

Museum Co-operation 2024

Newsletter of the Museums and
Community Development Course

Steering Committee
International Museology Course
National Museum of Ethnology, Japan



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We are from





Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development 2024 course.

The course was held from October 3 to December 19, mainly at the National Museum of Ethnology. This year saw curators and museum professionals joining the course from Egypt, Maldives, Mongolia, Palau, Papua New Guinea, Peru, Seychelles, Sudan and Zambia.

This program started in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under a new title, the Intensive Course on Museology, run by the National Museum of Ethnology, with full financial support from JICA. In 2009, the course was redesigned to facilitate more effective dissemination of what 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 31-year history, 277 participants (305 including observers) from 66 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.



Hirofumi Teramura

Associate Professor
Chairperson, Steering Committee
Museums and Community Development Course 2024
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 2024, our 31 years of efforts find the network of 277 ex-participants across 66 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.

Museums and Community Development 2024

Organizing Committee

Chairperson	Hirofumi TERAMURA	National Museum of Ethnology
Vice-Chairperson	Itsushi KAWASE	National Museum of Ethnology
Vice-Chairperson	Kaoru SUEMORI	National Museum of Ethnology
Members	Mitsuhiro SHINMEN	National Museum of Ethnology
	Akiko SUGASE	National Museum of Ethnology
	Shinichi FUJII	National Museum of Ethnology
	Shingo HIDAKA	National Museum of Ethnology
	Mark WINCHESTER	National Museum of Ethnology
Consulting Members	Minako ASHIYA	Lake Biwa Museum
	Toshio TSUKAMOTO	Gangoji Institute for Research of Cultural Property
	Kenji SAOTOME	Osaka International University
	Naoyo SEKIHIRO	Kyoto City Archaeological Research Institute
	Mayumi OTSUKA	Yokohama Museum of Art
	Naoko SONODA	National Museum of Ethnology (Professor Emeritus)

Steering Committee

Members	Hirofumi TERAMURA	National Museum of Ethnology
	Kojiro HIROSE	National Museum of Ethnology
	Mitsuhiro SHINMEN	National Museum of Ethnology
	Peter J. MATTHEWS	National Museum of Ethnology
	Hideaki SUZUKI	National Museum of Ethnology
	Kenji KURODA	National Museum of Ethnology
	Sohee CHE	National Museum of Ethnology
	Rintaro ONO	National Museum of Ethnology

Curriculum 2024

1. Presentation	1-1 Museum Report
	1-2 Public Forum
2. Museum Management and Community	2-1 Internal Museum Management
	2-2 External Museum Management
3. Museums and Local Community	3-1 Museums and Community Development
	3-2 Cultural Heritage and Community Development
4. Museum Exhibition and Community	4-1 Roles of Museum Exhibitions
	4-2 Japan's Museums and Community Relations
	4-3 Exhibition Planning and Evaluation
5. Museum Education and Community	5-1 Museum Education
	5-2 Peace Education
	5-3 Universal Design
6. Museum Collections	6-1 Preventive Conservation
	6-2 Conservation and Restoration
	6-3 Digital Documentation
7. Intensive Practical Program	7-1 a. Conservation and Restoration of Objects
	7-1 b. Digitalization and Data Management of Museum Collections
8. Implementation Planning	8 Final Report
9. Study trips	9 Hyogo, Hokkaido, Nara, Osaka, Hiroshima, Tokyo, Shiga

Program 2024

NME : National Museum of Ethnology

L: Lecture, O: Observation, P: Presentation, PR: Practice, D: Discussion

Date	Count. No.	Contents	Lecturer		Type
			Name	Organization	
October					
4	Fri.	JICA Briefing and Orientation			
5	Sat.				
6	Sun.				
7	Mon.	Opening Ceremony			
		Reception			
		Tour of the Museum Facility/Administrative Guidance			
		Scheme of observation of nearby museums	Hirofumi Teramura	NME	L
8	Tue.	4-3 Permanent Exhibition of NME	Mitsuhiro Shinmen	NME	L / O
9	Wed.	1-1 Museum Report Presentation			P
		Museum Report Review	Hirofumi Teramura Kaoru Suemori	NME	
10	Thu.	4-2 Japan's Folk Museums	Ryoji Sasahara	NME	L
		4-1 Cultural Exhibitions Today	Kenji Yoshida	NME	L
11	Fri.	4-2 Indigenous People in Japan: Ainu	Reiko Saito	NME	L
		3-2 Heritage and Communities Development	Taku Iida	NME	L
12	Sat.	Observation of the museums in Kansai region (1)			
13	Sun.	Observation of the museums in Kansai region (2)			
14	Mon.	National holiday			
15	Tue.	6-1 Preventive Conservation (1)	Naoko Sonoda	NME	PR
		6-1 Accession and Documentation of Artifacts	Mao Koseki	NME	PR
16	Wed.	6-1 Management of Audio-Visual Materials	Mayu Kosaka	NME	PR
		Greetings to NME Professors	Hirofumi Teramura	NME	
		2-1 Risk Management of Museums	Shingo Hidaka	NME	PR
		6-1 Pest Management in Museums	Kazushi Kawagoe	Toyo Institute of Art and Design	PR
18	Fri.	6-1 Preventive Conservation (2)	Naoko Sonoda	NME	PR
19	Sat.	Observation of the museums in Kansai region (3)			
20	Sun.				
21	Mon.	6-1 Packing and Transportation	Hideki Miki Naoko Sonoda Kaoru Suemori	Yamato Transport Co., Ltd. NME NME	PR
22	Tue.	2-1 Museum Management: Museum Changes a City	Yutaka Mino	Kosetsu Museum of Art	L
		2-1 Nakanoshima Kosetsu Museum of Art			O
23	Wed.	4-2 Exhibition of Indigenous People in Japan: Ainu [The Hokkaido University Museum]	-	The Hokkaido University Museum	O
24	Thu.	4-2 Exhibition of Indigenous People in Japan: Ainu [National Ainu Museum]	Shiro Sasaki	National Ainu Museum	L / O
25	Fri.	4-2 Exhibition of Indigenous People in Japan: Ainu [Kayano Shigeru Nibutani Ainu Museum] [Nibutani Ainu Culture Museum]	Shiro Kayano -	Kayano Shigeru Nibutani Ainu Museum Nibutani Ainu Culture Museum	L / O O
26	Sat.	Observation of the museums in Kansai region (4)			
27	Sun.				
28	Mon.	6-3 Ethnographic Filmmaking	Itsushi Kawase	NME	PR

Date	Count. No.	Contents	Lecturer		Type
			Name	Organization	
29 Tue.	4-3	Special Exhibition of NME	Itsushi Kawase	NME	L
	2-2	Museums and Social Media	Takumi Hiratsuka	NME	L
			Naoyo Sekihiro	Kyoto City Archaeological Research Institute	L
30 Wed.		Compensatory Day-off for Nov. 2nd			
31 Thu.	6-2	Conservation and Restoration	Toshio Tsukamoto	Gangoji Institute for Research of Cultural Property	O
	4-1	Japan's Museums of Archaeology/History Overview of Osaka Pref. Chikatsuasuka Museum	Takahiro Todo	Osaka Pref. Chikatsuasuka Museum	O
November					
1 Fri.	1-1	Public Forum Preparation			D
2 Sat.	1-1	Public Forum			P
3 Sun.		Observation of the museums in Kansai region (5)			
4 Mon.		National Holiday			
5 Tue.	2-2	Museums and Tourism	Daiki Izumi	Hannan University	L
	3-2	Community Involvement in Cultural Heritage Management	Seiichi Nakamura	Komatsu University	L
6 Wed.	6-3	Data Management in Museums	Hirofumi Teramura	NME	PR
7 Thu.		Itsukushima Shrine		Itsukushima Shrine	O
		Miyajima Aquarium		Miyajima Aquarium	O
8 Fri.	5-2	Peace Education and Volunteer Activity [Volunteer Guide Tours at the Hiroshima Peace Memorial Park]		Hiroshima Peace Memorial Park	L / O
	5-2	Peace Education [Overview of Hiroshima Peace Memorial Museum]	Hironobu Ochiba	Hiroshima Peace Memorial Museum	L / O
9 Sat.		Observation of the museums in Kansai region (6)			
10 Sun.					
11 Mon.	2-2	Museum Shop Management and Product Management	Tomomi Miyazaki	Senri Foundation	L
12 Tue.	6-3	Data Management in Museums	Yuzo Marukawa	NME	PR
	2-2	Museums and Marketing	Hiroki Tanaka	Osaka Aquarium Kaiyukan	L
13 Wed.	4-1	Japan's University Museums [Overview of the University of Tokyo Museum / Intermediatheque]	Ayumi Terada	The University of Tokyo	L / O
14 Thu.	4-1	Japan's National Museum [Overview of Tokyo National Museum]	Tomomi Kito	Tokyo National Museum	L
	4-1	Tokyo National Museum [Exhibitions]			O
15 Fri.	4-1	Japan's Museum of Natural History [Overview of National Museum of Nature and Science]	Seiji Iwasaki Miki Nakayama	National Museum of Nature and Science	L
	4-1	National Museum of Nature and Science [Exhibitions]			O
16 Sat.		Observation of the museums in Kansai region (7)			
17 Sun.					
18 Mon.	7-1	Intensive Practical Program(1)	a. Conservation and Restoration of Objects		PR
19 Tue.	7-1	Intensive Practical Program(2)	Toshio Tsukamoto	Gangoji Institute for Research of Cultural Property	PR
20 Wed.	7-1	Intensive Practical Program(3)	b. Digitalization and Data Management of Museum Collections		PR
21 Thu.	7-1	Intensive Practical Program(4)	<ul style="list-style-type: none"> Database Development for Museums Yuzo Marukawa, NME 3-Dimensional Documentation of Museum Objects Hirofumi Teramura, NME Photographic Documentation of Museum Objects Kaoru Suemori, NME Information Technology in Exhibition Chisako Miyamae, NME 		PR
22 Fri.	7-1	Intensive Practical Program(5)			PR

