

# Museum Co-operation 2023

Newsletter of the Museums and  
Community Development Course

Steering Committee  
International Museology Course  
National Museum of Ethnology, Japan



# Museum Co-operation 2023

Newsletter of the Museums and  
Community Development Course

Steering Committee  
International Museology Course  
National Museum of Ethnology, Japan



**Museum Co-operation 2023**  
**Newsletter of the Museums and Community Development Course**

*General Editors*  
Itsushi KAWASE  
Hirofumi TERAMURA  
Kaoru SUEMORI

Published by the National Museum of Ethnology, Japan  
10-1 Senri Expo Park, Suita, Osaka 565-8511, Japan

©2023 by the National Museum of Ethnology, Japan

## Contents

|    |  |
|----|--|
| 6  | Preface<br><b>Itsushi KAWASE</b> , National Museum of Ethnology  |
| 8  | Introduction and Acknowledgements<br>Kansai Center, Japan International Cooperation Agency (JICA)  |
| 9  | Foreign Minister's Commendation<br>Organizing / Steering Committee, Consulting Members 2023  |
| 10 | Curriculum 2023  |
| 11 | Program 2023   |
| 14 | List of Participants 2023  |
| 15 | Public Forum: <b>Museums in the World 2023</b><br><b>HOXHA Anxhela</b><br>National Institute of the Registration of Cultural Heritage, ALBANIA<br><b>ACOSTA BARRENO Esteban Francisco</b><br>National Institute of Cultural Heritage, ECUADOR<br><b>MESIAS CORAL Victor Emanuel</b><br>Fundacion Museos de la Ciudad, ECUADOR<br><b>AHMED Marwa Mohammed Karam Mohammed Mohammed</b><br>The Grand Egyptian Museum, EGYPT<br><b>MAHMOUD Asmaa Hussein Abdelhamied</b><br>Akhenaten Museum, EGYPT<br><b>Rawa Karim Salih</b><br>Sulaimaniyah Antiquities Directorate, IRAQ<br><b>Abdulwahhab Sulaiman Hasan</b><br>Soran Directorate of Antiquities, IRAQ<br><b>POSILIH Mark</b><br>Papua New Guinea National Museum and Art Gallery, PAPUA NEW GUINEA<br><b>GARRO TAFUR Sindy Pamela</b><br>MALLQUI CENTER - LEYMEBAMBA MUSEUM, PERU<br><b>Audrey Maambo Bwanjelela</b><br>Choma Museum and Crafts Center, ZAMBIA |
| 36 | Specialized Program - Conservation and Restoration of Objects<br>Specialized Program - Exhibition Design   |
| 38 | Photos   |
| 48 | Record of Study Trips and Visits   |
| 55 | Voice of Participants  |
| 60 | Closing Ceremony Speech  |
| 62 | Number of Past Participants by Country and Region  |



A world map with a light gray background. A red horizontal line runs across the equator. Five countries are highlighted with red stars and labeled in red capital letters: ALBANIA (in the Balkans), IRAQ (in the Middle East), EGYPT (in North Africa), ZAMBIA (in Southern Africa), and PAPUA NEW GUINEA (in Southeast Asia). Japan is marked with a blue circle and labeled in blue capital letters. Numerous other countries are labeled in small black capital letters. The map includes labels for Iceland, Norway, Sweden, Finland, Denmark, Germany, Poland, Czech Republic, Slovakia, Austria, Hungary, Switzerland, France, Portugal, Spain, Italy, Greece, Turkey, Bulgaria, Romania, Serbia, Montenegro, Albania, Kosovo, Macedonia, Bulgaria, Greece, Turkey, Iraq, Iran, Afghanistan, Pakistan, India, China, North Korea, South Korea, Japan, Taiwan, Hong Kong, Macau, Philippines, Vietnam, Laos, Cambodia, Myanmar, Thailand, Malaysia, Singapore, Brunei, Indonesia, Papua New Guinea, Solomon Islands, New Zealand, Australia, South Africa, Botswana, Zimbabwe, Mozambique, Madagascar, Mauritius, Réunion, Mauritania, Mali, Niger, Chad, Sudan, Ethiopia, Eritrea, Yemen, Oman, United Arab Emirates, Qatar, Saudi Arabia, Kuwait, Bahrain, Brunei, and many others.



## Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development 2023 course.

The course was held from September 29 to December 12, mainly at the National Museum of Ethnology. This year saw curators and museum professionals joining the course from Albania, Ecuador, Egypt, Iraq, Papua New Guinea, Peru, 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 the participants had 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 30-year history, 268 participants (296 including observers) from 65 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 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. Third, 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, shared this platform with them, participating in and learning from their discussions.

As is widely known, this course is far from being just a training course for

museum professionals. Rather, it is a kind of international forum where participants can share their experiences, knowledge, and views. We 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, we would like to express our 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 through their hard work and warm hospitality in looking after the participants.



**Itsushi Kawase**

Associate Professor

Chairperson, Steering Committee

Museums and Community Development Course 2023

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 2023, our 30 years of efforts find the network of 268 ex-participants across 65 countries and regions (including the earlier Museum Technology Course), together with many Japanese experts involved in the 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.

## National Museum of Ethnology was awarded Foreign Minister's Commendation

The Foreign Minister's Commendations are awarded to individuals and groups with outstanding achievements in international fields, in order to acknowledge their contributions to the promotion of friendship between Japan and other countries and areas.

In 2023, we were awarded the accolade by virtue of the significant contribution we have made to raising the quality of cultural projects and local development projects globally and strengthening bonds of friendship between Japan and other countries and areas. We have made this contribution through our longstanding partnership with Japan International Cooperation Agency (JICA), wherein we have engaged in JICA training programs and supported JICA's projects related to museum operation and the conservation of cultural heritage.

## Museums and Community Development 2023

### Organizing Committee

|                    |                          |   |
|--------------------|--------------------------|---|
| Chairperson        | <b>Itsushi KAWASE</b>    | National Museum of Ethnology                        |
| Vice-Chairperson   | <b>Hirofumi TERAMURA</b> | National Museum of Ethnology                        |
| Vice-Chairperson   | <b>Kaoru SUEMORI</b>     | National Museum of Ethnology                        |
| Members            | <b>Naoko SONODA</b>      | National Museum of Ethnology                        |
|                    | <b>Mitsuhiro SHINMEN</b> | National Museum of Ethnology                        |
|                    | <b>Akiko SUGASE</b>      | National Museum of Ethnology                        |
|                    | <b>Shingo HIDAKA</b>     | National Museum of Ethnology                        |
| Consulting Members | <b>Minako ASHIYA</b>     | Lake Biwa Museum                                    |
|                    | <b>Toshio TSUKAMOTO</b>  | Gangoji Institute for Research of Cultural Property |
|                    | <b>Kenji SAOTOME</b>     | Osaka International University                      |
|                    | <b>Naoyo SEKIHIRO</b>    | Kyoto City Archaeological Research Institute        |
|                    | <b>Mayumi OTSUKA</b>     | Yokohama Museum of Art                              |

### Steering Committee

|         |                          |                              |
|---------|--------------------------|------------------------------|
| Members | <b>Itsushi KAWASE</b>    | National Museum of Ethnology |
|         | <b>Kojiro HIROSE</b>     | National Museum of Ethnology |
|         | <b>Chikako HIRANO</b>    | National Museum of Ethnology |
|         | <b>Mitsuhiro SHINMEN</b> | National Museum of Ethnology |
|         | <b>Peter J. MATTHEWS</b> | National Museum of Ethnology |
|         | <b>Kenji KURODA</b>      | National Museum of Ethnology |
|         | <b>Sohee CHE</b>         | National Museum of Ethnology |
|         | <b>Rintaro ONO</b>       | National Museum of Ethnology |

## Curriculum 2023

|   |   |
|---|---|
| 1. Communication Requirements               | 1-1 Museum Report Presentation                          |
|   | 1-2 Public Forum “Museums in the World 2023”            |
| 2. General Theory                           | 2-1 Museums in Japan                                    |
|   | 2-2 Intellectual Property Rights                        |
| 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 for Collections                     |
|   | 4-5 Digital Documentation                               |
| 5. Exhibition and Community                 | 5-1 Representing Culture in Museums                     |
|   | 5-2 Special Exhibition                                  |
|   | 5-3 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. Museums 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           |
| 8. Specialized Program                      | A Conservation and Restoration of Objects               |
|   | B Exhibition Design                                     |
| 9. Final Report Presentation                |   |
| 10. Observation trips                       | Hiroshima, Hyogo, Kagawa, Nara, Tokyo, etc.             |

## Program 2023

NME : National Museum of Ethnology  
L: Lecture, O: Observation, P: Presentation, PR: Practice

| Date    | Count.<br>No. | Contents   | Lecturer                    |   | Type |
|---------|---------------|--|-----------------------------|---|------|
|         |               |  | Name                        | Organization  |      |
| October |               |  |                             |   |      |
|         |               | Museum Orientation   |                             |   |      |
| 2 Mon.  |               | Opening Ceremony   |                             |   |      |
|         |               | JICA Briefing / Museum Orientation & Administrative Guidance   |                             |   |      |
| 3 Tue.  | 1-1           | Museum Report Presentation   |                             |   | P    |
|         |               | Greetings to Faculty members   |                             |   |      |
| 4 Wed.  | 3-4           | Museum Shop Management and Product Development   | Shinya Oda                  | Deputy Secretary General, The Senri Foundation      | L    |
| 5 Thu.  | 5-1           | Exhibition in National Museum of Ethnology   | Mitsuhiro Shinmen           | Professor, NME                                      | L/O  |
|         | 5-1           | Cultural Exhibitions Today   | Kenji Yoshida               | Director General, NME                               | L    |
| 6 Fri.  | 2-1           | Folk Museums in Japan  | Ryoji Sasahara              | Professor, NME                                      | L    |
|         | 2-2           | Intellectual Property  | Atsunori Ito                | Associate Professor, NME                            | L    |
| 7 Sat.  |               | Observation of the museums in Kansai region (1)  |                             |   |      |
| 8 Sun.  | 6-2           | Sequential Program I “Co-operation between Museums and Local Communities” (1)                              | Kenji Saotome               | Associate Professor, Osaka International University | O    |
| 9 Mon.  |               | National Holiday   |                             |   |      |
| 10 Tue. | 6-2           | Sequential Program I “Co-operation between Museums and Local Communities” (2)                              | Kenji Saotome               | Associate Professor, Osaka International University | O    |
| 11 Wed. | 6-2           | Sequential Program I “Co-operation between Museums and Local Communities” (3)                              | Minako Ashiya               | Research Scientist, Lake Biwa Museum                | O    |
| 12 Thu. | 6-2           | Sequential Program I “Co-operation between Museums and Local Communities” (4)                              | Minako Ashiya               | Research Scientist, Lake Biwa Museum                | O    |
| 13 Fri. |               | Observation of the museums in Kansai region (2)  |                             |   |      |
| 14 Sat. | 6-2           | Sequential Program I “Co-operation between Museums and Local Communities” (5)                              | Minako Ashiya               | Research Scientist, Lake Biwa Museum                | O    |
| 15 Sun. |               |  |                             |   |      |
|         | 4-1           | Sequential Program II “Preventive Conservation” Preventive Conservation (1)                                | Naoko Sonoda                | Professor, NME                                      | L/PR |
| 16 Mon. | 4-1           | Sequential Program II “Preventive Conservation” Accession and Documentation of Artifacts / Tour of Storage | Mao Koseki                  | Staff, NME  | L/O  |
|         | 4-1           | Sequential Program II “Preventive Conservation” Preventive Conservation (2)                                | Naoko Sonoda                | Professor, NME                                      | L/PR |
| 17 Tue. | 4-1           | Sequential Program II “Preventive Conservation” Management of Audio Visual Materials                       | Mayu Kosaka                 | Staff, NME  | L/O  |
| 18 Wed. | 4-1           | Sequential Program II “Preventive Conservation” Pest Management in Museums                                 | Kazushi Kawagoe             | Lecturer, Toyo Institute of Art & Design            | L/PR |
|         | 4-1           | Sequential Program II “Preventive Conservation” Preventive Conservation (3)                                | Naoko Sonoda                | Professor, NME                                      | L/PR |
| 19 Thu. | 4-4           | Sequential Program II “Preventive Conservation” Risk Management of Museum                                  | Shingo Hidaka               | Professor, NME                                      | L    |
| 20 Fri. | 4-3           | Sequential Program II “Preventive Conservation” Packing and Transportation                                 | Hideki Miki<br>Naoko Sonoda | Yamato Transport Co., Ltd.<br>Professor, NME        | PR   |
| 21 Sat. |               | Observation of the museums in Kansai region (3)  |                             |   |      |
| 22 Sun. |               |  |                             |   |      |
| 23 Mon. | 5-2           | Display for Special Exhibition   | Minoru Fukushima            | Representative, Design Factory                      | L/PR |
| 24 Tue. | 5-3           | Museum Evaluation Methods  | Keiko Kuroiwa               | Representative, Learning Innovation Network         | L/PR |



