

Co-Operation

Newsletter for

the Minpaku Seminar on Museology

2004

International Cooperation Committee on Museology

National Museum of Ethnology

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Preface

Since 1994, the National Museum of Ethnology (Minpaku) has been organizing an International Cooperation Seminar on Museology, closely related with a half-year training course on Museum Management Technology (Collection, Conservation, Exhibition) run by the Japan International Cooperation Agency (JICA). Both trainees of the JICA course and foreign research visitors at Minpaku participated in the seminar. With a view to sharing recent news and information from former participants and our colleagues, since 2000, we have been publishing the “Co-Operation” newsletter.

This year marks a turning point for us. As Professor Kazuyoshi Ohtsuka mentioned in the opening essay, it has been decided to discontinue the International Cooperation Seminar on Museology, in accordance with the termination of the JICA's training course on Museum Management Technology (Collection, Conservation, Exhibition). From 2004, we launch a new JICA course, with Minpaku acting as main host and in close partnership with other cultural institutions. The concept of the new course is presented in “A New Beginning: Intensive Course on Museology to Kick Off in 2004” by Professor Kenji Yoshida.

In order to look back on 10 years history of the International Cooperation Seminar on Museology, this issue includes a message board from the Minpaku staff, a list of all the former participants, and photographs during the decade.

We hope the “Co-Operation” newsletter will be useful to the network of all seminar participants, and for anyone working at a museum or related institution and interested in museology. You may also access to the seminar page in Minpaku Web Site (<http://www.minpaku.ac.jp/english/>).

Finally, we would like to thank Mr. Koji Nishiyama and Ms. Naoko Ohnaka of the International Cooperation section, Research Cooperation Division at Minpaku, Ms. Tomoko Kamata, Ms. Miho Okazaki, and all individuals who have been assisting us during these years.

March, 2004

Katsumi Tamura

Naoko Sonoda

Atsushi Nobayashi

Editorial Subcommittee members

International Cooperation Seminar on Museology to Be Discontinued

Kazuyoshi OHTSUKA



It has been decided to discontinue the International Cooperation Seminar on Museology, a three-week program that has been mounted every October since 1993. The decision was made according to the fact that JICA's course in Museum Management, under which our seminar operated, reached the 10-year milestone, and also because of the Japanese government's comprehensive review of the nation's personnel training system, part of the administrative reform plan. We, however, have good news. The JICA and Minpaku have agreed to launch a new program in 2004. We named it the Intensive Course on Museology, based on the successful partnership of the two organizations in running the Seminar as a most fruitful humanities education program.

Looking over the International Cooperation Seminar's 10-year history, I am heartened by the fact that the program served altogether more than 100 people, provided valuable opportunities for the Minpaku staff and the participants to learn from and get to know each other, and helped us establish many international connections, some of which have led to very productive results.

I realize that the Seminar was a program of mutual education where our staff, using our facilities and equipment, both taught and learned from the participants about various



aspects of museum management, including the methods of organizing and presenting information, in an environment that encouraged free discussion. Our lectures and training sessions focused on the acquisition and

accession of materials, documentation, photography, basic conservation science, display techniques and, school and continue educations. Our seminar also included a weeklong



study trip designed to complement the regular sessions. This very popular feature of the program took the participants to museums of varying size and character as well as to archaeological sites.

We have received a range of honest opinions and

suggestions from the Seminar participants concerning our institution's activities, and intend to fully utilize them in our efforts to improve our museum. We are most grateful to the former participants for helping us expand our knowledge of museum activities by sharing information and experiences in their respective countries.

A New Beginning: Intensive Course on Museology to Kick Off in 2004

Kenji YOSHIDA



Museums Change the World

In the opening of the 21st century, we are now faced with an urgent need to set a new vision for our future at both the national and global levels. The capacity of museums to facilitate the cultural development seems to have acquired greater importance than ever before. Yet, one swiftly comes to realize that opportunities for an integrated study of the theory and practice of museology remain limited, not only in Japan but throughout the world.

Sponsored by the Japan International Cooperation Agency (JICA) and administered primarily by the National Museum of Ethnology (Minpaku), over the last ten years, our training course in museology has sought with considerable success to assist museums in various countries to improve the quality of their operations, while facilitating the development and expansion of an international network of these institutions. It has, at the same time, provided the Minpaku staff with valuable opportunities to learn from the participants about their experiences in museology.

In October 2003, roughly coinciding with the program's 10th anniversary, JICA became an "Independent Administrative Institution" and Minpaku is making a fresh start in April 2004 as part of the National Institutes for the Humanities, while it will continue to operate under its present name. We decided to take this opportunity to improve our training course, in light of a thorough assessment of its achievements and the shortcomings that have been identified, as part of our long-term efforts to upgrade our institution's educational functions.

