Museum Co-operation 2018
Newsletter of the Museums and Community Development Course

Steering Committee
International 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 October will appear in the issue of the Newsletter for the same year.

Photos may be included.

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

Name

Affiliation

Address

Telephone

Fax

E-Mail

Messages, Contributions or Articles

Please Contact us at Steering Committee, International Museology Course
Senri Expo Park, Suita, Osaka 565-8511, Japan
Telephone +81-6-6878-8235
Fax +81-6-6878-8479
E-mail hakusemu@minpaku.ac.jp
Museum Co-operation 2018
Newsletter of the Museums and Community Development Course

General Editors
Akiko SUGASE
Mitsuhiro SHINMEN
Motoi SUZUKI

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

©2018 by the National Museum of Ethnology, Japan
## Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Preface</td>
</tr>
<tr>
<td></td>
<td>Akiko SUGASE, National Museum of Ethnology</td>
</tr>
<tr>
<td>8</td>
<td>Introduction and Acknowledgements</td>
</tr>
<tr>
<td></td>
<td>Kansai International Center, Japan International Cooperation Agency (JICA)</td>
</tr>
<tr>
<td>8</td>
<td>Organizing / Steering Committee, Consulting Members</td>
</tr>
<tr>
<td>9</td>
<td>Curriculum 2018</td>
</tr>
<tr>
<td>10</td>
<td>Program 2018</td>
</tr>
<tr>
<td>14</td>
<td>List of Participants 2018</td>
</tr>
<tr>
<td>15</td>
<td>Public Forum: Museums in the World 2018</td>
</tr>
<tr>
<td></td>
<td>HAMATWI Emmanuel</td>
</tr>
<tr>
<td></td>
<td>Choma Museum and Crafts Centre</td>
</tr>
<tr>
<td></td>
<td>CIFCI Mine</td>
</tr>
<tr>
<td></td>
<td>Ministry of Culture and Tourism</td>
</tr>
<tr>
<td></td>
<td>Elgazafi Yousif Eshag Abdallah</td>
</tr>
<tr>
<td></td>
<td>National Corporation for Antiquities and Museums</td>
</tr>
<tr>
<td>26</td>
<td>MWANESALUA Shirley</td>
</tr>
<tr>
<td></td>
<td>Ministry of Culture and Tourism</td>
</tr>
<tr>
<td>32</td>
<td>MIAMBA Kenneth Pari</td>
</tr>
<tr>
<td></td>
<td>Papua New Guinea National Museum and Art Gallery</td>
</tr>
<tr>
<td>36</td>
<td>MUBAIDEEN Shatha Samah Mjalli</td>
</tr>
<tr>
<td></td>
<td>Ministry of Tourism and Antiquities</td>
</tr>
<tr>
<td>40</td>
<td>PALMER Kerri Ann Simonia</td>
</tr>
<tr>
<td></td>
<td>MINISTRY OF CULTURE, GENDER, ENTERTAINMENT &amp; SPORT</td>
</tr>
<tr>
<td>44</td>
<td>NAQELETIA Jotame Suvatu</td>
</tr>
<tr>
<td></td>
<td>The Fiji Museum</td>
</tr>
<tr>
<td>47</td>
<td>NAVAS GUZMAN Ana Carolina</td>
</tr>
<tr>
<td></td>
<td>City Museums Foundation</td>
</tr>
<tr>
<td>51</td>
<td>POGHOSYAN Davit</td>
</tr>
<tr>
<td></td>
<td>National Museum of Armenia</td>
</tr>
<tr>
<td>56</td>
<td>Specialized Program</td>
</tr>
<tr>
<td>68</td>
<td>Records of Study Trips and Visits</td>
</tr>
<tr>
<td>87</td>
<td>Voice of Participants</td>
</tr>
<tr>
<td>95</td>
<td>Closing Ceremony Speech December 13, 2018</td>
</tr>
<tr>
<td></td>
<td>PALMER Kerri Ann Simonia</td>
</tr>
<tr>
<td>96</td>
<td>Number of Past Participants by Country and Region</td>
</tr>
</tbody>
</table>
We are from

- JAMAICA (ジャマイカ)
- ECUADOR (エクアドル)
- ZAMBI (ザンビア)
Preface

It is with great pleasure that we send you this newsletter describing the Museums and Community Development 2018 course.

The course was held from September 27 to December 14, mainly at the National Museum of Ethnology. This year saw curators and museum professionals joining the course from Armenia, Ecuador, Fiji, Jamaica, Jordan, Papua New Guinea, Solomon Islands, Sudan, Turkey, and Zambia.

This program started in 1994 as the Museum Technology Course organized by the Japan International Cooperation Agency (JICA). In 2004 it embarked on a fresh start under a new title, the Intensive Course on Museology, run by the National Museum of Ethnology, with full financial support from JICA. In 2009, the course was redesigned to facilitate more effective dissemination of what 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 25-year history, 232 participants (249 including observers) from 61 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 for their hard work and warm hospitality in looking after the participants.

Akiko Sugase
Associate Professor,
Chairperson, Steering Committee
Museums and Community Development Course
National Museum of Ethnology
Introduction and Acknowledgements

Kansai International Center,
Japan International Cooperation Agency (JICA)

Museums and Community Development is a mutual learning program conducted by the National Museum of Ethnology in Osaka, Japan, as one of the Japan International Cooperation Agency’s Knowledge Co-Creation Programs. This program aims not only to improve the museum management and specialized skills of participants from developing countries, but also to promote the sharing of knowledge, experiences, and information among participants and Japanese experts.

Museums serve to collect, conserve, and display tangible and intangible cultural and natural heritage, and play vital roles not only in introducing regional cultures to the world, but also in cultivating national or ethnic identity. Museums often promote tourism activities that support regional economies, and therefore are now attracting wider attention in the development field. Based on this background, JICA extends ODA assistance that includes technical cooperation projects in some developing countries, and this training program has been implemented since 1994 in the style of inviting museum experts from developing countries to Japan.

The program provides participants a full opportunity to learn comprehensive skills and knowledge that are indispensable for community-based museum activities. Through variety of lectures, exercises, and of course many museum visits, we have seen participants to deepen their professional experience which will surely benefit to enhance museum capacity in their respective countries.

A broad and expanding human network is another important asset of this training program. By the end of the program in 2018, our 25 years of efforts find the network of 232 ex-participants across 61 countries (including the earlier Museum Technology Course), 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 the world, and we will continue to enjoy the fruits of the network to expand the horizons of museum potentiality.

We sincerely appreciate the National Museum of Ethnology, and all other supporting institutions for their unique and precious contributions to this training program.
Curriculum 2018

1. 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 2018”
   Introducing museum activities in the participant’s 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.

2. General Program: September 28 – December 10

(2) General Theory
   2-1 Museum Systems in Japan
   2-2 Museums in Japan
   2-3 Intellectual Property Rights
   2-4 Museum Buildings

(3) Museum Management and Community
   3-1 Community-based Management of Museums
   3-2 Museums and Tourism Development
   3-3 Museum Marketing
   3-4 Museum Shop Management

(4) Collection Management
   4-1 Use and Management of Collections
   4-2 Conservation and Restoration of Cultural Properties
   4-3 Packing and Transportation
   4-4 Risk Management and Disaster Management for Collections

(5) Exhibition and Community
   5-1 Representing Culture in Museums
   5-2 Permanent Exhibition (Design and Installation)
   5-3 Temporary Exhibition (Design and Installation)
   5-4 Evaluation (Visitor Studies)

(6) Education/Public Relations for Community
   6-1 Museum Education Services
   6-2 Public Relations
   6-3 Universal Design
   6-4 Peace Education

3. Specialized Program:
   November 5 – November 9,
   November 26 – November 30,
   December 3 – December 8

   A. Exhibition Design
   B. Photography
   C. Excavating and Controlling Archaeological Resources
   D. Conservation and Restoration of Objects
   E. Preventive Conservation
   F. Landscape Model-Making
   G. Management of a Local History Museum
   H. Documentation and Databases
   I. Filming
Program 2018

JICA : Japan International Cooperation Agency
NME : National Museum of Ethnology

<table>
<thead>
<tr>
<th>Date</th>
<th>Cat.</th>
<th>Cont. No.</th>
<th>Contents</th>
<th>Lecturer and Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 Thu.</td>
<td>L</td>
<td>5-1</td>
<td>Exhibition in National Museum of Ethnology</td>
<td>Mitsuhiro SHINMEN NME</td>
</tr>
<tr>
<td>28 Fri.</td>
<td>L</td>
<td>2-2</td>
<td>Folk Museums in Japan Festivals &amp; Community to be referred to as well</td>
<td>Ryoji SASAHARA NME</td>
</tr>
<tr>
<td>29 Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>October</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Mon.</td>
<td>L</td>
<td>7-1</td>
<td>Local Community Participation in the Management of Culture Heritage</td>
<td>Yuji SEKI NME</td>
</tr>
<tr>
<td>2 Tue.</td>
<td>D</td>
<td></td>
<td>Museum Report Presentation</td>
<td>NME</td>
</tr>
<tr>
<td>3 Wed.</td>
<td>L</td>
<td>6-1</td>
<td>Community Alliance of Minpaku</td>
<td>Yoko UEBA NME</td>
</tr>
<tr>
<td>4 Thu.</td>
<td>L</td>
<td>7-1</td>
<td>The Cultural Heritage and Communities Development</td>
<td>Taku IIDA NME</td>
</tr>
<tr>
<td>5 Fri.</td>
<td>L</td>
<td>2-1</td>
<td>History of Museums and Museum Law in Japan</td>
<td>Kazuyoshi OHTSUKA NME</td>
</tr>
<tr>
<td>6 Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Mon.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Tue.</td>
<td>L</td>
<td>3-4</td>
<td>Management of Museum Shop and Museum Goods Development</td>
<td>Shinya ODA The Senri Foundation</td>
</tr>
<tr>
<td>L/O 6-1</td>
<td>L</td>
<td></td>
<td>What is a museum of living plants?</td>
<td>Shigeru MASTUTANI Kyoto Prefectural University</td>
</tr>
<tr>
<td>10 Wed.</td>
<td>L</td>
<td>4-1</td>
<td>Preventive Conservation 1</td>
<td>Naoko SONODA NME</td>
</tr>
<tr>
<td>L/O 7-1</td>
<td>L</td>
<td></td>
<td>Museum Environment-Pest Control</td>
<td>Kazushi KAWAGOE Institute for Environmental Culture</td>
</tr>
<tr>
<td>11 Thu.</td>
<td>L</td>
<td>7-1</td>
<td>Museum Volunteers' training and coordination</td>
<td>Shunsuke SHINBORI Kyoto Environmental Activity Association (KEAA)</td>
</tr>
<tr>
<td>L 4-1</td>
<td>L</td>
<td></td>
<td>Preventive Conservation 2</td>
<td>Naoko SONODA NME</td>
</tr>
<tr>
<td>12 Fri.</td>
<td>L</td>
<td>7-3</td>
<td>Representation of a Regional History</td>
<td>Hiroyuki MAMETANI Osaka Museum of History</td>
</tr>
<tr>
<td></td>
<td>O</td>
<td>2-2</td>
<td>Communities and Human Rights Education</td>
<td>Tomohiro YOSHIMURA Osaka Human Rights Museum</td>
</tr>
<tr>
<td>13 Sat.</td>
<td>O</td>
<td>2-2</td>
<td>Individual Visits to Museums in the Vicinity</td>
<td></td>
</tr>
<tr>
<td>14 Sun.</td>
<td>O</td>
<td>2-2</td>
<td>Individual Visits to Museums in the Vicinity</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Cat.</td>
<td>Cont. No.</td>
<td>Contents</td>
<td>Lecturer and Organization</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>----------</td>
<td>----------------------------------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Name</td>
</tr>
<tr>
<td>15 Mon.</td>
<td>L</td>
<td>4-1</td>
<td>Systematic Storage of Materials</td>
<td>Shingo HIDAKA</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>4-4</td>
<td>Risk Management</td>
<td>Shingo HIDAKA</td>
</tr>
<tr>
<td>16 Tue.</td>
<td>L</td>
<td>6-3</td>
<td>Museums and Barrier-Free 1</td>
<td>Koujirou HIROSE</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>6-3</td>
<td>Museums and Barrier-Free 2</td>
<td>Kayoko OKUNO</td>
</tr>
<tr>
<td>17 Wed.</td>
<td>L</td>
<td>7-2</td>
<td>Developing Relations with Local Community</td>
<td>Tomoo NUNOTANI</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>1</td>
<td>Specialty Report</td>
<td>Tomoo NUNOTANI</td>
</tr>
<tr>
<td>18 Thu.</td>
<td>L</td>
<td>5-3</td>
<td>Temporary Exhibition - Design</td>
<td>Minoru FUKUSHIMA</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>5-3</td>
<td>Temporary Exhibition - Display</td>
<td>Minoru FUKUSHIMA</td>
</tr>
<tr>
<td>19 Fri.</td>
<td>L</td>
<td>7-3</td>
<td>Exhibiting Disaster and Civic Activities in Museum</td>
<td>Isao HAYASHI</td>
</tr>
<tr>
<td></td>
<td>L/O</td>
<td>6-1</td>
<td>The Great Hanshin Awaji Earthquake Disaster Reduction and Human Renovation Institution</td>
<td>Toshitaka YANO</td>
</tr>
<tr>
<td>20 Sat.</td>
<td></td>
<td>2-2</td>
<td>Individual Visits to Museums in the Vicinity</td>
<td></td>
</tr>
<tr>
<td>21 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 Mon.</td>
<td>T/L/O</td>
<td>6-1</td>
<td>Introduction to the Education Project</td>
<td>Satoko HAYAMA</td>
</tr>
<tr>
<td></td>
<td>T/L/O</td>
<td>6-1</td>
<td>Introduction to the Education Project</td>
<td>Satoko HAYAMA</td>
</tr>
<tr>
<td>23 Tue.</td>
<td>T/L/O</td>
<td>4-1</td>
<td>Museum Environment - Lighting</td>
<td>Seiji NAKAYA</td>
</tr>
<tr>
<td>24 Wed.</td>
<td>T/L</td>
<td>2-1</td>
<td>Policies on Cultural Properties Protection</td>
<td>Satoshi TARASHIMA</td>
</tr>
<tr>
<td></td>
<td>L/O</td>
<td>6-1</td>
<td>Nagaoka Earthquake Disaster Archive Center - KiokuMirai</td>
<td>Mariko YAMAZAKI</td>
</tr>
<tr>
<td>25 Thu.</td>
<td>T/O</td>
<td>6-1</td>
<td>Kogome Earthquake Memorial Park</td>
<td>Mariko YAMAZAKI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ojiya City Wakatochi Village &amp; Farmer’s Inn</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>“Okko-no-ki”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ojiya Nishikigoi Sato - Origin of colored carps</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ojiya Earthquake Museum</td>
<td></td>
</tr>
<tr>
<td>26 Fri.</td>
<td>T/L/O</td>
<td>6-1</td>
<td>Nagaoka City Central Library</td>
<td>Hiroshi TANAKA</td>
</tr>
<tr>
<td>27 Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29 Mon.</td>
<td>L</td>
<td>4-4</td>
<td>Cultural Properties and Property Damage Insurance</td>
<td>Eiichi HAKOMORI</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>6-2</td>
<td>Public Relations for Cultural Institutions</td>
<td>Kunihiro TSUJI</td>
</tr>
<tr>
<td>30 Tue.</td>
<td>L</td>
<td>4-2</td>
<td>Conservation and Restoration 1</td>
<td>Naomi UEDA</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>4-2</td>
<td>Conservation and Restoration 2</td>
<td>Yukishige HIROSE</td>
</tr>
<tr>
<td>31 Wed.</td>
<td>L</td>
<td>7-4</td>
<td>Ecomuseums in Current Japan</td>
<td>KazuoKI OHARA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Museum Buildings as an Architecture</td>
<td>KazuoKI OHARA</td>
</tr>
</tbody>
</table>

**November**

<table>
<thead>
<tr>
<th>Date</th>
<th>Cat.</th>
<th>Cont. No.</th>
<th>Contents</th>
<th>Lecturer and Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Thu.</td>
<td>D</td>
<td>1</td>
<td>Preparation for Public Forum Presentation</td>
<td>NME</td>
</tr>
<tr>
<td>Date</td>
<td>Cat.</td>
<td>Cont. No.</td>
<td>Contents</td>
<td>Lecturer and Organization</td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td>-----------</td>
<td>--------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td>2 Fri.</td>
<td>L</td>
<td>3-1</td>
<td>Management of Museums</td>
<td>Yutaka MINO</td>
</tr>
<tr>
<td></td>
<td>O</td>
<td></td>
<td>Museum Tour at Hyogo Prefectural Museum of Art (Permanent/Temporary Exhibition)</td>
<td>Hyogo Prefectural Museum of Art</td>
</tr>
<tr>
<td>3 Sat.</td>
<td>D</td>
<td>1</td>
<td>Public Forum</td>
<td></td>
</tr>
<tr>
<td>4 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Mon.-9 Fri.</td>
<td></td>
<td></td>
<td>Specialized Program(A,B,C)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(A)Exhibition Design</td>
<td>Minoru FUKUSHIMA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Design Factory</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(B)Photography</td>
<td>Hitoshi TAGAMI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(C)Excavating &amp; Controlling Archaeological Resources</td>
<td>Tsukuru ICHIKAWA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Masahiro WATANABE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Akira YOKOTA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Yumiko NAKANISHI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Board of Education, Osaka Prefectural</td>
</tr>
<tr>
<td>10 Sat.</td>
<td></td>
<td>2-2</td>
<td>Individual Visits to Museums in the Vicinity</td>
<td></td>
</tr>
<tr>
<td>11 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Mon.</td>
<td>L</td>
<td>6-1</td>
<td>Children and Museums</td>
<td>Kasumi SOMEKAWA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7-2</td>
<td>Cooperation between museums and local communities</td>
<td>Yasushi KUSUOKA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lake Biwa Museum</td>
</tr>
<tr>
<td>13 Tue.</td>
<td>L/O</td>
<td>5-2</td>
<td>Mie Prefectural Museum</td>
<td>Tomoo NUNOTANI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mie Prefectural Museum (MieMu)</td>
</tr>
<tr>
<td>14 Wed.</td>
<td>L</td>
<td>3-3</td>
<td>Museums Marketing</td>
<td>Hiroki TANAKA</td>
</tr>
<tr>
<td></td>
<td>L/O</td>
<td>3-1</td>
<td>Itami City Museum of Insects</td>
<td>Noboru SAKAMOTO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Itami City Museum of Insects</td>
</tr>
<tr>
<td>15 Thu.</td>
<td>L</td>
<td>3-2</td>
<td>Museums and Tourism</td>
<td>Daiki IZUMI</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>7-4</td>
<td>Regional Museum and Community</td>
<td>Daiki IZUMI</td>
</tr>
<tr>
<td></td>
<td>L/P</td>
<td>5-4</td>
<td>Museum Evaluation Method</td>
<td>Keiko KUROIWA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Learning Innovation Network</td>
</tr>
<tr>
<td>16 Fri.</td>
<td>L</td>
<td>4-1</td>
<td>Databases</td>
<td>Yuzo MARUKAWA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Yasunori YAMAMOTO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hirofumi TERAMURA</td>
</tr>
<tr>
<td>17 Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Mon</td>
<td>L</td>
<td>6-1</td>
<td>Education and Participation Programs of Museums</td>
<td>Kenji SAOTOME</td>
</tr>
<tr>
<td></td>
<td>L</td>
<td>4-1</td>
<td>Management of Audio-Visual Materials</td>
<td>Yasuyuki OKUMURA</td>
</tr>
<tr>
<td></td>
<td>T/O</td>
<td></td>
<td>Itsukushima Shrine</td>
<td></td>
</tr>
<tr>
<td></td>
<td>T/O</td>
<td></td>
<td>Miyajima Public Aquarium</td>
<td></td>
</tr>
<tr>
<td>20 Tue.</td>
<td>T/O</td>
<td>6-4</td>
<td>Hiroshima Peace Memorial Museum</td>
<td>Shuichi KATO</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hiroshima Peace Memorial Museum</td>
</tr>
<tr>
<td>21 Wed.</td>
<td>T/L/O</td>
<td>7-2</td>
<td>Benesse House Museum</td>
<td>Mitsushi KIKUTA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Chichu Museum</td>
<td>Benesse House Museum</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Art House Project</td>
<td></td>
</tr>
<tr>
<td>23 Fri.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 Sat.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Sun.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Specialized Program(D,E,F)