| Date     | Count.<br>No. | Contents  | Lecturer                                   |   | Type |
|----------|---------------|---|--|---|------|
|          |               |   | Name                                       | Organization  |      |
| 25 Wed.  | 5-1           | National Museum of Nature and Science                     | Shinji Hamamura                            | Head, Education Division,<br>National Museum of Nature and Science  | L/O  |
|          |               |   | Miki Nakayama                              | Chief, Innovation Center for Nature and Science Museums, Museum Cooperation and Collaborative Exhibition Group, National Museum of Nature and Science |      |
| 26 Thu.  | 5-1           | Tour of Tokyo National Museum                             | Tomomi Kito                                | Senior Research Chair (International Relations) / Head of PR , Tokyo National Museum  | L/O  |
|          | 5-1           | Japan's System for Administering Cultural Properties      | Satoshi Tarashima                          | Special Senior Fellow, Tokyo National Museum  | L/O  |
| 27 Fri.  | 5-1           | The University Museum, The University of Tokyo            | Ayumi Terada                               | Project Associate Professor, Dept. of Intermediatheque / Cultural Policy, Museum Studies, The University Museum, The University of Tokyo              | L/O  |
|          | 5-1           | Intermediatheque  |  |   | L/O  |
| 28 Sat.  |               | Observation of the museums in Kansai region (4)           |  |   |      |
| 29 Sun.  |               |   |  |   |      |
| 30 Mon.  | 3-3           | Museums and Marketing                                     | Hiroki Tanaka                              | Senior Manager, Marketplace Dept., Osaka Aquarium Kaiyukan  | L    |
|          | 6-1           | Community Alliance of Minpaku                             | Yoko Ueba                                  | Associate Professor, NME  | L    |
| 31 Tue.  | 4-2           | Conservation and Restoration                              | Toshio Tsukamoto                           | Researcher, Gangoji Institute for Research of Cultural Property   | L/O  |
|          | 4-2           | Conservation and Restoration                              |  | Osaka Prefectural Chikatsuasuka Museum  | L/O  |
| November |               |   |  |   |      |
| 1 Wed.   | 7-3           | Exhibiting Disaster and Civic Activities in Museum        | Isao Hayashi                               | Professor Emeritus, NME   | L    |
|          | 7-3           | Visit Disaster Reduction and Human Renovation Institution |  |   | O    |
| 2 Thu.   |               | Preparation for Public Forum and Discussion               |  |   |      |
| 3 Fri.   | 1-1           | Public Forum  |  |   |      |
| 4 Sat.   |               | Observation of the museums in Kansai region (5)           |  |   |      |
| 5 Sun.   |               | Observation of the museums in Kansai region (6)           |  |   |      |
| 6 Mon.   |               | Compensatory Day Off for Nov. 3 (National Holiday)        |  |   |      |
| 7 Tue.   | 3-2           | Museums and Tourism                                       | Daiki Izumi                                | Professor, Hannan University  | L    |
|          |               | Explanation of Hiroshima Study Trip                       | Akiko Sugase                               | Associate Professor, NME  | L    |
| 8 Wed.   | 7-2           | Benesse House Museum                                      |  |   |      |
| 9 Thu.   |               | Itsukushima Shrine  |  |   |      |
|          |               | Miyajima Public Aquarium                                  |  |   |      |
| 10 Fri.  | 6-4           | Hiroshima Peace Memorial Museum                           | Toshihiro Toya                             | Deputy Director, Hiroshima Peace Memorial Museum  | L/O  |
| 11 Sat.  |               | Observation of the museums in Kansai region (7)           |  |   |      |
| 12 Sun.  |               |   |  |   |      |
| 13 Mon.  | 8-1           | Specialized Program(1)                                    | A: Conservation and Restoration of Objects |   | PR   |
| 14 Tue.  | 8-1           | Specialized Program(2)                                    | Toshio Tsukamoto                           | Researcher, Gangoji Institute for Research of Cultural Property   | PR   |
| 15 Wed.  | 8-1           | Specialized Program(3)                                    |  |   | PR   |
| 16 Thu.  | 8-1           | Specialized Program(4)                                    | B: Exhibition Design                       |   | PR   |
| 17 Fri.  | 8-1           | Specialized Program(5)                                    | Minoru Fukushima                           | Representative, Design Factory  | PR   |
| 18 Sat.  |               | Observation of the museums in Kansai region (8)           |  |   |      |
| 19 Sun.  |               |   |  |   |      |

| Date            | Count.<br>No. | Contents   | Lecturer          |  | Type |
|-----------------|---------------|--|-------------------|--|------|
|                 |               |  | Name              | Organization   |      |
| 20 Mon.         | 4-5           | Sequential Program III "Digital Documentation"<br>Documentation and Database Development for Museums             | Yuzo Marukawa     | Associate Professor, NME   | PR   |
| 21 Tue.         | 4-5           | Sequential Program III "Digital Documentation"<br>Photographic Documentation of Museum Collection                | Kaoru Suemori     | Associate Professor, NME   | PR   |
| 22 Wed.         | 4-5           | Sequential Program III "Digital Documentation"<br>Information Technology in Exhibition                           | Chisako Miyamae   | Assistant Professor, NME   | PR   |
| 23 Thu.         |               | National Holiday   |                   |  |      |
| 24 Fri.         | 2-1           | Indigenous People in Japan : Ainu  | Reiko Saito       | Associate Professor, NME   | L    |
|                 | 6-1           | Children and Museums   | Junko Anso        | Independent Museum Consultant  | L    |
| 25 Sat.         |               | Observation of the museums in Kansai region (9)  |                   |  |      |
| 26 Sun.         |               |  |                   |  |      |
| 27 Mon.         | 4-5           | Sequential Program III "Digital Documentation"<br>Documentation and 3-dimensional Records of<br>Museum Artifacts | Hirofumi Teramura | Associate Professor, NME   | PR   |
| 28 Tue.         | 4-5           | Sequential Program III "Digital Documentation"<br>Ethnographic Filmmaking  | Itsushi Kawase    | Associate Professor, NME   | PR   |
| 29 Wed.         | 6-3           | Museums and Universal Design   | Kojiro Hirose     | Professor, NME   | L    |
|                 | 6-3           | Workshop at Borderless Art Museum NO-MA  |                   |  | O    |
|                 |               | Observation of Ainu "Kamuynomi" Rite   |                   |  | O    |
| 30 Thu.         | 7-1           | Community Involvement in Cultural Heritage<br>Management   | Seiichi Nakamura  | Director, Research Center for<br>Next Generation Archaeological<br>Studies, Komatsu University | L    |
| <b>December</b> |               |  |                   |  |      |
| 1 Fri.          | 3-1           | Museum Changes a City  | Yutaka Mino       | Honorary Director, Hyogo<br>Prefectural Museum of Art  | L/O  |
| 2 Sat.          |               | Observation of the museums in Kansai region (10)   |                   |  |      |
| 3 Sun.          |               |  |                   |  |      |
| 4 Mon.          | 7-2           | Volunteer Coordination and Management,<br>Especially in Museums  | Shunsuke Shinbori | Environmental Education Office<br>Kyoto Environmental Activities<br>Association (KEAA)         | L    |
|                 | 7-2           | Ecomuseum in Current Japan   | Kazuoki Ohara     | Professor, Yokohama National<br>University   | L    |
| 5 Tue.          | 7-1           | Heritage and Communities Development   | Taku Iida         | Professor, NME   | L    |
|                 | 7-4           | Discussion with Museum Volunteers  | Mitsuhiro Shinmen | Professor, NME   | D    |
| 6 Wed.          |               | Packing  |                   |  |      |
|                 | 9             | Final Report Preparation and Discussion  |                   |  | D    |
| 7 Thu.          | 6-3           | Museums and Universal Design (Workshop)  | Kojiro Hirose     | Professor, NME   | PR   |
|                 | 9             | Final Report Preparation and Discussion  |                   |  | D    |
| 8 Fri.          | 9             | Final Report Preparation and Discussion  |                   |  | D    |
| 9 Sat.          |               |  |                   |  |      |
| 10 Sun.         |               |  |                   |  |      |
| 11 Mon.         | 9             | Final Report Presentation  |                   |  | P    |
|                 |               | Closing Ceremony   |                   |  |      |
| 12 Tue.         |               | Evaluation Meeting   |                   |  | D    |

## List of Participants 2023

| Country/Region      | Name  | Position  | Organization  |
|---------------------|---|---|---|
| ALBANIA             | Anxhela HOXHA                                   | Specialist<br>Sector of Registration, Cataloging<br>and Documentation of Cultural<br>Heritage         | National Institute of the<br>Registration of Cultural<br>Heritage (NIRCH) |
| ECUADOR             | ACOSTA BARRENO Esteban<br>Francisco             | Regional Archaeologist<br>Archaeology- Hojas Jaboncillo<br>Research Center and Museum                 | National Institute of Cultural<br>Heritage                                |
| ECUADOR             | MESIAS CORAL Victor Emanuel                     | Educational Mediator<br>Educational Department  | Fundacion Museos de la Ciudad   |
| EGYPT               | Marwa Mohammed Karam<br>Mohammed Mohammed Ahmed | Museum Educator and Egyptology<br>Researcher<br>The Education Center                                  | The Grand Egyptian Museum   |
| EGYPT               | Asmaa Hussein Abdelhamied<br>Mahmoud            | Supervisor of Exhibitions<br>Management<br>Museums Sector, the Ministry of<br>Tourism and Antiquities | Akhenaten Museum  |
| IRAQ                | Rawa Karim Salih                                | Archaeologist<br>Researcher Section   | Sulaimaniyah Antiquities<br>Directorate                                   |
| IRAQ                | Abdulwahhab Sulaiman Hasan                      | Director<br>Soran Directorate of Antiquities/<br>Museum   | Soran Directorate of Antiquities  |
| PAPUA NEW<br>GUINEA | POSILIH Mark                                    | Museum Education Officer<br>Access, Education & Public<br>Programs                                    | Papua New Guinea National<br>Museum and Art Gallery                       |
| PERU                | Sindy Pamela Garro Tafur                        | Assistant of Museography and<br>Collections Management<br>Museography                                 | MALLQUI CENTER -<br>LEYMEBAMBA MUSEUM                                     |
| ZAMBIA              | Audrey Maambo Bwanjelela                        | Keeper<br>Research  | Choma Museum and Crafts<br>Center   |

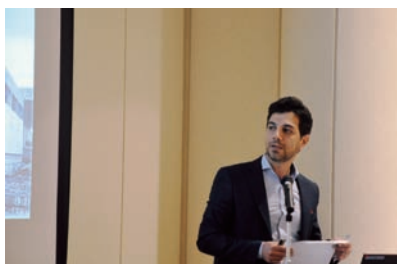
# Public Forum

## *Museums in the World 2023*

Date: November 3, 2023

Venue: National Museum of Ethnology, Japan

Organizers: National Museum of Ethnology, Japan  
Japan International Cooperation Agency (JICA) Kansai



## National Institute of the Registration of Cultural Heritage



### National Institute of the Registration of Cultural Heritage

**HOXHA Anxhela**

Specialist

ALBANIA



City of Berat <https://iktk.gov.al/site/>



City of Gjirokastra <https://iktk.gov.al/site/>



Butrint <https://whc.unesco.org/en/list/570/gallery/index=1&maxrows=12>



Xhubleta dress part of UNESCO



Iso-Poliphony, traditional music sung in group <https://ich.unesco.org/en/RL/albanian-folk-iso-polyphony-00155>

## Republic of Albania

Albania is a country located in Southeastern Europe, in the western part of the Balkan Peninsula. It is bounded by Montenegro, Kosovo, North Macedonia, Greece, and the Adriatic and Ionian seas to the west. Because of its location, Albania has long served as a bridgehead for various nations and empires.

Today, many different cultural sites can be found in Albania, some of which are designated UNESCO World Heritage sites protected by national and international laws. Berat and Gjirokastra are inscribed as rare examples and well-preserved centers of typical Ottoman period architecture. Butrint is an archaeological site that provides valuable evidence of Albania's ancient and medieval civilizations.

Albania is a country known for its rich intangible heritage still performed today. Iso-Polyphony, a traditional style of folk music sung in a group, and Xhubleta, a handcrafted garment worn by highland women in Northern Albania, are both included on UNESCO's intangible cultural heritage list.

## THE NATIONAL INSTITUTE OF THE REGISTRATION OF CULTURAL HERITAGE (NIRCH)

The NIRCH is a specialized national scientific institution formed in 1995 under the responsibility of the Republic of Albania's Ministry of Culture. The NIRCH operates throughout the Republic of Albania to register, catalog, document, and evaluate all cultural heritage within Albania. Our institute offers services to national museums, local museums, and scientific, cultural, or religious institutions' private collections.

Our mission is to manage the national museum fund and the “*National Register of Cultural Assets*” platform, as well as to observe/monitor the national/international legal circulation of cultural properties. In order to fulfil this mission, we cooperate with Albanian state institutions, police bodies, customs institutions and international institutions in the fight against cultural heritage trafficking.

## Our goal

One of our main goals is fighting against the illicit trafficking of cultural heritage; for this reason, cooperation between NIRCH and the Albanian State Police currently exists. As a result, and also in accordance with the agreement signed between the Ministry of Defense, the General Prosecutor's Office and the Ministry of Culture, we administrate a large number of objects.

In this fight against trafficking of cultural objects, we aim to open the “*Museum of Rescued Cultural Heritage Objects*.” The main purpose of the museum will be to educate and inform the public/groups of interests about the importance of trafficking of cultural properties. The phenomenon of trafficking



# National Institute of the Registration of Cultural Heritage



The "National Register of Cultural Assets" platform

of cultural objects is not only a problem in Albania, but it is an international problem with implications for the whole world.