Date	Count. No.	Contents	Lecturer		Type	
			Name	Organization		
23 Sat.		Observation of the museums in Kansai region (8)				
24 Sun.						
25 Mon.	4-3	Museum Exhibition Design(1)	Minoru Fukushima	Design Factory	PR	
26 Tue.	4-3	Museum Exhibition Design(2)			PR	
27 Wed.	4-3	Museum Exhibition Design(3)			PR	
28 Thu.		Observation of Ainu “Kamuynomi” Rite			O	
	5-1	Children and Museums	Junko Anso	Independent Museum Consultant	L	
29 Fri.	5-1	Community Alliance of Minpaku	Yoko Ueba	NME	L	
	3-1	Ecomuseums in Current Japan	Kazuoki Ohara	Yokohama National University	L	
30 Sat.		Observation of the museums in Kansai region (9)				
December						
1 Sun.	3-1	Museums and Local Communities (1)	Kenji Sautome	Osaka International University	L / O	
2 Mon.		Compensatory Day-off for Dec. 1st				
3 Tue.	3-1	Museums and Local Communities (2)	Kenji Sautome	Osaka International University	L / O	
4 Wed.	3-1	Cooperation between Museums and Local Communities (1)	Minako Ashiya	Lake Biwa Museum	L / O	
5 Thu.	3-1	Cooperation between Museums and Local Communities (2)	Minako Ashiya	Lake Biwa Museum	L / O	
6 Fri.		Observation of the museums in Kansai region (10) / Compensatory Day-off for Dec. 7th				
7 Sat.	3-1	Cooperation between Museums and Local Communities (3)	Minako Ashiya	Lake Biwa Museum	L / O	
8 Sun.						
9 Mon.	5-3	Museums and Universal Design	Kojiro Hirose	NME	L	
	5-3	Touching Museum Objects	Kojiro Hirose	NME	PR	
10 Tue.	2-1	Intellectual Property	Atsunori Ito	NME	L	
	5-1	Discussion with Museum Volunteers	Mitsuhiro Shinmen	NME	D	
11 Wed.	4-2	Exhibiting Disaster and Civic Activities in Museum	Isao Hayashi	NME	L	
	4-2	Visit Disaster Reduction and Human Renovation Institution	Isao Hayashi	NME	O	
12 Thu.		Packing				
	8	Final Report Preparation and Discussion				D
13 Fri.	8	Final Report Preparation and Discussion				D
14 Sat.						
15 Sun.						
16 Mon.	8	Final Report Preparation and Discussion				D
17 Tue.	8	Final Report Presentation				P
		Closing Ceremony				
18 Wed.		Evaluation Meeting				D

List of Participants 2024

Country/Region	Name	Position	Organization
EGYPT	Hanaa Ibrahim Abdel-Mohsen Ibrahim	Museum Educator and Egyptology Researcher Education Department	The Grand Egyptian Museum
MALDIVES	Aishath Muneeza	Director National Museum Section	National Centre for Cultural Heritage
MONGOLIA	Batzaya Gungaa	Public Relations Officer Education and Marketing Department	Natural History Museum
PALAU	Michael Spis Gordon	Media Manager Media Division	Belau National Museum
PAPUA NEW GUINEA	Hamaru Kivovia Turia	Technical Officer Modern History Department / Science, Research & Consultation Division	Papua New Guinea National Museum and Art Gallery
PERU	Denise Okuyama Yamaguchi	Museographer Museographic and Community Development Team	Leymebamba Community Museum
SEYCHELLES	Jenifa William	Senior Museum Assistant Seychelles National Museums	The Seychelles National Institute for Culture, Heritage and the Arts
SUDAN	Altaieb Abdelislam Abdalla Ali	Museum Curator Museums Department	Sudan National Corporation for Antiquities and Museums
ZAMBIA	Nyundu Kuluza	Assistant Keeper of Herpetology Natural History	Livingstone Museum

Public Forum

Museums in the World 2024

Date: November 2, 2024

Venue: National Museum of Ethnology, Japan

Organizers: National Museum of Ethnology, Japan

Japan International Cooperation Agency (JICA), Kansai Center



The Grand Egyptian Museum



The Grand Egyptian Museum

Hanaa Ibrahim Abdel-Mohsen Ibrahim

Museum Educator and Egyptology Researcher

EGYPT



Map of Egypt explains its historical sites
<https://www.worldhistory.org/image/12990/map-of-ancient-egypt/>



Egypt's flag



Mohamed Ali mosque which is located in Cairo Citadel in Egypt
<https://egymonuments.gov.eg/en/monuments/muhammad-ali-mosque/>



The Hanging obelisk square

Egypt: Located in the northeastern corner of Africa, Egypt's capital is Cairo, and its official language is Arabic. Ancient Egypt was among the earliest civilizations in the world, with a history and culture that date back to the pre-historic times. As a result, Egypt boasts thousands of years of recorded history. The country is home to several historical landmarks such as Giza, Saqqara, Luxor, and Aswan. Numerous museums showcase exhibits focusing on Egyptian civilization across different periods such as the Egyptian museum in downtown, the National Museum of Civilization, the Islamic Art Museum, Coptic Museum, and the Grand Egyptian Museum.



King Ramses II statue www.visitgem.com

The Grand Egyptian Museum (GEM): The GEM is the largest archaeological museum in the world dedicated to a single civilization (the Ancient Egyptian civilization). It is located on the edge of the Giza plateau, just 2 km away from the pyramids. Designed in the shape of a chamfered triangle, the museum's architecture aligns the building's axes with the axes of the pyramids. The museum features a long staircase containing about 62 objects such as colossal statues for Kings and gods, shrines, columns, and coffins and it ends with a glass wall, offering a great panoramic view of the Giza plateau and the pyramids.



The grand staircase
<https://hannahpethen.com/2024/03/28/>

The Grand Egyptian Museum



Different objects displayed in GEM main galleries



Golden mask of king Tut Ankh Amun <https://egypt-museum.com/mask-of-tutankhamun/>



GEM Learning Center

GEM Exhibition Galleries: The museum houses over 50,000 objects from the pre-dynastic period to the Greco-Roman times. The main galleries, which were opened on trial on October 16, 2024, are classified into three main themes of Ancient Egyptian life: Kingship, Society, and Religion/Beliefs. The exhibits and artefacts for each are being arranged chronologically along parallel exhibition halls. In addition, GEM has a 7,000-square-meter gallery dedicated to exhibiting the complete collection and treasures of the king Tut-Ankh-Amun that were discovered in his tomb in 1922. This collection includes about 5,500 objects and many of them will be displayed for the first time. The museum will offer visitors a unique experience through innovative technology and interactive displays.

GEM Learning Center: The GEM Learning Center is divided into three sections: education department, children's museum and arts & crafts center. I am currently working in this department as a museum educator and Egyptology researcher. The learning center is responsible for creating educational programs and activities for all the target audiences and people with different disabilities to attract them to the museum and learn many things about the ancient Egyptian civilization through hands-on workshops, guided tours, storytelling, and digital displays.

GEM Conservation Center: GEM has different kinds of conservation labs to protect different kinds of artifacts with modern methods of conservation.



Conservation operations inside GEM conservation labs
<https://www.youm7.com/story/2016/11/30>



The Republic of Maldives

The Republic of Maldives is an Indian Ocean archipelago located at the cross-roads of many nations and cultures. It consists of 1,192 islands grouped into a double chain of 26 atolls, though only 200 are currently inhabited. Before the introduction of Islam in 1153 AD, Hinduism and Buddhism were widely practiced.

The Maldives has a unique culture and traditions that are heavily influenced by the island environment and surrounding seas. Maldivian culture is a fusion of Indian, Sri Lankan, Malaysian, Arab, Persian, Indonesian, and African Influences. The nation's cultural heritage is a rich blend of tangible heritage, such as architectural and archaeological sites, and intangible heritage, like distinctive crafts and maritime traditions. With a culture deeply shaped by the island environment and the ocean, the tourism industry has become the primary source of income.

Although the Maldives does not have any heritage sites inscribed on the UNESCO World Heritage List, six coral stone mosques built between the 17th and 18th centuries are currently listed on the temporary list.



Pre-Islamic Era Showcase

National Museum of the Maldives

The National Museum was the first museum established in the Maldives. It opened on November 19, 1952, in celebration of National Day. The museum was inaugurated by the then Prime Minister Mohamed Amin Didi, who later became the first president of the Maldives.

Initially, the museum was operated in a building called "Usgekolhu," which was constructed at the beginning of the 20th century by Sultan Haji Imaadhudheen VI (1893-1903 CE). Over time, the increasing number of exhibits created a need for more space. Therefore, a project involving the construction of a large additional building was initiated in 2002. The Chinese Government funded this construction, and the new building was inaugurated by President Mohamed Nasheed.

The National Museum houses a diverse collection of maps, manuscripts, wood and stone objects, textiles, and thrones collected from across the country. The museum inventory comprises more than 7,000 artifacts categorized into three thematic sections.



Ceramics collection



Household items collection

1. Ancient period

Also known as the pre-Islamic era, this section features artifacts predominantly carved out of coral stones, representing Hinduism and Buddhism, the religions practiced before the introduction of Islam in 1153 AD.

2. Medieval period

Known as the Post-Islamic Period, this section includes artifacts from when Islam was introduced in the Maldives to the beginning of the 19th century. The artifacts reflect the evolving culture, historical events, and National Heroes of the Maldives. Most exhibits are from this period, highlighting items from the reigns of various Sultans. These exhibits include ornaments and garments worn by different kings and queens.



Information session held to mark International Museum Day 2024



Museum visit by Maldives Scout Association



Information session held to mark National Heritage Day 2024

3. Contemporary period

This section covers artifacts dating from 1800 CE to the present day. The artifacts in this collection reflect the Maldives' transition from a Sultanate to a democratic republic and the technological advancements the nation experienced.

Due to the limited workforce, we cannot provide the necessary treatments to the artifacts. Additionally, more staff with the expertise required for these treatments must be trained.

This shortage has also led to irregular cataloging and documentation, which hinders our ability to monitor the condition of the artifacts, potentially resulting in irreversible damage or the loss of artifacts.

The museum mainly hosts educational expeditions, information sessions, and exhibitions curated to provide immersive experiences that deepen and enhance visitors' understanding of Maldivian culture and history.

My role

As the director of the National Museum section, I manage the museum operations to ensure seamless daily flow. My responsibilities include overseeing and coordinating all aspects of the museum's functioning to create an engaging experience for visitors. I ensure that the exhibits are well-maintained and address any operational issues promptly to maintain a high standard of services. Additionally, I develop and implement strategies to increase visitor engagement.

I am also responsible for preserving and managing the museum collections by regularly monitoring and treating the artifacts.

