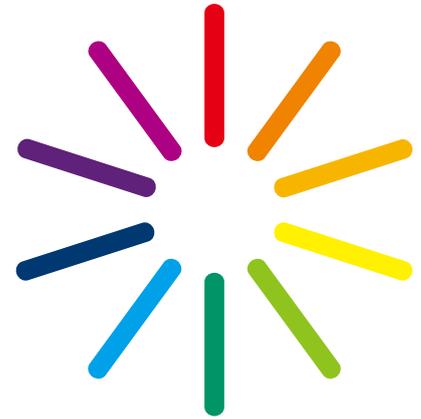


Museum Co-operation 2025

Newsletter of the Museums and
Community Development Course

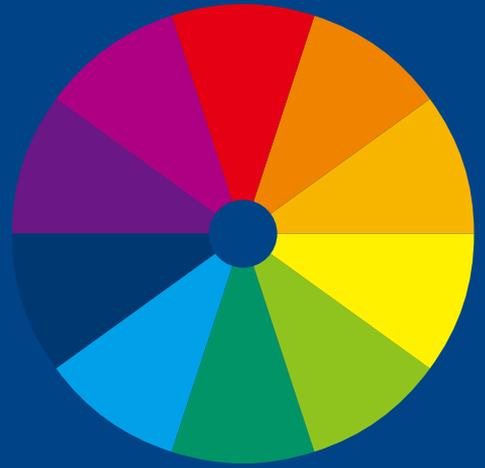
Organizing Committee/ Steering Committee
International Museology Course
National Museum of Ethnology, Japan



Museum Co-operation 2025

Newsletter of the Museums and
Community Development Course

Organizing Committee/ Steering Committee
International Museology Course
National Museum of Ethnology, Japan



Museum Co-operation 2025
Newsletter of the Museums and Community Development Course

General Editors
Kaoru SUEMORI
Hirofumi TERAMURA
Akira ICHIKAWA

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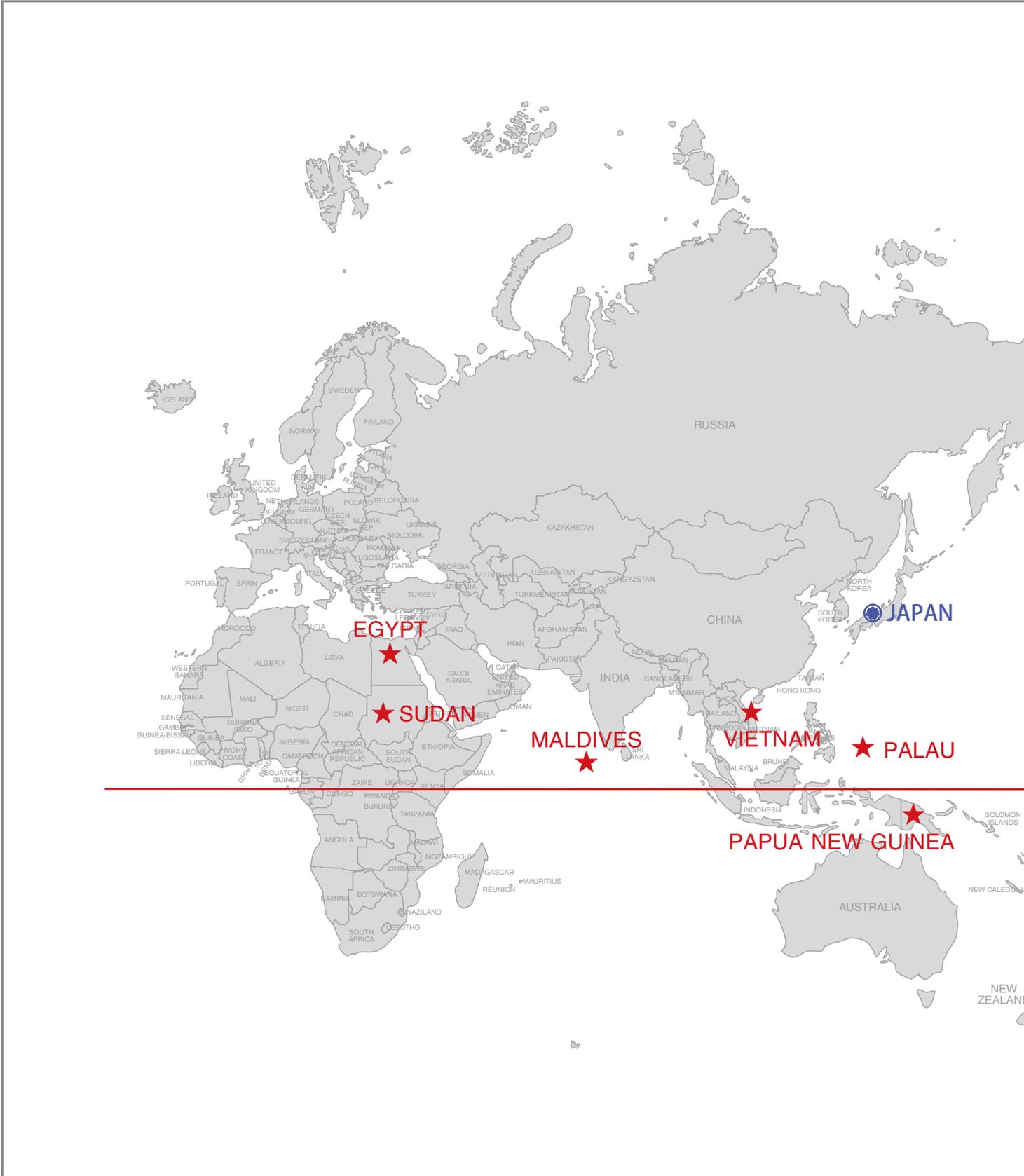
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We are from





★ MARSHAL ISLANDS

★ NAURU

★ FIJI

HONDURAS

Preface

It is with the utmost pleasure that we present this newsletter introducing the JICA Knowledge Co-Creation Programs: Museums and Community Development 2025 course. Conducted from October 6 to December 17, primarily at the National Museum of Ethnology (Minpaku), this year's program welcomed distinguished museum professionals from Egypt, Fiji, Honduras, Maldives, Marshall Islands, Nauru, Palau, Papua New Guinea, Sudan, and Vietnam.

Since the program's inauguration in 1994, Minpaku has continuously broadened its vision, enriched its curriculum, and expanded its engagement with an ever-widening global community of participants in cooperation with JICA. In 2015, the program was reorganized under its current title, Museums and Community Development, placing renewed emphasis on the vital role museums play in their local communities. Over the past 30 years, more than 300 professionals from nearly 70 countries and regions have participated in this initiative and returned to their home institutions ready to enhance and advance museum practice in their respective settings.

More than just a technical training opportunity, this course serves as an international forum where knowledge, experience, and diverse cultural perspectives converge. Through a dynamic combination of lectures, field visits, and specialized practical training, participants gain both foundational expertise and meaningful opportunities for dialogue. Above all, the program fosters a vibrant global network of professionals committed to the growth, relevance, and future development of museums worldwide.

We hope that this newsletter provides a clear and engaging portrayal of the collaboration and learning that define this knowledge co-creation program. We warmly welcome your reflections and insights as we continue to refine and strengthen this distinctive and globally connected course.

Finally, we extend our sincere appreciation to the instructors, staff, and everyone whose dedicated efforts contributed to the success of this course. We sincerely hope that every participant will carry forward the knowledge and experiences gained here and continue to attain fruitful achievements in the museum world.



Kaoru Suemori

Associate Professor

Chairperson, Organizing Committee/ Steering Committee

Museums and Community Development Course 2025

National Museum of Ethnology, Japan

Introduction and Acknowledgements

Kansai Center
Japan International Cooperation Agency (JICA)

The Museums and Community Development Course 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 2025, our 32 years of efforts find the network of 288 ex-participants across 69 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 2025

Organizing Committee

Chairperson	Kaoru SUEMORI	National Museum of Ethnology, Japan
Vice-Chairperson	Hirofumi TERAMURA	National Museum of Ethnology, Japan
Vice-Chairperson	Akira ICHIKAWA	National Museum of Ethnology, Japan
Members	Shingo HIDAKA	National Museum of Ethnology, Japan
	Itsushi KAWASE	National Museum of Ethnology, Japan
	Kenji KURODA	National Museum of Ethnology, Japan
	Shinichi FUJII	National Museum of Ethnology, Japan
	Mark WINCHESTER	National Museum of Ethnology, Japan
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)
	Mitsuhiro SHINMEN	National Museum of Ethnology (Professor Emeritus)

Steering Committee

Members	Kaoru SUEMORI	National Museum of Ethnology, Japan
	Naoki ASADA	National Museum of Ethnology, Japan
	Rintaro ONO	National Museum of Ethnology, Japan
	Hideaki SUZUKI	National Museum of Ethnology, Japan
	Sohee CHE	National Museum of Ethnology, Japan
	Hirofumi TERAMURA	National Museum of Ethnology, Japan
	Kojiro HIROSE	National Museum of Ethnology, Japan

Curriculum 2025

1. Presentation	1-1 Museum Report
	1-2 Public Forum
	1-3 Final Report
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 Museums and Community Relations
	4-3 Exhibition Design and Evaluation
5. Museum Education and Community	5-1 Museum Education
	5-2 Universal Design
6. Museum Collections (Practical)	6-1 Preventive Conservation
	6-2 Conservation and Restoration
	6-3 Digital Documentation and Data Management
7. Implementation Planning	7 (Final Report)
8. Study Trips and Visits	8 Hokkaido, Tokyo, Shiga, Nara, Hyogo, Nagasaki

Program 2025

NME : National Museum of Ethnology, Japan

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

Date	Cont. No.	Contents	Lecturer		Type
			Name	Organization	
October					
3 Fri.		JICA Briefing and Orientation			
4 Sat.		Japan-Netherlands Symposium International Training Program in Museums			
5 Sun.					
		Opening Ceremony			
		Reception			
6 Mon.		Tour of the Museum Facility/Administrative Guidance/Final Report Guidance			
		Scheme of observation of nearby museums	Kaoru Suemori	NME	L
7 Tue.	1-1-a	Museum Report Presentation			P
		Museum Report Review	Kaoru Suemori Hirofumi Teramura	NME	
8 Wed.	4-1-a	Cultural Exhibitions Today	Kenji Yoshida	NME	L
		2025 Osaka-Kansai Expo Site Tour	Kenji Yoshida	NME	O
9 Thu.	4-2-a	Folk Museums in Japan	Ryoji Sasahara	NME	L
	2-1-a	Management of Museums	Eiji Mizushima	Nagasaki Museum of History and Culture	L
10 Fri.	4-3-a	Thematic/Special Exhibitions in National Museum of Ethnology	Atsushi Nobayashi Rintaro Ono	NME	O
	4-1-b	Permanent Exhibition of National Museum of Ethnology	Mitsuhiro Shinmen	NME	O
11 Sat.		Visiting Nearby Museums (1)			
12 Sun.		Visiting Nearby Museums (2)			
13 Mon.					
14 Tue.	6-1-c	Preventive Conservation (1)	Naoko Sonoda	NME	PR
	6-1-b	Management of Audio-Visual Materials	Visual and Audio Materials Section	NME	L
15 Wed.	2-1-b	Risk Management in Museums	Shingo Hidaka	NME	L
	6-1-a	Accession and Storage of Objects	Artifacts Section	NME	L
16 Thu.	6-1-d	Pest Management in Museums	Kazushi Kawagoe	Toyo Institute of Art and Design	PR
17 Fri.	6-1-c	Preventive Conservation (2)	Naoko Sonoda	NME	PR
18 Sat.		Visiting Nearby Museums (3)			
19 Sun.					
20 Mon.	6-1-e	Packing and Transportation	Hideki Miki Kaoru Suemori	Yamato Transport Co., Ltd. NME	PR
21 Tue.	4-2-b	Indigenous Culture in Japan: Ainu	Mark Winchester	NME	L
	3-1-c	Ecomuseum	Kazuoki Ohara	Yokohama National University	L
22 Wed.	4-2-c	Exhibition of Indigenous Culture in Japan: Ainu (Study Visit)		The Hokkaido University Museum	O
23 Thu.	4-2-c	Exhibition of Indigenous Culture in Japan: Ainu (Study Visit)	Shiro Sasaki	National Ainu Museum	L/O
24 Fri.	4-2-c	Exhibition of Indigenous Culture in Japan: Ainu (Study Visit)	Shiro Kayano	Kayano Shigeru Nibutani Ainu Museum/Nibutani Ainu Culture Museum	O
25 Sat.		Visiting Nearby Museums (4)			
26 Sun.	3-1-a	Local Museums and Communities (1)	Kenji Saotome	Osaka International University	L/O
27 Mon.		OFF (Makeup for Oct.26)			
28 Tue.	3-1-a	Local Museums and Communities (2)	Kenji Saotome	Osaka International University	L/O

