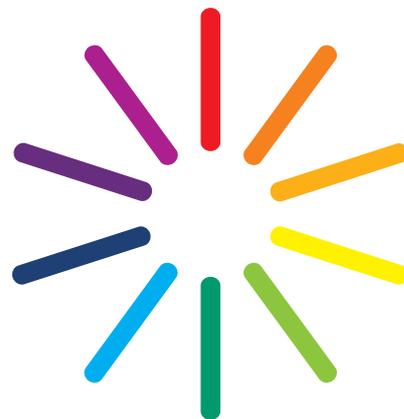


Museum Co-operation 2014

Newsletter of the Comprehensive Museology Course

Steering Committee
Comprehensive Museology Course
National Museum of Ethnology, Japan



Notice

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

Photos may be included.

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

Name

Affiliation

Address

Telephone

Fax

E-Mail

Messages, Contributions or Articles

Please Contact us at Steering Committee, Comprehensive Museology

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

Telephone +81-6-6878-8235

Fax +81-6-6878-8479

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Museum Co-operation 2014

Newsletter of the Comprehensive Museology Course

Steering Committee
Comprehensive Museology Course
National Museum of Ethnology, Japan



Museum Co-operation 2014
Newsletter of the Comprehensive Museology Course

General Editors

Naoko Sonoda

Kenji Yoshida

Isao Hayashi

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

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Preface

It is with great pleasure that we send you this newsletter describing the Comprehensive Museology 2014 course.

The course was held from April 18 to July 24, mainly at the National Museum of Ethnology and Lake Biwa Museum. This year saw curators and museum professionals joining the course from Egypt, Jamaica, Myanmar, and Palestinian Authority.

This program started in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under a new title, the Intensive Course on Museology, run by the National Museum of Ethnology together with Lake Biwa Museum, with full financial support from JICA. In 2009, the course was redesigned to facilitate more effective dissemination of what participants learned to their home-country organizations. In 2012, the title was changed once again, to Comprehensive Museology, while the contents and the curriculum were also further strengthened.

During its 21-year history, 190 participants (216 including observers) from 56 countries and regions have completed the course and returned home to contribute to the activities of museums in the countries from which they came.

The mission of this course has a number of aspects. Its primary objective is to provide participants with the general and fundamental knowledge and skills they need to work as museum professionals. A secondary objective is to share experience and knowledge stemming from the history of museum activities in Japan. We are very gratified to see that all of the participants have benefited from what was offered through the various programs included in the course. As you will see from the reports here, the participants had many opportunities to attend lectures by experts from a variety of fields and also to visit numerous museums and cultural sites throughout Japan. They were also able to participate in optional specialized training courses selected according to their own interests. Thirdly, this course aims to serve as a platform for participants, a space where they are free to share their own experiences and the knowledge they have acquired through their careers as museum professionals in their home countries. It goes without saying that we the Japanese staff share this platform with them, participating in the discussion and learning from the participants.

As you already know, this course is far from being just a training course for

museum professionals. Rather, it is a kind of international symposium or forum lasting for three months, during which participants can share their experiences, knowledge, and views. It is our hope that this forum will expand to form a global network through which issues and problems related to museum activities will be discussed, with the resulting opinions, findings or proposals shared among museum professionals on a global scale.

It is our intention to make every possible effort to improve the course, step by step, by incorporating the ideas and opinions given by all those who have previously been involved, either as participants or staff. We welcome your ideas and opinions on how to improve the course once you have finished reading this newsletter.

Finally, I would like to express my particular thanks to all those who contributed their time and energy on behalf of the course. We are grateful in particular to the staff of the JICA Kansai Center, who generously provided us with this valuable opportunity, and to the staff of the Lake Biwa Museum for their hard work and warm hospitality in looking after the participants.



Naoko Sonoda

Professor,
Chairperson, Steering Committee
Comprehensive Museology Course
National Museum of Ethnology

Introduction and Acknowledgements

Kansai International Center,
The Japan International Cooperation Agency

Comprehensive Museology is a training program conducted by the National Museum of Ethnology in Osaka, Japan, as one of the Japan International Cooperation Agency's Group and Region-focused Training. This training program aims not only to improve the museum management and specialized skills of participants from around the world, but also to promote the sharing of knowledge, experiences, and information among participants and Japanese experts.

During the training, participants discuss various aspects of museum management, from collection planning, conservation, and exhibition to education and public relations, with experts from both public and private museums in Japan. We realize the growing importance of museums, and the training course is designed for participants to learn various aspects of museums, namely conservation and development of cultural heritage, international cultural exchange, promotion of tourism, and the development of local economies based on museum activities.

A broad and expanding human network is another important product of this training program. Towards the end of the 2014 program, our 21 years of effort (including the earlier Museum Technology Course) saw the network of 190 ex-participants from over 50 different countries, together with many Japanese experts involved in the program. We are confident that this training program has provided both training participants and Japanese experts with opportunities to share knowledge and experiences across generations, and we will continue to enjoy the fruits of the network overseas and in Japan to expand the horizons of museum potentiality.

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

The Comprehensive Museology 2014

Organizing Committee

Chairperson	Naoko SONODA	National Museum of Ethnology
Vice-Chairperson	Kenji YOSHIDA	National Museum of Ethnology
Vice-Chairperson	Isao HAYASHI	National Museum of Ethnology
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	Chiyomi YAMAKAWA	Lake Biwa Museum
	Mark J. GRYGIER	Lake Biwa Museum
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	Kazuo ICHINOSE	Kyoto Tachibana University
	Naomi UEDA	Gangoji Institute for Research of Culture Property
	Kenji SAOTOME	Suita City Museum

Steering Committee

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	Yuji SEKI	National Museum of Ethnology
	Yoko UEBA	National Museum of Ethnology
	Mitsuhiro SHINMEN	National Museum of Ethnology
	Shingo HIDAKA	National Museum of Ethnology
	Itsushi KAWASE	National Museum of Ethnology
	Akiko SUGASE	National Museum of Ethnology
	Noboru YOSHIOKA	National Museum of Ethnology

Curriculum 2014

1. General Program: April 18 – July 24

(1) General theory and practice of museology

- 1-1 Museum systems in Japan
- 1-2 Representing culture in museums
- 1-3 Museums and tourism
- 1-4 Media and museums
- 1-5 Policies on cultural properties protection
- 1-6 Intellectual property rights

(2) Collection, documentation and conservation

- 2-1 Systematic storage of materials
- 2-2 Use and management of collections
- 2-3 Inspection of objects
- 2-4 The use of information and necessary facilities
- 2-5 Databases
- 2-6 Video recording (from information gathering to program production)
- 2-7 Museum environment
- 2-8 Conservation and restoration 1 - ethnographic and historical
- 2-9 Conservation and restoration 2 - archeological
- 2-10 Risk management, disaster management, Security, crime prevention and insurance
- 2-11 Packing and transportation
- 2-12 Management of audio-visual materials

(3) Exhibition design and installation

- 3-1 Museum buildings
- 3-2 Permanent exhibition – design
- 3-3 Permanent exhibition – display
- 3-4 Temporary exhibition – design
- 3-5 Temporary exhibition – display
- 3-6 Individual visits to museums in the vicinity
- 3-7 Making models – aims and design

(4) Education and public relations

- 4-1 Museum education services
- 4-2 Public participation
- 4-3 Evaluation (visitor studies)
- 4-4 Disable Visitors
- 4-5 History education
- 4-6 Human rights education

(5) Museum management

- 5-1 Management of museums
- 5-2 Museum marketing
- 5-3 Cultural heritage and Development
- 5-4 Museum shop management, museum goods development

2. Specialized Program: June 30 – July 18

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

3. Communication Program

- A Museum Report Presentation
A report on museum activities in the participant's Country and participant's own activity on the Specialization.
- B Specialty Report Presentation
A report on the participant's specialty in their Museum.
- C Public Forum Museums in the World 2014
Introducing museum activities in the participant's own country to the general public.
- D Discussion
General discussion of the training
Planning dissemination program.
- E Final Report Presentation
Presenting knowledge acquired during the training and dissemination program based on it.

Program 2014

JICA :Japan International Cooperation Agency
 LBM :Lake Biwa Museum
 NME:National Museum of Ethnology

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

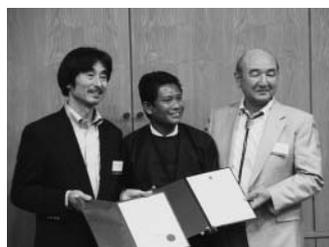
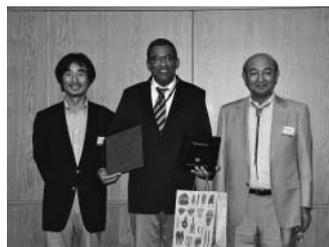
Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
April					
18 Fri.			Opening Ceremony/Guidance/Reception		
19 Sat.					
20 Sun.					
21 Mon.	L	1-2	Exhibition in National Museum of Ethnology	Kenji Yoshida	NME
	O		Observation of Exhibition Halls at NME		
22 Tue.	L	1-2	Representation of Cultures in Museums	Kenji Yoshida	NME
	L	1-2	Cultural Exhibition Today		
23 Wed.					
24 Thu.	D		Museum Report Presentation		
25 Fri.	L	1-1	History of Museums and Museum Law in Japan	Kazuyoshi Ohtsuka	Osaka Gakuin University
	L	1-2	Folk Museums in Japan	Ryoji Sasahara	NME
26 Sat.					
27 Sun.					
28 Mon.	L	1-3	Museums and Tourism	Hideo Yoshikane	Hannan University
	L	1-5	Policies on Cultural Properties Protection	Satoshi Tarashima	Tokyo National Museum
29 Tue.			Individual Visits to Museum in the Vicinity		
30 Wed.	L	1-2	Indigenous Cultures in Japan	Reiko Saito	NME
	L	1-4	Media and Museums	Taku Iida	NME
May					
1 Thu.	L	4-1	Children and Museums	Kasumi Somekawa	Hands on Planning
	O		Hyogo Prefectural Museum of Archaeology		
2 Fri.	L	2-5	Database	Yuzo Marukawa	NME
3 Sat.			Individual Visits to Museum in the Vicinity (3 Sat.-6 Tue.)		
4 Sun.					
5 Mon.					
6 Tue.					
7 Wed.	L	1-6	Intellectual Property Rights	Atsunori Ito	NME
	L	2-7	Museum Environment-Pest Control	Kazushi Kawagoe	IKARI Corporation
8 Thu.	L	2-5	Database	Yuzo Marukawa	NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
9 Fri.	T/L	4-5	Regional History and How to Represent it	Hiroyuki Mаметani	Osaka Museum of History
	T/L	4-6	Human Rights Education	Tomohiro Yoshimura	Osaka Human Rights Museum
10 Sat.			JICA Home Stay Program		
11 Sun.			JICA Home Stay Program		
12 Mon.	L	2-1	Systematic Storage of Materials	Shingo Hidaka Haruka Tamaki	NME
	L	2-3	Inspection of Objects	Naoko Sonoda	NME
13 Tue.	L	2-7	Museum Environment-Temperature and Humidity	Naoko Sonoda	NME
	L	2-10	Cultural Properties and Property Damage Insurance	Eiichi Hakomori	Keio University
14 Wed.	L/P	2-6	Video Recording (from Information Gathering to Program Production)	Itsushi Kawase	NME
15 Thu.	T/L	2-8	Conservation and Restoration 1	Naomi Ueda	Gangoji Institute for Research of Cultural Property
	T/O		Heijo Palace Site		
	T/O		Todaiji		
16 Fri.	T/O		Horyuji		
	T/L	2-9	Conservation and Restoration 2	Toru Morimoto	Osaka Pref. Chikatsu-Asuka Museum
17 Sat.					
18 Sun.					
19 Mon.	L	2-10	Management of Museum Facilities and Exhibition Space (Security, Disaster Prevention, Crime Prevention)	Norimune Wada	Oct Security Inc.
	L	4-2	Education and Participation Programs of Museums	Kenji Saotome	Suita City Museum
20 Tue.	O		Kobe Fashion Museum	Kunio Hamada	Kobe Fashion Museum
21 Wed.					
22 Thu.	L	1-1	The process of Establishment of the Lake Biwa Museum	Keiichi Takahashi	LBM
	L	4-1	"Koryu": Public Service Activities of the Lake Biwa Museum	Yasushi Kusuoka	LBM
	L	3-3	Introduction to the Exhibiton	Kayoko Kameda	LBM
	L/O	3-3	Guided Tour of the Exhibits (including interaction with floor staff)	Mark J. Grygier Robin J. Smith	LBM
23 Fri.	L	4-3	Museum Evaluation (lecture)	Keiko Kuroiwa	Learning Innovation Network
	L/P	4-3	Museum Evaluation (practical exercise)	Keiko Kuroiwa	Learning Innovation Network
	L	3-2	From Exhibit Planning to Construction	Taihei Samejima	NOMURA Co., Ltd.
	L/P	4-2	Conversation with Field Reporters and Hashikake Group Members	Yasushi Kusuoka Ryoma Hayashi	LBM
24 Sat.	D	4-2	Attend the Field Reporters' Annual Survey Report Meeting	Ryoma Hayashi Yasushi Kusuoka	LBM
	O	4-2	Participate in a Field Reporter Outdoor Program: Observing Land Snails	Shigefumi Kanao Yasushi Kusuoka Ryoma Hayashi	LBM

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
25 Sun.	O	4-2	Activity with a Local Children's Group: I Kids (coordinator: Daisuke Nakamura) a.m. - Visit to 'Eri' Fish Trap in nearby Bay by Boat p.m. Making 'Obaga Mochi', a Local Traditional Edible Souvernir Product	Yasushi Kusuoka Minako Ashiya	LBM
26 Mon.					
	L	4-2	Planning and Management of the Discovery Room	Minako Ashiya	LBM
	L	1-1	Museum-Based Research	Katsuro Yahiro	LBM
	L	2-2	Collections Management and Use (1) The Gathering of Natural History	Katsuro Yahiro	LBM
27 Tue.	L	2-4	Usage of Information Rescurces -Leanning from History-	Takashi Toda	LBM
	L	2-2	Collections Management and Use (2) Current Situation and Problems in Collections Management at the Lake Biwa Museum	Takashi Toda	LBM
	L	2-2	Collections Management and Use (3) Collection, Care, and Use of Visual Media	Hirimitsu Akiyama	LBM
	L	1-1	Museum "Renewal" planning	Toshiki Fujimura Yasufumi Satoguchi Kazuhiro Masunaga	LBM
28 Wed.	D		Specialty Report Presentation (1)		
	D		Discussion with Lake Biwa Museum Curators	Lake Biwa Museum Staff	LBM
29 Thu.	L	3-4	Temporary Exhibition - Design	Minoru Fukushima	Design Factory
	L	3-5	Temporary Exhibition - Display		
30 Fri.	D		Specialty Report Presentation (2)		
31 Sat.	D		Public Forum "Museums in the World 2014"		
June					
1 Sun.					
	L	2-7	Museum Environment - Lighting 1	Naoko Sonoda	NME
2 Mon.	L	2-10	Risk Management	Shingo Hidaka	NME
3 Tue.	L	2-11	Packing and Transportation		NIPPON EXPRESS CO., LTD
	L	3-3	Disaster Exhibition and Civic Activities in a Museum	Isao Hayashi	NME
4 Wed.	O		Disaster Reduction and Human Renovation Institution		
5 Thu.	L	3-1	Museum Buildings as an Architecture	Kazuoki Ohara	Yokohama National University
6 Fri.					
7 Sat.	T/O		Nagaoka Earthquake Disaster Archive Center	Mariko Yamazaki	The CHU-ETSU Earthquake Memorial Corridor
8 Sun.	T/O		Myoken Memorial Park KIZUNA Center of Kawaguchi Ojiya Earthquake Disaster Museum-Sonaekan Yamakoshi Restoration Exchange Center		The CHU-ETSU Earthquake Memorial Corridor
	T/O		The National Art Center, Tokyo	Mitsue Nagaya Kenji Yoshida	The National Art Center, Tokyo NME
9 Mon.	T/L/O	2-7	Museum Environment - Lighting 2	Seiji Nakaya	Musashino Art University

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
10 Tue.	T/O		National Museum of Japanese History	Hiroshi Kurushima	National Museum of Japanese History
	T/O		Kawamura Memorial DIC Museum of Art	Yuki Akamatsu Marika Yonemoto	Kawamura Memorial DIC Museum of Art
11 Wed.	T/O		National Museum of Nature and Science	Mika Morinaga	National Museum of Nature and Science
	T/O		Tokyo National Museum	Tomomi Kito	Tokyo National Museum
12 Thu.					
13 Fri.			Mid-term Discussion on Final Report		JICA
14 Sat.					
15 Sun.					
16 Mon.	L	2-12	Management of Audio-Visual Materials	Takashi Nakagawa	NME
	L	5-2	Museums and Marketing	Hiroki Tanaka	Osaka Aquarium Kaiyukan
17 Tue.	L	4-4	Museums and Barrier-Free 1	Koujirou Hirose	NME
	L	4-4	Museums and Barrier-Free 2	Kayoko Okuno	Kanagawa Prefectural Museum of Natural History
18 Wed.	L	5-3	Cultural Heritage and Development	Motoi Suzuki	NME
19 Thu.	L	3-7	Making Models - Aims and Design	Masaaki Moriguchi	Keikan Mokei Studio
20 Fri.	L	3-7	Making Models - Aims and Design	Masaaki Moriguchi	Keikan Mokei Studio
21 Sat.					
22 Sun.					
23 Mon.	L	5-4	Management of Museum Shop and Museum Goods Development	Shinya Oda	The Senri Foundation
24 Tue.	T/O		Hiroshima Children's Museum	Satoshi Murakami	Hiroshima Children's Museum
	T/L	4-5	Hiroshima Peace Memorial Museum	Noriyuki Masuda	Hiroshima Peace Memorial Museum
25 Wed.	T/O		Miyajima Public Aquarium	Kazunobu Miura	Miyajima Public Aquarium
	T/O		World Heritage Miyajima (Itsukushima Shrine)		
26 Thu.	T/O		Art House Project/Benesse House Museum		
27 Fri.	T/O		Chichu Art Museum/Lee Ufan Museum/ ANDO MUSEUM/Miyanoura Gallery 6		
28 Sat.					
29 Sun.					
30 Mon.-7/5 Sat.			Specialized Program (A,B,C) (A) Preventive Conservation (Mon.-Fri.) (B) Management of a Local History Museum (Tue.-Sat.) (C) Photography (Mon.-Fri.)	Naoko Sonoda Kenji Saotome Hitoshi Tagami	NME Suita City Museum NME
6 Sun.					
7 Mon.- 12 Sat.			Specialized Program (D,E,F) (D) Conservation and Restoration of Objects (Mon.-Fri.) (E) Museum and Local Communities (Tue.-Sat.) (F) Filming (Mon.-Fri.)	Naomi Ueda Mark J. Grygier Minako Ashiya Itsushi Kawase	Gangoji Institute for Research of Cultural Property LBM NME

Date	Cat.	Cont. No.	Contents	Lecturer and Organization	
				Name	Organization
13 Sun.					
July					
14 Mon.-19 Sat.			Specialized Program (G,H,I) (G) Excavating & Controlling Archeological Resources (Mon.-Fri.) (H) Exhibition Design (Mon.-Fri.) (I) Documentation and Databases (Mon.-Fri.)	Gen Miyoshi Satoru Okada Minoru Fukushima Yuzo Marukawa	Osaka Prefectural Board of Education Design Factory NME
20 Sun.					
21 Mon.					
22 Tue.			Preparation of the Final Report Presentation		NME
23 Wed.			Preparation of the Final Report Presentation		JICA
			Final Report Presentation		
24 Thu.	D		Comprehensive Discussion Closing Ceremony		
25 Fri.			Evaluation Meeting		
26 Sat.			Departure from Japan		





List of Participants 2014

Country	Name	Position	Organization
Egypt	Ahmed Shehata Orabi	Head of Technical Artifacts Preparation Unit	The Grand Egyptian Museum Conservation Center (GEM-CC)
Egypt	Rezq Diab Ghodery	Curator, Archaeological Selection Unit	The Grand Egyptian Museum (GEM)
Egypt	Eman Mohamed Amin	Member, Museum Exhibition & Archaeological Reserch	The Grand Egyptian Museum (GEM)
Jamaica	Tendi Farai Henry	Manager	Information Technology Division Institute of Jamaica, Ministry of Youth & Culture
Jamaica	Elizabeth Monique Morrison	Zoologist	Natural History Museum of Jamaica Institute of Jamaica, Ministry of Youth & Culture
Jamaica	Nicole Latoya Patrick-Shaw	Programmes Outreach Manager	Programmes Coordination Division Institute of Jamaica, Ministry of Youth & Culture
Myanmar	Khin Saw Win	Assistant Curator Grade(3)	Bagan Archaeological Museum
Myanmar	Khin Maung Soe	Staff Officer	National Museum (Nay Pyi Taw)
Palestinian Authority	Saleh Awad	Inspector of Archaeology Sites	Ministry of Tourism & Antiquities (MOTA)
Palestinian Authority	Sufyan Deis	Department of Archaeology and Cultural Heritage	Ministry of Tourism & Antiquities (MOTA)



Public Forum

Museums in the World 2014



Public Forum

Museums in the World 2014

Date : May 31, 2014

Place : National Museum of Ethnology

Organizers : National Museum of Ethnology

Lake Biwa Museum

Japan International Cooperation Agency

Program

13:00 – 13:10

Opening Speech by organizers

Naoko Sonoda	Chairperson, Comprehensive Museology Course	National Museum of Ethnology
Kazuhiko Sakamoto	Director, Program Division 2, JICA Kansai Center	Japan International Cooperation Agency

13:10 – 17:05

Museum Report

Sufyan Deis	Palestinian Authority
Saleh Awad	Palestinian Authority
Khin Saw Win	Myanmar
Khin Maung Soe	Myanmar
Nicole Latoya Patrick-Shaw	Jamaica
Elizabeth Monique Morrison	Jamaica
Tendi Farai Henry	Jamaica
Rezq Diab Ghodery	Egypt
Eman Mohamed Amin	Egypt
Ahmed Shehata Orabi	Egypt

17:05 – 17:10

Closing Speech

Mark J. Grygier	Executive Senior Research Scientist	Lake Biwa Museum
-----------------	--	------------------

The Grand Egyptian Museum-Conservation Center (GEM-CC)



The Grand Egyptian Museum-Conservation Center (GEM-CC)

Ahmed Orabi Mahmoud

Head of the Technical Artifacts Preparation Unit,
Grand Egyptian Museum-Conservation Center

Egypt



Grand Egyptian Museum-Conservation Center



One of the GEM-CC labs



Storage unit for small and medium artifacts



Making a stand to restore a bowl



Conservator using the bow stand in his work



Canopic jar stand conservation process and storage

Introduction

The Grand Egyptian Museum-Conservation Center (GEM-CC) was founded in 2008 with the purpose of restoring and preparing 100,000 pieces that are to be displayed in the museum.