Natural History Museum



Natural History Museum

Batzaya Gungaa

Public Relations Officer

MONGOLIA



Location from <https://www.britannica.com/place/Mongolia>



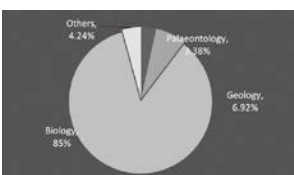
Flag of Mongolia



Logo of the museum



External view of the museum building



Exhibitions

Mongolia, the Land of the Blue Sky

Mongolia is a landlocked country in East and Central Asia, bordered by Russia to the north and China to the south. Known for its vast steppes and nomadic culture, Mongolia is one of the world's least densely populated countries. Much of its landscape is defined by the Gobi Desert in the south and the grassy steppe that stretches across the rest of the country, creating an ideal environment for the iconic Mongolian nomadic lifestyle centered on animal herding. Historically, Mongolia was the heart of the Mongol Empire, which, under Genghis Khan, grew to become the largest empire in history during the 13th century. Economically, Mongolia has abundant natural resources, especially coal, copper, and gold, which have driven recent development, though the economy remains sensitive to global commodity prices.

Natural History Museum of Mongolia (NHMM)

The Natural History Museum of Mongolia, founded in 1924, is the country's largest museum operating in the field of natural science history.

It is a government institution, dedicated to preserving and showcasing Mongolia's unique natural heritage. The museum offers an in-depth look into Mongolia's rich biodiversity, geology, paleontology, and geography through 11 permanent exhibition halls: Formation and Evolution of the Universe; Origin of Life; Mesozoic Era; Cenozoic Era; Mongolian Geography; Geology; Plants; Invertebrates; Fish; Amphibians and Reptiles; and Birds and Mammals. It has one special exhibition hall.

The natural history useus are museum has a vast collection of dinosaur fossils including skeletons and eggs, found from the Gobi Desert—a world-renowned site for dinosaur discoveries. In addition to that, other exhibits highlight Mongolia's diverse ecosystems, from the vast steppes to the arid Gobi and mountainous regions, along with displays on native wildlife and mineral resources.

Collections

The total number of collections is 14,000 comprising geological, paleontological items, 466 paleontology items, biology items, and other items.

The museum features the following collections.

Tarbosaurus bataar: A close relative of the Tyrannosaurus rex, one of the largest carnivores of the Cretaceous period, found only in Mongolia.

Protoceratops: Fossils of this small ceratopsian dinosaur are often found in Mongolia and are displayed alongside its fossilized eggs.

Natural History Museum



Exhibitions

Oviraptor: Iconic species from the Cretaceous period. This collection often features dramatic fossil arrangements, showing them in predatory or nesting poses.

Geological Collection: A wide array of Mongolian minerals, crystals, and semi-precious stones.

Prehistoric Mammals: Fossils of prehistoric mammals from the Cenozoic era, including rhinoceroses and woolly mammoths that roamed Mongolia during the Ice Age.

Birds of Mongolia: A diverse range of bird species, such as the golden eagle and saker falcon, which are culturally significant in Mongolian tradition.

Museum Staff

There are 60 employees, working in six departments: Education and Marketing; Registration and Internal Control; Research; Administration; Collections; and Exhibition. The museum has three laboratories: taxidermy processing, paleontological restoration, and plants and insects.



Educational programs:
Felt-making



Educational programs:
Animal traces

Educational Programs

The Natural History Museum offers several educational programs designed to engage students, educators, and visitors of all ages in Mongolia's natural heritage. The most popular programs include "Little Paleontologist," "Animal Traces," "Making Felt Boards," and "One Day in the Museum."

These programs aim to deepen public understanding of the country's rich ecosystems, biodiversity, and paleontological treasures through interactive learning and hands-on experiences.

My role

I work as a Public relations officer. I am also in charge of foreign relations of the museum. I have been working here for almost 3 years. I plan, organize and implement public outreach programs, meetings, cooperation activities, and joint projects. Also, I work as a back-up museum interpreter.



Public event: Dairy products
(September 2023)

Belau National Museum



Belau National Museum

Michael Spis Gordon

Media Manager

PALAU



Kayangel State:
White Sandy Beaches



Rock Island Southern Lagoon:
UNESKA UNESCO nogp



Palau Artifacts at Minpaku
Oceania Exhibit:

Discovering Palau

Palau, known internationally by the same name, is a stunning tropical island nation located 7 degrees north of the equator. The local term for my homeland is “Belau.” Hence the name of our museum Belau National Museum. If you were to draw a line south from Osaka, Japan, you would land in our emerald archipelago. World renowned for its breathtaking underwater environment, Palau is one of the seven wonders of the underwater world, making it a premier destination for scuba diving enthusiasts. Tourism plays a vital role in our economy; Palau’s stunning environment is what brings visitors to explore its natural beauty and rich cultural heritage.

Palau at Minpaku

In Japan, at the National Museum of Ethnology, visitors can experience a piece of Palauan culture. Notably, my Aunt Ngedikes Anna Hideo’s picture greets guests at the entrance of the Oceania Exhibit. In the exhibit, you can find images of the Abai—a traditional men’s meeting house where community decisions were historically made. It is an iconic reminder of our societal structure and history.

The exhibit also showcases Toluk, a traditional form of currency crafted from hawksbill turtle shell, typically exchanged during significant life events such as funerals and the first birth ceremony. Additionally, there is a handwoven fan collected in 1930, a testament to the artistry of Palauan women of the past and of those who continue to practice this traditional craft. Yapese stone money, quarried in Palau, is the largest traditional currency in the world and was used in the neighboring island of Yap. Its value was determined not by size but by the difficulty of the journey taken to obtain it. There are sites where these were quarried very close to the village I live.

The Belau National Museum

Established in 1955, the Belau National Museum is the oldest museum in Micronesia and operates as a non-profit semi-autonomous agency. Originally housed in the former Japanese Administration Weather Bureau, the museum moved to its new permanent location in 2005. Our vision at the BNM is to preserve and promote Palau’s national heritage, ensuring the protection and documentation of our cultural treasures.

Among our exhibitions is “Cherechar a lokelii,” a timeline showcasing Palau’s rich cultural history. We also feature the “Endangered Species of Palau and Threatening Invasive Species” exhibit, which raises awareness about our unique biodiversity and the threats that it faces from invasive species on the island. Another significant exhibit is the “Taiwan Indigenous exhibit,” which focuses on the Taiwan indigenous people and the connection between the Palauan and

Belau National Museum

Taiwanese indigenous peoples. The “Monumental Earthworks of Babeldaob and the Impacts of Climate Change” exhibit explores the impressive manmade terraces on Babeldaob, Palau’s largest island. Our collections department safeguards over 2,500 valuable artifacts, ensuring their protection for future generations.



Belau National Museum: Koror, Palau



Local Newspaper article on JICA KCCP training trip:

My Professional Role at BNM

As the Media Manager at BNM, my responsibilities include documenting, collecting, and producing media materials for educational and public use. I utilize various media channels—television, radio, and online platforms—to share our stories and heritage. One of my main duties is to establish the Media Collections Section as the National Media Archive of Palau.

In 2023 and 2024, I successfully wrote and implemented two grants from Taiwan, supporting our projects and initiatives. Additionally, I produced media for the endangered species exhibit and the temporary exhibit. I manage our media equipment and lend support across departments, ensuring smooth operations in our small museum setting. I also serve as the Public Information Officer to amplify our outreach efforts.

As I continue my journey at the Belau National Museum, I am dedicated to preserving and sharing the beauty and heritage of Palau with the world.

Papua New Guinea National Museum and Art Gallery



Papua New Guinea National Museum and Art Gallery

Hamaru Kivovia Turia

Technical Officer

PAPUA NEW GUINEA



The island of Papua New Guinea (PNG) is known to be the second largest island in the world and the largest island in the Oceania region. Sharing a border with Indonesia, it has a vast land mass with exotic islands scattered around the mainland. One of the most unique features of PNG is its natural and cultural heritage. The country is home to unidentified species of plants and animals. Papua New Guinea is well known for diversity in spoken languages. It has more than 800 languages spoken by over 1000 tribes. Papua New Guineans have diverse staple diets due to varied geography. The country itself is described with the slogan: “The land of the unexpected. Expect the unexpected.”

MISSION STATEMENT

Protecting and preserving our historical and natural heritage and securing our cultural future.



NATIONAL MUSEUM AND ART GALLERY OF PAPUA NEW GUINEA HISTORY

The National Museum and Art Gallery of Papua New Guinea is the spiritual house of the rich and diverse natural, cultural, and contemporary heritage of the country. It plays an important role in protecting and preserving the country's historical and natural heritage to help secure the cultural future. The museum was established in 1975, the same year Papua New Guinea gained independence from Australia. It was initially known as the Papua New Guinea Public Museum and Art Gallery. The Papua New Guinea National Museum and Art Gallery was inaugurated in 1977 by Queen Elizabeth II. The building structure features traditional Melanesian styles with unique indoor and outdoor settings.



THE ROLES AND FUNCTIONS OF PNG MUSEUM

The National Museum and Art Gallery has two main divisions: Science, Research, and Consultancy Division and Corporate Services Division. The Science, Research, and Consultancy Division has the following six sub-divisions:

- Anthropology
- Archaeology
- Natural History
- Modern History
- Contemporary Arts
- Conservation

The underlying aim of these sub-divisions is to ensure that collections are maintained well. Within each division there are collections such as specimens, arts, historical items, and artifacts. We also have a sister organization called the JK McCarthy Museum located in the Eastern Highlands Province of Papua New Guinea. This museum is responsible for the archaeological surveys of PNG,

Papua New Guinea National Museum and Art Gallery

documentation of areas with prehistorical sites, field research, and preservation of objects of national and cultural significance.

The Corporate Services Division is responsible for commercial and administrative issues. It has four sub-divisions: human resource; finance and administrations; corporate planning and marketing and access; and education and public relations.



EXHIBITIONS AND GALLERIES

There are five main exhibition spaces in the museum housing ethnography, archaeology, natural science, historical arts, and contemporary arts collections. The collections are exhibited in a way to convey the chronology of collections which date back to the early colonial period and were collected by a British Administrator named Sir William Macgregor. There is also a permanent exhibition in the Tumbuna (Ancestral) Gallery. The upper level has collections from the prehistory and modern history collections. The lower floor has collections from the Macgregor period, masks, totem poles, traditional kitchen wear, musical instruments, ceremonial shields, spears, gongs, and drums.



EDUCATION PROGRAMS

Educational programs are key to promoting cultural and historical heritage. This section is controlled by the Access, Education, and Public Relations department.



MY ROLE

- I work as a Technical Officer under the Modern History Division.
- Assisting in school planned programs (both inside and outside of the PNG Museum).
- Maintaining all historical collections
- Maintaining partnerships with international partners (America, Australia, and Japan) for the Accountancy for Persons of War (MIA [Missing in Action], Killed in Actions [KIA] etc.) program.
- Monitoring and promoting the importance of the War Surplus Act of PNG for historical heritage sites. This is mostly concerned with unexploded ordnance (UXO).