<table>
<thead>
<tr>
<th>Date</th>
<th>Cat.</th>
<th>Cont. No.</th>
<th>Contents</th>
<th>Lecturer and Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 Mon.-30 Fri.</td>
<td></td>
<td></td>
<td>(D) Conservation and Restoration of Objects</td>
<td>Naomi UEDA, Gangoji Institute for Research of Cultural Property</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(E) Preventive Conservation</td>
<td>Naoko SONODA, Kazushi KAWAGOE, NME/ Institute for Environmental Culture</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(F) Landscape Model-Making</td>
<td>Masaaki MORIGUCHI, KEIKAN MOKEI STUDIO</td>
</tr>
</tbody>
</table>

### December

<table>
<thead>
<tr>
<th>Date</th>
<th>Cat.</th>
<th>Cont. No.</th>
<th>Contents</th>
<th>Lecturer and Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Sat.</td>
<td></td>
<td></td>
<td>(G) Management of a Local History Museum(Tue.-Sat.)</td>
<td>Kenji SAOTOME, Suita City Museum</td>
</tr>
<tr>
<td>3 Mon.-8 Sat.</td>
<td></td>
<td></td>
<td>(H) Documentation and Databases(Mon.-Fri.)</td>
<td>Yuzo MARUWAKA, Yasunori YAMAMOTO, Hirofumi TERAMURA, NME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(I) Filming(Mon.-Fri.)</td>
<td>Itsushi KAWASE, NME</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Cat.</th>
<th>Cont. No.</th>
<th>Contents</th>
<th>Lecturer and Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 Sun.</td>
<td></td>
<td></td>
<td>(L) Packing and Transportation</td>
<td>Tsutomu YOSHINAKA, NIPPON EXPRESS CO., LTD</td>
</tr>
<tr>
<td>10 Mon. L</td>
<td></td>
<td>4-3</td>
<td>Knowledge Sharing among participants on Specialized training</td>
<td>NME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Preparation of the Final Report Presentation</td>
<td>NME</td>
</tr>
<tr>
<td>11 Tue. D</td>
<td></td>
<td></td>
<td>Preparation of the Final Report Presentation</td>
<td>NME</td>
</tr>
<tr>
<td>12 Wed. D</td>
<td></td>
<td></td>
<td>Final Report Presentation</td>
<td>NME</td>
</tr>
<tr>
<td>13 Thu. D</td>
<td></td>
<td></td>
<td>Comprehensive Discussion</td>
<td>NME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Closing Ceremony</td>
<td>NME</td>
</tr>
<tr>
<td>14 Fri. D</td>
<td></td>
<td></td>
<td>Evaluation Meeting</td>
<td>NME</td>
</tr>
<tr>
<td>15 Sat.</td>
<td></td>
<td></td>
<td>Departure from Japan</td>
<td></td>
</tr>
</tbody>
</table>
## List of Participants 2018

<table>
<thead>
<tr>
<th>Country/Region</th>
<th>Name</th>
<th>Position</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armenia</td>
<td>POGHOSYAN Davit</td>
<td>Head of department</td>
<td>Marketing, collaboration and communication National Museum of Armenia</td>
</tr>
<tr>
<td>Ecuador</td>
<td>NAVAS GUZMAN Ana Carolina</td>
<td>Chief of Museology</td>
<td>Museum of The City Museums Foundation</td>
</tr>
<tr>
<td>Fiji</td>
<td>NAQELETIA Jotame Suvatu</td>
<td>Conservation Assistant</td>
<td>Conservation The Fiji Museum</td>
</tr>
<tr>
<td>Jamaica</td>
<td>PALMER Kerri Ann Simonia</td>
<td>PROGRAMS OUTREACH MANAGER</td>
<td>INSTITUTE OF JAMAICA MINISTRY OF CULTURE, GENDER, ENTERTAINMENT &amp; SPORT</td>
</tr>
<tr>
<td>Jordan</td>
<td>MUBAIDEEN Shatha Samah Mjalli</td>
<td>Architect &amp; Heritage Manager</td>
<td>Engineering and conservation Directorate Ministry of Tourism and Antiquities</td>
</tr>
<tr>
<td>Papua New Guinea</td>
<td>MIAMBA Kenneth Pari</td>
<td>Principal Curator</td>
<td>Prehistory Division Papua New Guinea National Museum and Art Gallery</td>
</tr>
<tr>
<td>Solomon Islands</td>
<td>MWANESALUA Shirley</td>
<td>Museum Curator</td>
<td>Solomon Islands National Museum Ministry of Culture and Tourism</td>
</tr>
<tr>
<td>Sudan</td>
<td>Elgazafi Yousif Eshag Abdallah</td>
<td>Archeologist and Head of Office</td>
<td>Documentation Section National Corporation for Antiquities and Museums</td>
</tr>
<tr>
<td>Turkey</td>
<td>CIFCI Mine</td>
<td>Museum Researcher</td>
<td>General Directorate of Cultural Assets and Museums Ministry of Culture and Tourism</td>
</tr>
<tr>
<td>Zambia</td>
<td>HAMATWI Emmanuel</td>
<td>Assistant Education Officer</td>
<td>Education Choma Museum and Crafts Centre</td>
</tr>
</tbody>
</table>
Public Forum

*Museums in the World*

2018
Public Forum
Museums in the World 2018

Date: November 3, 2018
Venue: National Museum of Ethnology, Japan
Organizers: National Museum of Ethnology, Japan
Japan International Cooperation Agency (JICA)

Program

13:00 – 13:10
Opening Speech by Organizers
Akiko Sugase  Chairperson, Steering Committee, International Museology Course  National Museum of Ethnology, Japan
Minoru Homma  Director, Program Division 1, JICA Kansai International Center  Japan International Cooperation Agency (JICA)

13:10 – 17:00
Museum Report

<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAMATWI Emmanuel</td>
<td>Zambia</td>
</tr>
<tr>
<td>CIFCI Mine</td>
<td>Turkey</td>
</tr>
<tr>
<td>Elgazafi Yousif Eshag Abdallah</td>
<td>Sudan</td>
</tr>
<tr>
<td>MWANESALUA Shirley</td>
<td>Solomon Islands</td>
</tr>
<tr>
<td>MIAMBA Kenneth Pari</td>
<td>Papua New Guinea</td>
</tr>
<tr>
<td>MUBAIDEEN Shatha Samah Mjalli</td>
<td>Jordan</td>
</tr>
<tr>
<td>PALMER Kerri Ann Simonia</td>
<td>Jamaica</td>
</tr>
<tr>
<td>NAQELETIA Jotame Suvatu</td>
<td>Fiji</td>
</tr>
<tr>
<td>NAVAS GUZUMAN Ana Carolina</td>
<td>Ecuador</td>
</tr>
<tr>
<td>POGHOSYAN Davit</td>
<td>Armenia</td>
</tr>
</tbody>
</table>

17:00 – 17:05
Closing Speech

Akiko Sugase  National Museum of Ethnology
Choma Museum and Crafts Centre
HAMATWI Emmanuel
Zambia

Choma Museum and Crafts Centre is one of the Five National Museums in Zambia. The word Zambia originates from the Zambezi River. Zambezi means 'God dwells here' in Luvale. Zambia is the home of the Victoria Falls a listed heritage site and one of the natural wonders of the world. Our country is renowned for tourism, copper production and the spear heading of peace and independence of most African countries, particularly those in Southern and Central Africa.

Zambia Basic Facts
The current population of Zambia is 17,609,178 people. The population growth rate is 3%. Zambia’s geographical size is 720,000 km². It is a landlocked country and has no sea port. It is almost twice the size of Japan. Zambia became independent from Britain on 24 October 1964; capital city is Lusaka. The Currency is the Kwacha and Ngwee. Our Official Language is English and we have 72 Ethnic indigenous groupings. Staple food is maize (Nshima). Zambia is endowed with beautiful scenery, wildlife, natural landscapes, rivers and water-falls, ceremonies, mineral exports, human resources, and a diversity of heritage sites (GRZ/CSO/7NDP2018).

Museum History
The Museum was conceived in 1972 by German Missionaries GOSSNER as part of their Craft Sales & Development project. From 1988-2015 it operated as a Community museum with support of the Netherlands Government. It was declared a National Museum in November 2015, and the Museum falls under the National Museums Board, a Department in the Ministry of Tourism and Arts. The Museum owes its existence to the aftermath of the construction of the Kariba Dam.

Museum Essential Information
The Museum is administered by 20 members of staff of the required 48 (staff deficit is compensated by Interns/Students on Attachment) our focus is art, ethnography, and history and crafts development. The Museum has two divisions (a) Museum and (b) the Crafts Development section. It hosts 5,000 museum visitors, We are a preferred stop over as people proceed to Livingstone, the tourist capital of Zambia. The Museum is funded by a Government Monthly Grant and rent of Museum Facilities and real estate. The museum is open every day from 09:00 to 16:00, including Public Holidays, except Christmas Day and New Year’s Day.

Construction of the Kariba Dam
Two thirds of our original collection includes artefacts, objects and personal
effects of the Batonga of Zambia and Zimbabwe during the Construction of the Kariba dam in 1957 by the World Bank. A number of personal effects, cultural materials and objects were left behind when over 57,000 people were forcibly moved from their ancestral homes to create room for dam construction. Kariba was envisaged to be the largest man made dam in the world. The collection inventory is under review. 2,700 original items have been confirmed.

Collections and Exhibitions
Our collection consists of reconstructed scenes, models and manuscripts and documents, art works by prominent Zambian artists, photographs and outdoor exhibitions. Donated and bequeathed items including loans from other museums in Zambia and South Africa, and the largest human statue in honor of the late Harry Mwaanga Nkumbula, the political father of the nation.

Main Permanent Exhibition
Our Main Gallery displays a collection of the material culture of the Batonga people of the Gwembe Valley. This exhibition showcases objects depicting their material culture, aspects and lifestyles of the Batonga People of the southern Province. It shows the everyday life of the Batonga, from the cradle to the grave.

Crafts Development
Our Craft shop has a variety of crafts, souvenirs, gifts, including African beadwork, drums, toys, games, pottery, miniature sculptures, clothing and fabrics, including wrappers and ornamental decoration.

The Batonga people are excellent artisans, specialising in various types of craftsmanship, which includes basketry, beadwork, weaving, woodcarving, pottery-making, and blacksmithing.

We also have in stock a wide range of books, periodicals, journals, novels, reference books, music and musical instruments, manuals and tour guides, calendars, and travel schedules.

Education Programs
CMCC is committed to the preservation of physical and intangible heritage through the Education Department. CMCC has 6 programs.

1. **CULTURE SYMBOLS OF PEACE AND UNITY** - This is a program established to research, collect and document the events, symbols and personalities that have brought peace and harmony to Zambia.

2. **SIABUSONGO** (the Wise One) - CMCC recognizes elders as Libraries & Reservoirs of Wisdom. Siabusongo is a programme of researching, consulting, interviewing, collecting and documenting information and preservation of objects from senior citizens, opinion makers, histo-
rians, traditional leaders and academicians.

3. MILUMBE (Messages) - Annual Art Scroll Competitions for schools and public speaking, storytelling, traditional games by school children and youths. The Museum supports local schools with various logistics to facilitate drama, poetry, traditional dances, and choral music events. CMCC also conducts debates, storytelling, traditional games, and book reviews.

4. MALALA (Reeds) - Tree planting/replanting as a strategy for environmental conservation and response to climate change. The reeds are the raw material used by the craftswomen and men to produce the straw baskets with artistic motifs unique to this region.

5. BALENGI (THE CREATORS) - Art and crafts Exhibitions, this is the program which develops objects and works for art exhibitions every quarter. The fine arts and performing arts provide an excellent platform to preserve cultural norms and values including the continuation of our heritage for the benefit of posterity.

6. MUSEMO WABULA - (Food Pillar) this is an ecumenical exhibition exclusively for women in the church who are given a platform every July. It illustrates the merging of faith and traditional ways surrounding the Zambian woman. Museums perceive food as a cultural symbol of peace, food brings people together and when people meet they resolve conflict. The traditional food exhibition marks the climax of this Program.

ROLE OF EDUCATION OFFICER

My job is a management position the duties of which include, among others, the following:

1. To plan, collaborate, promote, and market museum educational services and public programs.

2. Initiate regular Orientation Training programs for Museum staff, coordinating with the Ministry of Education, community organizations, corporate bodies and the general public.

3. And provide guided tours in order to increase public awareness on heritage, for the education and enjoyment of the communities.

4. Designs effective teaching aids to facilitate transmission of knowledge and supplement the Zambian school curriculum.

5. Collaboration with researchers and designers to interpret collections effectively for education and enjoyment of the public.

6. Training for staff and conducting tours for high profile visitors and specialised groups. Media liaison and other delegated administrative assignments. Compiling statistics, analysing "Visitors Comments, Evaluation Forms", and
suggestions.
7. To sit on the National Museums Board Editorial committee to plan, produce and publish literature, annual reports, newsletters, training manuals, documentaries and audio-visual materials.
THE MUSEUM OF ANATOLIAN CIVILIZATIONS
MİNE ÇİFÇİ
Museum Researcher-Hittitologist

TURKEY
The Republic of Turkey is the bridge between Europe and Asia. Turkey is bordered by eight countries; Greece, Bulgaria, Georgia, Armenia, Iran, Iraq, Azerbaijan and Syria. Turkey is surrounded by sea on three sides, by the Black Sea in the North, the Mediterranean Sea in the South and the Aegean Sea in the West. Turkey has 81 provinces. The language is Turkish, and the currency is Turkish Lira. The dominant religion of Turkey is Muslim 99%, the other 1% is mostly Christians and Jews. The population is 80 million and Ankara is the capital of Turkey.

The Government is a Unitary Parliamentary Constitutional Republic and Mustafa Kemal Atatürk was the founder of the Republic of Turkey.

Official Holidays are Religious (Feast of Ramadan 3 days, Feast of the Sacrifice 4 days) and other holidays celebrated are New Year’s Day (1st January), National Sovereignty Children’s Day (23rd April), Atatürk’s Commemoration Youth and Sports Day (19th May), Victory Day (30th August), and Republic Day (29th October 1923).

HISTORY OF THE MUSEUM BUILDINGS
The Museum of Anatolian Civilisations is located in the district of Atpazarı (The horse market) South of the Ankara castle.

The museum consists of two Ottoman buildings. One is The Mahmut Paşa Bedesteni and the other is the Kurşunlu Han.

The Mahmut Paşa Bedesteni; now arranged as the exhibition hall, was built by Mahmut Pasha, Grand Vizier of Sultan Mehmet II conqueror (1455-1466, 1472-1473). The building has a plan of standard type.

The Bedesten was surrounded by 102 shops. Silk clothes, unique to Ankara, were sold there. The buildings were abandoned after fire in 1881. Atatürk, founder of the Turkish Republic, suggested that they be arranged as a museum. Restoration work began in 1938 and continued until 1968. The first part of the museum was opened in 1943.

The Kurşunlu Han lies to the east of the Bedesten. The Han was built by Mehmet Pasha, Grand Vizier (1466-1469) under Mehmet II, the Conqueror. The building has a typical plan for the Han of the Ottoman Period. In the middle there is a courtyard. It is surrounded by a series of rooms in two arcades. Today the Kurşunlu Han is used as the administration section, consisting of study rooms, library, lecture hall, laboratory and workshops.

The Museum of Anatolian Civilizations is an Archaeology Museum. Its unique collection of materials currently consists more than 190,000 archaeological objects. The Museum of Anatolian Civilizations in Ankara, which is considered a national museum in Turkey, is among the leading museums of the world,
winning the prize for European Museum Forum’s Emya Award in 1997. The Anatolian Civilizations Museum was the first museum in our country to win this award, during the 20 year history of the Emya Award.

Anatolian Civilization Museum is a governmental body working under Ministry of Tourism and Culture. Its main scope is to teach the past to shape the future. Objectives:

- Protection of cultural heritage
- Identity and history awareness
- Raising awareness on the meaning and the importance of the museum
- To raise awareness on the protection of cultural heritage by non-formal education.

MUSEUM DISPLAYS

Established 1921, the Museum of Anatolian Civilisations on account of its unique and large collections of materials with representing Anatolian civilisation history from the Palaeolithic Age to the present, is also considered one of the reference institutions in the world by playing an active role to inform Anatolian cultural heritage.
LABORATORY FOR RESTORATION AND CONSERVATION OF MUSEUM

The Ankara Restoration-Conservation Regional Laboratory and the Anatolian Museum of Civilizations are located in the same complex. Although the conservation area laboratory was previously part of the Museum, it has been a separate unit since 2013.

The Conservation Laboratory of the Museum has a mission protection of the objects both from museum collection and from many museums and sites in Anatolia, including: first aid interventions on the museum’s excavations; giving full remedial conservation service with the preventive aspects of conservation; taking all preventive conservation measures by monitoring display and storage area working with 1 security staff member, staff consist of and 34 restorer-conservators.

Museum Activities

With the activities; periodical publications, periodical conferences serials, educational seminar programs, exhibitions, receptions, cocktails, the museum is not only a place where archaeological objects are housed, but also a culture centre of Ankara. With Museum excavations, digitalization of collection, protection of cultural assets and Museum pedagogy, the Museum of Anatolian Civilisations is one of the leading institution of Turkey.

Museum Education Department and Education Workshop

Between 2002 and 2003, the “Education Department” and the “Education Workshop” activities were introduced. The Education Department consists of 12 Museum experts: Archaeologists, Anthropologist, Hittitologists, Sumerologists, and Art Historians. Volunteers do not work in the Department. These areas of expertise shape the nature of the activities organized.
The Museum Education Department acts by appointment system every Tuesday and Thursday at 10.00 am and 14.00 pm. Two museum specialists are responsible for conducting the education program for the groups. A Museum tour is the first activity of the program, afterwards, according to the average age of the group, an activity is arranged in the tablet workshop for the group to be educated.

**Museum Education Workshops**

The Museum Education Workshop consists of six workshops. Tablet, mould, ceramic, coin, restoration-conservation, and the Neolithic Age living space workshops.

The Cuneiform Tablet Workshop; student groups learn to impress cuneiform signs of Old Assyrian and Hittite syllables and words on wet clay moulded as cuneiform tablets. The purpose is to teach the advent of the cuneiform script in Anatolia and types of cuneiform documents. Cuneiform was mostly written on clay. It was written left to right using a stylus.

The Ceramic Workshop; children are guided to make clay ceramic artifacts inspired from baked clay artifacts in the Museum. The workshop aims to stimulate the creativity and handcraft capabilities of children. Ceramic wheel and/or freehand techniques are used.

The Coin Workshop; the participants imprint commemorative coins with the help of an artificial mould based on the seal of the Hittite king Tudhaliya IV, with the logo of the Museum of Anatolian Civilizations on the mould’s obverse and reverse.

The Restoration–Conservation and Mosaic Workshop; One section concerns metal and ceramic objects. The other section is designated as the application area for mosaics. It has been observed that children enjoy the workshop, which helps them to develop patience, discipline and fruitful sharing.

The Neolithic Age Living Space Workshop; cultivated wheat and flour are acquired by means of tools once used for agriculture and affairs of daily life during the transition to settled life in the Neolithic Period. Participants also use a model of the first hand-made drill to puncture animal hide. They also make beads using seashells, bones and wood. The children see the “Çatalhöyük House” in the Museum and carry out the workshop using the information concerning Neolithic period tools.

**MY PROFESSIONAL BACKGROUND**

I am a Museum Researcher. I am working as a Hittite Filolog. It means I am an expert on Hittite cuneiform writing and Hittite Hieroglyphe writing. So I am working for the education department of the museum. I give lectures about Hittite Civilization and Hittite Tablets at the Universities and different social events.
institutions and schools. I am being appointed by the ministry as a Hittite cuneiform expert at all the museums of Turkey. I am making a research publications of Hittite tablets with Chiago University. I agree with the International Hittite Congress made every four years. (Çorum, Poland-Warsaw etc.)other countries.

