

Training Course for Researchers in Charge of Cultural Heritage Protection in Asia and the Pacific 2017

-Fiji, Papua New Guinea and Solomon Islands-

A Study of Museology

10 October – 3 November 2017, Nara, Japan



Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)

Agency for Cultural Affairs, Japan

National Institutes for Cultural Heritage
Tokyo National Museum
Kyoto National Museum

Nara National Research Institute for Cultural Properties

Training Report

on

Cultural Heritage Protection

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in Asia and the Pacific 2017 -Fiji, Papua New Guinea and Solomon Islands -**
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On-site study at Kyoto National Museum



On-site study at KAWAI KANJIRO'S HOUSE



Ms Miyoshi Miho (centre) instructing classification of various sherds of potteries



Nai Racaca (Fiji) and Grinta Ale'eke (Solomon Islands) cleaning artefacts



Kenneth Miamba (PNG) and Jethro Stalen (PNG) marking notes on artefacts



Nikolau Tokainavatu (Fiji) and Nai Racaca (Fiji) marking notes on artefacts



Nikolau Tokainavatu photographing an earthenware



*Left: Grinta Ale'eke (Solomon Islands) photographing an earthenware
Right: Mr Sugimoto Kazuki (centre) instructing shooting technique*



Ms Miyoshi Miho (second right) instructing how to make register



Left: Kenneth Miamba (PNG) practicing ink rubbing



Right: Tour of the storage room at Nara City Archaeological Research Centre



Lecture from Mr Wakiya Soichiro (right)



Tour of the exhibition rooms at National Ethnology Museum by Mr Nishizawa Masaki (right)



Mr Senoo Yusuke (right) giving a lecture on outdoor exhibits at Lake Biwa Museum



Lecture from Mr Hayasaka Bunkichi (right) at the storage room of Tenri University Sankokan Museum



Lecture from Mr Ishimura Tomo (left) at TNRICP



Tour of the conservation labs at Tokyo National Museum by Ms Tsuchiya Yuko (right)

Preface

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara) was established in August 1999 with the purpose of serving as a domestic centre for promoting cooperation in cultural heritage protection in the Asia-Pacific region. Subsequent to its establishment, our office has been implementing a variety of programmes in close cooperation with the Agency for Cultural Affairs, Japan (*Bunkacho*); National Institutes for Cultural Heritage, National Research Institute for Cultural Properties, Tokyo and Nara; National Museums; Nara Prefectural Government; Nara City Government; and other museums.

The Specific Theme Training Course, one of our training programmes for human resources development on cultural heritage protection, has started since 2015. The advantage of this training course is that several experts from a small number of countries facing similar challenges are able to learn the topic specified according to their requests and needs.

The theme of this year was the “A study of Museology” and six museum officers from Fiji, Papua New Guinea, and Solomon Islands participated in the course. The schedule was divided between lectures, practical work session, and on-site lecture. Since the participants shared, in advance, their challenges regarding management system of the objects in a museum collection, six days were allocated for the practical work session on documentation and management of artefacts. For on-site study, we selected some museums holding ethnological artefacts and folk materials based on the characteristic of their museum collections.

The participants observed the museums in Japan with their own eyes and learned how the museums and cultural properties were managed and utilised. We would like all of participants to develop and apply the knowledge they acquired through the training course in accordance with the situation of each country.

Finally, I would like to express my sincere gratitude to Agency for Cultural Affairs, Japan (*Bunkacho*), National Institutes for Cultural Heritage, and all those who supported us to make this training course successfully completed.

NISHIMURA Yasushi

Director

*Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)*

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I. Introduction

1. General Information
2. Programme Schedule



Nai Racaca (Fiji) and Sireli Saro (Fiji) at Kiyomizu-dera Temple

1. General Information

Training Course on Cultural Heritage Protection in Asia and the Pacific 2017

A Study of Museology
(10 October – 3 November 2017, Nara)

1. Organisers

The course is jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); Asia-Pacific Cultural Centre for UNESCO (ACCU); and National Institutes for Cultural Heritage, Tokyo National Museum, Kyoto National Museum and Nara National Research Institute for Cultural Properties, in cooperation with the Japanese National Committee for International Council of Museums.

2. Background

Since its establishment in 1999, the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara Office) has annually organised two types of training courses, Group Training Course and Individual Training Course, aiming to develop human resources for cultural heritage protection in the Asia-Pacific region.

Under Individual Training Course, two to three specialists from one country participate in the programme with an original curriculum specifically designed to meet their own needs in their native language (via translation/interpretation) if they wish, while under Group Training Course, 16 specialists from different countries follow the common curriculum in English.

In 2015, ACCU Nara Office replaced Individual Training Course with Specific Theme Training Course. The specific theme of 2015 and 2016 was “A Study of Museology: research, documentation, conservation and utilisation of cultural properties in museums”. Under this framework of the training course, we invited six experts from three countries in South Asia: Maldives, Nepal, and Sri Lanka in 2015, and six experts from three countries in Southeast Asia: Cambodia, Lao PDR and Myanmar in 2016.

In recent years, there is a growing need for the practical training on museology and we have received many applications/requests from other countries in the Pacific region and West Asia. Last year, ACCU Nara Office held International Conference on the theme of “Present Situation and Challenges

Regarding Human Resource Development for Cultural Heritage Protection in the Asia-Pacific Region”. On this occasion, a conference participant from Fiji also expressed high hopes for the training course on museology targeting at the participants from the South Pacific region.

Based on collected information of current situation and in response to requests from relevant countries in the Pacific region, ACCU Nara Office decided to invite specialists working at museums in Fiji, Papua New Guinea, and Solomon Islands to the training course on the theme of “A Study of Museology: research, documentation, conservation and utilisation of cultural properties in museums.”

3. Dates and Venues

Dates: 10 October (Tuesday) – 3 November (Friday) 2017

Venues: Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara Office); facilities and museums of cooperating organisations

4. Objective of the Training Course

This training course aims at providing participants with broad knowledge and practical techniques concerning the research, documentation, conservation and utilisation of cultural properties at institutions including museums.

5. Training Curriculum

- Lectures
 - Presentations of country reports and discussions
 - Introduction to museums in Japan
- Work Sessions
 - Practical work session on documentation and management of artefacts
 - Practical work session on photography and data management
- On-site Studies
 - World Heritage site and museums in Nara
 - Management of national museums in practice
 - Documentation and management of ethnological artefacts

6. Participants

The departments responsible for cultural heritage protection in Fiji, Papua New Guinea and Solomon Islands recommended suitable applicants for the programme. After close examination of their respective applications, ACCU Nara Office then determined to invite these six applicants as participants.

Republic of Fiji

Nai N. Racaca (F)

Administration Clerk

Administration and Finance Department,
Fiji Museum

Nikolau Tokainavatu (M)

Field Research Officer

Archaeology Department,
Fiji Museum

Sireli Saro (M)

Executive Field Officer

iTaukei Institute of Language and Culture,
Ministry of iTaukei Affairs

Independent State of Papua New Guinea

Jethro Tulupul Stalen (M)

Principal Conservator

Conservation Department,
Papua New Guinea National Museum and Art Gallery

Kenneth Pari Miamba (M)

Site Curator

Prehistory Department,
Papua New Guinea National Museum and Art Gallery

Solomon Islands**Grinta Gay Ale'eke (F)***Field Archaeologist*

Archaeology Unit,

Solomon Islands National Museum,

Ministry of Culture and Tourism

7. Others (Previous Participants in Individual Training Course and Specific Theme Training Course)

This “Specific Theme Training Course” was held in 2015 for the first time and accepted twelve participants from six countries for two years. The previous “Individual Training Course” accepted 57 participants from 19 countries from 2000 to 2014.

8. Certificate

The participant who submits a final report will be awarded a certificate upon completion of the course.

9. Language

English is the working language throughout the course.