Leymebamba Community Museum



Leymebamba Community Museum

Denise Okuyama Yamaguchi

Museographer

PERU



General view of the Museum



Colonial Paño de Pasión textile



Aerial view of the museum



Mummies with a social conservation concept

Perú: A Community Museum in a Megadiverse Country

Peru is among the most megadiverse and pluricultural countries. This biodiversity includes iconic species such as the Andean bear (*Tremarctus ornatus*), the condor (*Vultur gryphus*), the puma (*Puma concolor*), the vicuña (*Vicugna vicugna*), and the yellow-tailed woolly monkey (*Lagothrix flavicauda*).

Peru's cultural identity stems from its ancient indigenous heritage and later migration from most areas in the world. Still in Peru, 48 native languages exist in addition to Spanish and Quechua.

Historically, in the 1400s the Inca Empire unified an extensive region dominating local cultures, including the Chachapoya in northeastern Peru. The Incas were later defeated by the Spanish conquerors that arrived in 1532 and established colonial rule until 1821.

UNESCO has recognized 13 World Heritage sites, including the historic centers of Lima and Cusco, the Nazca Lines, the Sanctuary of Machu Picchu, and the Abiseo River National Park with important Chachapoya archaeological sites.

Leymebamba Community Museum

Established with the efforts of the local community and international economic support in the year 2000 in northeastern Peru in the Amazonas region. The initiative and the technical work was led by Centro Mallqui after rescuing a unique archaeological collection including mummies and artifacts in an uninhabited area called Laguna de los Cóndores.

Museum and collections

The museum is spread across 8,000 square meters of land in a rural peasant community. The exhibition area occupies 500 square meters. In addition, there is a multipurpose room, storage and laboratory spaces, a shop, a café, offices, and maintenance and public services. Also, there is a precious native garden that is open to visitors. A variety of birds, insects, and animals can be seen in the garden.

The carefully curated collection includes over 6,000 items recovered in a rescue operation in 1997. There are 219 bundled mummies from the Chachapoya-Inca period, a unique find in the jungle and the historical period they represent. The artifacts of organic nature were a unique find in the cloud forest and include textiles, carved gourds and wood, as well as pottery and metal objects. Also, a unique collection of Quipus, a pre-Columbian accounting system, was recovered in one site.

Leymebamba Community Museum



Permanent exhibition area:
Inca conquest area



Chachapoya style house,
ceiling renovation



Permanent exhibition area:
Inca conquest the
Chachapoya



JICA project display in the
permanent exhibition area



Reconstruction 1:1 of
Chachapoya funerary
architecture: mausoleum and
sarcophagi

Current Conditions

The museum was designed and built with local techniques to develop a modern museum easily accessible to people with disabilities. It harmonizes with the natural landscape although heavy rain and storms make maintenance challenging. The exhibits are constantly updated but now we are working on broader renovation in terms of concept and displays.

Museum and Community Impact

The collection is a response to a demand from the local community to keep their heritage on site; the museum has significantly boosted the local economy. This small community now has over 35 hotels and services. It is recognized as an important tourist attraction in the region and the country. It is among the best museums in Perú.

Key Challenges

1. Revitalization of tourism
2. Enhancement of services and promotion
3. Securement of financial stability for sustainability
4. Strengthening community involvement through more staff, resources, and activities.
5. A strong and continuous education program.
6. Maintain focus on planning for the future and generational replacement
7. Renovation of the permanent exhibition and museum planning, which involves a broader geographical and historical perspective. This is the main challenge of my role as a museographer, in addition to the challenges of searching and obtaining funding and leading a team that includes the museum director and workers.

In addressing these challenges, we will continue to enrich local culture and visitor experience, supporting social and economic growth while preserving a unique heritage for the future.

The Seychelles National Institute for Culture, Heritage and the Arts



The Seychelles National Institute for Culture, Heritage and the Arts

Jenifa William

Senior Museum Assistant

SEYCHELLES



Seychelles is an archipelago of 115 islands in the Indian Ocean, 1500 km east of mainland Africa, and northeast of the island of Madagascar. Seychelles has the smallest population of any state in Africa, with an approximate population of 100,000 people. The capital of Seychelles is Victoria, situated on the island of Mahé. The three main inhabited islands are Mahé, Praslin, and La Digue and the official languages are English, French, and Seychellois Creole, reflecting the diverse cultural heritage that has developed since the islands were first settled in 1770. Seychelles is home to two UNESCO world heritage sites. The Valle de Mai, known for housing Coco de Mer, the world's largest seed, and the Aldabra Atoll, which has the largest population of giant land tortoises in the world.

Seychelles National Museum

Location, Victoria, Established June, 1965

Mission:

To safeguard and present Seychelles' cultural, historical, and natural heritage, fostering a deeper understanding and appreciation among both local and international audiences. The Seychelles National Museum has four sections: the National Museum of History, the Natural History Museum, the Herbarium, and the conservation unit. The Seychelles National Museum started as an outgrowth of the National Archives in 1965. Its aims are to acquire, conserve, research, communicate, and exhibit material of significance to the historical, cultural, and natural heritage of Seychelles.

Permanent Exhibitions

"Seychelles through Time"

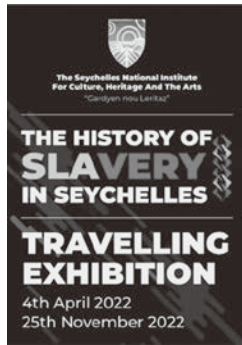
It is a permanent exhibit detailing the history of Seychelles. It features a collection that depicts photographs of Seychelles during its colonial days. Each photograph evokes a sentiment of nostalgia and is supreme testimony of how the passage of time has brought a massive transformation in a small island country that once upon a time was a thousand miles from anywhere.



"Life Journey of Sir James Mancham"

Sir James Richard Marie Mancham was a Seychellois politician who founded the Seychelles Democratic Party and was the first President of Seychelles from 1976 to 1977. The displayed exhibits comprise the late Sir James' desk, passports, coin collection, pictures, awards, and his published works.

The Seychelles National Institute for Culture, Heritage and the Arts



Recent Exhibition/Travelling Exhibition

“Memwar,” a notable exhibition, explores Seychelles’ oral histories and cultural narratives, accompanied by a detailed book inventory and multimedia presentations. The artifacts displayed include traditional tools, craft, and multimedia elements showcasing the heritage of Seychelles. “The History of Slavery,” a travelling exhibition that engages schools and communities across Seychelles, includes educational programs and interactive workshops on the legacy of slavery.

Educational programs

We engage the community with our programs as follows.

The museum has organized various workshops and school programs to enhance students’ understanding of Seychelles’ heritage. Recent initiatives include art and poetry competitions focused on historical themes and public speaking contests in local schools.

Public events

The museum hosts regular events such as heritage days, cultural festivals, and lecture series to encourage public involvement and promote cultural awareness by continuously involving local artisans, elders, and schools in co-curating future exhibitions and creating programs aimed at teaching traditional skills to younger generations to preserve Seychellois culture.

Collaboration and Partnership

We collaborate with embassies, NGOS, and other organizations to bring global exhibitions to Seychelles by engaging in research partnerships focusing on Seychelles’ biodiversity and its historical role in the Indian Ocean trade. These collaborations help strengthen relationships with local communities by running exhibitions in remote areas and smaller islands.

My Role

I have worked in different departments including education, publication, marketing, and exhibition. My specialties are marketing and exhibition. Marketing museum products is vital for the benefit of our communities and the public in general. We help them understand the need to keep preserving and conserving our heritage and pass it on to the next generation. I have also curated numerous exhibitions within the National Museum and outside the institute.

Sudan National Corporation for Antiquities and Museums



Sudan National Corporation for Antiquities and Museums

Altaieb Abdelslam Abdalla Ali

Museum Curator

SUDAN



Sudan National Museum

Introduction

Sudan is located in northeastern Africa, and its capital city is Khartoum. Sudan shares borders with seven countries and the Red sea. The nation is known for its cultural diversity, varied traditions, customs, and languages. The major ethnic groups in Sudan include Arabs, Nubians, Beja, Nuba, and Fur.

The nation is distinguished by the Nile River, which has six cataracts, five of which are located in Sudan.

Numerous civilizations were established along the Nile between these cataracts such as those of Kerma, Napata, and Meroe. These civilizations existed before the Christian and Islamic periods.

Organization and Department

Sudan National Corporation for Antiquities and Museums (NCAM), located near the Blue Nile and White Nile confluence, was established in 1905. It is responsible for protecting archaeological sites and managing museums and consists of three main departments: museums, field work, and conservation.

Formerly, it was known as the Sudan National Service. In 1959, it was decided to build a large museum to display its collections. The Sudan National Museum was opened in 1971 and consists of two main galleries and an outdoor exhibition area.



1) Prehistory



2) A-C Group



3) Kerma



4) Egyptian Kingdom



5) Napata



6) Meroitic Period



7) Post Meroitic Period



8) Christian Period



9) Islamic Period

Outdoor Exhibition

Due to the construction of the Aswan High Dam in Egypt in 1959, UNESCO launched a rescue campaign to save monuments in Sudan and Egypt 1960.

In Sudan, the temples were transported to the Sudan National Museum in Khartoum. This included temples and stone statues and other remains. The temples were transferred under the supervision of German architect Hinkel who also dug an artificial lake to simulate the Nile River and reinstalled each temple according to its original geographical location in northern Sudan.



Buhen Temple

Educational programs of the museum

We do not have a special department for education. There is a lack of educational programs for children. Hence, the JICA program is very important to us.

Present conditions under the conflict

The conflict between the Sudan Army Forces and the Rapid Support Forces broke out on April 15, 2023. The status of the Sudan National Museum is still unknown and no one can visit it at present. At the beginning of the war, the museum area was under the control of the Rapid Support Forces, who posted a video on social media showing their entry into the museum. Recovering our artifacts is a long procedure that may take many years. My organization has been in communication with national and international organizations, including ICCROM, JICA, UNESCO (Paris, Cairo, Khartoum), the Kyoto City Archaeological Research Institute, ICOM (Paris and the Arab Region), the British Council, Security agencies, Interpol, and the police.

We need to assess the building located in a conflict area for over two years and conduct an inventory of the collection to identify what remains and what has been lost. Additionally, we need to collect information from the Archaeological Mission, Museum Department, Conservation Department, and Photography Department for each artifact to prove ownership in case they appear anywhere in the world.

It is also very important to raise awareness among local communities about heritage and culture.

We need support from UNESCO conventions (1954, 1999, 1970, 1972, 1995) to decrease the risk of disaster.

My professional roles

A) Storage

Organize the storage system and provide researchers with materials. Additionally, offer training to students from Sudanese universities and select new artifacts for exhibitions.