**MY RESPONSIBILITY AT THE MUSEUM**

The Cuneiform Tablet Section is responsible for around 39,000 tablets, among which there are over 20,000 Hittite and around 17,000 Old Assyrian cuneiform tablets.

**MY PREVIOUS EXPERIENCES**

In 2011, I went for a month on a British Council scholarship to the SOAS, University of London, to study about Hittite Hierglyphes writing. In 2015, I was invited to the British Museum with director of Museum’s Laboratory about cuneiform tablet’s conservation and protection at the same time we gave a lecture about these studies to the participians who came from other countries.
SUDAN

Sudan was known by several names in the ancient world including Ta-Sety, 'the land of Bow', and Kush, both names given by the ancient Egyptians. Kush (Cush) is also mentioned in the Old Testament of the Bible in reference to the land south of Egypt. With its unique geographical position in the north eastern part of Africa, Sudan covers a large area and boarders 7 countries and the Red Sea; it is inhabited by 37 million people, and occupies a total area of 1,862,000 km². Sudan’s predominant religion is Islam, and its official languages are Arabic and English. The capital is Khartoum, located at the confluence of the Blue and White Niles. It has four types of climate: Desert, Semi-arid, Tropical Savannah and Mediterranean Climate.

SUDAN NATION MUSEUM

The Sudan National Museum was built close to the National Corporation for Antiquities and Museums (NCAM), in which are located the departments of Conservation, Photography and the Main Library. It is located in Khartoum, near the confluence of the two Niles, it was opened in 1971, it was designed to display the objects from the original Museum, Khartoum Museum, since 1904 and also the newly excavated collection from the rescue campaign related to the Nubian campaigns.

Permanent Exhibition:
Artefacts from excavations become part of the museum’s permanent collection. Objects in storage for research and study purposes, can be placed on permanent display, form part of temporary exhibitions within the National Museum or may be allocated to regional museums within Sudan or lent to museums abroad for temporary exhibition. The Sudan National Museum consists of two galleries and an additional exhibit outside in the garden.

Outside Garden:
Among the monuments saved from inundation caused by the construction of the Aswan High dam and the creation of Lake Nasser in Lower Nubia were four temples, including two Egyptian temples, from Buhen and Semna, a rock-cut tomb and several rock inscriptions. These now form the focal point of the museum’s garden and have been reinstalled around an artificial lake so as to give the visitor an idea of their original placement and geographic relationship to one another.

The Lower gallery:
On the first floor the archaeological collections are displayed chronologically in the order:
Prehistory (c. 300,000–3700BC)
A-Group (c. 3700–2800BC) and C-Group (c. 2300–1600BC)
Pre-Kerma (c. 4th millennium–2600BC)
Kerma (2500–1500BC)
Egyptian New Kingdom (1550–1069BC)
Kingdom of Kush, Napatan period (9th–4th centuries BC)
Kingdom of Kush, Meroitic period (4th century BC–4th century AD)
Post-Meroitic (4th–6th centuries AD)

The upper gallery:
Focuses on the medieval and Islamic periods, beginning around the 6th century AD, and contains numerous wall paintings from the Christian cathedrals and churches between 7th and 16th centuries AD. Some objects are from the early Islamic Period.

Unique artefacts from several periods in Sudan:

Education program:
The Sudan National Museum has a vital place in the education system and has the capacity to contribute to learning at every stage of life from primary school through to university and beyond. The museum collection is an important educational tool which needs to be accessible to the public both domestically
and abroad. Therefore the museum arranges annual visits for the universities, schools and some projects for children. Also the annual conferences, seminars and workshops which are held at the outside garden at the end of the excavation seasons highlight the new archaeological discoveries every year.

**Year’s schedule of events:**

The annual conferences, seminars and public activities held at the outside garden at the end of the excavation seasons highlight the new discoveries every year. Moreover, there are annual festivals and the temporary exhibitions for special events like International Museums Day.

Catalogues and guidebooks appear in the museum every year. The objective of this catalogue is to assemble a representative sample of objects that reflect the nature of the collection housed in the Sudan National Museum, and to provide a resource for the museum visitor with further information about the exhibits.

**The main objective of the Sudan National Museum:**

Protect, conserve and display Sudan’s rich cultural heritage for the benefit of both the Sudanese and the international community. It aims to help visitors understand the development of Sudanese history, its place in the world and Sudan’s cultural diversity. Its galleries display artefacts that range in date from the Prehistoric Era through to the early Islamic Period.

**My Current Duties:**

- In 2001, I started work at the National Corporation for Antiquities and Museums (NCAM) in the department of Museums as museum curator and archaeologist.
- I participated in many archaeological missions and now am the field director of Debbā Dam Archaeological Survey Project (DDASP).
- In the Museum; the beginning of my work was in the storage section, then in the exhibition section, and since 2010 in the documentation section and, from 2017 the director.
- I participated in the establishment of five new regional museums in Sudan and designing some travel exhibitions.
- Together with my current duty as responsible of the documentation section I give the guide tours for official visitors to the museum.
INTRODUCTION
Solomon Islands lies between latitude 6° 35’ and 10° 50’ longitudes in the South West Pacific Ocean. There are six major islands in the form of a double chain that extends in a northeast direction over 860 km.

The present population in Solomon Islands is roughly 800,000 persons, made up of four racial groups; Melanesian, Polynesian, Micronesian and small mixture of Asian origin. However, the dormant grouping is Melanesian. Tok Pidgin is the Common Language spoken by our people here, but English is the official language.

Solomon Islands gained its independence in 1978 from the British.

SOLOMON ISLANDS NATIONAL MUSEUM
Background
The Solomon Islands National Museum (SINM) was officially established as a cultural institution on 6th June 1969, although its history and development can be traced back to the early-1950’s. It is one of the oldest government institutions in Solomon Islands. The origins of the museum collection were gifts to colonial officers serving in the then British Solomon Islands Protectorate (BSIP) administration. These gifts - mostly artefacts, were brought together for public display at various times and locations, but initially in a library, then to the Lands and Survey Department office and finally to the assembly hall of the Teachers Training College at Panatina, in 1959.

In early 1969, the Museum Association of Solomon Islands (MASI) was able to obtain the support of the Honiara Town Council (HTC) to build a museum gallery, and the new museum gallery was opened at the Coronation Gardens situated in the center of the town. The construction of the first purpose-built museum inspired by local architecture, had ivory nut palm roofing. Also additional buildings were built to house archaeological and ethnological materials, the library and staff offices and exhibition spaces. There was also the construction of an Auditorium building and recreation huts. During the initial stages of the establishment of the SINM, it was manned mostly by volunteers who committed their time and resources, and there was no funding from the national government. In 1972, the SINM was placed under the control of the central government.

VISION STATEMENT
Our vision is that the diverse cultures, worthy customs and traditions of the people of Solomon Islands are cherished, preserved, protected and promoted through sustainable cultural development.
MISSION STATEMENT
The mission of the Solomon Islands National Museum as a culture and heritage institution is; to collect, preserve, protect, safeguard, record, develop and promote the tangible cultural heritage of Solomon Islands by assisting peoples, museums and cultural centers in culture and heritage management; advocating and developing human resources to identify, research, manage, interpret and nurture cultural, historical and natural heritage; strengthening and supporting local, regional and global linkages and networking; and enhancing human resources and developing appropriate infrastructure and capacity for institutional growth and developing.

MUSEUM STAFFING
The museum has 14 staff divided between the Archeology Section, Ethnology Section, Conservation Section, Audio-Visual Section and the Auditorium and Library Unit. Additional staff run the shop, maintain the grounds and clean the office spaces. The Archeology Section is the largest group with 3 staff members. It is the most active around the country.

MUSEUM COLLECTION
The Solomon Islands National Museum has Collections in the Ethnographic Storage, Melanesian Storage and Archaeological Storage, which can be used in most of our Cultural and Archeological Exhibit and display. The Museum has over 2,000 objects in its collection. Collection consists mostly of significant cultural and historical objects, World War II relics and archaeological materials and pottery. The Museum also houses a collection of audio-visual materials and reference books.

PERMANENT EXHIBITION GALLERY
Culture and History Exhibition Gallery
This gallery covers the following themes; Homelands and Ancestors, Leadership, Making a living and Communities. These themes tells of how ancestors founded their homelands, leadership system in the Solomon Islands, of how Solomon Islanders often lived off the land and sea using traditional knowledge and skills and of how shell money currency and others resources are shared, exchanged and used in our communities.

Prehistory and Archeology Gallery
This gallery briefly covers themes on the prehistory migrations and archaeological sites in Solomon Islands, early settlements, Lapita settlements and migration, and migration from Polynesia.
RAMSI Gallery

The Australia’s government donated to the people of Solomon Islands on June 2018 the RAMSI (Regional Assistance Mission to Solomon Islands) gallery. Background to the exhibition, in 1998 there was an ethnic conflict between some groups of the country. Following the ethnic conflict, law and order had broken down. The Government and its institutions had ceased to function effectively. Public finances were in ruin and many of the most basic services such as health and education were not being delivered to the people. Therefore, in 2003 in response to a request for international aid by the Governor-General of Solomon Islands, the Regional Assistance Mission to the Solomon Islands (RAMSI) was formed to help lay the foundations for long-term stability and prosperity in Solomon Islands. The mission officially ended on 30 June 2017.

MUSEUM HANDICRAFT SHOP

The Museum handicraft-shop sells various handicrafts from different provinces in Solomon Islands. The main aim is to encourage, promote and preserve knowledge of handicrafts and encourage economic activities. Items on sale in the shop are made of woods, shells, stones, coral stones and banana fibers.

OTHER MUSEUM ACTIVITIES

Every year the Solomon Islands National Museum celebrates International Museum Day on 18th May, an annual event usually celebrated on 18 May by thousands of museums across the world. As part of the celebrations, traditional, cultural and contemporary dance performance, and student essay competitions, King and Queen shows and other activities always, support the museum day celebration, depending on the themes for the celebrations.

MY ROLE

I have been working at the Solomon Islands National Museum as a curator for five years. My responsibilities as a curator involve developing and exhibiting a representative range of cultural and historical artefacts in the Museum galleries, establish and review policies like the Permanent and Temporary Exhibitions Policy, managing and caring for the museum’s current Permanent Exhibition Galleries, liaising and coordinating with schools concerning school visits and programs, collecting, storing and displaying a range of artefacts and materials from different cultural groups and islands, and participating in cultural heritage development meetings and workshops.
Introduction

Papua New Guinea occupies an area of 462,840 km² on the eastern half of the Island of New Guinea, sharing a land boundary with the west Papua Region of Indonesia. It was settled by two waves of human migration, the Papuan Melanesians traced their origins back through Southeast Asia to Africa 70,000 years earlier, while the Austronesian Melanesians (Polynesians) originated from Taiwan 5,000 years ago. This has resulted in creation of 854 ethnic groups of varied physical appearance, all with their own separate cultural traditions and languages.

Papua New Guineans are also among the world’s early agriculturalist as is evident by the 10,000 years old Kuk Early Agriculture site, in the Waghi Valley of Western Highlands Province.

The National Museum and Art Gallery

The National Museum and Art Gallery (PNG NMAG) is a statutory authority, established in 1977 with a mission statement ‘Protecting and Preserving our Historical and Natural Heritage and Securing our Cultural Future’. It has two functions as stipulated by the three (3) acts; National Cultural Property (Preservation) Act 1954, War Surplus Material Act 1952 and the National Museum and Art Gallery Act 1992. Hence, it is a museum for recreational and education purposes and a regulator of cultural, historical and natural heritage properties.

It has two branches, the John Keith McCarthy Museum at Goroko in the Eastern Highlands Province, and the Museum of Legal and Political History (Old Haus of Assembly) in Konedobu, Port Moresby.

Goals

The NMAG five years Corporate Plan 2016-2020 sets out five directive goals for the organization to work toward achieving its desired vision and mission. There are as follows:

1. To engage communities through productive partnerships.
2. To connect communities with their cultural, natural and built environments through the museum’s research and collections.
3. To deliver a program of compelling visitor experiences that connects with our audience.
4. To be a mission driven, sustainable, accountable organisation.
5. To protect the nation’s built, movable and intangible heritage for the benefit and enjoyment of present and future generations.
Organizational Structure
A total of 96 staff are working for the NMAG and its branch. There are 72 permanent staff and 24 are casual employees working under its support services sectors such as security guards, gallery attendants and gardeners. Below is the organizational structure of the museum.

Roles and Functions
The NMAG is organized into two major divisions; Science, Research and Consultancy (SRC) and Corporate Services (Corporate, Planning and Marketing - CPM). It also has an appointed board of trustees.

The Board of Trustees
The Board of Trustees (BoT); interfaces between the Minister of Arts, Culture and Tourism and the Director of the Museum to set policy directions, and implement other functions prescribed by the NMAG Acts 1992. The BoT also establishes and maintains a membership network called ‘Friends of the Museum’ with corporate bodies, foreign embassies and individuals. The Friends of the Museum network was created to allow for the involvement of communities in activities that can promote and enhance the work of the museum.

Director(s)
The director is responsible for the overall administration of the Museum. The two divisional directors (deputies) are responsible for ensuring museum’s activities and functional responsibilities are executed as planned or directed by the director by working closely with all sectional heads.

Corporate Service Division
The Corporate Services Division deals with commercial and administrative issues and comprises of the following sections; Human Resources, Corporate Planning and Marketing, Finance and Administration, and the Access Education and Publication.

Science Research and Consultancy Division
The Science, Research and Consultancy (SRC) Division comprises the following specialist responsible to collect and documents artefacts and biological specimens, undertake research, prepare and mount exhibitions, conserve and restore artefacts and monuments, enforce cultural heritage acts, and issue research and export permits. There are Anthropology, Prehistory, Natural History, Materials Conservation, Modern History, Contemporary Arts, JK McCarthy Museum Branch – Goroka.
The exhibition galleries
The museum’s exhibitions are housed and displayed at three (3) different locations; two in Port Moresby and one in Goroka, Eastern Highlands. The main NMAG building at Waigani has five galleries and one animal courtyard.

The Old Parliament Haus (OPH)
The ‘Old Haus of Assembly’ is a historical building in Port Moresby once used as a colonial hospital in 1905, a field hospital for allied forces from 1942 to 1945, and later as a ‘political legal institution’ from 1958 to 1978. This historical building was recently converted into the Museum of Legal and Political History and was opened to public in October 2018. The exhibition features photographs, audio and visual displays of historic political leaders and milestone events of the country’s political development.

The J.K McCarthy Museum
The J.K McCarthy Museum at Goroka, in Eastern Highlands Province has 6 galleries and is also responsible for teaching a museum and cultural heritage management program at the University of Goroka. It also serves as a regional museum for the highlands provinces.

Museum Events
The museum continues to strive to ensure its expertise and collections are used for stimulating curiosity, provoke emotion and encourage understanding and appreciation of Papua New Guinea’s diversity, and connect the people with their stories and one and other through education and public programs.

In October 2018, the Trap Exhibition and the Political and Legal History Exhibition (Old Haus of Assembly) were opened to public. The display methods for both exhibitions were improved with use of multi-media platforms and were more appealing to visitors.

The travelling exhibitions are often held in schools or at designated areas in large shopping malls. Cultural festivals in the country and abroad are also avenues that create opportunities for the PNG NMAG to reach out to communities and showcase its expertise and collections. From July 1st – 11th 2018, Papua New Guinea National Museum and Art Gallery staged a small exhibition in Honiara, Solomon Islands during the 6th Melanesian Festival of Arts and Culture from 1st – 11th of July this year (2018).

Temporary exhibitions are held once a year at the PNG NMAG or its branch. The museum’s school programs are often held during the school holidays, three times a year targeting primary schools in Port Moresby. This program encourages pupils to unleash their creative energy on a particular object of interest into poems, a short story, painting, and also participate in a quiz.
The museum also puts up small exhibitions in secondary schools to complement the cultural studies program taught in school curricula. School excursion to Museum is frequent, as entry is free to the public.

**My Duties as a Principal Curator of Prehistory:**

- Provide assistance to deputy director Science Research Consultancy in administering all the activities of the prehistory branch and responsible to the director as immediate superior. Represented the prehistory branch of the museum in numerous internal (museum management) and external (other government departments, line agencies and NGOs) meetings, workshops and symposia on matters relating to cultural heritage.
- Maintain and add to information held in the national site files to ensure collections (artefacts) are consistent with site records through supervising and coordinating curatorial activities such as, registration, documentation and management of collections (archaeological artefacts and specimens).
- Facilitate research process, exchange of information on archaeological sites and artefacts, and return of loaned artefacts held with other institutions in the country and abroad. Also undertake collaborative research with international academics and scholars.
- Enforce relevant legislation in safeguarding cultural heritages from theft by carrying out National Cultural Property inspections together with customs officials at major sea ports, airports, and shipping agents storage facilities to clear exports or confiscate prohibited artefacts including World War Two relics.
- Regulate activities of the larger extractive industries (mining, petroleum, etc) to ensure they do not affect the traditional beliefs and social structures of local communities, as well as archaeological sites. I ensure the cultural heritage surveys, mapping and archaeology salvage and documentation are undertaken in areas with proposed impact projects to satisfy the Environmental Permits requirements before a project is developed.
- Design exhibitions, prepare narratives for artefacts, install and mount exhibitions involved in educational programs.
Jordan

Jordan is a small modern country blessed with valuable archaeological remains. The country is located in West Asia, and is bordered by Saudi Arabia to the south, Iraq to the northeast, Syria to the north, and Palestine to the west. The Dead Sea lies along its western borders and the country has a small shoreline on the Red Sea, in its extreme south-west.

The number of significant cultural heritage sites in the country is estimated to be about 200,000 while the unknown sites that could attract visitors are more than the internationally recognized ones. Jordan is a home for five World Heritage Sites: Petra, The Baptism Site, Qusier Amra, Umm Ar-Rasas, Wadi Rum, in addition to 15 other nominated sites on UNESCO World Heritage Tentative List. This refers to the country existence in a part of Earth that witnessed the birth of great civilizations.

Department of Antiquities

The Department of Antiquities (DoA) is the responsible entity in Jordan for the protection and safeguarding of Jordan’s cultural heritage. One of the main duties of DoA is the management of part of the country’s Archaeological and Folklore museums distributed all over Jordan. One of these museums is Karak Archaeological Museum.

Karak Archaeological Museum

Karak Archaeological museum will be located in Karak City, about 140 km to the south of Amman, on the ancient King’s Highway. The town of Karak is located on the top of a hill, about 1,000 m above sea level, surrounded by three steep valleys (wadis). This topographic feature makes the town of Karak a “natural” fortress.

The original Karak Archaeological Museum was opened in 2004, a project in
cooperation with JICA. Due to dangerous situation and cracks in the west side of the castle where the museum was located, the museum was closed and a new location in one of the cultural heritage houses near the castle will house the new museum. The Department of Antiquities (DoA) in cooperation with a JICA expert in Amman, Mr Koji Oyama has been working since 2016 on the new archaeological museum of Karak, located near Karak castle. The opening of the museum is scheduled to be at the end of 2018.

**Concept**

The conceptual approach behind the museum design can be summarized as follows;

- To be a regional museum of Karak which introduces local history of Karak Region especially focusing on Karak plateau area and King’s Highway, as well as to be site museum of Karak castle and historical fortified town of Karak.
- To promote local community awareness toward their own cultural heritage and history of Karak through education activity.
- To be an information/introduction point for heritage tourism in Karak region, where tourists can obtain information about history and heritage in Karak castle, city and region.
- To be one of the information point facilities in proposed “King’s Highway Heritage Route” (King’s Highway Heritage Route: Museum-Heritage Site networked route along historical King’s Highway from Amman to Aqaba).

**Exhibition**

The sequence of spaces is as follows;

1. **Introduction (Central Hall)**; Nature/Geography of Karak and the King’s Highway, Timeline: Archaeological period and main historical events related with Karak and Jordan, from Paleolithic to modern era.

2. **Local History of Karak Region**; Prehistory (Bronze Age, Iron Age), “King’s Highway and the Moabite”.


