainment of the library's objectives.
6. Newspaper filing: this involves arranging newspapers in a chronological order (by date, months, and year for easy retrieval).
7. Shelf reading and shelving library materials.
8. Conducting literacy programs with the main objective to supplement the education curricula offered in schools and promoting literacy among children in public and community schools.
9. Management of Lusaka National Museum's Facebook page.
10. I also manage an Internet café in the museum's main library.
11. Out of personal interest, I pursue filmmaking and photography.
12. As Lusaka National Museum does not have an electronic database, I created a documentation database for museum objects and have proposed this to the National Museum Management Board.

Livingstone Museum



Victoria Falls



Mosi-oa-Tunya National Park



	Livingstone Museum
	MWIINDE Shamu Ephason Assistant Conservator
	Zambia

BRIEF BACKGROUND OF ZAMBIA

Zambia is located in Central Africa with nine neighboring countries. It has a population of approximately 16,000,000 people and received its independence on October 24, 1964. Zambia's ethnic landscape is diverse, which adds to its uniqueness in the region. There are 73 ethnic groups in Zambia, however, seven local languages and English have been recognized as official languages.

TOURIST ATTRACTIONS

Victoria Falls in Livingstone is one of the world's most famous heritage sites. It is just a 15 minute-drive from the museum.

Mosi-oa-Tunya National Park, Livingstone, is a national park with a variety of different species, which is 20 minutes away from the museum by road.

TRADITIONAL FOODS

Zambia's staple food is Nshima, a type of porridge made from pounded maize grains.

NATIONAL MUSEUMS BOARD OF ZAMBIA

The National Museums Board of Zambia is a statutory body created through the Act of Parliament, Chapter 174, of the laws of Zambia with the principle role of collecting, documenting, preserving, and presenting Zambia's movable heritage for public benefit. It is mandated to establish, develop, and sustainably manage museums in Zambia. The Board comprises a secretariat and five national museums through which performs its mandate. The national museums are: Copperbelt Museum in Ndola, the Livingstone Museum in Livingstone, Lusaka National Museum in Lusaka, Moto Moto Museum in Mbala and Choma Museum Crafts Centre in Choma. The board also provides support to three community museums: Nayuma Museum in Mongu, Chikanta Museum in Choma and Nsingo Museum in Chipata.

The Livingstone Museum

The Livingstone Museum is one of Zambia's national museums and is located in the tourist capital of Zambia. It is the oldest and largest of the five national museums. It was opened in 1934 as an ethnology museum concerned with the material culture of indigenous people. It later on included natural history. The Livingstone Museum exhibitions have been built on the theme of the story of man and his environment in Zambia. The museum has two research departments: Humanities and Social Sciences, and Natural History. The Humanities and Social Science Department has four disciplines: ethnography, history, archaeology, and a conservation section. The Natural History Department has seven research sections, namely: mammalogy (mammals), botany (plants), orni-

Livingstone Museum



Archaeology Gallery



Natural History Gallery



Ethnography Gallery



David Livingstone Gallery



History Gallery

thology (birds), herpetology (reptiles and amphibians), entomology (insects), ichthyology (fish), and a conservation section.

In addition, the department has a research laboratory and a taxidermy unit and the taxidermy unit is manned by an assistant conservator. The Livingstone Museum has a large collection of artifacts. Currently, the total number of collections by discipline are:

- Archaeology section—11,000 objects
- Ethnography section—15,000 objects
- History section—20,000 objects
- Natural History—22,000 specimens

In all, this makes a grand total of 68,000 objects and specimens.

PERMANENT EXHIBITIONS

The **Archaeology Gallery** tells the story of the origin of man in Zambia, dating as far back as 3,000,000 years ago.

The **Natural History Gallery** relates the relationship between man and the sustainable use of environmental resources.

The **Ethnography Gallery** depicts the story of a typical village in the period after the advent of European explorers and traders, and also a depiction of a town and activities surrounding life in the town.

The **David Livingstone Gallery** exhibits the life history and travels of the Scottish explorer, David Livingstone.

The **History Gallery** depicts Zambia's ethnic, political, and social history up to 2011.



MUSEUM ACTIVITIES

Education Department

Conducts lectures to pupils about the museum. This department is vested with the duty of ensuring that heritage information is disseminated to the public for their enjoyment and education. The museum offers free guided tours to all its visitors.



Entomology Section

The research is mainly to compare the richness of butterfly species between sites. Outdoor exhibitions showcase the different types of butterflies found at sites. An example is the eco-friendly lodge (Munga eco-lodge exhibition), which is meant to encourage more eco-friendly lodges.



Road Show Exhibitions

These are conducted at least twice a year to showcase museum activities to the public.



Ornithology Section

The Livingstone Museum has been conducting a biannual monitoring program monitoring the population of water birds. The results are used for the better management and conservation of wetlands, upon which the birds depend. This is done in different seasons to monitor trends of wetland usage by water birds according to every season, that is the wet and dry seasons.



Museum Crafts Shop

The craft shop offers a wide variety of traditional Zambian handicrafts including basketry, paintings, woodcarvings, jewelry, and other souvenirs.



MY RESPONSIBILITIES

I assist with planning preventive and curative conservation programs, disaster management plans, surveys, and provide conservation services to the museum for the preservation of movable heritage for posterity.

- 1. Preventive Conservation:** Undertake appropriate preventive conservation programs in order to prevent damage and ensure suitable conditions for the preservation of collections.
- 2. Curative Conservation:** Conduct appropriate treatment on objects and specimens in order to stop collection deterioration.
- 3. Surveys:** Undertake regular inspections of collection conditions in both storage and exhibition areas in order to establish the conservation condition of collections for the purpose of taking appropriate collective measures.



4. **Transportation:** Implement proper guidelines on packaging and transportation of heritage in transit in order to prevent damage.
5. **Disaster Plans:** Implement disaster plans to ensure preparedness and limit possibility of loss damage from disasters.



Taxidermy is the skill, activity, or job of preparing, stuffing and mounting the skins of dead animals so that they look like they did when they were alive. The Natural History section has been recently trained in taxidermy skills in conjunction with the National Museum of Natural History, France.



Specialized Programs



A. Preventive Conservation 2019

October 10 – 16, 2019



Kazushi KAWAGOE

Institute for
Environmental Culture



Naoko SONODA

National Museum of
Ethnology

The specialized program on Preventive Conservation focused on how to consider, study, and find solutions to problems related to the museum environment and IPM (Integrated Pest Management). The special training was scheduled to allow proper time for discussion and Q&A.

Detailed explanations to complement the contents of lectures of the general training were given by Sonoda, for example, through a practical training on monitoring the museum environment (setting up and collecting data, temperature and relative humidity graphs, analysis of the results). Participants cooperatively prepared manuals explaining the use of a luxmeter and a wet-and-dry-bulb thermometer. These manuals were also distributed to the other participants, and we hope that they will facilitate the dissemination of preventive conservation activities after they return to their respective countries. An explanation was given about the standards for selection of materials used for storing objects at the National Museum of Ethnology, and the participants themselves made storage boxes. During the specialized training, participants had the opportunity to participate in basic museum activities from the viewpoint of preventive conservation, including the inspection of objects (condition check) and daily security/IPM tour of exhibition galleries with the cooperation of the Information Planning Section.

Kawagoe gave instructions on IPM, about ways of finding and observing insects, basics of identifying insects, collecting molds, and effective methods of IPM maintenance (cleaning method). Participants thus learned how to introduce IPM to their museums through lectures and practice.



B. Management of a Local History Museum

October 10 – 16, 2019



Kenji SAOTOME

Suita City Museum

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

Participants in this specialized program examined the organizational management and community participation of the Suita City Museum and other cultural facilities in Suita City, Takatsuki City, and Osaka City. While examining regular forms of cooperation between these facilities and the local community, participants also exchanged ideas with the members of staff at the facilities they visited. Participants also observed examples of administration and utilization of traditional building, which has been turned into cultural facility. Participants went on one day field trip to the Community-wide Museum (ecomuseum) in Hirano, Osaka City which had been operated fully by the members of the local community since 1993.



C. Photography

October 10 – 16, 2019



Hitoshi TAGAMI

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



D. Exhibition Design

November 4 – 8, 2019



Minoru FUKUSHIMA

Design Factory

General training: On September 25, we learned about special exhibitions, focusing on two areas—“design (planning and designing)” and “display (production and execution)”. Case studies of special exhibitions at Minpaku as well as other museums were included.