10. Expenses

ACCU Nara Office will cover the expenses during the training course as follows:

(1) Travel expenses:

Each participant shall be provided with an economy class return air ticket from the nearest international airport to their residence to Kansai International Airport, and transportation fees between Kansai International Airport and their hotel in Nara (Hotel Fujita Nara: 47-1 Shimosanjo-cho, Nara City, Nara).

(2) Living expenses:

In principle, participants shall be provided with the basic living expenses incurred during their stay in Nara, from 9 October to 4 or 5 November 2017 according to ACCU Nara Office's regulations. Arrangements for accommodation (a room for single occupancy) during the training course will be made by ACCU Nara Office. In case a participant needs accommodation on the way to and/or from Japan for any unavoidable reason (such as visa application or limited flight connections), ACCU Nara Office will cover the accommodation expenses.

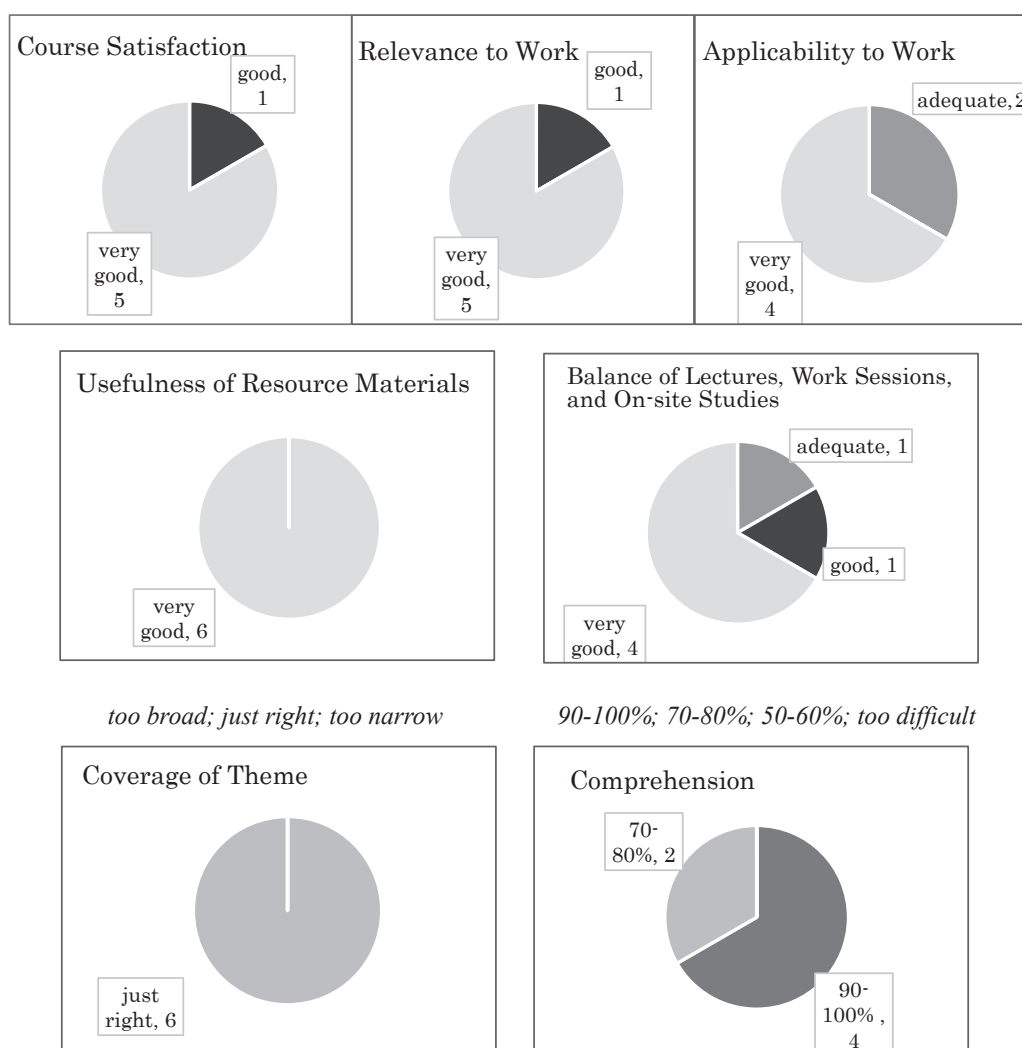
(3) Others:

Participants shall be responsible for visa fees.

11. Course evaluation

Each participant submitted a course evaluation at the end of the course simultaneously with the oral evaluation meeting with the course organisers. The general feedback from six participants is as follows:

1 = very poor; 2 = poor; 3 = adequate; 4 = good; 5 = very good



12. Secretariat

Cultural Heritage Protection Cooperation Office,

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2. Programme Schedule

Training Course for Researchers in Charge of Cultural Heritage Protection in Asia and the Pacific 2017
A Study of Museology
(10 October – 3 November 2017, Nara)
Course Schedule

Date		09:30~12:30	13:30~16:30	Venue	Lecturer	
October	10	Tue.		Opening Ceremony Orientation to the Programme	ACCU Nara	ACCU Nara
	11	Wed.	[Presentations and Discussions] Country Reports by Participants	[Lectures] ① Cultural Heritage Protection System in Japan ② Museum System in Japan	Kyoto National Museum	KURIHARA Yuji
	12	Thu.	[Lectures] ③ Management of Museums ④ Risk Management of Museums ⑤ International Strategies of Museums			
	13	Fri.	[Lectures] Case Study at the Museum with a Distinctive Theme I		KAWAI KANJIRO'S HOUSE, Kiyomizudera Temple	ACCU Nara
	14	Sat.				
	15	Sun.				
	16	Mon.	[Work Session] Documentation and Management of Artefacts I (Cleaning, Marking, Classification)		Nara City Archaeological Research Centre	MIYOSHI Miho HARADA Kenjiro
	17	Tue.	[Work Session] Documentation and Management of Artefacts II (Restoration, Measured Drawing)			MIYOSHI Miho
	18	Wed.	[Work Session] Documentation and Management of Artefacts III (Measured Drawing, Rubbing)			MIYOSHI Miho MORISHITA Keisuke
	19	Thu.	[Work Session] Documentation and Management of Artefacts IV (Photography)			SUGIMOTO Kazuki
	20	Fri.	[Work Session] Documentation and Management of Artefacts V (Inventory, Collection Management)	[Lecture] Cultural Heritage Protection and Community Cooperation		MIYOSHI Miho MORISHITA Keisuke
	21	Sat.				
	22	Sun.				
	23	Mon.	[Work Session] Photography and Data Management		Photography Section, NNRICP	NAKAMURA Ichiro SUGIMOTO Kazuki
	24	Tue.	[Lecture] Management and Utilisation of GPS/GIS Data	[Lecture] Analysis and Conservation Method of Artefacts	NNRICP	YAMAGUCHI Hiroshi WAKIYA Soichiro
	25	Wed.	[On-site Study] Conservation and Management of Ethnological Artefacts		National Museum of Ethnology	HIDAKA Shingo NISIZAWA Masaki
	26	Thu.	[On-site Study] Case study at the Museum with a Distinctive Theme II		Lake Biwa Museum	SENOO Yusuke HAYASHI Ryoma WATANABE Keiichi
	27	Fri.	[On-site Study] Documentation and Management of Ethnological Artefacts (Inventory and Storage System)		Tenri University Sankokan Museum	HAYASAKA Bunkichi FUJIWARA Ikuyo
	28	Sat.				
	29	Sun.				
	30	Mon.	[Lecture] Documentation of Intangible Cultural Heritage		TNRICP	ISHIMURA Tomo
	31	Tue.	[On-site Study] Management of National Museums in Practice I		Tokyo National Museum	TAZAWA Hiroshi TAKENOUCHI Katsunori KUNIGO Hideaki TSUCHIYA Yuko TARASHIMA Satoshi
November	1	Wed.	[On-site Study] Management of National Museums in Practice II		Tokyo National Museum	
	2	Thu.	Submission of Final Report		ACCU Nara	ACCU Nara
	3	Fri.	Closing Ceremony		Hotel Fujita Nara	ACCU Nara

ACCU Nara: Cultural Heritage Cooperation Office, Asia-Pacific Cultural Centre for UNESCO

NNRICP: Nara National Research Institute for Cultural Properties

TNRICP: Tokyo National Research Institute for Cultural Properties

II. Summary of Training Course



On-site study at Nijo Castle

Summary of Training Course

10 October (Tue.)

■ Opening Ceremony/ Orientation to the Programme

The opening ceremony was held at ACCU Nara. Mr Nishimura Yasushi, Director of ACCU Nara, welcomed six participants from Fiji, Papua New Guinea and Solomon Islands and made an opening address. He introduced ACCU staff members to them and they made self-introductions. The ceremony ended with taking a commemorative photography.