Starting from that moment, it is planned to move and transfer artifacts from different museums and storerooms of some archeological sites around Egypt especially from the Egyptian Museum of Tahrir. (Around 60,000 pieces will be transferred to the Grand Museum.)

Once the artifacts arrive at GEM-CC, they are classified by type of material.

- Stone Objects
- Heavy Artifacts
- Organic Objects (Textile, Papyrus, etc.)
- Metal, Pottery, Glass
- Wooden Objects
- Objects under Study

Activities of the Technical Artifacts Preparation Unit

Most artifacts that have arrived at GEM-CC have been kept for a long time in storerooms and they require a special way of moving or handling during the conservation treatments.

So it was necessary to create the Technical Artifacts Preparation Unit, which is composed of two conservators, one sculptor, and one carpenter. This unit assumes the following three basic functions:

- To give technical support to the conservation labs
- To prepare the objects after restoration for display or storage
- To remove the old stands and replace them with new ones

For the first purpose, we help when the conservators need a special kind of stand or tool during the treatment to facilitate the handling of the artifact, and sometimes to integrate certain pieces. Usually, we consult with the conservator to know his exact requirements and at the same time the effectiveness of the new stand or tool for the artifact.

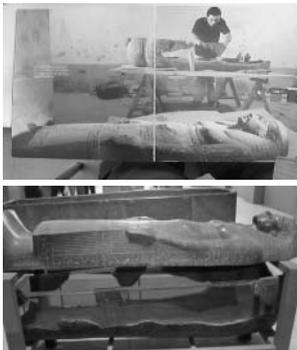
For example, for the “Tut Ankhamun Arcs,” the unit manufactured stands to support these arcs. Their dimensions can be changed according to the condition of the arcs. We also manufactured a piston with acrylic glass that is used in the restoration of the papyri and book Description of Egypt. The conservators use this transparent piston so that they can observe the artifact during the pressure process.

For the second purpose, we prepare the artifacts for display or storage, which means after finishing the entire treatments for the artifacts, and the main role of the unit here is to prepare the artifacts by making new stands or new bases before installation of the artifacts in the showcase without interfering

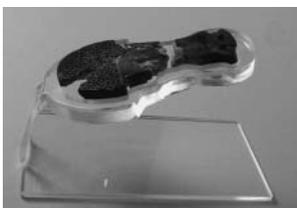
The Grand Egyptian Museum- Conservation Center (GEM-CC)



Photography stand



Preparing and completing a sarcophagus with acrylic glass for display



Artifacts prepared for display

with the method of displaying or exhibiting the artifacts. Conditions of preparation are as follows:

- 1- The theory of display must not be interfered with, and a space of creation for the designer must be provided.
- 2- A safe position for the artifact, which varies from one piece to another depending on the category, materials, etc. must be determined.
- 3- The stand or the base should be composed of two parts in order to allow the designer to use all or any part according to his vision and design.
- 4- The stand or the base should have contact with the artifact at more than two points in case of an uneven surface to ensure maximum safety during display.
- 5- The stands and the bases should be composites of chemically safe materials, which are determined by the lab responsible for materials properties in GEM-CC.
- 6- In the case where we need to complete some parts of the artifacts to make the base, we use reversible materials that are easy to remove and that do not have direct contact with the surface for the reasons below.
 - Any missing parts may be found in the future.
 - It will be easy for the interpolation to be removed if defects of the materials used for interpolation are found.
 - The display can be changed without causing loss to the artifact.

For the third purpose, we remove the old stand or base, because most museums in the past and some others still make stands from materials that cause damage to the archeological artifacts or accelerate different kinds of deterioration like insect attack against wooden stands, as well as other kinds of stand made of stone or marble that are considered heavy and not suitable for display of artifacts.

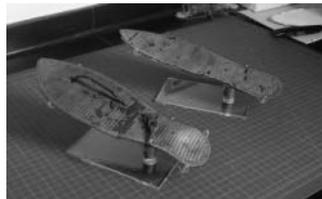
Other Activities of the Unit

Participating in conservation projects in the Conservation Center, for example the Abu Rawash Boat discovered in 2012 in the Abu Rawash area, as well as outside the Conservation Center, for example the project of the Kufu Boat in the Pyramid area

Educational Program for Conservators of GEM-CC and of the Ministry of Antiquities and Trainees Outside Egypt (ex. from Oman)

Studying the effect of the raw materials used either in the past or modern materials for the stands

The Grand Egyptian Museum- Conservation Center (GEM-CC)



Making an acrylic glass stand and support for the King Tut sandal for display



Old display stand



Making a new stand



New display stand



Mirror hands with stone bases



Removing the old bases



New bases for mirror hands

The Grand Egyptian Museum, and the Fourth Great Egyptian Pyramid



The Grand Egyptian Museum, and the Fourth Great Egyptian Pyramid

Rezq Diab Ghadiry Hassan

Curator, Archaeological Selection Unit, Grand Egyptian Museum

Egypt



Giza Pyramids



Luxor Temple



Citadel and Mohamed Ali Mosque

Egypt's Flag



The King Narmer palette shows the Egypt's oldest flag.



Modern flag of Egypt

Introduction

Egypt is regarded as one of the oldest civilizations all over the world, and it created its private writing system of “hieroglyphics” in about 3200 B.C. Its location in the heart of the ancient world made it the main conjunction point and the leader of the world for more than 3000 years.



Egypt's location in the world



Egypt's location in Africa



Modern map of Egypt

Different names for Egypt

Egypt has had many names from the beginning of its history till the modern age. Some of these names are as follows:

The first known name is  “kmt” or “the black land” referring to its fertile soil, dating back to about 3000 B.C. The English name “Egypt” is derived from the Greek name “Αἴγυπτος” during the Roman occupation of Egypt, which began in about 332 B.C. The Arabic name “مصر” or “misr” is derived from the Canaanite name for Egypt “misraym,” and in the Arabic language it means “the great country.”

Egypt had a standard and its own flag since year 3,200 B.C. when king Narmer (Mina) unified upper and lower Egypt into one united centralized country with a great capital called “inb hedj,” the white wall now located south of the modern capital Cairo. The present flag has three colors. The red refers to the blood of the people who sacrificed their lives for their country to be free, the white refers to peace and welfare of Egypt, and the black is a symbol of freedom from occupation forever. The falcon refers to the brevity of the Egyptians.

Egypt's language

Egypt is the oldest country in the world that created its own writing system that dates back to about 3,200 B.C. They created a writing system composed of about 25 letters and many signs that express the birds, tools, animals, plants, surrounding environment, human bodies, etc. It was called hieroglyphic writing, which means the holy writing used to make words and sentences for daily life, after-life rituals, and literature. It was written in vertical lines from top to

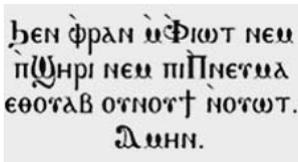
The Grand Egyptian Museum, and the Fourth Great Egyptian Pyramid



Hieroglyphic writing



Coptic alphabet



Coptic text



Arabic alphabet



Arabic text

bottom, and horizontal lines begin from right to left or left to right depending on the orientation of the bird's face.

Afterwards, Egypt changed its writing and language to the Coptic writing system in about the second century A.C. It was mix of hieroglyphic letters and Greek letters.

The current language is the Arabic language and it came to Egypt with the Arab people in the seventh century A.C. and has lasted till now.

The Grand Egyptian Museum

The Grand Egyptian Museum (GEM) holds in trust for Egypt and the world a chronological statement of the ancient story of Egypt over the past 7,000 years of history. Neighboring a timeless wonder, the Giza Pyramids, the new museum is to pay homage to eternal ancient Egyptian history, monuments, and treasures and hosts over 100,000 artifacts, around 5,000 of which belong to the golden Pharaoh Tutankhamun.

The GEM project is conceived as an integration of a complex of museums and facilities capable of offering both educational and recreational opportunities.

The design of the museum was undertaken by architects of international standard and will be driven by the nature of each monument and artifact. The design evokes an architectural bridge between the ancient pyramids on the one side and Cairo's urban cityscape on the other. The floor plan guides visitors from the entrance, which faces Egypt's capital, to a grand staircase that ends with a view of the three Giza Pyramids in the distance through a 600-meter-square translucent stone wall.

The GEM exhibits are classified into five main themes of ancient Egyptian life:

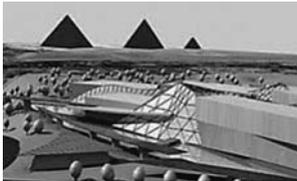
- The Land of Egypt
- Kingship and State
- Religion and Afterlife
- Man, Society, and Work
- Scribes and Learning

The Grand Egyptian Museum: Sections and Units

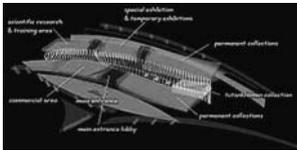
The GEM is designed to contain a good variety of sections that fulfill all the visitor's demands, kinds, and interests, and give great care to children and people with special needs, so it will contain:

- Exhibition galleries
- Archaeological study storage sites
- Educational center
- Library and mediatheque
- Children's museum

The Grand Egyptian Museum, and the Fourth Great Egyptian Pyramid



Facade of the GEM



Model of the GEM building

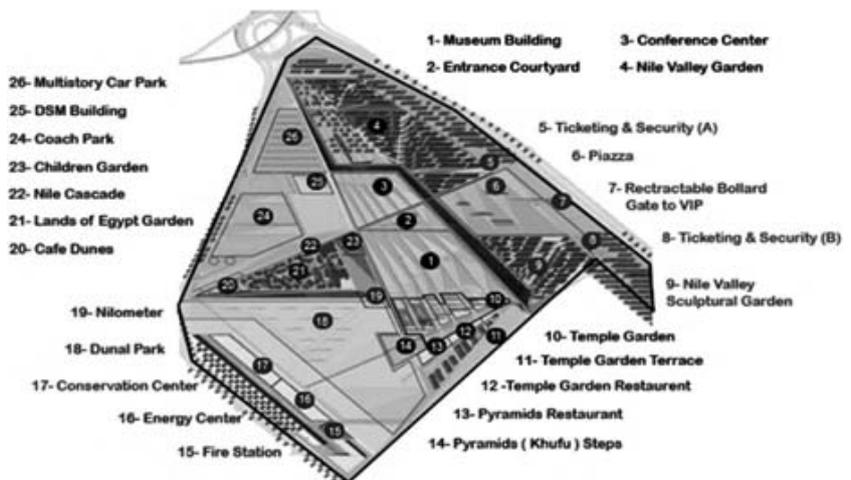


The golden mask of King Tutankhamun



A pectoral of King Tutankhamun

- Children's school
- Outdoor children's recreational gardens
- Museum for special needs
- Cultural and educational center containing 3-D cinemas and theater
- Arts and crafts workshops for adults and children
- Retail shops, food and beverage areas, and recreational areas



Ground division of the Grand Egyptian Museum sections and units

The Grand Egyptian Museum, and the Fourth Great Egyptian Pyramid



The throne of King Tut



Display galleries and show-cases of the Grand Egyptian Museum



The Saqqara List and King Cheops statue as examples of historical importance and unique selected artifacts



Painted offering table and scribe statue as examples of beautiful artifacts

My Duties at the Grand Egyptian Museum

I joined GEM in 2011 as curator and supervisor of the Archaeological Studies Unit. Then, I joined the Archaeological

Selection Unit, which is an important unit in the GEM whose tasks are:

- Selecting the artifacts that will be exhibited in the Grand Egyptian Museum from archaeological museums, storerooms, and sites all over Egypt
- Enhancing the accuracy of the data on the artifacts when requested
- Putting aside artifacts in the storerooms to be ready to be transported to the Grand Egyptian Museum
- Checking the accuracy of the data on the artifacts through the GEM Transport Committee receiving and transporting artifacts
- Separating joined artifacts from other museums
- Entering data on new artifacts into the GEM database

The Archaeological Selection Unit consists of eight members. We work as one work team because of the small number but there is only one person appointed as manager of one of the main tasks mentioned before. As for me, I am manager of selecting the necessary artifacts of all museums, storage sites, and archaeological areas all over Egypt that match the exhibition design.

Two main criteria for artifact selection

- ❖ Of historical importance even if the external appearance is poor
- ❖ The outer face of the artifact if we have many of them

Seven steps of selection of the artifacts

- 1) Receiving lists of the necessary artifacts for the exhibition unit
- 2) Studying these lists and dividing the artifacts according to their kind and date
- 3) Searching the archaeological sites, museums, and storage rooms that may contain each kind of these artifacts
- 4) Defining the sites where we can find special kinds of artifacts and contacting its managers to set date to go
- 5) Viewing the candidate artifacts to check their state and making a decision as to whether to select an artifact or not
- 6) If it matches the demanded artifact, we take its dimensions, photo, description, and notes. We must photograph the register book of the artifact to be inserted in database.
- 7) We write a paper together with the storeroom manager to ensure our selection and have his agreement.

The Grand Egyptian Museum, and the Fourth Great Egyptian Pyramid



Selecting artifacts



Enhancing accuracy of the artifact data



Transporting



Separating



Database

Grand Egyptian Museum



Grand Egyptian Museum

Eman Mohamed Amin

Museum Exhibition & Archaeological Research,
Grand Egyptian Museum

Egypt

Introduction

The Greek historian Herodotus called Egypt, “The Gift of the Nile.” The Nile, the longest river in the world, passes through Egypt. Annually flooding in July and October, the water goes back down, leaving behind fertile black mud that was very important for the food supply of the Egyptians.

Egypt is located in North Africa and Southwest Asia. Egypt shares borders with the Gaza Strip and Israel, Sudan, and Libya, and has water boundaries along the Mediterranean Sea and the Red Sea. Egypt has an area of about 1,001,000 square kilometers and a population of over 82 million people, making it the fifteenth most populous country in the world.



Egypt has a rich diversity of civilization such as ancient Egyptian civilization, Coptic civilization, and Islamic civilization. Hundreds of historical Egyptian sites spread all over Egypt have been left such as temples, tombs, churches, monasteries, and mosques. Egypt has about 100 museums and 50 of them are under the umbrella of the Ministry of Antiquities.

Overview of the Grand Egyptian Museum

The Grand Egyptian Museum (GEM) is a priority of Egypt that will make it a popular, academic, and cultural institution of the highest international standing, hosting 100,000 artifacts 3,500 of which belong to the most famous treasures of humanity: the Tutankhamun collection. The museum aims to exhibit the most ancient treasures of humanity that belong to world heritage in one place in order to maintain and preserve this huge legacy all at once. The GEM is around 500,000 square meters in size, 2.5 km away from the Pyramids of Giza.



Grand Egyptian Museum

While the main museum is presently under construction, the GEM Conservation Center (GEM-CC) was completed in 2010 and is bustling with activity.



The Museum Exhibition

The visitor will be drawn into the story of ancient Egypt from the moment they enter. The lobby of the GEM consists of the entrance followed by the atrium, Welcoming Committee, and then the Grand Staircase that displays the majestic status of Egypt's pharaohs.

The Grand Staircase is an important gallery, because it is the starting point for the museum's visitors. It is full of pharaonic statues and stelae, and is probably the most spectacular and dramatic pharaonic gallery in the world.

The visitors will ascend to see the great kings who established the magnificent Egyptian civilization in old times, especially those who waged war to liberate Egypt and keep it safe and stable and those who secure the trade road to the ancient Near East.

As the visitors make their way up the stairs, the space takes them on a journey back from the latest phase of ancient Egyptian history to the earliest phase; therefore, the Roman objects are placed at the bottom of the stairs, while pre-dynastic/early dynastic objects are at the top. Also, at the very top level is a statuette of Khufu.

The statues have been carefully arranged chronologically and in family groups. No statue blocks the view of another as visitors move through the museum.



The Gem Galleries, of which there are four, all are laid out in largely chronological sequence and illustrated by interweaving themes.

The galleries hold four major trays:

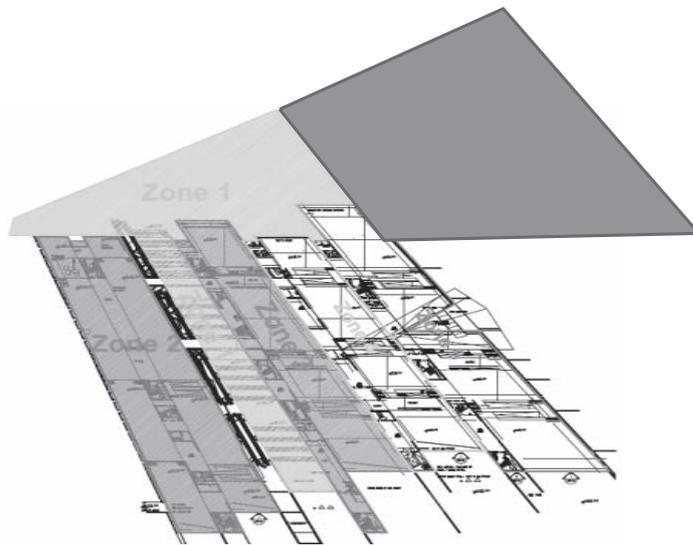
A- Prehistoric, pre-dynastic, early dynastic, Old Kingdom, First Intermediate Period

B- Middle Kingdom and Second Intermediate Period

C- New Kingdom and Third Intermediate Period

D- Late Period and Greco Roman Period

Each main gallery is laid out chronologically and thematically. Every gallery has its star objects and spectacular monuments.



The Gallery of Tutankhamun will be ready for the soft opening (August 2015)

This gallery will be the highlight of the visit for most tourists. This exquisite gallery displays 350,000 pieces of the young king as his belongings, a collection that is the most complete of all the collections.

The complete set of royal artifacts discovered in the tomb by Carter (including furniture, jewels, shrines, sarcophagi, statues, vases, game-boards, weapons, and chariots) explain many aspects of royal daily life and afterlife.