One of the shortcomings we recognized in our course was the lack of definition of its target audience. As a result of this ambiguity, while all the participants have been working in museum-related fields, they represented a diverse range of job categories from technical staff to directors. Thus, we decided to be more specific about whose needs our program is meant to address, and defined our target trainees, in this case, as those directly involved in the planning and implementation of museum activities. In the past, our trainees could be

divided into those interested in the administrative aspect of museum management and those interested in the nuts and bolts of collection management, such as how to conserve and exhibit materials, often making it difficult to run the course effectively. We are now convinced that we need two separate programs if we are to cover the whole range of museum-related learning needs: one for those in administration and another for those involved in collection management. The Intensive Course on Museology that begins in 2004 will be directed to the latter category of people. Those interested in the overall administration of museums have a distinct set of needs that we hope to address in the future through a different program.

As for the management structure of our training course, we have worked on improving it, in cooperation with several partner museums under the direction of a steering committee, with Minpaku acting as host. Minpaku's international network of connections has been indispensable to the design and implementation of training programs appropriate to the participants' local museum environment, and its advanced capabilities in information and collection management and institutional administration have been critical to ensuring success. On the other hand, since Minpaku focuses on the collection and exhibition of international, rather than domestic, materials, the museum is not with full facilities to provide training in obtaining, cataloging, and displaying materials found in a local environment, meaning that it has been limited in its ability to address the primary concern to many of the course participants. The new program seeks to overcome this issue by working in close partnership with such other institutions as the Lake Biwa Museum, which is known to have made great strides in this area.

Meanwhile, Minpaku is launching a new department, called the Research Center for Cultural Resources, in 2004. It is expected to play a central role in implementing a wide range of museum-related activities as well as in expanding Minpaku's international network. The administration of our training course will count among the responsibilities of the new department, as well.

Although we have changed the title and management structure of our training program, our commitment to facilitating the development of international ties through museum activities will continue unchanged. Your continued support and cooperation for our efforts will be highly appreciated.

Message Board from the Minpaku Staff

Naoko SONODA



2000

Greetings to all the participants of the International Cooperation Seminar on Museology!

I have always had a special feeling for this program, which is celebrating its 10th anniversary this year, due primarily to the fact that what was to be its forerunner was held just after I joined Minpaku in the fall of 1993. That was an experimental project that ran for less than a week, with only four participants from three countries: Myanmar, Laos, and Thailand. The following year saw the launch of the full-scale International Cooperation Seminar on Museology, run as part of JICA's course in "Museum Management Technology". It seems like only yesterday, but 10 years have already passed, bringing me in contact with so many people from so many different countries. I remember each of the classes I was privileged to work with as having its own distinct character, or "color." In every one of them, however, I saw strong bonds of friendship and camaraderie among the participants. I must confess that I sometimes felt a little jealous as I watched.

My sincere hope is that the circle of friendship that has developed among each year's seminar participants will meld with all the others to form one big circle, encompassing the entire Minpaku community of seminar participants and museum personnel. Next year marks the beginning of another five-year period, during which time we see family continue to grow with new members.

I look forward to hearing news from you.

Isao HAYASHI



2000

I have been involved in the International Cooperation Seminar on Museology since 1994, the year I joined Minpaku. Thus the seminar has been a major part of my career at this museum. During this period, there have been a total of eight participants from Oceania, the region that comprises the main focus of my research. In the course of working together with these people, I came to learn a great deal about the region's museum scene, its characteristics and problems. I also had the tremendous good fortune of witnessing one of the seminar participants make full use of what he had learned in the seminar, as well as the skills he had acquired through individual training, and play a significant role in a project that I had the privilege of pursuing with him, as you will see below. Those have been some of the greatest rewards and joys that I have experienced as a result of joining the seminar management.

In July 1998, a huge tsunami struck the north-western coast of Papua New Guinea, leaving more than 2,200 people dead and 10,000 others homeless. There was an overwhelming response from overseas governments, NGOs, private individuals, communities, the private sector and local governments. Three years later, the Papua New Guinea National Museum and Art Gallery (PNG Museum) held a memorial exhibition entitled "THE AITAPE TSUNAMI THREE YEARS ON." The event featured photographs and other materials depicting life around the Sissano Lagoon in Sandaun Province before the disaster, details of the damage and the relief effort, and the progress in the recovery of the victims and their communities. Also on display were panels and posters illustrating the mechanics of earthquakes and tsunamis, as well as emergency instructions, the latter stressing, for example, the importance of evacuating to inland or higher-altitude areas in the event of a tsunami. Opening first in Port Moresby, the nation's capital, the exhibition later travelled to the northern coastal towns that are particularly susceptible to tsunamis.

Since 1999, I have been working with an international project dedicated to reducing earthquake and tsunami disaster risk and damage in the Asia-Pacific region, and assisting PNG Museum with the digitization for future use of the materials featured in the above exhibition, as part of the project. I have been working in partnership with one of the former seminar participants on recording the progress in the rehabilitation of the people and communities in the tsunami stricken area. The work involves field research in the disaster area every year and compiling the information collected into a database, together with the digitized exhibition materials. My counterpart in this effort is Mr. Michael Kisombo of PNG Museum, who participated in our seminar and has also had individual training in videotaping and editing. He has been handling the major part of our collaboration work. Based on this work, the museum has created a video program on the danger of tsunamis, and those of us in Japan are preparing a digital museum that can be accessed via the Internet.