Using hard copies and PC images, an introduction was made on the roles and tasks of “museums, designers, and producers” at the design stage. Past design drawings and esquisse models were also explained.

As case studies of special exhibitions held at other museums, the “Hokusai” exhibition of Sogo Museum (Yokohama) and “Shioda Chiharu” exhibition of Mori Museum (Tokyo) were newly introduced this year. In addition, studies on visitors’ needs, desirable themes, and various display methods were also conducted.

Specialized training: During this program held from November 4 to November 8, methods for planning, competition, basic design, implementation design, and design supervision were introduced. PC images were used frequently. Possible application to display renewals were taken into consideration. Important elements of production flow charts and lighting were explained too.

In addition, we made an inspection trip to Kyoto and visited the Hosho-kan Museum at World Heritage Uji Byodoin Temple, the Treasure Museum of Toji Temple, and the Kyoto Railway Museum. On this trip, we compared regular display methods (display centering on actual materials, visuals, and explanation) against dynamic display methods (large-scale materials, miniature models, outdoor displays, etc.). We also inspected the range of goods sold at museum shops and studied the factors that contributed to a museum becoming a hub for history, culture, and tourism.

In our workshops, we experienced two hands-on programs. The first was “origami and paper craft of animals” in which we enjoyed using our head and hands. The second was planning for “display composition and zoning” in which each of us were given an opportunity to give shape to original ideas and present them to everyone. Here, everyone experienced the fun and importance of individual planning.

In our training sessions, there was active and lively participation from all participants, and we enjoyed good discussions. It is hoped that when the trainees return to their own countries and regions, they will practice what they have learned during their training sessions on an individual scale as well as on an international scale.



E. Landscape Model-Making

November 4 – 8, 2019



Masaaki MORIGUCHI

Keikan Mokei Studio

Overview of training

Prior to model production practice, a lecture is given on thinking about landscapes, referring to previous trainees' reports and works. The objective of the lecture is to understand the meaning of landscape models.

Following this, the trainees decide on a particular landscape in their homeland. Through material gathering and discussions, they learn methods of expression in landscape model-making.

In the production process, the trainees focus not only on aspects of technique but also elements of expression. By reflecting on physical and mental landscapes of their homeland, they reach a deeper understanding.

In the end, the trainees take their landscape model back to their own country.

William's Landscape (Fiji) : "Life in the village 30 years ago"

A memory of William's childhood. It is early Saturday morning. William is 12 years old. He is playing with his cousins. They are playing with a coconut fruit which serves as their ball. In Fiji, rugby is very popular. Precisely during the time William was working on his landscape model, the Rugby World Cup 2019 was taking place in Japan. Thus, rugby became a hot discussion topic during the training session.

Along with William, we considered the kind of museum goods we could try making. We decided on a key ring with a design of a rugby tackle and used laser processing for the trial production.

Using familiar, everyday materials, we also produced a rugby doll with the intention of appealing to both children and adults.



F. Filming

November 4 – 8, 2019



Itsushi KAWASE

National Museum of
Ethnology

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

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



G. Excavating and Controlling Archaeological Resources

November 11 – 15, 2019



Yosuke FUJII

Osaka Prefectural
Board of Education



Akira YOKOTA

Osaka Prefectural
Board of Education



Naoko ISHIDA

Osaka Prefectural
Board of Education

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

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

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



H. Conservation and Restoration of Objects

November 11 – 15, 2019



Naomi Ueda

Gangoji Institute for
Research of Cultural
Property

The training focused on the conservation and restoration of cultural properties made of various materials, including heritage materials and excavated materials. The objectives of the training were to understand the general process of conservation and restoration, to understand the principles of conservation treatment and restoration in Japan through actual practice, and to master related methods and techniques.

First, we practiced research and analysis by identifying pigments using X-ray fluorescence spectrometer, X-ray diffractometer, and microscope.

Next, we practiced conservation treatment and restoration using excavated earthenware, folk materials, ancient documents, and unearthed iron products. After acquiring knowledge about the general conservation treatment process and the characteristics of the various materials that were to be used for the practice, the trainees progressed to the actual practice. Because actual cultural properties can rarely be used for training purposes, we used substitutes such as unglazed oil lamp dishes, wooden products, and boat spikes.

For excavated earthenware, we practiced adhesion and restoration using synthetic resins such as epoxy resin. We practiced applying resin to wooden objects that were damaged by insects as training for restoring folk materials. For the practice of restoring ancient documents, we used techniques such as lining to mend wormholes. For mending unearthed iron products, we applied resin to the crevices of boat spikes.

These practices exposed the trainees to specific methods and knowledge of chemicals and resins that are required for the conservation and restoration of cultural properties made of various materials. This provided the basic foundation for conservation and restoration. The trainees will be able to apply these basics to actual needs in their own countries and regions in the future.



Restoration of earthenware—applying resin to (modern) unglazed oil lamp dish



Restoration of woodenware (folk material)—filling in with resin and shaving



Restoration of ancient documents—making paper strings

I. Documentation and Databases

November 11 – 15, 2019



Yuzo MARUKAWA

National Museum of
Ethnology



Yasunori YAMAMOTO

National Museum of
Ethnology



Hirofumi TERAMURA

National Museum of
Ethnology

This course provided participants with an understanding of essential museum 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, August 30



Participating in ICOM Kyoto, September 2-5



Courtesy Call on the Director-General, August 30



Museum Report Presentation, September 10



General Program



Emergency Drill, September 17



Specialty Report Presentation, September 23



General Program



Public Forum, October 26



General Program



After Closing Ceremony, November 21

Record of Study Trips and Visits



Osaka	Sep. 19 Thu.	Osaka Museum of History Osaka Human Rights Museum
Kyoto	Sep. 20 Fri.	Kyoto Botanical Gardens
Kobe	Sep. 26 Thu.	Disaster Reduction and Human Renovation Institution
Tokyo	Oct. 1 Tue.	Panasonic Shiodome Museum National Museum of Nature and Science
	Oct. 2 Wed.	Tokyo National Museum
Niigata	Oct. 3 Thu.	Nagaoka Earthquake Disaster Archive Center Orataru: Yamakoshi Recovery Exhibit Hall Ojiya Nishikigoi no Sato (Brocade carps) Ojiya Earthquake Museum "Sonaekan"
	Oct. 4 Fri.	Nagaoka City Library
Yokohama	Oct. 5 Sat.	Yokohama Museum of Art
Nara	Oct. 7 Mon.	Gangoji Institute for Research of Cultural Property Chikatsu Asuka Museum, Osaka Prefecture
Hyogo	Oct. 9 Wed.	Hyogo Prefectural Museum of Art
Mie	Oct. 18 Fri.	Mie Prefectural Museum (MieMu)
Hyogo	Oct. 21 Mon.	Itami City Museum of Insects
Hiroshima	Oct. 30 Wed.	Itsukushima Shrine Miyajima Public Aquarium
	Oct. 31 Thu.	Hiroshima Peace Memorial Museum
Naoshima	Nov. 1 Fri.	Benesse House Museum Art House Project



Osaka Museum of History

A nation without culture is as good as a dead one. On September 19, 2019, the JICA participants left the hotel by bus to Osaka city at 08:40 hours and managed to reach the Osaka Museum of History within 50 minutes. The welcome from the front desk personnel with their smiling, happy faces made the participants feel at home.

Hiroyuki Mametani Sensei immediately gave us a lecture about the museum. He began by providing a historical background of the museum and its roles. It was officially opened on November 3, 2001, and is located in the vicinity of both Osaka Castle and the Naniwa Palace, which are historic sites. We started viewing the exhibitions from the 10th floor; this was exciting because we could view the Osaka Castle and take in the beauty of the wonderful city! The city lived up to its motto of: "Explore it, feel it, think about it. Where people experience the history of Osaka." I enjoyed viewing the well-displayed and preserved objects of this great museum. The display is wonderful in directly conveying the importance of safeguarding our cultural objects and understanding various historical periods.

Touring the well-preserved excavations and archeological remains in the basement was very educative. (Shamu)

Osaka Human Rights Museum



On September 19, 2019, we visited the Human Rights Museum, located in Osaka City. The museum mainly focuses on the exclusionary practices experienced by minority groups in Japan. Generally speaking, the exhibits are well displayed, primarily in Japanese, with very few translations in English. However, English audio guides are available. The galleries are thought-provoking and eye-catching.