Children's Museum and educational program at GEM

The museum plan included a huge area for the Children's Museum and educational program, for learning, sharing experience, workshops, hands-on activities, and many other activities that will provide educational and cultural enrichment.

Museum Exhibition and Research Department

We as a team of the Exhibition Department are involved in all the museological processes, from selecting artifacts, refining and reviewing the database, suggesting themes for the museum's galleries, creating different ideas for displaying artifacts, and determining which artifacts are to be settled in or stored. We also provide the design team with a basis for creating a well-organized series of galleries. Furthermore, we write labels for the objects on display and other exhibition texts that are to be used in different galleries at GEM.

On the other hand, each member of the team is in personal charge of some particular job.

My professional role in the museum

At the beginning, I was working on the A7 Gallery, a gallery associated with objects from the prehistoric, predynastic, and early dynastic period and the Tutankhamun Gallery with other colleagues, and my tasks were to:

- 1- Suggest stories and supporting elements to explain the narrative and stories behind the objects displayed
- 2- Check the archaeological data on the database
- 3- Create a list of requested objects to enrich the display
- 4- Allocate the artifacts in the exhibition's galleries according to suggested stories and themes

Recently, I joined the Text Writing Team (TWT), which is in charge of writing labels and storylines for panels. I also participated in preparing some independent essays that summarize and narrate the most important points of different time periods in ancient Egyptian history.

During the text writing training, the heads of the training program came up with idea of creating an exhibition and practicing with this exhibition. We started to think first what points should be considered when developing an exhibition. Every exhibition starts with an idea and develops through a series of steps. Firstly, we started with highlighting the key points of the exhibition, which included the following:

- 1- Aims and objectives
- 2- Target audience
- 3- Themes and sub-themes (storylines)
- 4- Objects and documentary materials

The fifth point is the budget. During this training, we worked with a limited budget. We selected objects from the Cairo Egyptian Museum to be exhibited in this temporary exhibition. We chose a main theme that allowed visitors to increase their knowledge as they moved through the displays, and picked an attractive name for the exhibition to explain the story. We identified the target audience, and wrote the labels for each object as well as the introductory panel and leaflet for the whole exhibition.

Through this training we earned general overview of the text- writing approaches for GEM. This included discussion of what we want the visitors to take away with them in terms of education and information.

The curators and the archaeological team of GEM, and also curators working in other museums in Egypt, need more training courses in curatorial work such as text writing, filming and documentary material so that they will be able to further develop their museums.



The Role of Information Technology within the Institute of Jamaica and its Museums



The Role of Information Technology within the Institute of Jamaica and its Museums

HENRY Tendi Farai

Information Technology Department
Institute of Jamaica

Jamaica

About My Country

Jamaica became an independent nation from British colonization on August 6, 1962.

It is a commonwealth state with Britain's Queen Elizabeth II as its monarch and head of state. The Rt. Excellent Sir Patrick Allen, Governor-General, currently acts as her representative.

As a parliamentary democratic nation, Jamaica has two major political parties—The People's National Party (PNP) & the Jamaica Labour Party (JLP). The Hon. Portia Simpson-Miller (PNP) is Jamaica's current prime minister and first female prime minister.



Religion in Jamaica

Jamaica is said to have the most churches per square mile of any country in the world. Freedom of religion is protected under the Jamaican constitution. Our national anthem is a prayer.

Christianity is our main religion with many denominations, namely (but not limited to) the Church of God, Pentecostal, Seventh-Day Adventist, Baptist, Catholic, and Methodist. Other religions such as the Pukumina, Kumina, Revivalism, Obeah, and Etu, which combine elements of Christianity and West African traditions, are also practiced in Jamaica.

The Rastafari Movement, an African-based spiritual ideology, is indigenous to Jamaica and began in the 1930s. There are also relatively small groups of Hindus, Buddhists, Jews, and Muslims active in Jamaica.

Jamaican Food

Ackee cooked with saltfish is Jamaica's national dish. However, pork, chicken, beef, mutton, and fish are used in a variety of ways with rice, vegetables, and "ground provisions" to create delicious meals. "Ground provisions" are traditional vegetable and fruit staples planted in the ground, e.g., yam and cassava. Jamaica is popularly known for its Jerk chicken and pork.



Ackee cooked with saltfish

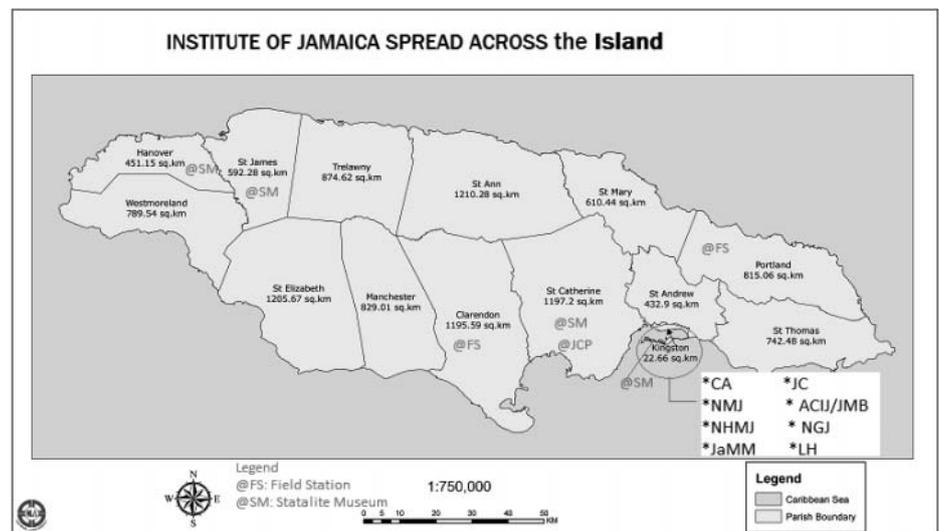
The Role of Information Technology within the Institute of Jamaica and its Museums

Organizational Background of The Institute of Jamaica

The Institute of Jamaica's (IOJ) is an agency of the government, under the purview of the Ministry of Youth and Culture. It is the nation's leading museum and cultural entity with the mandate: *For the Encouragement of Literature, Science and Art.*

Since 1879, the cultural mission of the IOJ is to enhance the awareness of our Jamaican cultural heritage and to develop policies and manage programmes for the collection, research, preservation, protection, documentation, analysis, display, and dissemination of our literature, science, history, and material culture.

With over 190 employees, six major divisions, and two upcoming divisions, the IOJ plays a crucial role in the development of the Jamaican people, as it is the primary institution dedicated to the preservation of Jamaica's cultural heritage. The organization is physically spread across the island.



The Role of Information Technology within the Institute of Jamaica and its Museums

The scope of work of the organization is done through the work of its divisions as follows:

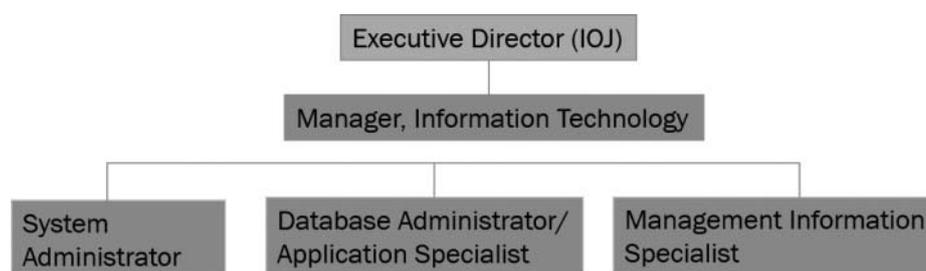
Central Administration is the support arm of the IOJ. It is responsible for all the “back office” operations such as Human Resources, Information Technology, Finance, Assets and Property Management, Office Management, Internal Audit, and Public Relations.

 <p>The African Institute of Jamaica / Jamaica Memory Bank</p> <p>Focuses on deepening public awareness of the contribution of African cultural retention to the Jamaican social ethos. Through its Jamaica Memory Bank, it has over 1,900 audio-video (A/V) recordings catalogued and transcribed, creating an archive of oral history, as well as a library on several aspects of Jamaica’s culture.</p>	 <p>The Jamaica Music Museum</p> <p>Archives, researches, and exhibits all genres of Jamaican music, artistes, composers, producers, etc. and the impact Jamaica’s music has on its people, politics, religion, etc. locally and abroad.</p>
 <p>National Museum Jamaica</p> <p>Administers five historic and ethnographic museums spread across the island. It is responsible for the nation’s ethnographic and archeological collection—artefacts relating to Jamaica’s culture and heritage.</p>	 <p>The National Gallery of Jamaica</p> <p>The Nation’s leading repository of Jamaican art, by Jamaican artists—from Taino Indian artefacts, Spanish and English colonial art, to the latest contemporary works.</p>
 <p>The Natural History Museum of Jamaica</p> <p>Collects, maintains, investigates, and documents Jamaica’s rich biological diversity and natural history—flora and fauna. It also educates the Jamaican people about the linkages between our culture and the physical and biological heritage of the island.</p>	 <p>Liberty Hall: <i>The Legacy of Marcus Garvey</i></p> <p>Has the responsibility to operate the Marcus Mosiah Garvey Multimedia Museum (completely dedicated to Jamaica’s first national hero)—a first in the Caribbean.</p>
<p>Programmes Coordination (Junior Centres)</p> 	<p>Provides programmes for young people age 6-18 years and their parents, to develop and foster their creative and life skills.</p>

The Role of Information Technology within the Institute of Jamaica and its Museums

Information Technology (It) Department

The IT Department resides in the Central Administration Division, supporting all divisions within the IOJ. The team consists of four staff personnel:



The mission of the IT Department is to build and maintain a robust, scalable, and current IT infrastructure so as to facilitate and enhance the operations of the Institute of Jamaica's programmes, activities, and internal operations.

Role Of It within the Museum

The IT Department is required to take a leadership role in introducing new, innovative, and relevant technologies and to provide expert advice on existing technologies used within the IOJ, as well as create, maintain, and support existing IT hardware and software (e.g., database and interactive applications) that are relevant and in use within the various divisions.

The IT Department also engages in training activities to empower and equip non-technical staff on how to better use and incorporate technology in their daily business to improve productivity as well as to promote best practices (and to some extent monitor) with regard to the use of technology in communication and in daily operations within the IOJ through strategic IT policies.

It Services within the Museum

Due to rapidly changing technology and the average person becoming more technology savvy, the main challenge is to keep the Museum's audience physically and virtually engaged. Hence, the IT Department offers services of interactive technology development and deployment, the creation of virtual tours of temporary exhibitions, and provision of technical expertise support for IT- and audio-video-related projects throughout the organization.

Since October 2009, I, as manager of Information Technology, have responsibility for the strategic development and deployment of information technologies (IT) within the IOJ, through daily operational and project activities relating to IT. Additionally, I oversee three (3) IT technical staff in the development and procurement of software and hardware, and provide training programmes with

The Role of Information Technology within the Institute of Jamaica and its Museums

IT-related subject matter to non-technical members of staff and for maintenance of IT infrastructure organization-wide. Since January 2011, I have led the project team for the development, launch, and continuous enhancement of the IOJ's Virtual Museum. The IT Department works closely with curators, graphic artists, photographer, and education and outreach officers to develop website and online applications to represent temporary physical exhibitions via the Internet.

The Virtual Museum

The VIRTUAL MUSEUM was created and launched in May 2012. Initially, the IOJ's Virtual Museum was limited to the collection of virtual exhibitions (VE), an online database of featured items in the national collection, and links to divisional web pages for exhibition static details.

VE were to be digital replicas of divisional or IOJ-wide temporary physical exhibitions—that is, exhibitions that will be dismantled within a three- to eight-month period.

VE consists of the following components:

- Virtual tour: panoramic view of the actual space
- Pop-ups (that can comprise pictures with text or videos)
- Audio summaries (mostly for an overview of what the visitor will see or experience)
- Audio or video of the curator's perspective/narrative
- Video clips that are included in the actual exhibition

Why a Virtual Museum?

The case for a virtual museum was directly related to the IOJ's drive to increase the public's awareness of treasures that belong to the nation as well as to increase its visitorship to its physical exhibition spaces. Currently, only 10% of the national collection is displayed and not many know that the IOJ has the largest collection of flora & fauna in the Caribbean. So, with a virtual museum, access 24 hours per day, 7 days per week to our cultural heritage to people locally and abroad is now available—widening our target audience. Additionally, the need to digitally preserve past exhibitions for posterity as well as for disaster recovery was identified.

Objectives and Sustainable Benefits of the IOJ's Virtual Museum

- To archive and preserve our Jamaican culture and heritage for the next generation
- To offer access to people worldwide to temporary exhibitions that have already closed
- To use audio/visual technology to present information, engage, and



Figure 1: Screenshot of the IOJ's Virtual Museum (<http://vm.instituteofjamaica.org.jm>)

The Role of Information Technology within the Institute of Jamaica and its Museums

- excite, through various media
- To provide an educational resource to all people regardless of age, location, gender, or social status
- To expand our target audience
- To display objects from our national collections that would not normally be on display
- To showcase the IOJ's physical temporary exhibitions in such a way as to increase the demand for them to travel abroad
- To preserve artefacts in electronic format

Linking the IOJ's Virtual Museum's Objectives to Jamaica's National Strategy and Policy Priorities

1. To enhance the visitor experience -> Master Plan for Sustainable Tourism Development 2001 – 2010
2. To improve public access to information on cultural heritage -> Vision 2030: MFP 2009 – 2012
3. To expand our country's museums via the Internet -> National Cultural Policy
4. To create a one-stop shop where culture and education is integrated in a package accessible to people globally (potential tourists) -> Vision 2030: MFP 2009-2012 and National Cultural Policy

Interactive Technologies

Current Use of Interactive Technologies in the IOJ's Exhibition Spaces

Interactive technologies can simply be anything that elicit user feedback, for example, questionnaires, surveys, or even multiple-choice games.

As an information technology professional, my focus is interactive technology that uses computer and/or audio-video hardware and software to engage the audience using one or more of their five senses.

Currently, the majority of the IOJ's temporary exhibition spaces use audio-video materials to add some form of interactivity. Liberty Hall: The Legacy of Marcus Garvey is the only strictly multi-media museum of its kind. Touch-screen kiosks and audio-visual projections are used throughout the space.



The Role of Information Technology within the Institute of Jamaica and its Museums

Technologies the IOJ Hopes to Embrace in the Future



Proposed design for Institute of Jamaica's Natural History Museum of Jamaica (NHMJ)



Creation of a IOJ's Virtual Museum Mobile Application

Creation of an Audio-Video Self Tour Guide



Interactive space for group pictures And touchscreen information signage

Jamaican Natural History and the Role of the Natural History Museum of Jamaica



Jamaican Natural History and the Role of the Natural History Museum of Jamaica

Elizabeth Monique Morrison

Zoologist, Natural History Museum of Jamaica
Institute of Jamaica, Ministry of Youth & Culture

Jamaica

Jamaica

Jamaica is the third-largest island in the Greater Antilles and is surrounded by the Caribbean Sea. The topography of Jamaica can be broadly divided into three regions: mountain peaks and ranges, limestone hills and plateaus, and coastal plains. The mountains are volcanic in origin and composed of igneous or volcanic rock pushed up from the sea. Approximately 85% of the island comprises limestone hills and plateaus with the highest peak being the Blue Mountains at 915 m (3000 ft). It is known as the land of wood and water due to its remarkable diversity of ecosystems including terrestrial, aquatic and marine ecosystems, dry and wet limestone forests, rainforests, wetlands, caves, rivers, mangroves, sea grass beds and coral reefs. The island of Jamaica is rich in biodiversity and has many indigenous plants and animals, some of which are found nowhere else in the world.

Jamaica has the highest number of endemic birds and plants of any Caribbean island. The global value of Jamaica's biodiversity is indicated by the number five ranking of its endemic flora and fauna amongst islands worldwide. National symbols of Jamaica that are nature based include:

- National Bird: Red Billed Streamer Tailed Hummingbird or Doctor Bird
- National Tree: Blue Mahoe
- National Flower: Lignum Vitae
- National Dish: Ackee and Salt fish

Jamaica is renowned for its beautiful landscapes and natural habitats. Some beautiful and unusual places in Jamaica include the following:

- Cockpit Country, which is a rugged, forested area of western Jamaica, rich in biological diversity. The wet limestone forest of Cockpit Country is Jamaica's largest remaining primary forest and a refuge for rare Jamaican animals such as the black-billed parrot and the giant swallow-tail butterfly. At least 66 plants are found only in Cockpit Country. Its landscape of steep-sided hills and deep, closed valleys eroded from the limestone bedrock is an outstanding example of karst topography. Locals call it the 'Land of Look Behind'.
- Negril, which is rated as one of the best beaches in the world. It is famous for its seven miles of unbroken white sand beach.
- Dunn's River Falls, a spectacular waterfall that cascades 300 metres (1,000 feet) down naturally terraced steps. Visitors can climb the falls alone or in a guided 'human chain'.

Fern Gully, a winding scenic stretch of road that runs for three miles showcasing a wide variety of ferns that form a shady tunnel of lush greenery. Most of Jamaica's 579 species of ferns can be found growing here.



Figure 1: National bird: Red Billed Streamertailed Hummingbird, *Trochilus polytmus*
Photo credit, V. Turland



Figure 2: Flower of the national tree: Blue Mahoe, *Hibiscus elatus*
Photo credit, E. Morrison



Figure 3: National flower: Lignum Vitae, *Guaicum officinale*
<http://toptropicals.com>

Jamaican Natural History and the Role of the Natural History Museum of Jamaica



Figure 4: National dish: Ackee and saltfish¹
<http://www.reggaetrain.com/islandrecipes.asp>



Figure 5: Cockpit Country, the Land of Look Behind
<http://www.caribbeanbirdingtrail.org/about/caribbean-bird-conservation/>



Figure 6: Specimen of the extinct Jamaican blue mountain petrel, *Pterodroma caribbaea*
Photo credit, R. Belto, NHMJ Collections

The Natural History Museum of Jamaica – Institute of Jamaica

The Institute of Jamaica was founded in 1879 by the late governor, Sir Anthony Musgrave, “*For the Encouragement of Literature, Science and Art*”. The Natural History Museum of Jamaica (NHMJ) was one of its first divisions, mandated to stimulate interest in the sciences, particularly natural history, biodiversity, and environmental issues, by:

- Stimulating an interest in the biological sciences;
- Maintaining the national collections of flora and fauna;
- Conducting research related to Jamaica’s flora & fauna; and
- Sharing information with the public on the collections.

The NHMJ currently has a staff complement of 26 including director and administration – 3, Zoology Department – 3, Botany Department – 5, Education Department – 4, Jamaica Clearing House Mechanism – 1, Science Library – 3, Field Stations – 3, and support staff – 4.

The NHMJ Zoology Collection consists of over 110,000 specimens with information on the species and locality, as well as distribution, collector, and collection date. It contains specimens from other countries in the Caribbean, and represents a wide variety of faunal classes including insects, spiders, mollusks, crustacea, amphibians, fish, reptiles, birds, and mammals.

- The oldest specimen is a moth from 1879.
- The collection houses two specimens of the extinct Jamaican petrel, *Pterodroma caribbaea*, and several specimens of species classified as threatened, rare, or endangered.

The NHMJ Herbarium houses the largest botanical collection in the English-speaking Caribbean. It has over 130,000 specimens of angiosperms, gymnosperms, ferns, mosses, algae, liverworts, and fungi as well as a small collection of seeds, woods, and fruits. The collection has an impressive 1,500 plant types and special collections of botanists such as Ekman, Buch, and Proctor. The NHMJ Science Library houses reference collections with over 10,000 volumes including rare publications. The Science Library is a repository of many paintings and drawings of fruits, flowers, birds, plants, and animals from various collectors and a rare book collection.

The NHMJ has two research stations located in the countryside of Jamaica.

- The Mason River Field Station in Clarendon is known for its unique property as an inland bog that contains rare plant species such as the Venus flytrap and it is also a bird sanctuary attracting a number of rare bird species.
- The Green Hills Field Station is located in the hills of Portland that form part of the Blue and John Crow Mountains National Park. It is known for its beautiful highland plants and endemic birds and insects.

The NHMJ houses the Jamaica Clearing House Mechanism, which is a referral

¹ Here, yellow ackee has been sautéed with salted cod fish, tomatoes, onions, and peppers.