Behind all these developments was the International Cooperation Seminar on Museology. In light of this fact, I feel strongly the need to establish a system whereby we can keep track of the seminar participants' activities after they have returned to work at their respective institutions, and help those institutions find ways to benefit from the knowledge and skills that their personnel bring back with them.



Makito MINAMI



Author tried to Water Pipe in Nepal 2002

Byproducts of the International Cooperation Seminar on Museology

My ideal of an international cooperation program is one that leads to a lasting, mutually beneficial relationship between the parties involved. Here I would like to list a few examples of the byproducts of the International Cooperation Seminar on Museology, exciting episodes and developments that came out of the program and made me glad to have been a part of it.

The first concerns my trip to visit Mr. Abdul Ghafoor, one of the participants in the 1998 seminar, in his home country of Pakistan. I stayed in the guesthouse of the Taxila Museum and got to visit the country's many museums and Buddhist relics, with Mr. Ghafoor as my guide. My only regret is that I was unable to fit a visit the Sibi Museum into my itinerary, where Mr. Mahmood-ul-Hasan worked at the time, due to the facility's out-of-the-way location. Otherwise, the trip was a great opportunity to experience the Pakistani museum scene, which I learned was characterized by a heavy dependence on the progress in archaeological excavation and the repair and maintenance of historical artifacts.

The second relates to the Nepal National Ethnographic Museum (NNEM). As I mentioned in the last issue of the newsletter (Minami 2003), Dr. Ganesh Man Gurung, who participated in the 1999 seminar as an observer, had been involved in the planning of this institution, which opened on July 16, 2003 with a ceremony held in the presence of the Nepalese Prince but, regrettably, without me in attendance.



Taxila Museum , Pakistan 1999

In connection with the above, I invited Mr. Dhurba Basnet, who was in charge of the videotaping of the Toppan Project for NNEM's Management Committee, to help me edit some video materials at Minpaku in 2003. The result is a multimedia program entitled "Nepal," which has been available for viewing since January 2004 through Minpaku's Videotheque system.

Mr. Dhurba Basnet is actually a freelance professional visual artist, but did his work for NNEM's Management Committee as a volunteer. As appreciation for his generosity, I took the opportunity of his visit to Japan to hold screenings of one of his works at Minpaku and

at a certain location in Tokyo, followed by talks by the artist himself. Produced and directed by Mr. Dhurba Basnet as a solo project in 2001, the work, entitled "The Killing Terraces," was a documentary depicting the campaigns of terror by the Communist Party of Nepal (Maoist).

The third concerns a project that is still under development. With the help of Mr. and Ms. Moriguchi of Keikan Mokei Kobo (Diorama Studio), whom I believe all of you know well, I am planning a three-month exhibit this summer of the dioramas that most of you built. The Moriguchi couple has kept in pristine condition exact replicas of the works that you created and took back to your respective institutions. I have always fantasized about having all of them, about 50 pieces altogether, displayed in one place. The show will be called something along the lines of "Around the World in Dioramas: Landscapes from the Homelands of the JICA Trainees." If possible, I would like to accompany each piece with a panel bearing the artist's picture, profile, and comments on his or her creation.

I look forward to many more exciting opportunities to work with you.

(Minami 2003)

"The Start of the Nepal National Ethnographic Museum," Katsumi Tamura et al., eds.
Newsletter for the Minpaku Seminar on Museology 2002,2003:13-17,2003.



Atsushi NOBAYASHI



2003

Greetings to all former seminar participants.

I think you are all hard at work at your museums or institutes.

I was very happy to participate in the seminar as a staff for several years, during which time I was given many precious opportunities to explore with you, the seminar participants, issues related to museum activities. It was a short but productive time in which I was able to learn a great deal through rich discussions with our participants.

One of the highlights of my seminar experience was last year's Hokkaido trip. Planned around a different theme and with a different destination than previous trips, it could give me very fruitful times for learning about the issues on the indigenous peoples.

Perhaps most of us will agree that it is important to try to understand other people and cultures, but I suspect that few of us can claim to know exactly what it means to "understand." In Hokkaido, we all tried our best to understand the culture of the Ainu, each through his or her unique viewpoint, and shared and discussed what we found with the others. The process awakened me to the fact that I had never looked at any issue from other than my own mainstream Japanese perspective. The discussions I had with you allowed me to transcend the textbook perspective, and I will forever be grateful to you for that enlightening experience. Another aspect of our trip I recall with great joy is the passion and commitment all of you radiated. Watching you listen with rapt attention to the Ainu as they talked about their culture and society as well as the issues surrounding their modern life, I came to realize how privileged I was to be in the company of such wonderful people, and to reflect on the greater purposes Minpaku could serve as a museum.

In my view, the most important aspect of our seminar has been to allow the participants and staff members to spend time together exploring and discussing issues of common interest. It is my sincere hope that we will be able to continue to provide such opportunities for many years to come, helping to build and expand the network of museum fellows.