On a sad note, we hear from the director Tomohiro Yoshimura, who is the only curator, that the museum is on the verge of collapsing because there is no financial support from the central government. This is because the government feels that the focus of the museum is primarily negative, which is likely to cause hurt among the Japanese people, especially among young children.

The way forward is to change the themes of the exhibitions and think of a positive approach, for example, by depicting the Ainu people who were previously detested but have managed to overcome the discrimination by compelling the Japanese government to enact the law to protect Ainu culture in 1997. As a suggestion, a broad theme for the museum could be "how Japan unified its people vis-a-vis human rights issues." (Alfred)



Kyoto Botanical Gardens

During our third study trip to Kyoto Botanical Gardens, we saw different kinds of living plants, mostly universal plants. I use the term "universal" because, among the ten participants, each one of us attested that we had seen those kinds of plants. We entered the Green House, which is a conservatory area for the Garden. It has seven exhibitions, or sections: Wet Gardens, Useful Tropical Plants Gardens, Air-conditioned Garden, Dry Tropics Gardens, Night Gardens, Alpine Garden, Orchid Garden, and the Bromeliads Garden.

We were informed that the Kyoto Botanical Garden was founded in 1924 and is the oldest and most comprehensive Garden in Japan. With seasonal plants and various conservatories, the Garden is ever changing and can be enjoyed all year round.

When I return to my country, I will propose this idea to higher authorities and see how we can use the various plants that we have for education and relaxation.

I hope to make a museum using plants back in my country, as currently plants are only considered as decoration and some are used for medicinal purposes. (Betty)



Disaster Reduction and Human Renovation Institution

On 26th September, 2019, we visited the Disaster Reduction and Human Renovation Institution. Our visit began with a lecture about Exhibiting Disaster and Civic Activities in the Museum by Isao Hayashi Sensei. Following this, we were greeted by the museum staff and they gave us brief information about the museum. We watched a video about disasters and earthquakes that occurred in Japanese cities which caused great sorrow and emotional upheaval. Next, we moved through the exhibition which clearly depicted photos, maps, and several other facilities to describe the events and the aftermath of the disasters.

I think it was a good opportunity to learn about disasters around the world and the earthquakes in Japan. We gained a new experience through this visit. (Tirab)

Panasonic Shiodome Museum, Tokyo

Our visit to Tokyo was very enjoyable and helpful, especially the Panasonic Shiodome Museum. We were able to learn about new developments in the lighting system used in museums—Panasonic has developed a lighting unit that can control the power of its lighting. This is because strong artificial lighting can cause damage to the museum objects made of different materials.

In addition, we learned about the idea of lighting control and intensity through a special program.

Through my experience of visiting this museum I became aware of the importance of lighting in museum display and choosing the right type of lighting for each type of material displayed, keeping in mind its strength and direction of the light.

I was also impressed by the idea of the Renovation Museum, which allows people to get information about the various options available to renovate their homes. In addition, in this museum, people can consult with specialists about home renovation who provide modern designs. (Wala)



National Museum of Nature and Science

On the first day in October, we gained a new experience in another city in Japan after one month. All of us visited the National Museum of Nature and Science, Ueno, Tokyo. My first impression when I entered the museum was that it had a western style; it looked like an old train at the main gate, after which you enter and buy an entrance ticket to the left of the entrance and inside you find the museum shop on the right side. The logo of the museum looks like the big teeth of dinosaurs, the flower of Japan, and fire. They say the logo is various because it means “gateway to creativity.”

The museum in Ueno District has two buildings—the Japanese gallery and global gallery. In addition, its facilities include the Tsukuba District for Research Department, the Botanical Garden, and the Institute for Nature Study. The museum has 4,698,183 specimens in its collections. It conducts over 200 education programs for children, adults, university students, and the general public. My focus and what I loved most was the ComPaSS site exploration for families with children 4–6 years old; it encourages children to enjoy their playtime, learn, and obtain information about science and objects in nature. It is an interesting place that makes children acquire both knowledge and creativity. (Sarona)





Tokyo National Museum

The Tokyo National Museum is amazing and the service provided by its staff is excellent. We visited galleries around the museum and found the exhibition fascinating. I have learned several things to take home with me and implement. After the gallery tour and listening to the lecture by Sensei, my understanding of museum professionals broadened and I saw how they can perform their duties effectively.

I have come to learn that the government is working hand-in-hand with the museum for financial support, through budget allocation for purchasing museum artifacts, to ensure that their National Heritage site is safe and secure, and to procure what the visitors would like to see during their visit. I learned about how to preserve National/World Heritage sites and pass on the knowledge to younger generations while continuing the search for objects that still need to be recovered. (William)

Tokyo National Museum: Policies on Cultural Properties Protection

After seeing the Tokyo National Museum and hearing the lecture on Policies on Cultural Properties Protection, I was able to understand the history of art and culture in Japan; I think I now have a good idea about the history of art in Japan.

I understood the important role of museums in collecting, preserving, and protecting historical art and culture, particularly in Japan, which has a long history of disasters and wars. This protects the cultural heritage for future generations to learn about their own history.

The way of displaying artifacts makes it easy to trace the art history of Japan. Further, the lighting system in the galleries is designed to focus on the artifacts without harming them.

I also appreciate the museum's efforts toward buying historical art from private collections and supporting systems for their organization. (Alzahraa)



Nagaoka Earthquake Disaster Archive Center

My day began with a free breakfast at a Japanese dining kitchen, arranged by JICA at JR-East Hotel Mets. On the day, my mind was preoccupied by the thought of visiting a Japanese village. However, I tried my best to suppress the excitement within me, knowing that we were visiting places where disaster had struck, bringing great losses to the communities, whereby they were still trying hard to recover.

Before leaving for the village site of the earthquake memorial corridors, the director of the Chuetsu DRR (Disaster Risk Reduction) and Safety Promotion Organization gave a lecture about the Nagaoka Earthquake Disaster Archive Center, introducing all the corridors to the class.

As the director was presenting on the unexpected and unfortunate incidents of Chuetsu, we were reminded that disaster can strike anyone, anytime, and anywhere. His emphasis was that natural disaster is beyond human control; nevertheless, we can always prepare to minimize human casualties through quick rescue, recovery, and reconstruction operations. This is why the Disaster Archive Center was established. The center not only conducts activities in Nagaoka but also reaches out to other parts of the country during times of disaster by dispatching experts.

The concept of "learn, experience, review, and strengthen" is being followed in all memorial corridors of Chuetsu and can be applied by other countries for similar incidents. Usually, most people in the community forget such unfortunate events after a few years. I appreciate the Earthquake Disaster Archive Center's continued efforts to revitalize the community, highlighting that community is the key for its own sustainability for the present and the future.

I was touched as well as perplexed to hear the Gross National Happiness (GNH) idea being admired in Japan's countryside. The owner of the inn highlighted that he wanted to follow the concept of development, the GNH, of my country—Bhutan.

This is the Bhutan government's effort to achieve sustainable development by bringing culture and environment to the center stage of human development. This is to reach human beings' ultimate goal to be happy or have happiness. Thus, our individual happiness develops into cumulative national happiness.

From the lecture and field visit of various memorial facilities, I came to the conclusion that for the sustenance of community, sustainable community development initiated by the community is a solution for many regional challenges faced in the 21st century. These efforts can reduce the gap between the rich and the poor as well as curb rural urban migration and brain drain. On the other hand, I feel Bhutan's development concept of GNH can play a vital role in community development in general and during disaster rescue, recovery, and reconstruction in particular. (Sangay Tashi)



Orataru (“Our Place”): Yamakoshi Recovery Exhibit Hall

After the Niigata-Chuetsu earthquake, which occurred on October 23rd, 2004, the Chuetsu Earthquake Memorial Corridor was established. This corridor is composed of four facilities and three parks. Among these is the Yamakoshi Recovery Exhibit Hall, Orataru (“Our Place”), which we visited. The center was founded by residents as an information center that can provide information to the residents as well as to tourists about the Chuetsu earthquake. The residents actively participate in the management of the center. Here, people can learn about the Chuetsu earthquake, the importance of disaster prevention and reduction, and also about the role of the community in the reconstruction of the affected area after the earthquake.