Jamaican Natural History and the Role of the Natural History Museum of Jamaica

service to information sources & resource persons for Jamaican biodiversity and biosafety. You can access this service at www.jamaicachm.org.jm/.

The NHMJ has an active Education Department that conducts outreach activities to increase the awareness of science with an emphasis on biodiversity and Jamaica's natural environment. It manages the Discovery Room and Exhibition Gallery where Jamaican flora and fauna are displayed for public viewing on a daily basis.



Figure 7: View of the planned dry limestone diorama, (NHMJ Collections)



Figure 8: View of the planned understory exhibit, (NHMJ Collections)

Renovation of the Permanent NHMJ Exhibition

The newly renovated NHMJ Exhibition Gallery will feature dioramas of six Jamaican ecosystems. The project is sponsored by the Jamaican government, CHASE Fund, and Tourism Enhancement Fund, and is scheduled to be completed by December 2014. The six main displays will focus on the following Jamaican ecosystems and their associated plants and animals:

- Geology (Caves)
- Coral reef
- Wetlands (Mangroves)
- Dry limestone forest
- Understory (Forest floor)
- Forest canopy

My Professional Role

I am a trained taxonomist specializing in Jamaican animals. Research at the NHMJ both provides a record of the species found in Jamaica and explores the linkages between our culture and the physical and biological heritage of the island. Through research collaborations with local and international researchers on Jamaican species and their habitats, we are able to inform local, national, regional, and international biodiversity conservation efforts and contribute to the development of policies and plans designed to protect Jamaica's natural environment. Research findings are shared through publications, seminars, and exhibitions.

I have also written and produced a video series featuring six short films on Jamaican natural history and folklore, which is currently popular on local TV and cable. Also, I am currently participating in the development of policies with regard to the protection of the intangible cultural heritage of indigenous communities in Jamaica, in order to implement the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. I also serve on two national advisory boards for Jamaican biodiversity: the Jamaica Iguana Recovery Group and the Endangered Animals Recovery Working Group.



Figure 9: Jamaican iguana *Cyclura collei*
Photo credit R. Belto, (NHMJ Collections)

Museum Education Programmes



Museum Education Programmes

Nicole Patrick-Shaw

Programmes Outreach Manager
Ministry of Youth and Culture
Institute of Jamaica

Jamaica, West Indies



Figure 1: Flag of Jamaica
(Source: <http://travel.spotcoolstuff.com/all-posts/page/43/>)

Introduction

Jamaica is the third largest island found in the Caribbean. The first inhabitants of the island, the Tainos, referred to the island as Xamayca that translates as the 'Land of wood and water' (see Figure 1). In May 1494, Christopher Columbus landed on the island during his second voyage to the 'New World', and claimed it for Spain. The island is located at a latitude of 18 degrees north and a longitude of 78 degrees west (of the capital, Kingston). Jamaica is 235 km (146 miles) long from east to west, and 82 km (51 miles) across at its broadest point, from St Ann's Bay in the north to Portland Point in the south.

Jamaica is divided into three counties – Cornwall, Middlesex, and Surrey – and further divided into 14 parishes. Kingston, the capital and commercial centre of Jamaica, is situated on the southeast coast of the island. Montego Bay, located on the northwest coast, is the island's second city (see Figure 2). In 2013, the Statistical Institute of Jamaica reported that the population was 2,717,991.



Figure 2: Map of Jamaica
(Source: http://www.indexmundi.com/jamaica/geographic_coordinates.html)

History and Government

At Independence in 1962, Jamaica was able to set up its own democratic parliamentary system. This system consists of a House of Representatives consisting of 60 members, elected every five years, and headed by a prime minister who is assisted by a cabinet of ministers. There is also a Senate of 21 members appointed by the governor-general from nominations by the prime minister and the leader of the opposition.



Figure 3: Institute of Jamaica, 10-16 East Street, Kingston Jamaica, West Indies (Source: Institute of Jamaica)

Culture

The independent Jamaica in 1962 implemented an infrastructural framework to support this new nation, adopting national symbols and icons. This new Jamaica had the motto, 'Out of many, one people', which reflected the fact that

Museum Education Programmes



Figure 4: Junior Centre's children learn traditional dances.
(Source: Institute of Jamaica)



Figure 5: Junior Centre's children learn contemporary dances.
(Source: Institute of Jamaica)



Figure 6: Junior Centre's children perform speech items.
(Source: Institute of Jamaica)



Figure 7: Junior Centre's children learn to play musical instruments.
(Source: Institute of Jamaica)

there were different ethnic groups; however, they possessed a unique Jamaican identity. Today, the Jamaican culture is very dynamic because of the interaction between the various ethnic groups including the Africans, Indians, Dutch, and Germans to name a few. This pepper pot of cultures has given rise to a culture that is popular for its music, food, and achievements in sports and the performing arts.

The Institute of Jamaica: A cultural catalyst

The Institute of Jamaica was founded in 1879 by Sir Anthony Musgrave, the governor of Jamaica, who had patterned it from a similar institution in Australia, to be responsible for, “*the Encouragement of Literature, Science and Art.*” The Institute of Jamaica currently falls under the direct supervision of the Ministry of Youth and Culture (see Figure 3).

Since its inception, the Institute has been valiantly taking strides to ensure that its mandate is achieved. It has given birth to several cultural and educational facilities in Jamaica. This includes the Edna Manley College of the Visual and Performing Arts, Hope Zoo, National Library of Jamaica, and University of the West Indies to name a few. However, in 1978, the Institute of Jamaica Act of 1879 was repealed and its scope of activities expanded.

Today, it still has pride of place as the premier cultural facility since it now houses seven different agencies. Namely:

1. Jamaica Music Museum
2. Liberty Hall: The Legacy of Marcus Garvey
3. National Museum Jamaica
4. Programmes Coordination Division
5. The African Caribbean Institute of Jamaica/Jamaica Memory Bank
6. The National Gallery of Jamaica
7. The Natural History Museum of Jamaica

Programmes Coordination Division (Junior Centres)

The Programmes Coordination Division is a division of the Institute of Jamaica established in 1940. The mission of this organization is, “*to provide the facilities for young people to acquire knowledge and develop skills in the various art forms so as to foster their intellectual, aesthetic and cultural growth.*”

Educational Programmes

Under the influence of Sir Phillip Sherlock, the Junior Centre has become a safe place where children between the ages of 6 and 18 years can develop their creative skills and are exposed to cultural and moral values via various art

Museum Education Programmes



Figure 8: Junior Centre's children learn to play African drums.
(Source: Institute of Jamaica)



Figure 9: An artwork completed by a Junior Centre student who participated in the art & craft class
(Source: Institute of Jamaica)



Figure 10: Junior Centre's children learn how to make, colour, and create craft items with paper.
(Source: Institute of Jamaica)



Figure 11: Life skills and counseling sessions are designed for students by the centres.
(Source: Institute of Jamaica)

forms. There are currently two centres that are accessible to the youth: the Greater Portmore and East Street Centres.

The Junior Centres host both internal and external outreach programmes, and this is the key responsibility of the Programmes Outreach Manager at the East Street Centre. The internal programmes refer to its After School, Saturday and Summer cultural programmes. Students have a chance to participate in art & craft, speech & drama, computer technology, papermaking, needlecraft, dance, drumming, storytelling, and sign language among others (see Figures 4-15). The programmes are conducted by part-time teachers or professionals in their field. The objective of these sessions is to ensure that the children learn these cultural art forms while learning about their tangible and intangible heritage. It also provides an opportunity to expose them to various cultures of the world.

However, we recognized that it was very difficult to teach culture to children who had underlying social and emotional problems. The Centres therefore began to create psychosomatic programmes for the children (see Figures 11 & 14). This was done by conceptualizing activities that allowed children to acquire knowledge about museum spaces and the visual and performing arts while dealing with mental health issues. By doing this children gained a greater appreciation of their heritage and adopted positive values. Their perception of museum spaces changed from being alien spaces to spaces in which they can learn and express their feelings.

Children in the internal programmes are also encouraged to enter competitions. Entries in various competitions like the Jamaica Cultural Development Commission (JCDC) Visual and Performing Arts Competitions allow them not only to display and be recognized for their talents and skills, but also to view and appreciate the capabilities of others.

On the other hand, the external outreach programmes refer to its outreach in schools/agencies, National Art Competitions, and Children's Symposium; however, each of these have a different objective. Outreach sessions conducted in schools or agencies are usually requested formally by these agencies. These sessions are conducted if the scope of their project links with the mandate of the agency or if the resources are available. Meanwhile, the National Exhibition for Art and Craft in Schools is an annual exhibition that seeks to unearth the creative talents of Jamaican school children (see Figure 15). Since its inception, in 1962, this exhibition has been open to students between the ages of 12 and 18 years old of all high, technical high, primary, and junior high schools in Jamaica.

Entries include works done in the following categories: painting, drawing, graphics, sculpture, collage, and fabric work. Over the years, this event has been very well supported by schools all over the island. In addition to show-

Museum Education Programmes

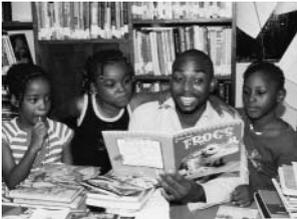


Figure 12: Junior Centre's participants attend reading classes and utilize the library resources.
(Source: Institute of Jamaica)



Figure 13: The Junior Centre organizes annual workshops for adults and children.
(Source: Institute of Jamaica)



Figure 14: The Junior Centre hosts an annual Children's Symposium on social issues affecting children.
(Source: Institute of Jamaica)



Figure 15: The Junior Centre hosts a National Art in Preparatory and High School Competition. A temporary exhibition is mounted using these items.
(Source: Institute of Jamaica)

casing the work of our nation's young artists, their efforts have been rewarded in the form of trophies and plaques after their work has been judged by an official Selection Committee appointed by the Council of the Institute of Jamaica. These prizes include awards for the teachers, trophies for individual students, and a trophy for the Best Overall School in the Exhibition.

The final external outreach session is the Children's Symposium. The objective of this symposium is to discuss topical issues that are traditionally taboo with children. These include themes such as Sex and Sexuality; Risky Behaviours and their effects; and Disability, Accessibility and Equality. We observed that it was difficult to teach culture to children who had underlying social and emotional problems. Therefore, the Children's Symposium was created to increase awareness, teach coping skills, and improve access to resources to children so they can make better life choices. By improving their social and mental wellness, we have improved their value systems, perceptions about themselves, community relationship, and perception about the role of the Institute of Jamaica. We have embarked on changing the perception of IOJ as an elitist facility alien to the needs of the public to instead a space where culture and social issues can be debated and expressed through the arts and positive values towards heritage perpetuated for life.

Bagan Archaeological Museum



Bagan Archaeological Museum

Khin Saw Win

Ministry of Culture

Myanmar



National Museum (Yangon)



Cultural Museum (Rakhin)



Museology Course



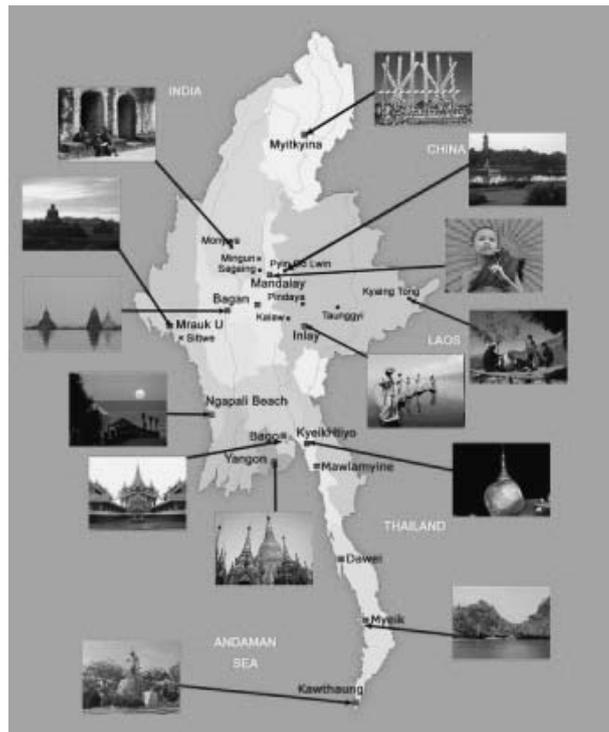
Workshop



Training course

Introduction

The Republic of the Union of Myanmar is situated in Southeast Asia. Myanmar is bounded by China and Laos in the east, Thailand in southeast, and Bangladesh and India in the west. The area of Myanmar is 261,228 square miles (677,000 square kilometres). The population is about 60.28 million. The official language is Myanmar. Most Myanmar are Buddhist. With over 100 national ethnic groups, the major races are Burmese, Kachin, Kayath, Kayin, Chin, Mon, Rakhine, and Shan. We called the nationalities Myanmar. There are three seasons in a year: the summer season from March to mid-May, the rainy season from mid-May to the end of October, and the cold season from November to the end of February. The average lowest temperature is 16°C and the highest temperature is 33°C.



Myanmar

Bagan Archaeological Museum



Bagan Golden Palace



View of Bagan



Bagan Archaeological Museum



Nativity scene (Buddha's birth) in the Special Display Room

Ministry of Culture

The Ministry of Union Cultures was established in 1952. On 15th March, 1972, the ministry was renamed the 'Ministry of Culture' and is composed of the following departments;

- 1- Office of the Ministry for Culture
- 2- Department of Archaeology and National Museum
- 3- Department of Historical Research
- 4- Department of Fine Arts

The policy of the Ministry of Culture is 'To love and cherish the country and the people by taking pride in our own traditions as well as by preserving, revealing and propagating Myanmar's Cultural Heritage'.

Department of Archaeology and National Museum

Under the Department of Archaeology and National Museum, there are 31 museums.

The different types of museums are

- 1- National museum (2)
- 2- Palace museum (4)
- 3- Buddha museum (3)
- 4- Memorial museum (2)
- 5- Cultural museum (9)
- 6- Archaeological museum (11)

Museum Training Course in the Ministry of Culture

The course is intended to increase knowledge and skills of museum staff.

- 1- Postgraduate Diploma in Museology (one-year course)

This course started in 2003. Not only museum staff but also anyone who is interested in museology can attend this course organized at the National Museum, Yangon.

- 2-Workshops

Workshops are held periodically, which are attended by many museums and various programme staff, giving them the opportunity to discuss their knowledge.

- 3-Training

We receive training on how to explain the displayed objects to visitors.

Bagan

Bagan is situated in the bend made by the Ayeyarwaddy River, Nyaung Oo District, Mandalay Division, in the central part of Myanmar.

The Bagan Dynasty was inaugurated by King Thamudarit. There were alto-

Bagan Archaeological Museum



A Bronze Statue of King Anawrahta in Special Display Room



Showroom of Bagan Period Arts and Crafts



Showroom of Palace City



Myazedi stone inscription written in four languages (Pyu, Mon, Myanmar, and Pali) in the Literature Showroom

gether 55 kings who ruled in Bagan. Among them, King Anawrahta is the founder of the first Myanmar Empire. Besides, he laid the foundation for the establishment of Theravada Buddhism in Myanmar by the spiritual leadership of Maha Thera Shin Arahana. Bagan was a very ancient city that thrived from the 1st to the 13th century A.D. covering 1,300 years.

Bagan comprises about 4,440 ancient monuments and buildings over 19 square miles. A total of 3,122 ancient buildings have been recorded so far including buildings of pagoda stupas, temples, ordination halls, monasteries, etc. Inside as well as outside of these buildings, we can still find remains of art works from the Bagan period such as mural paintings, stone carvings, stucco carvings, glazed relief plaques, terracotta, and architectural designs.

Bagan Archaeological Museum

• Historical Background

In 1904 was opened the first Archaeological Museum in Myanmar, near the northern causeway of Ananda Temple at Bagan. Since 1904, Mr. Taw Sein Kho was superintendent of the former Epigraphic Office in which stone inscription and archaeological objects collected were displayed. Within 60 years of its existence, the museum had acquired an abundance of artifacts and antiquities.

After the earthquake in 1975, most of the ancient temples and pagodas in Bagan fell down. We collected many antiquities, and also collected archaeological objects from the excavation sites through purchase and donations from the public. There are 9,527 ancient antiquities. The artifacts include those of stone inscriptions, stone sculptures, clay beads, stucco carving, marks on bricks, votive tablets, pre-historic trees, stone implements, pottery, clay earrings, glass earrings, fossil of an elephant jaw and ivory, terracotta plaques, glazed plaques, earthen varieties of oil-lamp, bronze moulds, bronze artifacts, clay artifacts, Buddha images made of sandstone, wood, bronze, marble, gold, silver, and dolomite, a five-metal alloy Buddha, manuscripts, cabinet and cloth paintings, etc.

Now in our museum, the total number of objects displayed is 1,234. At present, management of the collection is done manually by the museum staff.

In October 1979, an octagonal archaeological museum building to the south of Gawdawpalin Temple was opened.

The present Bagan Archaeological Museum was opened on 17th April, 1998. The museum is situated within the Ancient City of Bagan over an area of 10.97 acres. Its ground plan measures 380 feet from east to west and 360 feet from north to south. The museum is magnificently adorned with Myanmar decorative arts. The total cost of the museum building was over 1,200 million Kyats. This new museum is a double-storied building. There are six display rooms on the

Bagan Archaeological Museum



Golden Buddha image in the Buddha Images Showroom



Showroom of Bagan Period Buddha Images



Alloy of five metals in the Buddhist Art Showroom

ground floor and four display rooms on the first floor. These are:

- 1-Principal Chamber (Special Display Room)
- 2-Showroom of Bagan Period Arts and Crafts
- 3-Showroom of Bagan Period Architecture
- 4-Showroom of Bagan Palace City
- 5-Showroom of Bagan Period Literature
- 6-Showroom of Social Life of the Bagan Period
- 7-Art Gallery of Bagan Period Ancient Monuments
- 8-Art Gallery of Bagan Period Mural Paintings
- 9-Showroom of Bagan Period Buddha Images
- 10-Showroom of Bagan Period Buddhist Art

• Museum Exhibits

1- Special Display Room

In this room, the objects displayed are a sandstone head of the Buddha, eight major events of the Buddha's life, bronze statue of four famous kings of the Bagan period, and a large three-dimensional mural painting on the wall.

2- Showroom of Bagan Period Arts and Crafts

This display room presents not only arts and crafts of the Bagan period but also fossils of trees belonging to pre-historic ages, artifacts of the Stone Age and Bronze Age, and objects of the post Bagan period found in and around Bagan. There are also objects such as glazed plaques, floral stucco designs, stone sculptures of the 550 jataka stories (Buddha's tales in his previous life), Pyu coins, and bronze and clay artifacts.

3- Showroom of Bagan Period Architecture

In this room, there are models of some ancient monuments built in the Bagan period with explanations of their background history. In the centre is a large relief map of the Bagan archaeological zone in which prominent ancient buildings are located with references.

4- Showroom of Social Life of the Bagan Period

In this room are displayed a relief plan of the Sinphyushin Monastic Complex and a miniature model of Thiripyitsaya Village 11th century A.D. The room also displays the production of jaggery, the process of lacquering, and the construction of a dam in ancient times.

5- Showroom of Bagan Period Literature

In this room, there is an original Myazedi stone inscription in four languages: Pyu, Mon, Myanmar, and Pali. The exhibits are inscriptions on stone and brick,

Bagan Archaeological Museum



Bronze lotus bud
Bronze lotus in the Buddhist
Art Showroom



Dolomite Relief sculpture in
the Buddhist Art Showroom



Academic paper reading
session



Conservation

terracotta votive tablets on wooden plates, and ink writings on walls.

6- Showroom of Bagan Palace City

In this room, a miniature palace constructed by King Anawrahta who founded the first Myanmar nation in the 11th century A.D. is presented. Models of weapons can also be seen.

7- Art Gallery of Bagan Period Ancient Monuments

This is a gallery in which paintings presenting ancient monuments in old Bagan before restoration are displayed.

8- Art Gallery of Bagan Period Mural Paintings

This is a gallery where copies of mural paintings of Bagan ancient monuments dating from the 11th to the 13th century A.D. are displayed. A special display is an original cloth painting of the 11th century A.D.

9- Showroom of Bagan Period Buddhist Art

In this room, Buddha images and statues and Buddhist art in different art forms made of gold, silver, bronze, sandstone, wood, and so on are presented. The masterpieces exhibited are skillfully carved on a dolomite sculpture presenting eight major events of the Buddha's life and a bronze sculpture of a lotus bud belonging to the 11th century A.D. Another is a Buddha statue of pyin-saloha alloy belonging to the 11th century A.D.