4. **Salah-Din, the Franks (Crusader), Karak Castle and Hajj Route (Darb al-Hajj)**, Medieval History of Karak Castle and the Fortified Town of Karak, Geo-political Importance of Karak, Construction of Karak Castle, Royal Life at Palace in Karak Castle.

While the history after Ottoman Period and Folklore exhibition will be displayed in “Karak Folklore Museum” under planning (by Ministry of Tourism).
Key Artifacts

The museum will present part of the collection that was originally presented inside the castle in the old museum. Some of the key artifacts are:

- **A replica of Mesha Stele;** A basalt inscribed stone that dates back to about 840 BCE by King Mesha of Moab. The stele constitutes the major evidence for the Moabite language. The original Mesha Stele is now presented in the Louvre Museum – Paris.
- **An ancient chain mail** found inside the castle.
- **An ancient Roman oil lamp.**

My role as an Architect

I work in the Engineering and Conservation Directorate. Part of my key responsibilities is related to museum design and preparation starting from the adaptive reuse of heritage buildings into museums, to the preparation of technical drawings of displays and panels details. In cooperation with JICA expert in Amman, Mr Koji Oyama, Karak Museum Curator Mr Sate Masadeh, Museum and Awareness Directorate, Research and publication directorate and Karak Antiquities Directorate, we started formulating the concept of the new museum, and adapting the spaces to carry out the project implementation, as the museum was used as a restaurant for a long time. My key responsibilities in that project are as follows:

- Coordination with JICA expert and DoA directorates to formulate the concept, draw in 2D and 3D visualizations the ideas and exhibition spaces.
- Cooperation with the museum curator and JICA expert to select the key artifacts for display, and start working on the showcases design.
- Preparation of technical drawings specifications for conducting the maintenance works of the infrastructure of the building, including electricity, water, cleaning, etc. and prepare the tender, in addition to supervising the maintenance works.
- Cooperation with JICA expert and the graphic design company to prepare the panels for the museum spaces.
- Review the installation of displays process and ensure the good quality of work.
Karak Archeological Museum within the context (local community)

The museum is part of a larger context that includes Karak Crusaders Castle, the Folklore Museum in the future, the Castle Plaza and the other ancient remains around the city. The local community is also part of this chain; therefore, the new museum will sustain and build on the activities that were conducted at the old Archaeological Museum to promote local community awareness toward their own cultural heritage.
The Institute of Jamaica:
For the Encouragement of Literature, Science and Art

Jamaica is the largest English-speaking Commonwealth country in the Caribbean. It measures 10,911 km², and has a population of approximately three million persons.

Jamaica is best known for its:
- tourism "products" (white sand beaches, great houses, ecotourism),
- music (Reggae and Bob Marley), Music Festivals, music and dance styles of yesteryear (Mento, ska), and dancehall music and dance,
- athletics (Usain Bolt, Shelly-Ann Fraser-Pryce, Elaine Thompson). Jamaica is sometimes called the ‘Sprint Factory of the World’
- its food (National Dish - Ackee and Salt Fish, Jerk Chicken, and its world-famous Blue Mountain coffee).
- rich culture (cultural pioneer for the use of the Jamaican dialect - Patois, the Hon. Louise Bennett-Coverley, and also for its stories (Anacny and Duppy Stories), and for Proverbs and Sayings

Wi likkle, but wi tallawah (We are small in size, but powerful in impact. We are world changers)!

Standing in this rich scenery is the Institute of Jamaica. The Institute of Jamaica (IOJ) was started in 1879 by the Governor, Sir Anthony Musgrave.
East Street Junior Centre
Institute of Jamaica

It is the space where our country's history is researched, preserved and disseminated with the help of a staff complement of approximately 250 persons. It is also the birth room for many of the nation's institutions including the Hope Zoo and the Edna Manley College for the Visual and Performing Arts. The mandate of the IOJ is accomplished through seven Divisions/Departments. I will begin with the Division to which I am affiliated, and mention the duties I perform.

The Junior Centre was founded on May 31, 1940 as the first library to loan books to children. We aim to “Unlock the Potential and Transform the Lives” of our clients through cultural and contemporary exposure. The Division has evolved over the years and is now called the Programmes Coordination Division and offers primarily arts-based After-School and Saturday programs to children 6-17 years-of-age, and similar programs to adults 18 years and over. This Division oversees three Centres, namely the East Street Junior Centre, the Greater Portmore Junior Centre, established May 9, 1996, and the Simón Bolívar Cultural Centre, established September 6, 2015. The activities offered include Music, Dance (Latin), Puppet-Making, Spanish Lessons, Drumming, Art and Craft, Speech and Drama, Reading, English, Museum Tours, Kitchen Fixin' (Food Preparation), Computer Skills, Parents' Workshop, Socials, and a Children's Symposium.

As the Programmes Outreach Manager, my responsibilities include:
- Coordinating the After School and Saturday, and Summer Workshops
- Performing outreach and sensitization activities, (at events, in the Press, at institutions, etc.) and
- Propose solutions to enable the Division to best serve its clients (e.g. programming content)

National Museum Jamaica (NMJ) has over 17,000 artefacts in its collections from as far back as the days of the Tainos (who lived in Jamaica in the 1400s before the arrival of Christopher Columbus. This Division offers Touch Tours particularly for the visually impaired population.

It also manages the People’s Museum of Craft and Technology in Spanish Town, St. Catherine (former capital of Jamaica), and the National Museum West, in Jamaica’s second city, Montego Bay, St. James at the Montego Bay Cultural Centre.

Liberty Hall: The Legacy of Marcus Garvey was established in honor of our first National Hero, Marcus Mosiah Garvey. It has a Multi-media museum, print resources. Last Saturday activities are also held.

The Natural History Museum of Jamaica (NHMJ) researches the flora and fauna of Jamaica, such as the endemic Giant Swallowtail Butterfly, and offers a real-to-life habitat experience tour in the exhibition gallery. It also manages the Mason River RAMSAR Site (Wetlands of International importance).
The National Gallery of Jamaica (NGJ) has permanent exhibitions of our notable artists, such as Edna Manley, and hosts specialized exhibits such as The Biennial. It also hosts the Last Sunday opening program where the public is further engaged through free tours and live entertainment. The Division also manages National Gallery West, which is based at the Montego Bay Cultural Centre.

Gallery entrance floor  
Negro Aroused—Edna Manley  
Sounding the Abeng in a Maroon Settlement

The research, documentation and preservation of African retentions in contemporary Jamaica and in other Caribbean societies and the recording of oral histories and making these works accessible to the public are tasks undertaken by the African Caribbean Institute of Jamaica/ Jamaica Memory Bank ACI/ JMB. One such group and culture researched is the Maroons. The Maroons represent primarily the group of enslaved blacks who fled to the mountains in order to resist British dominion. The sounding of the abeng (cow horn), their signature artifact, communicated messages such as assembly, get ready to attack, and the area is safe. The Division also publishes the Research Reviews.

Jamaica Music Museum (JAMM) hosts the annual Grounation Lecture Series in February (Reggae/Black History Month) where various aspects of Jamaica's musical genres are explored academically and which are also simply enjoyed for their aesthetic appeal. There is also an exhibit of instruments, including the drum trap set played by Lloyd Knibbs of the Skatalites.

All these Divisions make their unique contribution in accomplishing the mandate of the Institute of Jamaica.

Outside of the work of the Divisions, the Institute of Jamaica produces its bi-annual publication, Jamaica Journal. It also hosts the Musgrave Awards Ceremony, named in honor of our founder, which seeks to recognize the eminent contribution made in the areas of Literature, Science and Art that have an impact on Jamaica. It is the oldest Award given in the Western Hemisphere (since 1897)
Two Divisions of the Institute of Jamaica worked with the Committee that advocated the inscription of the Blue and John Crow Mountains as a World Heritage Site (the NHMJ and the ACIJ/JMB). This became a reality in 2015. This inscription focused on the cultural and ecological significance that are inherent and reside in these mountains.

The Institute of Jamaica

*For the Encouragement of Literature, Science and Art*

Preserving and sharing Jamaica’s culture.....
Fiji islands
Fiji is located in the southern hemisphere. The country consists of 330 islands, of which 110 are inhabited. The total populations still numbers in the thousands and has not yet reached one million. Fiji is a multi-racial country.

Fiji museum
The Fiji Museum is located in Suva, the capital city of Fiji, just beside his excellency the President of the Fiji’s residence. Founded in 1923 the Fiji Museum was formed to collect and preserve Fijian artifacts and old documents. In 1954 the Fiji museum was opened to the general public.

Archaeology Department
The Archaeology Department is responsible for archaeological research throughout the country. In this capacity, the department carries out legislative review, identification, recording and protection of archaeological and maritime sites and cultural heritage management related activities. The Fiji Museum is legally empowered under the Preservation of Objects of Archaeological and Palaeontological Interest Act (POAPI Act), cap.264, Laws of Fiji, to carry out and enforce a range of measures in relation to the protection of sites of cultural significance around the country. Within these responsibilities, the department maintains a ‘Register of Archaeological, Historic and Maritime sites’ which is a comprehensive database of all known cultural sites in Fiji. The Register is continually being updated through new fieldwork and assessments.

Collections Department
The Collections Department is in charge of the Museum’s Collection, Reference Library, archives, editing suite, and photography.

The Fiji Museum collections contain over 10,000 objects, as wells as around 10,000 photographs. Around 850 of these are on display in the Museum, while the rest are in storage.

The Fiji Museum Reference Library holds a comprehensive collection of books, publications, monographs, maps and research materials on a diverse range of subjects, especially Pacific culture and history. Many of these are not held in other libraries.

Since 1996 the Collections Department has been creating an inventory of the Museum’s entire collection. There are now systems to facilitate access to information and locate items in the collection by identifying the precise display or storage location. A database has been set up to hold all of this information, as well as including details of Fijian artefacts held in other museums around the world. This Collections Department is also responsible for accepting new items into the Fiji Museum Collection.
The Fiji Museum

**Conservation Department**

The Conservation Department encompasses all activities related to the preservation and care of objects and materials contained within the Fiji Museum. Work is directed toward maintaining the physical well being of these objects, with the intention of arresting deterioration and preventing any further decay.

This Department is responsible for the care of the thousands of fragile and irreplaceable objects in the Museum’s collection, and with the use of scientific and technical knowledge and skills, it manages the environmental conditions and treatments required for the preservation of these artifacts. The Department is implementing programs for preventative conservation on how to best safeguard the museum’s collection.

I am working as a conservation assistant in the Fiji Museum and my role is the preservation, using preventative method in protecting and preserving objects from being infested. My daily work is monitoring of the humidity, lights, air conditioning, display cases and displayed objects, and objects that are kept in the storeroom.

**Exhibitions & Displays Department**

The Exhibitions and Displays Department is responsible for the set-up of all displays exhibited in the Fiji Museum. The Department works closely with the Departments of Collections and Conservation to produce meaningful and informative exhibitions for viewers to fully understand Fiji’s history and cultural history. The Department is also involved with the design and set-up of the Community Museum in Levuka.

The Museum’s Temporary Exhibition Space has been used by several individuals to showcase their works of art, and by corporate organizations to showcase their history in Fiji from the Colonial period to the present.

**Education Department**

The Education Department of the Fiji Museum aims to encourage the community to recognize its shared national culture and diverse traditions by encouraging community participation in educational events and programs.

The Department conducts educational tours of the Museum galleries for schools, as well as helping students in their school projects and assignments. This is part of the formal education process offered by the Fiji Museum to students, schools, individual researchers and groups, both locally and from overseas. These services are offered in the way of tours, events, exhibitions, demonstrations and provision of notes on history, traditional customs and cultures.
The Fiji Museum

Public Education

The Fiji Museum has been involved in public education for quite a number of years. Our programs include Traditional Arts Exhibitions and Cultural Classes in various prison institutions to help educate those regarding customs and culture and things they need to know and understand.

It is very important that we do not forget our heritage and identity, especially with the younger generations who may not realize what they are missing out on. We aim to teach people all that they need to know regarding our customs and culture, our way of life. We believe that with this knowledge, they can learn to understand other people’s culture and also learn to become better citizens of our multi-ethnic country tomorrow.

Marketing & Events Department

The Marketing Department is responsible for conducting School Holiday programs at the Fiji Museum, bringing children from all over the country to participate in learning activities. They also appear on weekly children’s radio programs and make television appearances promoting Museum events and providing the community with information on the displays at the Museum.

The Department is responsible for promoting events at the Fiji Museum and issues press releases for all events. They also maintain communication links with other museums around the world.
About my country

Ecuador is located on the Pacific Ocean coast of South America. It was formed as a republic in 1830, after being part of the Spanish colonies for more than three centuries. Its official name is Republic of Ecuador. Its name comes from the equator that passes through its territory. The population exceeds 17 million people. Its land area is 283,600 km$^2$. As a legacy of the Spanish colony, the main religion of the Ecuadorians is Roman Catholic. Similarly, Spanish is the main language. Nevertheless, Kichwa is the main indigenous language.

The country has four regions: Coast, Highlands, Amazon and the Galapagos islands, which are its most important tourist resources. The capital is Quito.

My institution

The City Museums Foundation is a public service institution, which on behalf of the Municipality of the Metropolitan District of Quito, manages museums, centers and cultural projects from a territorial and educational perspective. The Museum of the City is part of this institution among four museums: Carmen Alto Museum, Yaku Park-Museum of Water, Interactive Museum of Science and Contemporary Art Center.

Museum of the City

The Museum of the City offers to the community significant experiences that promote reflection, dialogue and delight over the history and socio-cultural practices of the Metropolitan District of Quito.

The Museum encourages the active participation of citizens in dialogue processes and creation of cultural practices. Within a patrimonial building, there is a permanent exhibition about the socio-historical processes of the city and its area of geographical and cultural influence.

In addition, the Museum houses temporary projects that have moved between districts, parishes and other cities of Ecuador. In 1998, the museum opened its doors to the refurbished building of the former San Juan de Dios Hospital, the oldest civil construction in Quito that functioned without pause from 1565 to 1974.
Exhibits

The Museum has a permanent exhibit dedicated to the History of Quito that is divided into four blocks: First inhabitants, Colony, Independence, and the 20th Century. These rooms contain changes, “ruptures” as well as the remains of cultural, political, economic and environmental features of the city.

First Societies of Quito: From 10,000 to 3,500 years ago the first inhabitants (nomads) arrived to the valley of Tumbaco, located nearby the present city. After this, agriculture was gradually developed; and the first “societies” were established.

Colonial Order: It was established in Quito from the year 1534, when the city was founded following the Spanish conquest. The processes of conquest, reorganization, imposition and exchange of cultural practices merged the Spanish and Indigenous people.

A new order arrived - Quito in the 19th century: It shows a broad perspective of the social, economic, political and environmental changes that emerged in Quito after Independence and the ending of the colonial period. It also evidences the contradictions characterizing that historical period, for example, the efforts to institute a State and equate the socio-economic conditions of the population, versus the forms of social exclusion inherited from the Colony.

20th Century: Urban, economic and social transformations of the city are addressed on the basis of four main topics: development of transport, architecture, commercial and public landmarks, media and social history of Quito in the 20th Century.
Organization of the Museum

The Museum has 27 staff from different professional backgrounds like Art, Anthropology, Social Communication, and Tourism Management, among others.

Building plan

The Museum building is considered a heritage due to its long history as a Hospital, and now as a museum. It has more than 10,000 m² of construction. In 2012 a new zone was built which is combined with the colonial style of old cloisters.
Educational program

Since 2011, the museum has a room called Creactivo where the educational program takes place. In this area creativity and reflection are encouraged as necessary elements for the learning process of values such as, responsibility towards heritage, treasuring memory and history, and conveying respect for cultural diversity.

Creactivo is an area for stage performance activities, art, and thought. The museum develops educational activities for children, youngsters, adults, and people with disabilities every month, as well as, educational programs for special exhibits.

Learning is a path we take together! The Museum designs educational programs to allow reflection and reach sensitive thinking. Participation and experimentation are encouraged as the best ways to learn. Learning for the museum is a process of dialogue between what we know and what we can get to know, known as the Theory of Constructivism.

Services


My role in the Museum

Since the 2012, I have been in charge of the Department of Museology and Education. This area combines exhibit planning with educational programs, and customer service.

The Museum of the City sees museology from a critical perspective. Exhibits are produced not only to display art or history, but to encourage reflection and criticism among the communities regarding social issues. Therefore, the museum has produced exhibits and developed projects that have taken communities as its main source. Exhibits like La Ronda: esos otros patrimonios were produced with former neighbors of a traditional downtown area. Nowadays, the Community Department develops projects with local primary schools, seniors and other groups.

Educational activities

La Ronda exhibit

Communitarian garden
Pictures taken by Museum staff

La Ronda: esos otros patrimonios

Visually impaired people attending a tour

Educational activities

Pictures taken by Museum staff

Educational activities

Classic music concert in Museum’s church
Pictures taken by Museum staff

My role in the Museum

Since the 2012, I have been in charge of the Department of Museology and Education. This area combines exhibit planning with educational programs, and customer service.

The Museum of the City sees museology from a critical perspective. Exhibits are produced not only to display art or history, but to encourage reflection and criticism among the communities regarding social issues. Therefore, the museum has produced exhibits and developed projects that have taken communities as its main source. Exhibits like La Ronda: esos otros patrimonios were produced with former neighbors of a traditional downtown area. Nowadays, the Community Department develops projects with local primary schools, seniors and other groups.
Republic of Armenia

The present Republic of Armenia is a small part (10%) of historical Armenia, which was located in the Armenian Highlands. In antiquity, it was known as “Armenia Major”, a central region in the history of Armenians. The highlands are divided into western and eastern regions, defined by the Ararat Valley, where Mount Ararat is located. The region to the west of the Ararat Valley, which was conventionally called “Western Armenia”, is now officially called “Eastern Anatolia” by Turkey, and the region to the east, which was conventionally called “Eastern Armenia”, is now referred to as “Lesser Caucasus” or “Caucasus Minor”. The Republic of Armenia is now bordered by Turkey to the west, Georgia to the north, the de facto independent Republic of Artsakh and Azerbaijan to the east, and Iran to the south.

The Armenian Highlands is one of the ancient cradles of civilization, and was inhabited from the Stone Age. The first records about Armenians stem from ancient times: Sumerians and other old civilizations gave information about Armenians living in their historical motherlands.

Armenians call themselves “Hay (հայ)” and their country “Hayastan (Հայաստան)” after their Hayk patriarch. Nowadays most Armenians live outside of Armenia. Almost 3 million Armenians are living in the Republic of Armenia of the 10 million Armenians spread all over the world.

The family traditions, native Armenian language (written form beginning from 405 AD), Apostolic Christian religion (officially adopted in 301 AD), education (first schools and written testimonies in Armenian language from 5th century) and struggle for independence and justice, are very important for Armenians in the country and in the Armenian diaspora. These cornerstones paved the way for them during long and difficult history to keep their identity and create modern Republic of Armenia. This year Armenia is celebrating the 100th anniversary of its independence and 2,800th anniversary of the founding of its capital city, Yerevan.

MEMORIAL COMPLEX OF SARDARAPAT BATTLE, NATIONAL MUSEUM OF ARMENIAN ETHNOGRAPHY AND HISTORY OF LIBERAL STRUGGLE.

Mission

Since its foundation, the Memorial Complex of Sardarapat Battle, National Museum of Armenian Ethnography and History of Liberation Struggle (SNPO) has been a symbol of Armenian identity and liberation struggle, it promotes an understanding of Armenian history and ethnography by developing, preserving, researching, exhibiting, actualizing significant heritage from historical Armenian regions, Armenian diaspora, modern Armenia and communicating it to local
National Museum of Armenia

and international audiences.

**About the museum**

Memorial Complex of Sardarapat Battle, National Museum of Armenian Ethnography and History of Liberation Struggle was founded in 1968 for commemoration the great victory in May of 1918 near “Sardarapat” station against the Turkish army, which provided an opportunity to the last part of Armenia to declare its independence. The museum building is a monumental part of the memorial complex, where was founded the National Museum of Armenian Ethnography, in 1978. This year celebrates the 50th anniversary of this major historical event for the Armenian nation, and marks the 40th anniversary of the establishment of the National Museum of Armenian Ethnography. The museum also has a branch located in another memorial complex dedicated to the Battle of “Musa Ler”, in 1915. “Musa” mountain is now in Turkey, near to the Mediterranean Sea, where Armenian villages after 40 days of battle could escape from the Turkish army.