In the orientation session, the organiser briefed the course contents and rules to be observed during the training period.



Grinta Ale'eke and Nikolau Tokainavatu giving self introduction



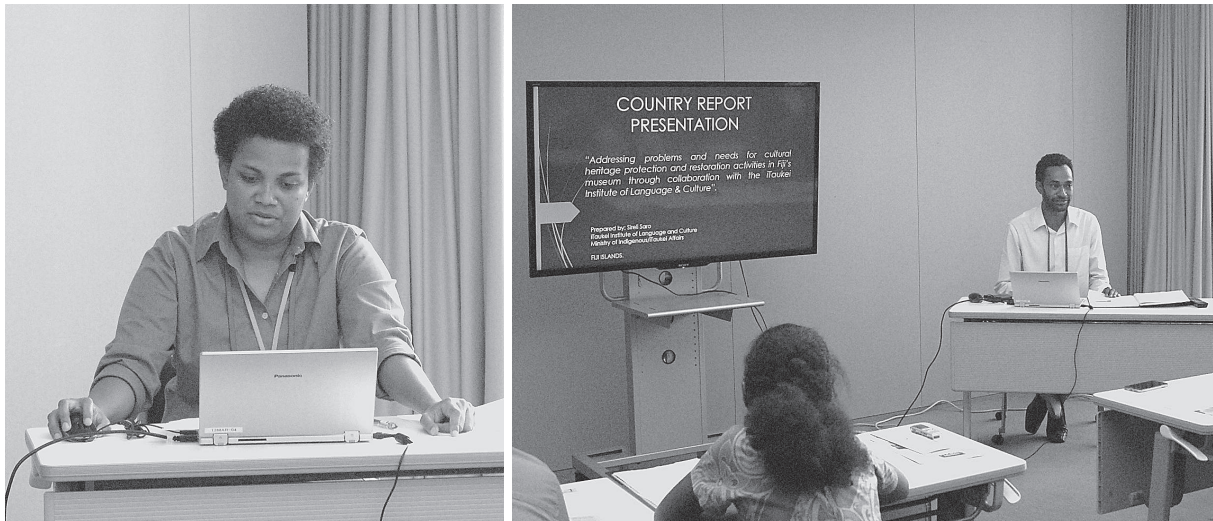
Group photo at ACCU Nara Office

11 October (Wed.)

- **Country Reports Presentation by Participants**
- **Cultural Heritage Protection System in Japan**
- **Museum System in Japan**

KURIHARA Yuji (Kyoto National Museum)

The participants presented the county reports in the morning session and shared their challenges by exchanging information among the class and the lecturer. They discussed common difficulties and issues facing the museums in the Pacific region.



Nai Racaca and Sireli Saro giving their presentations

Then, the lecturer described the administration system which governed the museums in Japan and the latest topic related to the museum. He also lectured on Japanese Museum Law, the problems of a qualification system for curators, and a designation system for cultural properties in Japan. Then the class discussed each issue with the lecturer including the question and answer session.



Jethro Stalen (left) making a comment



Mr Kurihara Yuji

12 October (Thu.)

- Management of Museums
- Risk Management of Museums
- International Strategies of Museums

KURIHARA Yuji (Kyoto National Museum)

The morning session started with a lecture on the museum management. The lecturer explained the merits and demerits of Designated Manager System, which was recently increasing in number; management efforts needed for the museums. He clearly illustrated various examples not only in Japan but also in the case of different museums in the world. The participants seemed to be interested in various management strategies and obtained some useful hints for their museums. In the afternoon, they observed the exhibition, National Treasures of Japan, being held in Kyoto National Museum. They were surprised with a long waiting line of visitors, but had a good time observing museum collections for the first time in Japan.



Nikolau Tokainavatu making a comment, Sireli Saro, Jethro Stalen, and Kenneth Miamba



Group photo

Mr Kurihara Yuji (right) in front of Special Exhibition Hall

13 October (Fri.)

■ Case Study at the Museum with a Distinctive Theme I

NAKAI Isao (ACCU Nara)

Many museums with distinctive features locate in Kyoto including Kyoto National Museum. Those museums are rich in variety not only in the collection but also the owner/management body: privately owned, owned by a temple or the educational institution. The participants visited selected two different types of museums and several World Heritage sites to learn the management and utilisation of cultural heritage. KAWAI KANJIRO'S HOUSE was the former residence with a studio of Mr Kawai Kanjiro, the late ceramic artist, which is now open to the public as a museum. They display not only ceramic works but also his living space itself and try to convey his view of the world. Nijo Castle Gallery is famous for its epochal display method which enables visitors to observe the wall painting, a national treasure, in the original location through the glass. After visiting two museums, the participants observed the interior of Nijo Castle, one of "Unique Venues". They also had an opportunity to learn about maintenance of wooden heritage and the disaster prevention facility at Kiyomizu-dera Temple where the main hall was under repair.



Tour of Kiyomizu-dera Temple



Group Photo at Nijo Castle

16 October (Mon.)

■ Documentation and Management of Artefacts I (Cleaning, Marking, Classification)

MIYOSHI Miho/ HARADA Kenjiro (Nara City Archaeological Research Centre)

For five days from 16 to 20 October, the participants took practical training on “Documentation and Management of Artefacts” at Nara City Archaeological Research Centre. The purpose of the programme was to provide them with practical knowledge of a workflow from receipt to storage of collections (mainly archaeological artefacts); how to prepare the artefact register that was basic to collection management.

1. Cleaning and marking notes

At first, the lecturer overviewed the general workflow in organising artefacts at Nara City Archaeological Research Centre: a series of cleaning, marking notes, classification, restoration, measured drawing and creating artefact registers. Then the practical training started with cleaning and marking notes. The participants were provided with the eighth century artefacts (earthenware and roof tiles) that were just unearthed at the Daian-ji Temple site and Nara Palace Site as teaching materials and practiced cleaning and marking: they learned (1) the selection of cleaning tools and the methods depending on the types and characteristics of artefacts and (2) the appropriate notes and places of marking with lecturer’s advice one by one.