The exhibition at the center is composed of photos and objects belonging to the Chuetsu Earthquake and a big map on which you can see the epicenter of the earthquake as well as other affected areas. What is the main aim of “Our Place”? You will answer—to provide information about the Chuetsu earthquake and disaster prevention and risk reduction. However, in fact, the most important aim is to help residents recover after an earthquake and solve the numerous problems that occurred after the earthquake. It also conveys the importance of creating a strong community—you can only reduce the risk of an earthquake, not prevent it; when it occurs, the only thing people can do is to help each other. (Julietta)



Ojiya Nishikigoi no Sato

On Thursday, October 3, 2019, at around 2.30 pm, the JICA participants visited the Ojiya Nishikigoi no Sato in Niigata Prefecture. This was after having a good lunch and witnessing traditional dances whose rhythm forced the JICA participants to join in the dance.

We learnt that there are more than 80 varieties of Nishikigoi (Koi fish) and we were educated on the 18 representatives including the Kohaku—with a red pattern on a white background that originates from the Asagi—which is the most popular. We learnt that the Nishikigoi first appeared in the early 19th century and that the people of Echigo (present Niigata Prefecture), who lived in the mountainous district, kept carp for food and discovered colored carp that was born because of mutation. Their repeated improvement on carp brought about the birth of the beautiful Nishikigoi.

Feeding them with food in the pool was interesting for us since we had never witnessed such wonderful wonders of the world and their way of swimming—beautiful figures, colors and markings overflowing with a dynamic beauty. We learned that the Nishikigoi can be kept either in a pond or in an aquarium. (Shamu)



Ojiya Earthquake Museum “Sonaekan”

Throughout its history, Japan has faced several natural disasters, prompting its people to find mitigation measures to avert further loss of lives. Consequently, museums and communities are now partners in solving today’s challenges.

On October 3, 2019, we visited Ojiya Earthquake Disaster Museum, which is in the remote area of Nagaoka City in Niigata Prefecture. This museum offers various programs such as live storytelling and lessons on disaster prevention, especially the prevention of human loss. Although the museum is in a depopulated area due to past disasters, it is in touch with communities that are determined to rejuvenate their lives. Most of these activities are conducted through collaboration with Ojiya residents; in fact, the residents themselves conceived the establishment of the museum. The museum exhibits the remains of the aftermath of the earthquake. It has a simulated earthquake facility where one can feel the different magnitudes of earthquakes that have hit Japan in the past.

The devastated communities and the museum are working together in an energetic recovery path, rediscovering their identities and pride after the Chuetsu Earthquake that struck 15 years ago. We learned indispensable concepts related to disaster preparedness as well as mitigation measures during our visit. (Alfred)



Nagaoka City Library

On October 4, 2019, during our first study trip, we visited the Nagaoka City Library in Niigata Prefecture. We saw a video recording of the historical materials affected by the disasters, of which some were consultations on ancient documents that were found underneath the remaining *fusuma* (sliding doors). We also saw the historical documents that were deposited at the Library.

During the visit, we heard that, in April 1998, they inherited the operation and collections of the Nagaoka City History Compilation Library. The library has six members: one Director and Specialist of Historical Documents (Local History), three part-time employees, and two temporary employees.

On October 21, 2014, the Nagaoka City Disaster and Recovery Library opened. It held a thematic exhibition “Hand Down the History of Disaster and Recovery.” The two major pillars of responsibility were rescue of the damaged historical items and collections.

I learned that each historical event must be well documented for future generations to learn about them.

I will go back home and share how the Chuetsu earthquake of October 23, 2004, affected many lives and led to the opening of the Nagaoka City Library. (Betty)

On October 4, 2019, we visited the Nagaoka City Library. It is about the earthquake that occurred in Nagaoka and it has a fascinating exhibition and display describing the happenings. It is so sad how the earthquake suddenly struck Nagaoka in 2004; great damage was caused to people and property, especially to those close to the center of the earthquake. Some people lost homes and others lost members of the family. It is tragic because a natural disaster is something humans cannot prevent.

After these events, community life changes, and the cultural environment is affected, such as their traditions and customs.

The most important aspect for me was how the government helped the people and built new accommodation, buildings, schools, and so on.

This visit was a good experience for me; it provided new knowledge about the earthquake and disaster and I really enjoyed watching a video of the fireworks which are famous in Nagaoka city. (Tirab)



Yokohama Museum of Art

Our visit to the Yokohama Museum of Art inspired us with many ideas, especially the activities and field visits.

The first idea that impressed me was how they had been able to explore the history of the city through the ages, which was documented by the old paintings, and turn them into an effective educational material to involve the local community in field visits. During these field visits, they organized a walking tour to the original sites where these paintings were painted; they explained both the historical events that took place at those sites and their current situation.

Second, I liked the idea of workshops for children and adults, where children can enjoy a productive and fun time with their parents or separately, doing a variety of artistic activities. Adults can attend professional workshops for amateurs or professionals in a suitable place with the necessary professional tools.

At the Yokohama Museum of Art, the building's design was beautiful, reflecting the museum's vision of "display and learning and being creative."

I think I can take some ideas back home from this museum.

(Walaal)



Gangoji Institute for Research of Cultural Property

On October 7, 2019, we had the privilege of visiting the Gangoji Institute for Research of Cultural Property, located on a small residential street of Nara, which is a cultural city.

The Institute has been in operation for more than 50 years and was first founded to conduct research and conservation of findings from ancient temples. To date it works hand in hand with museums around the country which have requested their fine work. It is a private Institute and consists of 60 Staff, of which 30 are Senior Researchers and 30 Assistants.

I have learnt that Japan has a traditional paper extracted from the mulberry tree. During the visit we learned that conservation is the most important work in Museology as it preserves our cultural heritage. The fine work of the Institute was exhibited in some of the museums that we visited.

Thanks to Ueda Sensei and the staff of the Institute for a fine presentation/lecture and tour that educated us on "research, conservation and restoration of cultural materials" that are designated as National Treasures.

(William)



Chikatsu Asuka Museum, Osaka Prefecture

I saw the museum building with its surrounding archaeological landscapes, and heard about its historical background. It has an extraordinary history because the *Kofun* (ancient burial mound) period started during the third century and disappeared completely after the sixth century.

This inspired the architect Tadao Ando to create a distinctive design which looks like the inside of a *Kofun*.

I was pleased to learn that one of the purposes of establishing the Museum is to study the *Kofun* period because it was a mysterious time in the history of Japan. Why did they start creating this kind of a burial mound? Why did it stop? It made me wonder about these questions, and I want to follow their findings.

I liked two ideas implemented by this museum. First, when the original piece wasn't in good condition to display or when it needed to be protected from being destroyed, they made a replica and displayed it instead of the original piece.

Second, I liked the idea of an education specialist going out for field trips with the primary school students and high school students to teach them about the *Kofun* period.

(Alzahraa)



Hyogo Prefectural Museum of Art

After changing three trains from Senri Chuo station, we reached the Hyogo Prefectural Museum of Art, which is located near the JICA Kansai building. This museum has a very unique architectural design and it overlooks the inland sea water.

Dr. Yutaka Mino, the director of the museum, gave us a lecture on “A museum changes a city.” When he introduced the concept, I was as confused as my fellow participants. However, our confusion did not last long. He began by introducing himself and his work through a photographic presentation—starting from his school days up until the present day.

His sense of humor kept all the participants from dozing off during the lecture. In his humor, I found an educational message. We were reminded of being interested in doing whatever we were doing—“even if your work is cleaning dishes.” Each individual’s skills or knowledge will be respected by people and the community. He stressed on how his interest and vision for his life made him successful.

When he started with the second half of his lecture on “A museum changes a city,” we were able to understand the concept easily. It was amazing to see that museums can play a more important role in society, from merely being temples to forums and educational institutions and to changing the whole city.

In this context, he took us around the world through his presentation to highlight the recent shifting trends in museum thinking. In some places around the world, museums have changed their city, and others are following the trend. It was quite surprising to hear about the “sleepover in museum for kids.” For example, the British museum at London allows children to sleep over in the Egyptian display gallery. He said that Japanese museums made the mistake of not including children-centric ideas, and in addition, the museums were located far away. I fully agree with his assertion; not only in Japan but museums in most Asian countries and other developing countries have similar shortcomings.

In brief, being involved in directing a museum in my own country, I love the idea of “museum changes a city.” The idea is that a museum should focus more on children, as older generations will not be able to play a more active role than children. I hope to localize these ideas and concepts in my museum to change the mind set of people in my country toward museums.
(Sangay Tashi)



Mie Prefectural Museum (MieMu)

After visiting the Mie Prefectural Museum (MieMu), it became one of my favorite museums in Japan. Nunotami Sensei and his colleagues have done a great job. MieMu is a good example of the collaboration between the museum and the local community. The residents participated in every aspect of the creation of MieMu through conferences involving both children and adults organized by the museum.