Taku IIDA



In 2002 and 2003, I had the privilege of joining to the seminar teaching, together with Mr. Masatoshi Kubo, a subject entitled "Documentation and Information Technology in Museums."

I have always seen myself as a fieldworker, not a curator. However, in the course of treating documentation, I became aware of the role a fieldworker can play in the operation of a museum: I have discovered that I should "inscribe" the experiences and insights I get in the field into various parts of the institution.

A museum is, or should aspire to be, a gigantic database of artifacts, documents, and audio and visual materials. As a database, it must be more than just a collection of objects: its materials should be linked with each other in a scheme that makes logical sense to visitors. Minpaku now has a sophisticated computerized search program that allows users to see how one document relates to others, but still lacks a system that accomplishes the same objective for artifacts and audio-visual materials.

For one thing, the technology available for audio-visual searches is on the improve. The more important factor, however, is that we have yet to complete the task of documenting our audio and visual materials to describe the characteristics and background of each. Once we have sufficient text information on all the objects in our collection, we should be able to conduct a text-based search across all of the different types of materials. I will, therefore, be sure to prepare text information to go with whatever artifacts or images I obtain in the future. This requires intimate knowledge of the acquired items themselves and of their places of origin, making it, I believe, a task best handled by fieldworkers.

The information I prepare will inevitably reflect the process of acquisition as well as my own personal experience, knowledge, and values. However, a database need not consist exclusively of objective information. Even where it contains subjective information, users should be able to find what they want by making effective use of the search function. Based on this assumption, I intend to actively express, rather than suppress, my personality in my work, "inscribing" my views into the museum collection.

The above is admittedly an idea that is still in the embryonic stage, but I want to take this opportunity to thank all the participants for awakening me to the possibility. I look forward to hearing from you about your current work, as well.



Shingo HIDAKA



2003

I joined to the lecture of conservation science as part of the Minpaku seminar in the years 2002 and 2003. Prior to that, while with the Gangoji Institute for Research of Cultural Property, I had the privilege in 2000 and 2001 of assisting with the seminar's special training sessions on conservation, working with the participants on several kinds of materials at the Institute's conservation sector. In short, I have played a role in this sort of seminar on museology in each of the last four years.

My lectures on conservation science focused on methods for measuring temperature and humidity as well as on procedures for checking the conditions of materials. I hope that these knowledge will serve as basic guidelines for preserving museum collections.

The concept of museum management based on conservation science is, however, still in its infancy. Its implementation is largely hampered by the financial and personnel constraints faced by many institutions, even in Japan. In fact, one of my key research themes concerns the issue of how to incorporate a program of scientific conservation into the overall system of museum management.

Under the circumstances, my only hope for the future of conservation science in museums lies with the personal commitment of responsible personnel. The creative efforts of dedicated staffs to make the best use of available resources in conservation work, motivated by a desire to preserve valuable heritage for future generations, will form, I believe, the basis for an ideal system of museum management.

I am eager to hear about the kinds of work the participants are currently involved in at their respective institutions, and look forward to their continued success.



YukiyaKAWAGUCHI



2004

My Experience of the Hokkaido Training Tour

I had the privilege of taking part in the October 20 – 24 Hokkaido training tour organized as part of last year's JICA International Cooperation Seminar on Museology. It was not the very first time that I had been to the island, but the idea of a museum-hopping trip focused on

Ainu exhibitions was something totally new to me, and I looked forward to it with great excitement. On the other hand, I had some worries about traveling in a group of 10-plus people with different cultural backgrounds and expectations. What I feared was that the stress of dealing with different customs and the fatigue from traveling long hours could generate a strained atmosphere in the course of the trip.

To my relief, the tour turned out to be a great success. For one thing, the participants had come to know each other well after four months studying together in Japan. For another, they all shared an almost insatiable appetite for learning about the past and present of this country's ethnic minority. At some of our destinations, the museum personnel gave us full guided tours and allowed us to freely discuss with them some of the issues related to the exhibition of Ainu materials. Those were lively and engaging discussions that often continued well past the allotted time.



One interesting point that kept coming up on those occasions was the exclusive focus of a typical Ainu exhibition on the people's historical heritage, with an absence of information on their current lifestyle. Actually, I myself had grown aware of this tendency after visiting several institutions. One cannot help wonder what impressions of the Ainu a casual visitor, perhaps a holidaymaker with

little knowledge of them, would come away with based on an exhibition focused entirely on their past. Such a visitor is likely to have an air conditioner and a computer at home, while the people depicted in the exhibits, which may date back 200 years, appear to do without.

There is no doubt about the importance of presenting and sharing historical facts. Exhibitions, however, are open to everyone, including those with dubious intentions. I see this as one of the dangers inherent in all exhibitions, not just those related to Ainu, of course. The trip, anyway, was full of thought-provoking episodes for me.

Finally, I wish to extend my deepest gratitude to all the people who joined us on the Hokkaido tour, as well as to JICA and the committee members, especially Prof. Ohtsuka, our tour leader with his irresistible smile and incredible capacity to sense and respond to the needs of everyone around him, for taking every care to ensure the success of the event.