Lecture from Mr Harada Kenjiro (right)



Kenneth Miamba cleaning artefacts



Nai Racaca cleaning artefacts



Sireli Saro and Grinta Ale'eke marking notes

17 October (Tue.)

■ **Documentation and Management of Artefacts II (Restoration, Measured Drawing)**

MIYOSHI Miho (Nara City Archaeological Research Centre)

2. Classification and restoration

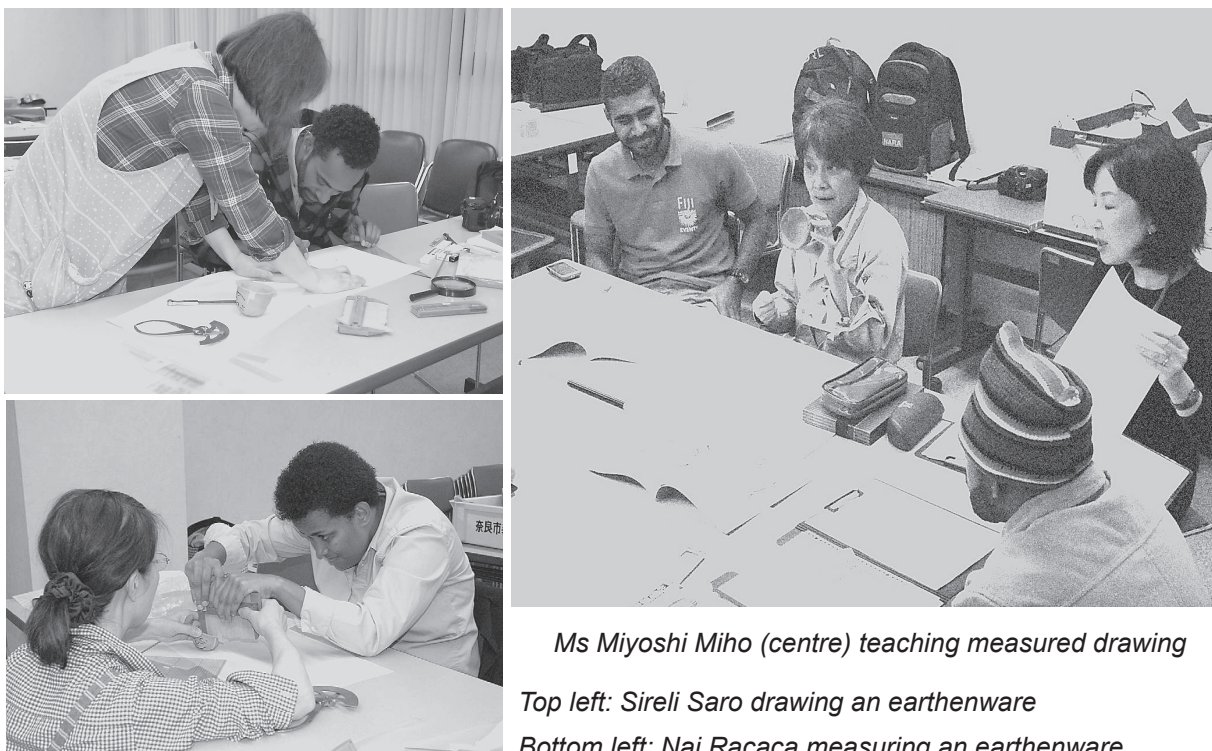
The participants were divided into three groups in two and classified various sherds of *Sue* ware (unglazed stoneware), *Haji* ware (low fired brown pottery), porcelain and roof tiles into the same shape category as a next step. Then, they tried to join the sherds, if possible.



Nikolau Tokainavatu, Sireli Saro, Grinta Ale'eke and Nai Racaca classifying sherds of earthenware

3-1. Measured drawing of artefacts

They practiced three basic recording methods of artefacts in Japan: the measured drawing, ink rubbing and photography. At first, the lecturer demonstrated how to create the measured drawing of earthenware and each of them measured *tukimi* (a bowl) of *Sue* ware with measuring tools. They seemed to have a difficult time handling a pair of callipers to measure the thickness of earthenware.



Ms Miyoshi Miho (centre) teaching measured drawing

Top left: Sireli Saro drawing an earthenware

Bottom left: Nai Racaca measuring an earthenware

18 October (Wed.)

■ Documentation and Management of Artefacts III (Measured Drawing, Rubbing)

MIYOSHI Miho/ MORISHITA Keisuke (Nara City Archaeological Research Centre)

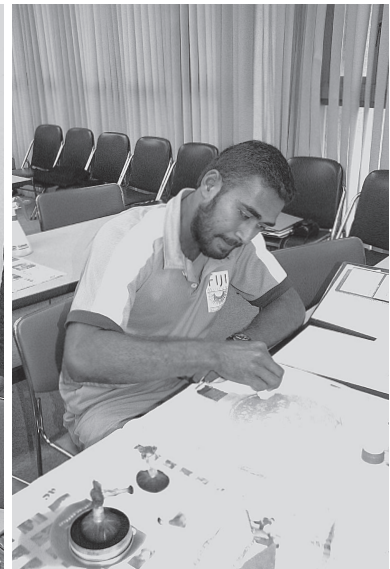
The participants continued the previous day's task on measured drawing. As the most unearthed artefacts were sherds in their countries, they also learned measured drawing of sherds. They measured a broken rim of *Sue* ware and learned how to draw the whole rim on the paper by restoring from the sherds.

3-2. Ink rubbing of artefacts

In the afternoon, each participant selected a roof tile, a coin and a mirror and practiced an ink rubbing that was suitable for copying detailed designs on coins and sherds. After the practical training of ink rubbing, they toured the storage facility of the institution and concluded the today's lesson.



Concentrating the instruction from Ms Miyoshi Miho (right)



Nikolau Tokainavatu practicing ink rubbing



Group photo with Ms Miyoshi Miho (left) and Mr Harada Kenjiro (centre)



Top right: Jethro Stalen practicing ink rubbing



Top left: Looking at the centre's registers

19 October (Thu.)

■ **Documentation and Management of Artefacts IV (Photography)**

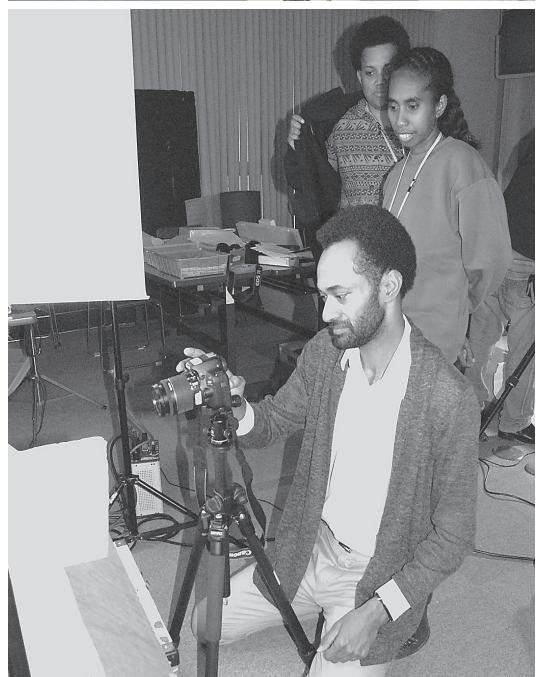
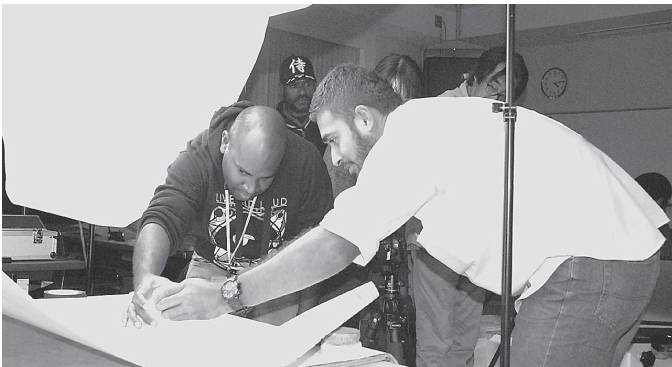
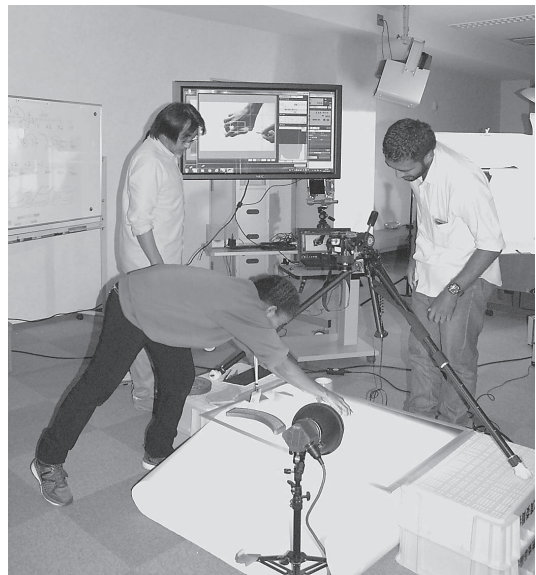
SUGIMOTO Kazuki (Saidaiji Photo Studio)