Our institute is now in the process of digitizing and creating an inventory and catalogue of these objects to understand their possible origin and transformation (such as hidden descriptions, years, different details). We have discovered that some objects belong to the Republic of Albania. Thanks to the help of the State Police, it was proven that these objects were stolen in 2008-2010, in the southern part of Albania.

Objects will be exposed in four exhibitions as below:

- Icons/Iconography and cult elements
- Archaeological objects
- Ethnographic objects
- Objects that have been stolen from other countries

Regarding the last sector "*Objects stolen from other countries*," if other countries prove and give evidence that the objects belong to them, the Republic of Albania will return the objects according to the implementation of different Conventions and Laws ratified by the Republic of Albania.



Seized objects that the NIRCH administrate.



Seized icons that belong to the church of Labova e Kryqit in Gjirokastr.



Seized object that belongs to the church of Saint Karavasta in Fier. The object belongs to the upper part of an iconostasis but was transformed into furniture.



Seized object that belongs to the church of Saint Kolli in Fier. The object has served as the main entrance door of the church but was transformed into large furniture.



## Introduction

Ecuador lies on the western tip of South America. My country has four natural regions: the coast, the highlands, Amazonia, and the islands, the latter being known as the Galapagos Islands. The museum is located in the city of Portoviejo on the Ecuadorian coast. It is a province with diverse climates and landscapes, and a great cultural richness. It has beaches, mountains and beautiful cities, and though it has suffered from violence and natural disasters (such as the earthquake of 2016), it has always come through despite these problems.

## Museum and Research Center

The museum and research center Cerro de Hojas Jaboncillo is attached to the National Institute of Cultural Heritage. It is a state-run museum that combines a heritage area, a site museum, an archeological museum and storage. The director of the museum, Dr. Gerardo Castro, has promoted research and community work while always considering the archaeological heritage and the welfare of the local community.

The archaeological museum comprises a collection of objects found during investigations carried out at the archaeological site during the last 13 years; however, the museum's storage contains many archaeological artifacts found in the area of the heritage polygon, and collections of archaeological investigations conducted in the province of Manabí in the last 20 years. At this moment, there is a process to improve the storage infrastructure.

One of the institutional objectives is to convert the museum into the first archaeological park in Ecuador.



Cerro de Hojas Jaboncillo Museum and Research Center

## Historic and Archaeological Background

A pre-Hispanic culture called “Manteño,” present from around 500 AD to 1500 AD, once occupied this land.

The Manteño culture was settled on the north-central coast of Ecuador. This archaeological culture was characterized by its dedication to maritime and interregional trade. Evidence of trade has been found in distant latitudes, such as the coasts of Mexico and Peru, and some Pacific islands. Products that were most appreciated, according to its association with fertility, are the Spondylus shell (*spondylus calcifer*); the ancient Manteños were specialists in its collection on the seabed.

There following archaeological sites are also associated with this culture: Salango, Jocay, Liguíqui and Agua Blanca.

This archaeological site is delimited into 8400 hectares, in which there were more than 28 thousand modifications of the land. These modifications could be located thanks to LIDAR technology, which showed the area of the mountain where there are agricultural terraces, housing terraces, silos, artificial mounds, canals and stone structures. Several archaeological investigations have been carried out here, which have provided us with information about this past way of life.

## Community Work

One main focus of work at the Cerro de Hojas Jaboncillo Research Centre and Museum is that of community work. In this sense, we work mainly with the youngest people in the area. Here we have different activities depending on age, including painting workshops, clay workshops, and heritage care workshops. When conducting these activities, we work with local artists to improve the connection with the people in the community.

We have also helped to create an association of people who offer handicrafts and food products for tourists. We have served as advisors so that they can decide how they want to organize themselves, always respecting the heritage and the care of the museum and archaeological sites.

An important part of the museum is what we call the “paleontological wall,” where children of the community, together with an artist from the community, painted a landscape about the region’s Paleolithic past on a wall of the museum.



Workshops with local children



Paleontological Wall





**MUSEO  
CIVIDAD**



## Introduction

Ecuador, officially the Republic of Ecuador, is located in the southwestern part of South America. It is bordered by Colombia to the north, Peru to the south and east and the Pacific Ocean to the west. The Galapagos Islands are part of the territory and are located 1,000 kilometers west on the ocean. Ecuador's capital city is Quito, and its population of 17.8 million inhabitants is divided ethnically, with Mestizos forming the majority of the population and Native Americans, European, African, and Asian descendants. Spanish is the official language together with Kichwa, but 13 other languages are also spoken by indigenous groups.

The economy depends on the export of commodities, mainly petroleum and agricultural products.

## About Us

We are a cultural platform that generates museological experiences through non-formal education. We promote the good use of free time, dialogue, and reflection around the historical and sociocultural processes of Quito's Metropolitan District. We are committed to a cultural project that benefits and contributes positively to society.

Furthermore, we consider ourselves to be a place of productive controversies, understanding controversy not from its negative connotation but from its most literal meaning: the meeting place of diverse versions of Quito's memory and present status.

## Organization

The museum is organized into 7 areas, with a total staff of 19 people. Staff roles include: Museum Coordinator (1 person), Management Assistant (1 person), Reserve (divided into responsible of reserve 1 person, reserve technician 1 person and exhibition rooms auxiliar 3 people), Library (divided into 1 library technician position and 1 library assistant position), Educative Museology (divided in 1 educative technician position, 1 mediation supervisor position and 5 educative mediator positions), Operations (1 person responsible for operations, 1 operations technician, and 1 operations auxiliar position) and Research (1 person).

## Collections and Exhibitions

### Ancient societies

The oldest forms of social organization, from 10,000 to 3,500 years ago: Direct provisioning from nature, fruit collection and animal hunting.

- Stone carved artifacts.
- Human and nomadic movements.

Socio-cultural changes in Quito from 3,500 years ago to approximately 500 years ago:



- Domestication of plants and animals.
- Work in ceramics and natural fibers.
- Establishment of a more complex social order, with a growing population and settlements organized by chiefs or caciques.

### Quito and the colonial regime

- Formation of the colonial regime in Quito.
- Conquest and implementation of the colonial social order: Conquest, miscegenation and the reorganization of spaces inhabited by indigenous people and Spaniards.
- New economic, political and social relations.
- “Century of Lights:” artistic production promoted by Quito’s image makers, artisans and artists. Arrival of scientific expeditions such as the French Geodesic Mission (1736) and the hierarchization of social relations in colonial Quito.



### A new social order emerges

- Social, economic, political and environmental changes that emerged in Quito after independence.
- Efforts to establish the State and equalize the population’s socio-economic conditions, versus forms of social exclusion.

### Quito in modernity

- Arrival of the railway to Quito.
- Improvement of basic communication and health services in the city of Quito.
- Transformation of emblematic buildings of the city and improvement of transportation systems.
- Territorial organization and urban planning.
- Future vision of the city.



### Old San Juan de Dios Hospital

- Between 1565 and 1705, this hospital was called the “Royal Hospital of the Mercy of Our Lord Jesus Christ,” managed by the Brotherhood of the Charity and Mercy.
- Between 1706 and 1830, it passed into the hands of the order of the Bethlehemites, who offered health and spiritual care.
- From the mid-19th century until 1974, the administration of the hospital passed into the hands of the State. During this period, the Sisters of Charity supported medical care.



### My role

As an educational mediator, my job consists of guiding visitors inside the museum to share information of the exhibitions and discuss history’s on our present times. In addition, I collaborate on research of new temporary exhibitions, the placing of museum objects and informational signs and on different activities related to our communities (kids in vulnerable situations, seniors, rural communities, etc.).



## The Grand Egyptian Museum



### The Grand Egyptian Museum

AHMED Marwa Mohammed Karam Mohammed Mohammed  
Museum Educator and Egyptology Researcher

EGYPT



The Flag of EGYPT



Map from famous historical sites and towns in Egypt. For more historical photos and information, please visit the below resource: [www.worldhistory.org/image/12990/map-of-ancient-egypt](http://www.worldhistory.org/image/12990/map-of-ancient-egypt)



El Moaz St.: a large historical and archaeological street including many archaeological places, with various architecture elements. [www.egypttoday.com/Article/6/35465/Uncovered-secrets-from-El-Moez-Street](http://www.egypttoday.com/Article/6/35465/Uncovered-secrets-from-El-Moez-Street)

**EGYPT:** Egypt, located in North Africa, has witnessed massive successive civilizations over time, from prehistory to the modern historical ages. These have left and still leave marks on humankind, as attested by archaeological sites full of fine art, architecture, and Egyptian motifs discovered in many places such as Cairo, Giza, Luxor, Aswan, and archaeological streets like EL MOAZst. including the variety of places in its historical periods.

**The Grand Egyptian Museum – GEM:** The name can also mean “jewel.” We hope to introduce the GEM as the biggest museum in the world, dedicated to more than 50, 000 displayed artifacts belonging to ancient Egyptian civilizations. The GEM is located in Giza, about 2 km from the Giza Pyramids Complex, with a floor space of 81,000 m<sup>2</sup>.



The Grand Stair display in GEM ©GEM



The Grand Egyptian Museum main entrance, the photo shows the colossal of King Ramses 2<sup>nd</sup> (GEM no.1)

**GEM Galleries and Facilities:** The museum is now in the soft opening phase, where we are promoting the museum’s grand opening. The GEM galleries display permanent exhibitions from the prehistoric period to the Greek and Roman periods. The grand stairs display the theme of kingship in ancient Egypt, and temporary exhibitions are located beside a whole construction complex serving as a large conservation center, education center, arts and crafts center, and children’s museum. Hollo -lance hall displays the burial funeral customs improvement in Egypt, also ancient Egyptian planet garden.

The GEM announced that it will display, for the first time in the world, the complete treasure of King TUTANKH AMUN. 5,000 original artifacts, including the famous golden mask of the king weighing 11kg. In a gallery with 7,000m<sup>2</sup> floor space, the king is represented with gold, as a symbol of Ancient Egypt’s sun god (RE), and blue, referring to the Nile river.



# The Grand Egyptian Museum



The golden Mask of King TUT ANKH AMUN© Photograph: Anadolu/Getty



The Golden Coffin of King TUT ANKH AMUN in the wooden lab in GEM conservation centre A glimpse behind the scenes of Giza's Grand Egyptian Museum | Cairo holidays | The Guardian



**GEM Educational Centre:** The GEM Education Centre is promoting the museum's grand opening in cooperation with Legacy – Hassan Allam Company, with a trial visits and attractive events for all community members. For example, the GEM Family Day event is held by the education team that also organizes workshops, local and international school visits, lectures, and temporary educational exhibitions. They also provide and review the archaeological and historical data.



**My Professional Role in GEM:** My role in the museum as a museum educator and Egyptology researcher enables me to understand how to introduce effective educational programs for communities, and to observe museum visitor's needs. This allows me to bridge the gap between the knowledge introduced by the museum and the communities' ability to receive data and understand the information presented in an enjoyable way. One of the museum's main roles is to maintain the community members' relationship with their identity, and I consider the museum artifacts to be an identity certificate.



Group of Photos showing GEM Education Centre events promoting for the grand opening ©GEM Education Centre

**GEM Hospitality Team:** The GEM's hospitality team is responsible for welcoming visitors during visits and events, guiding them and explaining to them the museum instructions before, during, and after the visit.

**JICA GEM:** The Japan International Cooperation Agency (JICA) supported the GEM, contributing greatly by sharing experts' experiences with the GEM Egyptian team, funding for the GEM Conservation Centre, and supporting the GEM CC building construction and facilities. The JICA GEM website shares many stories of the cooperation for creating the largest museum in the world on the ancient Egyptian civilization. For more details please visit <https://www.jicagem.com/>.

## Akhenaten Museum

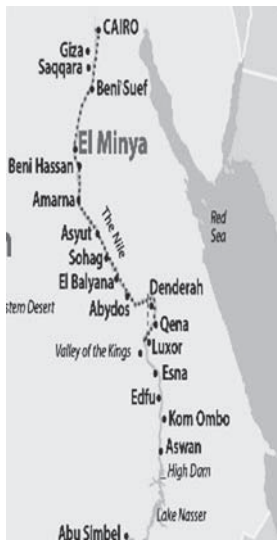


### Akhenaten Museum

**MAHMOUD Asmaa Hussein Abdelhamied**

Supervisor of Exhibitions Management

EGYPT



Map of Upper Egypt



Tel El-Amarna

### Introduction

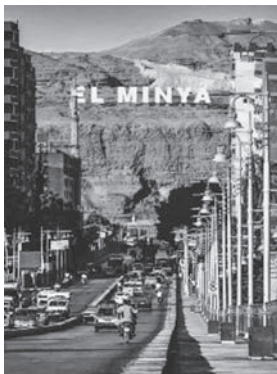
The Minya Governorate is called the Bride of Upper Egypt, and is located in Middle Egypt between Cairo and Luxor. It is a city rich in history and cultural heritage, and has been influenced by different civilizations, including the Pharaonic, Greeks, Romans, Coptic, Islamic and Arab. It is famous for its many agricultural lands, traditional industries and traditional foods, and is filled with many tourist attractions, archaeological sites, and religious shrines. Among the most famous of these is the archaeological site “Akhet – Aten.” Now called “Tell El- Amarna,” the site was founded by King Akhenaten in 1353–1336 BC to be his capital of the new cult of God Aten. From this site came the idea of establishing the Akhenaten, or Aten, Museum.