Everything in this museum is made for visitors. The building design and interiors are very comfortable and warm. During the visit, we had a lecture, and observed galleries and storages. However, what impressed me most was museum’s admission-free space. On the second floor, there is an admission-free space for everyone with beautiful furniture, 1,000 Miebooks, and computers with basic information about the collections of MieMu. The museum is thus a lovely place for the local community to spend time, and the connection between the museum and community will only become stronger.

The second thing that surprised me was the small exhibition by children. It was done in a very professional way as part of the educational program.

We were also lucky enough to see a new, temporary exhibition on Buddha statues and to have met Mr. Ohno Terufumi, the new director of MieMu, who was kind enough to enlighten us with a short explanation about the temporary exhibition.
(Julietta)

On Friday, October 18, 2019, we visited the Mie Prefectural Museum where Tomoo Nunotani Sensei welcomed and briefed us on the museum's operations. After the briefing, Sensei and the JICA participants embarked on a tour of temporary exhibitions. It was interesting and encouraging to see so many school children visiting the museum for an educational experience despite the rain. The well-displayed exhibitions in the Nature and Science rooms were worth touring.

The museum's Mie elephant fossil display depicting the Mie elephants that roamed Japan between 4.3 and 3 million years ago and believed to have been the largest species discovered in Japan to date is an eye-catching exhibit as soon as you enter the museum. The museum also has a collection of books on Mie as well as exhibits made by children that allow them not only to express themselves as they wish but also appreciate nature and science through art and the entomological species on display.

The guided tour of the museum's store rooms, which were stocked with well-preserved specimens, was excellent. Learning how to conserve specimens and preserve objects in store rooms was an eye opener to the JICA participants.

The main exhibition gallery exhibits Mie's diverse and abundant natural landscape including the beauty, rich history, cultural exchange, and interactions with nature. The exhibitions include displays related to the geology and history of Mie, valleys and villages, farming, fishing, and many more aspects depicting the area. Indeed, we discovered new ideas and ways of thinking during the museum tour. (Shamu)



Itami City Museum of Insects

The Itami City Museum of Insects was established to highlight the important role played by insects both ecologically and culturally. On October 21, 2019, we visited this museum, which is a must-see attraction if one is interested in insects. Amusingly, most of the visitors to this museum are primary school pupils because insects constitute a topic of study in their syllabus. The museum has a living insects' exhibition and a greenhouse farm housing a variety of butterflies that visitors enjoy seeing as they walk through the greenhouse with different plant species.

The museum is working with various local communities through the Singing Insects and Gocho Project aimed at enjoying the beginning of autumn in the city. They display insects in different locations including roadside trees, shops, banks, and post offices. During this period, various events are held with full participation of local communities, punctuated with musical concerts, while local dwellers enjoy listening to the sound of singing insects. They organize lectures on insects in coffee shops while customers enjoy sipping their coffee. Occasionally, a guest teacher is engaged to teach the local community at public events. The museum also interacts with the friendship society and nature groups within Itami City.

From our visit, we learned of the role played by the museum in familiarizing the local residents with the insects in Itami City and helping them realize the importance of and develop a sense of responsibility toward nature and changes in the environment. This museum has an increasingly robust connection with the communities, a lesson that should be learned by those running museums in Zambia. (Alfred)





Itsukushima Shrine

On October 30, 2019, during our final excursion tour to Hiroshima, we visited Itsukushima Shrine (the “Floating Shrine”). This shrine is one of the most popular Shinto shrines in Japan; it was established in 593 AD on a small island in Hiroshima Bay, Western Japan.

During the visit, we heard that, in 1168, after being destroyed in a natural disaster, the Floating Shrine was built with the financial assistance of Tairano Kiyomori, who was the first prime minister from the feudal (samurai) class. The shrine is venerated as the Guardian of Sailors by merchants sailing across the Setouchi Inland Sea. In 1996, it was declared a World Heritage Site together with the Genbaku (atomic bomb) Dome situated at the Hiroshima Peace Memorial Park, because of its unique architecture comprising twenty connected buildings and its symbolic status associated with the history of Hiroshima and Setouchi Inland Sea, due to which it attracts visitors all year round.

The new knowledge acquired is that each work of architecture in Japan adds to its economic growth.

We wish to go back home and share how Japan utilizes its places of worship for various activities and as places of leisure for international tourists. (Betty)



Miyajima Public Aquarium

On October 30, we visited the Miyajima Public Aquarium, located in Miyajima Island. The exhibit design of the aquarium was amazing and there were many kinds of marine life forms; I was really happy to have visited it.

The exhibit design was captivating and included a main aquarium gallery with different kinds of aquatic life as well as a convenient resting area beside the building.

The facilities offered by the public aquarium are enjoyable; at the end of the gallery, there is a shopping market, where one can purchase various kinds of toys and gifts; this is a great idea for the museum to make money.

We will never forget this memory; the trip to the public aquarium was a wonderful excursion. (Tirab)



Hiroshima Peace Memorial Museum

The visit to Hiroshima and its museum was both painful and joyful.

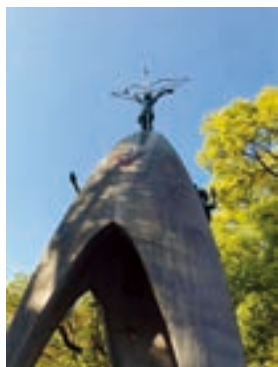
It was painful to relive what had happened in this city through the museum exhibits and shocking facts. However, it was joyful to see how this city had managed to turn its pain into a new great power that had made it rise and bloom again.

Through diverse display methods and ideas, the museum has achieved its purpose of conveying both the destruction and horror suffered by this city due to the use of this prohibited weapon and the damages that occurred at the time of the accident. The impact extends through many years, up to present times.

The design of the museum was distinctive, linking the contents inside with the symbols outside, thereby complementing the display and achieving the desired goal.

I was impressed by the interest and high attendance of schoolchildren in this museum. In addition, the students enthusiastically interacted with visitors, especially foreigners, in order to convey the message of peace.

This recent visit to the city and the museum has confirmed that Japan is a country capable of overcoming crises and rising again despite the severity of disasters it has faced, while always seeking peace. (Wala)



On October 31, 2019, we visited Hiroshima, in particular, the Hiroshima Peace Memorial Museum. Hiroshima is one of the most famous places not only in Japan but also across the world. Hiroshima is a historic place, known for the atomic bomb explo-



sion in 1945, shortly before World War Two (WW2) ended. In my country, we learned about the history of not only Hiroshima but also Nagasaki from elementary until senior high school. I think this is because Indonesia also has a connection with WW2. Thus, I was very excited and touched when I knew that we were visiting this place because I could finally get a glimpse of the reality after all the history that I learned in the past.

Upon arriving at the location, we entered the park with its many monuments reminding us of the history of Hiroshima and of the building at the time of the bombing. To get to the museum, we crossed the river and the bridge where the bomb was dropped. We also passed several monuments and, from a distance, we could see the museum vertically. Amazingly, from the museum, we could see some of the monuments horizontally. This museum was designed by Tadao Ando.

In this museum, we can obtain details about the history of the bombing of Hiroshima on August 6, 1945. We can watch the reconstruction of the dropping of the atomic bomb on the simulator in the exhibition.

Right now, we can see that Hiroshima has risen from the depths of despair and has repaired all the damage with new-found enthusiasm. Hiroshima is also imparting the best information to future generations through its museums and several monuments in the park. (Sarona)

Benesse House Museum

On November 1, 2019, we visited Naoshima Island on an excursion. I was very happy to see this beautiful island and the museum there, which was made by the famous architect Tadao Ando, after first seeing the design at the Hyogo Prefectural Museum of Art.

Through lectures and books, I was familiarized with the history of the island before the Benesse House decided to develop it.

Moreover, the idea of two great men (ex-mayor Chikatsura Miyake and the founder of Benesse Tetsuhiko Fukutake) was that even after the death of the founder of Benesse, his heir Chairman Fukutake would complete the project and develop the island.

They also acquired old houses with histories dating back 100 to 200 years and asked famous artists to transform them with their art; the houses are thus unique.

Tourism is increasing every year, which is a very good sign.

The Benesse House has also developed other places such as Inujima and Teshima Islands.