Yuuka SATO



2001

I have worked with Minpaku since 1995, for a total of nine years -- six as a part-timer and three as a temporary researcher – and in each of those years I was given a role in the International Cooperation Seminar on Museology.

My career at Minpaku began in December 1995, when I got a job assisting in the organization of the seminar, which had started the year before. At the time I was a first-year graduate student with a keen interest in the educational function of museums, but no knowledge about their operation beyond what I had read in textbooks. Thus, the tours of Minpaku that I took with the seminar participants and the museum lectures that I was allowed to sit in on during those days were priceless learning opportunities for me. I remember being especially amazed to see the vastness of the facility's storage space and the number of personnel, things I would never have learned as a visitor. For the six years that followed, I assisted Prof. Morita in his work and helped with the organization of the seminar while pursuing the research for my graduate degree.

In 2001, I was employed as a COE lecturer at Minpaku, and treated planning and management of educational workshops in museums, to the seminar participants for the next three years. I am immensely grateful for the exciting and mind-expanding experience of working with people from such diverse cultural and personal backgrounds. They have certainly added to my growth as a researcher.

This spring, as the seminar is making a fresh start, I, too, find myself at something of a turning point in my career, which would not have progressed to where it is today without the seminar. My term as a COE lecturer finishes at the end of March, while, at the same time, I

have received my doctor's degree in museum-based education, the theme I pursued throughout my graduate school years. Whatever I do next, I hope to build on my experience at Minpaku to continue learning about museums and their educational potential.

In closing, I would like to extend my heartfelt gratitude to Prof. Morita and all my teachers, as well as to the seminar participants. I look forward to seeing the people from the seminars again, to talking about the days we spent learning together and discuss our current projects.



2001



Also, greetings come from Tsuneyuki MORITA, Katsumi TAMURA, Humio UNO, Naomi YASUMURA, Yasuyuki KURITA, Masatoshi KUBO, Masaki KONDO, Yuji SEKI, Yoshitaka TERADA, Ryoji SASAHARA, Akira SUZUMURA, Yoshiaki IIJIMA, and Hitoshi TAGAMI.

Program 2003

Date	Time	Subject	
Oct. 6 (Mon.)	10:00--10:30	Opening Ceremony Opening Remarks	Makio Matsuzono (Director-General)
		Overview of Minpaku	Kazuyoshi Ohtsuka
	10:30--11:00	Official Visit to Director General	Kazuyoshi Ohtsuka
	11:00--12:00	Guidance of Minpaku	Ryoji Sasahara
	13:00--17:00	Museum Tour	Atushi Nobayashi Yoshiaki Iijima
	17:30--19:00	Reception (at Museum Restaurant)	
Oct. 7 (Tue.)	10:30--16:30	Inspection of Artifacts and Identification of Materials	Naoko Sonoda Shingo Hidaka
Oct. 8 (Wed.)	10:30--16:30	The Museum Environment	Naoko Sonoda Shingo Hidaka
Oct. 9 (Thu.)	10:30--13:00	Special Exhibition (From planning to Evaluation)	Toshio Asakura
	14:00--16:30	Workshop Planning and Management	Yuuka Sato
Oct. 10 (Fri.)	10:30--16:30	Documentation and Databases for Artifacts	Masatoshi Kubo Taku Iida
Oct. 14 (Tue.)	10:30--13:00	Audio-Visual Documentation in the Museum	Yasuhiro Ohmori
	14:00--16:30	Audio-Visual Materials in the Museum	Akira Suzumura
Oct. 15 (Wed.)	10:30--16:30	Photography for Artifacts (Theory and Practice)	Hitoshi Tagami
Oct. 16 (Thu.)	10:30--13:00	Ethnographic Museums in Europe	Shoichiro Takezawa
	14:00--16:30	Public Performances	Shota Fukuoka
Oct. 17 (Fri.)	10:30--12:30	Preparation for a Study Trip	Kazuyoshi Ohtsuka
	13:30--16:00	General Discussion	All of the participants
	16:15--16:45	Closing Ceremony	Makio Matsuzono (Director-General)
	16:45--17:00	Group Photograph	

Study Trip 2003 : Hokkaido

Date	Place to Visit
Oct. 20 (Mon.)	Chitose Salmon Aquarium Ainu Association of Hokkaido The Botanic Garden, Hokkaido University The Foundation for Research and Promotion Ainu Culture
Oct. 21 (Tue.)	Historical Museum of Hokkaido Historical Village of Hokkaido Nibutani Ainu Culture Museum
Oct. 22 (Wed.)	KAYANO SHIGERU'S Nibutani Ainu Culture Museum Shiraoi Museum for Ainu People
Oct. 23 (Thu.)	Kitakogane Kaizuka Information Center Hakodate City Museum of Photographichistory Hakodate City Museum of Northern Peoples
Oct. 24 (Fri.)	Hakodate City Museum, Goryokaku Branch Hakodate City Museum