B) Documentation

Register new objects with detailed information, such as size, color, etc. I also assist in establishing a database for storage and exhibitions.

C) Packing

Pack objects when transferring them from exhibitions to storage.

D) Fieldwork

Work as an inspector for national and international archaeological missions.



Storage



Documentation



Fieldwork

Livingstone Museum



Livingstone Museum

Nyundu Kuluza

Assistant Keeper of Herpetology

ZAMBIA



Location of Zambia in Africa
<https://maps-zambia.com/zambia-africa-map>



Victoria Falls <https://www.nationalheritagemuseum.com/>



Gallery at Livingstone Museum



Initiation ceremony for Tundangi boys of the Luvala people

Zambia

A beautiful landlocked country in southern-central Africa, covers an area of 752,612 square kilometers and has a population of approximately 20 million. It shares borders with eight neighboring countries and boasts of a rich natural and cultural heritage. Ranked among the top 10 safest countries in Africa, Zambia is home to the Victoria Falls, the widest water falls in the world and one of the Seven Natural Wonders of the World. Zambia is one of the countries with the famous “Big 5” wildlife: rhino, elephant, leopard, lion, and buffalo.

Archaeological excavations in Kabwe (formerly Broken Hill) in 1921 uncovered the skull of Broken Hill Man (*Homo heidelbergensis*), dating back to approximately 300,000 years. Most Zambians today descended from the Central Western African kingdoms of Luba and Lunda, arriving in the country beginning 1000 AD in various groups, resulting in over 70 tribes.

The Livingstone Museum

Established in 1934, the Livingstone Museum is Zambia’s largest museum. Initially, its purpose was to preserve David Livingstone and British colonial administration relics but after Zambia gained independence in 1964, the museum underwent decolonization and its objectives shifted. Today, it preserves Zambian tangible and intangible social and natural heritage, serving as a research institution and knowledge reservoir for global researchers.

The museum’s collection comprises approximately 81,000 objects and specimens across humanities, social sciences, natural history and library sections. Notably, the Archaeology gallery features a cast of the Broken Hill Man. The museum has five permanent galleries, one temporary exhibition gallery, a library, a clock tower, an education hall, a souvenir shop and a restaurant.

Funding is primarily provided by the Government of Zambia, supplemented by donations from collaborating partners and well-wishers. The museum employs 44 staff members, including a Director, seven curators, two conservators, three librarians, an education officer, gallery attendants, administrators, and cleaners.



Traditional dance and drumming exhibition at Livingstone museum



Documentation and preservation snake specimen in formalin

My Role at Livingstone Museum

As a keeper, I collect and research frog and snake specimens and objects, ensuring their preservation and documentation.

Exhibition planning - I also plan and write storylines for temporary and permanent exhibitions. The exhibitions exist in both physical and digital forms. The physical exhibitions are mounted in the galleries while the latter are displayed on television screens in the galleries.

In community engagement, the Herpetology section and Education Department raise awareness about snakes and frogs, focusing on their ecosystem importance, snakebite prevention, and emergency response. This enables the public to prioritize proper healthcare and avoid unsafe self-treatment methods.

Future of Livingstone Museum

The museum faces challenges, including inadequate technology and knowledge in exhibiting materials and specimens, as well as limited staff capacity-building programs due to insufficient specialized staff.

The National Museums Board, Zambia's regulatory body, addresses these issues through programs like the Japan International Cooperation Agency's (JICA) Knowledge Co-Creation Program (KCCP) and study leave opportunities for staff within Zambia and abroad.

a. Conservation and Restoration of Objects

Participants engaged in practical training focused on the conservation and restoration of cultural properties composed of various materials, including items passed down through generations and buried artifacts. After understanding the overall process, the goal was to comprehend the philosophy behind conservation and restoration in Japan while mastering methods and techniques through hands-on experience.

The program began with a visit to the World Heritage Site of Gangoji Temple, the parent organization of the Gangoji Institute for Research of Cultural Property. This visit helped participants understand the background of the Institute's establishment. For the investigation and analysis of cultural properties, practical training in X-ray fluorescence and FT-IR analyses was provided. For conservation and restoration, participants learned about the complete process and the materials actually used for various types of items, including earthenware, metalware, wooden products, folklore materials, historical records, and colored materials, followed by practical training. Due to the nature of cultural properties, direct hands-on training with these items was not possible; instead, substitutes such as flowerpots, boat nails, wood for practice, and Japanese paper (*washi*) were used. In the earthenware restoration session, participants practiced adhesion and restoration work using resin. For metalware, they learned to scrape and fill cracked boat nails with resin. In the restoration of wooden products, participants practiced scraping and filling cracked wood with resin, and in the restoration of historical records, they learned backing using *washi* for practice. For colored materials, participants visited Ryuzoji Temple and observed the site of the restoration of ceiling paintings in the main hall. Moreover, a special visit to the restoration site of the five-story pagoda of Kofukuji Temple offered an opportunity to gain knowledge of real estate cultural property restoration.

These training programs equipped participants with specific methods for conserving and restoring cultural properties made from various materials, as well as knowledge of the chemicals and resins used in the process. This experience provided them with the foundation for how to address conservation and restoration needs in their own countries in the future and how to apply these knowledge and techniques to their own cultural heritage.



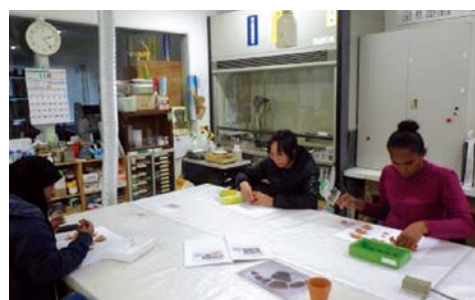
Field trip to Gangoji Temple



Restoration of wooden products
(wood scraping)



Restoration of documents
(*nage-urauchi* backing)



Restoration of earthenware materials
(adhesion work using a flowerpot)

b. Digitalization and Data Management of Museum Collections

The training program included practical sessions on the following topics: (1) photographing skills of a wide variety of museum objects; (2) 3D recording using laser scanners and digital cameras; (3) management and utilization of artifact data using museum databases; and (4) utilization of digital data acquired and stored in museums.

In order to benefit participants in their museum work, this intensive practical program was designed to equip them with skills applicable to future exhibition planning through hands-on practice.

In the session (1), participants received lectures on basic principles related to photography, such as camera structure, light characteristics, and the relationship between light, color, and shape. They then learned how to operate cameras (including exposure and white balance settings), set up materials, and employ lighting methods and image processing techniques, while getting the points to note when photographing museum artifacts.

During the session (2), participants learned to digitally record the three-dimensional shapes of materials using a 3D laser scanner and measured the shapes of various materials. They also practiced the measurement method using the Structure from Motion (SfM) photogrammetry technique with a digital camera and processed the data using free photogrammetry software.

In the session (3), participants learned detailed management techniques for museum materials by creating a simple database using FileMaker software.

In the session (4), the flow and methodology of digitization were explained according to guidelines such as the Handbook for Digitizing Cultural Resources so that the digitization of cultural resources can be meaningful. Participants were introduced to examples of data utilization methods, particularly focusing on 3D data. Additionally, exhibition techniques employing advanced technologies such as VR and AR were discussed.

On the final day of the program, a question-and-answer and discussion sessions were provided to review the content of each session. This offered an opportunity for all lecturers and participants to promote communication, and deepen their interdisciplinary understanding of the digitization of materials and data utilization.



Database Development for Museums



3-Dimensional Documentation of Museum Objects



Photographic Documentation of Museum Objects



Information Technology in Exhibition

Opening Ceremony / Reception / Museum Report





Preventive Conservation



Pest Management in Museum



Accession and Documentation of Artifacts

Management of Audio Visual Materials

Risk Management of Museum



Packing and Transportation



Cultural Exhibitions Today



Ecomuseums in Current Japan



Children and Museums



Museums and Social Media



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



Museums and Marketing



Display for Special Exhibition



Visiting Special Exhibition



Museum Shop Management and Product Development



Indigenous People in Japan Ainu



Museums and Social Media



Activity with Minpaku Volunteers (Minpaku Museum Partners, MMP)



Display for Special Exhibition



Museums and Universal Design



Ethnographic Filmmaking

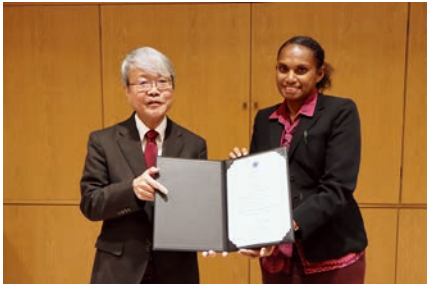


Preparing for Final Report

Final Report



Closing Ceremony



Record of Study Trips and Visits

Osaka	Oct. 22 Tue.	Nakanoshima Kosetsu Art Museum
Hokkaido	Oct. 23 Wed.	The Hokkaido University Museum
Hokkaido	Oct. 24 Thu.	National Ainu Museum
Hokkaido	Oct. 25 Fri.	Kayano Shigeru Nibutani Ainu Museum
Hokkaido	Oct. 25 Fri.	Nibutani Ainu Culture Museum
Nara	Oct. 31 Thu.	Gangoji Institute for Research of Cultural Property
Osaka	Oct. 31 Thu.	Osaka Pref. Chikatsuasuka Museum
Hiroshima	Nov. 7 Thu.	Itsukushima Shrine
Hiroshima	Nov. 7 Thu.	Miyajima Aquarium
Hiroshima	Nov. 8 Fri.	Hiroshima Peace Memorial Museum
Tokyo	Nov. 13 Wed.	Intermediatheque
Tokyo	Nov. 14 Thu.	Tokyo National Museum
Tokyo	Nov. 15 Fri.	National Museum of Nature and Science
Osaka	Dec. 1 Sun.	Takatsuki Nature Museum
Osaka	Dec. 3 Tue.	Hirano Community-wide Museums
Shiga	Dec. 4 Wed. - 7 Sat.	Lake Biwa Museum
Hyogo	Dec. 11 Wed.	Disaster Reduction and Human Renovation Institution

Nakanoshima Kosetsu Art Museum



A museum of antique art works of Japanese and Asian origins. On entry, you are welcomed by the beautiful calligraphy of scrolls from the ancient days of the Lotus Sutra portraying stories of the Buddha. A combination of violet and gold on a unique papyrus. Who could have imagined such an intriguing method of preserving folk origins? The visitor goes through a journey of the mind, where the eyes cannot see but the mind can. I now understand the words of the wise Dr. Mino who emphasized: “the museum changes a city.” People tend to understand the origin of where they come from though oral history passed on from generation to generation. However, as most people believe the term “seeing is believing,” the only place to witness such history is a museum. The *Nakanoshima Kosetsu* Museum perfectly captures this notion in its exhibition. The exhibition contains very unique collections such as the history of the founder of the Asahi newspaper and many more. It is one of a kind.