The building of the museum is supposed to be a masterpiece of modern Armenian architecture, and was built in ten years (1968-1978) following the design of the eminent Armenian architect, Rafael Israelyan (1908-1973). It is built in the form of medieval fortress with skylights (“yerdik” meaning “for the light to come in”) at the top. The building has four yards and only two windows, which are directed to Ararat and Aragats mountains. Two floors of the building are rectangular arched-niched exhibition spaces and the central part is “hazarashen” halls, based on the traditional Armenian house.

**Collections**

The museum contains more than 70,000 cultural items, which tell the history and way of thinking of Armenian people from ancient times to the 20th century. The collection is classified by themes and materials. In the storage section are the following collections: Textiles, Archeological Collections, Precious metals, Glass, Numismatic Collections, Fine Arts, Spiritual Culture, Document Collections, Foreign People Ethnographic Collections, Photo Collections, and the Collection of National Battle.

**Permanent Exhibition.**

A small part of the museum collection is exhibited using a 6,500 m² exhibition space, which gives an understanding of material, social and spiritual culture of the Armenian people from ancient times to the 20th century. The Armenian ancient and medieval culture is exhibited in the eight arched-niches of the first hall. The next main exhibition complex is divided into main themes: Material and Spiritual Cultural Heritages. The museum has the world’s largest collection
National Museum of Armenia

of Armenian rugs and carpets. On the second floor are presented also typical values of social and spiritual culture, beliefs, traditional holidays, music, rituals, among other things. There are presented also decorative applied art items and many donations from Armenian diaspora in the exhibition halls. The next main exhibition space is dedicated to “Sardarapat Battle” and the first republic.

Organization chart of the museum
The National Museum consists of Memorial Complex of Sardarapat Battle, National Museum of Armenian Ethnography and History of Liberation Struggle. Both the museum and its branch are located in regional communities. They are consisted by two main parts: 1. memorial complexes with surrounding parks and 2. acting museums inside one of the monumental museum buildings. One hundred and two professionals and supporting staff members are now working in the museum and in its branch. The main scientific-methodical departments are the Department of Ethnography, the Department of History of Armenian Liberation Struggle, the Department of Marketing, Collaboration and Communications, and the Department of Registration and Protection. The museum is funded from the state bouget, but a small portion of the museum budget is covered by service revenues and other sources, such as donations.

Public programs and visitor service facilities
The main audience of the museum educational programs are schoolchildren. The museum recently developed a continuous educational service, called “School of Young Ethnographers”. It has topics dedicated to Armenian traditional holidays and rituals, crafts etc. The group has an opportunity to select a topic and to book interactive educational processes, which contains special lectures in the galleries, for making, performing and tasting parts.

The museum is one of the most seasonally visited touristic destination in Armenian. It has a souvenir shop. There is also a traditional Armenian restaurant “Hazarashen” with traditional building, interior and menu, near the museum.

About me and my responsibilities in the museum
As a museum specialist with more than ten years of experience I was delighted to join to the staff of the museum in 2017. My current responsibilities are:

- Coordination of planning exhibitions and their promotion
- Coordination of public programs and educational activities
- Coordination of audience research and development programs
- Coordination of joint projects, voluntary activities, museum capacity building programs, and the like
I have academic courses on Museology and related subjects at the Chair of Museology of Armenian State Pedagogical University after Kh. Abovyan. In 2015 I obtained a Ph.D. from the same university in Pedagogical Sciences. I am also one of elected board members of the National Committee of ICOM Armenia.

Educational program in front of the museum on one of the spring traditional holidays: "Tsaghkazard", or "Adorning the tree". March, 2018.


Armenian traditional salt cellars, 19th-20th centuries.

Educational program in front of the museum on one of the spring traditional holidays: "Tsaghkazard", or "Adorning the tree". March, 2018.

Traditional 'Hazarashen' restaurant near the museum.
Specialized Program
A. Exhibition Design  
November 5 – 9, 2018

**Overall training.** On the 18th October the work of the special exhibition was divided into two parts: “design = plan and design” and “display = production creation and production” In addition, training was conducted. Specifically, using texts and PC images, an introduction was made on the roles and tasks of “museums, designers and producers” at the design stage, and past design drawings and the model explained. Following that, I also watched and verified the display of the exhibition “Crafts Inheritance”. As a case example of another pavilion, training to consider visitor needs, desired themes, deployment methods, etc. was newly added to the text. Included were the National Science Museum ‘Insect’ exhibition and the Sumida Hokusai Art Museum ‘Bridge’ exhibition.

**Individual training.** From November 5th to November 9th was applied to exhibition renewal, “Design” is a concrete method of promoting planning, competition, basic design, implementation design and design supervision PC images were introduced frequently. “Display” conducted a training session while explaining important points, such as production flow charts and production lighting.

The field facility survey visited and observed the “Houshoukan Museum” with the Uji Byodoin of World Cultural Heritage and the “Kyoto Railway Museum”, a cultural tourism base in Kyoto. Comparison of orthodox exhibition methods (mainly real material, commentary · graphic exhibition) and dynamic display method (large material, diorama, outdoor exhibition etc.), verification of the composition of the museum shop, etc., the history, culture and tourism I examined conditions for becoming a base.

The workshop conducted two practical training programs. The first was “Paper Craft Tatebanko” performed to experience the enjoyment of moving head and hand. The second was creating a plan for “Exhibition composition/design zoning” that embodied the voluntary planning of trainees. Each trainee made presentations on the results and had practical hands-on experience to understand the importance of planning.

This year’s “Overall Training” and “Individual Training” was a discussion of the expert opinion of the trainees. A satisfactory discussion was held with all members. It is hoped that this new communication among trainees will be utilized in the operation of each museum after they return to their homes, to the benefit of their countries.
B. Photography
November 5 – 9, 2018

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.
C. Excavating and Controlling Archaeological Resources
November 5 – 9, 2018

This program looked 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 learned 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 were visited to learn about the methods used for on-site conservation and public display at the sites, both of which vary considerably according to the period of their construction and nature of the site. An appropriate method for exhibiting archaeological data within the system of cultural properties preservation was proposed.
D. Conservation and Restoration of Objects
November 26 – 30, 2018

The training objectives were to understand the general process of conservation and restoration of cultural properties including historical heritage materials and excavated materials, to understand the principles of conservation treatment and restoration in Japan through actual operations, and to learn related methods and techniques. For that purpose, experiences of analysis and conservation treatment of various materials were provided, although only for a short time for each. Subjects selected for this occasion were excavated earthenware and clay images, folk materials, ancient documents, and, considering some requests from trainees. First, trainees learned knowledge related to the general conservation treatment process and materials to be actually used for each item before practice. Additionally, materials for training were substitutes such as unglazed oil lamp dishes because cultural properties cannot be used directly. As described below, investigation and analysis to be conducted before conservation treatment were also performed: identification of metal products using X-ray fluorescence analysis; X-ray radiography of metals and metal products; identification of organic matter (various natural and synthetic fibers) using infrared spectroscopy; Restoration by adhesion was performed for excavated earthenware using synthetic resins such as epoxy resin. For folk materials, trainees experienced the process of rust removal and resin application on the surface of boat spikes, and the filling of wood damaged by insects using resin. For ancient records, trainees practiced a method of repairing wormholes in ancient documents by lining, etc.

These practices provided experience with specific methods for the conservation and restoration of resources of various materials, and provided opportunities to learn basic skills and knowledge to be applied for the conservation and restoration of subject resources in their countries in the future.
The focus of the specialized program on Preventive Conservation was to find solutions to the issues of how to consider, study, and deal with problems related to the museum environment and collection management.

The theme of the first days and Wednesday morning was Integrated Pest Management (IPM) by Kawagoe. The training included instruction in ways of finding and observing bugs, basics to identify bugs, collecting molds, and effective methods of IPM maintenance (cleaning method). Participants experienced how to introduce IPM to their museums through lectures and practice.

During the training, Sonoda provided more detailed explanations to complement the contents of lectures of the general training, for example a practice of how to use data loggers (set up and collect of data, make temperature and relative humidity graphs) and how read and analyze the results. On Wednesday, following a visit to storage rooms, an explanation was given of the standards for selection of materials used for storing objects at the National Museum of Ethnology, and participants themselves made storage boxes. On Thursday, participants cooperatively prepared manuals explaining the use of a luxmeter and a wet-and-dry-bulb thermometer. These manuals were aimed at disseminating their knowledge on preventive conservation after they return to their respective institutions. The manuals are to be distributed to and used by other participants.

Participants also took part in basic museum activities from the viewpoint of preventive conservation, including the inspection of objects (condition check), and daily security/IPM tour of exhibition galleries with the cooperation of Information Planning Section.

The special training was scheduled to allow proper time for discussion and Q&A.
Prior to model production practice, we gave a lecture on thinking about landscapes, with reference to past trainee’s reports and works, to understand the meaning of the landscape model.

I decide on the landscape I want to make in my country, learn how to express the landscape model while gathering materials and discussion.

In the process, we will reconsider the scenery and scene of our country, not only in their technical aspects but also expressive elements to deepen our understanding.

Take the work home.

Landscape of Mine (Turkey) “Memories of my home when I was a child”

It is the house where I was born and in which I lived with my grandparents, parents and sister for six years. I have the most beautiful memories in my childhood in this house. But now all the buildings have been demolished for urban development. The surroundings have changed completely. In this situation, my house has become a mere memory.

Scenery of Kelly (Jamaica) “Old House Charm and Relaxation”

My father’s house still lives with my relatives. I remember the time I spent there in the summer - the back of the house facing the sea, relaxing while lying in a hammock. The work represents a moment when I was 14 years old. I love the memories of this idyllic little paradise.

I also studied museum goods with trainees, and made trial production by laser processing.

- Mine (Turkey) “Hittite letters as ideas, bookmarks and key holders”
- Kelly (Jamaica) “Bookmark and postcard of your own organization”
G. Management of a Local History Museum
December 4 – 8, 2018

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, five full-time curators). This specialized program was planned and implemented by Kenji Saotome of the Suita City Museum in Suita City, Osaka.

Participants in this specialized program examined the organizational management and community participation of the Suita City Museum and other cultural facilities in Suita City, Takatsuki City, and Osaka City. While examining regular forms of cooperation between these facilities and the local community, participants also exchanged ideas with the members of staff at the facilities they visited. Participants also observed examples of administration and utilization of traditional building, which has been turned into cultural facility. Participants went on one day field trip to the Community-wide Museum (ecomuseum) in Hirano, Osaka City which had been operated fully by the members of the local community since 1993.
H. Documentation and Databases
December 3 – 8, 2018

This course has provided participants with an understanding of essential Minpaku activities, including construction of the information and the documentation systems. Following lectures and tutorials on the design and operation of databases, participants themselves built a database as well as learn Minpaku’s basic concept of “informatization” for the documentation system by studied the Minpaku “Artifact Database”. In addition, three-dimensional measurements of artifacts and associative search, which integrates information held by other museums, were also covered in the course.
I. Filming
December 3 – 8, 2018

The aim of this course was to acquire the filming and editing skills needed to use film effectively in ethnographic research, broadly defined. At the beginning, course participants learned how to view and read an image critically, based on Bill Nichols’ theory of “modes of documentary.” The course discussed different audio-visual narratives for approaching academic subjects by viewing extracts from various ethnographic films by anthropologists as well as experimental audio-visual works by contemporary artists. Participants were requested to tell stories audiovisually, based on edit-in-camera-style filming. Finally, participants visited Kyoto and produced a film on a kimono wearing class in the editing studio of Minpaku.
# Records of Study Trips and Visits

<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyoto</td>
<td>Oct. 9 Tue.</td>
<td>Kyoto Botanical Gardens</td>
</tr>
<tr>
<td></td>
<td>Nov. 20 Sat.</td>
<td>Miyako Ecology Center</td>
</tr>
<tr>
<td>Osaka</td>
<td>Oct. 12 Fri.</td>
<td>Osaka Museum of History</td>
</tr>
<tr>
<td></td>
<td>Oct. 29 Mon.</td>
<td>Knowledge capital</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Osaka Human Rights Museum</td>
</tr>
<tr>
<td>Kobe</td>
<td>Oct. 19 Fri.</td>
<td>Disaster Reduction and Human Renovation Institution</td>
</tr>
<tr>
<td></td>
<td>Nov. 2 Fri.</td>
<td>Hyogo Prefectural Museum of Art</td>
</tr>
<tr>
<td>Tokyo</td>
<td>Oct. 22 Mon.</td>
<td>Yokohama Museum of Art</td>
</tr>
<tr>
<td></td>
<td>Oct. 23 The.</td>
<td>Panasonic Shiodome Museum, Tokyo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tokyo National Museum</td>
</tr>
<tr>
<td>Niigata</td>
<td>Oct. 25 Thu.</td>
<td>Nagaoka Earthquake Disaster Archive Center</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Myoken Earthquake Memorial Park→Kawaguchi Kizuna Kan→Ojiya City Wakatochi village→Ojiya Earthquake Disaster Museum→Orataru-Yamakoshi Recovery Exhibit Hall</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Niigata Prefecture</td>
</tr>
<tr>
<td></td>
<td>Oct. 26 Fri.</td>
<td>Nagaoka City Central Library</td>
</tr>
<tr>
<td>Nara</td>
<td>Oct. 30 Tue.</td>
<td>Gangoji Institute for Research of Cultural Property</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chikatsu Asuka Museum, Osaka Pref.</td>
</tr>
<tr>
<td>Mie</td>
<td>Nov. 13 Tue.</td>
<td>Mie Prefectural Museum</td>
</tr>
<tr>
<td>Hiroshima</td>
<td>Nov. 20 Tue.</td>
<td>Itsukushima Shrine</td>
</tr>
<tr>
<td></td>
<td>Nov. 21 Wed.</td>
<td>Hiroshima Peace Memorial Museum</td>
</tr>
<tr>
<td></td>
<td>Nov. 22 Thu.</td>
<td>Benesse House Museum</td>
</tr>
<tr>
<td>Shiga</td>
<td>Dec. 9 Sun.</td>
<td>LAKE BIWA MUSEUM</td>
</tr>
</tbody>
</table>
KYOTO MUSEUM OF LIVING PLANTS

On 9 October, 2018, we had a wonderful chance to visit the Botanical Gardens in Kyoto. The Garden has a collection of plants and trees from various parts of the world. It has over 12,000 species of trees, a recent addition. Its total size is about 24 hectares.

A typhoon in 2018 toppled about 200 trees. Despite this natural calamity, the Director, Professor Shigeru Matsutani, could not help but talk proudly and confidently about the over 800,000 visitors who come to the Gardens every year.

The Garden has an interesting history of occupation by the Allied forces, led by the USA, for over 12 years. During that time a number of trees and plants were cut down indiscriminately.

The Garden is surrounded by heritage sites (shrines and rivers), a state of the art conservatory, and a number of greenhouses. The Botanical Garden makes a major social contribution and opportunities for research and well as being a large, relaxing venue, especially during the cherry blossom season. The Garden is a secure oasis for refreshing the mind. All facilities from libraries, parking, “eateries”, and public convenience places are available.

The four gates of the Garden include the main gate, Katakana gate, Kaomagma gate and Hokusen gate. The Kamo River provides water for the garden and the dedicated staff applies its skills to ensure that everything possible is available for the welfare of the plants. The Garden has an exhibition of miniature trees and a conservatory for all climatic conditions.

The Garden at some point was earmarked for a soccer stadium, but those plans failed. The shrines were moved elsewhere during the Occupation.

The Garden was conceived in 1924 by the Governor of the Kyoto Prefecture, and funds were made available by the Mitsui family. The inspiration for the Garden comes from France and at the time of our visit to the Garden it had just been celebrating its 95th anniversary. It was really a marvel to identify some plants from our 10 countries and share the characteristics and human benefits of them. If there really was a Garden of Eden it must have been great, and maybe The Kyoto Gardens gives us an idea of paradise..... in the words of the Director “a seedling whose seed happens to fall onto the ground begins to fight harsh battles to stay alive and survive at every stage of development”. Plants have a message and we must respond and rescue plants to protect the species. The lecture and tour of the facility was fulfilling.

(Emmanuel)

Mikayo Ecology Centre

Four members of the JICA Programme participated in the volunteer activity hosted by the Mikayo Ecology Centre, called Eco Solar Kids. This activity is led by dedicated staff and supported by faithful volunteers. It runs from May until January the following year. Children and their parents must apply to be a part of it, and pay ¥500 per person for the year. New admittance is not allowed mid-way through the program. Children are exposed to the rudiments of agriculture (soil preparation, planting, weeding/maintenance, reaping, processing, and being supportive of the environment). Elementary level students (6-10 years old) are the primary target, but many younger brothers and sisters, some as young as a year old, join in. The children and their parents/guardians are engaged, and it is as much fun for the adults as it is for the children.

Before the practical activity starts, children and their parents/guardians are briefed on what will be accomplished. They are divided into three groups and assigned specific tasks. Everyone then proceeds to the rooftop, observes all the sub-work sites, and then proceeds to working in their designated area. Should a group’s task be finished early, they assist another group that is still working. The major activity for the day was rice
threshing. Rice planted earlier in the year and reaped in October was dried and prepared for processing. The first stage is threshing where the rice is separated from the stalk. The second stage is winnowing, where air is used to separate the rice grains from the ‘trashy’ elements, and the third stage is de-husking/hulling where the brown outer part of the rice grain is removed to reveal the white grains. The JICA students were able to partake in these activities. When work ended, all participants returned to the briefing room where a reflection session was facilitated by the volunteers. Each child had a workbook to make entries, such as drawing their observations, or answering questions, like “What did you do today?” On the back wall there is a scroll painting, which the students from the previous year’s activities created. The groups were assigned specific months on which to make their pictographic report. This will be done in January at the close of the program.

The cycle of the activities up on the roof is depicted in the following manner:

Eco Solar Kids is a 2.5 hour program (10:00 a.m. - 12:30 p.m.) that promotes family / communal bonding, the sharing of traditional values, builds environmental awareness, and teaches practical skills.

In the afternoon, the JICA participants had a guided tour of the facility with Satomi Tomita. She told us that natural resources are used in the operating of the Centre. There is a solar power system, and harvested rainwater is used to flush toilets, while potable water is used at the taps. Air conditioning is not used. Air is circulated from the ground, where the average temperature is 20ºC. The blinds that shield the large windows are strategically angled so that in summer the light/heat is reflected outward, and in winter, the reverse occurs. Lights near windows have a lower intensity than those some distance away. Entities are able to have their product prototype, as well as brochures displayed in the Center The Center likewise is able to promote in their spaces buildings of these organizations. She pointed out that the lady-bug figure was placed at points where environmentally-friendly technology is introduced, and it is used as a game for the children to identify these points. Explanations of the ecological best practices are also provided.

After this tour, we were commissioned to create a poster in English that would entice visitors to the Center to join the activities that take place on the roof. We got down to business, and created a cyclical concept that involved embracing natural resources, cultivating greenery, building family values, and recycling. The Center’s mascot, a friendly
blue globe named Chikyu-Maru (Chikyu - The Earth; Maru - Circle) was used at the top of our creation to emphasize that all human actions have an impact on the environment, and that it would be in all our best interest to positively engage the circle/cycle and preserve the natural ecology for the very survival of humankind.

We thank Mr. Shinbori and his team for facilitating our presence. We have a greater appreciation of the need to live in harmony with nature and know a bit more about the invaluable concept and practice of volunteerism to build bands of connection and develop spheres of influence. We came full-circle up on the roof!

Osaka Museum of History

We began our study trip at the Osaka Museum of History. It took one hour and thirty minutes to reach it by bus. The building of the museum was opened in 2003, and I was really amazed by its construction since you couldn’t even tell that it is a museum. When we went into the building, I was even more surprised to see the glass construction on the first floor. Through that glass floor, we could see the excavation that was done by archaeologist and the way they had preserve and exhibited it. It was so amazing.