Participants 2003

country	name	affiliation
Cote d'Ivoire	Gnahore Anastasie	Museum Technician, Museum of Civilization
Fiji	Copeland William	Photographer/Video Manager, Fiji Museum
Guatemala	Maza Ponce Jose Mario Ottoniel	Director, Carlos Merida, National Museum of Modern Art
Indonesia	Lambri Adang Hendarsyah	Chief of Education Program, Bandung Geological Museum
Palestinian Authority	Al Mobayed Mayyada Adel	Head of the Archaeological Documentation Section, Ministry of Tourism and Antiquities
Saudi Arabia	Tamaihi Faisal A.A.	Director of Museum, Sabya Museum, Deputy Ministry of Antiquities and Museums
Turkey	Aydemir Pinar	Section Director of Museums and Archaeological Sites, General Directorate for Cultural Heritage and Museums
Zambia	Mudenda George Siasulwe	Senior Curator, Moto Moto Museum
Zambia	Salasini Charity Namukoko Mwape	Education Officer, Lusaka National Museum, National Museum Board

Seminar 2003



Opening Ceremony



Lecture



Lecture



Lecture



Kamuinomi



Study Trip 2003 : Hokkaido

List of Past-Participants to International Cooperation Seminar on Museology 1994-2003

China	Yang Xiao-Jun	Researcher	National Museum of the Shaanxi History	1999
	Zan Shuqin	Curator, Professor	Geological Palace Museum, Changchun University of Science and Technology	2000
	Deng Xiao Hua	Director	Museum of Anthropology, Xiamen University	2000
	Li Xiao Fen	Instructor	Institute of Foreign Language, Xiamen University	2000
	Wang Fang	Assistant Lecturer of Cultural Relic and Museology	Fujian Provincial Museum	2001
Korea	In Byung Sun	Head	Museum of Korea Indigenous Straw and Plant Handycraft	1996
	Cho Han Hee	Professor	Daejeon Health Sciences College	1999
	Kim Shi Duk	Curator	National Folk Museum of Korea	1999
Mongolia	Damdinsuren Tsedmaa	Officer in charge of Museum	Ministry of Culture	1994
	Ichinkhorloogin Lkhagvasren	Director	Cultural Heritage Centre	1994
	Oyumbileg Zundui	Specialist of Management and Policy Planning of Museum and Cultural & Historical Heritage	Department of Strategic Management and Planning, Ministry of Science, Technology, Education and Culture	1999
	Dashdavaa Enkhtsetseg	Director	The Mongolian National Modern Art Gallery	2002
Bhutan	Gyem Tshering	Senior Staff	National Museum of Bhutan	1994
	Mynak Tulku	Senior Curator	National Museum Library	1995
	Chime Wangmo	Director	National Library	1995
	Doji Wangchuk	Conservator	National Museum of Bhutan	1996
	Deki Yangzom	Senior Museum Assistant	National Museum Paro	2000
Cambodia	Chea Pi Sey	Conservation Officer	The Angkor Conservation Office, Ecole Francaise d'Extrême-Orient	1997

Indonesia	Aris Ibnu Darodjad	Head of Exhibition Section	Directorate of Museums	1996
	Yosephine Maria Kussunartini	Consevator of Museum	Province Museum of the Central Java "Roggowarsito"	1997
	Mis Ari	Education Staff	Jakarta Textile Museum, Jakarta Culture and Museum Service	2002
	Lambri Adang Hendarsyah	Chief of Education Program	Bandung Geological Museum	2003
Laos	Soulaphonh Naovarath	Expert	Information and Culture of Vientiane Province/Museum and Archaeology	1994
	Khamphouy Phommavong	Vice governer	Luang Prabang Province Office	1995
	Phouvong Sourya	Museologist	Division of Management of Museum, Ministry of Information and Culture	1999
	Phetmalayvanh Keobounma	Museum Content Researcher	Lao National Museum	2001
	Sengthong Phothiboupha	Cultural Technician	Luang Nantha Provincial Infomation and Culture Service	2001
Malaysia	Khamis Bin Hj. Abas	Curator	Malacca Museum Corporation Malacca History Museum	1994
	Ismail Bin Haji Mansor	Curator	Sabah Museum	1994
	Juanis Yugak	Acting Curator	Sabah Museum	1995
	Chong Chau Mein Anthony	Curator, Conservator	Department of Sabah Museum	2000
Maldives	Ali Waheed	Senior Curator	National Museum	1996
Myanmar	Nu Mra Zan	Director	National Museum of Myanmar	1994
	Thida Tun	Curator	National Museum of Myanmar	1994
	Myint Swe	Staff Officer	Department for Promotion and Propagation of the Sasana	1997
	Htay Htay Swe	Curator	National Museum of Myanmar	1997
	Than Win	Deputy Director	National Museum, Department of Culutral Institute, Ministry of Culture, Union of Myanma	2000