Date	Cont. No.	Contents	Lecturer		Type
			Name	Organization	
29 Wed.	6-2-a	Conservation and Restoration (Study Visit)	Toshio Tsukamoto	Gangoji Institute for Research of Cultural Property	L
	4-1-f	Cultural Heritage and Museums (Study Visit)	Akihisa Hisanaga	Tōdai-ji Museum	L
			Takehiko Iida	Shōsōin Office	L
30 Thu.	5-1-b	Community Alliance of Museum	Yoko Ueba	NME	L
	2-2-b	Museums and Social Media	Public Relations Section	NME	
			Naoyo Sekihiro	Kyoto City Archaeological Research Institute	L
31 Fri.	1-1-b	Public Forum Preparation			D
November					
1 Sat.	1-1-b	Public Forum			P
2 Sun.		Visiting Nearby Museums (5)			
3 Mon.					
4 Tue.		OFF (Makeup for Nov.1)			
5 Wed.	4-1-c	Exhibition of Tokyo National Museum (Study Visit)	Tomomi Kito	Tokyo National Museum	L
			Yusuke Kawakami	Minato City Local History Museum	
6 Thu.	4-1-e	Exhibition in Local Museums (Study Visit)	Kazuya Yasuda	Daigo Fukuryu Maru Exhibition Hall	
			Ayumi Terada	The University of Tokyo Museum Intermediatheque	L
7 Fri.	4-1-d	Exhibition of National Museum of Nature and Science (Study Visit)	Shiho Toshima Shinji Hamamura	National Museum of Nature and Science	L/O
8 Sat.		Visiting Nearby Museums (6)			
9 Sun.					
10 Mon.	6-3-e	Ethnographic Filmmaking	Itsushi Kawase	NME	PR
11 Tue.	5-1-e	Ethnobotany inside and outside Museum	Peter Matthews	NME	L
	5-1-d	Peace Education in Museums	Shinichi Fujii	NME	L
12 Wed.	4-1-e	Exhibition in Local Museums (Study Visit)	Odino Valentina	Nagasaki Museum of History and Culture	O
13 Thu.	5-1-d	Peace Education in Museums (Study Visit)	Shotaro Okuno	Nagasaki Atomic Bomb Museum	L
14 Fri.	4-1-e	Exhibition in Local Museums (Study Visit)	Miyuki Yamaguchi	Dejima Dutch Historical Trading Site	O
15 Sat.		Visiting Nearby Museums (7)			
16 Sun.					
17 Mon.	6-2-b	Intensive Practical Program (1)	A : Conservation and Restoration		PR
	6-3-c		Toshio Tsukamoto, Gangoji Institute for Research of Cultural Property		
18 Tue.	6-2-b	Intensive Practical Program (2)	B : Digital Documentation and Data Management		PR
	6-3-a		a. Photographic Documentation of Collection Kaoru Suemori, NME, Daisuke Masuda, Daichi Tahara, Espa		
19 Wed.	6-2-b	Intensive Practical Program (3)	b. Documentation and 3-Dimensional Records of Museum Artifacts		PR
	6-3-b		Hirofumi Teramura, NME, Taro Terashi, TOPPAN		
20 Thu.	6-2-b	Intensive Practical Program (4)	c. Documentation and Database Development for Museums		PR
	6-3-d		Yuzo Marukawa, NME		
21 Fri.	6-2-b	Intensive Practical Program (5)	d. Information Technology in Exhibition		PR
	6-3		Kaoru Suemori, Hirofumi Teramura, NME		
22 Sat.		Visiting Nearby Museums (8)			
23 Sun.					
24 Mon.					

Date	Cont. No.	Contents	Lecturer		Type
			Name	Organization	
25 Tue.	5-1-c	Museum and Volunteers	Che Sohee / Museum Operations Section	NME	L
	2-2-a	Museums and Tourism Development	Daiki Izumi	Hannan University	L
26 Wed.	3-1-b	Cooperation between Museums and Local Communities (1)	Minako Ashiya	Shiga Prefectural Lake Biwa Museum	O
27 Thu.	3-1-b	Cooperation between Museums and Local Communities (2)			O
28 Fri.		Visiting Nearby Museums (9) (Make-up for Nov.29)			
29 Sat.	3-1-b	Cooperation between Museums and Local Communities (3)	Minako Ashiya	Shiga Prefectural Lake Biwa Museum	O
30 Sun.					
December					
1 Mon.	4-3-b	Museum Exhibition Design (1)			PR
2 Tue.	4-3-b	Museum Exhibition Design (2)	Minoru Fukushima	Design Factory	PR
3 Wed.	4-3-b	Museum Exhibition Design (3)			PR
4 Thu.		Observation of Ainu “Kamuynomi” Ritual			O
	5-1-a	Children and Museums	Junko Anso	Inclusive Museum	L
5 Fri.	4-3-c	Museum Exhibition Evaluation	Yūichi Kameyama	Nomura Kogei Co., Ltd.	L
	1-1-c	Final Report Preparation			D
6 Sat.		Visiting Nearby Museums (10)			
7 Sun.					
8 Mon.	3-2-a	Heritage and Communities Development	Taku Iida	NME	L
	3-2-b	Cultural Heritage Management and Local Community	Seiichi Nakamura	Komatsu University	L
9 Tue.	2-2-d	Management of Local Museums	Daisuke Sakuma Kenji Saotome	Osaka City Museum of Natural History Osaka International University	L
10 Wed.	4-2-d	Exhibiting Disaster and Civic Activities in Museum	Isao Hayashi	NME	L
	4-2	Disaster Exhibits at Museum	-	Disaster Reduction and Human Renovation Institution	O
11 Thu.	4-2	The Role of Regional Culture in Disaster Recovery	Shingo Hidaka	NME	L
	1-1-c	Final Report Preparation			D
12 Fri.	5-2-a	Museums and Universal Design	Kojiro Hirose	NME	L
	5-2-b	Museums and Universal Design (Workshop)	Kojiro Hirose	NME	PR
13 Sat.					
14 Sun.					
15 Mon.	1-1-c	Final Report Preparation			D
16 Tue.	1-1-c	Final Report			P
		Closing Ceremony			
17 Wed.		Evaluation Meeting			D

List of Participants 2025

Country/Region	Name	Position	Organization
EGYPT	Fatma Abdallah Abdallah Abdelaziz Sayed Ahmed	Exhibition Director Museum Exhibition Department	The Grand Egyptian Museum
EGYPT	Mohamed Ahmed Mohamed Nasr	Museum Database Manager	The Grand Egyptian Museum
FIJI	Bogiva Ratu Kalioni Taukena	Archaeology Officer Archaeology Services	Fiji Museum
HONDURAS	Guerra Aldana Hector Eliud	Community Project Coordinator Project Department	Welchez Foundation
MALDIVES	Fathmath Sana	Research Coordinator Ministry of Divehi Language Culture and Heritage	National Institute for Maldivian Heritage Research
MARSHALL ISLANDS	Aine Akikko	Micronesian Collection Specialist	The College of the Marshall Islands
NAURU	Garoa Ankemwi Rudolph	Museum Assistant	National Heritage Nauru Museum
PALAU	Kyota Sean Sixx	Collections Technician	Belau National Museum
PAPUA NEW GUINEA	Igara Noriega Kigolena	Senior Technical Officer Science Division / Natural History Branch	Papua New Guinea Museum and Art Gallery
SUDAN	Jwiria Osman Mohamedzain Babakar	Antiquities Inspector Fieldwork	Sudan National Museum
VIETNAM	Le Thi Lien	Educator Department of Education and Communication Ministry of Culture, Sports and Tourism	Vietnam National Museum of History

Public Forum

Museums in the World 2025

Date: November 1, 2025

Venue: National Museum of Ethnology, Japan

Organizers: National Museum of Ethnology, Japan

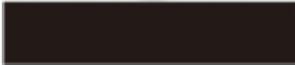
Japan International Cooperation Agency (JICA)



Conversation with Mingru members
(University students)

The Grand Egyptian Museum

	<h3>The Grand Egyptian Museum</h3>
	<p>Fatma Abdallah Abdallah Abdelaziz Sayed Ahmed Exhibition Director</p>
	<p>EGYPT</p>



Location of Egypt and its National flag



Catacombs Koum El Shoukkafa



Hanging Church



Al-Rifa'i Mosque



Montazah Palace

Egypt is located in northeastern Africa and serves as a bridge between Africa and Asia through the Sinai Peninsula. It is bordered by the Mediterranean Sea to the north, Sudan to the south, the Red Sea to the east, and Libya to the west. Its capital is Cairo, and Arabic is its official language.

Egypt, Um-El-Dunya, literally translated as “Mother of the World,” is an Arabic expression that Egyptians and others have used throughout history in reference to the country’s ancient civilization. Egyptian heritage is a magnificent tapestry woven through time, reflecting the brilliance of its many periods, from the great monuments of the Ancient Egyptian period to the cultural fusion of the Greek and Roman eras, during which Egypt stood as a center of civilization. The late Roman period in Egypt is known as the Coptic period, beginning with the reign of the Roman Emperor Diocletian in 284 AD. The Islamic period then added layers of spiritual and architectural beauty, visible in its grand mosques and artistic traditions. Moving into modern history, Egypt began shaping its national identity and paving the way for the modern state that we know today. Egypt has different types of museums that showcase the nation’s cultural heritage, and among them, the most significant and anticipated is the Grand Egyptian Museum (GEM).

Grand Egyptian Museum (GEM)

The GEM is a permanent landmark that continues the mission of the Ancient Egyptians to preserve their heritage for all time. The museum is situated just 2 km from the Great Pyramids of Giza and covers an impressive area of about 500,000 square meters. It is the largest museum dedicated to a single civilization, focusing exclusively on ancient Egyptian civilization from around 700,000 BC until 394 AD.

GEM Collections and Exhibitions: The museum’s collections are displayed to explore the history of Egypt from the prehistoric period to the Graeco-Roman era, across six main exhibition areas, including the **Hanging Obelisk** of Ramesses II, which welcomes visitors as they arrive. It is a unique architectural and archaeological design that reflects the ingenuity of Egyptians in the past and present. The **Grand Hall** contains colossal statues and is considered a dramatic space where visitors are first welcomed before they begin their tour. **The Grand Stairs** feature 59 artifacts divided into four main themes, leading visitors on an extraordinary journey into the heart of the museum. After ascending the Grand Stairs, visitors will have two options. On the left, visitors will be able to see **the Main Galleries** (the Twelve Halls), including over 18,000 square meters of exhibition space, explore the daily lives of kings and their subjects, people’s religious beliefs, and their preparations for burial and the afterlife. On the right are the **Tutankhamun Galleries**, which contain the

The Grand Egyptian Museum



Grand Egyptian Museum (GEM)



GEM Collections and Exhibitions



GEM Collections and Exhibitions



Education Centre in GEM



The Conservation Center (GEM-CC)

complete treasures of King Tutankhamun, displaying more than 5,000 artifacts together for the first time in a dedicated space. The museum also includes the **King Khufu Boats Museum**, designed to showcase two unique royal boats found next to the Great Pyramid of King Khufu. These boats are considered among the oldest wooden boats and organic relics known in human history, as well as the temporary exhibition galleries that will host national and international exhibitions.

GEM Facilities: GEM is designed with every visitor in mind, offering an accessible and enjoyable experience through guided tours and recommended visitor routes. The museum also provides accessibility features like wheelchair access, tactile tables, ramps, elevators, and comfortable rest areas, ensuring the best experience for all visitors.

Education Center in GEM: This is a cultural hub and learning space, including three sections as follows: the Children's Museum, the Art and Crafts Center, and the Education Section. All of them offer entertainment, outreach programs, and educational workshops for visitors of all ages.

The Conservation Center (GEM-CC) is one of the largest and most comprehensive international conservation centers in the world. It contains different types of conservation and scientific laboratories that conserve the artifacts.

The Grand Egyptian Museum

	<h3>The Grand Egyptian Museum</h3> <p>Mohamed Ahmed Mohamed Nasr Museum Database Manager</p> <p>EGYPT</p>
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GEM has been opened in 1st of November 2025



GEM Building plan:

The Grand Egyptian Museum (GEM) is one of the largest archaeological museums in the world, located near the Giza Pyramids. The museum covers an area of about 500,000 square meters, including extensive exhibition spaces, conservation laboratories, storage areas, educational facilities, restaurants, shops, and visitor services. Designed to showcase Egypt's ancient heritage using modern technology, the GEM offers an exceptional cultural and educational experience for visitors from around the world.

Collection and exhibitions of the museum:

The museum's collections are displayed across six main exhibition areas and include:

The Hanging Obelisk Square, greeting visitors upon arrival.

The Grand Hall and the Grand Stairs, leading visitors on an extraordinary journey into the heart of the museum, showcasing monumental artifacts arranged in different themes.

After ascending the grand stairs, the visitors will have two options:

The Main Galleries (the Twelve Halls), including more than 18,000 square meters of exhibition space, dedicated to exploring ancient Egyptian history.

The Tutankhamun Galleries, which contain the complete treasures of King Tutankhamun, displaying more than 5,000 artifacts together for the first time in a dedicated space,

The King Khufu Boats Museum, designed to showcase the two unique royal boats found next to King Khufu's great pyramid, which are considered among the oldest wooden boats and organic relics known in the history of humankind.

Children Museum Commercial Area - Visual Reality Hall -Gift Shop Temporary Exhibitions

Database Department:

The Database Department at the Grand Egyptian Museum is a vital hub for archaeological information.

It is the only department capable of creating comprehensive artifact lists at the Grand Egyptian Museum to assist all other departments in carrying out their work within the museum.

Our Goals:

To develop a world-class Collection Management System for all selected artifacts of the Grand Egyptian Museum.

Key Functions and Responsibilities:

Documenting Artifacts: Measuring and photographing artifacts in accordance with the official documentation manual developed in collaboration with JICA.

Data Encoding: Labeling and encoding each artifact and its register page

The Grand Egyptian Museum



photographs using the GEM Number for accurate insertion into the database.

Inputting: Recording all relevant artifact information in the database, including dating, provenance, material, and detailed description, all conducted in accordance with the official manual to unify all GEM records.

Storeroom Management: Creating a locating system within storerooms and ensuring that precise registration and positioning are updated in the database.

Transportation: Preparing detailed artifact transportation lists in coordination with relevant departments.

Exhibition Coordination: Creating showcase maps indicating the exact positions of artifacts on display, to be integrated into the database, to simplify identifying the artifacts without opening the showcase.

Installation Coordination: Collaborating with the exhibition team during the installation of artifacts inside showcases.

Internal Coordination: Participating in all official archaeological committees (Registration, Inventory, and Numbering) by providing all the required archaeological data and information.

External Coordination: Liaising with external companies (mounting, label printing, and lighting companies) to ensure smooth project execution, all conducted under the supervision of the external companies.

Research Assistance: Supporting researchers working at the GEM by providing the necessary artifact information.

Fiji Museum



Fiji Museum

Bogiva Ratu Kalioni Taukena

Archaeology Officer

FIJI



Flag of Fiji



Education Outreach Program



Education Program



Conservation Section Team

Ohayo Gozaimasu, Irankarapte and Yadra Vinaka!

Warm Greetings from Fiji.