(Hamaru)

The Hokkaido University Museum



Despite the rain and cold weather in Hokkaido, visiting the Hokkaido University Museum was an amazing experience and well worth it. The fact that the university museum has been collecting objects for more than 130 years amazed me. I was overwhelmed by the amount of specimens, relics, artifacts, and materials that they have collected over the years. I admire the dedication of researchers and volunteers, whose work shows immense respect for the value of conservation and preservation. I have deeply loved the sections of each exhibition. Each has its own specialty with wide ranges of specimens, fossils, minerals, and taxonomy. The interactive zone reminds me of something similar that we have back home which allows visitors to use their five senses to interact with objects and specimens, allowing them to expand their imagination. After visiting the museum, from my point of view, having a museum at the university is definitely a great initiative. It allows the museum to be a gateway for students and visitors to the university.

(Jenifa)

National Ainu Museum



The National Ainu Museum, also known as UPOPOY, which in Ainu means “singing in a large group of people,” is located in Shiraoi town, Hokkaido district. It consists of an open-air park and a museum to enjoy and understand the Ainu culture.

As we were approaching the park, nature began to cover us in height and wonder. The ocean on one side and the Tarumae mountain on the other were portals transporting us to the Ainu scenario.

In the park, we had three significant Ainu-living experiences before entering the permanent exhibition.

Ikure – san introduced us to Ainu music by playing the Kotan instrument. She also told us that the Ainu’s song could enchant and calm the waves of the ocean when someone is in danger. Then, in the Sinor Cise, the activity house, we could appreciate the Ainu language by listening to sounds and repeating them. And the third, in the Poro Cise (big house), a young Ainu woman told us about her grandmother and the sense of loss of the culture. She interpreted a song with deep feelings expressing the profound wounds the Ainu suffered along their history.

The museum is divided into several themes exhibits from the Ainu perspective: inomi (our universe), urespa (our lives), upaskuma (our history), nepki (our work), and ukoapkas (our exchange). The interaction stations called “tempatempa” (meaning to “touch and feel them” in the Ainu language) also help visitors understand forms, shapes, and concepts dedicated to all ages. Finally, at the center area, like in the Ainu houses, a symbolic fire is placed, with a low bench for sitting, creating an intimate atmosphere to watch Ainu leaders narrating traditional histories, as part of their oral heritage.

The Ainu’s universe thought the senses and living experience with the message of peace, is a request for a better world.

(Denise)





I will start by saying “Irankarapte,” the Ainu greeting for “hello.” As we journeyed toward the Sapporo Ainu Culture Center, I found myself captivated by the breathtaking autumn trees that lined our path, their fiery colors whispering stories of change and resilience. The serene atmosphere filled with a gentle, cold breeze embraced me, wrapping me in a moment of pure tranquility. Welcoming us with a warm smile was TureppoN, the beloved mascot of Upopoy. The National Ainu Museum and park sprawled before us, a magnificent testament to the rich heritage of the Ainu people, framed by breathtaking landscapes that seemed to breathe history. In the workshop, learning to play the tonkori became not just a lesson but a heartfelt connection to the music and stories of the Ainu. Under the guidance of our Sensei, I felt the strings resonate with the echoes of generations past. The traditional performances unveiled the profound and beautifully preserved heritage of the Ainu, bridging the past with the present. The “Cise” the traditional house of the Ainu, radiated warmth, reflecting the love and community within its walls. The “kaparamip” Ainu garments, with their intricate embroidery, told tales of identity and pride, while the unique boots made from salmon skin illustrated a deep respect for nature. But it was the Upopo songs that truly moved me. Sung with a depth of emotion that transcended language, they touched my soul. Even without understanding the words, the emotions they conveyed were a powerful reminder of love, loss, and the enduring spirit of the Ainu people. The permanent exhibition at the National Ainu Museum encapsulated this journey perfectly, revealing the profound bond between nature and spirituality in Ainu culture. It is a relationship that deserves respect, understanding, and dignity – a testament to the rich tapestry of human experience that continues to inspire and touch the heart. (Jenifa)

Kayano Shigeru Nibutani Ainu Museum



We travelled from the bustling city to the rural area where the Kayano Shigeru Nibutani Ainu Museum was located. During our visit, we learned about the history of Ainu people and their journey. The guided tour provided us insights into the everyday life and spiritual beliefs of Ainu people. Although the museum is relatively small compared to the museums we visited previously, it has a rich collection that includes traditional Ainu clothing, musical instruments, and hunting gear, which was showcased on the first floor of the museum.

What fascinated me the most was the model showing how an Ainu house is constructed, from the first log to the completion of the entire structure. It inspired me to consider creating a similar model in my home country to illustrate the construction of our traditional houses.

Since the second floor is dedicated to artifacts from all around the world, I eagerly searched for any items from my own country. Unfortunately, I could not find any. However, I was happy to see the excitement in the eyes of my two dear friends Hamaru and Hana when they found artifacts from their countries showcased in the museum.

(Muneeza)

Nibutani Ainu Culture Museum



The Nibutani Ainu Culture Museum is located in a picturesque tranquil area of Biratori, Hokkaido, surrounded by vibrant trees transforming from lush green to warm shades of orange as autumn sets in. Right beside the main building stands a traditional Ainu house, crafted in Ainu architectural style. This house adds an extra layer of authenticity, allowing visitors a closer look into the lifestyle of the Ainu people.

I had the opportunity to experience and learn more about the rich cultural heritage of the Ainu people. The display of wood carvings, ceremonial exhibits, Ainu embroidery, and the woven cloths offered me an insight to their daily life.

The hands-on experience in the museum, where we could draw traditional Ainu patterns and try on their traditional outfits, allowed me to connect with their rich heritage through their interactive components.

(Muneeza)

Gangoji Institute for Research of Cultural Property

We traveled to the historic city of Nara, a serene and inviting city where the Gangoji Institute is located. The Gangoji Institute is dedicated to the conservation and preservation of historic artifacts. The guided tour of the facilities was an eye-opening experience, showcasing the immense care and expertise required to conserve artifacts. The institute restores many artifacts, including wooden structures, scriptures, statues, and ceramics. The tour began with a visit to the photo documentation studio, where all artifacts are photo-documented and initial condition assessments are carried out. Then, we moved to the X-ray room, where all artifacts were scanned to reveal structural details that are invisible to the naked eye. The tour continued with a visit to the clay restoration room, where we saw the painstaking work of restoring artifacts made from clay. We saw conservators carefully piece together fragments of ceramics. Due to the nature of the conservation work, we could not go inside to view the chemical treatment and desalination of metal artifacts. We also visited the room where painted artifacts are restored. We were shown several paintings that the institute has restored. This visit made us sincerely appreciate the specialized skills and dedication required to preserve the artifacts.

(Muneeza)

Osaka Pref. Chikatsuasuka Museum

A journey into the past, an adventure, awaits visitors at the Osaka Prefectural Museum of Ancient Asuka, located in Kashihara city, south Osaka. Few steps before the main entrance, I found myself in front of a staircase that reminded me of the Spanish steps in Rome (Italy). As I climbed, the design of the staircase encouraged me to look around and watch the scenic nature view. Stepping inside, we were greeted by a grand atrium from which we started our adventure in the ancient galleries. Here, we saw beautifully crafted pottery, intricate tools, decorative items, and relics of the everyday life and beliefs of the early people who lived thousands of years ago. As we moved deeper into the museum, we came upon the *kofun* exhibit—a striking recreation of one of Asuka's grand burial mounds. The museum, which is celebrating the 30th anniversary of its opening, hosts a variety of educational programs, workshops, and cultural events that embody its mission of preserving and sharing the history of Osaka. And as you step back into Kashihara city, you will realize that in this quiet corner of the world, history awaits anyone excited enough to listen.

(Hanaa)



Itsukushima Shrine / Miyajima Aquarium

On a crisp and sunny autumn day, the JICA participants arrived at Itsukushima Island, greeted by the cool breeze and the colors of fall. As we stepped off the ferry, we were immediately captivated by the friendly deer that roamed freely on the island. The deer on Itsukushima Island are considered sacred messengers from the gods and enjoy protected status from the government. Therefore, these deer are tame and friendly, greeting visitors to their beautiful island.

Our first stop was the iconic Itsukushima Shrine, with its famous floating torii gate standing majestically in the Seto Inland Sea. The torii appears to float on the water at high tide, creating a breathtaking visual. The sight of the torii, seemingly suspended on the water, was beautiful, especially with the autumn colors reflected on the surface below.

Next, we visited the Miyajima Public Aquarium, which showcases the marine biology of the Seto Inland Sea. The highlight was the seal show; with their playful antics and entertaining program, the seals were enjoyable to watch for everyone in attendance.

The day was a perfect blend of cultural heritage and natural beauty, offering JICA participants a memorable experience of both Japan's spiritual traditions and its rich wildlife. The visit to Itsukushima Island was one of the highlights of the trip, leaving lasting impressions on us all. (Spis)

Hiroshima Peace Memorial Museum

Nobel Peace Prize for 2024 decided to award Nihon Hidankyo "for its efforts to achieve a world free of nuclear weapons and for demonstrating through witness testimony that nuclear weapons must never be used again."

We visited the Memorial Park in Hiroshima as part of the official program. The presence of many groups of schoolchildren shows that it is a vibrant place, very much a part of the residents' daily lives.

More than ever, it is clear that a visit to Hiroshima Park is a mandatory pilgrimage. Over time, it has demonstrated its significance, being visited by leaders and citizens from around the world not only to pray and be honored, but as Kenzo Tange said, as a factory for the creation of peace.

We saw examples of a positive message and hope through the Children's Peace Monument. Sadako Sasaki, who developed leukemia ten years after the atomic bombing due to radiation exposure, inspired her school friends. Her story resonated deeply, leading to a significant response from 3,200 schools across Japan.

Another thing that caught our attention was a survivor tree, the mother nature as wisdom she is, 160 trees survived called *hibakujumoku* (atomic bombed trees). This seed of courage has inspired artistic creations such as "Song of the Phoenix Tree" showing these trees' impact on culture and art.

Finally, we had lunch by the river, with the schoolchildren, seeking a bit of relief and knowing that the flame of the park will continue burning until the possibility of peace is fully realized. (Denise)

The museum was opened in 1955, ten years after the Hiroshima atomic bombing of August 6, 1945.