We began with a lecture about the roles of the museum, and reason why they had preserved those excavation areas. The museum was well planned and organized and I could see it through the exhibition from the 10th floor right to the bottom floor. And the view from the 10th floor was amazing, with a great view of the excavation of Naniwa Palace, I could see the Osaka castle as well the mountains and city. We observe each objects from floor-to-floor until we reach the ground level. From the history of Osaka until modern times, the changes that took place from old building construction to the
very modern. And at the very bottom of the building was the remains of the house post hole and excavation hole, still in its original form and well preserved.

I count myself very lucky to experience the great work that the museum has done in preserving the foundation of Naniwa Palace and exhibiting it to the public. (Jo)

**Osaka Human Rights Museum**

Our second visit was to the Osaka Human Rights Museum. This museum displays the inner cry of those Japanese people whom are being pushed aside or never been accepted by society. It was not easy listening to the translation and reading what people in Japan - women, men, young and old - were facing, like social problems, health problems, bullying, it was not easy reading it and imaging what they were facing and also what they were going through in life, mistreated, discriminated against, and so on. It was an emotional visit for us and I could see in my colleague eyes that they were touched by the exhibition.

It was a sad trip as well, because we will be the last group this year (2018) to visit the museum, since it will be temporarily closed. But I must applaud the curator of the Osaka Human Rights Museum for the hard and tremendous work that he has done, even when facing many difficulties from past years he never gave up his good work. (Jo)

On October 12, 2018 we visited the Osaka Human Rights Museum, a small but very noteworthy place to reflect about the social role of contemporary museums in the world. Its display is dedicated to several human groups that had suffered some kind of discrimination in Japanese society: HIV carriers, homeless, bullied children, among others.

While we visited the exhibit and heard a lecture from researcher Tomohiro Yoshimura, I was thinking: is it necessary to have a museum dedicated to human rights? My answer is yes! In the 21st century many countries, peoples and groups are fighting to lead a dignified life, a place in the world where they can be respected and valued. But sadly people in Japan and other areas of the world are still being discriminated against for many reasons: sexual preferences, religion, and background or ethnic origin.

Hence, the presence and actions that museums can take are very important, and I will say extremely necessary in these stress-laden times. The main objective of the Osaka Human Rights Museum is raising consciousness about the social problems and issues regarding human rights in Japanese society, which makes this museum unique because its efforts are not concentrated on objects or artefacts. The museum’s most valuable asset are peoples’ lives, stories and testimonies of strength and courage. This museum is a very interesting place to reflect about museology and the current status of human rights. (Carolina)

**Knowledge Capital**

Visiting the Knowledge Capital was quite an experience. Innovation, incubation, designs, creativity, imagination, contemporary events, and technology were some of the words that sprang to mind when learning the concept of the Knowledge Capital. It intends to be “a global gateway, an international hub of exchange open to the world”. Claiming to be all this without attracting and retaining the varied public would be futile. Not only does the space facilitate investor-business relations, it also seeks to facilitate partnership with the National Museum of Ethnology (Minpaku) and with the audience that patronizes its locale. For both sets of relationships the aim is to disseminate ideas and information, garner feedback, and use the feedback to make improvements and innovate, and then start the cycle all over again. It is not a forcing of opinions, but a negotiated space where input, critiques and appreciation are valued, and the responses
Minpaku is a well-respected research museum that has established itself as an authority on most of the world’s ethnologies through in-depth research and exhibition. It interfaces with its public through offering workshops and seminars on the exhibitions, and welcoming school tours and special group tours, as well as encouraging volunteerism through the Minpaku Museum Partners (MMPs). Although these strategies are excellent, there are limitations in reach as the participants are mainly those who have an existing interest in museums, who are citizens in the locale, who tend to be older, and who tend to be women. The Memorandum of Understanding (MOU) signed between the Minpaku and the Knowledge Capital in 2014 has expanded the zones of influence. Through this MOU, Minpaku has within its reach an audience from varied geographical regions, professional backgrounds, diverse interests, who are younger, and which has a better representation of the male gender. The Minpaku researchers have seminars and workshops at the location in order to disseminate research findings and to encourage visits to the Museum itself. The audience benefits by experiencing/learning new things or having their existing knowledge expanded, while the facilitators benefit from observing the response of the audience, entertaining conversations with them and using such information to improve program content and innovation, and maintain relevance.

This cooperation is a great example of how two seemingly discrete entities can forge a relationship that benefits them both and creates a richer experience for the publics they serve. This is Public Relations at its finest.

The open-concept floor plan with transparent partitions, particularly on the first floor, the vivid color and the unique design of furniture and décor creates an atmosphere of familiarity/commonality, encourages creativity and promotes the lively exchange of ideas. Groovy, urban music, and technology interfaces (tablet computers) would be a lure for younger patrons of this space. The presence of a café supports a comfortable atmosphere that satisfies the physical while having serious discourses within a social context. Specialized spaces for business incubation, meetings and events facilitate the various stages of conceptualization, implementation and dissemination, and building strong partnerships. The exhibit of prototypes on the upper floors and the ability for participants to directly experience cutting-edge technology, and offer feedback is great. (Kerri-Ann)

On one of our official JICA visits, we visited the Great Hanshine-Awaji Earthquake Memorial Disaster Reduction and Human Renovation Institution, located in Kobe New Eastern City Center. This Disaster Reduction and Human Renovation Institution is a facility introducing the destruction and activities of the rescue and recovery process of the 1995 Great Hanshine-Awaji Earthquake. This facility opened in April 2002 with the support of the national government to create an international hub for passing on the experiences and lessons from the earthquake to future generations, communicating the knowledge and technology gained from the earthquake widely both within Japan and around the world, and tackling the issues of disaster risk reduction. The result of the earthquake was catastrophic, with more than 6,400 people dead or missing.

The Disaster Reduction and Human Renovation Institution houses exhibitions on the earthquake, allows practical research and development of early-career disaster reduction professionals, and holds seminars for local government employees in charge of the field. This one-day official visit was a valuable learning experience for me, as I learned much about the earthquake and was able to hear and read the stories and experiences of people who were themselves victims of it. It was very effective for supporting my learning about disasters. More, I learned that Museums can be used as hubs for disaster reduction and human renovation.
recovery and the rebuilding of communities, and useful in the passing on experiences and lessons from any disaster, to future generations, in to prepare them for any future such event.  

**Hyogo Prefectural Museum of Arts**

During a full-day trip to Kobe we spent the time in Hyogo Prefectural Museum of Arts. The Museum building is majestic, and was designed by the famous Japanese architecture Tadao Ando. The architecture emphasizes the concept of sensation and physical experiences, mainly performance, in the Japanese culture.

After we were welcomed by Mr. Kunihiko Aizawa, a curator in charge of conservation, he took us on a tour background of the sections of the museum. We noted the great efforts of conservation and restorations which have been done and are still going on in the museum.

It was my pleasure to attend the lecture by Dr. Yutaka Mino, the director of the museum; he is actually the spiritual father of the museum. He shared with us his rich experience and his creativity to increase visitors to museum. I appreciate his precious advice.

In short, the entire museum presented collections of foreign and Japanese sculptures, foreign and Japanese prints, Western-style and Japanese-style paintings associated with Hyogo Prefecture, Japanese great works in the modern era, and contemporary art. This museum has memorial rooms of Ryōhei Koiso and Kanayama Heizō. They are two of the greatest contemporary artists in Japan. I was also impressed by the temporary exhibition about “Savignac”, he was a French graphic artist famous for his commercial posters.

To me, this was one of the most interesting and most enjoyable museums that we visited.  

**YOKOHAMA MUSEUM OF ART**

On October 23 the Museum and Community Program participants visited the Yokoma Museum of Art. Before visiting the museum, Hayama Satoko (Educator in Chief of The Education Project) welcomed us, and we met the museum staff, and volunteers. Hayama Satoko gave us a brief overview of the Museum and of the Department of Education. The visit was divided into five parts; a lecture, tour of the museum, lunch, Yokohama Art walk and visiting Koganecho.

After having a lecture we visited museum the permanent exhibition. The main entrance hall of the museum is quite extensive (The Museum gallery has a 100 x 20 meter Exhibition space).

They showed us the museum’s training workshops. It was very large educational facility. We were informed about activities and facilities of the Museum. It was very impressive. I think children can spend a wonderful time with their families. The Museum has a children’s workshop, citizens workshop, and a well coordinated Education Program.

The Education Department consists of a manager and an Educator-in-Chief. In the Department of Education, there are three sections with 11 full-time staff. They are known as the Children’s Workshop, the Citizen’s Workshop and The Education Project. Both workshop, and full-time staff members have been engaging and inspiring participants through creative activities and various educational programs since the opening of the museum in 1989.

In the Children’s Workshop, they provide workshops for children from pre-school up to 12 years of age. They host school programs for the local elementary school art classes, while the “Free Zone for Parents and Child” and “Making Art Class” are for individual children and families. The Museum also has programs for amateur artists and all
the equipment for training in and practicing art is available. The Citizen’s Workshop is for all citizens over 12 years of age, where they can make works of art. There are three rooms, namely the “Painting and Drawing Room”, the “Molding and Carving Room” and the “Printmaking Room”. They give workshops for each category, in addition to photography.

After a lecture and museum trip, we toured the city together with museum volunteers. Four of our volunteer staff members gave an interpretation of the art pieces and took the class in two groups on a tour through the city to see places depicted in the works of art.

The walk is a great opportunity to appreciate the great city of Yokohama and its history. The walk was coordinated by the enthusiastic volunteers and we saw a number of interesting heritage sites. In the stations and shopping malls there are various art works on walls and ceramic floors. An old Red brick still stands facing the Harbor and it was probably an old customs house or storage warehouse. The Nostalgic Pier provides an excellent view for enjoying cruise liners. There is a park facing the shore were beautiful lawns and flower gardens host romantic lovers of all ages enjoying life The Grand Hotel still stands from the wartime era and contains art works and photographs from the past. The historical place was commemorating soldiers and samurai has been preserved and it still lives in a painting by Peter Bernhard Wilhelm Heine. We were shown a recreated 7 meter scroll by Nakajima Kiyoshi depicting the Great Kanto earthquake and another piece of art by Kawakami Sumio showing a view of a large wharf for foreign ships.

**Yokohama Museum of Art** opened in January 1989. The collection contains modern and contemporary art created since 1859, when the port of Yokohama first opened. The museum also has an excellent photography collection rich in both quality and quantity. This collection is important to us since Yokohama is considered to be the birthplace of Japanese photography.

**About Collection**

The Museum has a large collection of art from the late-19th century through to the present day. It includes works by Dali, Magritte, Cezanne, Picasso, among others, and artists associated with Yokohama during the same 19th century period.

**Panasonic Shiodome Museum**

“Shape and color can’t be seen without light” was the simple yet profound preface by sensei Hota, Panasonic’s Lighting Designer, as he shared his ideas on the principles of lighting, particularly for art galleries. He explored lighting as a matter of conservation, aesthetics and effect. We learned terms such as Color Rendering Index (CRI), looked at lighting apparatus, and toured the Panasonic space looking at their latest technologies, the effects of different types of lights on objects, and the varied interpretations that can be had when a light source hits an object (e.g. a face) from different angles. There was also a virtual reality tour of a proposed construction development. All-in-all it was a fascinating experience!

We were then ushered to the Shiodome Museum to observe the artistry of French painter Georges Rouault, viewed through the lenses of the lighting lessons that we were taught about. The collection was divided into chapters and the lighting, wall colors, and the works themselves, helped to evoke the mood of the particular sections.

The first section had sombre lighting, with pastel colored walls. The etchings themselves were dark in both color and imagery. It is said that those works were created when the painter’s father passed away - a moment of sadness and grief. As the tour
continued, Chapter 2 spoke of “The Holy Countenance and Holy Figures…”. This segment had blue walls as the backdrop, brighter lights, and colored works.

The color in the works remained for Chapter 3 (“The Passion….”), but which now had red walls, warm orange lights, and had one spotlight focused on the floor, which helped to create that warm atmosphere. Within this same chapter, there was a sub-section dedicated to Religious Decorations. Here the walls were painted white, white lights were predominant, and there was a yellow light focused on the stained glass motif. That combination created an aura of sacredness, beauty and purity, which supported the concept.

The unguided tour assisted in sharpening our observational and interpretation skills, helping us to realize the volume of information that can be communicated without words, but primarily through the strategic manipulation of light.

(The visit to the pinnacle (24th floor) and the stop in the Tea Room shed some more light on Japanese culture, and gave us a wonderful view of the surrounding landscape).

(Kerri-Ann)

**NATIONAL MUSEUM OF NATURE AND SCIENCE**

On 23 October the JICA class was privileged to visit the National Museum of Nature and science, in Ueno Tokyo. This is an outstanding natural history museum, with beautiful, curiosity-inspiring exhibits exploring the animal and plant kingdoms and the prehistoric world.

The Global Gallery, seems to have many stuffed animals from around the world. A fascinating exhibit on biodiversity shows variations within families of animals and plants and how they evolved, and the Forest of Discovery allows visitors to explore under leaves and inside nests. There is a large gallery devoted to man’s inventions, with full-scale airplanes, cars and satellites.

Compared to the very modern and stylish Global Gallery, there is also much older Japan Gallery. The Japanese Gallery on the other hand exhibits the nature and history of the islands, the evolution of its endemic organisms, the process by which the modern Japanese population was formed, and the history of man’s contact with Nature.

The exhibitions encouraged us to think about what we can do to protect our home planet, with the goal of working toward a future based on the harmonious balance of the Earth’s ecosystems.

During our visit we were given an elaborate Lecture about the Museum activities and Programs by Rumi Nanbu, an officer from the External Activities Division. The Museum opened in 1871 and is one of the largest Museums in Japan. The present building is designed with inspiration of an Aeroplane, by architect Yoshinobu Ashihara.

This Museum is Japan’s only nationally administered comprehensive science museum, and is a central institute for research. The Museum has three principal operations; research, collection, exhibition and education. Its central mission is to deepen public appreciation of the earth, life, science and technology, and to encourage people to think about how humankind, the natural world, science and technology should best be related to each other.

As of 2017 the Museum had 4,605,329 specimens in its collection. It conducts over 200 education programs every year, including open house training for teachers, workshops and outreach. The Museum receives an average of 2.8 million visitors annually. It manages the Tsukuba Botanical Garden and the Institute for Nature Study.

The education department offers various programs for children, adults, university students and the general public. The main focus of these programs is to foster scientific literacy and strengthening partnerships with schools.

During our visit we enjoyed a family experience in the Campus program, designed to
enrich the family communication bonds of parents and children through nature games and experience.

This Museum is a massive vault of information and specimens. We really benefitted academically, and of course we had our share of fun. (EMMANUEL)

Tokyo National Museum

During our two-day study visit to Tokyo it was very important for me to be in the Tokyo National Museum, the pioneer of Japanese public museums. The museum was established in 1872 and along with Kyoto and Nara National Museums it has independent administrative institute status. The size of the collections is more than 117,000, which are being protected and displayed in different museum buildings. The museum complex is located in Ueno Park and it has the following main buildings: Honkan, Hyokeikan, Toyokan, Heiseikan, The Gallery of Horyuji Treasurers, Kuroda Memorial Hall, Research and an Information Center. There is a beautiful park with other museums and museum facilities around it.

We were hosted in the Heiseikan building, where the senior manager of PR and Press Department, Kito Satomi, gave short introductory speech about the museum complex, its history, mission and activities. She also answered our questions and gave general insight about museum’s collections and organization of special exhibitions, and some educational and publicity activities. Then we had two hours for observation of different exhibitions and permanent exposition galleries. I started my tour from the special exhibition floor, where they were holding “Marcel Duchamp and Japanese Art” and “The Buddhist Sculptures of Daihō’ōnji, Kyoto: Masterpieces by Kaikei and Jokei”, all special exhibitions. The first one was especially interesting, as I had seen many of the Marcel Duchamp artworks in the MoMA exhibition 2006. I was impressed by a new way of interpreting the artworks parallel to Japanese artworks created at different times and sharing the same philosophy. I think this concept is very effective for giving visitors an opportunity to understand the collection comparing art of famous artists and reflecting on objects created at different times and places around an idea. The next special exhibition impressed me by its high technique of usage of lighting and exhibiting of religious objects, where my observation on the behavior of visitors made me think about a “shrine type museum”. It looks like the two special exhibitions were in contrast: The first one was a free platform of exploration of artworks around one concept, the second one was mainly an environment of admirations or some kind of ceremonial tribute to many Buddhist masterpieces, where I could see some visitors praying. I could visit also galleries of Japanese archaeological heritage and highlights of Japanese Culture in the Honkan building.

Our afternoon session continued with Satoshi Tarashima, curator of Calligraphy and Historical Materials, who talked on Japanese policy on protection of cultural heritage and answered to our many questions. It was important for me to underline some main parallels around polices on cultural affairs depending on political situations and changes. Another essential point for me was the classification system of heritage in Japan. After the session I also made a short visit to Asian galleries “Toyokan” of the museum complex.

This visit enabled me to make some essential reflections on the diversity of approaches to the preservation and exhibition, promotion of collections, that can be developed in a major national museum. The museum has also very well developed visitor facilities and corporative branding experience, which caught my attention. I leaned and enjoyed much during this visit. (Davit)
Nagaoka Earthquake Disaster Archive Center

On October 23th, 2004 at 17:56 a 6.8 earthquake hit the Chuetsu Area. This natural disaster caused the loss of 68 lives and injured thousands. Also thousands of houses and public buildings were destroyed.

As we have already learned, Japan is a country that has lived through many natural disasters. So, its people are completely aware that they may occur anytime. Hence, the local government of Niigata Prefecture created the Nagaoka Earthquake Disaster Archive Center, a facility dedicated to remembering the above-mentioned earthquake, so future generations would be prepared to face a new natural disaster.

Kioku Mirai is the base facility of the Chu-Etsu Earthquake Memorial Corridor, which displays a theater to experience an earthquake, briefing explanations about the disaster and its effects, like landslides, using an iPad experience: an augmented reality resource which indicates information of the casualties, epicenter and other issues concerned with the disaster.

After this visit, one can think that only awareness and preparation can help human beings to face natural disasters. In this matter, the power of communication that exhibits have is very important. As we have seen, museums or exhibitions are not only related to art, history or ethnology. Contemporary museums have gained a significant role in society’s development and its issues. Therefore, cultural facilities should be involved in present day problems. How can our museums (back in our own countries) help society to be prepared to face the forces of nature? (Carolina)

Earthquake Disaster Archives and Memorial Centre; Chuetsu Organization for Safe and Secure Society

Our site visit around Niigata Prefecture began at 9 am on Wednesday, 25 October 2018 at the Chuetsu Earthquake Disaster Archives and Memorial Centre in Nagaoka City, which was established in commemoration of the magnitude 6.8 ‘Heisei 16 Chuetsu Earthquake’, which devastated this hilly and mountainous region of Japan at 17:56 local time on Saturday, 23 October 2004.

We were introduced briefly to the functions of the institution by the Director, Mariko Yamazaki, and were given an iPad to use when walking over an acrylic spread of a panoramic map of Chuetsu Earthquake Memorial Corridor on the exhibition floor of the center, to get a glimpse of the disaster before we depart. The narratives and images of the disaster and its aftermath, and rehabilitation of communities were played as we walked over each marked points on the map.

After about 20 minutes of bus ride along foothills of the disaster-affected areas, we ascended into the hilly country of the Chuetsu region. Everything around me became gray, as gray as my 9H mechanical pencil’s lead in my hand, my heart sunk as I could vividly picture the dooms day and recalled my personal experiences of such disasters, from living in one of the disaster prone countries of the world.

The piles of spoils from the earthquake can be seen along the road sides. High backdrops of bare rocks on the hillsides terminate steeply beneath the spoils on the ground surface. The earth and plants that once covered the rocks segmented the valley into series of ponds, filled with mucky water and loads of sediment, a severe ecological disruption to the valley’s habitats. Disused roads, bridges, houses and farm sheds were abundant on each side of the hill and in the valley, surrounded with undergrowth.