### Akhenaten Museum

The Akhenaten museum is the largest national museum in Upper Egypt, stretching 600 meters along the Nile River. Its stone foundation was laid in 2003 with funding from the Egyptian government, and is still under construction.

### Museum Design

The museum has an area of 103.000m<sup>2</sup>, consisting of a large main building (5,000m<sup>2</sup> in area and 54m<sup>2</sup> high, including 14 exhibition halls and a temporary exhibition hall, library, and conference room). This building is surrounded by a number of service buildings, such as the restoration and training center, the model of the pharaonic tomb, the ancient crafts and industries center, educational activity rooms, a restaurant, a cafeteria, gift shops, and a promenade by the Nile, and Marine for Nile cruises. Displayed on the decorative floor of King Akhenaten's royal palace will be statues, Talatat blocks, items from daily life, artifacts of Amarna art and other items related to King Akhenaten and his family, the history of the Amarna period, and some discoveries recently uncovered by Dr. Mostafa Waziri, the Secretary- General of the Supreme Council of Antiquities of Egypt.



Minya City



King Akhenaten



Akhenaten Museum

## Akhenaten Museum



Champollion Exhibition



Champollion Exhibition

### The role of the Akhenaten Museum in the local community

Although the Akhenaten Museum is still under construction, we have communicated with most of the local community's different segments in Minya. We have further implemented many activities that seek to raise archaeological awareness among Minya communities and to educate children about their history and civilization in schools, public libraries, cultural palaces, and other institutions and civil associations in Minya.

Museum classes were also implemented for students, and their curricula were linked to some archaeological topics applied through the creation of museum programs such as the "Your Heritage is Your Address" program for school students in Minya. This is a weekly lecture lasting for one month. The first lecture is about archaeological information on Egyptian civilization, the second is about the etiquette of visiting museums, the third is about optimal behavior in crisis, and the fourth involves a field tour to any of the museums or archaeological sites. Many special exhibitions outside the museum, such as "Picture and story" at the Minya University's Faculty of Tourism and Hotels, the Champollion Exhibition at the Minya Sports Club, and most religious, social and national occasions were celebrated within the local community.

All these activities take place daily, in addition to our responsibility in choosing the objects that will be displayed in the Akhenaten Museum and our tasks in the Ashmunin- Talaat Project (ATP) in the Ashmunin warehouse in Mallawi city, south of Elminya. In this project, we document and photograph the Talatat blocks for assembly as part of a display scenario at the Akhenaten museum.



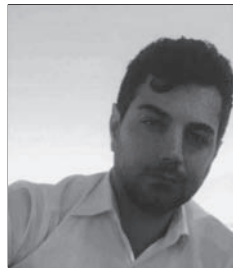
The Ashmunin Talaat Project



Museum Classes



Study Tour



## Introduction

The Kurdistan Region of Iraq, or the Kurdistan Region (in Kurdish: کوردستان هه‌تریمی), is in the north of the Republic of Iraq. It has federal rule, and is bordered by Iran to the east, Turkey to the north, and Syria to the west. Its actual capital is Erbil, known as Hawler in Kurdish, while Kirkuk is the legal capital.

The establishment of the Iraqi Kurdistan region dates back to the uprising of the Iraqi people against the regime of Saddam Hussein in 1991. Many Kurds were forced to flee and emigrate from the country, becoming refugees in the border areas within Iran and Turkey. In 1991, a no-fly zone was established in the north after the Second Gulf War, creating a safe haven that facilitated the return of Kurdish refugees. The Kurds later continued to oppose government forces. Eventually, Iraqi forces left the Kurdistan Region on October 26, 1991, and the region gained autonomy. In reality, neither of the two main Kurdish parties declared independence at the time, and the Iraqi Kurdistan region still considers itself part of Iraq. The 2003 invasion of Iraq and the political changes that followed the ratification of a new Iraqi constitution in 2005 led to the creation of a new Iraqi constitution that defines the Iraqi Kurdistan region as a federal entity within Iraq, with Arabic and Kurdish as the lingua franca (official languages in Iraq).

The area comprising the three governorates of Dohuk, Erbil, and Sulaymaniyah is about 40,000 square kilometers (15,000 square miles), while the population is about six million.

## Slemani Museum Background

In 1959, a conference held in Erbil recommended establishing a new museum in Slemani (Sulaimaniyah in Arabic) on the third anniversary of the 14 July Revolution of 1958. Thus, the Slemani Museum was founded in July 1961, first located at a small private house in the Shorsh district, Slemani. The first director was Mr. Rafeeq Fathullah, a high school history teacher. The museum displayed ancient Mesopotamian objects in chronological order alongside a collection of photographs and maps of archaeological sites. Next to the museum, a library was established with books related to archaeology and history.

During the 1970s, the Iraqi government selected a new space on Salim Street to construct a purpose-built museum. The building was completed in 1980, and the current museum was opened, together with a dedicated library in the same year. In the 1980s, under the initiative of Mr. Muaatasim Rasheed, director of Slemani Directorate of Antiquities, the first modern display was instituted, with famous Mesopotamian objects from Nimrud and Hatra sent to the museum from the Baghdad and Mosul museums, respectively.

Unfortunately, the museum was closed during the Iran-Iraq war (1980-1988). It was re-opened very briefly in 1990, but closed again due to the Gulf War





(1990-1991) and the Kurdish uprisings in 1991.

The uprisings resulted in de facto autonomy for the Kurdistan region. In 1992, the Kurdistan Regional Government (KRG) was established and the museum began to play a central role in collecting and exhibiting the archaeological objects from the Slemani Governorate. During these difficult years, the museum collections were protected by the museum staff and volunteers, and suffered no loss, vandalism or damage, something rare in Iraq.

The museum was finally re-opened on 20 August 2000 by His Late Excellency Jalal Talabani, former President of Iraq. The current museum has seven departments, managed by a director and around 25 staff.

In 2005, the Slemani Directorate of Antiquities began to welcome foreign archaeological missions to the Slemani Governorate, and the museum's collections expanded greatly as a result of fresh scientific activity. Currently, 20 archaeological missions are working in the Slemani Governorate.



### Organization of the Slemani Museum

Education part, Database and researchers, Conservation laboratory, Photography, Storage, Library.

Visits to the Slemani Museum in 2022 reached 24,283. This included school students, foreigners and local people.

There are about 65,000 artifacts in the museum.

The shape of the exhibition hall resembles the letter U. The display begins with artifacts from the Paleolithic era and ends with the Islamic era.



### My role

I have been working for 13 years at the Slemani Museum, and my role is to register artifacts, open training and cultural courses for the community and conduct archaeological excavations.





## Soran Directorate of Antiquities



## Soran Directorate of Antiquities

**Abdulwahhab Sulaiman Hasan**

Director

IRAQ



Soran General Directorate of Tourism and Soran Archaeological and Cultural Directorate



The Archaeological Team of the University of Halle Martin Luther



The Archaeological Team of the Kiel German University



The head of the Archaeological Team of the University of Pennsylvania

The Kurdistan Region is a self-governing region located in northern Iraq in southwest Asia, consisting of four governorates: Erbil, Duhok, Sulaymaniyah and Halabja. It is bordered by Iran, Turkey, and Syria. Erbil is the capital of Kurdistan; the city is considered to be one of Mesopotamia's oldest cities, its name included in most historical sources.

In this report, I focus on the archaeological and heritage status of a very important area of Erbil, which became an independent administration in the Council of Ministers of the Kurdistan Region in 2022. This administrative area includes 6 districts, 13 sub-districts and 800 villages. Soran is about 115 kilometers away from the northeast of Erbil governorate.

It is a central district for the administration of six districts (Soran, Rwandez, Mergasor, Khalifan, Sidakan, Choman). The population is 380,000. Soran has long been a cultural, civil, and commercial bridge between Turkey, Iran and Mesopotamia; it is today an important position in Iraq generally, and especially for the Kurdistan Region because it borders Iran and Turkey.

Humans have lived in this area since the stone age until the present, so archaeological studies in this area are important and valuable. However, due to the unwanted conditions endured by Kurdish people throughout history, the focus on archaeology has been limited, and it is not possible to establish a special collection of archaeological and heritage works in the region.

Fortunately, in 2006, the Department of Archaeology and Heritage was established by participants of this course after obtaining a baccalaureate degree at the University of Salahaddin. This organization works for the archaeology and heritage of all six districts, sub-districts and villages along the border.

Until 2013, we rented a house and planned to build a museum near an archaeological site in the Soran emirate, but due to the ISIS war, our plan was not implemented and further due to the financial crisis. Therefore, we continued our work with the Tourism Directorate in one building.

## Soran Directorate of Antiquities



The head of the British Cambridge University team & the head of the Spanish Autonomous University of Barcelona



It is worth mentioning that in 2013, we started making contacts with five foreign teams including the University of British Columbia, the University of California, the University of Pennsylvania and the Autonomous University of Barcelona in Spain.

As a result of these foreign teams' surveys and inspections, we were able to find a number of archaeological pieces, a collection of items seized by the security agencies, and a collection of items presented to our directorate by the citizens.

Today, we have increased the number of archaeological items and the place we are currently located is not suitable for storing archaeological pieces. So, we intend to move our administration to a place that is part of the history of the region, built by the British government in 1927. We are currently renovating part of these barracks.

Before 2006, only 51 archaeological sites were recorded by the General Directorate of Archaeological Sites in Baghdad, which is a very small number compared to this important and extensive site. Since then, we have been able to record more than 1,150 archaeological sites, although archaeological survey work in this area has not yet finished.

This geographical location is important in many ways. Its location in the upper Zagros and this specific part of the Zagros mountain range is very important for anthropologists, with the region revealing highly important archaeological evidence and data.

Neanderthal remains (10 skeletons) have been recovered in the nearby Shandar Cave, dating to about 75,000 years ago. We were also able to find the head of a 40-year-old Neanderthal woman in the cave. Our Homo sapien ancestors also lived in this cave about 45,000-50,000 years ago.

Further, the first seasonal villages, such as The Land of Chame dating to the Middle Stone Age, and agricultural villages, such as The Plains of Dian, (6000 BC), Banahelk (4900-5500 BC), and thousands of other archaeological sites exist in this area. For the purposes described above, we would like to participate in this course to learn from your experience in establishing a modern museum academically.



The interior of the Rwandz Hami camp



The main gate of the Rwandz Hami camp



A picture of the Shanadar cave

## Papua New Guinea National Museum and Art Gallery



### Papua New Guinea National Museum and Art Gallery

**POSILIH Mark**

Museum Education Officer

PAPUA NEW GUINEA



Google Map of PNG



Flag of PNG



PNG National Museum



Papua New Guinea, located in the southwestern Pacific, encompasses the eastern half of New Guinea and its offshore islands. It shares its only land border with Indonesia to the west, Australia to the south, and the Solomon Islands to the east.

In the Oceanic continent 839 living languages are spoken by a population of 9.949 million (2021). Their currency is Kina and toea, and the capital is Port Moresby.

Red and black have long been traditional colors of many Papua New Guinean tribes. Black-white-red was the color of the German Empire's flag, who colonized New Guinea prior to 1918. The bird-of-paradise is also found on the national coat-of-arms. The Southern Cross shows that can be seen in Papua New Guinea. It was adopted in 1971 and designed by Susan Karike, who was 15 years old at the time.

The Waigani Museum is located in Port Moresby along Independence Drive and sits next to the National Parliament House and Independence Hill.

The museum was an independence gift from the Australian people. It was built in 1975 and opened in 1977 by Papua New Guinea's first Prime Minister, Grand Chief Sir Michael T. Somare.

### Our Mission

Our mission is to shape the future of the nation by preserving the historical past, conserving our natural heritage and promoting our contemporary culture.

### Papua New Guinea National Museum and Art Gallery

#### MUSEUM STAFF

NMAG has 24 staff spread across SRC; and AEP.

An additional 50+ staff provide support in Corporate Services.

#### MUSEUM COLLECTION

approximately 30,000 anthropological artifacts | more than 30,000 archaeological artifacts | approximately 20,000 natural history specimens | approximately 20,000 modern historical materials | approximately 800 contemporary art works.



# Papua New Guinea National Museum and Art Gallery



## Permanent Exhibition Galleries

### *Bernard Nullu Narakobi Gallery*

Holds the Built on Culture Collections, consisting of a wide display of masks and headdresses from around Papua New Guinea, with descriptions of their significance to each area; Kina and toea shells (traditional currency).



### *Tumbuna Gallery*

Displays carved wooden figures, shields, totem poles, smaller figurines, traditional instruments and masks. All of which come from various provinces across PNG.



### *Susan Karike Gallery*

Displays are mainly items/ specimens from natural history and anthropology. Animals that are native to PNG, the ethnography collections showing hunting and trap technology, traditional bilums, and a sea faring boat are also included.



### *Ian Saem Majnep Gallery*

Displays the archeology/ prehistory collection. It holds Lapita pottery, the first agricultural stone axes, spades, mortar and pestles. It also highlights artefacts from one of the main protected agriculture sights in PNG (Kuk).