Seventy-nine years have now passed, and the museum continues to remind new generations about the impact of the atomic bomb on the city and its people's call for peace.

During my visit to the museum, this paragraph caught my attention and I would like to share it with you.

The atomic bomb destroyed lives without regard to national or ethnic origins. Tens of thousands of Koreans, Chinese, and Taiwanese, as well Japanese-Americans were living in Hiroshima at the time, including those who had been conscripted and recruited from these areas. Other non-Japanese people, such as students from south-east Asia and China, German priests, Russian families, and American prisoners of war also became victims.

(quoted from Hiroshima peace memorial museum)

Japanese citizens and foreigners who had come to Hiroshima for work or study and were living in Japan during the war lost their lives or suffered as well. Hiroshima is surrounded by mountains. The bombing led to an increased concentration of radiation in trees and people for many years after the war.

The museum is a lasting reminder for future generations of the impact of war and carries a powerful call for peace. (Ali)



Intermediatheque



JICA participants' recent visit to the Intermediatheque, a unique museum located near Tokyo Station and run by the University Museum, University of Tokyo (UMUT), was an unforgettable experience. After navigating the crowded and iconic Tokyo Station and crossing the street, we arrived at the museum tucked in the heart of one of the world's busiest cities.

We were greeted by Dr. Ayumi Terada, who gave us an insightful lecture about the museum's origins and mission. Dr. Terada explained that the Intermediatheque is a collaborative project between the University of Tokyo and the Japan Post Co, and the best part is that it is free to visit. This accessibility makes the museum an amazing resource, open to all who wish to explore its unique collections.

The lecture was held in a beautiful, historic lecture hall, a setting that reflected the University of Tokyo's tradition of education. The space itself enhanced the experience, providing a fitting backdrop to Dr. Terada's lecture on the history of the museum.

The highlight of the visit was the museum's permanent exhibits. What sets the Intermediatheque apart is its unconventional layout. The collection, which showcases the University of Tokyo's eclectic archive, is intentionally not arranged in a linear or orderly fashion. Instead, the exhibits are designed to spark curiosity, provoke surprise, and challenge the expectations of typical museum-goers. It is an experience that encourages discovery and makes for a truly memorable visit. (Spis)

Tokyo National Museum



On Thursday, November 14, 2024, we visited the Tokyo National Museum, which left a lasting impression. The museum's main building, with its traditional Japanese roof style, was an immediate attraction. I was also interested in the dome-roofed building, which housed Hello Kitty souvenirs. During the tour, I visited three galleries and one special exhibition.

The Asian Gallery featured well-preserved artifacts from 5th-century Asia and later periods. Notably, there were also some ancient Egyptian artifacts, including a well-preserved mummy that served as a fascinating spectacle for museum visitors. The Japanese Gallery offered me a lot of knowledge and enjoyment as I viewed the impressive Japanese samurai swords and body armor. The Haniwa special exhibition stood out and I appreciated how modern technology was used to explain life during the Kofun period. Additionally, the Horyuji Treasure Gallery, featuring bronze statues from the 7th century was an overwhelming exhibition.

Finally, the objects in the museum provided a glimpse into the history of the world and Japan. The meeting we had with the museum staff delegation was also enlightening, helping us understand the history of the museum as well as its operations. (Kluza)

National Museum of Nature and Science



On November 15, 2024, we had a great opportunity to visit one of the world's leading museums of natural history and science in Tokyo, Japan, namely the National Museum of Nature and Science (*Kahaku*). This is a place with a huge number of exhibits, well organized and meticulously displayed with magnificent efforts and devotion, and fully equipped with the amenities of museum environment, providing opportunities for people of all ages to gain all kinds of scientific knowledge.

Here, each visitor is provided an opportunity to access this vast amount of natural science information with different media including brochures, explanations of exhibits, introductory videos, and electronic guides. In addition, over 150 skilled and trained volunteers are employed to assist visitors not only to guide, but also to provide interpretation.

We would like to express our gratitude to the National Museum of Nature and Science of Japan, that kindly welcomed us, took us around the museum, showed the ComPaSS (an exploration area for families with children) and the 360-degree theater, as well as provided us with the opportunity to visit and experience this amazing museum. (Zaya)

Takatsuki Nature Museum

On Sunday, December 1st, 2024, we visited the Takatsuki Natural Museum, which is located by the Akutagawa River in the northern part of the Takatsuki City, Osaka Prefecture. The museum is surrounded by a beautiful natural area. As we entered, friendly staff members greeted us and started to explain the layout of the museum and its exhibits, which displays the river creatures and local wildlife that highlighted the environmental richness of the area. We moved from one exhibit to the next, each display being more fascinating than the last. We saw different birds, insects, fish, wild animals, and skeletons, with each piece being carefully preserved. Despite the challenges of the museum such as a lack of budget and staff, it continues to serve as an important educational resource through a variety of educational programs, such as workshops, interactive sessions, and guided tours, that bring exhibits to life, allowing visitors to deeply understand the natural history. It was impressive to attend an enjoyable workshop on river insect collection. What stood out most was how well the team worked together to create a seamless educational experience. (Hanaa)

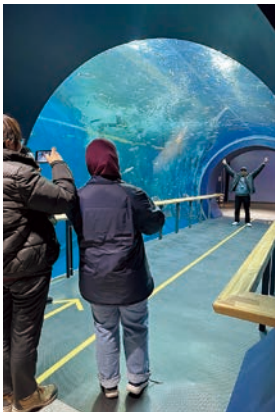


Hirano Community-wide Museums

Hirano is a well-established ecomuseum community located in the Kansai region of Osaka City, Japan. The idea behind having an ecomuseum in Hirano is to preserve the cultural heritage passed down from generation to generation through community interventions. Cultural heritage is preserved in both tangible and intangible forms. For instance, many locals have opened-up their private homes to promote their traditional identities and cultural heritage. Hirano successfully promotes ecomuseums because of local participation and well-versed leadership from respected individuals in the community. One example is Ryonin Kawaguchi, the priest of the Zengoji Temple. I believe, ecomuseums are the future of conserving cultural heritage that is threatened by the changing winds of technological influence of the twenty-first century. Hirano paves the way for introducing mechanisms of cultural conservation not for tourism reasons. (Hamaru)



Lake Biwa Museum



Thank you Ashiya-san and the staff of the Lake Biwa Museum for your introduction and lectures. The Lake Biwa Museum conducts unique activities involving local communities in various activities of the museum. The museum not only provides citizens with knowledge through educational programs but also learns from them. They work closely to exchange and share their knowledge and experiences. The “Hashikake” and “Field reporters” community programs are well organized, self-initiated, and the most educated and enjoyed activities for the locals.

One of the best learning experience was that common services, such as the maintenance and cleaning of this large institution, are carried out by external organizations, while the main activities of the museum are carried out by specialized researchers who in addition to the research work are also responsible for the exhibitions.

Another important activity of this museum is to provide knowledge on various natural sciences through diverse approaches, such as researchers working in shifts at the question corner, receiving and answering questions from citizens via email in each research area, conducting floor talks, and operating a discovery room for hands-on activities. I wish you success in your museum activities. (Zaya)

The museum which opened in 1996 is very interesting and well-organized, and focuses on the theme of humans, nature, and various materials, including geological, archaeological, historical, and folklore collections. It includes aquariums, discovery rooms, research activities, and outdoor exhibitions.

On the first day, we were welcomed by director Dr. Kayoko Kameda, who introduced herself and gave us an overview of the museum. I would like to thank Ms. Minako Ashiya, who accompanied us throughout the trip.

Robin Smith guided us through the permanent exhibition, showing us the geology gallery, which dates back to four million years. We explored whether the lake has changed from the past to the present; types of rocks, such as granite, sandstone, and basalt; and ancient animals, such as elephants and other fossils. One fascinating aspect was the tree-ring display, which explained how to date trees.

A notable aspect of the visit was to meet the Hashikake group. The Biwako group collected bacterial specimens from the lake, whereas the Biwatan team organized family educational programs. Visitors participated in workshops in which they photographed bacteria under microscopes and created plastic models based on their shapes.

We also visited the outdoor exhibition that included an old house surrounded by rice fields used by the Ainu people. All participants participated in a workshop in which we learned how to make threads from cotton using a traditional machine. (Ali)

Disaster Reduction and Human Renovation Institution

The museum, established in 2002, preserves historical objects and stories of the 1995 earthquake that devastated the Kobe City on January 17, 1995, as well as its aftermath. Another important function it serves is to research and disseminate information essential for disaster preparedness.

In the galleries, people’s photos, captured spontaneously in the aftermath of the earthquake, are exhibited with captions of their feelings penned in the moments the photos were taken. This shows the human side of the disaster, which not only destroyed buildings but also impacted people who lost their relatives and had to survive after the disaster.

The museum has audiovisual devices and models that work well as teaching aids, describing and showing how earthquakes occur and feel like. There are illustrations of building technologies that can minimize damage in the case of a disaster.

The museum is extremely educational and provides different insights and perspectives on not just the Kobe Earthquake but disasters in general. Another important factor is the number of helpful volunteers. One of the volunteers assigned to us was an earthquake survivor. He shared his personal experiences while guiding us through the museum, which added more depth and emotion to the tour. (Kuluza)



Voice of Participants



Hanaa Ibrahim Abdel-Mohsen Ibrahim

The Grand Egyptian Museum

EGYPT

I had such an amazing time participating in the museum and community engagement program at Minpaku. It was a rewarding experience to be involved in something so meaningful, where I could help foster cultural exchanges and connect with people from different backgrounds. The entire vibe of the program was welcoming, and I loved the sense of community that came with it. I had the chance to visit several museums in different cities, which helped me understand the mix of ancient traditions and modern life in Japan, which makes everything feel so balanced and inspiring. Overall, the entire experience was a blend of fun, learning, and enjoyment, with an impressive atmosphere. Whether it was visiting museums, exploring local neighborhoods, or just sitting and observing life unfolding around me, I felt like I was soaking in an entirely new perspective on the world.

I am very grateful to *JICA* for giving me this invaluable opportunity to participate in this program. It was an incredible experience, filled with meaningful interactions and profound insights. I also want to thank the amazing *senseis* for their help and our amazing coordinator “Miki Wada.” Really, thank you very much for everything; “Arigatou gozaimasu.”



Aishath Muneeza

National Centre for Cultural Heritage

MALDIVES

This course has been a learning experience for me in terms of learning how museums in Japan strive to safeguard and conserve historical artifacts while allowing the local community to participate in this process. I was surprised to see people of all ages becoming a part of the conservation and preservation of the culture and heritage of the country through various local engagement programs held by the museums we visited. These visits and hands-on activities have forced me to think out of the box when organizing events for local communities.