3-3. Recording of artefacts with photographs

The photographs of artefacts should be attached to the artefact card besides measured drawings. To prepare the photographs, the participants learned photography of archaeological artefacts. Firstly, the lecturer explained how to set the correct exposure of a one-lens reflection camera (the relation between an aperture and a shutter speed) with some examples that the aperture affected the depth of field. He underlined the necessity to reduce the aperture to some extent for artefacts photographs. Secondly, he demonstrated various skills to take good photographs: lighting techniques to light up the rough surface of sculptural reliefs; the representation method of colour tones by placing a grey card with the subject when shooting and by adjusting colour on PC. After the lecture, they individually took photographs of the roof tile and *Sue* ware that they had recorded last three days.



Mr Sugimoto Kazuki (centre) making photography table



Practical training on photography

20 October (Fri.)

- **Documentation and Management of Artefacts V (Inventory, Collection Management)**
- **Cultural Heritage Protection and Community Cooperation**

MIYOSHI Miho/ MORISHITA Keisuke (Nara City Archaeological Research Centre)

4. Preparation of artefacts registers/ Storage and management/ Education and dissemination

It was the last training session at Nara City Archaeological Research Centre. The participants practiced how to create the artefact register in a card format from the measured drawing that they had made in the previous lessons. They also learned the storage and management system of registers at the Centre while touring the stack rooms for materials and the artefact storage facilities. Then, they took a lecture on the education and dissemination activities; an outline of Citizen Volunteers supporting various events at the Centre including an opportunity to meet representatives of the volunteers and to exchange opinions and information. They finished the complete schedule by taking commemorative photographs with the lecturers and all concerned.



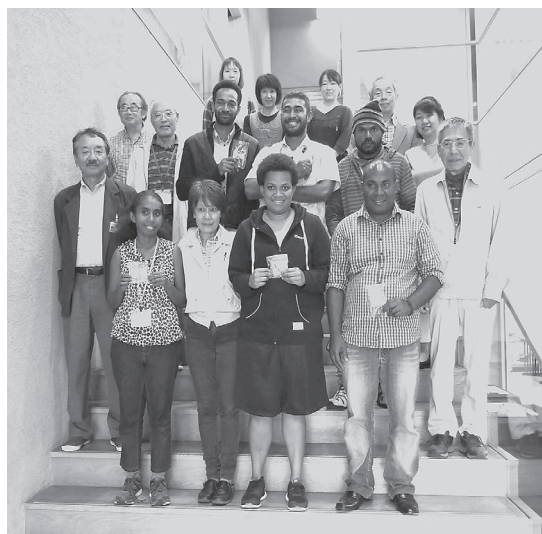
Mr Morishita Keisuke



Tour of the storage facilities



Exchanging opinions with Citizens Volunteers



*Group photo with lecturers
and Citizens Volunteers*

23 October (Mon.)

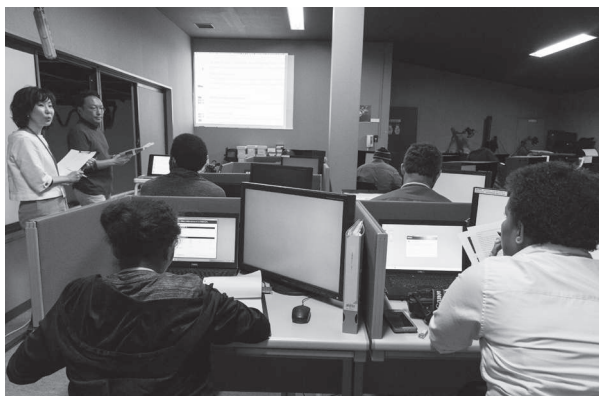
■ **Photography and Data Management**

NAKAMURA Ichiro (NNRICP)/ SUGIMOTO Kazuki (Saidaiji Photo Studio)

Today's lesson aimed at providing the participants with skills to process the photographed image properly on PC, which was obtained from the previous training session on 19th October, and to print out pictures. To begin with, they toured the photo studios in NNRICP guided by the lecturer. Then, they reviewed the previous lessons: types of the lens appropriate for shooting artefacts; how to focus correctly; proper lighting; and colour tone correction, and they took photographs of artefacts for themselves in the well-equipped studio again. They also practiced how to represent the correct colour tone by setting white balance in a camera and how to process image data on PC. As they did not have enough time to print out the data by the end of the training session, the lecturer printed out pictures and delivered their final works to them.



Practical training on photography



Bottom left: Lecture on digital data management from Mr Nakamura Ichiro

24 October (Tue.)

■ **Management and Utilisation of GPS/GIS Data**

YAMAGUCHI Hiroshi (NNRICP)

As the site mapping with GPS/GIS was adopted in the participants' homeland, they received the lecture on the data utilisation of the archaeological site. Mr Yamaguchi firstly introduced free software, QGIS, and demonstrated the data preparation method. QGIS enables us to attach photographs and drawings as well as the location of site and three-dimensional data. The lecturer introduced the system of SfM (Structure from Motion) and MVS (Multi-view Stereo) that also enable us to generate three-dimensional data from image data. The participants practiced how to create 3D data from image data with free software, PHOTOCAN.



Lecture from Mr Yamaguchi Hiroshi (centre)

■ **Analysis and Conservation Method of Artefacts**

WAKIYA Soichiro (NNRICP)

The museums to which the participants belonged were usually bothered with moulds and deterioration of artefacts due to high-temperature and high-humidity. To solve these problems, the lecturer explained the appropriate environmental control in the museum: the cases that improvement of the environment significantly could delay the deterioration speed of artefacts. He underlined that appropriate environment control was considerably effective and should be tried before the active intervention (conservation treatments) and that especially high humidity would cause damage to many artefacts. So, he recommended to measure temperature and humidity in the exhibition rooms and introduced the environment measurement devices/tools.



Lecture from Mr Wakiya Soichiro (left)



Lecture at the conservation lab

25 October (Wed.)

■ Conservation and Management of Ethnological Artefacts

HIDAKA Shingo/ NISHIZAWA Masaki (National Ethnology Museum)

In the morning, the participants toured the exhibition rooms and observed ethnological artefacts in the world guided by Mr Nishizawa who explained various measures in display of ethnic materials such as open display, lighting and sound devices, and the effects of them. He also introduced a list of daily inspection in the exhibition rooms and the storage; precautions learned by past insect damage cases.



Tour of the exhibition rooms by Mr Nishizawa Masaki (second right)



Hands-on activity

In the afternoon, Mr Hidaka lectured on conservation efforts in the National Ethnology Museum; he introduced examples of preventive conservation in the museum focusing on the environmental settings (temperature and humidity control) and Integrated Pest Management (IPM). The participants asked many questions on insect pest management and effective insecticides. The latter session turned to be a question and answer period



Tour of the storage facilities by Mr Hidaka Shingo (left)

26 October (Thu.)

▪ **Case Study at the Museum with a Distinctive Theme II**

SENOO Yusuke/ HAYASHI Ryoma/ WATANABE Keiichi (Lake Biwa Museum)

At first, the participants toured outdoor exhibits which were one of the distinctive features of Lake Biwa Museum, and observed the restored ancient forest and paddy fields guided by Mr Senoo. Then, they moved to restored Folk House (seen around 1955-1964) and took a lecture on the overview of Lake Biwa Museum. Mr Hayashi underlined in what way the Museum was community-based and presented various regional events for the local communities in detail. The participants seemed to be impressed with close relationship with citizens and fired a lot of questions.