The Republic of Fiji Islands is a tropical island nation located in Oceania. We lie just below the equator, and the International Date Line intersects our country. We follow the GMT +12 time zone, and the sun rises and sets first in Fiji, before the rest of the world. However, we are known for our very own Fiji Time. We are a multicultural society and have a population steadily approaching one million.

The Fiji Museum is our national museum and is located in Suva City, the capital of Fiji. It was established in 1904 and has a vast collection of objects. The museum is legally governed by the Fiji Museum Act, which is legislation that governs the establishment, management, operations, and preservation of the museum and its collections. We have recently undergone an organizational restructure and now have a total of five departments, each with its own respective sections and units. The five departments in our museum are as follows: Visitor Experience, Facilities and Administration, Finance and Auditing, Collections, and finally the Archaeology Services Department. Each department is vital to the management and operation of our museum and its collections. These departments carry out museum tours and educational programs, conservation, preservation, documentation of objects, and the daily operations of the museum, to name a few.

Our exhibition galleries take visitors on a journey through space and time in relation to Pacific Island Cultures and our respective multicultural societies. Our permanent exhibitions consist of a Maritime Gallery, History Gallery, and the Religion Gallery. Within these galleries are showcases that exhibit objects that link our past to our present. Object collections include oceangoing vessels, traditional attire, traditional weapons and war clubs, traditional crafts and fishing tools, colonial-era objects and weapons, traditional chiefly wealth objects, traditional adornments, cannibalistic forks, religious artifacts, and many more.

Keep in mind that the traditional objects and religious artifacts above are not only for the indigenous Fijians (formally called iTaukei), but for all cultures and religions present in modern-day Fiji. In addition to these, we also have Library and Archival collections that are open for the public to access.

The Archaeology Services Department consists of two staff members: the Manager of Archaeology Services, Ms. Camailakeba, and the Archaeology Officer, Mr. Kali. Our roles are intertwined and we safeguard the cultural and

Fiji Museum



School Museum Tour1



School Museum Tour2



Archaeology Team &
Stakeholders at Excavation
Site

heritage sites all over Fiji. Our department is legally governed by another act, the Preservation of Objects of Archaeological and Palaeontological Interest Act (POAPI Act). We conduct extensive field surveys all over Fiji, whereby we engage local villages, communities, and stakeholders in identifying, assessing, surveying, mapping and documenting cultural features and archaeological sites. Our jurisdiction is not only limited to terrestrial sites, as it also covers sites underwater. For example, archaeological sites in Fiji may have the following cultural features, most of which are discovered in situ: Ancient House Mounds, Fortification Sites, Old Village Sites, Stone Alignments, Burial Grounds, Monuments, etc. We also have submerged old village sites, shipwrecks, and plane wreck sites at sea, which we consider a significant part of our history. Overall, the POAPI Act protects and legally safeguards terrestrial and underwater archaeological and historical sites. We are wards of archaeological sites in Fiji on behalf of the traditional custodians of the land. This sums up the roles we have in the department, and it is definitely not an easy feat.

Please do come and visit us, and we hope that our paths may cross in the future.

Arigatou Gozaimasu, Iyairaykere, and Vinaka Saka Vakalevu!



Flag of Honduras



Location of Honduras in the World



Beach in Roatan, Bay Island



Aerial View of the City of Copán Ruinas



Inauguration of the Digital Museum by Princess Mako



Logo of the Ecomuseum

A country full of nature and history

Honduras, located in the heart of Central America, borders the Caribbean Sea to the north; the Pacific Ocean, Nicaragua, and El Salvador to the south; the Caribbean Sea and Nicaragua to the east; and Guatemala to the west. With more than 80% of its territory covered by mountains and a population exceeding ten million, the country offers a great diversity of landscapes and cultures. From its turquoise beaches to its pristine jungles and colonial architecture, Honduras is a destination that blends history, nature, and hospitality. Among its greatest treasures is Copán Ruinas, the cradle of one of the most fascinating civilizations of the ancient world: the Maya.

Copán Ruinas: A Living Maya Treasure

With around 35,000 inhabitants, Copán Ruinas is a charming municipality in western Honduras, known for its cobblestone streets, pleasant climate, and lush green mountains. Within its territory lies the Maya Site of Copán, declared a UNESCO World Heritage Site in 1980. The city is also home to four museums with different themes: the Sculpture Museum, the Regional Museum of Maya Archaeology, the Children’s Museum, and the Digital Museum, inaugurated in 2015 thanks to the donation of the people and government of Japan. The latter features historical photographs, 3D replicas, and a projection room offering a virtual tour of the archaeological site. This building will be remodeled at the beginning of 2026 to become the Community Museum of the Copán Ruinas Ecomuseum, an innovative cultural project that will mark a new chapter for the city.

The Ecomuseum of Copán Ruinas: A Pioneering Project

The Ecomuseum of Copán Ruinas will be the first open-air museum in Honduras. Its approach seeks to integrate cultural, natural, and human heritage while encouraging active community participation. The project will feature two main components: the **Community Museum**, which will showcase tourist route maps, historical exhibitions, and educational resources for visitors and residents; and the Living Routes, which will include archaeological sites, caves, waterfalls, sunflower fields, a bird park, hot springs, horseback rides, and living culture experiences.

Thanks to the proximity of these attractions, visitors will be able to enjoy accessible and diverse tours. The goal is to extend the average tourist stay—currently two nights—while promoting more sustainable and participatory tourism.

A committed community

Since late 2024, the Welchez Foundation has been working on organizing the



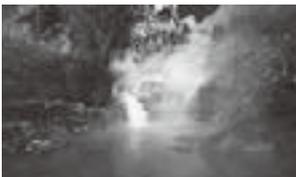
Sunflower Field



Mayan Site of Copán



Bird Park



Hot Springs



Children from Llanetillos
School Learning to Make
Pottery



Ecomuseum Members

project together with the owners of local tourist attractions. Today, the Eco Museum has 30 active members, including municipal representatives, teachers from the Maya Chortí community, mototaxi drivers, and tourism entrepreneurs.

Currently, 80% of the members are tourism service providers or business owners, but the goal is to involve the broader community even more. A recently elected six-member board of directors leads the project's strategic actions.

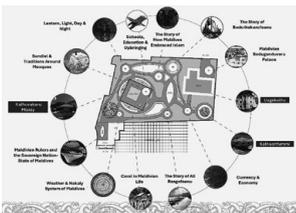
Education, social media, and the future

One of the main pillars of the Ecomuseum will be education. A new educational program is currently being designed in collaboration with local schools, with the goal of involving children and youth in the recovery and preservation of their cultural heritage. This program will be officially launched alongside the opening of the Ecomuseum, scheduled for 2027. At the same time, official profiles have been created on Instagram, X, and Facebook to promote the project and share updates with the public. The project has also begun its promotion at local tourism events, where an informational banner and the active participation of project members generate enthusiasm and community support.

The Copán Ruinas Ecomuseum represents much more than a tourism initiative; it is a community project that connects the past, present, and future. Its mission is clear: to preserve traditions, strengthen local identity, and share with the world the rich cultural heritage of Copán and Honduras.



Islets of Maldives



Concept of the 14 galleries



About Me

Driven by a love of stories of my foremothers, I work at chronicling uncommon stories of my people, and my island places. I work to turn Maldivian heritage into lived experiences. Fathmath Sana is a Research Coordinator at the National Institute for Maldivian Heritage Research under the Ministry of Dhivehi Language, Culture and Heritage.

National Context

The Maldives comprises twenty-six nearly ring-shaped atolls and 1,100 islands in the Indian Ocean, with a population of less than half a million. Despite receiving over a million tourists annually, only a tiny proportion visits cultural sites such as the National Museum. Maldivian culture is rooted in ancient island livelihoods and the oceanic knowledge systems received over millennia. In addition, centuries of interaction with travelers crossing the Indian Ocean have contributed to the insular and oceanic national identity, bound by the Dhivehi language, Dhivehi culture, and Dhivehi heritage.

The Usgekolhu Interactive Immersive Museum is an innovative, forward-looking project the government has initiated to showcase the age-old Maldivian heritage to the new technology-savvy generation and visitors.

Vision and Location

The Usgekolhu Museum is located in the historic core of Malé City, within the courtyard of the Sultan's Palace, adjacent to the National Museum. The project was announced in the 2025 Presidential Address to Parliament and approved as a flagship initiative of President Dr. Mohamed Muizzu. It is envisioned as a dynamic space where the nation's story is experienced rather than merely observed.

Development of the museum will be implemented in two phases: first, the construction of physical integrative storyboards and ergonomic pathways, followed by the integration of immersive and digital technologies. The transparent boundary wall and façade will enable onlookers to experience the museum from afar as a monumental panorama, symbolising the coexistence of heritage and contemporary urban life.

Core Heritage Components

The museum brings together three major heritage structures that narrate the Maldivian story of survival, faith, and statehood:

1. **Kalhuvakaru Miskiyy** – an ebony and coral-stone mosque decorated with lacquerwork, disassembled and reassembled across islands to adapt to erosion, reflecting both craftsmanship and resilience.
2. **Kalhuohfummi** – the boat used by national hero Bodu Thakurufaanu during the 16-year resistance against Portuguese occupation, symbolizing independence and unity.
3. **Usgekolhu** – the final remaining structure of a monarchy that ruled for nearly a millennium, representing continuity of governance and the nation's transition to democracy.



4. **14 Storyboards** – Sculptured storyboards guide visitors through oceanic and islandic life knowledge systems, beliefs, governance, education, economy, and historical heroes, all connected through themed pathways to narrate the island nation’s cultural, religious, and political evolution as one continuous story, told on a scale Maldivian history and culture have never been showed before.

Together, this museum composite will illustrate how Maldivians turned environmental and political constraints into cultural strength, shaping an islandic civilisation at the centre of the Indian Ocean.



Kalhuvakaru Miskiiy, Source: (Atho, 2020)

Expanding the Model Nationwide

The Usgekolhu Museum will function as a national symbol as well as a pilot project for a nationwide movement to create island vernacular museums across inhabited islands. Each island museum will narrate its own history while contributing to a shared national identity. This approach links cultural preservation with livelihoods, making heritage a source of peace and knowledge that contributes to the sustainable development of the Maldives islands. To support this nationwide model, four national projects are being implemented:



Kalhuohfuhmi Gallery

1. **National Oral History Project** – trains individuals from each island to document elders’ memories and voices.
2. **Uniform Framework of References** – establishes Maldivian identity’s standard cultural motifs and modular exhibition kits for island museums.
3. **Heritage Advocacy Guides** – equips communities to manage local heritage sites and engage residents and visitors.
4. **Signature Research Programme** – provides evidence-based storytelling for exhibitions and academic research.
5. **National Museum Making Movement** – empowers every island to become a curator of its own heritage, transforming islanders into active makers, owners, and sustainers of Maldivian islandic and oceanic heritage.



Inside a Coral Stone Mosque of Maldives, Source: (NCCH, 2020)

Together, these initiatives create a new era in the development of Maldivian collections and heritage, strengthening connections from national to local levels.

Challenges and Outlook

The project was conceived by the newly established National Institute for Maldivian Heritage Research. Despite shortages in conservation, curatorial, and digital expertise and constrained technological resources, interest from youth, artisans, and educators continues to advance the vision, supported by commitment at the highest levels of national policy.

The initiative demonstrates that small island nations can innovate and pioneer heritage-based economic models that integrate education, creativity, and technology, contributing to sustainable development. It highlights and gives recognition to the ancient island heritage of the Maldives, where preservation and development must align. The Usgekolhu Museum stands as a bridge connecting Maldivian islands and oceanic life, their collective history, and the global dialogue on living heritage.



The College of the Marshall Islands

Aine Akikko

Micronesia Collection Specialist

MARSHALL ISLANDS

My name is Akikko Aine, and I work as the Micronesia Collection Specialist at the College of the Marshall Islands (CMI). In my job, I welcome visitors and help them learn about who we are as Marshallese people. I guide them around campus, share our stories, and explain the culture and history that have shaped our islands. For me, this work is important because it allows me to represent my college, my community, and my home.

A big part of what I do is organizing activities for our visitors. I give cultural briefings, lead tours, and help facilitate demonstrations, story-sharing sessions, and meetings with students and faculty. I always try to make sure visitors understand our values—respect, family, kindness, and the strong connection we have with our islands.

One thing many visitors do not know until they arrive is how deeply nuclear testing has affected the Marshall Islands. When I talk about it, I try to be respectful because this history is painful for our people. The tests conducted by the United States in 1954 changed the lives of many Marshallese, especially in the four atolls that were most impacted. Families were displaced, land was contaminated, and the health of generations was affected. This is not just history—it is still part of our lives today.

Right now, we do not have a Nuclear Museum in the Marshall Islands, but we are working toward creating one in the future. The idea is to build a place where our stories can be preserved and shared properly—a place where we can



The College of the Marshall Islands

keep documents, photos, survivor testimonies, and historical information so that people can understand what happened. This museum will help teach young Marshallese about their history and help visitors understand the strength and resilience of our people. It will also honor those whose lives were forever changed by the testing.

Working at CMI has been a blessing for me. I enjoy meeting people from different cultures and helping them understand ours. Every visitor is different, and every conversation helps me grow. Sometimes I learn from them too, and sometimes they tell me how touched they are by our culture and hospitality. Moments like that make me proud of the work I do and the community I represent.

Going forward, I want to continue improving the programs we offer to visitors and continue supporting the Nuclear Museum project as it develops. I want to help protect our stories—the happy ones and the hard ones—so that future generations will always remember where we come from. Sharing our history and culture is my way of giving back to my people and honoring those who came before us.

My name is Akikko Aine, and I am proud to serve as the Micronesia Specialist at the College of the Marshall Islands, sharing the spirit of our islands with everyone who comes to visit.



National Heritage Nauru Museum



National Heritage Nauru Museum

Garoa Ankemwi Rudolph

Museum Assistant

NAURU



Public Visits



School Visits



Museum Day

Nauru, Pleasant Island:

Nestled in the heart of the Pacific Ocean, Nauru is a small raised coral atoll and has tropical weather. Comprising 12 tribes and a population of 11,680, the island nation is located 42 kilometers south of the equator line, with a total land mass of 21 square kilometers. Nauru gained its independence from Australia, New Zealand, and the United Kingdom on January 31, 1968, making it the world's smallest republic.