10- Showroom of Bagan Period Buddha Images

In this room are displayed not only Buddha images of the Bagan period but also those of later periods found in the Bagan area between the 11th and the 19th century. These are made of different materials such as bronze, sandstone, wood, marble, lacquer, etc.

• Organization

There are altogether 55 members under three sections in Bagan Archaeological Museum: 34 members in the Curatorial Section, 6 members in the Finance Section, 10 members in the Restoration and the Electrical Section, and 5 members in the Research Section. The main functions of the curatorial section are education, conservation, and collection.

Now in our museum, the total number of objects displayed is 1,234. At present, collection management is undertaken manually by museum staff.

Bagan Archaeological Museum



Conservation



Conservation activities



Education programmes

• Museum Activities

- Academic paper reading sessions

Under the Bagan Branch Office Department of Archaeology, paper reading sessions are held every month.

- Exhibitions

The museum organizes several exhibitions geared to increase the number of the visitors. Some of them were as follows:

- 1- Art of Bronze Special Exhibition
- 2- Golden Land Myanmar 100 Years' Photographs Exhibition

- Conservation Activities

Bagan Archaeological Museum has become a centre for dissemination of information pertaining to the country's rich antiquities. The curatorial staff have conducted continuous conservation programmes on various subjects, particularly on the history and arts and crafts of the Bagan period. The Conservation Section of the Bagan Archaeological Museum has been carrying out arts and crafts of the Bagan period.

- Museum Education Programmes

The purpose of museum education is to enhance visitors' and students' ability to understand the museum collections. The visitors study cultural heritage. In the museum display, objects are connected to the past and the future. The education programme we provide is to explain the history of the museum display objects, show the museum plan, give the museum brochure, and sell the museum guide book to students, other organizations, and foreign visitors.

National Museum (Nay Pyi Taw)



National Museum (Nay Pyi Taw)

Khin Maung Soe

Staff Officer
Ministry of Culture
Myanmar

Introduction

Myanmar consists of seven regions and seven states. The political system is presidential. Myanmar is a sovereign state in Southeast Asia and also a member of the Association of South East Asia Nations (ASEAN). The preliminary results of the population count are expected to be released in July 2014, with final results in early 2015. The official language is Myanmar and the currency is the Kyat.



Water Festival (Thingyan)



Keeping the Sabbath



Freeing animals (Fish)

We have twelve months and each month has a festival. Among them, the most popular festival is the New Year festival called the Water Festival (Thingyan). The main theme of this festival is washing away the evils of the old with water. It is celebrated on a grand scale nationwide. The hot days of the year spontaneously stimulate the people of Myanmar to prepare for their famous Water Festival. We can hear Thingyan songs everywhere and young people start to imagine and plan to enjoy the Water Festival. During the Thingyan days, young people throw water at one another and some go to pagodas, meditation centers, and monasteries and do good deeds and keep the Sabbath. On New Year's Day, Myanmar people do meritorious deeds such as offering food to monks at the monasteries, freeing animals like birds, fish, and cattle, and shampooing the hair and clipping the nails of elderly people.

National Museum (Nay Pyi Taw)

In Myanmar, the first National Museum was founded in 1952 and the latest one showcased at Yangon was moved to its current place on 18th September, 1996. Now, the National Museum (Nay Pyi Taw) is under construction

The museum is located on Yarzathingaha Road near Kumudar (Lotus Flower)

National Museum (Nay Pyi Taw)



National Museum (Nay Pyi Taw)



Documentation of artifacts



Dolomite Buddha image
Gold bracelet
Earrings

Circle and comprises 34.79 acres of land. It has been under construction since 3rd June, 2010. The museum consists of five buildings and the total floor area is 298,865 square feet. The National Museum (Nay Pyi Taw) is carrying out tasks such as collecting a wide variety of objects from the whole of Myanmar and doing conservation work on museum objects. The National Museum's tasks are to carry out the following five museum functions:

- (a) Collection
- (b) Preservation and conservation of museum objects
- (c) Research and publication
- (d) Displaying objects (permanent & temporary)
- (e) Public education and public relations for the purpose of community engagement

The exhibition policies of the museum are as follows:

- (a) To reveal national prestige and integrity
- (b) To reveal our national cultural heritage which is rich and of high standard
- (c) To showcase the soft power and capacity of our nation
- (d) To build international norms and standards of the museum in accordance with the nation's prestige and grandeur
- (e) To construct a modern and attractive museum with appropriate preservation techniques and of high standard

According to these policies, the Department of Archaeology and National Museums is conducting the construction of the National Museum (Nay Pyi Taw). There are altogether 12 exhibition rooms in the National Museum (Nay Pyi Taw) but the museum will only hold exhibitions in the following rooms in the 2014-2015 financial year.

- (a) Primate and Natural History Exhibition Room
- (b) Prehistoric Period Exhibition Room
- (c) Proto Historic Period Exhibition Room (5 BC to 10 AD)
- (d) Historic Period Exhibition Room (11 AD to 14 AD)
- (e) Union Nationalities Culture Exhibition Room

National Museum (Nay Pyi Taw)



Meeting for display



Conservation for artifacts



Preparing captions and texts for artifacts



Preparing a pamphlet



Proposal plan for Primate and Natural History Exhibition

Organization

There are altogether 60 members under six sections in the National Museum (Nay Pyi Taw). In the Curatorial Section, we have four branches: Collection and Display, Research and Reference Library, Public Relations, and Conservation. The Administration Section is also divided into two branches: Accounts and Maintenance. As the museum is still under construction, we collect museum exhibits, make showcases for display, and have meetings to discuss how to display the artifacts with departmental persons and specialists such as historians, architects, geologists, and so on. Now, we have already collected 7,755 exhibits such as paintings, objects made of stone, bronze, iron, etc.

The display objects have been collected. Some of these have been excavated from ancient sites and some have been collected through donating, exchanging, and giving awards. Every display object that has arrived at the National Museum (Nay Pyi Taw) is systematically documented. These museum display objects need to be preserved and conserved in the conservation lab with full equipment. However, the display objects are now being conserved by using simple chemicals and ordinary equipment. Therefore, the National Museum (Nay Pyi Taw) has been undertaking two major tasks, conservation and documentation with all its might and soul, as well as collecting museum equipment.

In the Research and Reference Library branch, they are now preparing captions and texts for the museum artifacts.

Sometimes the Public Relations branch is appointed to arrange the museum pamphlet for other state and regional museums.

The museum must also address the needs for special roles and functions, such as collection, documentation, conservation, research, public education, display, and teams for community engagement. In order to fulfill capacity-building needs for rapid promotion, training courses on how to provide expla-

National Museum (Nay Pyi Taw)



Construction works of
museum buildings



Construction works of
museum buildings of the
National Museum (Nay Pyi
Taw)

nations and how to show the museum to the visitors as well as a basic conservation course were held by museum experts.

My role in the museum

Myanmar prepared three ancient Pyu cities i.e., Halin, Sriksetra, and Beikthano, to be listed on the World Heritage List. I was appointed as member of the Management Office of World Heritage. Now, the nomination dossier has been to UNESCO and the decision will be made at the annual meeting held in Qatar in June 2014. So, I worked in these regions to upgrade the museums with other members. Among them, Halin Archaeological Museum was newly opened. I displayed the artifacts in this museum to encourage the local community to become proud of their region and to keep the cultural property as their own.

As a part of the education program, I visited primary schools and other organizations, and met the principals of the schools to explain the history of this region and display objects in the museum. And we held a special quiz program for students about the region and museum objects. We awarded the outstanding students in this program.

Tell Balata Archeological Park



Tell Balata Archeological Park

Saleh Awad

Ministry of Tourism & Antiquities

Palestine Authority



Introduction

Palestine is a historic district in the heart of the Middle East, located east of the Mediterranean Sea and reaching between West Asia and North Africa, bounded on the north by Lebanon and a part of Syria, by Jordan and Syria in the east, and on the west by the Mediterranean Sea, South Sinai (Egypt), and the Gulf of Aqaba. Palestine contains a large number of historically important cities like Jerusalem, Bethlehem, Hebron, Jericho, Nablus, and so on.



Dome of the Rock mosque (Jerusalem)



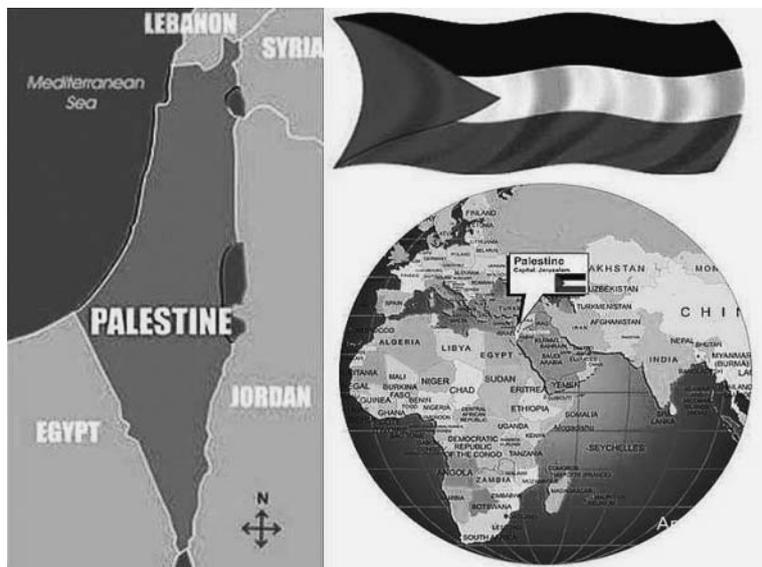
Nativity Church (Bethlehem)



Tell al-Sultan (Jericho)



View of Nablus City from Mount Ebal



In the Palestinian land, about five million people live in the areas of the West Bank and the Gaza Strip and the inland areas occupied by Israel. It is worth noting that today there are more than five million Palestinian refugees living outside the borders of the Palestinian territories with the majority stationed in Jordan, Syria, and Lebanon, in addition to hundreds of thousands of Palestinian origin in the diasporas distributed around the world especially the Gulf States and the Americas.

The region was among the earliest in the world to see human habitation, agricultural communities, and civilization. During the Chalcolithic/Bronze Age, independent Canaanite city-states were established, and were influenced by the surrounding civilizations of ancient Egypt, Mesopotamia, Phoenicia, etc.

We found remains of human presence in Palestine going back 600 thousand years BC, of established farming communities in the Neolithic period (10,000-5000 BC), and of copper and stone tools in the Chalcolithic period (5000-3,000 BC) near Jericho, Nablus, Beersheba, the Dead Sea, etc. The Canaanites came from the Arabian Peninsula to Palestine between 3000 BC and 2500 BC.

Tell Balata Archeological Park



Roman Sebastia (Nablus)



View of Tell Balata



Tell Balata in snow



School children visiting the site



Open day in Tell Balata

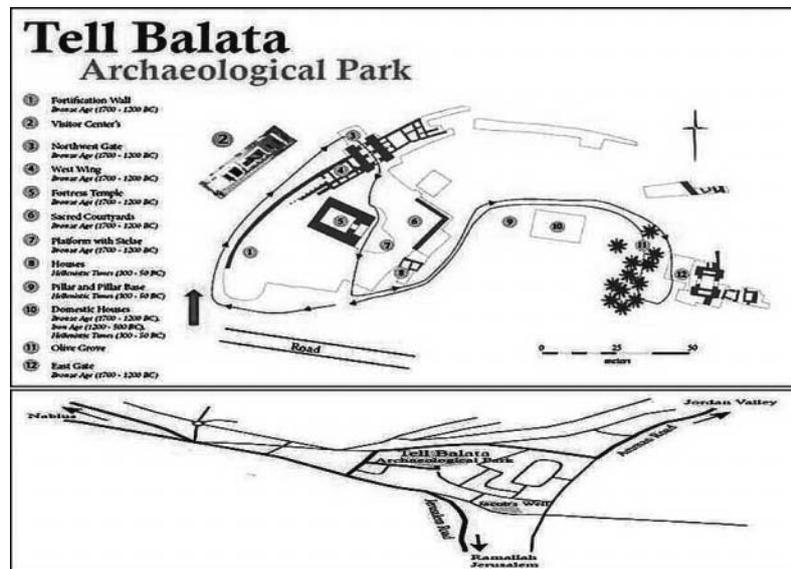
In Palestine civilization, West meets East, North meets South, and it is where Judaism, Christianity, and Islam took form. In Palestine, you can enjoy with richness our cultural heritage, deeply compelling history, and hospitality.

Tell Balata, the Canaanite city

The admission of Palestine as an official state member of UNESCO has marked the recognition of the importance of its historical and artistic heritage. This can be a reason to invite international authorities and organizations to focus on the issue of enhancement of Palestinian historical heritage.

Tell Balata located in Nablus City on the West Bank lies 2.5 km southeast of the city centre of Nablus in the village of Balata.

Shakeem is the name of the ancient Canaanite city (Tel Balata), which means the area is high, rising from the sea 525 m.



Location and plan (Tell Balata Archaeological Park)

The park is located on Tell Balata, one of the most important cultural heritage sites of the West Bank, mainly dating to the second and first millennium BC. It is identified with ancient Shakeem, an important cultural and political centre known from Egyptian and another references. The site is placed at a strategic location at the eastern end of the pass between the high mountains of Gerizim and Ebal. It overlooks the plain of Askar and commanded all traffic through the area. The city was a centre for agriculture and trade and has been called 'the uncrowned queen of Palestine'.

Evidence about the history of Tell Balata is the result of German and American excavations during the 20th century. It shows that Tell Balata was first settled as

Tell Balata Archeological Park



The Wall



The entrance to the city
through the Northwest Gate



The West Wing



The Fortress Temple



The Sacred Courtyards

a village in the Chalcolithic period (4,000-3,500 BC) and was a city during the Middle and Late Bronze Age, the Iron Age, and throughout Hellenistic times until the first century BC. It was not a continuous habitation but major periods of inhabitation have been distinguished. They were separated by periods of abandonment.

After Hellenistic times, the focus of the settlement shifted further west of Tell Balata, to the Roman town of Flavia Neapolis. The name changed to its current version, Nablus, under kalif rule in 636 AD.

Important remains

Some of the excavated remains are still visible.

The Wall: Ancient Tell Balata had a fortification wall as of the Middle Bronze Age (1650-1450 BC). A part of it has been excavated, along with a gate, situated on the northwest edge of the mound. The stone foundation of the gate has been preserved but only a little of the mud brick upper structure still survives.

The Northwest Gate: The stone foundation of the gate in the wall has been preserved, but only a little of the mud brick (here visible at the right on top of the stones), of which the upper structure was built, still survives.

The West Wing: It is believed to have housed a temple or a shrine, possibly belonging to a palace. It is distinguished by two pillar bases, of which one can be seen.

The Fortress Temple: South of the gate stood another temple, in the form of a massive 'fortress'. It was probably built to replace an earlier sanctuary.

The Sacred Courtyards: A large wall is believed to have separated several structures from other parts of the city.

The Houses: In an area holding Iron Age (1200-600 BC) domestic houses, pieces of ceramics from the city of Samaria were found. Tableware of this production was very thin and considered to be luxury items.

The East Gate: Further east was another gate in the Late Bronze Age (1450-1200 BC), with a gate tower.

The project for Tell Balata Archeological Park

The project aims to make a sustainable heritage management plan for the site and to make it accessible to visitors. This will be done in cooperation with local inhabitants, introducing them to the archaeological heritage and forging a connection with the past. The project also includes scientific research of the site in the form of an archaeological excavation and the development of an archive.

Since 2010-2012, the rehabilitation project of Tell Balata Archeological Park has been started by the Palestinian Ministry of Tourism and Antiquities in cooperation with the University of Leiden in the Netherlands and UNESCO funded by

Tell Balata Archeological Park



The Houses



The East Gate



Panel introducing rehabilitation project of Tell Balata archaeological site



Before rehabilitation



After rehabilitation



During excavation

the Dutch government.

- 1- 2010 - Cleaning the archeological site to shed the light on it, and then starting the first archeological excavation season
- 2- 2011 - Some additional excavations, to clarify and add data, largely aiming at chronological clarity
- 3- 2012 - Finishing the previous excavations and then planning the museum and the visitor centre so as to rehabilitate the site.

The visitor centre consists of the following:

- 1- Museum hall
- 2- Interpretation and presentation hall
- 3- Office employees' room (information)
- 4- Small cafeteria (not yet open)
- 5- Two restrooms

The museum

The Archeological Park and visitor centre, including the museum, opened on 24th June, 2013.

The museum consists of one interpretation hall which contains glass show-cases so as to present the archeological objects extracted during the excavations. It also contains pottery and stone objects and some coins belonging to different historical periods of Tell Balata and other sites in Nablus City.

The security system inside the museum is simple (fire system, simple alarm, and safe gateway) and conservation factors are not fully available.

The Archeological Park and museum are experimentally open with no admission fee.

Interpretation hall

The hall part of the visitor centre connected to the museum consists of a presentation screen and simple cinema system. This hall helps to show movies, photos of the archeological site, and the excavation work done by different expeditions in an archival way.

Tourism and community involvement

The Tell Balata Archaeological Park is already attracting a serious number of tourists; if more information is provided on the site and more attention is given to the promotion of the site, these numbers may grow. Some admission fee will then be asked of the tourists, which would help the Ministry of Finance with the costs of managing the site. Moreover, tourism can bring economic revenues to

Tell Balata Archeological Park



Visitor centre and museum building



Inside the museum



Showcases



Interpretation hall



Drawing at the field



University students visiting Tell Balata

the people living near Tell Balata and to the city of Nablus. The neighbours of the site will be informed of this potential in order to encourage initiatives to make the vicinity of Tell Balata more attractive with shops, restaurants, accommodation facilities, etc.

Difficulties

- Lack of budget to improve the museum and the site
- Small size of the museum hall in which presenting more objects is not possible
- Lack of activities adopted by the museum to increase the visitors to the museum
- A few hours of opening
- Lack of promotion means

Ambitions

- To retrieve the extracted objects which exist in international museums, so we aim to return the objects which were previously extracted from the site by foreign expeditions and put them back.
- To increase the number of objects by increasing the size of the hall by building a second floor to be used as a museum.
- To get more funding which would help to improve the museum facilities.
- To develop new systems of presentation (lighting, sound, conservation etc.)
- To gain financial independence by imposing ticket fees for the site and the museum.

Palestine



Palestine

Sufyan Deis

Ministry of Tourism and Antiquities (MOTA)
Department of Antiquities and Cultural Heritage
Palestine Authority



Flag of Palestine



Jerusalem

Palestine - Hebron

Palestine is located on the eastern coast of the Mediterranean Sea, south of Lebanon and Syria, and west of Jordan, Syria, northern Egypt, and the Gulf of Aqaba. The country has a population of 6 million and the main language is Arabic.

Palestine has the richest cultural heritage among countries of comparable size, ranging from the early prehistoric period to modern times, and many distinctive traditions contribute to its present-day cultural composition, including Jewish, Christian, and Islamic indigenous culture. Also part of the historical record are many non-local cultures and influences including Hellenistic, Roman, Islamic, and 20th-century colonial.

Despite the small area of Palestine, which does not exceed 27,000 km², it has a rich cultural diversity reflected in the thousands of registered archeological sites representing all the historical periods from prehistoric times to the present day.



Maps of Palestine

Hebron is located in the southern part of the West Bank about 30 km south of Jerusalem, rising 400-1,050 m above sea level and bounded on the north by Bethlehem, on the south by the city of Beersheba, on the east by the Dead Sea, and on the west by an area occupied in 1948 AD. The population of the Governorate is almost 700,000, and the city's population is about 200,000. Followed by Hebron, there are more than 100 Palestinian villages and towns, notably Dura, Yatta, Halhoul, Seir, Al Dahreah, Bani naim, Al Shuok, Al Samou'a, Bat aulla, and others. And there are about 450 main archaeological sites and more than 2,000 archaeological monuments such as caves and tombs, shrines and churches in Hebron.

- It is one of the oldest continuously inhabited cities in the world, sacred to Muslims, Christians, and Jews, as the burial place of the Prophets Abraham/ Ibrahim, Isaac, and Jacob and their wives.