Tadao Ando designed not only the museum, but also a hotel with only six rooms made entirely of wood as well as a school with a very unique design. (Alzahraa)

On November 1, 2019, we had the chance to visit the Benesse House Museum in Naoshima Island. We were lectured by Mr. Kikuta, and it was an honor and privilege to visit the island and experience its natural beauty.

I understand that the island's motto is something like this: "Utilize what already exists to create what did not exist before." I have come to learn that we have the same things but are just not utilizing them appropriately. The unique thing about the Benesse House Museum is that it is a contemporary art museum integrated with a hotel with only six rooms, overlooking the beautiful Seto Inland Sea. Tetsuhiko Fukutake is the founder of Benesse Holdings. The Benesse House Museum is a wonderful place to visit. Visitor numbers have been increasing every year due to the activities held.

I would call the island an eco-museum due to the tours organized by the community while utilizing what they have to create what did not exist before. (William)



Art House Project

Naoshima, the Island of Art...

Naoshima is a must-visit site for art lovers. It is an amazing place surrounded by beautiful nature and filled with unique art pieces.

One of the reasons one should visit Naoshima is the Art House Project, which is currently underway in Naoshima's Honmura district. This project involves the restoration of vacant houses and the transformation of these houses into artworks by artists. Seven old houses, including a shrine and a temple, have been renovated as art installations. During our trip, we visited six of them.

The first destination was the Go'o Shrine. Hiroshi Sugimoto renovated this shrine from the Edo period as a unique art piece with glass stairs and an underground stone chamber.

The most impressive part of this project is Minamidera. It was named after the temple that once existed on the site. An artwork by James Turrel is placed in the wooden building designed by Tadao Ando. The uniqueness of this project is reflected in the opportunity to feel the darkness.

Another art project was held in a 200-year-old house named Kadoya. In 1998, 125 digital LED counters were used by residents as part of the "Sea of Time '98" artwork.

We also visited Ishibashi—the old house that was restored to showcase Hiroshi Senju's artworks, Gokaisho—where Yoshihiro Suda's unique artworks are displayed, and Haisha—once home and office of a dentist, now a place to display Shinro Ohtake's sculptural/graphic artworks. (Julietta)



To recollect poet William Blake, *"The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way. Some see nature all ridicule and deformity . . . and some scarce see nature at all. But to the eyes of the man of imagination, nature is imagination itself."* (Letter to Reverend Dr. Trusler, 1799.)

On similar lines, visiting new places and meeting new people is one of my hobbies; however, visiting memorial museums of wars and disasters is quite emotional for me. It was an emotional relief and spiritual awakening for me to visit Naoshima Island right after visiting the Hiroshima Peace Memorial Museum.

I always think that human beings are the only creators on earth who can make and break. Peace cannot be achieved by war; yet, we are still fighting wars in many parts of the world in order to achieve peace. It is sad but real. This island is a perfect place to attain inner wellbeing from the natural and artificial landscapes created by a famous Japanese architect.

I was overcome with a sense of peace and calm while visiting the beautiful island of Naoshima. The ray of hope for peace is still possible if we learn the art of coexistence from the natural world on this island, including the coexistence of the natural environment and community, and that of the artificial environment and community.

As indicated by the art house project, the community could be revitalized by pumping new innovations into the existing old values of rich culture and heritage. Who would have thought 'a dotted pumpkin' could be such an iconic juxtapose for the island?

I like the artist's idea of recreating old religious beliefs into more contemporary and artistic forms for all visitors: for instance, glass staircases connecting two different realms or universes at the Go'o shrine and the Minamidera where, by using simple tricks of lights and darkness, an immense and different experience is provided to the visitors.

It is clear that many stakeholders such as governments, companies, and individuals (artists/architects), as well as community cooperation can transform a weakness to an opportunity. The number of foreign tourists in the area indicates the success of the



project for the benefit of all, both stakeholders as well as visitors.

Such a success model could be replicated in our respective countries, as much of the world faces the same problems of rural–urban migration and depopulation wherein beautiful rural villages are being deserted. In conclusion, to summarize, “Where there is a will, there is a way.”
(Sangay Tashi)



Voice of Participants



MWIINDE Shamu Ephason

Livingstone Museum

Zambia

Indeed the sky is never the limit! 2019, what a year for a dream to come true! For several years, I have always seen colleagues enrolling in the important Museology Course in Japan and have personally always looked forward to participating in it too. It was all happiness when I received the acceptance letter, and even more so after receiving my air ticket.

I am very grateful to Japan International Cooperation Agency (JICA) and National Museum of Ethnology (MINPAKU) Director General and the professors (Senseis) for according me a lifetime opportunity of attending the 25th ICOM General Assembly in Kyoto. I am so humbled. The 90 days of intensive lectures and the knowledge gained will surely go a long way in bettering my museums back home in Zambia. The course enhanced my knowledge of conservation and restoration, marketing, preventive conservation, filming, museums and tourism, and management of museums. Knowledge sharing with my fellow participants was a fruitful experience. Visiting many museums all over Japan has advanced my knowledge of both displaying and storing priceless and valuable objects and specimens.

I am sincerely thankful to JICA for the financial support, JICA-Zambia, the Director General of MINPAKU Professor Kenji Yoshida, all the professors who taught my course, JICA Coordinator Hatayama san, the course Chairperson Akiko Sugase Sensei, our mother for 90 days and beyond, Sudani san, and the friendly staff of MINPAKU who made my stay worthwhile. I am indebted to my employers, National Museum Board of Zambia, for recommending that I partake in this course. To my family, I say thank you for your love and encouragement.



HAKOOLA Alfred

Lusaka National Museum

Zambia

I was very delighted to be selected as a 2019 JICA participant in the intensive course on Museums and Community Development. All my expectations for this course were met, which included acquiring knowledge and skills on how best to improve various aspects of my museum in an effective way. Through this course, I learned a significant amount of new information about a number of topics, which included preventive conservation, filming, documentation and database management, and youth engagement in museums, all of which I can apply in my home country, Zambia.

Through the field trips and lectures, I was able to deepen and broaden my views on Japanese museums and heritage sites, such as temples and shrines, for example. Further, I was very impressed to observe various disabled persons visiting the museum, especially those in wheelchairs, who had easy access to the museum and other related buildings; this contrasts with the Lusaka National Museum's current situation, in which access to the building is very difficult, not only for visitors with physical challenges but also for the elderly.

My experience in Japan has been enriched by the warm welcome we were given by the Japanese; they welcomed us at every place we visited. They are kind, hospitable, punctual, and hardworking. This culture is characterized by the hard work of the collective, which has enabled them to be among the most powerful nations in the world economically, socially, and otherwise. They embody a word in the Swahili language in Tanzania,

“Ujama,” which means working together as a collective unity.

My attendance at the International Council of Museum (ICOM) Kyoto, 2019 General Conference from September 1st to 7th, was very educational. The presentations on museum and community development given by the four panelists were very important, because they aligned with our course and served as the proverbial icing on the cake (the JICA program).

Finally, I would like to extend my sincere gratitude to the Japan International Cooperation Agency (JICA) and the National Museum of Ethnology for hosting us; I am also thankful to other museums in Japan and all the lecturers for supporting this program. Lastly, I would like to offer many thanks to our course coordinator and interpreter, Sudani Kazuko, who was like a mother to all the participants, and also gratefully acknowledge the supporting staff at the National Museum of Ethnology.



ZULU Betty

Choma Museum and Crafts Centre

Zambia

In April, when I received an email from my director recommending that I apply for the JICA Museums and Community Development program in 2019, given the knowledge that one of last year's participants was from the Choma Museum and Crafts Centre, I truly had no hope that I would be selected for this life-changing opportunity. Therefore, when I received an email notification that I had been chosen to participate, I was excited beyond description.

Given that this was the first time I had left home for three months, and was also traveling to a country thousands of miles away from my family and little home in Choma, I honestly did not know what to expect. I was excited, as I was embarking on a trip to Asia (Japan); in my view as a historian, Japan is famous for the Hiroshima and Nagasaki Bombs of 1945, and I had no idea then that I would actually set foot in Hiroshima Memorial Park.

I can now attest that this experience has constituted the best three months of my life, as I have learned a lot as both a professional and as an individual. I am so grateful to the Museums and Community Development committee for deciding that this year, Zambia should have three participants in the JICA and the National Museum of Ethnology program, and I cannot begin to express my gratitude and happiness. I can merely say that I am very humbled and honored to have been part of the training and acquired knowledge and skills that I will use for a lifetime.