Nepal	Bharat Raj Rawat	Museum Officer	National Museum Chauouni	1999
	Mandakini Sheresthea	Chief Officer, Patan Monument Maintenance Office	Museum Officer, National Museum of Nepal	2002
Pakistan	Mahmood-ul-Hasan	Assistant Curator	Archeological Museum, Taxila	1998
	Abdul Ghafoor	Assistant Curator	Swat Museum Taxila	1998
Singapore	Shahril Bin Mohd Shah	Education Officer	National Heritage Board	1996
Thailand	Jarunee Incherdchai	Curator	The National Arts Gallery	1994
	Patcharin Sukpramool	Head	Kampaengpech National Museum	1995
	Wised Phetpradab	Head	Nan National Museum	1995
	Sophit Ranyakhan		Conservation Laboratory National Museum	1998
	Krisada PINSRI	Chife	Surin National Museum, Office of Archaeology and National museum	2001
	Watcharawadee Wichiansri	Director	Chumphon National Museum, Office of Archaeology and National Museums, Department of Fine Arts	2002
	Pongsalee Tarjaras		The Graduate University for Advanced Studies	2002
Viet Nam	Hguyen Van Huy	Director	Vietnam Museum of Ethnology	1995
	Luu Anh Hung	Curator	Vietnam Museum of Ethnology	1995
	Le Duy Dai	Senior Researcher	Vietnam Museum of Ethnology	1995
	Nguyen Thi Thanh Nga	Researcher		1995
	Vu Huu Minh	Director	Hue Monument Conservation Center	1996
	Tran Duc Anh Son	Vice Director	Hue Museum of Royal Fine Arts	1997

Jordan	Reem Samed Al Shqour	Curator	Madaba Archaeological Museum Department of Antiquities, Madaba Antiquities Office	2002
	Massadeh Sate Ahed	Curator	Aqaba Museum, Department of Antiquities, Aqaba Office	2002
Palestinian Authority	Al Mobayed Mayyada Adel	Head of the Archaeological Documentation Section	Ministry of Tourism and Antiquities	2003
Saudi Arabia	Abdullah Saud Abdullaziz al-Saud	Director General of Museums	Ministry of Education	1997
	Abdulrahman A.A.A.R. al Mansour	Archaeologist	Deputy Ministry of Antiquities and Museums	2000
	Abdulaziz Mansys Alomary	Director	Najran Museum Deputy Ministry of Antiquities & Museums, Ministry of Education, Riyadh	2001
	Mohammed A. M. AL-Shehri	Curator	Al-Namas Museum, Abha Deputy Ministry of Antiquities & Museums, Ministry of Education Abha	2002
	Tamaihi Faisal A.A.	Director of Museum	Sabya Museum, Deputy Ministry of Antiquities & Museums	2003
Syria	Rabab Al-cha'ar	Assistant Curator of Ancient Oriental Museum	National Museum of Damascus	1997
Turkey	Aydemir Pinar	Section Director of Museums & Archaeological Sites	General Directorate for Cultural Heritage and Museums	2003
Bulgaria	Lyubava Alexandrova Georgieva	Curator of Ancient History and Archaeology	National Museum of History	2000
	Ekaterina Borissovna Djournalieva	Senior Expert	National Centre for Museum, Galleries and Visual Arts, Ministry of Culture	2002
Finland	Riikka Johanna Lansisalmi		Laurea Polytechnic Vantaa-Institute	2000
Macedonia	Gordan Nikolov	Curator-Ethnologist	Museum of Macedonia, Archaeological, Ethnological and Historical	1998
Benin	Biah Cocou Bartin Calixte	Responsible of Collection and Documentation	History Museum of Abomey	2001
Cameroon	Allotey Felix Addo	Conservator	Royal Palace Museum	1997
Côte d'Ivoire	Gnahore Anastasie	Museum Technician	Museum of Civilization	2003
Eritoria	Rezene Russom Tesfazion	Heritage Manager & Administration	National Museum of Eritrea	2002
Ethiopia	Wagaw Haliu Meshesha	Plan and Programme Officer	Region 3 Culture and Sport Bureau	1995

Ghana	Joseph Gazari Seini	Curator	Ghana Museums and Monuments Board	1996
	Alex Mensah		Ghana Museums and Monuments Board	1997
Kenya	Fredrick Karanja Mirara	Principal Education Officer	National Museums of Kenya	1996
Madagascar	Aldine Ravaonatoandro	Curator	Ministry of Culture and Communication	1994
	ANDRIAMIARANA Sandilalao Nalimiandra	Curator	Museum of Art and Archaeology Institute of Civilization	2001
Senegal	Coumba Ndoffene Diouf	In Charge of the Storage of the Museum	Musée d'Art African	1997
Tanzania	Kayombo Nobert Andrew	Head	Dar-Es-Salaam National Museum	1997
	Conatantinus Misago Nyamabondo	Curator of History/Ethonology	Dar Es Salaam National Museum	1998
Zambia	Tedayi Chipangano Muleya	Assistant Librarian	Luska National Museum	1996
	Liywali Mushokabanji	Keeper of Archaeology	Livingstone Museum	1999
	Chipo Munzabwa Shimunchembu	Senier Curator	Lusaka National Museum	2001
	Mudenda George Siasulwe	Senior Curator	Moto Moto Museum	2003
	Salasini Charity Namukoko Mwape	Education Officer	Lusaka National Museum	2003
Bolivia	Gustavo Felix Sunavi Larico	Curator of Cultural Goods	National Museum of Ethnography and Folklore	1996
	Eyzaguirre Morales Milton	Curator of Organics Material	National Museum of Ethnography and Folklore	1999
Brazil	Maria H.F. Costa	Center of Excellence	National Museum of Ethnology	1995
Chile	Claudia Fabiola Farias	Conservator and Restorer	Museo Historico Arqueologico de Quillota	1998
Guatemala	Claudia Judith Monzon Sosa	Curator	Museo Popol Vuh Universidad Francisco Marroquin	1997
	Luis Fernando Olayo Ortiz	Architect of Projects	Historic Center Department, Municipality of Guatemala City	1998
	Maza Ponce Jose Mario Ottoniel	Director	Carlos Merida, National Museum of Modern Art	2003