Palestine



Ibrahimi Mosque



The Old City of Hebron



Bir Haram Al-Rama



Dura Museum

- Archeological research in Tell Rumaida indicates that Hebron was inhabited even before the Bronze Age. Excavated artifacts, ranging from cuneiform tablets to the trade seals of Egyptian pharaohs, tell of Hebron's importance as a commercial hub well before the time of Christ. Hebron is also known as Al-Khalil Rahman, meaning 'friend' in Arabic. The Ibrahimi Mosque, the distinctive Mamluk and Ottoman architecture of the Old City, and the ages-old handcraft trade of fabrics, glassware, pottery, and more bear witness to the rich cultural heritage of Hebron.

The Ibrahimi Mosque (Abraham Mosque)

This is the second-most-important mosque in Palestine, the fourth-holiest place in Islam, and also of great significance to Christianity and Judaism. Archeological research suggests that the Prophet Abraham dwelled in the Hebron valley approximately four thousand years ago. He chose Hebron as a burial place for his wife Sarah, and later for himself, his son Isaac, his grandson Jacob, and their wives. It was King Herod who built a towering wall over the caves during the Roman period, using cut stones of enormous size that still remain as the foundation of the current mosque. Having survived countless eras of history, the Ibrahimi Mosque continues to captivate religious and secular visitors alike, and still remains the primary mosque for Hebron.

The Old City

After the Roman and Byzantine periods, Hebron was gradually shifted from Tell Rumaida to its current location. With the advent of Islam, the city expanded remarkably. It reached its peak during the Mamluk period (13th-16th century AD). The Ibrahimi Mosque was not the centre of the city plan, as is usually the case in Islamic cities. In the beginning, the mosque was located on the edge of the town and the city developed in all directions. All the Old City's inner streets have been planned to serve as access to the mosque. The main road which cuts through the city starts at Ain Al Askar (soldier's fountain) in the west, cuts through the glass blowers' quarter, and then turns north at the 'Khozak El Far' (mouse hole) pergola and continues all the way up to the mosque, dividing the city into a northeastern and southwestern part. Its narrow streets and impressive structures make for a fascinating journey through different eras of history as one can tour places such as the old market, sophists' shrines, olive and sesame oil presses, the Sultan's Pool, and the Archeological Museum of Hebron.

Bir Haram Al-Rama

Lying halfway between Halhul and Hebron, the site was discovered during archaeological excavations in the 1920s and 1980s according to some religious traditions. The site is associated with the place where the Prophet Abraham

Palestine



Archaeological artifacts



Traditional artifacts



Excavation

received the three angels, informing him that his barren wife Sarah would give birth to his son Isaac. Christian tradition also identifies this place as a resting place of Joseph and Mary on their way to Egypt. In the Roman period, Herod the great built an impressive enclosure complex (49 x 65 m) with statues dedicated to Edomite deities. After the first century AD, the site became one of the main market fairs in Palestine. In the fourth century AD, a church was built inside the enclosure, which is shown on the Madaba Map. In the fifth century, the site hosted an annual summer festival. After the destruction of the church in 614 AD, a monastery might have been built in the time of the Crusades.

Dura Museum

It is located 10 kilometers southwest of Hebron and based inside the public gardens of the Dura Municipality. The museum contains unique archaeological and traditional ethnographic artifacts, representing more than 6,500 years of Palestinian history.

The building is modern and consists of two floors. The building was reformed as a museum upon agreement between the municipality and the Ministry of Tourism and Antiquities (MOTA) after it was used as a restaurant.

A project was started by MOTA to transform the building back to its previous use as a museum through the following steps:

- 1- Designing the types of showcases for exhibition
- 2- Improving the lighting system
- 3- Designing the shape of exhibition cases suitable for the archaeological artifacts to be housed
- 4- Securing the building

Current situation of the museum:

The museum is open to the public daily from 8:00 am to 3:00 pm except holidays, and offers explanations and interpretations to the public and answers their questions and inquiries. The museum organizes some activities with the local community.

Development plan for the museum:

- Exhibition of traditional materials in clearer ways
- Security system for the museum
- Rehabilitation of some of the museum facilities
- Preparation of a lecture room with the required equipment
- Shield windows of the museum

Currently:

I am an archaeologist and I started working with the Ministry of Tourism and

Palestine



Fieldwork

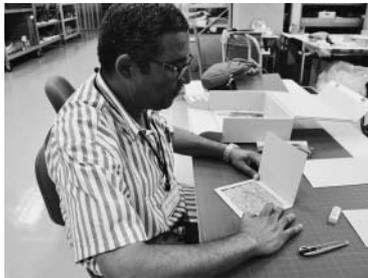


Museum activities

Antiquities in 2008 within the Projects Team in the Ministry, and in 2011 I was appointed as a full-time official. I have been involved in many projects with MOTA such as the rehabilitation of Tell Balata, sustainable tourism, the Russian Museum, rehabilitation of Tal al-Sultan, rehabilitation of Hisham's Palace, rehabilitation of museums project, recording and documenting archaeological materials and artifacts, documenting and recording oral history, documenting traditional handicrafts, and local communities' projects. I was one of three members of the Committee for Rehabilitation and Opening of Dura Museum. I am also a member of the joint excavation team, I have participated in many local and international excavations carried out in collaboration with MOTA, and I have worked in most Palestinian cities through the various activities of the offices of MOTA.



Specialized Program



A. Preventive conservation

June 30 – July 4, 2014



Naoko Sonoda

National Museum of
Ethnology

In this specialized program on preventive conservation, the focus will be on approaches to finding solutions: how to consider, study, and deal with the problems that occur.

Participants will take part in basic museum activities from the viewpoint of preventive conservation such as storage cleaning, inspection of objects, and patrolling exhibition halls.

We will work on Integrated Pest Management (IPM), monitoring temperature and relative humidity, monitoring illuminance, and analyzing these environmental data. To disseminate their knowledge on preventive conservation when they return to their respective institutions, participants create manuals related to the control of the museum environment in cooperation with each other. Following an explanation of standards for material selection and a visit to storage rooms, participants will create storage boxes for ethnographic artifacts.

There will be Q&A sessions and discussion times to exchange ideas and respective experiences as well as an opportunity for participants to pose and answer specific questions from each other.



B. Management of a Local History Museum

July 1 – 5, 2014



Kenji Saotome

Suita City Museum

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

Participants in this specialized program examined the organizational management of and community participation in the Suita City Museum and other cultural facilities in Suita City and Ibaraki City. While examining regular forms of cooperation between these facilities and the local community, participants also exchanged ideas with the members of staff at all the facilities they visited. Participants also observed examples of administration and utilization of a traditional building, which has been turned into a cultural facility.

Participants went on a half-day field trip to Ibaraki Municipal Christian Relics

Depository, in order to learn one example of the management style of a local history museum in relation to the local history of Christianity.



C. Photography

June 30 – July 4, 2014



Hitoshi Tagami

National Museum of
Ethnology

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



D. Conservation and Restoration of Objects

July 7 – 11, 2014



Naomi Ueda

Individual Training at
the Gangoji Institute
for Research of
Cultural Property

The purpose of this program is to learn the methods and techniques used in Japan for conservation and restoration through hands-on conservation and restoration work on historical materials, folk crafts, and documents, as well as artifacts excavated from archaeological sites. Participants first learn the method of making measured drawings, which is essential for creating a database of information about artifacts. Close observation is also indispensable when deciding on the appropriate method of conservation and restoration. Specifically, making measured drawings from six directions and cross-sectional drawings using barge spikes and tracing using a computer are practiced. Adhesive joining and restoration work on earthenware using epoxy resin for a damaged unglazed dish for votive light (because we cannot use real excavated artifacts) equip participants to understand the need to use materials available at hand for conservation and restoration. Participants also engage in conservation and restoration work on folk crafts including barge spikes as metal objects, learning to understand the proper procedures for conservation and restoration work. Specific techniques include rust removal and resin coating on barge spikes, and X-ray photography is employed to observe the interior condition of materials using barge spikes and belongings of the participants. Through this practical training, participants learn the basics, which will be applicable to the conservation and restoration of artifacts in their home countries.



Making measured drawings of a metal object (barge spike)



Conservation and restoration work on earthenware (restoration work on a modern earthen plate using adhesive)



Cleaning (rust removal) of a barge spike (folk craft)



E. Museum and Local Communities

July 8 – 12, 2014



Mark J. Grygier

Lake Biwa Museum



Chiyomi Yamakawa

Lake Biwa Museum



Minako Ashiya

Lake Biwa Museum

The Lake Biwa Museum (LBM) interacts in many mutually beneficial ways with its local community. Broadly speaking, this includes the residents (individuals and families), schools, citizen groups, and businesses of Shiga Prefecture, where several other museums have also developed innovative programs of similar nature. In this class, participants are encouraged to explore the many ways community interaction can be achieved and nurtured by museums of any size, and how the necessary administrative and logistical structures for this are designed and established. Their exploration occurs in part through lectures, but usually more usually by participating in or observing representative public programs, by site visits where the results of successful interactions, such as exhibits, can be seen, and by talking with the people involved on both the museum side and the community side.

At LBM, the participants attended two lectures, one about collaborative research on fossil footprints with an independent group of amateur scientists, and the other about photographic exhibitions as an interactive experience for the public (this included a “phototherapy” workshop, representing a possible next step in this direction). Through other workshops they gained experience in two hands-on programs for visitors concerning animal bones and plankton, and in exhibit design for children (the Discovery Room’s “International Corner”). They visited the OMRON Corporation’s Yasu Plant (a site for biotope-based fish conservation with the cooperation of LBM), the Notogawa Museum (which relies very heavily on non-staff “local curators”), LBM’s “Satellite Museum” at the Notogawa-higashi Primary School (set up there at the invitation of a local citizen’s group), the Borderless Art Museum NO-MA (where the search for “hidden” artists in the community is important, and cooperation with welfare facilities is essential), the Museum of Contemporary Ceramic Art at Shigaraki Ceramic Cultural Park (where community programs link ceramic artists – foreigners included – and local schools), the MIHO MUSEUM (for its visitors programs and longer-term school programs), and the Minakuchi Children’s Forest Nature Park and Museum (where exhibits complement field-based nature education). Besides viewing these institution’s exhibits and facilities, the participants also learned about their founding principles, their operations, and how their relationships with their local community and/or LBM were built up and sustained.



F. Filming

July 7 – 11, 2014



Itsushi Kawase

National Museum of
Ethnology

The aim of this course is to acquire the filming and editing skills required to use film effectively in ethnographic research broadly defined. Participants learn the basics of filming/editing methods by producing a short film titled. Methods for preliminary research before the filming begins will also be learned on site.



G. Excavating and Controlling Archaeological Resources

July 14 – 18, 2014



Gen Miyoshi

Osaka Prefectural
Board of Education

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

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

Parks and museums associated with archaeological sites will be visited to learn the methods used for onsite conservation and public display at the sites, both of which vary considerably according to the period of construction and nature of the site. An appropriate method for exhibiting archaeological data within the system of cultural properties preservation will be proposed.



Satoru Okada

Osaka Prefectural
Board of Education



Excavation of the Suitasoshajo site
(Suita City)



Polishing of mirrors in the office of
Cultural Property Preservation
Division, Osaka Prefectural Board
of Education (Sakai City)



At the Imashirozuka kofun tumulus
(Takatsuki City)

H. Exhibition Design

July 14 – 18, 2014



Minoru Fukushima

Design Factory

The general program on May 28 was divided into two related topics “Design: planning and designing,” and “Display: production work and demonstration.” To assist learning, visual media were used when giving an outline of what was involved in both tasks. To this end, as many PC images (design drawings and exhibition photos) as possible were shown. The participants visited exhibition spaces at Minpaku, observing a special exhibition and a permanent exhibition as well as renovated exhibitions, and explanation of display terminology including “Exposed display,” “Visual reconstruction of scenery display,” and “Reproduced model-type display” was given during the visit.

The specialized program from July 14 to 18 was designed to be applicable not only to the creation of new exhibitions but also to the renovation of existing exhibitions. Design module ①② included specific activities: basic survey, framework, planning, design competition, basic design, implementation design, and design supervision in accordance with basic total-design flow of museum producing. Specifically, actual tools for design competition, design drawings by stages, and esquisse models were introduced to help participants to perceive the reality of an exhibition. Display module ①② included production work and checkpoints in the type of works with stepwise explanations of production flow based on a textbook.

As for fieldwork, the participants visited “The Lab, Knowledge Capital Osaka,” a core facility of the Grand Front Osaka, and Abeno Harukasu, a commercial complex that opened this spring. Osaka’s view from the observatory at the top of the 300-meter-high building must be memorable. They also visited the site of the ongoing restoration of Himeji Castle’s main keep and its related exhibition on NHK Taiga historical drama as well as the Hyogo Prefectural Museum of History to learn the method of hands-on exhibition.

In the workshop, the participants engaged in creating papercraft and formulated their own plans for a thematic exhibition (drawings and segmentation models) to learn the importance of self-decision-making. The free discussion was rewarding in that all the participants exchanged opinions on the course and the challenges they were facing. Throughout the course, questions and opinions related to different types of expertise were vigorously discussed by the participants, which helped improve their communication with each other. It seems that the fieldwork was helpful for learning the importance of universal design and excitement of a hands-on exhibition. It is hoped that the course served to boost general awareness of issues related to management and creation of museums after returning to their own countries.



I. Documentation and Databases

July 14 – 18, 2014

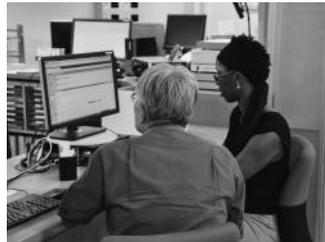


Yuzo Marukawa

National Museum of
Ethnology

This course provides participants with an understanding of indispensable museum activities including construction of the information system and the documentation system through efforts at Minpaku.

As practical examples, the databases, the Videotheque, the Digital Guide, the Image Finder, and the computer systems that support these services at Minpaku are open to the participants to assist their learning. Followed by a lecture on design and operation of the databases, participants observe data compilation and operation. Observation of archives and a virtual museum will serve towards an understanding of Minpaku's basic concept of informatization and for sharing opinions on documentation. In addition, portable services that integrate and utilize information held by other museums and services for thematic exhibition are also covered in the lecture so that the participants can learn the technical background to these services together with actual examples.





Opening Ceremony, April 18



Courtesy Call on the Director-General, April 18



Reception, April 18



Museum Report Presentation at the Lake Biwa Museum, April 24



General Program, May 8



General Program, May 14



Specialty Report Presentation, May30(1)



Specialty Report Presentation, May 30(2)



Public Forum, May 31(1)



Public Forum, May 31(2)



After Completion Ceremony, July 24

Records of Study Trips and Visits



Hyogo

May 1 Thu.	Hyogo Prefectural Museum of Art
May 20 Tue.	Kobe Fashion Museum

Osaka

May 9 Fri.	Osaka Museum of History Osaka Human Rights Museum
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Nara

May 15 Thu.	Gangoji Institute for Research of Cultural Property Todaiji/Todaiji Museum
May 16 Fri.	Horyuji Osaka Pref. Chikatsu-Asuka Museum

Niigata

Jun. 7 Sat.	Nagaoka Earthquake Disaster Archive Center Kiokumirai The Archive Room, Nagaoka City Library
Jun. 8 Sun.	Myoken Memorial Park/Kizuna Center of Kawaguchi/Ojiya Earthquake Disaster Museum – Sonaekan/Yamakoshi Restoration Exchange Center

Tokyo

Jul. 9 Mon.	The National Art Center, Tokyo Shiodome Museum
Jul. 10 Tue.	National Museum of Japanese History Kawamura Memorial DIC Museum of Art
Jul. 11 Wed.	National Museum of Nature and Science Tokyo National Museum

Hiroshima

Jun. 24 Tue.	Hiroshima Children's Museum Hiroshima Peace Memorial Museum/Peace Memorial Park
Jun. 25 Wed.	Miyajima Public Aquarium World Heritage Miyajima (Itsukushima Shrine)
Jun. 26 Thu.	Naoshima (Art House Project and Benesse House Museum)
Jun. 27 Fri.	Naoshima (Chichu Art Museum/Lee Ufan Museum/Ando Museum/ Miyanooura Gallery 6)

1. Hyogo Prefectural Museum of Art

I like the artifacts made from metal and newspaper that are used as fine art. (Orabi)

I went to Hyogo Prefectural Art Museum where I learned about modern art and traditional paintings of Japanese artists. As for me, I think KOISO Ryohei is a famous artist in Japan. The museum has the exhibit “KOISO Ryohei Memorial Hall”. I like the “landscape” paintings by KOISO Ryohei. (Khin)

Hyogo Prefectural Museum of Art gave us a good idea about fine art, and the galleries showed how the pictures complement each other. I liked the staff that curated the newspaper and metal artwork. (Sufyan)



2. Osaka Museum of History

This was the first time for me to see an excavation site under a constructed building; this is an experiment I would like to try in my country. (Diab)

We learnt about the history of Osaka City during the trip to the Osaka Museum of History. This museum acts as a bridge between past and present. One of the interesting exhibits is the ancient excavation site in the basement of the museum. It was discovered during the construction work of this building and is undergoing maintenance at present. (Khin)



3. Osaka Human Rights Museum

This museum has an audio guide system that explains about the objects on display. Another of its services is that it allows visitors to wear traditional Japanese clothing. I like this idea. (Saw)

For any great society it is important that it creates an infrastructural framework that protects the rights of its citizens and implements the necessary mechanisms to ensure that infringements are curtailed. Through the efforts of this museum, citizens are sensitized about their rights and some of the injustices that have happened in the past to

groups and individuals. This enables the visitor to empathize with the victims, understand the mechanisms that were put in place to protect them and the achievements of these groups to overcome these challenges. Overall, it enabled the visitor to understand that we are all one and the same humanity and it is our right to be protected from violence, prejudice and discrimination. If we do forget, we tend to make the same mistakes in life. The museum emphasizes that everybody has human rights and the right to live in dignity. I was inspired. (Nicole)



4. Todaiji

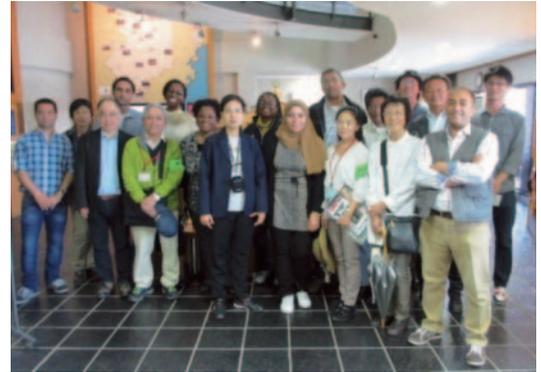
We were introduced to the wood carving of a guardian statue from the 8th century A.D. In the temple, there was also a huge statue of Buddha made of bronze with guardian statues in each of the four corners of the temple. Buddhism has been prevalent in Japan since early ancient times. This temple contains a museum with Buddhism-related artifacts. In the Todaiji Temple area we saw many deer. They are also one of the attractions for visitors. (Saw)

Spectacular! The sheer size and artistic form of the Temple Guardians made them seem to be almost alive with power. The first sight of the Great Buddha Hall took my breath away! On entering I was impressed with the size of the Buddhas and the holiness and religious significance of the site. The temple grounds were beautiful and deer (regarded by some as messengers of the Gods) roamed freely throughout the site. Many friendly schoolchildren visiting on trips, added to the overall experience by approaching us and asking us about our countries. The museum was quiet in contrast and provided the opportunity to view ancient religious objects and artifacts up close. Overall it was an unforgettable experience. (Liz)



5. Horyuji

Seeing five different archaeological sites in the one location was remarkable. It provided an opportunity to study different historical periods, architecture and historical features. (Diab)



6. Osaka Pref. Chikatsu-Asuka Museum

The idea of integration between the shape of the building and the surrounding environment was very cool. Also the design of the building was very impressive. The galleries relay the history and the linkage of the burial sites in the mountain is new and different, reflecting the museum's rich and valuable collection. (Sufyan)



7. Kobe Fashion Museum

This museum is the first to specialize in fashion in Japan. I think such specialist museums that offer the history of fashion are few and far between in the world. I was very surprised by what I saw in this museum. It displayed the accuracy in the design and selection of fabrics used for the clothing of a particular historical period, right down to the smallest details by focusing on the historical development of accessories and hair styles. The amazing Mr. Hamada has put together a magnificent display of the evolution of clothing, especially in Europe from the 18th through the 19th century together with profiles of the evolution of fashion in the 20th century, presenting an overview of non-European fashion from Japan, India and others. have already set fine art embodied crowned your offer before entering the exhibition halls Royal Coronation of the most gorgeous. (Saleh)