### *Kokoda Gallery*

Displays the modern history collection highlighting PNGs involvement in WWII as the “Fuzzy Wuzzy Angels.” Recovered artefacts from the war itself, including donated medals of the Papua New Guineans who aided soldiers during the war, are displayed. A digital corner contains two interactive screens with audio from “Voices of War” as told by last surviving witnesses of WWII.



## My Role

I have been with NMAG for the past two years as an Education Officer. I come under the Access, Education and Publication (AEP) branch. I educate visitors that come into the museum on artefacts on display, their cultural/ traditional significance, and how they were used in our past. I am incharge of the touring groups that visit. These groups are usually school excursions, university final year students, diplomats and other groups that request for tours.

## MALLQUI CENTER - LEYMEBAMBA MUSEUM



### MALLQUI CENTER - LEYMEBAMBA MUSEUM

**GARRO TAFUR Sindy Pamela**

Assistant of Museography and Collections Management

PERU

## INTRODUCTION

Peru is located in western South America and has a population of approximately 33 million, making it the third-largest country in South America. Peru is home to an important part of the Amazon basin, and is also known for hosting one of the eight wonders of the world, the Machu Picchu Historical Sanctuary developed by the great Inca empire. Peru is home to many archaeological sites dating to pre-colonial cultures and civilizations. Most of these sites include great natural diversity, festivities, folklore, customs and traditions that endure from generation to generation. The diverse geography defined by the Andes mountain range makes our gastronomy one of the best-known in the world.

## MUSEO LEYMEBAMBA

### Background

The Leymebamba museum is located in a remote rural area in the cloudy forest of northeastern Peru. In 1996, a group of farmers from the village of Leymebamba found some intact mausoleums on a mountain, next to the Laguna de los Cóndores. Believing they had found valuable objects, they looted and damaged much of the archaeological material (Image 1).

In 1997, Centro Mallqui rescued all the looted archaeological material, which was in danger of further deterioration (Image 2).

After arduous work, all the archaeological remains were moved to the village of Leymebamba, the nearest town located some 40 kilometers away, which took an average of 14 hours of walking on a very dangerous, mud-saturated road (Images 3 and 4).

Thanks to the support of the international community, the Mallqui Centre, and the people of Leymebamba, the construction of the Leymebamba Museum was achieved. This was an incredible community effort carried out with the participation of the people of Leymebamba and other neighboring villages. It was built specifically to conserve the archaeological collection rescued (Image 5).



Image1: Looting of archaeological material



Image2: Rescue of archaeological material in progress



Image3: Rescue Project Team



Image4: Laguna de los Cóndores, the site where the archaeological material was recovered



Image5: People of Leymebamba helping in the construction of the museum

## MALLQUI CENTER - LEYMEBAMBA MUSEUM



Image6: Aerial view of the Museo Leymebamba



Image7: Mummy Room



Image8: Educational Program



Image9: Museo Leymebamba



Image10: Mummification

In June 2000, the community museum was inaugurated on the outskirts of the Leymebamba district. It is administered by the Mallqui Centre and owned by the people of Leymebamba, represented by an association (Image 6).

### Museum Collection

The museum exhibits a unique collection of 219 Chachapoya Inca mummies and houses more than 6,000 specimens, including 31 quipus, textiles, gourds, wood and bone items, musical instruments and other utilitarian and ceremonial objects (Image 7).

### Educational Program

The museum's educational program is one of its main activities. It was prepared and designed to reach all Leymebamba's schools and surrounding communities, as well as students from remote places and the various audiences that visit the museum. It is connected to local educational services and follows public educational programs (Image 8).

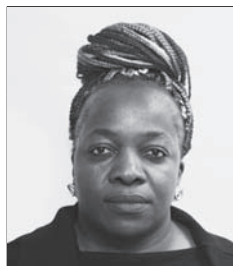
### The Museum's Relationship with the Community

The Leymebamba Museum's connection with local communities is one of the main elements of its identity. Community members demanded that all cultural resources under their jurisdiction be managed with their participation in decision-making. This is a very unique situation in Peru. It has become a very good reference for the management of cultural collections that include human remains. The cultural legacy of the ancient Chachapoya is kept alive in music, dance and handicrafts (Image 9).

### GOAL

After 23 years, the renovation of the museological plan, museography and educational programs is proposed. In addition, the museum aims to become a better tourist attraction, and a stronger agent for education and local development. It is very important to plan for the development of programs with well elaborated projects and defined costs in order to access the funding that will make this planned proposal a reality. This program has a planned development timeframe of three years. At its conclusion, it is expected that the local community will take over the management of the museum, so that it will be a stronger and healthier institution (Image 10).

## Choma Museum and Crafts Center



### Choma Museum and Crafts Center

**Audrey Maambo Bwanjelela**

Keeper

ZAMBIA



Map of Zambia showing the locations of museums  
<https://www.facebook.com/lusakanationalmuseum/>



Choma Museum & Crafts Centre building  
<https://www.facebook.com/p/Choma-Museum-and-Crafts-Centre-100064718077296/>



Material Culture of the Batonga



Witchcraft objects on display

## Zambia

Zambia is a landlocked country located in Southern Africa. It covers 752,600km<sup>2</sup>, with an approximate population of 20.5 million. It has 10 provinces, with 73 ethnic groups. Its official language is English. Zambia is a beautiful tourist destination with many waterfalls, such as the mighty Victoria Falls, wildlife, vegetation, landscapes, museums, mouthwatering food cuisines, and friendly people.

Zambia has 5 National and 3 functional Community Museums managed by the National Museums Board. As custodians of movable intangible heritage, museums are mandated to research, collect, exhibit, and interpret cultural heritage for education and public enjoyment.

## Choma Museum and Crafts Centre

The Choma Museum and Crafts Centre (CMCC) is one of Zambia's National Museums, situated in the Choma District of Southern Zambia. The museum is regional and has a history of over 50 years as a private community museum. The museum began as a project for buying and selling Tonga Crafts, with the objective of economically empowering the local community and preserving intangible heritage.

In 2015, the Choma Museum and Crafts Center was declared a National Museum with an organizational structure for 46 positions; currently only 23 are occupied.

## Collection and Exhibitions

The museum has approximately 7,000 artifacts, photographs and manuscripts relating to ethnography and art and history collections. The museum has three Permanent exhibitions, namely:

- The Choma Declaration and Cultural Symbols of Peace and Unity Exhibition
- Material Culture of the Batonga People Exhibition
- Batonga Across the Waters Exhibition

The main exhibition on the Material Culture of The Batonga People depicts the traditional lifestyle of a Tonga Man and Woman. The exhibition has displays of craftsmanship, work, recreation, magic and medicine, witchcraft, marriage, and funeral rites.

The museum also has a temporary exhibition gallery that houses art and other periodic exhibitions.



## Choma Museum and Crafts Center



Women weaving baskets



Part of the Museum Craftshop  
<https://www.facebook.com/p/Choma-Museum-and-Crafts-Centre-100064718077296/>



Exhibition designing

### Signature Programs

The Museum has six programs namely; *Siabusongo* (the wise One), *Milumbe* (Messages), *Malala* (Reeds), *Balengi* (Creators), *Musemo wabula* (Food Pillar), and cultural symbols of peace and unity.

The Choma Museum and Crafts Centre supports over thirty active clubs in seven districts. The Craftsmanship includes basketry, beadwork, woodcarving, pottery, and blacksmithing.

The museum endeavors to train the craftsmen and women on quality control of the crafts products to compete favorably on the market and to preserve the traditional skills for posterity.

### Museum Research Programs

The Research department is currently undertaking field research on the *“Batonga Girls’ Initiation ceremonies in the Gwembe Valley of Southern Province.”* The research findings will inform the restoration of the Batonga Across the Waters exhibition. The department also plans to review the Material Culture of the Batonga People Exhibition.

### My Professional Role

As Curator of Ethnography and Art, I conduct research, collect ethnographic artifacts, design exhibitions, manage the ethnographic collection, and document cultural festivals and other related events. I also offer lectures to museum visitors and staff on research-related topics. I further compile reports, and intend to publish articles in international museum journals. I also undertake collection management at the Chikanta Palace Museum. Currently, this museum houses an ethnographic collection about the local people of the Chikanta chiefdom.



Tonga girl during initiation



Field Research during an interview session



Documentation of traditional ceremonies



# Specialized Program

## A. Conservation and Restoration of Objects

The Gangoji Institute for Research of Cultural Property undertook practical training in the preservation and restoration of cultural property made from a variety of materials, such as traditional cultural property and buried cultural property. The purpose was for the participant first to understand the overall process, and then to grasp the concept of preservation and restoration in Japan and learn its methods and techniques through practical work.

First, the participant visited the world heritage site Gangoji, the mother of the Gangoji Institute for Research on Cultural Property, so that he could gain a full sense of the background to the Institute's establishment. For the investigation and analysis, he engaged in practical training in structural analysis by X-ray CT, inorganic material analysis by fluorescent X-ray analysis, and organic material analysis by FT-IR analysis using materials such as broccoli, a 500-yen coin, and a variety of fibers. For preservation and restoration, excavated pottery, excavated ironware, folklore materials, historical records, and colored materials were used as the target objects. The participant gained knowledge about the overall process of preservation and restoration and the materials that are actually used for the respective target objects, and engaged in practical training exercises. Since it is difficult to use cultural property for direct practical training, items such as Tomyo plate, boat nails, and washi (traditional Japanese paper) were employed as substitutes. A synthetic resin like an epoxy resin was used for unearthed pottery. In the adhesive and restoration work, the participant studied the methods for adding resin to the cracked parts of boat nails in the case of excavated metal products. With regard to folk materials, the participant learned the process by which to repair insect damage to wooden artifacts with resin. For historical records, based on materials preparation, the participant engaged in the practical study of the methods for restoring worm holes in ancient documents through backing. He also received training in which they experienced performing such backing work with colored materials.

In summary, the institute offered the participant an opportunity for acting properly when preservation and restoration work is required in his home country in the future and to learn the fundamental methods that can be applied in such cases by acquiring knowledge about the specific methods of preservation and restoration and the drugs or resins that are used for treating cultural property made of various materials.



Field trip to Gangoji temple



Fluorescent X-ray analysis (500-yen coin)



Restoration of an ancient document  
(through backing)



Restoration of folk materials  
(resin coating of a boat nail)

# Specialized Program

## B. Exhibition Design

During the training session, Dr. Fukushima explained in a readily comprehensible manner the tasks of “investigation, conception and planning” according to the stage of progress, as well as of “design (basis and implementation) and supervision” involved in displays based on text, so that this approach can be applied not only to displays in newly established museums but also to the updating of existing exhibits. He further introduced actual items such as original drawings of past exhibition designs, design drawings of the display lighting required for shows, and the latest LED devices.

During the field investigation, the participants toured and observed several world cultural heritage sites in Kyoto, such as the Phoenix Hall and Hoshokan of Byodo-in, the Lecture Hall, Five-Storeyed Pagoda, and Treasure Hall of Toji Temple, and the Kyoto Railway Museum, which has recently become a popular tourism facility. The participants compared orthodox exhibitions (authentic items, graphic exhibitions, etc.) and dynamic exhibitions (large items, panoramas and mechanical models, video equipment, etc.), and conducted an evaluation and analysis of how museums can serve as the bases for history, culture, and tourism.

During the workshop, the participants created plans for “exhibition composition and zoning” to give concrete shape to their own plans. Each of the participants then gave a presentation about his or her individual plan, and thereby experienced by demonstration the pleasure and importance of engaging in planning on their own.

During this year’s “general training” and “individual training,” we received lively commentary and feedback from the participants, and a solid foundation of excellent communication was laid. All of the participants are expected to fully utilize this new communication in the operation of the museums in their respective countries after they return home.