Our Mission:

Our mission is to collect, preserve, promote, and showcase the history and culture of Nauru for greater understanding of our people's shared heritage.

Our Vision:

Our Vision is to be recognized as a world-class museum exploring Nauru's past, empowering the community to engage in cultural and historic learning for intellectual enrichment.

The Naoero (Nauru) Museum:

The Naoero Museum opened on January 30, 2019. The museum was first established as a division under the Office of the President before it was eventually incorporated into the Department of National Heritage, Culture, Tourism and Nauru Museum in 2024. The atmosphere is similar to that of a long indoor hall, where visitors are able to freely move around and be immersed in Nauru's cultural heritage and history.

Collections:

Almost all of the over 1,100 artefacts, relics, and items the museum possesses will remain as part of the permanent display. The collection features an array of historical photos from different eras, cultural artifacts such as spears and tools, war relics from the Second World War, and other items of national or historical significance.

Duties and Responsibilities:

1. Assists with processing collections including registering, accessioning, cataloging, packing, unpacking, maintaining inventory and documentation.
2. Assists in the setup and assembly of storage areas for collection according to curatorial standards; cleans collection and storage area as needed.
3. Prepares various reports regarding collection activities and condition of objects as requested.
4. Conducts research on the identification and interpretation of museum collections.
5. Responds to inquiries regarding collections from museum visitors, acts as museum receptionists.
6. Performs specific tasks that are components of exhibit planning, installation, and maintenance; prepares graphics, illustrations, labels, and artifact mounts and construction of exhibit cases.
7. Assists in the maintaining of museum collection databases through data

National Heritage Nauru Museum



entry and editing.

8. Assists in organization and implementation of public programs, such as workshops, education programs, and special events; may assist in the preparation of educational materials, promotional materials, and mailing lists.
9. Organizes special viewing of the collection; arranges showings and selects exhibits based on audience; prepares displays.
10. Assists in the restoration and preservation work on relics and on National Heritage Site
11. Manages the Facebook page following FB ethics and works closely with other staff to promote and create awareness.

Museum Staff:

Comprises eight staff members, including: Director, Deputy Director, Curator, Education Program Officer, Heritage Manager, Heritage Assistant, Museum Assistant, and Cleaner.

Events:

1. Night at the Museum:

Featured: Traditional dances, traditional chant/ruwo (Haka), storytelling of old legends, live frigate bird displays, traditional handicrafts and tools displays, and museum tours.

Target audience: Children and youth (5-35 years old).

Aim: Reconnect young people with their culture, native language, and sense of identity.

2. Museum Day:

Featured: History quiz, Mat weaving class, museum scavenger hunt, free food and drinks, singing local songs, museum tours.

Target Audience: General public.

Aim: Foster the Museum's community engagement through exposure to cultural practices and fun.

3. Public Service Day:

Featured: Promoting opportunities and jobs, highlighting staff roles, educating the public on the value of the museum, museum tours.

Target Audience: Public Servants.

Aim: To reach an older audience to educate them about the role that the museum plays, to recognize its importance and role in maintaining cultural identity.

4. School Visits

Featured: Storytelling of old legends, display of traditional handicrafts and tools, heritage site class, history quiz, and museum tour.

Target audience: School students (5-18 years old).

Aim: Provide students with a more hands-on approach to their studies, enhancing their overall learning experience through their exposure to museum exhibits.

Belau National Museum



Belau National Museum

Kyota Sean Sixx
Collections Technician

PALAU



Koror, Palau



Belau National Museum

Republic of Palau

The Republic of Palau is a small island nation located in the western Pacific Ocean, part of the Micronesia region. It consists of over 340 islands, with the most populous being Koror, which serves as the country's commercial center. The capital city, Ngerulmud, is situated on Babeldaob Island. Palau has a population of around 20,000, and is known for its rich marine biodiversity, pristine coral reefs, and crystal-clear waters. Palau was historically inhabited by Micronesian peoples for thousands of years before being colonized by Spain, Germany, and Japan. After World War II, it came under U.S. administration as part of the Trust Territory of the Pacific Islands. Palau became fully independent in 1994 under a Compact of Free Association with the United States, which provides defense and economic assistance. Palau's economy relies heavily on tourism, particularly ecotourism and diving, as well as fishing and small-scale agriculture. The nation is internationally recognized for its strong environmental policies, including the creation of the Palau National Marine Sanctuary, one of the world's largest protected ocean areas. Palau continues to advocate for global climate action to protect its fragile ecosystems and way of life.

Belau National Museum

The Belau National Museum (BNM) is officially chartered as a nonprofit corporation. The Articles of Incorporation and Bylaws were further revised and amended in 1981 and signed by President Remeliik, the first President of Palau. BNM is governed by a Board of Trustees. As the oldest institution in the Micronesian region, having been established in 1955 by both traditional and civic leaders whose foresight has ensured the continuity of preserving and promoting Palau's natural, cultural, and historical heritage, it functions as both an academic and a community institution.

Belau National Museum



Naito S (Botanists) touring
8th grade elementary school
students of the Bai
(Traditional men's meeting
House)

Our Mission

In the belief that no song, performance, or act of creation can be properly understood apart from the culture in which it is found and of which it is a part, the purpose of the museum, as a major component of nation-building, is to identify, contextualize, and record Palau's past and present through collection, identification, documentation, preservation and promotion, interpretation, education and research, and exhibition of cultural and natural property for the people of Palau. To meet its mission, it is the objective of BNM to undertake more marketing, effective research, documentation and presentation of artifacts, natural history, and the development of activities aimed at stimulating interest in culture and the arts. To this end, the BNM envisages as its immediate objective the following areas: preservation and promotion, education, heritage management, fiscal responsibility, and the culture and nature of its community.

Roles and Responsibilities as a Collections Technician

A Collections Technician plays a key role in the care, management, and preservation of a museum's collections. They ensure that all artifacts, specimens, and archival materials are properly handled, documented, stored, and maintained according to museum standards. The technician assists in cataloguing and inventorying items, updating collection databases, and labelling objects accurately. They help prepare artifacts for exhibitions, research, or loans by ensuring proper packing, transportation, and display conditions. Monitoring environmental factors such as temperature, humidity, and light levels is also an important part of their work to prevent damage and deterioration. Collections Technicians often conduct condition assessments and report any changes, or conservation needs to curators or conservators. They may also photograph items for records, assist with digitization projects, and help implement integrated pest management and safety procedures. Additionally, they support educational and research activities by providing access to collection materials and maintaining detailed records of movement and use. Through their technical skills and attention to detail, Collections Technicians help preserve cultural and historical heritage for future generations while supporting the broader mission of their institution.

Papua New Guinea Museum and Art Gallery

	Papua New Guinea Museum and Art Gallery
	Igara Noriega Kigolena Senior Technical Officer
	PAPUA NEW GUINEA



Kokoda Gallery Exhibition



Old Parliament Haus Exhibition



The 'Saem Manjep' Exhibition



J.K. McCarthy museum



The 'Built on Culture' Exhibition



The 'New aviation center'

Papua New Guinea lies north of Australia and to the west of the Solomon Islands. It covers the eastern half of the island of New Guinea, the second largest island in the world after Greenland, and shares a border with Indonesia. It is made up of over 600 islands and has over 840 different languages, making it one of the most culturally and linguistically diverse countries in the world.

Papua New Guinea National Museum & Art Gallery

The National Museum & Art Gallery (PNG NMAG) was established in 1977, with the Mission Statement 'Protecting and Preserving our Historical and National Heritage and Securing our Cultural Future.'

Roles and Functions

- Collections, documentation, and conservation
- Research and publication
- Exhibitions for the education and enjoyment of the public
- Protection of cultural and natural heritage
- Maintenance of national registers of proclaimed national cultural property
- Repatriation of objects and collections of national and cultural significance held in overseas countries
- Support and provision of training programs for personnel from provincial and regional cultural centers.
- Recommendation to the Minister for Culture on the implementation of international conventions relating to the cultural and natural heritage of humankind where Papua New Guinea is a party to such conventions.

There are nine exhibitions at the NMAG, and they are mostly permanent installations.

1. The **'Built on Culture'** Exhibition opened in 2014 and has a diverse display of ethnological, contemporary, and archaeology artifacts.
2. The **'Tumbuna'** Exhibition is also called the masterpiece gallery and displays the pride of Papua New Guinea's diverse cultural heritage. The displays include varieties of wooden artworks, human figures, traditional musical instruments, dancing attires, totemic figures and poles (physical representations of spirit beings), and stone figures.
3. The **'Bejjimo'** Exhibition covers the voices from the war projects of the NMAG and Deakin University, telling the story of World War II from the Papua New Guineans perspective
4. The **'Saem Manjep'** Exhibition features seven (7) sub-exhibitions on the 50,000-year-old settlement history of Papua New Guinea. It illustrates how the people who settled have evolved, shaped their environments, and developed a diverse range of cultures.

Papua New Guinea Museum and Art Gallery



'Susan Karike' Exhibition



Carrying out field work in the rural areas of Papua New Guinea



Natural History Specimens



Routine inspections on Natural History specimens



Natural History Branch staff treating specimens affected by mold growth

5. The **'Susan Karike'** Exhibition is named after the National Flag designer, the late Susan Karike. It features a diverse collection centered on the philosophy of traps.
6. The **'New aviation center'** is the latest addition to the exhibitions of the museum
7. The **'Old Parliament Haus'** is a significant and historical site once used by the British Colonial population as a hospital built in 1905. During the Second World War (1942 – 1945), it served as a field hospital for the allied forces. It later became a political and legal institution and the first museum prior to independence.
8. The **'J.K McCarthy'** Exhibition displays a range of ethnological and archaeological collections and serves as teaching material for the University of Goroka.
9. The **'Kokoda Gallery'** is dedicated to honoring the courageous soldiers and significant events that shaped the history of the Kokoda Track during World War II.

Funding

The main funding for the operation of the museum is provided by the Government of PNG through its annual budget. The museum also receives funding through donors or international partners and affiliate programs, and it also supplements its operational costs from the revenue generated from its business arm through the hosting of various events.

My role at the NMAG

My work as a Senior Technical Officer of the Natural History Branch involves assisting and carrying out field research work with affiliate research partners and scientific institutions; collecting, maintaining, and exhibiting the Natural History branch collections; carrying out liaison and enforcement work for my branch as well as other branches within the Science Division; and representing the Science Division of the museum in various dialogue and consultation meetings.



The entrance to the main gallery at the PNG National Museum & Art Gallery

Sudan National Museum



Sudan National Museum

Jwiria Osman Mohamedzain Babakar

Antiquities Inspector

SUDAN



Geographic map of Sudan



Ethnic Diversity



Sudan National Museum Before the war



Sudan National Museum After the war

Service:

Since 2014 – Former Assistant Inspector, Department of Tourism and Antiquities, River Nile State.

Introduction:

Sudan is located in northeastern Africa, bordering the Red Sea. Khartoum is the capital and share borders with seven countries and the Red Sea. The population is about 46 million, and its climate ranges from desert to semi-tropical, offering diverse landscapes and rich archaeological and cultural heritage.

Cultural Diversity:

Sudan has more than 200 indigenous communities across 18 states, where 67 distinct languages are spoken. This ethnic and linguistic diversity contribute to the country's rich cultural identity.

War in Sudan and Its Impact on Cultural Heritage:

The war in Sudan began on April 15, 2023, between the Sudan Armed Forces (SAF) and the Rapid Support Forces (RSF). It started in Khartoum and spread to Omdurman, Khartoum North, Darfur, Kordofan, Blue Nile, and Al-Gazira. Many heritage sites were left unprotected due to a lack of security and the displacement of museum staff. Over 4,000 artifacts were looted from museums in Khartoum, Nyala, Geneina, and Gezira. Affected museums include the Sudan National Museum (Khartoum), Khalifa House Museum (Omdurman), Ethnographic Museum (Nyala), and Sultan Baher Eldin Museum (Gezira).

Sudan National Museum:

The first museum in Sudan was established in 1904 at Gordon Memorial College, displaying archaeological, cultural, and natural history objects. In 1932, it opened to the public, later named the Khartoum Museum in 1934, and eventually the Sudan Museum in 1952. The Sudan National Museum was inaugurated in 1971 in Khartoum, covering 5,575 m², with two main galleries and an outdoor exhibition garden.

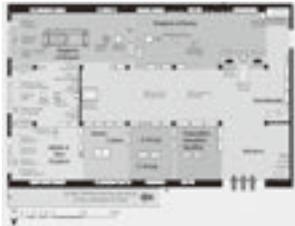
Museum Collections:

The Sudan National Museum houses about 2,000 artifacts on permanent display and nearly 100,000 objects in storage. These include statues, tools, manuscripts, jewelry, ceramics, and sculptures representing Sudanese history from prehistoric times through the Kerma Civilization, Napata and Meroe Kingdoms, Christian Nubian Kingdoms, and the Islamic period. Some monuments were relocated due to the Aswan High Dam, such as temples from Buhen and Semna, rock-cut tombs, and inscriptions, now displayed around an artificial

Sudan National Museum



Main Gallery



Exhibition Hall



Outside of the Museum



Excavation in Wad Ben Naga



At the Lion Altar

lake to reflect their original placement.

Education and Cultural Activities:

The museum organizes student visits, workshops, and cultural activities focusing on arts, heritage, and Sudanese identity.

Annual Public Events:

It celebrates Museum Day with events that promote cultural exchange and appreciation of Sudan's heritage.

Funding:

About 90% of the museum's funding comes from the Ministry of Finance, with additional support from foreign archaeological missions. Political instability and the ongoing war have created financial challenges, affecting operations, staff, and the protection of heritage sites.