This museum was amazing for us because it was built on an artificial island. We learnt about costume design from past to present. The exhibits were displayed in chronological order. (Khin)

This is a unique museum in Japan and it is different from the rest of the museums in

terms of subject and view. We were lucky to meet the wonderful Mr. Hamada who designed the building and we saw the exhibits that are part of the cultural history of the people around the world. I hope to see this kind of museum in my country displaying items in an interesting way in order to preserve our heritage. (Orabi)



8. Disaster Reduction and Human Renovation Institution

This type of museum is not unprecedented in our country. When we visited we learned about the value of teamwork in times of hardship and learned how people prepare for future disasters. The museum explains how people are able to overcome difficult times and also clarifies to the student how earthquakes occur and how the building has been designed to withstand such shocks. We were able to understand why the architect designed the exterior of the building to be covered with glass, giving us a sense of safety through the design. (Orabi)



9. Nagaoka Earthquake Disaster Archive Center KIOKUMIRAI

This center emphasized how we can never be truly prepared for a natural disaster. It however engages its audience to understand the importance of putting in the necessary infrastructure to limit and deal with the effects natural disasters. At this center the audience has an opportunity to see firsthand the impact of the earthquake that occurred in 2007, how it occurred, and how it affected the lives of the people, community and economy. The visitors engaged in the tour were able to view a simulation of the event, and explored the regions affected by using technology devices on an enlarged map of the area. I liked this center because it enabled me to see firsthand the impact of earthquakes, but more importantly that community relations are very important in the rebuilding process. (Nicole)

This was the first place where I saw any form of animation. I really appreciated this, but would have loved to see more animation. Also the integration of the i-pad tech-

nology was absolutely fabulous. More time was needed to experience the full impact of the animation (surround sound). (Tendi)



10. The Archive Room, Nagaoka City Library

Here we were able to understand the message regarding how to rehabilitate from a natural disaster. Documents of announcements and photos of rescue camps are kept in the archives. Newspapers and donation slips were also saved. (Khin)



11. Myoken Memorial Park / KIZUNA Center of Kawaguchi / Ojiya Earthquake Disaster Museum -SONAEKAN / Yamakoshi Restoration Exchange Center

Here we had a unique experience. Through each of the four centers we visited, we saw how natural disasters are triggered, how people deal with such disasters and how people can help each other. I liked this place and the Kizuna Center very much. I liked the experience of the vibrating chair in the Ojiya Earthquake Disaster Museum and I liked the way technology was used in the presentation and interpretation for visitors in all the centers. (Sufyan)



12. The National Art Center, Tokyo

The building is huge and the design is modern and distinctive. I liked the general idea of the center as a temporary exhibition space, as it makes the center very important and unique; on the other hand, the NME temporary exhibition is amazing as the exhibition entitled The Power of Images allows the visitor to view the sequence of supply and diversity of material that covers most of the ethnicities and countries of the world, and this shows the magnitude of the NME collection. (Sufyan)

It has always been difficult for museums to conceptualize ideas to get the public interested in the work that they do. Through the collaborative work between the National Art Centre and Minpaku, the National Museum of Ethnology, the public is better able to obtain an appreciation of the historical collection. The “artifacts” were mounted in the Art museum that gave them new life. We were able to appreciate them as objects of beauty and compare them with similar items from different parts of the world. As such, we got the idea that different areas of the world have prepared similar objects to be used in the same way. By walking through the collection I concluded that we may be different people in our creations but we are all similar in what we wanted to achieve. This exhibition was also good because it also gave visitors an outlet to seek answers about the various pieces through the research area provided. Hopefully, this would generate some interest for people to attend the museum. (Nicole)

This was a memorable experience from the architecture of the building to the unique way of displaying artifacts as works of art. I love the way the artifacts were mounted and the lighting and air conditioning were set on the floor. The only negative thing was the exclusion of technology – it was relegated to the corner. (Tendi)



13. Shiodome Museum (Panasonic Showroom for Lighting)

This museum showcased the cleverness of Panasonic lighting technology. The beauty of the ceramics was highlighted in a pleasant atmosphere that did not cause any eyestrain but allowed us to see details of the artworks. It was delightful for me to be able to see Japanese inspired French ceramics from 1866. (Liz)



14. National Museum of Japanese History

Although the museum occupies a huge area, it reflects simply the historical periods of Japan. I especially admired the war and peace gallery, which highlights a very dark time in Japan's history. (Diab)



15. Kawamura Memorial DIC Museum of Art

This facility was located on beautifully landscaped grounds and blended in wonderfully with its natural surroundings. The art lesson where we were asked to give our impressions of Marc Chagall's "King David's Dream" was fun and interactive and we learned a lot about the interpretation of art. I enjoyed the collection of priceless and classic works of art from around the world. (Liz)



16. National Museum of Nature and Science

I was surprised how good the comprehensive exhibition of Natural History and Science and Technology was. Starting at the very beginning of the Earth, it documents life and evolution over millions of years, taking into account the evolution of animal breeds and microorganisms, dinosaurs and various wildlife and plants through the development of science and technology up to the present day. It has an amazing theater, which offers a superb three-dimensional presentation of the emergence of the land and the life cycle. (Saleh)

I would have gladly spent days exploring this museum as it offered so much information on nature, science and life. The exhibits were all well researched and wonderfully displayed with many clever and breathtaking models and lifelike taxidermy. I was also pleased and impressed to learn of the activities of the associated Tsukuba Botanical Garden and Research Centre and would like to visit there one day. (Liz)

I absolutely love this museum! I needed at least a week to fully soak up the content, technology and the various museum techniques such as lighting exhibition design and

the integration of the technology! (Tendi)



17. Tokyo National Museum

This is the largest museum I visited during my stay in Japan. It is a museum of multi exhibitions, showing the evolution of Japanese style in an easy and chronological manner. Therefore, you are never bored as you discover halls containing treasure troves that beautifully reflect the history of Japan since ancient times through to contemporary history. It also offers special exhibitions on other cultures and civilizations. I liked the exhibition hall for ancient Egypt very much, and this visit to the Tokyo National Museum will remain forever printed in my memory. (Saleh)

When we visited the Tokyo National Museum, we were given the opportunity to see not only ancient Japanese cultural heritage antiquities, but also antiquities collections from other countries. (Saw)



18. Hiroshima Children's Museum

Although the area of this museum is small compared to other children's museums, it contains excellent and different ways to enhance the thinking and creation of children. (Diab)

In this museum, I returned to the days of my childhood, and enjoyed the Museum toys, which help children to learn and discover ways to play. I enjoyed and was pleasantly surprised by the contents of this museum, and I hope to apply these ideas in my country because our children need it. (Saleh)



19. Hiroshima Peace Memorial Museum

When we visited the Hiroshima Peace Memorial Museum, we saw displays on objects from the atomic bomb damage in Hiroshima. The museum allows all new generations of Japanese and those of foreign countries to study the terrible events that occurred in Hiroshima in 1945. (Saw)

This museum stands as a testament to the atrocities of war and a reminder that nations must never again use weaponry of such force and magnitude against each other, even in times of war. For me, one of the most effective displays was the scores of protest letters from consecutive Mayors of Hiroshima since 1968 to leaders of countries that conduct nuclear tests, every time a nuclear test is conducted. Each letter is sent in the hope that it will be the last time such a letter will have to be written. (Liz)

I was horrified at first when I saw the contents of the museum and the stories that dealt with the tragedy of the atomic bomb, but I came out at the end of it with the feeling that disasters occur in order for us to reflect, reassess and emerge stronger than before. I think the museum is sending the message that "life goes on". (Saleh)

As a history student I learned about World War 2 through the eyes of Western historians. However, I never imagined the level of devastation that was really experienced by the use of the atomic bomb in Hiroshima. As an English speaking visitor I was able to get information through the audio guides provided which was very useful in translating some of the panels. The scripts were also easy to understand so I understood the events leading up to and after the bombing. In addition to this were the models that provided visual aids for me so I could deduce the degree of the damages.

The aim of this museum was to showcase the chain of events leading up to and after the release of the bomb. On the other hand, it has lobbied for the abolition of nuclear arms to ensure that what happened in Hiroshima will never happen again. In the end I think the Museum achieved its goal in allowing me to see the negative implications of war. It also challenged the visitor to help in promoting the universal abolition of the use of atomic weapons and the prevention of wars.

The lecture prior to the tour was useful as it set the tone for the museum visit. Overall, it was a good experience. (Nicole)



20. Miyajima Public Aquarium

This lovely aquarium had a wide and entertaining variety of sea life including mammals such as seals, sea lions, otters and whales. The aquarium also conducts important research and conservation activities that help to protect the native and endemic wildlife. It is well worth a visit! (Liz)



21. Naoshima Island

The keyword here is Tadao Ando whose influence is clearly stamped all over the island and the museum. The traditional architecture of the museum and art objects tell the story of human and natural history, while imparting a sense of being in another dimension. The reliance on sunlight to light the museum and its change by movement and the power of the sun and light coming ones, makes you want to visit the museum to see the each piece individually, and to view them throughout the day in the different light of each season the impact of the sun from the outside. Ando plays with nature and the sun like he is playing a concert symphony. He put his museum building inside and with nature did not come out and did not give it up. (Orabi)

For Chichu Museum, the architect Ando created an extraordinary miracle that blends marvelous architecture with exceptional art while maintaining the environment surrounding it. (Diab)

Benesse House Museum is designed to incorporate the beauty of the art museum with the natural surroundings of the museum. Artwork within the museum is site specific and artists were invited to stay and create their works in the grounds of the museum. Artwork is found in unexpected places around the museum, but it relates to the building and the islands in such a way that the artwork could exist nowhere else. Because of this unique trait, art lovers will very much enjoy visiting Benesse House Museum, perhaps staying overnight in the Oval which is a section of the facility designed as a hotel. (Liz)

The Art House Project was an experience worth every moment inside, where experimenting with the dark feels purely internal and encourages meditation to see beyond one's own eyes what is worth watching through the darkness. It promotes the message that although there is darkness, pinpricks of light can appear, and this is art. (Saleh)

At this site participants had the opportunity to see how traditional houses could be transformed into contemporary objects of art. The architectural integrity of this traditional building was maintained but inside the structure a contemporary art piece was created. This piece was also unique because it showed how the community members can also partner with museums to create living museums. In this case, the citizens in the community were asked to help create this electronic art piece using numbers which is a reflection of their own time lines. Members worked together to complete the final masterpiece under the direction of the curator.

Through this relationship the community members would gain an appreciation of the museum spaces they created. They would therefore become more receptive to the idea of development in their community spaces. This feature is a good example for museum professionals who may have the intention of creating new museum spaces in traditional community spaces.

Community buy-in is important. (Nicole)



Voice of Participants

Ahmed Shehata Orabi

The Grand Egyptian Museum Conservation Center (GEM-CC)

Egypt



I have traveled to several countries in Europe as well as South Korea and dreamt of visiting Japan because as we studied in school, I know it is the only country to have been hit by a nuclear bomb and then recover in record time. My desire to travel to Japan was newly increased when I met many Japanese experts at the Grand Egyptian Museum project as well as when attending many of their training courses at the Conservation Center.

When I was selected to attend the comprehensive museology course in Japan I saw with my own eyes the things I had studied in contemporary history books. I was very surprised to see the progress of science and ethics displayed by the people in the streets as well as the difference between Japan and other countries when going in the streets a look to the other people you felt not to love or unlike. The greetings expressed by Japanese people especially school children when you meet them in the morning make you feel very happy.

Although I studied and majored in conservation science, this was the first time for me to study museology and I learned the importance of museums in the life of people and the role played by the conservation of heritage, culture and history of people. I also gained an awareness of sustainability performed by museums in times of earthquake disasters and tsunamis. Such museums provide a permanent place to remember such disasters and they are very important places especially for kids and school children as they provide a suitable environment for learning and education. I was also impressed by the widespread use of science museums in all cities which helps to nurture future scientists and engineers.

I am very proud of my attendance at this course and I hope to convey the knowledge I have gained to my colleagues in Egypt. Once again, thank you Japan for making me feel at home.

Rezq Diab Ghodery

The Grand Egyptian Museum (GEM)

Egypt



In Egypt the following is a common saying: "Do you know that man? Yes, I know him. Ok, have you dealt with him? No! So you really don't know him at all." I remembered these words of wisdom the first few days I stayed in Japan, because although I had participated in many of the foreign archaeological missions in Egypt including a Japanese one, dealing with other people closely during their ordinary daily lives is the real experience you gain.

Although this is my first time to travel abroad, I enjoyed every moment of my stay in Japan, the people's behavior, the level of respect accorded to others, the coordination, traditions and customs, appreciation of the ancestors, and the environment.

The most important thing I noticed and admired is how you educate your children to love their country, its history and civilization by declaring all and every aspect of its culture and national heritage, even the times of disaster, and how to benefit from these through the gaining of more experience.

Many thanks to JICA, NME, LBM, and all professors and assistants who accompanied us every day for helping and giving us the chance to acquire many experiences that will help us to improve our own work sites.

Many thanks to everybody for sharing their time with us.

Eman Mohamed Amin
The Grand Egyptian Museum (GEM)

Egypt



This is my first time to join a training course in museology or to travel outside of Egypt. I was very lucky to be selected to attend the Comprehensive Museology Course. I learned many things during this course in museology and in life too. I saw many museums in Japan such as the Museum of Science, the Tools Museum and the National Museum of Art. All these different types of museum gave me a good idea about how museology works. Furthermore, the training course itself held by both the National Museum of Ethnology and Lake Biwa museum gave me a good idea about the exhibitions, learning programs for children and community programs. I also had the opportunity to meet the helpful team working in Minpaku and Lake Biwa. In addition to the course, I also learned many things about Japanese culture and the importance and strength of family ties. I was impressed by the home stay program and also the Japanese drums. I hope that this course will continue to help young curators to gain more experience in the field of museology.

Tendi Farai Henry
Institute of Jamaica, Ministry of Youth & Culture

Jamaica



The past 3 months have been an extremely invaluable experience, for which I am most grateful. I have learnt much more than Museology methodologies or techniques; through observing and interacting with the Japanese people, I have become more appreciative of the similarities and differences of the Japanese and my Jamaican culture.

I never dreamt that I would have had the opportunity to visit more than 25 museums in my life time, especially in a 3 month period, but I did! Although it was a packed scheduled and at times very difficult, I have a greater appreciation of the various types of museums and the work that goes into the management and operation of these complex and integral institutions.

Through this Comprehensive Museology program, I was able to view a wide range of interactive technologies in operation - used in a variety of ways and for different purposes. As an Information Technology professional within a Museum, I now have a higher regard for “non-computerized or low tech” solutions as I have witnessed some that are very effective. Nevertheless, in my opinion, the Natural History, Science and Technology museum in Tokyo was the best example of “high tech” or computerized interactivity. I was in awe and wished I had at least a week to really explore this museum and all it had to offer. It is definitely a must see!

I want to thank all the people involved in making this program possible, my fellow participants for being the wonderful people they are and Wada San for taking good care of us!



Elizabeth Monique Morrison
Institute of Jamaica, Ministry of Youth & Culture

Jamaica



I have always wanted to visit Japan as I have been fascinated and made curious through my limited exposure to Japanese culture through books, TV and film. As such I was ecstatic to learn that I had been selected as a participant of JICA's comprehensive Museology Course 2014.

The Course was indeed comprehensive, covering all areas of museum and artifact management and as such there was a tight but well organized schedule that included lectures, observation tours, site visits and practical experience. Our study tours exposed us to the art, religion, shrines, temples, gardens and the great natural beauty and warm people of Japan. Kyoto, Osaka, Kobe, Nara, Niigata, Tokyo, Hiroshima, Miyajima and Naoshima are among the places we visited and of which I will retain fond memories.

I was honored to have been a first time participant from my country. I know that Jamaica will make great improvements to our museums due in large part to the training and assistance received from Japan and from the strong contacts and friendships formed with fellow museum professionals I have met during the course of my study.

My sincere thanks and appreciation to JICA, Minpaku and Lake Biwa Museum staff who with great efficiency, made our stay safe, secure and comfortable. To the esteemed sensei who imparted their knowledge and skills, you have my gratitude. Special thanks to Miki Wada our coordinator for her invaluable guidance and assistance during my stay.

Nicole Latoya Patrick-Shaw
Institute of Jamaica, Ministry of Youth & Culture

Jamaica



I would like to offer my sincere thanks to the Japan International Cooperation Agency (JICA) for offering me this opportunity to be a participant in the Comprehensive Museology Course 2014. I am extremely grateful for the opportunity extended to me not only to visit Japan, but also to be trained by some of the best Museum specialists in the field.

Overall, it was a very challenging course as I had to be physically fit to keep up with my Japanese colleagues and mentally prepared to absorb the large content areas that our teachers were so excited to share. The Course included an extensive array of topics geared to improve the knowledge base, technical skills and attitude towards museum development. I was challenged to extend my own horizons by exploring various museums, educational programs, interacting with museum managers island wide, participating in community programs, and critically examining the cultural landscape of people.

But in all things I give thanks, as it was through these experiences I was better able to understand the complexities of creating efficient museums that are universal in design, participatory, strategic and culturally dynamic in meeting the needs of the citizens. I have learnt that I must embark on eroding the ideology that rather than my museum space being a "temple", it should be a space for forum for all people. The role, development and management of museums have changed so it's important that my country adopts these best practices.

I am forever indebted to JICA and to all the kind support staff and teachers who gave their time and effort for the implementation of this special project. This course has empowered me to help change the cultural landscape of my country for the enhancement of future generations.

Thank you for investing in my country.

Khin Saw Win
Bagan Archaeological Museum

Myanmar



I attended the Comprehensive Museology Course in Japan under the sponsorship of JICA. I gained a lot of knowledge and skills pertaining to museum functions. This course will allow me to upgrade the quality of museums in my country. My main responsibilities are public education as well as conservation assistant in my museum, which is why this training program is very relevant to my current job. I would like to be a museum curator to fulfill my Ministry requirements and address concerns as well as to upgrade my own capacity and efficiency.

I had the opportunity to participate in a lot of study trips in several prefectures in Japan to study different types of museums.

I obtained a lot of knowledge and also enjoyed these study trips. I studied how each museum exhibited their objects, and their lighting systems. I enjoyed the attractive building designs of many museums and how they displayed their replica objects that allow children to handle them for practical purposes. Such activities support education. It made me want to upgrade the quality of museums in my country. When I return to my museum, I have many new ideas from this course that I would like to implement. I would like to share my newly acquired knowledge and skills with my museum staff.

This has been my first ever overseas trip. I gave a power point presentation on my museum report in front of many people at LBM. I also presented a Special Report and Public Forum at NME. I was very nervous but I was able to do it successfully. These are great experiences for me. These experiences will encourage me to do more in the future. Finally, I extend my sincere thanks to JICA organization, teachers of NME, LBM instructors, teachers of other institutions and also our coordinator. Thank you very much. I'm very glad to have been invited to participate in this training.

Khin Maung Soe
National Museum (Nay Pyi Taw)

Myanmar



This is my first visit to Japan to attend the Comprehensive Museology Course. When I heard the news that I had been selected, I was amazed. During my stay in Japan I visited many museums and sites in different regions (including the areas hit by disasters).

During these visits, we learned about exhibition galleries, storage and museum presentations. Museum specialists guided us and answered our questions. We also learned about the history, the customs, natural heritage and new technologies of Japan from museums. It was a great opportunity for us. The most interesting experience for me was visiting the Aquarium in Miyajima.

Museum staff from developing countries should be given every opportunity to attend this course. It was useful for every type of museum staff. I realized the functions of museums systematically and that museums are places of education for the local community and school children. I obtained both theoretical and practical knowledge and experience from the training on this course, as well as ideas for improving my museum.

When I return to my country, I will share the knowledge I obtained from this course with my colleagues. This course has given me greater confidence and experience. Finally, thanks to JICA, the lecturers (Sensei) and staff from NME, LBM and other institutions, as well as our coordinator.

Saleh Awad

Ministry of Tourism & Antiquities (MOTA)

Palestinian Authority



This is my first visit to Japan; JICA consented to my participation in the comprehensive museology course, which was held in the National Museum of Ethnology and Lake Biwa Museum.