Field trip to Toji temple



Workshop: exhibition composition and zoning



Workshop: exhibition composition and zoning



Workshop: exhibition composition and zoning



Opening Ceremony



Museum Report





## Sequential Program II “Preventive Conservation”



Preventive Conservation



Pest Management in Museum



Accession and Documentation of Artifacts / Tour of Storage



Management of Audio Visual Materials



Risk Management of Museum



Packing and Transportation



## Sequential Program III “Digital Documentation”



Information Technology in Exhibition



Documentation and 3-dimensional Records of Museum Artifacts



Photographic Documentation of Museum Collection



Ethnographic Filmmaking

Documentation and Database Development for Museums





Cultural Exhibitions Today



Ecomuseums in Current Japan



Children and Museums



Volunteer Coordination and Management, Especially in Museums



Folk Museums in Japan



Heritage and Communities Development



Intellectual Property



Community Alliance of Minpaku  
Min-pack (Learning kit packed in suitcase)





Community Involvement in Cultural Heritage Management



Museums and Tourism



Museum Evaluation Methods



Museums and Marketing



Display for Special Exhibition



Museum Shop Management and Product Development

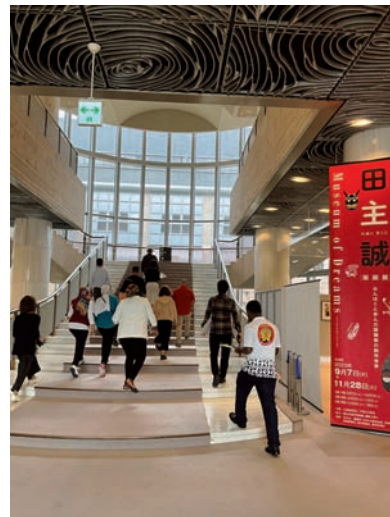


Explanation of Hiroshima Study Trip





Exhibition in National Museum of Ethnology



Museums and Universal Design (Workshop)





Experiencing Ainu Culture



Activity with Minpaku Volunteers (Minpaku Museum Partners, MMP)



Preparing for Final Report

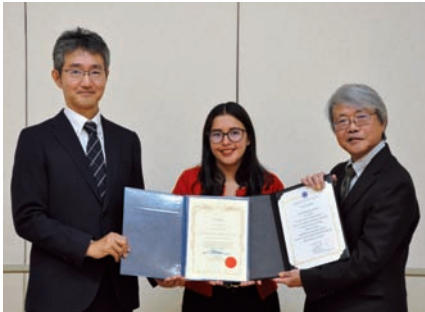


Final Report





Closing Ceremony



## Record of Study Trips and Visits



|           |               |  |
|-----------|---------------|--|
| Osaka     | Oct. 8        | Sequential Program I “Co-operation between Museums and Local Communities”<br>Takatsuki Nature Museum       |
| Osaka     | Oct. 10       | Sequential Program I “Co-operation between Museums and Local Communities”<br>Hirano Community-wide Museums |
| Shiga     | Oct. 11·12·14 | Sequential Program I “Co-operation between Museums and Local Communities”<br>Lake Biwa Museum              |
| Tokyo     | Oct. 25       | National Museum of Nature and Science, Tokyo   |
| Tokyo     | Oct. 26       | Tokyo National Museum  |
| Tokyo     | Oct. 27       | The University Museum, The University of Tokyo   |
| Nara      | Oct. 31       | Gangoji Institute for Research of Cultural Property  |
| Osaka     | Oct. 31       | Osaka Prefecture Chikatsuasuka Museum  |
| Hyogo     | Nov. 1        | Disaster Reduction and Human Renovation Institution  |
| Kagawa    | Nov. 8        | Benesse House Museum   |
| Hiroshima | Nov. 9        | Itsukushima Shrine   |
| Hiroshima | Nov. 9        | Miyajima Public Aquarium   |
| Hiroshima | Nov. 10       | Hiroshima Peace Memorial Museum  |
| Shiga     | Nov. 29       | Borderless Art Museum NO-MA  |
| Hyogo     | Dec. 2        | Hyogo Prefectural Museum of Art  |

### Takatsuki Nature Museum

Takatsuki Nature Museum is a small community museum located in the Akutagawa Green Field of Osaka. The museum connects the old Takatsuki city to the new one. The museum has exhibitions on fish (aquariums), amphibians, mammals, birds, and insects, and is safeguarding the soft-shelled turtle, an endangered species.

The museum’s activities involve children and adults from the local community. These activities help the local community to develop interest in nature preservation. The most fascinating activities are the children’s nature and woodworking workshops. I noticed parents were enthusiastic about making toys from natural materials, and appreciated the fish stamps made from erasers by community members. These designs are of fish from the local river, which is a good idea. The participants are then free to take the work cards as souvenirs.

(Audrey)





## Hirano Community-wide Museums



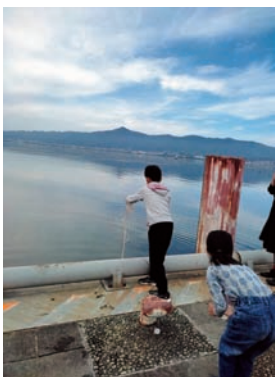
We visited Hirano Town and its so-called Community-wide Museum; there we were able to learn the traditions and manners of some old and new town inhabitants worried about the possible loss of their own identity. These people decided to create a community initiative where people could get to know the town and its people through a real human experience rather than a tourist experience. At this community museum, visitors see not just buildings, houses and stores, but also the townspeople and their ways of living. This allows older community members to share their old ways of life with their children.

Through this museum, it is possible to visit houses, shops, old business, cafes, craftsmen, and many other places and activities that transcend time.

This is an experience that might be reproduced in every country where people love their neighbors and their own identity, traditions, and culture. In Quito, Ecuador, the city where I live, it is possible to try to recreate such an experience due Ecuadorians' love for their own land and the passion to share their culture with foreigners. (Victor)

## Lake Biwa Museum

Massive natural history. Lake Biwa is the largest freshwater lake in beautiful Japan and the mother of nature in Japanese community hearts, its name taken from the traditional Japanese lute. Forming one-sixth of Shiga Prefecture, the lake is considered a gift of diversity containing various natural creatures and powered by historical geological ages for millions of years. Given its significance, the Lake Biwa Museum concept emerged to serve the surrounding Japanese community and visitors from many other countries around the world. Four permanent exhibition rooms depict the important history of Lake Biwa and make the museum community role perfect through the following themes: A-lake geological history, B-human interaction, and C-divided into two sections, 1) nature and lifestyles, and 2) the aquarium plus two discovery rooms. These facilitate the learning of the lake's natural history for all visitors. The outdoor exhibition includes the museum's open area zone that connects with Lake Biwa. The museum has 25 community groups; during our visit, we saw three from THE HASHIKAKE, who help museum researchers by saving heritage community groups. (Marwa)



This impressive museum is located in Shiga Prefecture, Japan. You could call it a site museum, as almost all of the exhibition halls relate to Lake Biwa's natural environment, the community and its history. In addition, various activities exist in and around the museum, all thanks to the dedication and passion of the museum staff, researchers, volunteers and the participation of the community in the various workshops and activities. The museum has created a very strong bond with community members, from the youngest children participating in workshops learning to observe, care for, investigate, know and identify with the place they live, to the adults participating in the museum's programming and organization. Many of them are local researchers who love what they do and participate simply for the satisfaction of helping and contributing.

On the other hand, the infrastructure of the museum and the museography is amazing. I was so impressed on the first day I walked around the museum, surrounded by all the material on display and listening to the explanations, but the second and third days my impression was even greater when I saw all the work, research and effort that was behind those showcases and screens. I can finally say that this museum is multifunctional with valuable information, in which any colleague would like to work. (Pamela)

## National Museum of Nature and Science, Tokyo

On October 25, 2023, we visited the “*National Museum of Nature and Science*” in Tokyo. The lecture was held by professors Shinji Hamamura and Miki Nakayama, who explained in detail how the museum works and the museum’s approach to domestic and foreign visitors.

When visitors stand inside this building, they are fascinated by its magnificent architecture taking the shape of an airplane. The way the exhibition is designed, as well as the way that objects are displayed, is wonderful. The conception of a museum with natural and technological objects integrated with each other in such a homogeneous and uniform form allows visitors to gain a better understanding of the objects’ histories.

The museum has in its collections many species (such as animals, fossils, human bones, technological objects) exhibited in a way that allows visitors to understand the history of humanity from the beginning of life on earth until modern times.

At the same time, physical interaction in different forms (for example the experience of “hand on the object” or various audiovisual systems’ experiences) gives the opportunity to have a better understanding of the object by providing a closer and more direct experience. (Anxhela)

## Tokyo National Museum

As participants in the Museums and Communities Development Course, we visited the National Museum of Tokyo on October 25, 2023. This museum is the oldest museum in Japan and has the best collections. The Tokyo National Museum is very organized with a highly interesting collections combining natural science and history. The organization and planning of the temporary exhibitions is impressive, consisting of a different theme for each exhibition.

On the other hand, the architecture of the facility in which objects are exhibited is modern inside and out, maintaining the traditional style of Japanese roofs, which, combined with the gardens, achieves harmony in the landscape and in the visit.

In addition, some rooms display objects from Japan and different Asian cultures, so that visitors can make comparisons and see cultural diversity and influences between cultures in the same place.

The museum aims to conserve the use of cultural properties by conducting research and hosting exhibitions, as well as through educational activities concerning the nation’s invaluable collection.

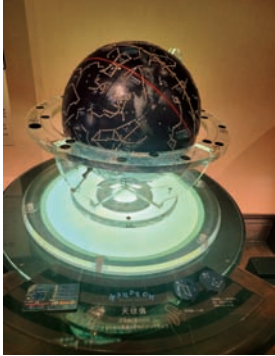
In addition, the museum seeks to make good use of cultural assets and their adequate conservation, contributing invaluable to the research results and exhibitions, carrying out educational activities about Japan’s impressive collection. (Wahhab)

## The University Museum, The University of Tokyo

The visit to the Museum System of the University of Tokyo allowed us to learn how academic information is maintained and disseminated through a museum, both to civil and specialized societies.

Dr. Ayumi Terada very kindly explained to us the functioning of this system, both the museum and laboratory located in the University’s Hongo campus, as well as the “Intermediatheque” located in the city of Tokyo’s central station. The first museum, in which there is a strong link with research, comprises a collection of artifacts and goods coming from the natural, social and biological sciences. The second is located in a more public place and is dedicated to the dissemination of these same artifact types, only with a broader approach to accommodate for various populations and provide greater physical and academic accessibility.

One of the most important things about these two museums is that, their museography, their collections do not show a linear; archaeological remains, such as an animal skeleton, can be in the same space. This helps the public to have a more complete vision of life’s complexity. (Esteban)



## Gangoji Institute for Research of Cultural Property

To visit the “*Gangoji Institute for Research of Cultural Property*” means to be surprised by the sensations you have when you face this building for the first time. To imagine that located inside this “simple architecture” is a modern institute for restoration, conservation, and research of cultural properties is an almost impossible thought. This was exactly our first thought during our visit to this institute on October 31, 2023.

Our visit started with the lecture given by Toshio Tsukamoto sensei, who gave a detailed history of this institute. It is impressive that the discovery of several wooden objects from the grounds of Gangoji Temple led to the establishment of one of the largest and most important restoration institutes in Japan.

Even though the institute is a private entity, it attaches great importance to cultural objects of public and national importance. Cooperation with various institutions (museums, religious institutions, etc.) has resulted in the restoration of many cultural heritage objects according to modern and non-destructive technologies. The institute is divided into different restoration departments (ceramics, metals, wood, stone, etc.) all equipped with the latest machinery, which enables different analyses to understand the shape of the object and the factors that risk damaging the object in the future.

(Anxhela)

## Osaka Prefecture Chikatsuasuka Museum

On October 31, 2023, we visited the Osaka Prefecture Chikatsu Asuka Museum in Nara. This is an archaeological history museum covering the Kofun period of Japanese history, spanning the third to seventh centuries. This building, surrounded by woods, was designed by Mr. Tadao Ando, and opened on March 25, 1994.

The museum illuminates the role played by the Osaka district during the Kofun period. The display of real size models makes it easier to imagine the original figure; displayed also were metalwork, pottery, wood work, bones, and various coffins, among other objects.

In addition, the museum contains many interactive tools and games, such as the game about object restoration and conservation that allows visitors to learn more about it (like a puzzle game). They also conduct outreach lectures at schools, field trips, craft schools, tours, exhibitions, and other places.

We also walked around the outside to see a few burial mounds covered with trees. They ranged in age from the Kofun and Asuka eras until more recent times. When we climbed upwards, we saw several more graves made of different sized stones. This integration between the shape of the building and the surrounding environment was impressive.

(Asmaa)

## Disaster Reduction and Human Renovation Institution

First, after arriving and hearing a lecture on “Exhibiting Disaster and Civic Activities” with Professor Emeritus Isao Hayashi, we were given a tour by volunteers. They guided us to the theater to view how the earthquake occurred and the damage it caused to the infrastructure, roads and transport system, killing more than 6,400 people. It was very interesting and very emotional because most of us really put ourselves into the story teller’s situation as she was the survivor and the victim.

The second visit to the next theater was about the effects of the earthquake and how people were trying to recover from the experience, trauma and side effects. Although many people and families were affected, I realized that the people were so loving and caring for one another, initiating the Rehabilitation Program and offering skills and knowledge to help the victims to at least regain what they lost, especially their homes.

After the visit, I realized that we museum professionals have to learn from these experiences and try to conduct an open intercultural and interdisciplinary dialogue regarding the duties of disaster museums, as well as educate our museum staff and prepare for unexpected disasters in the future.

(Mark)





## Benesse House Museum



The Benesse House Museum is a multipurpose facility. It was opened in 1992 as a facility integrating a museum with a hotel, based on the concept of “coexistence of nature, art and architecture.” The museum was designed by Tadao Ando and built on high ground on Naoshima Island’s southern region overlooking the Seto Inland Sea. The museum houses contemporary exhibitions by different artists. I loved the extension of the boat artwork to the shores of the sea and the permanent installations of “Pumpkins” along the seashore. I feel that the artists designed these with the local community in mind. The museum also manages an Inujima “Art House Project,” which includes the Go’o Shrine, followed by houses with different stories dotted around the village. I learned that the idea of this project was to revitalize the village of Inujima. The “Minamidera” was the most fascinating part for me; walking into a completely dark room was more of a “brain teaser.” The Benesse Museum is a marvel. (Audrey)



The Benesse Museum of Contemporary Art was founded in 1992 in the city of Naoshima Island in Kagawa of Japan. Today, it bears features of some of the finest museums in the world. It is a museum that combines art and a hotel that merge together to attract visitors.