My Role as an Archaeological Inspector:

My responsibilities include administration and inspection of archaeological sites across Sudan, conducting rescue and regular fieldwork with national and international teams; managing antiquities guards, coordinating foreign missions, and documenting and managing museum collections, including the recovery of stolen artifacts. I follow official procedures for registering archaeological sites at the Cadaster Department and have participated in the Czech Archaeological Mission to Wad Ben Naga since 2013-2023. At Wad Ben Naga, I participated in excavations and documented archaeological finds, comparing 400 previously excavated objects with new discoveries. I interviewed workers from earlier excavations and recorded the contributions of Thabit Hassan, the first director of Sudan's museum after independence. Our team uncovered temples, inscriptions, and artifacts, including the Temple of Isis and the Lion Altar, providing strong evidence of the royal ancestor cult. The ongoing war interrupted our work, but we await the opportunity to return and continue uncovering Sudan's history.

Vietnam National Museum of History



Vietnam National Museum of History

Le Thi Lien

Educator

VIETNAM



Map of Vietnam



Flag of Vietnam



Two Buildings of the Vietnam National Museum of History



Photo of former Japanese Prime Minister Ishiba & his wife during their visit to our museum on April 29, 2025



Museum Staff

Discovering Vietnam

Vietnam, officially known as the Socialist Republic of Vietnam, is a vibrant country located in Southeast Asia, bordering China, Laos, and Cambodia, with a coastline stretching over 3,200 kilometers along the East Sea. Home to more than 102 million people and 54 ethnic groups, Vietnam is a land of rich cultural diversity and long-standing traditions. Shaped like the letter “S,” the country stretches from the misty mountains in the north to the Mekong Delta in the south, offering stunning natural beauty, unique heritage, and dynamic communities. With a history spanning thousands of years, Vietnam has witnessed the rise of ancient civilization, royal dynasties, and modern transformations. Today, Vietnam is a rapidly developing nation that harmoniously blends tradition and modernity, becoming one of the most attractive cultural destinations in the region and the world.

Vietnam National Museum of History (VNMH)

The VNMH is located in the capital city of Hanoi and is the country’s leading museum in the fields of historical research, cultural heritage preservation, and museum education. Established in 2011 through the merger of two national museums—the Vietnam History Museum and the Vietnam Revolution Museum—it currently houses more than 200,000 artifacts, including 28 National Treasures, illustrating the entire historical journey of Vietnam from prehistoric times to the present day.

At present, the VNMH is preparing to implement the Renovation and Exhibition Upgrade Project for the Main Building (2026–2027), which aims to create a more modern, interactive, and visitor-engaging exhibition space.

Museum Staff

The museum employs around 150 staff members working in six departments: General Administration; Technical and Security; Research and Collection; Exhibition and International Relations; Inventory and Conservation; and Education and Communication.

Museum Collections and Exhibitions

The permanent exhibitions of the Vietnam National Museum of History (VNMH) present major periods in the historical development of Vietnam, including the Prehistoric Times, the Founding Era, the First Ten Centuries A.D., Feudal Dynasties, and the Modern and Contemporary Periods. Each year, the museum also organizes numerous special thematic exhibitions, as well as international collaborative and cultural exchange exhibitions, which highlight Vietnam’s rich heritage and strengthen connections with museums around the world. Among the museum’s most remarkable collections are the Dong Son

Vietnam National Museum of History



Exhibitions



Ancient Ceramics Collection



Education Program



Students experiencing the
Bronze Drum Performance

bronze drums, Champa stone sculptures, ancient ceramics, royal treasures of the Nguyen Dynasty, and collections of revolutionary historical artifacts. These represent the creativity, craftsmanship, and cultural identity of the Vietnamese people through various stages of history. In addition to permanent, outdoor, and special exhibition spaces, the museum also includes artifact storage and conservation facilities, research and laboratory rooms, a library, and an educational experience room that welcomes a wide range of visitors for study and discovery.

Museum Education Programs

Education is a core mission of the VNMH. The VNMH offers a variety of educational programs designed to make history engaging and accessible for all audiences. The museum applies experiential and participatory learning methods, encouraging visitors to learn through observation, interaction, and creative activities.

Key educational models include the School–Museum Partnership, the Family Learning Program, Digital Learning and Virtual Tours, and Community-based Heritage Education involving craft villages and local cultural groups. These programs help strengthen connections between museums, schools, and communities, promoting heritage awareness and lifelong learning.

My Role

As an educator in the Education and Communication Department, I develop and implement programs that connect audiences with Vietnam’s cultural heritage. My responsibilities include designing interactive learning activities, organizing outreach projects, and training teachers and students in heritage education. I also coordinate community engagement initiatives and participate in international collaborations to enhance museum-based learning and promote the museum’s role as a center for lifelong education.

A. Conservation and Restoration

Training programs were conducted, focusing on the conservation and restoration of cultural properties composed of various materials, including those passed down through generations and buried artifacts. The objective was to provide participants with an understanding of the overall process of cultural property conservation and restoration. Then, through actual conservation and restoration work, the participants would understand the philosophy behind conservation and restoration practices in Japan while mastering the methods and techniques.

Before the training programs started, participants visited Gangoji Temple, a World Heritage Site and the parent organization of the Gangoji Institute for Research of Cultural Property, to gain firsthand insight into the circumstances surrounding the Institute's establishment. They also visited an autumn special exhibition, "Conserving Folk Cultural Properties for Future Generations," at Gangoji Horinkan. Regarding investigation and analytical techniques, an overview of X-ray imaging and X-ray CT for transmission tests was provided, followed by practical training in X-ray imaging. Material analysis included a classroom lecture on various analytical techniques, followed by practical training using a 500-yen coin for X-ray fluorescence analysis.

As regards conservation and restoration, participants learned about the overall conservation and restoration process and the materials actually used for different types of items, including earthenware, metalware, wooden products, folklore materials, archival records, and colored materials. After that, they participated in practical training. Because cultural properties could not be used for practical training, substitute materials, such as flowerpots, boat nails, and practice wood and Japanese *washi* paper, were used.

In earthenware restoration, participants practiced gluing and restoring flowerpots using resin. In metalware restoration, they learned to fill cracks in boat nails with resin, scrape them off, and paint them. In folk craft restoration, participants practiced cleaning and rust-prevention treatments for boat nails, as well as resin filling and scraping work on practice wood. In the restoration of archival records, they learned repair, backing, and binding techniques using practice Japanese *washi* paper, after attending lectures on relevant documents and watching instructional videos on the *Sukibame* leaf-casting method. In colored material restoration, participants attended a lecture on coloring and received practical training on peeling/flaking prevention using practice colored materials. The participants also had a special opportunity to visit the Nara Prefecture Historical and Artistic Culture Complex to observe the restoration of a Buddha statue and the repair of structural components, and to learn about real estate cultural property restoration in Japan.

Through the training programs, participants were able to learn specific techniques for conserving and restoring cultural properties made of various materials, as well as acquire knowledge of the chemicals and resins used, the safety measures for repair work, and the storage environment for cultural properties. This experience provided an opportunity for them to learn the fundamentals for responding when the restoration of cultural properties in their own countries becomes necessary, and to apply this knowledge and these techniques to their own cultural properties.



Visit to Gangoji Temple special exhibition



Practical training in X-ray fluorescence analysis



Restoration of documents (*Urauchi* backing)



Restoration of earthenwares gluing using adhesive

B. Digital Documentation and Data Management

The training program offered hands-on sessions covering four main topics:

- (1) Database Development for Museums
- (2) Photographic Documentation of Museum Objects
- (3) 3D Recording of Museum Objects
- (4) Information Technology in Exhibitions

This intensive program was designed to help participants gain practical knowledge and skills they can apply to managing museum collections and planning exhibitions.

In Session 1, participants learned how museums use databases. They studied examples such as the Minpaku's exhibition hall information system and the Cultural Property Portal Site. They also practiced building their own databases using FileMaker, focusing on how to manage and share information about museum collections.

In Session 2, participants received basic photography training. They learned about camera functions, lighting, and how light affects color and shape. Then, they practiced photographing museum objects for documentation, including adjusting camera settings such as exposure and white balance, positioning different types of objects, and using lighting and image editing techniques.

In Session 3, the focus was on capturing 3D data of museum objects using digital tools. Participants practiced 3D measurement techniques such as Structure from Motion photogrammetry with digital cameras and LiDAR. They also used photogrammetry software (Metashape) to process the data. Additionally, they observed a demonstration of 3D laser scanning of a building.

In Session 4, participants learned how to create 3D models from collected data using 3D printers. They explored how these models are used in exhibitions, such as in Minpaku's "Dr. Minpako" system. They also practiced coloring the 3D models and learned about exhibition techniques using advanced technologies such as Virtual Reality (VR) and Augmented Reality (AR).

On the final day, a Q&A and discussion session was held to review all the topics. This gave participants and instructors a chance to exchange ideas and deepen their understanding of how digital tools can be used in museums.



Database Development for Museums



Photographic Documentation of Museum Objects



3D Recording of Museum Objects



Information Technology in Exhibitions

Opening Ceremony / Reception / Museum Report



Photos of Programs



Management of Museums



Risk Management in Museums



Museums and Tourism Development



Ecomuseum



Museums and Social Media



Ethnographic Filmmaking





Heritage and Communities Development



Cultural Heritage Management and Local Community



Cultural Exhibitions Today



Permanent Exhibition of National Museum of Ethnology



Folk Museums in Japan



Indigenous Culture in Japan : Ainu



Thematic Exhibitions in National Museum of Ethnology



Special Exhibitions in National Museum of Ethnology



Museum Exhibition Design



Museum Exhibition Evaluation



Children and Museums



Community Alliance of Museum



Museum and Volunteers



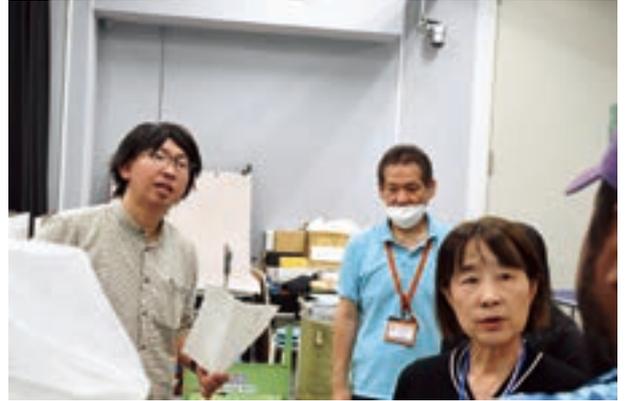
Peace Education in Museums



Ethnobotany inside and outside museum



Museums and Universal Design



Accession and Storage of Objects



Management of Audio-visual Materials



Preventive Conservation



Pest Management in Museums



Packing and Transportation

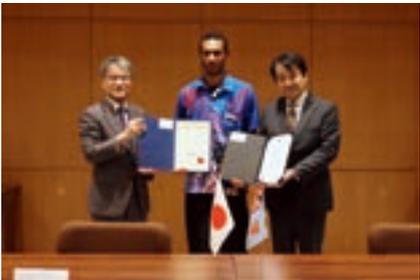


The Role of Regional Culture in Disaster Recovery



Preparing for Final Report

Final Report / Closing Ceremony



Records of Study Trips and Visits

Osaka	Oct. 8 Wed.	Osaka-Kansai Expo 2025
Hokkaido	Oct. 22 Wed.	The Hokkaido University Museum
Hokkaido	Oct. 23 Thu.	National Ainu Museum
Hokkaido	Oct. 24 Fri.	Kayano Shigeru Nibutani Ainu Museum/ Nibutani Ainu Culture Museum
Osaka	Oct. 26 Sun.	Hirano Community-wide Museums
Osaka	Oct. 28 Tue.	Takatsuki Nature Museum
Nara	Oct. 29 Wed.	Gangoji Institute for Research of Cultural Property
Nara	Oct. 29 Wed.	Tōdai-ji Museum
Nara	Oct. 29 Wed.	Shōsōin
Nara	Oct. 29 Wed.	Nara National Museum
Tokyo	Nov. 5 Wed.	Tokyo National Museum
Tokyo	Nov. 6 Thu.	Daigo Fukuryu Maru Exhibition Hall
Tokyo	Nov. 6 Thu.	Minato City Local History Museum
Tokyo	Nov. 6 Thu.	Intermediatheque
Tokyo	Nov. 7 Fri.	National Museum of Nature and Science
Nagasaki	Nov. 12 Wed.	Nagasaki Museum of History and Culture
Nagasaki	Nov. 13 Thu.	Nagasaki Atomic Bomb Museum
Nagasaki	Nov. 14 Fri.	Dejima Dutch Trading Post Site
Shiga	Nov. 26 Wed.- 29 Sat.	Shiga Prefectural Lake Biwa Museum
Osaka	Dec. 9 Tue.	Osaka City Museum of Natural History
Hyogo	Dec. 10 Wed.	Disaster Reduction and Human Renovation Institution

Osaka-Kansai Expo 2025



Visiting Yumeshima, Osaka, from April 13th, 2025, to October 13th, 2025, was an amazing experience. From the moment we arrived, the place was full of energy—people from everywhere, colorful displays, and many different languages. It felt like a small version of the world. The Expo promised a look into the future, and it definitely lived up to this promise.

The main exhibitions, *Strength from the Sea* and *Wisdom Facing the Climate*, stood out to us. We focused on the “Saving Lives” sub-theme, which showed how different communities address environmental problems while protecting their traditions. My favorite part was the Marshall Islands pavilion, where culture, nature, and innovation converged. The artefacts—from traditional fishing tools to contemporary renewable energy ideas—showed how creative and resilient people can be.

Every pavilion had its own way of telling a story—some with technology, others through art or storytelling—and each made the message feel real and personal.

By the end of the day, we felt inspired. The Expo reminded us that even small actions can make a difference, and that learning from other cultures can help build a better, more sustainable future.

(Akikko)

The Hokkaido University Museum



The Hokkaido University, founded in 1876 as Sapporo Agricultural College, is one of Japan's oldest national universities. Located in Sapporo, Hokkaido's capital, the university is known for its research excellence and international collaboration. Its large, smoke-free campus spans 440 acres and reflects a rich academic history, including the legacy of Dr. William S. Clark, whose motto, "Boys, be ambitious!" still inspire students.