Peru	Juan Antonio Murro Mena	Director	Investigation Dept., Museo Nacional de Arqueologia, Antropologia e Historia del Peru	1995
	Roxana Beatriz Shintani Kawano	Assistant to the Executive Direction	Museo Arqueologico Rafael Larco Herrera	1999
	Luis Feripe Villacorta	Sub-Director	Museo De Sitio De Puruchuco, Instituto Nacional de Culutura	2000
Australia	Luke Taylor	Senior Curator	National Museum of Australia	1995
Fiji	Copeland William	Photographer/Video Manager	Fiji Museum	2003
Papua New Guinea	Paul Wanganigi	Senior Technical Officer	Papua New Guinea National Museum & Art Gallery	1995
	Joseph Lava Kaiyo	Senior Curator	Papua New Guinea National Museum & Art Gallery	1996
	Michael Kisombo	Senior Education Offifer	Papua New Guinea National Museum & Art Gallery	1999
	Ezirifa Owaka	Principal Curator	J .K. Mccarthy Museum	2000
Solomon Islands	Edward Wale	Conservator	Solomon Islands National Museum	1994
	Lawrence I. Kiko	Field Archaeologist Assistant	Solomon Islands National Museum	1995
	Enda Belo	Secretary/Librarian	Solomon Islands National Museum	2001

Group Photos Over the Past Decade



1994



1995



1996



1997



1998



1999



2000



2001



2002

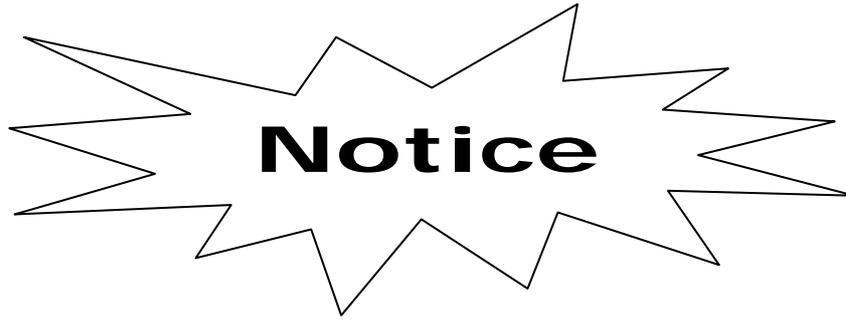


2003

Participants by country

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	Total
China						1	3	1			5
Korea			1			2					3
Mongolia	2					1			1		4
Bhutan	1	2	1				1				5
Cambodia				1							1
Indonesia			1	1					1	1	4
Laos	1	1				1		2			5
Malaysia	2	1					1				4
Maldives			1								1
Myanmar	2			2			1				5
Nepal						1(1)			1		2(1)
Pakistan					2						2
Singapore			1								1
Thailand	1	2			(1)			1	2		6(1)
Vietnam		(4)	1	1							2(4)
Jordan									2		2
Palestinian Authority										1	1
Saudi Arabia				1			1	1	1	1	5
Syria				1							1
Turkey										1	1
Bulgaria							1		1		2
Finland							(1)				(1)
Macedonia					1						1
Benin								1			1
Cameroon				1							1
Cote d'Ivoire										1	1
Eritrea									1		1
Ethiopia		1									1
Ghana			1	1							2
Kenya			1								1
Madagascar	1							1			2
Senegal				1							1
Tanzania				1	1						2
Zambia			1			1		1		2	5
Bolivia			1			1					2
Brazil		(1)									(1)
Chile					1						1
Guatemala				1	1					1	3
Peru		1				1	1				3
Australia		(1)									(1)
Fiji										1	1
Papua New Guinea		1	1			1	1				4
Solomon Islands	1	1						1			3
Total	11	10(6)	11	12	6(1)	10(1)	10(1)	9	10	9	98(9)

() Numbers in parentheses are observers



We welcome articles for our Message Board concerning your work or research at your museum. Photos may be included. No deadline for submission.

If you have any change of your affiliation or address, please fill in the following form and send it back by fax as soon as possible.

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