The Benesse Museum houses a comprehensive collection of wonderful artworks produced by some of the most important and promising artists in Japan and the world.

I visited this museum to benefit from and collect important information about the experience and about the method of displaying the amazing artistic elements that reflect the spirit of creativity and innovation in the field of art. I further wanted to learn how the museum mixed art with picturesque nature, and discovered that the hotel does not contain a television, which I liked and gave me a good feeling.

The staff and administrators were so nice to us. They explained to us all the museum details and its contents. They responded kindly to all the questions we asked them. I would like to extend thanks to them, and to JICA, for preparing this important scientific trip for us. (Rawa)



## Itsukushima Shrine

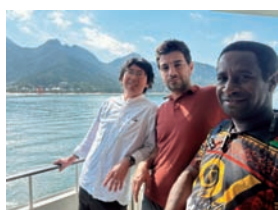
On November 9, 2023 we had the chance to visit the sanctuary built in the year 593 AD, located on the island of Itsukushima in Hiroshima. Beyond being a sacred place, the sanctuary is a place where tourism, religiosity and nature are well blended in a peaceful manner that welcomes locals and foreigners.

Here, you are able to visit stores, restaurants, temples and many more spaces.

On the roads, you will have the chance to see wild deer that have become accustomed to people, and simply come nearby to try to pick at your stuff or eat your goods.

To access the jinja, you need to cross through a stone torii, where you will reach the Ōtorii (Ryōbu style torii), one of the biggest in Japan, with a height of 16.6 meters, a weight of 60 tons and cypresses barks of 24.2 meters long.

Finally, the jinja is divided into 13 main spaces where different Kami’s are worshipped, charms are sold, fortunes are read, or memorable pictures are taken. Throughout the year, you can assist with festivals and Bugaku (Japanese traditional dance) or simply wait by the hitasaki to watch the tide rise and slowly cover the surroundings. (Victor)



## Miyajima Public Aquarium

Miyajima Public Aquarium is one of the most amazing aquariums in the world. It is located on Miyajima Island near the beautiful city of Hiroshima and is considered an important tourist destination in Japan. Here, one can discover the wonderful diversity of marine life and enjoy exciting activities at this distinguished center.

The park is filled with an amazing array of colorful and rare fish, including reef fish, sharks and anthropomorphic Japanese sea fish.

You can see and meet amazing sea creatures such as dolphins, whales, octopuses and highly intelligent seals.

During my visit to this exciting museum, I enjoyed watching the waterways and the marine life. I was amazed that there were theaters hosting live sea lion shows, shows where staff fed funny otters. Other facilities hosted children's activities and encouraged participation in environmental conservation.

Another aspect of this aquarium's work is sea exploration trips, workshops and scientific interactions where visitors can learn a lot of exciting information about marine life and environmental preservation.

One of the important facilities in this place is the museum shop, which contains beautiful souvenirs and all kinds of models and sweets in the shapes of marine animals, which is what distinguishes this museum.

Finally, I would like to thank JICA for this enjoyable trip, and a special thanks to the museum staff who helped us and provided us with all the information they had. (Rawa)

## Hiroshima Peace Memorial Museum

It was a harrowing experience visiting a city that was completely leveled by an inhumane act of war. Hiroshima was absolutely beautiful. We spent our day learning and exploring the Peace Memorial Park, a large complex full of memorials and parks, which became a World Heritage Site in 1996.

The park was built on land that witnessed the atomic explosion in Hiroshima close to the end of World War II in 1945. The most notable symbol of the park is the "Genbaku Dome" designed by Czech architect Jan Letzel.

In August 1955, the museum opened to collect and display belongings of the victims, describing Hiroshima before and after the bombing.

During this visit, I learned how to present poignant stories that highlight human emotions and feelings in a positive way that visitors interact with. I further learned how to use effective interpretive tools to display items.

I also had the opportunity to view a special exhibition titled "New Arrivals Exhibit." This exhibition displays 150 items of 744 items that were donated between April 2021 and March 2022.

The purpose of the Peace Memorial Park is not only to remember all the lives lost during and after the Hiroshima bombing, but also serves as a grim reminder of the horrors of war. Each of the items displayed embodies the pain of real war victims, which urges us to stop war and spread peace. (Asmaa)

## Borderless Art Museum NO-MA

On November 29, 2023, our team participated in an interesting, valuable, and unique workshop in the Borderless Art Museum No-MA (No-MA is a name taken from the building owners' family name; Noma comes from the family name "Nomatei"). The museum is located in Omi-Hachiman City and opened in June 2004 in a preserved traditional historical Japanese building surrounded by warehouse for exhibition purposes and operated by the Shiga Social Welfare Organization. One of the museum's strengths is the exhibition of artworks by both persons with disabilities and able-bodied individuals. The term "borderless" refers to the museum's vision of creating a space for art and city planning to collide, where no difference exists between abled and disabled individuals, because "There is no border for your internal light."

This meaning is strongly conveyed through the first-floor exhibition. The first statue you see is the half statue of Professor Kojiro Hirose; another part appearing from the half statue refers to how Professor Kojiro can communicate with his internal self to find his internal light.

On the second floor, a different unique exhibition theme named "Touch the Sound" displays a touchable bottle that produces music if you blow into it or put some water inside it. Another room on the same floor displays hundreds of balls with different sounds, encouraging you to listen to them all. The last exhibition makes you feel the material works with all your body to encourage your sense for feeling with the art works. (Marwa)







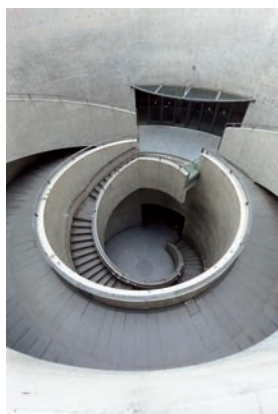
## Hyogo Prefectural Museum of Art

The Hyogo Prefectural Museum of Art was opened in April 2002, with a spectacular architectural design by Architect Tadao Ando. The building design concepts include;

- (i) Reproducing the beautiful landscape
- (ii) Reflecting the continued progress toward recovery from the earthquake
- (iii) Museum in harmony with the environment and open to all.

Prior to visiting the exhibition galleries, we had a very exciting and educational lecture on **“Changing a City,”** given by Museum Honorary Director Dr. Mino in the Lecture Room. He shared his success stories and aspirations for changing the city.

The museum has Permanent Exhibition Galleries; Ryohei Koiso Memorial Room and Heizo Kanayama, Temporary (New Acquisitions) and Outdoor Exhibition spaces. It houses artworks from different artists, including Tadao Ando’s artwork. (Audrey)



The museum was designed by the architect Tadao Ando as a symbol of cultural restoration after the 1995 Great Hanshin-Awaji Earthquake, in Kobe New Eastern City Center, an area that is in the vanguard of creating an urban civilization that emphasizes a healthy lifestyle and the protection of life through the active development of artistic endeavors, mainly in the fine arts. The museum aims for the recovery and restoration of spiritual well-being, a concern that is common to all urban lifestyles in the 21<sup>st</sup> century. It is one of the largest museums in Japan, with a floor space of approximately 28,076 square meters. It is set in beautiful environmental surroundings, with Mount Rokko to the north, and a southward view of the port of Kobe and the Seto inland sea.



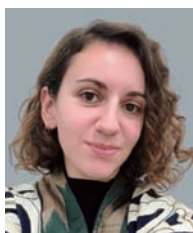
Dr. Mino shared the details of his early education with us and described his top achievements, including how he was able to influence the outside world with his skills, knowledge, and passion. We also learned that he is a hard-working man who never gives up and that he has contributed to the Japanese economy and to the country’s infrastructure. The visit was mainly to see, learn, and experience how the museum consistently excites interest among the residents of Hyogo Prefecture through exhibitions and other events featuring a wide range of artistic endeavors and spanning the divisions between East and West, while also bridging historical periods and genres.



Generally, from this visit, we have learned a lot through shared experiences in lectures and regarding how the museum’s sections are divided as well as the set-up of the permanent and temporary exhibitions, which were very beautiful and showed the tremendous creativity injected into the gallery. We also learned that the museum setting had been purposely designed to cultivate visitors’ sensitivity through art. (Mark)



## Voice of Participants



**HOXHA Anxhela**

National Institute of the Registration of Cultural Heritage

ALBANIA

I want to thank JICA for giving me the opportunity to participate in the Museum and Community Development program, a training course that museology specialists should attend to familiarize with the most contemporary techniques related to museums' approach to the community and various exhibitions. Thanks to my participation in this training program, I now have a different approach to how a museum, or even an institute, should work. Additionally, I had the opportunity to experience various places, including museums, and meet several professors who have greatly contributed to expanding my knowledge. At the same time, thanks to this unforgettable experience, I have gained new ideas that I would like to apply and develop in my country, Albania.

I must emphasize that the entire curriculum is very professionally organized, and it offers the opportunity to familiarize with numerous topics, approaches, and challenges related to museum development. The content demonstrates all the important elements of a museum and offers a wide range of topics that are relevant not only in Japan but elsewhere in the world. The program also covers the technical treatment of objects to minimize their degradation, as well as practical ways museums can attract more visitors.



**ACOSTA BARRENO Esteban Francisco**

National Institute of Cultural Heritage

ECUADOR

My experience in Japan has been wonderful. I am immensely grateful for everything I have experienced in one of the world's most charming countries, and I feel honored to have spent time there.

Familiarizing with Japanese culture, food, art, and archeology, but most of all Japanese people, has been a great privilege.

Each of the cities I visited has shown a special magic: Tokyo, Okayama (my favorite), Hiroshima, Shiga, Nara, Kyoto, and above all Osaka are model cities that have inspired me with their beauty.

The National Museum of Ethnology, Minpaku, has been our home for almost three months, and we have learned a lot and enjoyed beautiful experiences. We extend our gratitude to the *sensei* and administrative staff for their kindness.

Additionally, we offer a special thank you to JICA for providing us with a lovely life experience. To the director, executives, and assistants, thank you very much. However, a special thank you is also due to Miki Wada, who made our experience beautiful, trusting, and enjoyable.



### **MESIAS CORAL Victor Emanuel**

Fundacion Museos de la Ciudad

ECUADOR

One seemingly regular day, I was at the museum where I work, and my boss summoned me and said, “I have serious matters to talk to you about.” I got really worried thinking that bad news was coming, and suddenly, out of nowhere, she said, “JICA has extended an invitation to participate in a training program. Are you interested?” At first, I was hesitant, but I told her, “Why not?” However, many people, museums, and professionals from different parts of the country were participating, and I thought that I would not be chosen, but one day, while I was walking, I received an email from JICA Ecuador, telling me that I had been selected, and I was amazed.

Coming to Japan has been a life-changing experience, as I have learned about the Japanese people’s culture, behavior, customs, food, and more. I have fallen in love with Japan, which means that I would really love to come back. However, having gone on this trip, I can share the knowledge and experiences I gained from visiting museums with my colleagues, friends, and family at home, and, of course, with museum visitors at my workplace.

The most beautiful experiences that I am taking back to my country to be adapted and replicated were from the NO-MA Borderless Museum of Art, which is dedicated to people with disabilities, the National Museum of Ethnology, which has a volunteer program, the Lake Biwa Museum, with its Hashikake Groups, and Aquapia Akutagawa (the Takatsuki Municipal Natural Museum), which uses the community participation model.

Finally, I extend special thanks to The Gangoji Institute for its cultural property research, the warm welcome the personnel offered me, the specialized training I received, and the heartwarming experience that will always reside in my heart.



### **AHMED Marwa Mohammed Karam Mohammed Mohammed**

The Grand Egyptian Museum

EGYPT

Firstly, I would like to express my sincere thanks and appreciation for all the great efforts and generosity that JICA and MINPAKU-NME Museum have invested in us. Thank you to everyone who contributed to organizing this program that makes my experience a dream come true and an unforgettable memory.

I would also like to extend my sincere thanks to the JICA and MINPAKU staff, particularly Ms. Miki Wada, deservedly dubbed Lady of the Impossible, for her sincere effort, love, and support. One of my dreams was to travel to Japan to complete my post-doctoral studies, and participating in this program gave me access to valuable discussions with the opportunity to share face-to-face experiences with my wonderful professors. The kind treatment, assistance, and effort they have shown in our encounters are proof that calling them superhuman is not an exaggeration.

The nature of the program and the way it was organized made the experience unique. The content was relevant information delivered via practice and discussion to foster the understanding that museum work is an integrated system that aims to create a destination where visitors can access knowledge about the community’s identity. The museum is the interface of people’s societal identity.





### **MAHMOUD Asmaa Hussein Abdelhamied**

Akhenaten Museum

EGYPT

Japan is unlike any other place on Earth. It is the perfect blend of traditional and contemporary, where one can see the past alongside the present and plan for the future. That characteristic has made it quite difficult for me to share my impressions because there were too many things I wanted to write.

During training at Minpaku Museum, we had the opportunity to attend numerous lectures on a wide range of topics and visit various museums, such as the Lake Biwa Museum, the borderless art museum, and others. There, we saw a lot of stories that used different techniques, display styles, interpretation methods, and interactive tools, as well as restoration laboratories and libraries and gift shops. We also visited many cultural and heritage sites, including temples and shrines, all over Japan.

I was exposed to considerable and varied knowledge related to the field of museums, as well as to cultural heritage. Moreover, I learned how local communities work with museums through various programs and activities in Japan.