Furthermore, many thanks to all the Senseis who were part and parcel of this training, and gave us intensive and clear lectures, in addition to accompanying us on our study trips outside of Minpaku and Osaka.

Many thanks to Sudani-san for her endless efforts and patience with us; she indeed has a heart of gold. You will always hold a special place in my heart.

Above all, I am very grateful to my employer, the National Museums Board of Zambia Director General, and the director of the Choma Museum and Crafts Centre for allowing me to be away for three months, despite the lack of power that Choma Museum is currently confronting.



Elnzeer Tirab Abaker Haroun

Sudan National Museum

Sudan

If I attempt to describe my impression of this course (Museums and Community Development) and my stay in Japan, as well as the knowledge I acquired as a result, I would be unable to express it in one page or less because so many of my ideas have completely changed.

If I say my time management abilities have changed, that is right, and this will surely be my weapon of success in the future. I also liked staying in Japan, as it has nice food, comfortable accommodations, and everything is clean. It is an amazing country.

In terms of the basic purpose of the course, in my opinion, I think the programs, lectures, and the workshops at the museums and within the community covered all concepts that are valuable and important for museums.

In conclusion, I would like to thank the Japan International Cooperation Agency (JICA) for this opportunity and its support, as well as all staff at the National Museum of Ethnology. Finally, thanks to all participants for sharing this wonderful experience in Japan with me.



GHAZAL Walaa A A

Sebastiya Archaeological Museum

Palestinian Authority

There is a saying in Arabic literature as follows: "Travel provides seven benefits."

This trip to this wonderful country has provided most of these benefits, as I was able to reinvent myself, gain new knowledge, learn about different cultures, and make new friendships. I perceived this as God's response to our prayers because access to the East can only occur as a blessing from God, and is a privilege that occurs once in a lifetime.

My stay in this wonderful country as a participant in this outstanding and integrated program (Museums and Community Development) was amazing. I wish to extend my heartfelt thanks to the Japan International Cooperation Agency (JICA) and the National Museum of Ethnology (Minpaku) for this fantastic opportunity to experience new knowledge and cultures in Japan and become closer to this country and its wonderful people.

This program has given us the opportunity to identify new concepts and methods in the field of museology, such as museum education, and also exposed us to new ideas on enhancing community involvement in the museum environment and its activities, because the museum is not only a building with precious objects that individuals routinely visit; it is also a platform for studies, research, and education that provides entertainment and experiences for visitors of all ages.

In particular, I would like to mention the courses that I found especially useful, enjoyable, and rich in information and experiences. I hope to apply some of the knowledge I gleaned from them in the Sebastiya Archaeological Museum. These courses were: Humidity and Temperature Control, Preventive Conservation, Exhibition Design, and Restoration of Archaeological Artifacts and Heritage Properties.

In closing, thank you again with all my heart to those who worked on designing this program.



MAISARAH Sarona

Aceh Tsunami Museum

Indonesia

“Inspire, Explore, and Embrace”

I am very grateful to the Japan International Cooperation Agency (JICA), the National Museum of Ethnology (Minpaku), and my director, who encouraged me to apply to this program, given its ability to provide extraordinary opportunities and experiences.

It is an honor for me to be part of this year’s program on Museums and Community Development, and I am so proud to be a delegate from Indonesia. Through my participation in the program, I was able to learn from and connect with others in the program following 19 years of aspiring to visit Japan.

I have lived in Japan for three months and now we are reaching the end of the program. I am grateful for the wonderful experiences that I have been able to share, and also offer my sincere thanks to all my dearest friends and the lecturers who were able to share their knowledge, ideas, and skills, as well as facilitate our unforgettable visits throughout Japan. I learned new things about museums. I am also grateful to my super-mom, Sudani-san, for her endless efforts to support me and all my new friends.

I have felt very comfortable in Japan because the Japanese people are well-mannered and are so friendly, punctual, disciplined, mindful of history, culturally aware, creative, respectful, safety-conscious, and clean. One characteristic of Japanese culture that I find fascinating is how quickly the Japanese people recover from a disaster physically and mentally; it is truly awesome.

Finally, I hope that this will not be the only time I am able to study here. Hopefully, other opportunities for me to further develop my knowledge and improve the skills obtained in this course will present themselves. I also hope that my learnings will enable me to play a role in embracing the community and contributing my best work on behalf of Japan and Indonesia in the eyes of the world.

Thank you so much for all who were involved in making my dream come true.



VAVALOA William Southwick

Fiji Museum

Fiji

I began working for Fiji Museum four years ago, and never dreamed of traveling to Japan and widening my knowledge about Museums and Community Development. I would like to thank my country for allowing me to attend this three-month course, as well as JICA for receiving me and hosting this event. I came into the program as a frightened young man and return home more mature and capable in terms of both my knowledge and experience.

These last three months have enlightened me and taught me so much about my work as an exhibition assistant; my learnings have helped me in so many ways. Likewise, my fellow participants have also been a tremendous support, as we stuck together as a team through thick and thin and in both happy and sad times. We have grown in our knowledge and are now trained as museum professionals; much has been given to us and therefore, much is now required. We must now put what we have learned into practice back in our own countries.

Someone once told me that “everyone benefits from borrowed knowledge.” As we have come together and heard each others’ voices and ideas collectively, our voices and actions can reach far-off places, and can impact many. When this knowledge is realized

and understood, it affects an individual's level of performance and improvement.

In conclusion, I would like to thank JICA for this great program and extend my gratitude to the people of Japan, the Minpaku National Museum of Ethnology, and all those who participated in making this program a success. In particular, I would like to thank our coordinator, Sudani-san, for being there with us since the first day of the program.



MOHAMED Alzahraa Saifeldien Selim

Egyptian Museum

Egypt

I would first like to express my sincere gratitude and thanks to JICA and the National Museum of Ethnology for giving me the chance to participate in the training program, Museums and Community Development; I also want to thank our coordinator, Sudani-san, for her hard work with us. She was consistently active and helped us with a smile on her face. Further, I am grateful to all the Senseis, who gave us lectures and accompanied us on our trips, as well as those who helped us by sharing their experiences and knowledge.

When I learned that I had been accepted into this training program, I was very happy that my first trip outside of Egypt would be to Japan, because I had heard a lot about the program from previous participants and had observed its positive impact on them upon their return.

Three months have passed, and we are now at the end of the program, during which I have learned about different concepts related to museums, such as “eco-museum” and “universal museum.” By visiting different kinds of museums in Japan, I have become aware of the strong cooperation between the museums and the community, as well as the community’s support and participation. Moreover the museums are attentive to aspects related to children’s education programs, with the aim of ensuring that the children have good memories of their participation in museum programs.

I have also gained many ideas and learned from the courses, “management of a local history museum,” “filming,” and “excavating and controlling archaeological resources,” some of which I will implement in my own museum.

I want to thank my fellow participants, who have become like a family to me during these three short months, and I hope we will continue to keep in touch following our return to our respective homes.



TASHI Sangay

The Royal Heritage Museum

Bhutan

“Some are born great, some achieve greatness, and some have greatness thrust upon them.”—William Shakespeare wrote these words in his play, Twelfth Night, Act 2, Scene 5. There is no place on earth more suitable for achieving greatness than Japan. Further, the National Museum of Ethnology provided a context in which I was able to deconstruct the concepts of a museum and community development through the lens provided by the Japanese perspective and reconstruct my own work ethics.

As I understand it, the museum culture in Japan is relatively new compared to that of western countries; yet the Japanese have narrowed the gap in every aspect that western museums represent. Today, museum curators are trying to explore beyond all the traditional norms and explore new directions and destinations, as I concluded during this

course. For example, some concepts I am newly aware of include the socially inclusive “universal museum” and also the idea of having sleepovers in a museum gallery.

From my observations as an “accidental curator,” this course was a very important gateway for understanding new concepts and theories. I was able to grasp the essence of the efforts Japanese museums curators are making to put new concepts into practice. Previously, I thought that museums were places consisting of safe repositories and temples in which rare objects or specimens could be conserved, preserved, and displayed for interested visitors. I was also able to enjoy even greater excitement alongside my fellow participants, who contributed their diverse cultural, religious, and intellectual backgrounds to my experience. Most participants were incredibly eager to share the complexities and simplicities of their museums in their respective countries. I assumed the role of a good listener, in accordance with Peter Drucker’s words, “The most important thing in communication is hearing what isn’t said.”