This training course has allowed me to learn a lot about museums, and raised the desire within me to apply what I have learned through this experience for the development of museums in my country in the future.

During the course, I visited many different types of museums, many shrines, and sites that talked about the history of Japan. The museums in Japan have brought to life the stories of the past, the present and the future in dramatic and exciting ways. Sometimes, it is possible to see history, art and creativity, education and technology combined together in one museum presentation.

During the multiple visits and study of museums, it became clear to me the depth of the educational message provided by museums in Japan. We learned clearly and specifically that museums are not just for show and enjoying art or history; they are for learning and provide a clear message to visitors.

Finally I would like to extend our deepest appreciation and respect to the National Museum of Ethnology and Lake Biwa Museum. I would also like to thank JICA for holding this course, and to all the sensei, and staff who worked hard during the course.

This course introduced me to new friends from different countries; I hope that we stay in contact in the future in order to share the museum experiences we learned in Japan.

I will never forget my Japanese experience in museology; it will remain forever imprinted in my memory.

Sufyan Deis

Ministry of Tourism & Antiquities (MOTA)

Palestinian Authority



It has been a great opportunity to participate in the comprehensive museology 2014 course in Japan, organized by the Japan International Cooperation Agency, National Museum of Ethnology and Lake Biwa Museum. The course was very beneficial and being in Japan was a unique experience.

The course schedule was designed to be very comprehensive and represented a great opportunity to learn about Japanese museum development and gain professional knowhow. During the program I expanded my knowledge and improved my skills, which will help me to be part of the development of museums in my country.

The places we visited during our study trips have left a deep impression on me: Hiroshima, Naoshima, Tokyo, Kyoto, Osaka, Nara and so on. You have a very wonderful and rich culture for which you take the utmost care.

I would like to thank the organizers of this program, especially JICA, NME and LBM, all the sensei and museum specialists who shared their rich experience with us during the lectures and study trips, and I would like to offer special thanks to the program coordinators and the Japanese people for their kind, friendly and open-hearted attitude to all of us.

Dozo yoroshiku onegai shimasu

Arigato gozaimashtaa

Closing Ceremony Speech July 24, 2014

By Nicole Latoya Patrick-Shaw (Jamaica), on behalf of the participants in Comprehensive Museology 2014

Good evening respected guests and members of the community, staff, colleagues and friends.

Like cherry blossoms..... all things have their time. Our time in this course has come to an end. It is indeed a pleasure, and a great honor to have been given the opportunity to deliver the closing ceremony speech on behalf of my colleagues. They are nine of the brightest in their field, very compassionate, hardworking people and have represented their country well. Members of this special team come from Egypt, Palestine, Myanmar and Jamaica. We have worked hard in our various fields; we are researchers, archaeologists, technical specialists, conservators and educators, more so cultural activists in our own right. It is for this reason we were selected to represent our countries. We may come from different countries, with different cultural practices, political frameworks and social environment; however different, we are the same. My heartfelt congratulations go out to my colleagues as we have completed this important milestone in our scholastic journey. Today is truly ours.

As I look around tonight at all my colleagues, I am flooded with memories of you. For the past three and a half months our relationship has matured from strangers, to classmates and finally friends. We have been through a whole lot from the beginning searching for cherry blossoms on Museum Road in Kansai, getting lost in the train stations, adapting to the many flavors of Japanese food and best of all trying to comfort each other when homesickness seemed extremely unbearable. During our time we became submerged in Japanese culture through the efforts of our wonderful Japanese language sensei; we learnt calligraphy, oshibana, ikebana, Japanese drumming and traditional dancing so we could even participate in the Kobe parade. We also had to engage in numerous class sessions and tightly scheduled tours. It was interestingly wonderful.

One of the most difficult times for us was losing one of our colleagues throughout this journey. This period was also plagued with the death of friends and family members back home during our stay. It was a very hard time but we stood by each other and we persevered.

On behalf of my team mates and myself I would like to thank the Japan International Cooperation Agency (JICA) for investing in the Comprehensive Museology Course along with Lake Biwa Museum and MINPAKU. JICA has truly made its mark and has adhered to its vision of providing the tools for short and long term development to its international partners. Through this initiative we are able to return to our respective places of work with increased ability, skills and capacity to carry out our duties. This kind of assistance, that is so beneficial for the development of museums, is invaluable.

In this course, we were able to work with and access specialized information. Our lecturers were some of Japan's finest researchers, curators, conservators, educators and marketing gurus who shared with us their knowledge and experience. Their tireless commitment, contagious enthusiasm and unfailing dedication are what made this program possible. The group was also fortunate to have visited numerous cultural sites and museums. This type of resource was not accessible in our own country. For this opportunity we thank JICA again for investing in our countries.

My colleagues and I would also like to extend our gratitude to all those who have contributed, each in their own way, to fulfilling this dream that has become a reality. To name a few, Takeda san, the JICA staff at Minpaku and the staff at Lake Biwa Museum. Special thanks go out to our Wada San who provided us with the necessary structure, guidance, and mother-like support we needed to get through this program. We feel as if we are leaving our "Japanese Mom" behind and we will miss you. For this we thank you all as we could never repay your kindness.

This was an unforgettable trip.

It is said that, "All it takes to change the world is a dream and people to work together towards that dream. Never doubt that a small group of thoughtful, committed citizens can change the world."

JICA has entrusted us..... this small group with the responsibility to change our world by disseminating the main trends in museological thinking that we have been taught.

To my friends I wish you all the best of luck, and I hope our paths will cross again.

It's been an honor.

Voice of Past Participants

MUSEUMS AND CHILDREN:
DISCOVERING THE 'DISCOVERY
ROOM' CONCEPT AT THE
MOTO MOTO MUSEUM



MUSEUMS AND CHILDREN: DISCOVERING THE 'DISCOVERY ROOM' CONCEPT AT THE MOTO MOTO MUSEUM

Mary Mbewe

Assistant Keeper-History, Moto Moto Museum, Mbala, Zambia
Participant in the Intensive Course on Museology, 2008

Introduction

In this article, I share major strides that the Moto Moto Museum has taken in the introduction of children's exhibitions and children's activities in the last two years. As one of the curators of the museum, I have been at the centre of this exciting process. My experiences and engagements with the representation of children in Japanese museums, particularly at the Lake Biwa Museum and Suita City Museum, when I participated in the Intensive Course on Museology in 2008, have greatly influenced my contribution in this process.

The Intensive Course on Museology — A landmark in a young museologist's career

I attended the Intensive Course on Museology in 2008. It was a turning point in my career. The many and varied experiences during the training, resulting from visits and study trips to more than 30 Japanese museums in about 8 Japanese cities, led to the most important realisation: that a museum is a place of limitless potential. In particular regard to my museum and my own role in it, I saw more clearly the inadequacies and, most importantly, the many opportunities that the Moto Moto Museum had. One area the museum needed to look into was the representation of children in the permanent exhibitions. My awareness of the lack in this regard was illuminated by my engagements with the ways Japanese museums have specifically designed exhibitions for children that uniquely and successfully combine learning and playing. In particular, the Lake Biwa Museum's 'Discovery Room' made a lasting impression on me and has greatly influenced my role in the inclusion of children-centered exhibitions at the Moto Moto Museum.

A dream is conceived

On one cold morning, while I was sitting snugly in the Discovery Room at the Biwako Hakubutsukan (Japanese name of the Lake Biwa Museum), the course's facilitators asked the participants to present an idea of a children's activity/exhibition that they would like to carry out at their museums. The idea that I presented had been brewing since I first encountered the Discovery Room on an earlier visit.

I envisioned a children's interactive exhibition centered on Zambian traditional games and folktales. I argued in my presentation that Zambian games and folktales would offer a fun and educational way of learning about the history and culture of Zambia. I also noted that folktales and storytelling were not as

much practiced in Zambian society as they used to be, and were therefore an endangered Intangible Cultural Heritage. I envisioned the Moto Moto Museum as a forum where children could engage with these key aspects of Zambian culture in interesting and educational ways.

The representation of children in exhibitions at the Moto Moto Museum in retrospect

The need for exhibitions specifically targeted for children is one that Moto Moto has grappled with for a long time. Like many African museums, the Moto Moto Museum's main visitors are school-going children aged 5-15 years, who claim at least 60% percent of the total visitorship. Furthermore, most of the museum's public programmes target this audience. Despite the fact that children constitute the largest percentage of museum visitors and users, the museum's exhibitions were entirely designed for an adult audience in terms of objectives, themes and presentation. When considered against the history of the establishment of the Moto Moto Museum, this bleak reality is not surprising. The Museum was founded by a Catholic Canadian priest in the early 1940s as part of the Catholic Church's policy of enculturation (which involved the assimilation of the African traditional practices such as song and dance into the Church's practices), for effective catholicisation of what is now the Northern Province of Zambia, then Northern Rhodesia. As part of the Church's efforts to introduce Catholicism into this region, it used missionary schools to convert children. Fr. Jean Jacques Corbeil was tasked to study and understand the local culture and in so doing collected great numbers of cultural and ethnographic artifacts from the region. These artifacts eventually grew into a huge collection, which even today makes up the biggest portion of the museum's holdings. Furthermore, in that era, museums were considered to be the preserve of adults and experts such as anthropologists, scholars from different fields as well as European colonialists and settlers. Museums were not envisioned as places for children. Therefore, Fr. Corbeil's major interest was the study of adult cultures. Fr. Corbeil handed over the museum to the Zambian government in the 1990s, and the practice of focusing on adults in terms of collections and exhibitions was sustained by the local museum professionals.

An opportunity lost

Between 2007 and 2012, the Moto Moto Museum undertook a major project of refurbishing the museum's permanent exhibition. Unfortunately, the museum did not take this opportunity to introduce children-centered exhibits. Instead, an 'add-on' approach was adopted, by continuing with the same themes and adding details to the previous exhibition.

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The dream is born

In order to resolve the apparent lack of children- and family-centered exhibitions and activities, the museum resolved in 2010 to create a cultural centre on an empty plot of ground adjacent to the museum. The centre was envisioned as an extension of the museum's permanent exhibition to provide an interactive exhibition out of doors that would target families through interactive activities such as traditional live dances and bands, traditional interactive craft-making skills, and festivals featuring traditional food and beverages plus an open-air restaurant. As part of the centre, a children's play park with swings, slides and stationary bikes and cars was planned. Taking advantage of this opportunity, I suggested to the museum's management and exhibitions team that the play park should include outdoors exhibits and activities centered on traditional games, play and storytelling — all specifically targeted at children. These combined efforts have resulted in a vibrant arena that is daily patronised by children of all ages, and that like the children's exhibitions in Japanese museums (and the Discovery Room at the Lake Biwa Museum!) combines learning and playing in a unique and engaging manner.



Children at the Cultural Centre



Playing ciyenga

The 'Discovery Room' at the Moto Moto Museum — A platform for playing and learning

I always think of the Moto Moto Museum's cultural centre as a discovery room. Here I describe some of the children's exhibitions and activities at the centre.

1. Children's traditional games.

Ciyenga

Ciyenga is a favorite traditional Zambian game among women and girls of all ages. It involves two or more players. Small stones of a varying number (between 6 and 50) are placed in a small, circular hole dug in the ground or a circle drawn on concrete or on the ground. The object of the game is for each player to gain possession of as many stones as possible from the hole or circle. This is done in a unique way. The players sit around the circle. Each player has one separate stone (called a *ciyenga*). A player throws the *ciyenga* in the air while simultaneously removing some stones from the circle using the same hand, and the player is then expected to catch the *ciyenga* without letting it fall to the ground. Using the same manoeuvre, the player tosses the *ciyenga* back into the air, at the same time, pushing all of the stones except one back into the circle. Again, the *ciyenga* should be caught before it falls to the ground. The one stone remaining outside the circle is that player's loot or *child*. If a player drops her *ciyenga* during her turn, the play passes on to the next player. There are different variations of *ciyenga* and the one described here is the simplest and

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most basic.



Insolo

Insolo

Insolo is by far the most common game in Zambia. Traditionally it has been a favorite among people of all ages, but favoured mostly by boys and men. Although it is still played by the elderly both in urban and rural areas, there has been a marked drop in the number of children playing the game. *Insolo* is a type of board game played on a board consisting of an array of holes that are either sunk in the ground, cast in concrete or cut into a wooden board. Players sit around the board. The game is much like draughts and involves the capture of an opponent's pieces, which are usually small stones or seeds. The game requires cunning and the use of logic for a player to emerge as winner. There are different variations of the game and the players usually agree at the start on which variation to play. The game can be played by any age group and the level of difficulty of the game — depending, for example, on the number of holes involved or the variation chosen — can be determined to suit the age. Children as young as 7 years old can play *insolo*. *Insolo* is quickly emerging as a favorite in the play park and I have been thinking about introducing an *insolo* league for children of different schools.



A museum officer joins children for mpeta. Note the seeds and the excitement of the boy as his seed pushes an opponent's seed out of the arena

Mpeta

Mpeta is a game traditionally played by boys. It involves the twirling of seeds from a local wild fruit that look like almonds. The ends of the seeds are sharpened to a needle point. During the game the players — usually two or more — twirl their seeds in a smooth-surfaced arena. The object of the game is to twirl the seed in such a way that it bumps the opponent's seed outside the arena. The player whose seeds manage to force out the other seeds gains possession of the ousted seeds. This game requires precision and concentration, and trains children in these key characteristics.

2. Insaka for storytelling

The Insaka was once a common feature of Zambian culture, especially in rural areas and in the olden days. It was a grass-thatched open structure in the village or household compound where males of all ages sat and engaged in various activities such as catching up on and discussing village activities, resting after a day of hunting or working in the fields, having meals and local brews, etc. It was a very important institution for training young adults in the norms and ways of their societies. It was also a place where, around a bonfire at night, folktales were narrated by the elders to the youths. These tales usually had a moral, and in this way adults used to transmit moral lessons to the young generation.



Insaka and performance stage

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Similarly, a child or young adult who had behaved in an unacceptable manner was admonished using specific folktales that held morals appropriate to the matter at hand.

The museum's cultural centre has an *insaka* that functions much as the *Insaka* of old did. The *insaka* is used as a gathering place in which traditional folktales are told. The museum has used this activity to forge stronger links with the community as some elderly members of the community, who are residents of the three villages surrounding the museum, are invited as 'storytellers'. They also give talks on different aspects of traditional Zambian culture such as how young people are expected to behave among others. In this way the museum provides a platform where the old and the young can meet and forge a present and future based on shared experiences.



Labeled indigenous tree and fish pond

3. Natural history and the environment

The Cultural Centre is also a forum where children and young people have a chance to interact and learn about their environment in interesting and interactive ways. It is located a few metres from the museum building in an area populated by indigenous trees, some of which bear wild fruits. About 14 of these trees have been labeled with their traditional name, scientific name and uses in the community, and they are used for environmental education. Some of the trees are very significant in Zambian cultural life, such as the *mutaba* tree which is a symbol of kinship in northern Zambia, as well as the *umfungo* and *umusuku* trees, which symbolise fertility and are used for fertility rituals during traditional weddings.

The Cultural Centre also has a fish pond containing different species of fish. This is a very important element inasmuch as fishing is a very important activity in Mbala due to its proximity to Lake Tanganyika, located a few kilometres away from Mbala town. The trees and the fish pond are used to educate children and young people about environmental conservation and related topics.



These trees provide an interactive natural environment exhibition. Note the Lookout Insaka on the hill

4. The Lookout Insaka for fun

The Lookout *Insaka* is located on a hill within the play park and has a beautiful view of the whole play park, museum grounds and surrounding areas. One day, the museum woke up to find drawings on plain paper drawn with crayons pasted all over the poles of the *Insaka*. The artist, obviously a child or several children, is yet to be identified. The paintings are still in the *Insaka*.

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Play park



Jumping rope and making toy wire cars at the Cultural Centre

1. The children's play park

The children's play park consists of different play gadgets for children. These are swings, slides, stationary bikes and stationary cars. The play park was constructed using local materials collected from members of the community such as iron drums, scrap metal from cars, old steering wheels and others. The Moto Moto Museum is located in a rural area surrounded by three villages. Most children lack facilities for recreation; hence the impact of the play park, and the number of children it is attracting, have exceeded the museum's expectations.

2. A platform for playing and learning

The Museum encourages children of all ages to use the Cultural Centre for playing — that is, to use it as a forum for activities initiated and enjoyed by themselves. At the Centre is a huge stage that can be used for dancing, different games or simply as a place to sit and relax.

More storytelling and folktales!

In 2012, the International Council of African Museums (AFRICOM), in collaboration with several American institutions, called for applications for an exchange programme that would result in the putting up of a temporary children's exhibition in four African museums. On behalf of the Moto Moto Museum, I applied successfully for the programme and proposed a children's exhibition centered on Zambian folktales that would also involve interaction with the ethnographic artifacts mentioned in the stories. This programme will be implemented by 2015. I hope that after holding this exhibition, my dream of an exhibition based on folktales, conceived during my training in the Intensive Course on Museology, and my obsession with this dream, will finally be satisfied! I would love to hear suggestions on how an exhibition that is mostly based on oral material, as will be the case with this temporary exhibition, can be done.

Conclusion

In the 2004 issue of this magazine, Charity Salasini, a Zambian participant in the 2003 International Cooperation Seminar on Museology (as it was then called), contributed an inspiring article in which she shared how, in preparing an exhibition at Lusaka National Museum, she was motivated to use an exhibition technique that she had observed at the Lake Biwa Museum. Her conclusion in that engaging article reflects perfectly my own feelings regarding my experiences during the training in Japan. I borrow her words in conclusion, "Experiencing the experiences of the experienced was the most rewarding experience of my training."

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***Current Studies ***

Mary Mbewe is currently an Andrew Mellon Master's Fellow at the Centre for Humanities Research at the University of the Western Cape. Her thesis will explore the history of anthropology in colonial Zambia with particular focus on the politics of knowledge production between the anthropologist Godfrey Wilson (1908-1944) and his African assistants and informants, the anthropologists' labour migrant research at Broken Hill Mine between 1938 and 1944.

Number of Past Participants by Country

	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	Total
Bhutan	1	(2)	1				1															3(2)
Cambodia				1																		1
China						1	1(2)	1				1	1									5(2)
Indonesia			1	1					1	1						2						6
Korea			(1)			(2)																(3)
Laos	1	1				1		2														5
Malaysia	2	1					1															4
Maldives			1																			1
Mongolia	1(1)					1			1							2	2	3				10(1)
Myanmar	(2)			1(1)			1											(1)		1	2	5(4)
Nepal						1(1)			1													2(1)
Pakistan					2																	2
Singapore			1																			1
Sri Lanka												1					1	1	1			4
Thailand	1	2			(1)			1	1				1			1	3	2				12(1)
Viet Nam		(4)	(1)	(1)							1				2							3(6)
Bolivia			1			1						1										3
Brazil		(1)																				(1)
Chile					1																	1
Colombia											1		2	1	1							5
Costa Rica										1												1
Ecuador																					2	2
Guatemala				1	1				1			2		1						1		7
Guyana														2								2
Jamaica																					3	3
Peru		1				1	1				1	1	1	1	2	2	1		3	1		16
Armenia																1		1		2		4
Bulgaria							1		1													2
Finland							(1)															(1)
Macedonia					1																	1
Australia		(1)																				(1)
Fiji										1					1							2
Papua New Guinea		1	1			1	1															4
Solomon Islands	1	1						1														3
Iran													1									1
Jordan									2						1	1	2	1	2	1		10
Palestinian Authority										1										1	2	4
Saudi Arabia				1			(1)	1	1	1		1										5(1)
Syria				1																		1
Turkey										1	1		1									3
Benin								1														1
Botswana													1									1
Cameroon				1																		1
Cote d'Ivoire										1	1	1										3
Egypt											1						2		2	2	3	10
Eritrea									1		1		1	1						1		5
Ethiopia		1									1											2
Ghana			1	(1)																		1(1)
Kenya			1									1										2
Madagascar	1							1														2
Mauritania																		1	1			2
Nigeria											1											1
Senegal				1																		1
Swaziland																				1		1
Tanzania				(1)	1																	1(1)
Zambia			1			1		1		2		1	1	2	3							12
Total	8(3)	8(8)	9(2)	8(4)	6(1)	8(3)	7(4)	9	9	9	10	10	10	10	9	10	10	10(1)	10	10	10	190(26)

Numbers in parentheses are observers