Finally, I would like to express my sincere gratitude to the Japan International Cooperation Agency for giving me the opportunity to participate in this comprehensive museology course in Japan. I would like to thank all the people who made it possible for me to acquire skills and knowledge through the lectures and specialized theoretical and practical course content delivered by highly qualified and professional lecturers. I would also like to thank the educational staff, coordinators, and Miki Wada San, an interpreter, who was like a sister to all the participants.



### **Rawa Karim Salih**

Sulaimaniyah Antiquities Directorate

IRAQ

I am writing to offer my special thanks for your support during my participation in the training course in Japan.

Attending the course was a great experience for me, and I learned a lot by participating in it. In particular, the course helped me develop my skills and knowledge in the field of museum and community development. As a result of the lessons and scientific trips to various museums in Japan, I was exposed to new ideas about how to develop the museum upon my return. Specifically, I was taught how to build and implement a vision for the future. Your support and guidance were very helpful to me. This trip helped me get to know the beautiful Japanese culture better.

I would also like to extend special thanks to JICA for giving me the opportunity to train in Japan. It was a unique experience for which I will always be grateful. One of my most memorable experiences during my time in Japan has been seeing that the people are respectful and helpful in everything. Additionally, Japanese food, transportation, natural landscape, and many other aspects of the country are first-class, and I will never forget the esteemed teachers who helped us and did their best to answer all the questions we asked them. Special thanks to the Minpaku Museum, which was like a second home.



### **Abdulwahhab Sulaiman Hasan**

Soran Directorate of Antiquities

IRAQ

Because of my work, I have traveled to many parts of the world, including Europe, America, and several countries in the Middle East. However, none of my trips have affected me as much as my visit to Japan. The purpose of the trip was to participate in the training course, but in addition to the stellar classes, all the other aspects of the visit were informative, including walking the streets and watching people do everyday things. The Japanese people's behavior, particularly their honesty, consistency, respect for others, caring attitude toward children, time-keeping, esteem for science, extensive knowledge, and strong work ethic, all earned my admiration. I recall that after the 2022 World Cup, which Japan lost to Croatia, the Japanese fans stayed behind to clean the stadium. At the time, I thought that this behavior was a means of dealing with the disappointment of the loss, but my trip to Japan has shown me that cleanliness and order are a part of every Japanese person's life. Additionally, during the JICA course, I learned responsibility and respect for others' time from my professors, and I made many personal notes in my diary. Among my most memorable experiences is meeting a very kind JICA coordinator who attended all the training classes. I will never forget her answer when I asked why the Japanese never cross the street until the light turns green, even if it is late at night or there are no cars. She said it is because traffic lights are a safety measure that should not be ignored, especially when children are present, since Japan's future is in their hands. Sometimes just one simple sentence can make a person think about it for days.



### **POSILIH Mark**

Papua New Guinea National Museum and Art Gallery

PAPUA NEW GUINEA

When I began working for the Papua New Guinea National Museum of Art & Gallery two years ago, I never dreamed of traveling to Japan to broaden my knowledge about museums and community development. I would like to thank the museum's management for allowing me to attend this 3-month course, as well as JICA for making it possible and the Minpaku National Museum of Ethnology for hosting the program. I began the course with a very narrow scope of knowledge about museums, and I am returning home a more mature and capable individual, thanks to my newly acquired knowledge, skills, and experiences.

The past 3 months have enlightened me and taught me so much about my workplace roles and responsibilities as an education officer. What I have learned has helped me in so many ways. My fellow participants have also provided tremendous support, as we stayed together as a team through calm and rough seas and in both happy and sad times. Our knowledge base has grown, and we have developed new skills, meaning that we are now better equipped as museum professionals. Since much has been given to us, much is required from us. We must now put what we have learned into practice in our museums at home. There is a saying that a people without the knowledge of their past, that is their history, origin, and culture, will be like a tree without roots. Sharing with one another through our voices, ideas, and experiences has widened narrow gaps and can impact our home work environments.

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, Miki San, for being there with us since the first day of the program.



### **GARRO TAFUR Sindy Pamela**

MALLQUI CENTER - LEYMEBAMBA MUSEUM

PERU

The eco-creation program “Museums and Community Development,” jointly developed by the National Museum of Ethnology of Japan and the Japan International Cooperation Agency (JICA), proved to be a specialized and successful course. It provided valuable insights into the effective connection of museums with local communities, fostering stronger bonds and enhancing community development through museum initiatives.

My sincere gratitude goes to the management of JICA and the National Museum of Ethnology of Japan for championing such courses, offering us the opportunity to participate and learn from their wealth of experience and knowledge.

Throughout the program, we delved into methods for good museum administration, engaging in debates, visiting different types of Japanese museums, participating in techniques, discussions, conferences, workshops, and presentations. The most crucial aspect of this period was gaining knowledge of diverse methods applicable in various situations and specific strategies for effective museum management that aligns with the local community from different perspectives.



### **Audrey Maambo Bwanjelela**

Choma Museum and Crafts Center

ZAMBIA

JICA and the National Museum of Ethnology (MINPAKU) made it possible for me to visit Japan when I least expected it to participate in the 2023 JICA Museum & Community Development Course.

Thanks to the *sensei*, the course was well-structured to contribute to my professional development. The content covered important topics such as conservation, documentation, photography, universal design, and others. The sand grains I got from the course were exhibition design and ethnographic filmmaking, as these components border directly on my key result areas as a curator. Additionally, the field study trips helped me gain a better understanding of Japanese museums' exhibition designs and activities, while also giving me an opportunity to appreciate Japan's beautiful scenery. In particular, the visit to the Hiroshima Peace Memorial Museum and Park was a unique experience, and I felt as though I shared in the loss for a moment.

I am proud to say that I am returning to Zambia as a more knowledgeable and resourceful curator, who will contribute to the development of museums in my country.

To the directors-general of JICA Kansai and Minpaku, *arigato gozamaisu* for this rare training opportunity that was granted to me. I also wish to thank my coordinator, Miki Wada-san, for her unwavering patience, tolerance, and excellent coordination skills. To my fellow participants, bravo; you were a wonderful team.

## Closing Ceremony Speech

Audrey Maambo Bwanjelela

December 11, 2023



THE DEPUTY-DIRECTOR-GENERAL, JICA-KANSAI, MR. HANADATE DAIMIN-SAN

THE DIRECTOR- GENERAL MINPAKU, DR. YOSHIDA KENJI -SAN

THE CHAIRPERSON OF THE STEERING COMMITTEE- DR. KAWASE ITSUSHI-SAN

THE COORDINATOR, MS. WADA MIKI-SAN

THE LECTURERS

THE PROGRAM OFFICER, MR. OGAWA KAZUMASA-SAN

THE LOGISTIC OFFICER, MR. SHIMIZU YOSHITOMO-SAN

MINPAKU STAFF

INVITED GUESTS

LADIES AND GENTLEMEN

Good afternoon.

It is my great honor and privilege to speak on behalf of my fellow participants at the closing ceremony of the 2023 JICA Museum & Community Development Course at the National Museum of Ethnology, MINPAKU.

I would like to express our sincere gratitude to all of you for your support during our training and stay in Japan for the last two and half months. Special thanks to JICA for financial support and MINPAKU for technical support. This initiative has promoted international professional interactions and exchanges with museums the world over.

JICA is a household name in our respective developing countries because of its unwavering financial and technical support for the various sectors of our economies, with museums being no exception. Recent examples include Zambia's receipt of a grant for equipment and education as well as research activities at the Livingstone Museum; Papua New Guinea's receipt of audiovisual equipment and infrastructure development at the National Museum Art & Gallery; and Ecuador's receipt of display cases and shelves for the Cerro de Hojas Jaboncillo Museum just last week.

Museums in other countries, such as Egypt at GEM, have also received considerable support from JICA. For that, we thank you very much.

Two and half months have passed so fast for us, but our experiences in that time are immeasurable. Museum visits, study trips, beautiful landscape scenery, delicious cuisine, and the Japanese people's friendliness all form part of the memories we are taking with us to our respective countries, in addition to the professional knowledge we have acquired from our *sensei*. We shall forever be indebted to you for permanently changing our professional lives through the knowledge you have imparted to us. Hats off to all of you.

Furthermore, I wish to mention that as participants, we are grateful for the collaboration between MINPAKU and other museums in Osaka as well as in other Japanese prefectures for the professional approaches to information sharing, practical techniques, hands-on experience, and general museum management, which have



helped sharpen all participants' skills and knowledge. Among other things, we also learned respect, courtesy, time management, and team building during our training and generally during our stay in Japan.

As the poet Henry Wadsworth Longfellow said, "Great is the art of beginning, but greater is the art of ending." We feel nostalgic saying our goodbyes, but it is time to go back home to implement the skills and knowledge we have acquired. On behalf of Albania, Ecuador, Egypt, Iraq, Papua New Guinea, Peru, and Zambia, we say

ARIGATO GOZAIMASU

FALEMINDERIT

MUCHAS GRACIAS

SHUKRAN

SWPAS

ERIAH MUNJUAN

TWALUMBA KAPATI.

THANK YOU!

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 | 2021 | 2022 | 2023 | Total |         |
|-----------------------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|-------|------|------|------|------|------|-------|------|------|------|------|-------|---------|
| Bhutan                | 1    | (2)  | 1    |      |      |      | 1    |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       | 1    |      |      |      | 4(2)  |         |
| Cambodia              |      |      |      | 1    |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      | 1(1) | 2    |      | 3(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) |         |
| Timor-Leste           |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      | 1    | 1    |      | 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    |      |      | 2    | 5     |         |
| 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    |      |       |      |      |      | 1    | 19    |         |
| Mexico                |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      | 2    |      |       |      |      |      |      | 2     |         |
| Albania               |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      | 1    | 1     |         |
| Armenia               |      |      |      |      |      |      |      |      |      |      |      |      |      |      | 1    |      | 1    |      | 2     |      | 1    | 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     |         |
| Kiribati              |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      | 1    | 1    |      | 1     |         |
| Papua New Guinea      |      | 1    | 1    |      |      | 1    | 1    |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      | 1    | 1     |      | 2    | 2    | 1    | 9     |         |
| Solomon Islands       | 1    | 1    |      |      |      |      |      | 1    |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       | 1    |      |      |      | 4     |         |
| Samoa                 |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      | 1    | 1    |       |      |      |      |      | 2     |         |
| Vanuatsu              |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      | 1    |       |      |      |      |      | 1     |         |
| Iran                  |      |      |      |      |      |      |      |      |      |      |      |      | 1    |      |      |      |      |      |       |      |      |      | 1    |      |       |      |      |      |      | 2     |         |
| Iraq                  |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      | 1    | 1    | 2    | 4     |         |
| Jordan                |      |      |      |      |      |      |      |      | 2    |      |      |      |      |      | 1    | 1    | 2    | 1    | 2     | 1    |      | 1    | 1    | 1    | 1     |      |      | 2    |      | 16    |         |
| 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     | 2    | 3    | 2    | 2    | 1    |       | 1    | 2    | 1    | 2    | 21    |         |
| Eritrea               |      |      |      |      |      |      |      |      | 1    |      | 1    |      | 1    | 1    |      |      |      |      | 1     |      |      |      |      |      |       |      |      |      |      | 5     |         |
| Ethiopia              |      | 1    |      |      |      |      |      |      |      |      | 1    |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 2     |         |
| Ghana                 |      |      | 1    | (1)  |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 1(1)  |         |
| Kenya                 |      |      | 1    |      |      |      |      |      |      |      |      | 1    |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 2     |         |
| Madagascar            | 1    |      |      |      |      |      |      | 1    |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 2     |         |
| Mauritania            |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      | 1    | 1     |      |      |      |      |      |       |      |      |      |      | 2     |         |
| Nigeria               |      |      |      |      |      |      |      |      |      |      | 1    |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 1     |         |
| Senegal               |      |      |      | 1    |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 1     |         |
| Seychelles            |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      | 1    |      | 1    |       |      |      |      |      | 2     |         |
| Sudan                 |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       | 1    | 1    |      |      | 2     |         |
| Swaziland             |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |       | 1    |      |      |      |      |       |      |      |      |      | 1     |         |
| Tanzania              |      |      |      | (1)  | 1    |      |      |      |      |      |      |      |      |      |      |      |      |      |       |      |      |      |      |      |       |      |      |      |      | 1(1)  |         |
| Zambia                |      |      | 1    |      |      | 1    |      | 1    |      | 2    |      | 1    | 1    | 2    | 3    |      |      |      |       |      |      |      |      | 2    | 1     | 3    | 1    | 3    | 1    | 22    |         |
| 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   | 10(1) | 10   | 10   | 10   | 10   | 12   | 10(1) | 10   | 10   | 9(1) | *13  | 10    | 268(28) |

Numbers in parentheses are observers

\*Six of 2021 Participants are included

# Notice

---

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

Photos may be included.

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

Name

---

Affiliation

---

Address

---

Telephone

---

Fax

---

E-Mail

---

Messages, Contributions or Articles

---

Please Contact us at Steering Committee, International Museology Course

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

Telephone +81-6-6878-8235

Fax +81-6-6878-8479

E-mail [hakusemi@minpaku.ac.jp](mailto:hakusemi@minpaku.ac.jp)