The one-week training at the Gangoji Institute, Nara, is a stepping stone for me to further my knowledge in the conservation and preservation of artifacts. Although I would need more extensive training toward conserving artifacts, this essential training would be helpful, as the museum needs more technical staff.

I had heard so much about the Japanese hospitality, but hearing it and seeing it for yourself is a different experience. The hospitality and respect provided by everyone I met in this country amazed me, and these experiences inspire me to adopt them in my country as well.



Batzaya Gungaa
Natural History Museum

MONGOLIA

I am so delighted to have participated in the JICA course on Museum and Community Development, co-organized by the National Museum of Ethnology (Minpaku) in Osaka, Japan, from October 3, 2024, to December 20, 2024. This was one of the best experiences of my life ever.

First, I would like to express my appreciation to everyone who made this training successful. The training was well-planned and organized with a detailed schedule covering a wide range of important topics, such as museum activities, exhibition design, preventive conservation, community engagement, and cultural conservation.

The training delivery method was extremely interesting and appropriate for participants with diverse cultural backgrounds in transferring the outlined knowledge and skills by implementing various approaches such as lectures, discussions, questions and answers, practical exercises, observations, site visits, and one-week specialized training.

For me, it was an intensive specialized training that not only dramatically enhanced my competency in museum studies but also enriched my professional views with various insights into cultural exhibitions, by sharing our collective experiences around the world. I will try my best to share the knowledge and skills I have acquired from this training with my colleagues in my country. Again, many thanks.



Michael Spis Gordon
Belau National Museum

PALAU

As this two-and-a-half-month journey to Japan comes to an end, I have started to reflect deeply on this amazing life experience. When we first arrived in Japan, the landscape was lush and green; by the end of this trip, the trees have almost completely lost their leaves. We witnessed the changing of the seasons, from late summer to fall, and the beginning of winter. This experience has changed me as well. I will leave Japan wiser, more respectful, patient yet punctual, and overall more cultured and colorful than when I arrived, much like the colors of Japan's changing seasons.

I learned much in this short period. Lectures from all sensei throughout this journey will remain with me throughout my lifetime. I have gained several new skills, techniques, and principles and am excited to return to Palau to apply as many as I can.

We have seen so many different things during our museum visits, ranging from the most fun and interesting to the most profound and heartbreaking. These experiences will always remain with me. The food was amazing, and I had the opportunity to try many new cuisines. Some were very familiar to me, whereas others I had only heard of or seen online. Everything was interesting and delicious, except for natto... I didn't really enjoy that one. Lol. (Sorry to all the natto lovers out there.)

I wish to express my heartfelt thanks to JICA, the Minpaku National Museum of Ethnology, Director Kenji Yoshida, Chairman Teramura Sensei, Co-Chair Suemori Sensei, all the brilliant professors and lecturers, the staff, our impressive and dynamic handler Wada-san, all my new colleagues who shared this experience with me, and everyone else who made this program a success and such an incredible journey. Arigatou gozaimashita!



Hamaru Kivovia Turia

Papua New Guinea National Museum and Art Gallery

PAPUA NEW GUINEA

My overall perspective of the course was that it has profoundly enhanced my understanding of the museum where I work. With a background in History, stepping into this museum role has greatly expanded my knowledge and skills. As a Technical Officer in the Modern History Department, I am actively engaged in heritage management and community initiatives centered on preserving our historical narratives. I was truly honored when my museum selected me for this course, and it sparked the question in my mind: “How can I contribute to the advancement of my museum?” Initially, I had no clear answer but resolved to immerse myself in the experience and absorb as much learning as possible. Throughout this course, I gained invaluable insights and skills related to museum exhibitions and conservation over an intensive three-month period. The program covered a wide range of topics, emphasizing active participant involvement. I also had the privilege of visiting several museums, each showcasing unique themes that enriched my understanding. Japan’s vibrant culture itself was a remarkable aspect of this experience. This opportunity would not have been possible without the generous support of the JICA, the Japanese government, and other individuals and organizations that facilitated our time in Japan. I also wish to convey my heartfelt appreciation to Minpaku as well as the dedicated staff, teachers, and volunteers who played pivotal roles in enriching this learning journey.



Denise Okuyama Yamaguchi

Leymebamba Community Museum

PERU

Over the last eleven weeks, Senri Chuo, Bampaku Kinen Koen, and Minpaku were the key places in our daily activities and will be remembered with gratitude for the friendship and knowledge shared with us.

Throughout the program, we attended insightful lectures and workshops and visited the best museums in every category. We traveled by monorail, subway, bus, shinkansen, ferry, and plane to cover many cities and areas, and were on time in each case. Moreover, the journeys added adventurous elements to our learning.

The richly designed training program was conducted by a skilled and dedicated team who guided us. Without the expertise and support, the well-organized daily activities and execution would not have been possible. I am grateful for their efforts and enthusiasm in making this program remarkable.

Participating in such an interesting program also gave us the opportunity to build friendships and establish a valuable network of collaboration with all the participants.

This program reinforces the commitment to preserve our heritage and reminds us that every idea and archaeological artifact conserved and exhibited in our museums has the potential to inspire, educate, and unite people across generations.



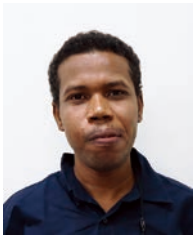
Jenifa William

The Seychelles National Institute for Culture, Heritage and the Arts

SEYCHELLES

My journey through this program, which included lectures, museum visits, and site tours, has been profoundly enriching and impactful. The skills and knowledge I have gained are invaluable and will contribute significantly to the enhancement of the National Museum of Seychelles. This training is essential for transforming my museum into a more engaging and accessible cultural institution.

I would like to commend my fellow museum professionals for their exceptional engagement and commitment throughout the program activities, which fostered a dynamic and collaborative environment. I extend my heartfelt thanks to the organizers of this program, particularly JICA, as well as the esteemed Sensei and staff of the Minpaku National Museum of Ethnology, the researchers, and everyone else who played vital roles in making this program and our time in Japan a rewarding experience.



Altaieb Abdelslam Abdalla Ali

Sudan National Corporation for Antiquities and Museums

SUDAN

During my visit to Japan and the National Museum of Ethnology, I had the honor to introduce myself and share my professional role at the Sudan National Museum, particularly during the times of conflict in Sudan.

This was my first visit to the Asian continent, and Japan is a wonderful country. I would like to thank the JICA for providing me with the opportunity to participate in the Museum Community Development Course. I extend my gratitude to Wada-san for serving as a vital link between the participants and professors. I also thank all the professors in Japan for their time and for sharing their valuable experiences and knowledge on various topics with us.

I am especially grateful to the JICA and the National Museum of Ethnology (Minpaku) for giving me the opportunity to speak in front of NHK TV, Japan's largest and official broadcasting channel.

This experience has also allowed me to meet people from different continents, backgrounds, and cultures. I have gained new knowledge about museum theories, methods, and practical skills such as preventive conservation, digitization, community and children's education, and exhibition design. I also learned about new concepts, such as ecomuseum, which will greatly support my career.

I will continue to train myself and apply what I have learned in the future.



Nyundu Kuluza
Livingstone Museum

ZAMBIA

When I was accepted into the JICA KCCP program, I was unsure of what to expect. However, I packed my suitcase and traveled to Japan with an open mind and optimism that I would learn something that would change my perspective on museums and the world in general. The program exceeded my expectations, as I not only enjoyed my time working but also learned a great deal about how museums are run in Japan. I hope to apply these concepts in the Livingstone Museum.

My favorite museum among those I visited was the Aquapia Akutagawa in Takatsuki, as it was more relatable due to its impressive work, despite having a very limited budget. The museum taught me that with willpower and innovation, a lot can be achieved in a museum. Minpaku, being the primary museum of study, taught me most of the things I will take back to my country. It has also shown me how powerful a museum can be in the world of research, going beyond just preserving artifacts.

I would like to thank the JICA for the opportunity to study and observe everything I did. I would also like to thank the professors at Minpaku and all the museums we visited for the knowledge they shared with me. The knowledge gained has enabled me to broaden my perspective on museums and encouraged me to work harder to make museums more influential in my country.



Closing Ceremony Speech

Aishath Muneeza

December 17, 2024



Assalaam Alaikum and Good Morning,

On behalf of all the participants, I am honored and humbled to express our heartfelt gratitude to the following for making this training possible:

1. JICA and their officials
2. Senseis from different museums and universities
3. All the Minpaku staff for accommodating us and being so kind
4. And my participant colleagues

Our experience in Japan has been nothing short of life-changing, and I will try to share our experiences with you.

During our stay, we were not only exposed to the cutting-edge technology in the museums, but also immersed in the rich Japanese culture. We were so fascinated by the language that we even took lessons to learn basic Japanese phrases such as Onegaishimasu, Arigatou gozaimasu, and Ikura deska? The food was delicious, with every meal featuring rice and fish; there were even options for halal food for the Muslim participants and vegetarian food for our colleague from Zambia. Another outstanding aspect was the courtesy and respect shown by everyone we met. We hope that this hospitality will continue to be extended to future visitors.

The training was educational, well planned, and fun. We covered essential topics related to museum management and local engagement. We gained valuable insights into Japan's approach to safeguarding and conserving historical artifacts, as well as their innovative community engagement programs.

We have been immensely impressed by the active involvement of people of all ages in preserving Japan's culture and heritage.

We are hopeful and optimistic that the technology we observed will be applied in various ways to improve our museums and, ultimately, our countries. This training has been a valuable learning experience, and we hope to apply the knowledge and skills gained to make a positive impact.

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	2024	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	2
Mongolia	1(1)					1			1						2	2	3													1	11(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	1	20
Mexico																							2								2
Albania																													1		1
Armenia															1			1		2		1	1	1	1	1					9
Bulgaria							1		1																						2
Finland							(1)																								(1)
Macedonia					1																										1
Australia		(1)																													(1)
Fiji										1				1								2				1	1				6
Kiribati																											1	1			1
Palau																														1	1
Papua New Guinea		1	1			1	1																	1	1		2	2	1	1	10
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													(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	1	22
Eritrea								1			1		1	1					1							1	2				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						1	3
Sudan																										1	1			1	3
Swaziland																				1											1
Tanzania				(1)	1																										1(1)
Zambia			1			1		1		2		1	1	2	3									2	1	3	1	3	1	1	23
Total	8(3)	8(8)	9(2)	8(4)	6(1)	8(3)	7(4)	9	9	9	10	10	10	10	9	10	10	10(1)	10	10	10	10	12	10(1)	10	10	9(1)	*13	10	9	277(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

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