We stopped at one of the three parks in Chuetsu Earthquake Corridor, the Kogomo Earthquake Memorial Park, to see the submerged houses, partly emerging from the debris of landslide that occurred during the shaking. The inscriptions on the stone monument were written in Japanese but a phrase that caught my attention was read out as ‘One step for a thousand years to go’. The Chuetsu Earthquake Corridor is a commu-
nity initiative established by the evacuees, and supported by the Prefectural Government of Niigata.

Natural disasters are always unpredictable and catastrophic, which often disrupt normality, leave scars on the natural environment, and an unforgettable experiences and horrific memories in the minds of the survivors. They also hold lessons for those who have not experienced them and issue a call to be vigilant and prepared for similar disasters in the future.

The main objectives of the site visit are to observe and comprehend what was taught during lectures and previous site visit to the Disaster Reduction and Human Renovation Institution, in Kobe.

1. Many vital concepts of disaster preparedness, anticipated impacts from disasters and mitigation measures were learned. Damage to property, severe injuries and death can be minimized by an effective disaster preparedness strategy. We visited Ojiya Earthquake Museum, a facility responsible for transferring live lessons from disasters. Here we were able to experience earthquake tremors and effects in the simulation rooms and walked around the exhibition hall to grasp the ideas of disaster preparedness and the basic facilities and necessities required during disasters.

2. The aesthetic beauty and sense of place, cultural and daily way of live and economic livelihood of the affected people are often disrupted during disasters. We learnt about the important concept of community empowerment and rehabilitation activities. How the evacuees were able to bond together, raise their spirits and revive their lives in the village. Their experiences and remnants of the earthquake were used as living memories and awareness, and a call for others to be prepared for similar occurrence in future. The communities in the valley are traditionally rice and black carp farmers. After the disaster, spoils from the landslides generated by the earthquake were converted into arable land for rice terraces and coloured fresh water carps farming, which is now a lucrative businesses.

3. Museums, libraries and archives are keepers of information, a world of stories and givers of knowledge. They have a responsibility to societies to salvage important documents, artefacts, capture moments and give affection during natural disasters. Museums as education institutions have a paramount role to exhibit on disasters in order to carry out awareness programs and educate the public to be prepared for unanticipated natural and human induced disasters in the future. (Kenneth)

Nagaoka City Library

Natural disaster is something we human cannot predict. But we must always be prepared if things happen. When the earthquake Chuetsu struck Nagaoka in 2004, much damage occurred to people and property. Those close to the center of the earthquake felt the strong shaking of the 7.3 magnitude earthquake. Roads, buildings and human life were lost. It’s such an emotional visit and also listening and seeing some of the things that were destroyed. We sometimes do forget about those events, but the people who felt and experience it would never forget it, it will haunt them and will be inside them for the rest of their lives. I thank sensei Hiroshi Tanaka, sensei Mariko Yamazaki and the team for preserving and collecting museum material, documents material that were destroyed by the earthquake and also setting up a museum (library center) and displaying what had happened in that year. Photographs of houses that were covered in soil, roads, livestock as well as people are exhibited.

We also took time to visit and watch, well, more like a cinema, about the Nagaoka Festival which happens on August 1 and 2nd of every year. The fireworks display around the Shinano river, with some amazing fireworks, attracts millions of people around the
world. The festival of fireworks is about Nagaoka sending the message across the universe that we need peace.

It was a good experience and also taught me a lesson on ways we can preserve those kind of a memory that the society faced during any kind of natural disaster, and also the importance of exhibiting to the upcoming generation for them to know what had happened in that particular year.  

(Go)

Gangoji Institute for Research of Cultural Property

The Comprehensive Center for Cultural Properties of Gangoji Institute for Research of Cultural Property is located on the narrow traditional residential streets of Nara Historical City. Named after Gangoji Temple, the Center was at first dedicated to the research and conservation of findings from the temple. Later it expanded its work to cover artifacts from excavations in Nara.

As the Center has a long history of more than 50 years, they were able to develop the technical and professional knowledge to conduct research, conservation and restoration works for papers, pottery, wood, stone, metal and other materials, being proud to restore some of the historical materials that are designated as national treasures in Japan.

The Center includes conservation laboratories dedicated for every type of material, research and documentation and administrative facilities. It is not only a scientific facility, rather it promotes local community engagement, as you have the chance to visit the Centre and walk around in a guided tour to witness the level of accuracy and mastery of work, watching the conservators working in their labs, in order to appreciate the necessity of their efforts in the protection of cultural heritage. The Centre is part of a chain composed of museums, cultural heritage sites, and the local community, therefore their role is a key element to transfer cultural heritage to future generations.  

(Shatha)

Osaka Prefecture Chikatsu Asuka Museum

Chikatsu-Asuka is an area in the southern part of Osaka Prefecture, about half an hour drive from Osaka. This building, surrounded by woods, was designed by Mr. Tadao Ando. It opened in 1994.

We visited the museum on the October 30, 2018. The visiting museum curator made a presentation about the museum and surrounding burials.

The Place name Chikatsu Asuka is recorded in Kojiki compiled in 712 A.D. Totsu Asuka means Old capital “Asuka” in Nara prefecture. Chikatu Asuka is along the ancient official road “Takenouchi highway” that links to Osaka Bay, and Totsu Asuka.

It serves as the site museum for the ichisuka kofun group, one of the largest groups of burial mounds in Japan. There are over 200 mounds including four imperial tombs. This is an archaeological museum limited to the Kofun Period of Japanese history, spanning the third through seventh centuries.

A bird’s eye view of the exhibition room. The roof has become like stairs. The exhibition hall is divided into three permanent and one temporary exhibition rooms. There are The Chikatsu Asuka and International Influence, Origins of an Ancient Realm and Modern Science–Cultural Heritage in the Permanent exhibition. A model of Nintokuryou Kofun’s, which is located in the middle of the basement, was a very interesting section. Important cultural properties are a group exhibited in the exhibition hall; Haniwa House (Misono Kofun) and Shura (Mituzuka Kofun).

Most of the exhibit’s artifacts are replicas of tools, costumes and weapons, etc used during the Kofun Era.

Outside the Museum building, we walked about 20 minutes on the hill covered with trees. Just a few miles up we encountered burial mounds. They ranged in age from the
Kofun and Asuka eras until more recent times. When we climbed upwards, we saw several more graves made of different sized stones.

As a result, it was one of the important museums that affected us both with its architecture and natural beauty. (Mine)  

MIE PREFECTURAL MUSEUM

The Mie Prefectural Museum opened on a new site in 2014. It also is known as MieMu, and replaced the former Mie Prefecture Museum, which opened in 1953 and closed in 2014.

Our visit on 13 November 2018 began with a lecture. This was followed by a tour of its storage rooms, which were carefully designed with a double layered wall and cedar wood shelving, which gives the structure a unique and beautiful appearance. One needs to be told that cedar was not selected for ornamental reasons, but because the wood functions to reduce relative humidity and controls temperature and other elements that may endanger the objects. The building has an elaborate, integrated pest management system.

The museum building sits on rubber and is built to withstand seismic activity and strong typhoons. So the building is floating as if it could be lifted and relocated. This product of the genius of Japanese technology is designed to reduce damage and loss of life in the event of an earthquake.

One interesting aspect of the museum is that it has various sections for a permanent gallery organized with dioramas, models, and food displays, reconstructed caves, and marine animals. Another section is dedicated to entomology. The museum displays interesting visuals of nature on various screens and electronic displays on one wall, and visitors have access to the database from strategically placed electronic guides.

At the time of our visit the temporary exhibition was being dismounted and packed, we had a chance only to appreciate the way the light is controlled and how the show cases are designed to protect the displayed objects from vandalism and damage by the elements.

The museum has a specially selected 1,000 books on shelves and available for reading on carefully cut wooden furniture. The museum has a section for children to play indoors and to experience nature and various treasure hunt and art activities.

There is a reference section for old prefectural documents and scrolls which have been scanned and cataloged. There is historical information, statistical records and other information on Mie Prefecture.

One cannot afford to take time and observe the Salamander in the aquarium and the Gift shop with its stocks of various memorabilia.

The Museum gardens are spacious and well kept. At the time of our visit we found a school group of elementary pupils enjoying their lunch. They were happy to see us. We exchanged greetings from the top floor by waving at them from a distant vantage point. We did not visit it, but there is a shrine just next to the museum.

The museum history is fascinating. The whole community participated in the design of its logo and the orange color. Conferences for children and adults have been held, and over 3,000 photographs were donated by individuals and families. Over a hundred nicknames were collected, and many other ideas for the Museum were contributed. According to the director "We wanted the residents to feel it was their Museum - MIEMU - my Museum"

The principle exhibit is an ancient Mie elephant skeleton, standing majestically in the center and assuming a royal stance. This is the largest elephant, exceeding its Asian and African Relatives. Archaeological footprints that give an idea of its huge magnificence are displayed under a glass floor.
The museum tour was guided by one of Japan's most experienced museum directors and Special Advisor at MieMu, Tomoo NUNOTANI. The museum has 17 full time curators and an active Hashikaki Volunteer Group.

Mie Prefecture owns the museum. One interesting aspect is the overwhelming support from the local business community, which made funds available for the establishment of the museum.

Outside the museum a wall of over 3,000 colored drawings on ceramic tiles by local children stands as a testimony to posterity of what a community can achieve when it works together.

Our study visit to Mie Prefecture Museum was one of effective professional experience for me and my colleagues. Before this visit we had a very interesting lecture by Tomoo Nunotari about the museum activities, so this visit was a reinforcement of our knowledge and findings about community development based on one museum experience. Mie Prefecture Museum was established in 1953 and renewed in 2014. More than 500,000 documents and artefacts are being protected there, which reflects the natural landscape, history and culture of Mie Prefecture. It is one of the oldest prefectural museums in Japan and it has rich and valuable experience of working with local communities. During our visit, sensei Tomoo Nunotari guided us to the front of the museum small park and showed the main public facilities. It was interesting to see the drawings of children on the wall of the museum, which formed the base of “participatory type museum” planning during the museum renewal.

The morning session in the museum was conducted by the conservation scientist, who explained the main activities and process of protection of the museum collections. Then we had an interesting guided tour in the collection storages of the museum. I was impressed by special undertaking against disasters, the building’s base is a seismically isolated structure: the museum building (35,000 ton) stands on 76 rubber pillars, which are regularly being checked and replaced if necessary. The conditions and process from acceptance of museum objects to exhibition was explained and discussed, which I find very important for professional experience exchange. Another astonishing fact for me was wooden storage rooms and their usage.

The second session in the museum permanent exhibition galleries was guided by Tomoo Nunotari, who explained the main concept and highlighted materials and hands-on facilities. I found the exhibition to be an interesting combination of museum objects related to nature and human activities. The design was done very literally and there was a suggestion to visitors of engaging in a sequence of fascinating interactive educational adventures. There was no separation of natural history and human activity objects as in many regional museums but there was an integrated display of “environment and man in it” approach, which was amended by hands-on educational facilities. The wall of feedback and the screen version are another interesting area of communication.

The last place, to which we were guided, was the children’s learning space. This was an interesting example of children and family engagement interactive educational space attached to a permanent exhibition, where playing is main activity and tool for exploration, learning and socialization.

I was happy to visit to this museum, which gave a lot of new ideas and positive energy to me to share with my colleagues and to run my further professional and teaching activities. My reflection on community development around the museum and even creation of new museums will be based also many valuable activities of this museum.

(Davit)
Miyajima Park

The trip to Hiroshima and Okayama was full of wonders, excitement and even sadness, and was the most enjoyable and memorable trip ever during the training! Miyajima (nickedname of Itsukushima “Island of shrine”) is a small island in Hiroshima Bay, western Japan. It has many fascinating places like shrines, a museum, an aquarium and nature to see and appreciate.

Itsukushima Shrine

This is among the top three most scenic spots in Japan, famous for its floating shrines and O-tori Gate. This shrine of bright orange halls and pathways was built in 593 AD on stilts over a beach inlet. It is very vulnerable to damage from the sea and run off from the land. In the past, it was destroyed by nature and an anti-Buddhist movement in 1870s and was rebuilt several times.

It is fascinating that the natural forces of rapid deterioration did not force abandonment of the shrine or alteration of the natural setting to save the cost of maintenance. However, it was reconstructed, continuously repaired, and preserved as it was originally built, and remains as one of Japan’s most significant World Cultural Heritage Monuments.

Miyajima Public Aquarium

On the floor much smoother than any beaches, the sea lions march out into the chilly air of mid-Autumn. One by one, they came with their trainer, the audience claps as the trainers continue with their dialogs. The sea lions put on a show and quickly return for fish, open mouthed for more ‘oolhs’ and ‘ahhs’. The fish throwers feed them a couple, yet they want another show. The sea lions’ bodies’ gesture in approval and their tails flip, and down they go in a flash. The aquarium was full with life from the ocean, and excitement from visitors. The artificial habitats were well created, mimicking a natural environment that enables life to flourish. The curious looking marine animals and their behavior also provoke one to learn more about them in the wild. The compelling displays and public programs are unique, and that keeps the place busy. Hence, it is a place that I would visit again in future. (Kenneth)

HIROSHIMA PEACE MEMORIAL MUSEUM VISIT

On November 21, as part of our official Museum visits, we visited the Hiroshima Peace Memorial Museum in Hiroshima City, located in Hiroshima Prefecture. We had a morning lecture at the Museum with Vice Director of the Hiroshima Peace Memorial Museum, Shuichi Kato, and in the afternoon unguided tours and observation of the Museum. The morning lecture provided a good summary, as it covers the memory and disaster of the atomic bombing and explanations on the exhibits and collections in the museum. The presentation was very emotional, because we were shown images of the victims and heard survivor stories, which shows the horror and reality of the atomic bombing. However, we were somehow prepared beforehand on what we were expected to see in our observation of the museum in the afternoon session. During our observation of the museum exhibits, we saw museum collects and display of belongings left by victims, photos and other materials that conveyed the horror of that event. These museum exhibits and collections offers a better understanding regarding the reality of the atomic bombing, the inhumanity of the atomic bomb, the severity and atrocity of the damage wrought by the a-bombing, and the anguish and sorrows of the victims as well as their bereaved families, thereby affirming their determination to eliminate nuclear weapons and to establish a truly peaceful world. (Shirley)
Naoshima Island

Benesse House Museum
Nature, Art and Architecture

Benesse House Museum was opened in 1992 as a unique facility that combines a contemporary art museum and a hotel. It is located in the southern part of Naoshima Island on a highland overlooking the Seto Inland Sea. Tadao Ando designed the facility, based on the concept of “Nature, Art and Architecture” as part of a development project to create a cultural destination in that part of the island. The works of art presented in this museum are unique and have wonderful stories. Some of these works are scattered along the seashore of the island in a magnificent natural context.

Art House Project

Based on the concept of coexistence among “nature, art and architecture”, a new important variable is added in this part of the cultural area, which is the community! Art House Project utilizes traditional selected houses from Naoshima’s Honmura District to be a link to art and culture. Artists take the scattered traditional houses around the residential area and present their pieces of art there. This visit was very interesting because in Honmura District many of the houses are still occupied by residents, therefore, the visitor can enjoy the scenes of normal daily life while moving from one art house to another. It is a perfect combination between the traditional and modern.

Chichu Art Museum

Another wonderful and amazing piece of architecture is the Chi-chu Museum of Art in Naoshima, which was designed by Tadao Ando, in a subterranean space surrounded by the scenic Inland Sea. The building has no exterior design rising out of the ground. Inside the museum are works by Claude Monet, Walter De Maria and James Turrel. Paintings are made visible entirely by natural lighting even though being underground. After quick visit to the museum, we had a guided tour to the House Project in the Island:

Kadoya: Restoring a nearly 200 year-old house, you can feel the history of wooden architecture of the house and flow of time by viewing artworks such as “Sea of Time”.

Go’o Shrine: Hiroshi Sugimoto’s design renovated an existing shrine from the Edo Period. It expresses an ancient Japanese spirit through buildings, based on the Shinto shrine structure and underground stone Chamber with reminds one of the Japanese Burial Mound Era.

Minamidera: This house was designed by Tadao Ando in 1999; it was named after the temple that once existed on the site. An artwork by James Turrell is placed in the wooden building. Visitors will experience the process of slowly finding light after being in complete darkness.

While we were walking in the Island we passed by many artworks in the houses with simple titles named “Journey of the Line” by the artist Ishikawa Kazuharu.

On Naoshima Island, with its nice landscape and overlooking to the sea, you will feel the traditional daily life of the Japanese village ornamented with modern arts. I It remind me of the art displayed in Môtieur Village, in Switzerland. I advise all visitors to Japan to see it.

(Shatha & Yousif)

LAKE BIWA FIELD VISIT

We are indebted to Hatayama for the prompt intervention otherwise we would have missed this chance since it was not on the official program of visits. The JICA 2018 class was privileged to sample the lake Biwa Museum treat. Our visit was on one of the coldest days of our Training program 9 December 2018.
Lake Biwa is one of the Ancient Lakes and is located in the Shiga Prefecture. This province is almost two thirds covered by the forest area and the lake. The forest is conserved as catchments for the lake. There is one river, the Seta river flowing outwards with grace to drain it and this had resulted in a lot of flooding episodes in the past. Today there are a number of canals draining the lake to supply domestic and industrial water to Osaka and other areas.

Lake Biwa is the largest freshwater lake in Japan, located in Shiga Prefecture west-central of Shiga. At one time there were large areas of reeds along the shores of Lake Biwa, which local government surveys recently found to have halved in size shore length: 235.2 km, water volume: 27.5 km, max. length: 63.49 km and surface area: 670.3 km. The deepest point is 104 m and the shallow point is about 3 m.

Our visit was primarily to appreciate the Museum and we were received by Mr Nakai who delegated Mr Robin James Smith to be our morning guide, Mr. Smith briefed us on the History of the Ancient Lake and other unique things surrounding the lake. Our visit started with the Geological Gallery was the geomorphic aspects of the lake are depicted in various displays. The lake was formed over four million years ago during the reign of elephants. The geology and fossils of the elephant are clearly showing and it was an experience that took us back to the early years of the gigantic elephants and how they lived. Various bones and one complete recreation of the Mi elephant stands in the centre including a forest reconstructed area.

The Museum has an area for research where any visitor can experience being a laboratory researcher and a Hand on corner is available for this purpose with complete tools and apparatus that can be used to simulate area laboratory experience. We have always wondered why most people in Japan wear face masks and the answer is that they are allergic to a cedar wax substance from the cedar trees; a huge circular dropping is on show in the laboratory.

A large sediment extraction on a one to one scale is evident to show how times have evolved over the years showing the transformation of the land and its use. Imbedded in the sediment are various articles once used by people from various time eras.

Research findings using scuba diving methods and coffer dam construction studies indicate various archaeological sites buried in the belly of the lake. This is in the Human history Gallery; Research studies can be quite colossal to conduct on the lake since a lot of site contamination can take place and affect the credibility and accuracy. How ever the Coffer dam construction findings are better and easy to verify and validate.

Japan lies in the Pacific ring of Fire and very often vulnerable to tectonic and seismic movement which sustain the depth of the lake and its life span, each time there is a quake the fault were the lake lies shifts and this has made the lake survive.

The Human history section displays collections of wooden agriculture implements from Korea and warfare objects collected at Seta Bridge these objects include samurai swords and other artillery showing us the significance of the Bridge as it was a gate way to Shiga and attempts to invade the Shiga area resulted in many battles. There is a large wooden Maroka Boat on display showing the various features of the uniqueness of the vessel as cargo ship carrying trade merchandise.

There is a lot of fishing activity and some fishing methods and traps are also on display. From a Museum vantage distance one cannot help but admire the beautiful Biwakoashi Bridge which separates the narrow shallow lake in the south and the deeper and wider lake in the north. There are a lot of fish species and one interesting one is the Endemic Cat-fish only found on Lake Biwa and no where else in the World. There is a fish laboratory which breeds the endemic species to conserve it from extinction.

Some fish are invasive species and are a concern there is a lot of monitoring and control of invasive species because they are a nuisance and can disturb the ecology
Balance on the lake because they have predatory tendencies. Fish sport is also a common recreation activity and the sport use the invasive species to catch but they don’t return it to the river.