After enjoying original dishes devised by the staff with food ingredients of Lake Biwa at the museum restaurant, they took a lecture on the storage management system of folk materials and research activities by Mr Watanabe. Then, they moved to the storage of archaeological and folk materials, and got a detailed briefing on the devices of shelves and doors to safely store the materials; indoor environmental control; and classification tags. After a question and answer session, they observed various distinctive exhibits including the freshwater aquarium.



Guided walk along the restored ancient forest



Mr Hayashi Ryoma



Grinta Ale'eke and Mr Watanabe Keiichi



Mr Senoo Yusuke

27 October (Fri.)

**■ Documentation and Management of Ethnological Artefacts
(Inventory and Storage System)**

HAYASAKA Bunkichi/ FUJIWARA Ikuyo (Tenri University Sankokan Museum)

The participants were warmly welcomed by Mr HIRANO Tomoji, the vice director of Tenri University Sankokan Museum, and he briefed on the museum. Then, they toured exhibition rooms, “Life and culture of the world” and “Antiquities of the world” while listening to the explanation of exhibition methods and lighting devices in the museum. They also observed a cargo handling facility, workrooms, fumigation rooms and the storage along the carry-in passage and learned a series of workflow: from receiving to storage of the materials. The museum included several storage rooms with different temperature and humidity settings. They had an explanation on the indoor environmental control in each room, and on the data management card of collections in the storage. In addition, they learned about the database of collections by watching the display on PC. Their urgent issue was to establish the database of museum collections, so they asked questions in keen interest, which seemed to provide them with some clues.



Tour of the exhibition rooms by Ms Fujiwara Ikuyo



Mr Hirano Tomoji



Ms Fujiwara Ikuyo and Mr Hayakawa Bunkichi



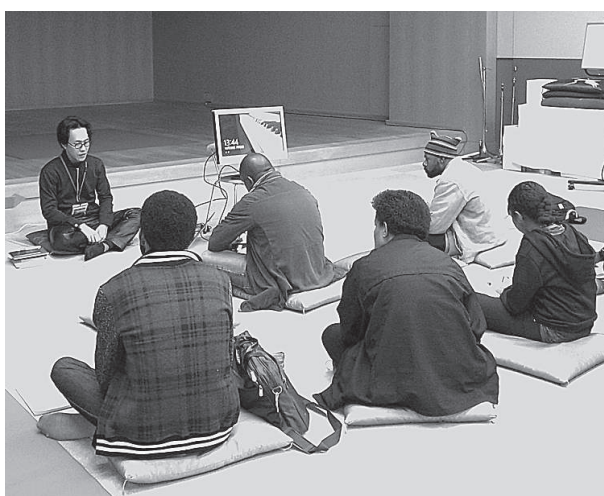
At storage room

30 October (Mon.)

■ Documentation of Intangible Cultural Heritage

ISHIMURA Tomo (TNRICP)

The participants departed for Tokyo in the morning by *Shinkansen* (the bullet train). After their arrival, they moved to Tokyo National Research Institute for Cultural Properties to take a lecture. The class was delivered in the photographic recording studio of *yose* (Japanese traditional storyteller's hall) and they sat in the *seiza* (sitting up straight) style on the floor cushion. The lecturer explained the protection system of intangible cultural heritage in Japan and its history; how to recognize the holders or the maintenance bodies of the selected preservation techniques (Living National Treasure); how to designate intangible folk-cultural properties. Lastly, he introduced a video recording method and useful hints for recording by comparing two documentary videos. Then, they exchanged information and opinions and concluded the lecture.



Lecture by Mr Ishimura Tomo (left)



At storage room

31 October (Tue.)

■ Management of National Museums in Practice I

TAZAWA Hiroshi/ TAKENOUCHI Katsunori/ KUNIGO Hideaki/ TSUCHIYA Yuko/

TARASHIMA Satoshi (Tokyo National Museum)

Firstly, Mr Tazawa warmly welcomed the participants and Mr Takenouchi outlined the general information of Tokyo National Museum: a budget, display planning, the number of visitors, education and dissemination activities, utilisation of archives of cultural properties and management efforts. Secondly, Mr Kunigo lectured on the storage and management system of museum collections. The participants questioned him on the donation system and the purchasing procedures. Thirdly, Ms Tsuchiya lectured on the conservation treatment at Tokyo National Museum; they were working under the principle of minimum intervention and preventive conservation; they adopted the minimum repair instead of active conservation treatment by improving the conservation environment and delaying the deterioration, same as National Ethnology Museum and NNRICP. After the lecture, the participants visited the laboratory of the conservation division and learned various measures to suppress deterioration of artefacts in storage or on display. Lastly, Mr Tarashima introduced the storage management system and the digital museum on the internet.



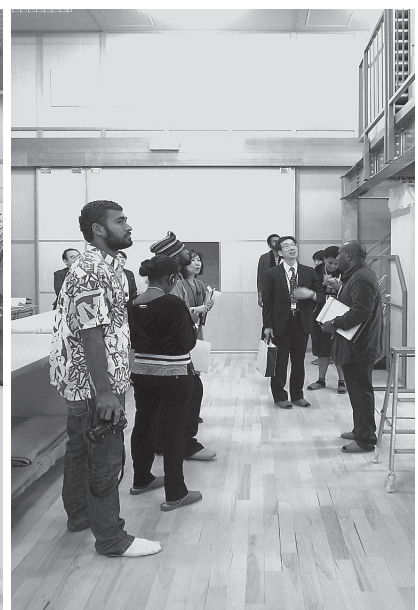
Deep concentration during the lecture from Mr Takenouchi Katsunori (right)



Ms Tsuchiya Yuko (centre) showing a storage box



Mr Tazawa Hiroshi



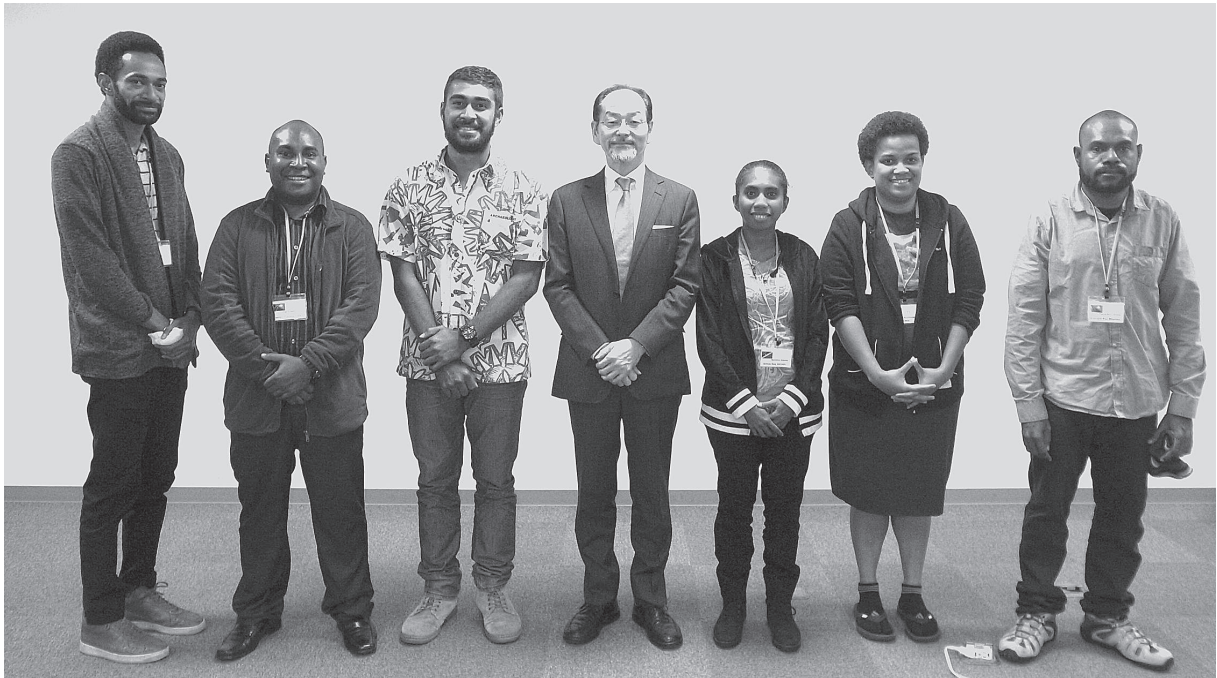
Lecture by Mr Kunigo Hideaki (left) at storage facilities