The first site visited was the Ainu Ossuary storage facility, which holds the remains of the indigenous Ainu people. These remains were historically exhumed without consent for research purposes. Around 2,800 graves were disturbed, and many remains were taken to universities in Japan and abroad. Thanks to efforts by Ainu communities, repatriation began in 2014, with many remains returned to a memorial site near UPOPOY in Shiraoi. Some remain at Hokkaido University. Dr. Winchester gave a lecture at the site, emphasizing its cultural significance.

Next, we visited the Center for Ainu and Indigenous Studies (CAIS), established in 2007. CAIS promotes interdisciplinary research and collaboration with indigenous communities worldwide, focusing on cultural preservation and coexistence. Discussions were held with Professor Koji Yamasaki and the participants.

The final visit was to the Hokkaido University Museum, guided by Professor Daisuke Kubo. The museum showcases the university's history, research, and diverse collections, including natural history, anthropology, and archaeology. Exhibits aim to inspire future scholars and highlight the university's innovative spirit.

This excursion deepened our understanding of Ainu culture and the university's role in its preservation. (Kali)

National Ainu Museum



The National Ainu Museum preserves Japan's northern indigenous heritage, yet as an islander from the Indian Ocean, I felt echoes of my own ancestry. Descended from aboriginal seafarers who survived the tides of island life, I recognized the same rhythm binding people, land, and sea—defining oceanic civilizations.

One word revealed this kinship: "e" in Ainu means "you," just as "ey" does in Dhivehi (the Maldivian Language). This small sound bridges two worlds. Both the Ainu and Dhivehi define identity through place—*aynu mosir*, the land of the Ainu, and *Dhivehi Raajje*, the land of the Dhivehi people (later formalized as "Maldives" and "Maldivian" during colonial times). These names are more than geography; they express belonging, seeing land and sea as living kin.

The Ainu's smoked salmon, *satcep*, recalled our smoked tuna, *valhomas*; their thatched wooden homes, *cise*, resembled my parents' childhood house; and their lullabies, *ihunke*, echoed Dhivehi ones still whispered today. Even in death, both people shared reverence for continuity—burying loved ones close to the earth through shifts from naturalism to Buddhism to Islam.

The Ainu and Dhivehi embody the endurance of oceanic cultures that adapt without losing their essence. Their stories remind us that indigeneity is not a relic of the past but a living bond with nature, language, and memory. (Sana)

Kayano Shigeru Nibutani Ainu Museum/Nibutani Ainu Culture Museum



On Friday, October 24, 2025, we visited the **Kayano Shigeru Nibutani Ainu Museum** in Nibutani, Hokkaido, as part of our most recent educational field trip. Kayano Shigeru is a well-known Ainu activist who dedicated his life to preserving and advancing Ainu heritage.



Upon arrival, we were warmly welcomed by Mr. Shiro Kayano, the director of the museum, and given a brief overview of Kayano's contributions to Indigenous rights. He also shed light on the three major battles in Hokkaido's history in 1457, 1669, and 1789. We then toured the museum, which consists of two floors. The first has collections related to the Ainu, such as clothes and ritual instruments, which revealed the artistic skill and spiritual beliefs of the Ainu people. The second-floor items are from ethnic groups around the world.

Afterward, we went to the **Nibutani Ainu Culture Museum**, where exhibitions focus on the Ainu culture of the Saru Valley. This museum has Ainu crafts designated as important tangible folk cultural properties and numerous audiovisual materials. We learned a lot about the traditional lifestyle of the Ainu people and their crafts and had a great chance to try Ainu clothing with the help of museum staff. (Fatma)

Hirano Community-wide Museums



Hirano Town, located in the southeast of Osaka, has an ecomuseum currently made up of 18 points of interest to visit. Remarkably, this ecomuseum does not receive any financial support from the government or private entities. The neighbors feel so much pride in this project that they believe they do not need support from anywhere else but themselves.



We began by visiting a sacred forest located at Kumata Shrine. Next, we had the opportunity to see how a professional sword sharpener carried out his work at the Sword Museum.

Then, we visited a 150-year-old traditional house, now the Cotton Museum. With staff guidance, we conducted three activities related to cotton processing, which was once a key local industry.

Following this visit, we went to the Newspaper Distributors Museum, a small and unique museum—the only one of its kind in the world. To finish the tour, we visited Senkoji Temple, where the monk Yoshihito Kawaguchi, the founder of the ecomuseum project, explained how the initiative began. Its main goal is not to attract tourists but to preserve traditions and pass them on to new generations. Without a doubt, we are looking at an ecomuseum where the most important elements are cultural identity and value. (Hector)

Takatsuki Nature Museum



As part of the JICA Cultural and Environmental Training Program, We visited Aquapia Akutagawa Museum to learn how environmental museums are managed and how they raise awareness of biodiversity and community involvement. The museum is a scientific and community center. It showcases the local biodiversity of the Akutagawa River and combines research, environmental education, and public engagement.



During the visit, Minoi Hidese, Assistant Museum Inspector, explained the museum's programs for children and students, research projects, and the protection of local species. These programs are run in collaboration with nonprofit organizations and the municipality. I also attended a lecture by the museum director, Tadao Yamamoto, about community cooperation, including activities like dragonfly studies and storytelling sessions for children, which strengthen the connection between people and nature.

I observed hands-on activities, including field workshops, environmental monitoring, and school programs. Visitors took part in bird watching, river cleaning, and protecting local species, which demonstrates how the museum functions as an interactive learning center and a hub for community service.

The visit was inspiring and highlighted the importance of combining education with community participation. The experience provides valuable lessons for the development of Sudanese museums, helping to promote sustainability and environmental awareness in an engaging and practical way. (Jwiria)

Gangoji Institute for Research of Cultural Property

On our recent visit to the Gangoji Institute for Research of Cultural Property in Nara, Japan, we gained valuable insights into the preservation and study of Japan's rich cultural heritage. The institute, established in 1965, is dedicated to scientific research, conservation, and restoration of important cultural properties, including architecture, paintings, sculptures, and historical documents.

During the visit, we were given a guided tour of the conservation laboratories, where Toshio Tsukamoto Sensei showed us a range of equipment used for the preservation of fragile artifacts. We observed the meticulous processes of cleaning and repairing ancient materials, emphasizing the importance of balancing traditional craftsmanship with modern scientific methods. The institute's library and archives, containing rare documents and detailed research records, also highlighted the depth of scholarly work being conducted.

A presentation by one of the researchers explained how the institute collaborates with museums, temples, and international organizations to promote cultural property protection worldwide. This visit deepened our understanding of how historical preservation contributes to cultural continuity and education.

Overall, the experience was both educational and inspiring, showing the dedication of experts working to safeguard Japan's tangible and intangible heritage for future generations.
(Kyota)

Tōdai-ji Museum

On October 29, 2025, we had a great opportunity to visit Todaiji Museum in Nara City. The program began with a presentation by Mr. Akihisa Hisanaga who shared valuable information about the Todaiji Cultural Center, the history and significance of Todaiji Temple, the transmission of its treasures, and the establishment of the Todaiji Museum. We then visited the museum, which has a remarkable blend of modern design and traditional temple architecture. The museum displays a wide range of Buddhist treasures preserved throughout the centuries, presented in both permanent and special exhibitions.

The Special Exhibition "Printing Culture at Todaiji Temple in the Edo Period" offered a fascinating look at early printing techniques used for Buddhist sutras and temple documents, highlighting the deep connection between education, religion, and cultural transmission. The scientific arrangement and artistic presentation impressed us deeply, reflecting Todaiji's role as a center of Buddhist scholarship since the Edo period.

Finally, we visited Todaiji Temple, guided by the monk Tsutsui Hidenori (Deputy Head Priest of the Great Buddha Hall), who shared inspiring stories about the temple's architecture, history, and the Great Buddha Hall. This experience gave us a profound sense of continuity between faith, art, and history, representing the enduring spirit of Japanese Buddhism.
(Lien)

Shōsōin

Wednesday, October 29, 2025. The Shōsōin Repository is a building of significant historical value. Located within the vicinity of the Todaiji Temple in Nara, Osaka, the repository was primarily used to house Imperial Treasures and is administered and maintained by the Imperial Household Agency (IHA).

The repository is an 8th-century Azekura-style log cabin, founded by the 45th generation of the Imperial House of Japan. It was designed to minimize the climatic deterioration of precious items stored within, with raised flooring and interlocking timber walls that did not require the use of nails. This was a remarkable achievement even for its time.

The Shōsōin collection comprises approximately 9,000 artifacts, this includes a number of the personal effects of Emperor Shōmu, with a significant portion of the items being donated to the Todaiji Temple by Empress Kōmyō.

Although the collection is no longer kept within the original repository, due to safeguarding policies to protect artifacts from the impacts of natural disasters and structural integrity concerns of the aging cypress wood, Shōsōin remains standing and serves a valuable source of information of the architectural and technological feats of ancient Japan.

It is a symbolic reminder of the resilience and strength of Japanese culture and history.
(Jason)



Nara National Museum



Monday, October 29, 2025. The Nara National Museum staff provided a comprehensive overview and details of the research and archeological findings within its vicinity, showcasing national treasures and various ancient Buddhist literary works.

The museum staff delivered a presentation and tour around the museum, focusing on the historical significance of Todaiji Temple, how it shaped Japan's religious and social landscape, and how it ultimately emerged.

The Shōsōin Repository is a building of significant historical value. The repository is in the vicinity of the Nara National Museum, Osaka, and was primarily used to store Imperial Treasures, and is administered and maintained by the Imperial Household Agency.

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The Nara Museum and Shōsōin Repository serve as valuable information sources of the architectural and technological feats of ancient Japan. (Jason)

Tokyo National Museum



During my visit to the Tokyo National Museum (TNM) in Ueno Park, I focused on studying the museum's building structure, exhibition approach, and methods used to enhance the visitor journey. The museum consists of six main buildings: Honkan for Japanese art, which officially opened as the present building to the public in 1938, Toyokan for Asian art, Heiseikan for archaeology and special exhibitions, Hyokeikan for temporary events, the Gallery of Horyuji Treasures, and the Kuroda Memorial Hall, dedicated to modern art. Each building provides a distinct thematic focus while maintaining overall consistency in design and visitor flow.



The Tokyo National Museum will celebrate its 100th anniversary in 2038, looking forward to evolving from an exhibition-centered institution into a global leader representing Japan.



The Tokyo National Museum collects, houses, and displays over 121,156 items (over one million pieces), including 89 designated national treasures and 653 important cultural properties, a comprehensive collection of artworks and antiquities from Japan as well as other Asian countries. The museum also conducts research and investigations concerning its collection of books, rubbings, and photographs related to fine art, and makes these items available to scholars. (Nasr)

Daigo Fukuryu Maru Exhibition Hall



Our group visited the Daigo Fukuryu Maru Museum to learn more about a significant moment in Pacific history and understand how it affected both Japan and the Marshall Islands. The museum's focus is Daigo Fukuryu Maru (Lucky Dragon No. 5), a wooden tuna fishing boat that was exposed to radioactive fallout from the United States' hydrogen bomb test at Bikini Atoll on March 1, 1954. The historical event felt real and meaningful for all of us when we observed the full-sized vessel displayed in the exhibition hall.



The museum states that the ship was originally built in 1947 in Wakayama Prefecture as a bonito fishing boat and later remodeled for deep-sea tuna fishing. At that time, wooden boats traveled far into the Pacific, unlike today, when they are mostly used nearshore. The exhibits surrounding the boat include tools, documents, and personal items of the crew, which helped us understand their experiences.

A compelling section of the museum displays Marshallese photographs of the bomb tests and stories shared by island communities. These images illustrate how deeply the people of the Marshall Islands were affected. Our visit reminds us of a shared responsibility to remember these events and promote peace. (Akikko)

Minato City Local History Museum



The Minato City Local History Museum is a compelling example of how urban institutions can preserve their architectural heritage by integrating modern museology. Housed in the former building of Japan's first public health institution and located beside the Institute of Medical Science, the site continues its public service legacy through a childcare support center and palliative care facility. Through these functions, the site maintains an active dialogue between its historical and present-day purposes.



Although the museum's three main exhibitions are paid galleries, the reception area offers extensive, free content that immediately introduces visitors to Minato City's history through interactive and immersive technologies. In the first free gallery, a digital projection traces the city's settlements from early archaeological excavations to the present, in five minutes. This is followed by five touchscreens that highlight the city's history and significant places across its five districts, accompanied by another screen dedicated entirely to the city's chronological timeline.

The second free gallery features Mingus and a curatorial desk, where visitors are encouraged to touch selected objects, creating an engaging experience without relying solely on technology. Overall, the museum demonstrates how a city can transform its history into a living, accessible experience for all who pass through its doors. (Sana)

Intermediatheque



On Thursday, November 6, 2025, we visited Intermediatheque (IMT), which is located inside the JP Tower in the Marunouchi district. It is considered a museum facility that is open to the public and operated by the University of Tokyo. The museum displays an impressive collection originally used for academic research and teaching and is now repurposed for public education and cultural engagement.



Upon arrival, we were warmly welcomed by Dr. Ayumi Terada, Associate Professor at the museum curatorial department, and given a brief overview about the university museums in Japan, focusing on the museums of the University of Tokyo, which have about 3.5 million items of academic specimens related to biological science, earth science, and cultural history. Then she shed light on the museum activities, especially the "mobile museum," to continue to widely announce and publicize research outcomes both within and outside of the university.



She then guided us on a fruitful tour inside the museum, which consists of two floors. She explained the scenario of the exhibition and how the museum used the old showcases to create an atmosphere evocative of 19th-century research museums. Then, we went to the second floor and explored the special exhibition "Faces and Flora" to highlight the artistic appeals and value of the Tokyo university specimens through the display of native Philippine and Japanese plants and photography. (Fatma)

National Museum of Nature and Science



Visiting the National Museum of Nature and Science was an unforgettable experience. As a Natural History staff member, I felt deeply grateful for the opportunity. The museum's exterior immediately captivates visitors with a dramatic whale sculpture and a historic D51231 steam locomotive built in 1938. The building itself, shaped like an airplane, reflects architectural ingenuity.