The Museum has an aquarium where various marine animals are kept for the enjoyment of the visitors. There are fish from other ancient lakes in the world like Tanganyika lake in Zambia Malawi lake in Malawi, Lake Victoria in East Africa. Some sea animals and fish from Balkier lakes in Russia. An amazing fish species which has not evolved was collected and they swim in a glass tank gracefully as though having an international conference. The Ayu fish is also a common Japanese fish and is on display in the aquarium including some clay fish and other microscopic organisms that can only be seen through a microscope and not the naked eyes.

One interesting thing about the museum is the open research policy on scientific investigation where five curators each are availing their discovery and inquiries openly. There are a number of hands on experience where one can touch live fish and other organisms live also some models are available for one to experience their characteristics and feature a great service for people with sight disabilities and everyone else. The museum has sufficient electronic guides to facilitate access to the Museum database and understand the displays better.

The museum has an active Hashikaki group, which is organised by the community. They refrain from referring to it as Volunteers but BRIDGES and they do a lot of programs in science and the humanities there is no age limit and the youngest member is four years old. At the time of our visit we met a group in session and the children were full of humour and interacted with the group. We were shown their activities most of the programs are educational in nature and some parents come with their children to participate in a number of programs.

The museum annual budget is over 300 million yen and support comes from a number of sources including the prefecture, the education board, private business corporations and international networks. A curator is always on duty to attend to visitor queries and Ms Ashiwa was constantly called to make some clarifications and answer visitor questions. The Museum is really busy with a guest list of over 500,000 visitors annually regardless of it location from the metropolitan cities of Japan.

Our visit was short and we needed at least a couple of days to enjoy and learn more, like the entomology (insect) section, the birds and salamander, the snakes, pollution to the lake, the original Japanese house, the walk over the tree tops on a bridge and others. We were offered a lecture, an experience to free observation, a tour guide, and a Question and Answer session. Our participant Kenneth from Pau Pau new Guinea also gave us an opportunity to enjoy his birthday. As usual the Miki Wada magic cake, coffee, biscuits and sweets were a bonus JICA should really consider Biwa in the official program for the Museums and Community Development course… It was an enjoyable day indeed.
Voice of Participants

Davit Poghosyan
Museums and Community Development
Armenia

I had heard about this intensive Museum Studies program since 2009 from my Armenian colleagues, and even one article about it was published in “Museum” research-methodical annual journal of Association of Armenian Museums and Friends. During the 10 years of my active professional, teaching and research experience I was not able to apply for it as it was longer then my other professional development programs in New York, London, Leipzig and other cities. This year I decided to apply, because of many positive feedback and interesting schedule and now I am sure to say that it was great pleasure to present Armenia in such kind of professional event. This program was a good opportunity to scrutinize the rich Japanese cultural heritage and museums, to understand how Japanese professionals are reacting to the same issues and problems that are confronting many museums of the world. Another important platform was the exchange of experience among museum professionals from different countries starting from Fiji Island to Ecuador. The study visits and different meetings with professors and staff members of National Museum of Ethnology (MINPAKU) and other museums, heritage protection related institutions, voluntaries, even schoolchildren, were an irreplaceable experience and exciting opportunity of professional development. I think the program is very good contribution from Japan to the international museum professional community as a continuous museum studies’ autumn school for sharing knowledge and development experience, successful case studies. So, it is my pleasure to express my gratitude to the Japanese International Cooperation Agency (JICA), the National Museum of Ethnology (MINPAKU) and to the other organizers and contributors of this program for this opportunity to be part of such useful and productive professional platform and international network.

Ana Carolina Navas Guzmán
Museum of the City
Quito – Ecuador

At the beginning of the past June I received an e-mail. My former boss encouraged me to apply for this program. While I was reading the specifications and description of the present program I wondered how Japan was handling the relationship between museums and communities. I was eager to find out! I applied for the program with the intuition that I was going to be accepted. And here I am! As I have said during the course, I came to Japan 20 years ago, when I was a high school student. Being here again after so many years fills me with happiness and gratitude.

Days have passed, and we are reaching the end of the program. All of the wonderful experiences that I have been able to share with my colleagues, the lectures and the visits are unforgettable. Now, I’m thinking about the museums and community relationship and, I quote Sensei Yoshida, the Director General of the National Museum of Ethnology (MINPAKU) who said in his lecture: “The people who are represented in the exhibition is not the goal, but a start. It shows that involvement of the people is a prerequisite, not something which can be appreciated on its own.”

These words have shown me the way most of the Japanese museums work: community involvement is mandatory, not an extra element which decorates or enlightens an exhibition. This way of thinking and working has been shown through museums like
the Lake Biwa “Hashikake” program, or the creation of the Mie Museum, in Mie Prefecture. This experience has added an enormous quantity of ideas and perspectives about my own museum. Further, I have learned that good museums and community based projects do not require a great display of technology or budget, they require planning, compromise and strong ethics.

I am more than thankful for this wonderful experience. I have grown as a professional but also as a person. Japan and its people have taught the world how to overcome difficulties over-and-over again! I sincerely admire your passion for work and dedication to museums. Needless to say that the Japanese culture and people’s respect for nature are very significant to me.

Finally, I want to thank JICA and its officers and all of the people who have helped us during this program.

JOTAME S NAQELETIA

Fiji

It has been an honor to be part of this year’s program on Museums and Community Development. I acknowledge JICA for giving me an opportunity to be part of the training that has added more to my knowledge and improvement on my skills.

This course has opened up new ideas on which I can take back home to enhance the standard of work as a museum conservator. This course has taught me a lot, not just about conservation methods but also photographs, database, exhibition, etc. I have also gained some knowledge and skills from my fellow participants.

I was truly honored to have been able to visit a number of museums. So many museums with different designs, methods of display, ways of using conservation methods and so many others things. I have gained a lot and learned new ideas which I can implement in my own museum.

I would like once again to thank JICA for the program and for allowing me to participate in it. Also, I would like to thank all Sensei who had shared their rich knowledge, ideas, experience, the methods and skills.

Last, I would thank Wada san for her hospitality and also to my fellow participants all of whom became friends and family for the 3 months. I wish you all the best in your work and also for your future.

Kerri-Ann Simonia Palmer

Jamaican

The word defined

1. Awesome - extremely impressive; excellent
2. Awe - A feeling of reverential respect; Some - an unspecified amount or number of
3. A Wide Exposure Stimulating (the) Operation (of) Museum Experts

The exploration

Looking back over the months spent in Japan, the instructional content, the excursions, the interactions…everything, have left an indelible mark on me and have given me memories that I will cherish for a lifetime.
I have come to admire the museum culture inculcated in the Japanese citizenry. I respect the importance of the role of publishing memory in venerating the past, and learning from it to improve the present and inform the future, and to preserve identity, culture, and human connections. Museums have become spaces for critical thinking, interaction, inclusion, hands-on appeal and aesthetic appreciation, etcetera. Many have employed novel ideas, and facilitated seemingly unlikely partnerships that aid in positive community and business relations, and which assist in them maintaining their relevance and service to the myriad of stakeholders. Volunteerism is a key pillar in the sustainability of many museums, and I have observed the pride and eagerness with which volunteers assume their duties. We have been exposed to varied museum practices, but there is much more to learn and do. This experience has whetted my appetite, and has opened my mind to the endless possibilities of museum practice.

Learning from the experts in their respective fields, learning from my team mates, and seeing/experiencing first-hand sights and operations, have empowered me to take my museum practice to higher levels.

Closing remarks
I am grateful for the investment made. To Japan International Cooperation Agency (JICA), to our host museum, the National Museum of Ethnology (Minpaku), all other partnering museums and institutions, and to all parties involved in making our tenure here an AWESOME one, thank you!

Shatha Mubaideen
Voice of the Participant

"Embrace the existing!"

First, I would like to express my sincere gratitude and deep appreciation to JICA, the National Museum of Ethnology and the Department of Antiquities of Jordan for giving me the chance to participate in “Museums and Community Development” training course. Many thanks also to Super Wada-san! For her endless efforts and patience and for my colleagues who became my friends for the last three months, you have made this course wonderful!

This unforgettable experience influenced me on the personal and professional levels. Being introduced to substantial universal concepts such as, “Museum as a forum”, “barrier-free museums” and “Eco-museums” developed my perception into a more inclusive manner that covers all aspects of the context, including the community.

Now I fully understand that museums are cutouts of reality that should embrace the tangible and intangible values of their surroundings. Through the site visits, we have seen different methods of getting closer to the context, whether by the architecture itself or the community involvement programs. All these methods contribute in creating an active, social, educational yet fun hub in the community.

I also consider myself very lucky to visit some of the marvelous creations by Tadao Ando and other famous Japanese architects to experience in real life what I used to read in architecture books. Light, space, materials treated in a modern manner with respect to the concepts of traditional Japanese architecture such as, simplicity, beauty and harmony with nature.

I might be the first architect to participate in the “Museum and Community Development” training course, but now, at the end of this course, I am asking myself,
what is good museum architecture? I think there is no one answer to this question! All the valuable comprehensive knowledge that we have gained from lectures, site visits and workshops provided me with the theoretical and practical tools to understand each museum’s case for uniqueness in order to embrace the existing!

Thank you! It was a dream that came true!

Kenneth Pari MIAMBA

This comprehensive museology training program would not have been possible without the facilitation and financial support from the Japanese International Corporation Agency (JICA) and the Central Government of Japan. I am especially indebted to Ms Hatayama Yukari, JICA Training Coordinator at JICA Kansai Centre, Japan, and Mr Allan Eko, JICA Training Program Officer in Papua New Guinea. The training program was well thought-out and structured, which provides a better understanding of museums and their functions in societies.

I am also grateful to Professor Akiko Sugase, Chairperson and Steering Committee of Museum and Community Development Course, academic team and staffs of each speciality disciplines and support service sectors of Minpaku National Museum of Ethnology, who have been very supportive during the course of the training.

The academia of museology and cultural heritage at Minpaku and other institutions has provided me intensive and indispensable professional knowledge, and taught me a great deal about cultural and natural heritage property protection system, museums, botany, conservation science, zoology, scientific research, and life in general.

I am grateful to each participant from; Armenia, Ecuador, Fiji, Jamaica, Jordan, Solomon Islands, Sudan, Turkey and Zambia, and all of those with whom I have had the pleasure to share and learn during lectures, discussions, specialized trainings and site visits.

I would especially like to thank Mrs Wada Miki for her tireless effort to be with us at all times, forming bridges between us and the Japanese professionals, the people and culture. Through you and other interpreters I was able to absorb many things taught in Japanese.

This course offered me great inspirations about my professional career, and also personal life - an agent of change in my society. I am now better equipped to be a museum professional and will surely share what I learnt with my colleagues, to gradually improve the standard of the museums in my country in the years to come.
Shirley Mwanesalua  
Museum Curator Solomon Islands National Museum

I would like to offer my sincere thank you to the Japanese International Cooperation Agency (JICA) for offering me with an opportunity to be a participant in the Museums and Community Development Course in 2018. I would also like to express my appreciation to MINPAKU National Museum of Ethnology for organizing this training, and all the professors, coordinators and others who put aside their work and time to help us achieve the objectives of the course.

I found the Museums and Community Development Course, one of the most profound trainings I did participated in because it further deepens my understanding about how Japanese museums operate and how museum professionals did and accomplish their work. Museums in Japan tend to be the best, filled with fun and surprises, holding exhibitions that are very creative, informative, easy to see, understand and standout. In all of that taught in the “Museums and Community Development Course”, I have learned new things especially on Exhibition design, Preventive conservation, Data entry, documentary, Museums and Community relations, Museum Partners, Education and Participation Programs of museums, Management of Audio-visual Materials, Regional Museums and Communities and Museums and Tourism. What I learned also is the friendliness and the respectfulness of the Japanese people, which is impressive.

I could not thank you enough to all those who have helped me to be here in Japan and those who have helped me during the Museums and Community Development Course. Thankyou!!

Elgazafi YOUSIFI  
Sudan National Museum

I am writing to express my sincere gratitude to JICA for making the Museums and Community Development course possible for Sudan. I was thrilled when learn of my selection for this honor as the first one from my country ... and I am deeply appreciative of your support.

The intensive lectures and useful practically curator courses at the National Museum of Ethnology (Minpaku), as well as many other museums in Japan, was a great experience, which gave me the opportunity to learn about many sections of the museum, although it is related to other disciplines such as conservation, photography, which were quite helpful to obtain knowledge regarding each museum. I will work very hard and eventually give something back both with my colleagues and my museum for society.

Here I would like to thank all the professionals who have shared their rich experiences in preserving, protecting and presenting the cultural heritages, as well as those who participate from the local communities to improve the museum activities; this is innovative, exquisite and distinctive to all the Japanese museums. Many thanks to our coordinators and JICA’s authorities for their helpful and efforts, many thanks to Wada
San for her hard work for us and for always being helpful.

I hope to continue the cooperation with JICA in the general framework with the Sudan National Museum through this training course, as I also hope that Minpaku continue to realize its position as a “window museum” for all the world’s civilizations.

In conclusion, I would like to express my appreciation to the Japanese citizens for their hospitality, welcome and respectfulness.

Arigato Gozaimashita!

ÇİFÇİ Mine
Museum of Anatolian Civilizations, in Ankara
Turkey

On March 11, 2011, Japan endured the greatest earthquake in its history followed by the tsunami and disaster at the Fukushima nuclear plant. The world witnessed with admiration the solidarity of the Japanese people during the ensuing search, rescue and restoration. I followed the developments with great sorrow and in sympathy with the people of Japan. In my view, the Japanese people’s success in managing the aftermath of these great disasters is witness to their high national spirit. I admire the people of Japan, their kindness, hospitality and their noble deeds. Their hospitality is manifest for example in their warm smile and respectful reception of visitors. Their culture of cooperation and social responsibility is an example to be followed. Their commitment to meaningful work and their discipline is plainly and simply inspiring. I find most important core values I have witnessed during my stay: respect, studiousness, and cooperation. I believe that Japan’s model should be an example for all of us. This also reflects in my areas of expertise, where I have learnt many things in Japan about the management of exhibitions, preservation, documentation, administration, education and outreach. We also had the opportunity to see many museums. I am grateful to be a part of the Museums and Community Development 2018, organized by JICA and conducted by the National Museum of Ethnology (Minpaku). What I have learnt here will have a lasting impact on my approach to museology. In this culture of kindness, collaboration and hard work, I and other colleagues who joined the program have also learnt from each other and the culture of each our homelands. We have been like a family and I will cherish the experience both from a professional and a personal point of view.

I wish to thank the JICA program for accepting me to partake in this incredible journey. I am also grateful to the Minpaku Museum for making possible this fascinating journey and experience of learning. It has been a delight to share this experience with colleagues. Last but not least, I extend my warm “thank you” to Mrs. Wada who accompanied us during the entire period of our joint work.
“To travel for the sake of traveling is not a true Journey, We must seek a goal, Envisage an end to the Journey, an Arrival” (Dom Helda Camara)

Zambia does not have any formal training courses designed for museum professionals, therefore having been chosen to represent my country at this course was a vocational and career step for me. My expectations of the course were exceeded beyond measure.

Through this course I have seen places and met wonderful people whom I would have never encountered under normal circumstances. I wish through my voice to highlight things that struck me about Japan.

I will always remember and talk about my experience particularly the various temples and shrines that have been conserved to reflect our respect and veneration of the gods regardless of what we perceive them to be, we will always need divine interventions in our human pursuits and endeavors.

Japan has a consistent and brilliant way of passing on memories and lessons from history and all these are well documented and exhibited in remarkable ways in various objects databases and museum exhibits and the posterity of Japan will have a pretty good record of their heritage through the thousands of museum collections. The relevance of museums is evident and preserved appropriately in Japan.

Our lectures in the JICA room and all the meeting rooms by various personalities and experts will always resonate in my heart. I have no doubt that our professors are among the best that I have met.

This has been my first trip outside Africa and I was happy to experience Japanese technology, the kind and polite citizens, environmental friendly activity and refuse disposal systems, High tech infrastructure, efficient transport and communication, beautiful landscapes and serene scenery including the amazing army of volunteers who are working diligently creating great miracles for most public programs in various institutions. Above all Japan is so clean and through out my stay I never got to polish my shoes.

Perhaps one of the great strengths of Japanese social life is the inclusion of family friendly activity in most of the public and social events and programs. It was very inspiring to see various generations of the community working happily together and having fun while working together with love. This was a big lesson for me as I realized the value and importance of communication in the family particularly between parents and their children.

Another important aspect that I must highlight is the dedication and provisions of services for people with disabilities through the unique and tailor-made Universal Designs and special installations and programs for differently abled people. This is very important and demonstrates a spirit of inclusion.

I will always remain indebted to my employers The Zambia National Museums Board for recommending me to participate in this Course, The Director and staff at Choma Museum and Crafts Centre for the professional and emotional support, JICA Zambia for facilitating my travel and Minpaku (National Museum of Ethnology) for hosting us. All this was made simple and enjoyable through the indomitable and amazing Madam Miki Wada san Magic.

It is my hope and prayer that the skills obtained in this course will enable me to play
a role in helping the people of Zambia (Especially the Zambian Museum professionals) to recognize the strengths of their heritage and tell the story of our great country to the world.

’........................It’s the courage to continue that matters’ (Winston Churchill)
Ladies and Gentlemen, colleagues, good afternoon.

Three months ago we started this journey, and what a journey it has been! Being selected as country representatives to subscribe to this programme of Museums and Community Development jointly facilitated by the Japan International Cooperation Agency (JICA) and the Museum of History and Ethnology (Minpaku), is an awesome privilege.

This incredible experience has influenced us professionally and personally. We were forced to rethink the traditional concept of museum and think of museums as inclusive, interactive spaces for discovery, critical evaluation, historical and artistic appreciation, human interaction, and community invigoration.

Japan has a consistent and brilliant way of passing on memories and lessons from history and displaying such. We admire the resilience exhibited in the face of natural and man-made disasters, which is testament to their strong community and national spirit. We have observed the culture of adopt, adapt, improve, in which difficulties are carefully evaluated, solutions sought, remedies implemented based on the uniqueness of the concern, and improvements on what works systematically made.

We are grateful to JICA for investing in us and offering superb coordination services, and we are particularly blessed to have Wada san the Great interpret this experience for us! Thanks to the Director General (Professor Yoshida), senseis, all staff and the invaluable MMPs of Minpaku for sharing your expertise and for professionally undertaking your responsibilities in support of this programme. To other museums, establishments, communities and participants of the cultural exchanges which we enjoyed, thank you for providing a rich and inspiring experience. To the people of Japan with whom we interacted daily, thank you for your hospitality. To my team members: Davit from Armenia, Carolina - Ecuador, Jo - Fiji, Shatha - Jordan, Kenneth - Papua New Guinea, Shirley - Solomon Islands, Yousif - Sudan, Mine - Turkey, and Emmanuel - Zambia, thank you for making this experience even more precious.

It is not mere coincidence that we are situated at Minpaku, the premier Researcher and Exhibitor of world ethnologies, as representatives of diverse nations. The success of humanity in general, and the operations of museums more specifically, depends on each one reaching one - fully immersing in our own cultures, developing our spheres of influence, facilitating the sharing of knowledge and technical skills, adopting and adapting various practices in context in order to improve the effectiveness of our home museums and impact the development of our countries. This is what we aim to do upon our return - to be agents of change.

As autumn leaves fall and the time turns to winter, let us hold the memories warm in our hearts of friendships made, cultures known, lessons and techniques learnt, monuments and landscapes appreciated, delicious cuisine tasted and hospitality experienced, expressing our gratitude to all who made this possible.

Arigato gozaimashita!!
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhutan</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cambodia</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>China</td>
<td></td>
<td>1</td>
<td>1(2)</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indonesia</td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Korea</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laos</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Malaysia</td>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maldives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mongolia</td>
<td>(1)</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Myanmar</td>
<td>(2)</td>
<td>(1)</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepal</td>
<td></td>
<td></td>
<td></td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pakistan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peru</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Syria</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tunisia</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yemen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Zimbabwe</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Numbers in parentheses are observers.