Conservator (centre) showing conservation report



Mr Tarashima Satoshi presenting storage management system



Group Photo with Mr Inoue Yoichi, Vice Executive Director (centre)

1 November (Wed.)

■ Management of National Museums in Practice II (Tokyo National Museum)

The participants had a chance to observe the special exhibition “UNKEI - The Great Master of Buddhist Sculpture” being held in Tokyo National Museum and toured the permanent exhibition rooms remembering the previous day’s lectures. Then, they also visited the museum shop. To examine the display facility of other museums except for history related museums, they visited either The National Museum of Western Art or National Museum of Nature and Science according to their interests.



At Tokyo National Museum

2 November (Thu.)

■ Submission of Final Report

3 November (Fri.)

■ Closing Ceremony

Closing ceremony took place at Hotel Fujita Nara. The participants received congratulatory address and certificate for their completion of the programme from ACCU Nara. Then, they gave their impression on one-month training course one by one and wished for future cooperation and friendship with ACCU Nara. The ceremony ended with taking the last commemorative photograph of all the members present.



Nai Racaca and Kenneth Miamba receiving certificates



Sireli Saro and Grinta Ale'eke receiving certificates

Address from Mr Nishimura, Director of ACCU Nara

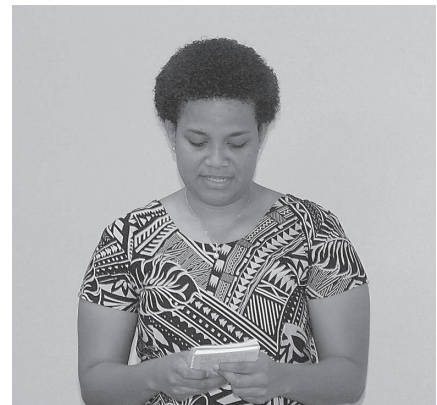
I congratulate on your successful completion of the training course. I hope you will utilise new knowledge and experience for developing cultural heritage protection in your countries. I also hope to keep in touch with you, so do not hesitate to contact us when you need any support. We would like to act as a bridge between you and Japanese lectures.



Mr Nishimura Yasushi

Nai Racaca (Fiji)

I experienced not only Japanese culture but also the greatness of Japanese people through the training course. The attitude and efforts of citizens to safeguard cultural heritage together as one opened my eyes. I found the system for cultural heritage protection in Fiji was capable of improvement and thought it necessary to upload it. Meanwhile, I got confidence to apply new knowledge and experience to my work when returning to Fiji.



Nai Racaca

Nikolau Tokainavatu (Fiji)

I learned conservation and documentation of cultural heritage in addition to archaeology through this training course. Back in my country, I would like to apply everything I learned in this course as much as I can. I believe this is the beginning of our relationship. I hope for further prosperity of museums in Japan and Fiji.



Nikolau Tokainavatu

Sireli Saro (Fiji)

I learned a lot during the course period, which became great time in my life. It was a privilege to participate in this course and to enhance my knowledge. International collaboration and interaction are great opportunity for the Pacific Islands, so I would like to send acknowledgement to all the lecturers.



Sireli Saro



Jethro Stalen (Papua New Guinea)

In this training course, I learned a lot; conservation/protection system of cultural properties, database, management of museum and so on. Every knowledge was new for me. As conservation of cultural properties is urgent issue in Papua New Guinea, I would like to utilise the knowledge obtained through learning in Japan as soon as possible.

Kenneth Miamba (Papua New Guinea)

This intensive training course provided me with many key things about management of museum, involvement with local people, and conservation of ethnological artefacts. Besides, I appreciate having good fellow participants. I learned many things from them too. I hope it is not end and look forward to further advice and guidance from Japanese experts.

Grinta Ale'eke (Solomon Islands)

It was my honour to participate in this training course. The practical training and lectures taught me how to manage and preserve our museum collections. What I learned and observed at the museums in Japan gave me some hints for better management of our museum. When I go back to my country, I will apply new knowledge and improve my daily work.



Jethro Stalen



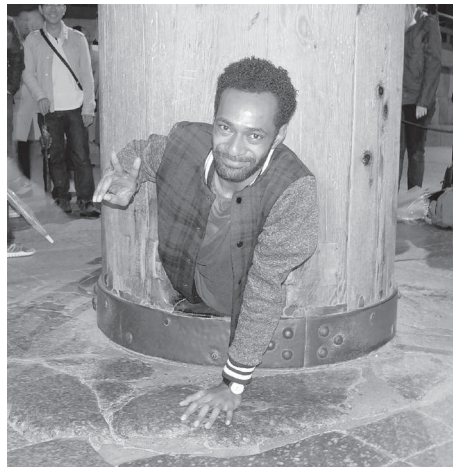
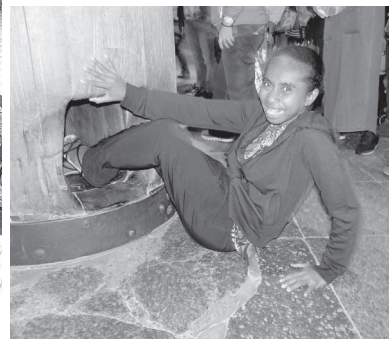
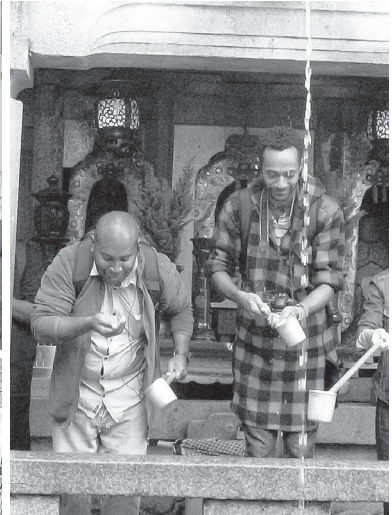
Kenneth Miamba



Grinta Ale'eke



*Participants giving heartfelt gifts from their countries to ACCU staff members
Left: Jethro Stalen and Mr Nishimura Yasushi, Right: Grinta Ale'eke and Mr Nakai Isao*



III. Country Reports by Participants



Group Photo at Todai-ji Temple

Fiji

Nai N. Racaca

Administration Clerk (Collections Assistant)

Fiji Museum

Problems and Needs for Cultural Heritage Protection and Restoration in the Museum: Reflecting on the Role of the Collections Department at the Fiji Museum

INTRODUCTION

1. The Fiji Museum is Fiji's national museum, established to preserve, present and promote the cultural heritage of Fiji, in order to contribute to its nation building and cultural identity. The Museum is a statutory body managed by a Board of Trustees and governed by two pieces of legislation: the Fiji Museum Act and the POAPI Act.¹ Through its Board and management, the Museum sets its own policies, structures and has its own financial dealings answerable only to the Minister responsible for heritage and arts. While there is a governmental department called the Department of Heritage & Arts, its role is to provide an annual financial grant for the Fiji Museum, but does not meddle in the affairs of the Museum.
2. As a space meant to enthrall, and create interest and enthusiasm, the Museum uses its immense collection to educate the general populace, and be a place to have fun and to enjoy. An exhibition should teach visitors something that they did not previously know. This means that the Museum's exhibits need to be explained and this can be done in various ways, teaching people about history, culture, science, and many other aspects of life.
3. The Fiji Museum's record of achievements owes its success to the enormous collections it has in its possession. About 1/3 of the contents of the Museum's collections is exhibited while 2/3 is in storage. The Collections Department plays an important role in highlighting to the Conservation and Exhibitions Departments the need to showcase these "behind the scene" objects. The collections at the Museum go beyond ordinary objects and artefacts to include photographs, manuscripts, video, audio recordings, books, and visual art (paintings).
4. The history of the national heritage collections at the Museum runs parallel to the history of the establishment of the Museum; hence this paper will focus on the latter, and on the role and

¹ Preservation of Objects of Archaeological and Paleontological Interest Act

functions of the Collections Department, including the total number of items and objects in the collections, as well as looking into the department's challenges and needs.