I sense that modern technology has become a magnetic force enabling museums to draw more visitors into their galleries. Japanese museums are no exception; I observed the projection of the country’s technological advancement embedded in the display of objects in the museum galleries. Although I enjoyed the displays in the various museums that I visited throughout Japan, I was not able to experience the real beauty of the individual displays because there were too many in one gallery, which can confuse visitors. I considered this to be a cultural norm for Japanese museum displays. I think it would be more interesting for Japanese museums to consider the curatorial idea of “less is more,” in terms of the display of objects in galleries.

In conclusion, I now realize that a “museum changes a city,” in the words of Dr. Yutaka Mino, Director of Hyogo Museum of Arts. Further, I would like to urge those working in museums to change the mindsets of museum workers first, which will then help change the mindset of those visiting the museums. In so doing, I feel that museums can contribute to community development in every aspect of life, ranging from physical to spiritual wellbeing, and can serve as an effective context or “forum” for the community, as expressed by Kenji Yoshida, Director General of the National Museum of Ethnology.



KARAPETYAN Julietta

History Museum of Armenia

Armenia

I would like to express my gratitude to the Japan International Cooperation Agency (JICA) and the National Museum of Ethnology (Minpaku) for this opportunity to be part of such an interesting and productive program. I would also like to express my appreciation to all the professors for sharing their knowledge and experiences with us. Further, many thanks to our dear Sudani-san, for her hard work during these last three months.

“Travel opens your heart, broadens your mind, and fills your life with stories to tell.”

(Paula Bendfeldt)

Now, it is the end of our program, our incredible journey. Three months passed like a moment. It was an amazing experience for me to be in Japan and be part of this program. It gave me warm memories for a lifetime. Thanks to our Senseis’ hard work, we learned a lot through lectures, workshops, and site visits. During the program, we visited many museums, the diversity of which gave us a chance to glean many ideas for use in our own

museums. What impressed me most is the cooperation between Japanese museums and their respective communities. The systems demonstrated by Hashikake and Minpaku Museum Partners (MMP) are good examples of how local residents can organize activities in cooperation with museums.

The main idea I learned from this program is the concept of “Museum as a Forum”. Before participating in this program, I had a classical view of museum admission, but now I know that a museum can be more than a building with treasures inside. Now, I am sure that it is far more important for museums to be involved in community development, provide alternative education, and remain open for discussions.

In closing, I would like to thank my friends for their friendship and the warm memories we made together.

Closing Ceremony Speech

GHAZAL Walaa A A

November 21, 2019



Ladies and Gentlemen,

Al Salam Alaikum – Good evening – Kombanwa.

Dr. Seki Yuji, Deputy Director General of National Museum of Ethnology,

Ms. Nishino Yasuko, Director General of JICA Kansai,

Respected participants in this wonderful program, I will not call you colleagues, because you are my friends.

Let me on your behalf give my speech, and allow me to begin my speech with this small story; perhaps there is a lesson in it:

I remember when I started working at the museum in 2017, my colleague Saleh san told me about his trip to Japan in 2014, and I told him then that I can't go to Japan for three months—it is too much. But here I am today; I stand before you as these three months come to an end and I consider it one of the most beautiful days of my life and an opportunity that cannot be repeated. What I would like to say here is that a person can only discover his power and willpower in the face of difficulties. This is my advice to myself and to you—taking on new adventures in life offers us many opportunities.

Participating in the Museums and Community Development program was a great privilege. It gave us the opportunity to get to know this wonderful country and the beauty and diversity of its nature. Each season has its own beauty, and we have enjoyed the autumn and the wonderful colors all around. We have seen many Japanese gardens famous for their beauty and are a hallmark of Japan.

The Japanese people are an example of kindness, discipline, punctuality, and hard work; I am inspired by their ability to overcome difficulties and disasters.

I was impressed by the elderly people who have a passion for giving and engaging in various types of jobs and volunteer work, for example, MMP and what they offer as voluntary activities compatible with the theme of the Minpaku museum.

During our stay, we visited many cultural heritage sites in some cities. I respect Japan for its efforts in the number of sites it has been able to add to the World Heritage List, and I hope that Palestine will be able to add many of its famous sites to this list.

The Museums and Community Development program was an integrated course; in terms of its diversity between lectures, practical application, and field visits, the program provided everything related to museums, such as museum education, the museum system in Japan and its concept, museum marketing, museum shop management, preventive conservation and restoration of cultural properties, exhibition design, and cooperation with the local community. I was inspired by the concept of the special exhibition and what it offers in the display for specific topics that attracts more visitors. In addition, we learnt about new concepts such as Universal Museum, Eco-Museum, and the Museum as a Forum.

I should not forget to mention the special courses that were interesting. I wish that I could take them all, but we had to choose only some of them. The practical exercises were full of experience and information and visits that were made on weekends. These exercises made us more observant; each time we visited a museum we started to look carefully at the details of the display, lighting, sections of the museum, museum shop, and if the museum was suitable for people with special needs.

I am inspired by the diversity of museum themes in Japan. It has departed from the classical form of museums, for example, through the Ceramics Museum, the Museum of Human Rights, and the Museum Renovation.

Finally, I will conclude my speech by thanking God.
Thanks to the Minpaku museum,
Akiko-sensei, Shimmen-sensei, Suzuki-sensei,
And Japan International Cooperation Agency (JICA),
Hatayama-san,
Sudani-san who has supported us throughout this period with a big heart,
Our senseis, those who gave us all the knowledge they have in all subjects of the course,
My friends, I am honored to know them,
My family, who supported me in coming all the way here, those who have high trust in me,
And thanks to the Palestinian Ministry of Tourism and Antiquities for choosing me to represent Palestine in this
program.

THANKS AGAIN.

Number of Past Participants by Country and Region

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	Total
Bhutan	1	(2)	1				1																			1	4(2)
Cambodia				1																							1
China						1	1(2)	1				1	1														5(2)
Indonesia			1	1					1	1						2										1	7
Korea			(1)			(2)																					(3)
Laos	1	1				1		2															1				6
Malaysia	2	1					1																				4
Maldives			1																								1
Mongolia	1(1)					1			1							2	2	3									10(1)
Myanmar	(2)			1(1)			1											(1)		1	2	1					6(4)
Nepal						1(1)			1																		2(1)
Pakistan					2																						2
Singapore			1																								1
Sri Lanka												1					1	1	1								4
Thailand	1	2			(1)			1	1				1			1	3	2									12(1)
Viet Nam		(4)	(1)	(1)							1				2												3(6)
Bolivia			1			1						1															3
Brazil		(1)																									(1)
Chile					1																						1
Colombia											1		2	1	1												5
Costa Rica											1																1
Ecuador																				2					1		3
Guatemala				1	1					1		2		1					1								7
Guyana													2														2
Jamaica																					3				1		4
Peru		1				1	1				1	1	1	1	2	2	1		3	1		1	1				18
Mexico																							2				2
Armenia																1		1		2		1	1	1	1	1	9
Bulgaria							1		1																		2
Finland							(1)																				(1)
Macedonia					1																						1
Australia		(1)																									(1)
Fiji										1				1								2			1	1	6
Papua New Guinea		1	1			1	1																	1	1		6
Solomon Islands	1	1						1																	1		4
Samoa																							1	1			2
Vanuatsu																								1			1
Iran													1										1				2
Jordan									2					1	1	2	1	2	1			1	1	1	1	1	14
Palestinian Authority										1										1	2	1	2			1	8
Saudi Arabia				1			(1)	1	1	1		1												(1)			5(2)
Syria				1																							1
Turkey										1	1		1											1	1		5
Benin								1																			1
Botswana													1														1
Cameroon				1																							1
Cote d'Ivoire										1	1	1															3
Egypt											1						2			2	3	2	2	1		1	16
Eritrea									1		1		1	1					1								5
Ethiopia		1									1																2
Ghana					(1)																						1(1)
Kenya			1									1															2
Madagascar	1							1																			2
Mauritania																		1	1								2
Nigeria										1																	1
Senegal				1																							1
Seychelles																						1		1			2
Sudan																									1	1	2
Swaziland																			1								1
Tanzania				(1)	1																						1(1)
Zambia			1			1		1		2		1	1	2	3									2	1	3	18
Total	8(3)	8(8)	9(2)	8(4)	6(1)	8(3)	7(4)	9	9	9	10	10	10	10	9	10	10	10(1)	10	10	10	10	12	10(1)	10	10	242(27)

Numbers in parentheses are observers

Notice

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

Photos may be included.

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

Name

Affiliation

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