We attended a seminar with Mr. Hamamura and Ms. Toshima from the Education Department, learning about their innovative programs—especially those designed for teachers, aiming to inspire students to engage with the museum.



The museum houses over five million registered specimens, with 70,000 added annually. Its exhibitions span zoology, botany, paleontology, and anthropology, supported by 59 curators. Last year, it welcomed over 2.6 million visitors.

A highlight was Theatre 360, where high-definition footage of Japan's flora and fauna surrounded us in a spherical display. At the Global Gallery, I was fascinated by 120 stuffed mammals arranged habitat and survival traits. The bird exhibit showcased feeding behaviors, including those of carnivorous birds and the bearded vulture.

Seeing animals from my own country filled me with pride. This visit was both educational and emotionally enriching—a true celebration of biodiversity and cultural exchange. (Noriega)

Nagasaki Museum of History and Culture

This museum was inaugurated in November 2005 and has received more than eight million visitors to date.

It hosts an extensive collection of historical documents, many of them related to Japan's international exchanges; artifacts connected to the hidden Christians that were once kept in the Nagasaki magistrate's office; as well as artworks and handicrafts that reveal many other aspects of Nagasaki's history. However, it is important to mention that this museum does not include information about the significant event in the city's relatively recent history of the dropping and detonation of the atomic bomb.

The museum features a room that simulates the interior of a cargo ship from the commercial exchange period. Through a transparent glass floor, visitors can see sacks meant to resemble stacked sugar bags at the bottom of the ship. In this same room, there is also an interactive area where visitors can, among other activities, smell and guess samples of the spices that were traded during that time.

Like all the museums visited so far in Japan, this museum offers a variety of activities carried out with the support of the community. (Hector)

Nagasaki Atomic Bomb Museum

On November 13, 2025, our group visited the Nagasaki Atomic Bomb Museum, an institution dedicated to preserving the memory of the August 9, 1945, tragedy and fostering reflection on peace. Through a lecture by Mr. Shotaro Okuno, we received an overview of the historical event, the museum's structure, and its scientific and educational approaches, especially in exhibition design, artifact collection, memory preservation, and peace education.

The museum's Exhibition Hall combines scientific data, historical documents, survivor testimonies, and original artifacts to reconstruct the scale of destruction. One of the most striking objects is the wall clock stopped at 11:02 a.m., the exact moment the bomb exploded. Positioned at the beginning of the exhibition, it creates a strong emotional impact and encourages visitors to reflect on the critical moments surrounding the event.

We also explored the section explaining the bomb's structure and mechanism, including the uranium core, implosion system, and chain reaction, which clarified the scientific context of the tragedy. Today, the museum serves as an important center for peace education, welcoming many school groups and fostering empathy and responsibility among younger generations. The final exhibition highlights Nagasaki's recovery through community resilience and international support. The visit reaffirmed the museum's essential role in transmitting a powerful message of peace. (Lien)

The visit to Nagasaki offered a profound exploration of sites tied to the atomic bombing and the city's broader history. At the Peace Memorial Hall, the Director General guided us through the library, which preserves over 80,000 materials, including 1,200 handwritten testimonies from Hibakusha. The Remembrance Hall, with its glass pillars and flowing water, symbolizes the desperate thirst of survivors and serves as a place of mourning.

At the former Shiroyama Elementary School, located near the hypocenter, exhibitions documented the devastation and tragic loss of over 1,000 students and staff members. The guide's revelation that only five students survived underscored the immense human toll. A final room of letters from around the world conveyed solidarity and hope, highlighting Nagasaki's enduring global connections.

Peace Memorial Park reinforced themes of remembrance and peace. The Fountain of Peace and Statue of Peace emphasized water as a symbol of compassion, while survivor testimonies revealed the suffering endured. Remnants of Urakami Prison added historical depth.

Urakami Cathedral reflected Nagasaki's Christian heritage, its destruction in 1945, and later reconstruction. Nearby stone steps recalled the persecution of hidden Christians, linking faith and resilience across centuries.

The Hypocenter Memorial Park marked the exact detonation site with monuments and cathedral fragments, evoking grief and endurance. The guide's closing words—"I have given you the baton of peace"—reminded us that remembrance is an active responsibility, passed forward to future generations. (Kali)



Dejima Dutch Trading Post Site



The Dejima Dutch Trading Post served as the headquarters for trade between the Portuguese and Japanese after their expulsion from Hirado. To prevent the spread of Christianity, Japan restricted Portuguese contact with Nagasaki residents, confining them to the fortified island of Dejima. The island itself was constructed by twelve wealthy Japanese merchants and rented to the Portuguese.

My first impression of Dejima was surprising, and I had to remind myself that it was indeed an island. Our guide, Ms. Miyuki Yamaguchi, brought the site to life with her expertise, having worked there for an impressive twenty five years.

The guided tour lasted about an hour and focused on one building—the Chief Factor's residence. We first learned about the old Seminary before entering the residence. The ground floor resembled a museum, with modern display panels illustrating the trading routes of the East India Company and the variety of goods exchanged. Video displays lined the walls, while glass cases in the center showcased spices once traded. Upstairs, the office revealed the administrative side of the post, with large record books that documented transactions and trade.

Another highlight was the building housing archaeological findings excavated before renovations began. Among the decorated ceramic pottery were striking depictions of birds resembling the Greater and Raggiana Birds of Paradise. The brochure later explained that Indonesian servants had worked on the island, and one photograph even showed a cassowary among the settlers. (Noriega)

Shiga Prefectural Lake Biwa Museum



The Lake Biwa Museum reveals how a single landscape can shape ecological systems and the lives of the communities that depend on it. It tells the story of an environment formed over four million years of shifting waters, rising forests, and human adaptation. Standing beside Japan's oldest lake, the institution feels like a meeting point for science, memory, and community. More than a traditional museum, it serves as an interactive learning space where research, cultural heritage, and public participation merge.

Its three permanent exhibitions guide visitors across time. The first examines the lake's geological origins, showing how climate, landforms, and biodiversity gradually created the conditions for life. The second turns to human history, using archaeology and oral accounts to illustrate twenty thousand years of interaction between people and their surroundings. The final gallery links the past to the present, revealing how contemporary communities continue to influence, and be influenced by, the lake. The freshwater aquarium highlights indigenous species maintained through conservation breeding, while outdoor walkways and interpretive trails extend this narrative into the physical world, grounding abstract ideas in sensory experience.

The museum extends its impact through community-science models, volunteer networks, and school partnerships, transforming it into a hub for co-creation, conservation, and environmental stewardship. The interactive "Koryu" model invites residents to contribute to ongoing studies across fields such as geology, biology, and environmental sociology. Two volunteer systems support these efforts: the Hashikake team, composed of individuals who form groups, pursuing their respective interests by collaborating with curators, and the Field Reporters, which includes both a core team and registered volunteers. A three-year teacher exchange programme further strengthens connections with local schools, while Discovery Rooms offer hands-on learning opportunities for all ages, encouraging curiosity and deeper engagement with natural science and the cultural knowledge embedded in Lake Biwa's landscape.

As climate change and land-use transformations challenge the region, the museum's research and conservation initiatives have become increasingly essential. By safeguarding ecological and cultural knowledge, it helps ensure that future generations and the wider community inherit both understanding and responsibility for Lake Biwa's living heritage. Its ongoing commitment to public engagement, scientific collaboration, and community-driven stewardship provides a model for how cultural institutions can respond to environmental uncertainty with resilience, care, and a long-term vision for shared sustainability. (Sana and Kali)

Osaka City Museum of Natural History

According to ICOM, the Osaka Museum of Natural History is recognized as a non-profit cultural institution serving the community through education, research, and preservation.

I visited this museum on December 9. Founded in 1950, its first exhibition occupied only 6.6 m². In 1974, it moved to Nagai Park, and in 2001 a new building with modern storage facilities was completed. The Museum Family Association, established in 1955, has long supported public engagement and museum initiatives.

Today, the museum houses more than two million objects and features six permanent halls covering natural history, biodiversity, geology, prehistoric life, and environmental collections. We joined a guided tour with Dr. Sakhoma for a special exhibition and attended a workshop highlighting the museum's educational role for children, where interactive activities made learning enjoyable.

We also learned about the Museum Family Association membership, offered at 3,000 yen annually, which includes free admission and a monthly newsletter. Membership has grown to 1,700 families. The visit concluded with a stop at the gift shop, where staff explained how souvenirs are designed to provide both educational value and memorable experiences.

We observed the museum's well-organized storage facilities, ensuring specimens are preserved under controlled conditions for long-term research. Throughout the day, Dr. Suemori, Dr. Kenji, and Mrs. Wada accompanied us, coordinating the visit to make it smooth and rewarding.

(Nasr)

Disaster Reduction and Human Renovation Institution

On December 10, 2025, as part of the JICA training program, the visit began with a lecture by Dr. Isao Hayashi, Director of Archival Collections, addressing the ethical responsibilities of museums in documenting disasters and armed conflicts. He emphasized safeguarding human dignity in collecting testimonies and photographic materials, highlighting the necessity of informed consent before public display. The lecture stressed that legal compliance alone is insufficient without ethical accountability, urging museums to prioritize victims' voices and function as platforms for dialogue, learning, and recovery.

Following the lecture, participants visited the Disaster Reduction and Human Renovation Institution, beginning with the cinema hall. An introductory screening outlined the occurrence and progression of the Hanshin Earthquake, followed by a documentary featuring a survivor's testimony. This human-centered approach added depth to the exhibition and facilitated understanding of the social and emotional impacts of disasters.

The permanent exhibition, guided by trained volunteers, presented the Hanshin Earthquake through photographs, testimonies, and damaged everyday objects. This integrated framework balanced lived experience with public education, while promoting awareness of disaster preparedness and risk reduction.

The visit demonstrated an effective museological model for documenting disasters through visual media, survivor testimonies, and material culture. It highlighted the role of museums not only in disseminating knowledge but also in preserving collective memory and supporting community recovery.

(Jwiria)



Voice of Participants



Fatma Abdallah Abdallah Abdelaziz Sayed Ahmed

The Grand Egyptian Museum

EGYPT

I am honored to have joined this training program, a dream I have long cherished. This opportunity is deeply meaningful, both personally and professionally.

Before arriving in Japan, I had heard of its people's hospitality but experiencing it was unforgettable. The kindness, respect, and professionalism that I encountered has left a lasting impression. I was also inspired by Japan's cultural and natural heritage and the remarkable organization evident in daily life and professional practice.

The lectures, workshops, and field visits provided invaluable knowledge and perspectives that will greatly support my work at the Grand Egyptian Museum. I gained practical insights and inspired examples that can be applied to future projects in Egypt.

As the program ends, I have mixed feelings: the joy of returning to my family and resuming responsibilities, but also sadness at leaving Japan and this extraordinary experience.

I sincerely thank the professors, administrators, and organizers at JICA and the National Museum of Ethnology (Minpaku) for their dedication. I am also grateful to my colleagues who made me feel part of a family. I hope we meet again in Egypt, where you are always welcome, or in your countries.

Finally, my heartfelt thanks go to Mrs. Wada, whose support and kindness will never be forgotten.



Mohamed Ahmed Mohamed Nasr

The Grand Egyptian Museum

EGYPT

At the beginning of the program, I was very anxious, as it was my first time traveling outside my country and experiencing life in Japan; however, thanks to the kindness of everyone around me, I quickly felt as if I had a new family. The Museums and Community Development course supported by JICA was extremely well organized, and the lecturers were consistently supportive and cooperative. Field visits were especially valuable and provided a clear understanding of Japan's rich history, impressive exhibition methods, and effective ways in which museums engage with their communities. Practical workshops were especially useful for my background as a GEM database manager. I would like to express my sincere appreciation to the President of JICA Kansai, the director of the NME, the program supervisor Dr. Kaoru Suemori, and all our professors from and outside the NME for their exceptional guidance and support. Special thanks to Mrs. Wada and her team for their daily support throughout the program. I would like to express my gratitude to all my colleagues in the program; I feel as if I have known them for a long time. Finally, I am profoundly grateful to the Japanese people, whose exceptional respect, humility, and discipline have made this experience unforgettable. I seek technical and financial support from the NME and JICA to help me achieve my objectives at the Grand Egyptian Museum.



Bogiva Ratu Kalioni Taukena

Fiji Museum

FIJI

‘Ni Yadra Vinaka Saka’

The excitement I felt when I was selected to represent my country on this course was difficult to express. I was filled with nervousness and anticipation and was eager to embrace the experience. The first session at the JICA Kansai Center was noteworthy, involving professionals and specialists from nine countries with diverse cultural backgrounds. Initially, I was unsure if I would fit in, and the room felt awkward as we sat quietly. However, as the course progressed, we began to connect, understand each other’s cultures, and build meaningful relationships. By the penultimate week, returning to the same room was emotional; the atmosphere had transformed into one filled with laughter, shared experiences, and deep discussions, alongside the bittersweet realization that our journey was coming to an end.

This course was deeply meaningful and contributed to both my professional and personal growth. Every experience was unique and unforgettable, from lectures and workshops to museum visits and Q&A sessions. The knowledge gained broadened my perspective on museum practices, which I look forward to applying back home. Experiencing Japanese culture highlighted the resilience, order, and respectfulness of its people and is truly inspiring.

I extend my heartfelt gratitude to JICA, the Minpaku team, and my fellow participants for making this an extraordinary journey.



Guerra Aldana Hector Eliud

Welchez Foundation

HONDURAS

Being a part of this training program has been one of the most special and enriching experiences of my life. Living and learning alongside participants of various nationalities from around the world while exploring this extraordinary culture together, has been deeply meaningful to me.

I sincerely thank JICA for granting me this invaluable opportunity to participate in such a comprehensive and formative program. This year, we were fortunate to coincide with the Osaka 2025 World Expo. Visiting the space assigned to my country was exciting and motivating. During my stay in Japan, I gained extensive knowledge about museums, especially how they work hand-in-hand with communities and promote children’s education, while also learning about Japan’s rich culture.

Every component of this program has been fascinating, from reading sessions in various rooms of the Minpaku to practical workshops on conservation, collection transportation, 3D technology management, and audiovisual material handling. Additionally, the trips to Hokkaido, Tokyo, Nagasaki, and Lake Biwa were each filled with valuable lessons and experiences that I hope to share and apply in my country.



Fathmath Sana

National Institute for Maldivian Heritage Research

MALDIVES

I am grateful for the opportunity to participate in this program. My time in Japan has been focused on learning, reflection, and professional growth. I sought practical knowledge on museums and heritage systems but discovered a deeper understanding of how culture is sustained through people, practice, and long-term care. The program balanced theory, fieldwork, and reflection, encouraging critical thinking and meaningful exchanges among senseis and participants.

Visiting museums such as the Osaka Natural History Museum and Lake Biwa Museum showed how research, cultural memory, and community participation form living heritage systems. The Ainu experience provided a powerful lens through which to demonstrate how maritime culture sustains language and identity through community leadership and institutional support. This experience resonates with the Maldivian context.

I come from a 4,000-year-old oceanic civilisation shaped by centuries of maritime exchange along the Silk Route. Maldivian heritage is expressed through the Dhivehi language, its dialects, and cultural practices that have evolved across the seas. Inspired by Japan, my mission is to campaign for establishing community-led vernacular museums in the 200 islands of the Maldives, one on each inhabited island, as living spaces for the preservation and transmission of this heritage.

Beyond professional learning, the course sharpened my perspective and strengthened my ability to transform ideas into actions. I leave Japan with renewed clarity committed to building a people-centered heritage ecosystem in the Maldives. My sincere thanks go to JICA and the Minpaku team.



Aine Akikko

The College of the Marshall Islands

MARSHALL ISLANDS

I joined the Museums and Community Development course in Japan, which helped me understand how museums can better protect collections and work closely with communities. The program included lectures, practical training, and museum visits, providing knowledge and experience.

During the conservation and restoration sessions, I learned about preventive conservation, safe handling of objects, pest control, and basic restoration methods. These sessions helped me understand how to protect museum objects and reduce damage. The digitization and data management training focused on documenting collections using photography, 3D recordings, and simple database systems. I learned how digital records can help museums manage their collections and share information easily.

The training also demonstrated how museums in Japan collaborate with local communities and schools. Sessions on community cooperation and peace education explained how museums can support learning, share local stories, and promote understanding and peace. Visiting peace museums helped me understand how history can be presented in a respectful and educational manner.

This training was extremely useful to me. I will use what I have learned to develop a new museum that is organized, community-focused, and educational.



Garoa Ankemwi Rudolph

National Heritage Nauru Museum

NAURU

My experience in JICA's Museums and Community Development course opened my eyes to the realization that museums are not simply repositories of information and artifacts; they are harbingers that foster social cohesion, education and awareness, sustainable development, peace, and security. Culture and history are my fields, but oftentimes we forget that culture and history must always involve the human aspect to be conveyed effectively and preserved entirely. When I joined this program, I anticipated that it would have a direct and practical approach. However, what I did not anticipate was how each lecture and institution would dive deeply into their discussions to such an extent that a topic as simple as preservation or public engagement would turn almost philosophical in nature—being academic yet profound. In my opinion, a key lesson which has consistently echoed throughout the program is that “To know is not the same as to understand.” People may know and memorize the answers provided; however, true understanding is derived from the questions left unanswered. Only then will people think deeply and reflect thoroughly. This, among many other lessons will remain with me, always.



Kyota Sean Sixx

Belau National Museum

PALAU

I would like to express my deep appreciation to JICA, staff members of the National Museum of Ethnology (Minpaku), and the professors who guided us throughout the Museums and Community Development course. This program provided a clear understanding of how museums play a vital role in protecting culture, educating the public, and supporting communities. Through lectures, museum visits, and firsthand activities, I learned how cultural heritage can be preserved and made accessible to diverse groups of people. The knowledge and experience I gained from the professors and museum staff were truly valuable, and I am grateful for their patience, dedication, and encouragement. I am also thankful to my fellow participants for their cooperation, teamwork, and shared enthusiasm during the program. Collaborating with colleagues from diverse backgrounds offered new perspectives and made every discussion more meaningful. The group tasks and exchanges allowed us to learn from each other and build strong connections. This program not only improved my understanding of community development but also inspired me to contribute positively to my own community. I am grateful to everyone involved for making this learning experience memorable and impactful. I will miss Japan. Thank You.



Igara Noriega Kigolena

Papua New Guinea Museum and Art Gallery

PAPUA NEW GUINEA

It felt much colder this morning, and I realized it was warmer when I first arrived. My stay here has been one of transformation. I now realize that I was given a rare glimpse of the history, culture, and lifestyle of Japan—the opportunity a tourist or ordinary visitor to Japan would not have had. I got to visit some of the best museums in every category and range, to experience life in some of the most famous places, such as Tokyo, Osaka, Hokkaido, and Nagasaki, and learn about Japan from social, cultural, and historical perspectives.

I appreciate all the senseis of the Minpaku National Museum of Ethnology and staff, the visiting senseis and representatives from various private companies who devoted time to impart their knowledge that would remain with me for a lifetime. I will remember Sensei Suemori's sense of humor and Ms. Wada San's punctuality, kindness, and caring personality.

By the time this is published, I will be in my country, still reflecting on the amazing 80 days I had in Japan; exploring its sites, enjoying the ice cream, food, and beer—memories I will not forget.



Jwiria Osman Mohamedzain Babakar

Sudan National Museum

SUDAN

Participating in JICA's Museums and Community Development course was a meaningful professional experience that broadened my understanding of the role of museums in societies affected by conflict. As a museum professional from Sudan, where institutions have been disrupted since the outbreak of war in 2023, the program was not only a training session but also a space for reflection on memory, community, and recovery.

One of the most important insights was the idea of museums as forums for dialogue, and not merely places for preserving collections. Through lectures, visits, and discussions in Japan, I learned how museums can involve communities and volunteers as partners in documentation, education, and interpretation. This participatory approach reshaped my perspective and emphasized shared responsibility.

The program also highlighted the ethical dimensions of museum practices. Preservation requires respect for dignity, sensitivity to narratives, and consent when collecting testimonies. This is particularly relevant in Sudan, where memory is tied to lived experiences.

I plan to apply these principles to support community-based documentation, build volunteer networks, and develop inclusive approaches to memory preservation. The program reaffirmed my belief that museums can play a vital role in recovery and peace-building.



Le Thi Lien

Vietnam National Museum of History

VIETNAM

The JICA 2025 Museums and Community Development course has been the most meaningful professional experience of my career. Working alongside Japanese museology experts and 11 international participants for over 12 weeks, I expanded my professional knowledge across core areas, including collection management, conservation, exhibitions, education, and community engagement.

The program helped me shift perceptions: a museum is not merely a place for preservation and exhibition of artifacts, but a space strongly connected to the community. By studying and practicing at Japanese museums and learning how they cope with challenges, I realized that the dedication, cooperative spirit, and respect for local communities demonstrated by museum staff are key factors in sustainable museum development.

While practical conditions at the Vietnam National Museum of History remain challenging and limit the immediate application of all learned Japanese museum models, I firmly believe that the knowledge, skills, and inspiration will significantly enhance my future work.

I am deeply grateful to JICA, Minpaku, the program coordinators, and the Japanese museums involved. I am committed to diligently applying this knowledge to museum development and fostering strong, sustainable community connections in Vietnam.



Closing Ceremony Speech

Garoa Ankemwi Rudolph

December 16, 2025



The Director General of the National Museum of Ethnology, Dr. Yuji Seki, the Director, Training Program Division of JICA Kansai, Mr Hiroshi Itoyama, JICA Course Coordinators, Professors and Senseis, Minpaku staff, distinguished guests, fellow colleagues, ladies and gentlemen,

Konichiwa, Ekamawir omo, and Greetings to you all,

It is indeed an honor and a privilege to be given this opportunity to address you all on behalf of my fellow museum colleagues, becoming the first Nauruan to do so. We convey our sincere gratitude for graciously extending your warm hospitality and kindness to us during our stay in Japan.

The Japan International Cooperation Agency and the National Museum of Ethnology have been the supporting pillars of the Museums and Community Development Course since 1994. This year marks 31 years of service, engaging and upskilling over 270 museum professionals. This year, you have included us among those numbers, and for that, we say thank you.

Japan remains true to its name as the land of the rising sun, and its light shines brightly. There is so much from this nation that many people worldwide can learn and benefit from. It has a vibrant culture, eloquent language, timeless architecture, complex history, and delicious food.

Over the past three months, you have given us the opportunity to acquire different skills, learn new techniques, apply innovative solutions, and collaborate with our community; namely, from the vast variety of volunteer systems to creative conservation solutions, from digital archival work to special exhibition planning, from social media communications to education and engagement strategies. This course has been invaluable for our development as museum professionals, and these lessons will remain with us.

Globally, we continue to see how heritage is threatened. The United Nations estimates that 50% of the world's languages will become extinct by 2100. Natural disasters pose a constant risk to precious antiquities and museums, requiring vast resources to be redirected to mitigate risks. Tyrants destroy precious artifacts and symbols of history, just as others did in the past. Climate change threatens the existence of entire ecosystems and sites that our ancestors once called home.

In an ever-modernizing world, we now face a difficult task—to remind our people of the relevance of our institutions. Today, the links of our past are like a rock that the ocean beats against, eroding slowly with each passing year.

I once heard one of our participants mention that they were asked what we truly do in our museums, by their community back home. I have been asked this question too. From my perspective, heritage is more than simply artifacts and symbols. Heritage is where people derive their sense of identity. It is the thread that binds all of us to the inheritance of our values, traditions, and common humanity. I believe this is worth protecting. In a world that others seek to destroy, we are here to place the broken pieces of our past back together, to find what has been lost, and to ultimately preserve it for future generations. Every one of us is bequeathed this responsibility.

Sadly, all good things must come to an end. With this, we prepare to return to our homelands not simply with accreditation and memories, but also with a rekindled commitment to preserve our heritage, strengthen our institutions, and ensure that the stories of our people will continue to be told for generations to come.

From the Arab Republic of Egypt, the Republic of Fiji, Republic of Honduras, Republic of Maldives, Republic of the Marshall Islands, Republic of Nauru, Republic of Palau, Independent State of Papua New Guinea, Republic of Sudan and Socialist Republic of Vietnam, we extend our warmest Arigato Gozaimasu to you all.

Number of Past Participants by Countries and Regions

Regions	Countries	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	
Asia	Bhutan	1		1				1														
	Cambodia				1																	
	China						1	1	1				1	1								
	Indonesia			1	1						1	1						2				
	Korea																					
	Laos	1	1				1		2													
	Malaysia	2	1					1														
	Maldives			1																		
	Mongolia	1					1			1								2	2	3		
	Myanmar				1			1														1
	Nepal						1				1											
	Pakistan					2																
	Singapore			1																		
	Sri Lanka													1					1	1	1	
	Thailand	1	2							1	1				1			1	3	2		
	Timor-Leste																					
	Viet Nam												1				2					
Pacific	Australia																					
	Fiji										1					1						
	Kiribati																					
	Mashall Islands																					
	Nauru																					
	Palau																					
	Papua New Guinea		1	1			1	1														
	Samoa																					
	Solomon Islands	1	1							1												
	Vanuatu																					
Latin America	Bolivia			1			1						1									
	Brazil																					
	Chile					1																
	Colombia											1		2	1	1						
	Costa Rica											1										
	Ecuador																				2	
	Guatemala				1	1					1		2		1						1	
	Guyana															2						
	Honduras																					
	Jamaica																					
	Mexico																					
	Peru		1				1	1				1	1	1	1	1	2	2	1		3	1
	Africa	Benin								1												
Botswana															1							
Cameroon					1																	
Cote d'Ivoire											1	1	1									
Eritrea										1		1		1	1						1	
Ethiopia			1									1										
Ghana				1																		
Kenya				1									1									
Madagascar		1							1													
Mauritania																				1	1	
Nigeria												1										
Senegal					1																	
Seychelles																						
Sudan																						
Swaziland																						1
Tanzania						1																
Zambia			1			1	1	1		2		1	1	1	2	3						
Middle East	Egypt											1						2		2	2	
	Iran													1								
	Iraq																					
	Jordan									2						1	1	2	1	2	1	
	Palestine										1											1
	Saudi Arabia								1	1	1		1									
	Syria				1																	
	Turkey											1	1		1							
Europe	Albania																					
	Armenia																1		1		2	
	Bulgaria							1		1												
	Finland																					
	Macedonia					1																
		8	8	9	8	6	8	7	9	9	9	10	10	10	10	9	10	10	10	10	10	

2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	Total (JICA participants)	Observer (Minpaku's invitation 1994-2001)	Observer 2017	Observer 2021	Observer 2022	Total (including observer)	Area Total
					1							4	2				6	
							1	1				3			1	1	5	
												5	2				7	
					1							7					7	
												0	3				3	
		1										6					6	
												4					4	
										1	1	3					3	
											1	11	1				12	
2	1											6	4				10	
												2	1				3	
												2					2	
												1					1	
												4					4	
												12	1				13	
							1					1				1	2	
											1	4	6				10	98
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	2			1	1						1	7					7	
							1					1				1	2	
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			1	1			2		1	1	1	11				2	13	
		1	1									2					2	
				1								4					4	
			1									1					1	34
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		1		1						1	1	4					4	
				1	1							1					1	
												1					1	
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												23					24	57
3	2	2	1		1		2	1	2	1	2	24					24	
		1										2					2	
												4					4	
		1	1	1	1						2	16					16	
2	1	2			1							8					8	
												5	1	1			7	
												1					1	
			1	1								5					5	67
												1					1	
												9					9	
	1	1	1	1	1							2					2	
												0					0	
												1	1				1	
10	10	12	10	10	10	0	9	7	10	9	11	288	26	1	1	6	322	322

Notice

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

Photos may be included.

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

Name

Affiliation

Address

Telephone

Fax

E-Mail

Messages, Contributions or Articles

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