HISTORY OF THE COLLECTIONS DEPARTMENT (FIJI MUSEUM)

5. The establishment of a museum to preserve examples of Fijian craftsmanship and material culture was first suggested in 1904. In that year Mr. (later Sir) William Allardyce presented to the Suva Town Board his collection of Fijian materials, gathered during a distinguished term of service as an administrative officer in the colonial government.
6. These materials were displayed on the walls of a room at the Town Hall, which had been recently built and is also known as Queen Victoria Hall. Then four years later (1908) a number of interested citizens met to form the Fijian Society, which had among its aims the following:
 - a. to promote and maintain interest in historical, literary, scientific and kindred matters in any way related to Fiji; and
 - b. to assist in the formation and operation of a museum.
7. In 1910, an annual grant of 25 pounds was given by the government for the trustees to appoint a caretaker. This was increased to 100 pounds the following year. The Fijian Society was directly responsible for the formation and establishment of the Museum on a permanent basis in 1938. Later a special grant of 200 pounds was given in order for the trustees to have funds in hand for the acquisition of materials for its collections. In 1916 an official catalogue of the collections was printed.
8. In 1919, a fire at the Town Hall caused considerable damage to the collections. Some exhibits were wholly or partly destroyed. It was therefore decided to move the Museum to a concrete building in Draiba (Suva), the Veivueti House. Then in 1930, the entire upper floor on the Carnegie Library was made available to the Museum at an annual rental of 100 pounds. The Fiji Museum remained there for the next 24 years.
9. Early in 1942, owing to the threat of air raids during World War II, some 1,588 items were packed in 86 cases and then evacuated. Others materials were still left behind in the Carnegie Library. The evacuated items were at first stored in a tunnel along Cakobau Road below the residence of the British High Commissioner, and after about 12 months, when the tunnel was opened for inspection, the materials were found to be badly affected by mould and damp. These were then removed from the tunnel, aired, dried and repacked, and then transported to Vaileka in Ra, and stored in an inner room of the District Officer's house at Vaileka. There they remained until March

1944 when the threat of air raids had passed and the Carnegie Library was no longer required for military purposes.

10. In 1955, the new museum building was officially opened by His Excellency the Governor General of Fiji, Sir Ronald Garvey. Artefacts in the collections range from a large double canoe and massive steering oars from voyaging canoes, through a wide range of fishing, agricultural, domestic, ceremonial and religious items, and include an array of Fijian weapons and ornaments. The historical collections date from the salvaged relics of the *Bounty* mutiny in 1789, through the violent sandalwood and *bêche-de-mer* trading and whaling era, to the introduction of Christianity, the Great Fijian Wars of the 1800s, British colonisation, settlement and indenture.
11. The library's book collection continued to be enhanced by private collections from a former government entomologist in Fiji, H.S. Simmonds, books that belonged to R.A. Derrick, as well as copies of books, papers and contributions that he produced. An Australian volunteer librarian and the University of the South Pacific library staff catalogued and classified the books. Some valuable items include Mary Wallis's 1851 publication. In June 1999, Sagale Buadromo, then the Registrar, requested that the Pacific Manuscripts Bureau make microfilm copies for preservation of archives and manuscripts held by the Museum. Among the manuscripts are the diaries of Rev. John Hunt and Rev. David Cargill, two of the earliest missionaries in Fiji, journals and other papers of Sir John Bates Thurston (for whom the Thurston Gardens are named) and Robert Swanston, in addition to the Allardyce and Brewster collections.
12. In the research library, which was formerly located where the Indo-Fijian Gallery now resides, there are approximately 12,000 rare books, more than 200 periodicals, and microfilm materials. Transferring information to microfilm started in 1999 as a precaution against fire and natural disasters. There are the more than 500 cassettes of oral history by indigenous Fijians, collected from as far back as the 1970s. They are catalogued in a database by subjects such as Fijian legends, folk tales, and migration. Some Indian oral history is in Hindi and is still in process of being translated into English.
13. The Collections Department is one of the eight departments that encompass the Fiji Museum administration.

THE ROLE AND FUNCTIONS OF THE COLLECTIONS DEPARTMENT

14. The Collections Department is responsible for the registration and accessioning of the collection of artefacts, archival materials, and the photographic, natural history, and library collections. The

more than 10,000 cultural objects are mainly of the nineteenth and early twentieth centuries, but also include archaeological material dating from as early 1590 BC.

15. The Collections Department works with the Conservation Department in the care and restoration of the collection of artefacts that predominately represent Melanesia, Micronesia, and Polynesia, particularly the Solomon Islands, Tonga and Samoa. The majority is Fijian.
16. Cultural materials are donated to the Museum by interested parties, who sign a deed of beneficial interest or a deed of absolute gift. The state of the artefact is checked, background information is obtained, and the item(s) fumigated, classified and then stored. Materials in most cases are received as absolute gifts but some artefacts are left in the Museum's care solely for security and conservation purposes. This is the better option that suits indigenous Fijians, who believe that some artefacts have supernatural powers and are linked to their fortune in life; therefore, they would like to still have access to the cultural objects. Depending on what is worshipped traditionally, it is believed that some powers can reside in items such as the *yaqona* bowl, an image of a human, a walking stick, or a whale's tooth.
17. The Collections Department is also involved in the scanning and digitisation of all images so that soft copies can be made and at the same time, so that original copies can be stored away safely in the archives. It is hoped that in the future, soft copies will be available online to allow overseas researchers easy access. The photographs that are being digitised often originate from early European officials who came to work in Fiji during the nineteenth century. The photographs typically feature Fijian people, such as the historic portrait of the Vunivalu Ratu Epenisa Seru Cakobau, various Fiji scenes including one rare view of the Navua sugar mill in its early days, Levuka and Suva in their early days, and shots and artefacts related to the early *girmīt* (indentured Indian labourers) years. In the collection there is also an album of prints with about 120 glass-plate negatives.

PROBLEMS AND NEEDS FOR CULTURAL HERITAGE PROTECTION AND RESTORATION

18. **Documentation of objects:** An area that has to be addressed immediately is the documentation of objects. Currently the Museum has been collecting objects from donors without any standing operating procedures in place for their documentation. The norm was to follow through with the work as it has been carried out in previous years, and this has continued. The Museum receives objects/artefacts and most of these may be left over a period of time by the Collections officers due to the lack of space and also of the chemical that is utilised for writing catalogue numbers on the objects. At this juncture the accompanying contextual information may somehow be

misplaced, thus losing touch with the entire historical and cultural significance of the objects. Another of the issues the Museum is currently facing is that objects' accession numbers have often faded and at some point in time new numbers were issued to them, thereby confusing or losing the connections with their original cultural and historical contexts.

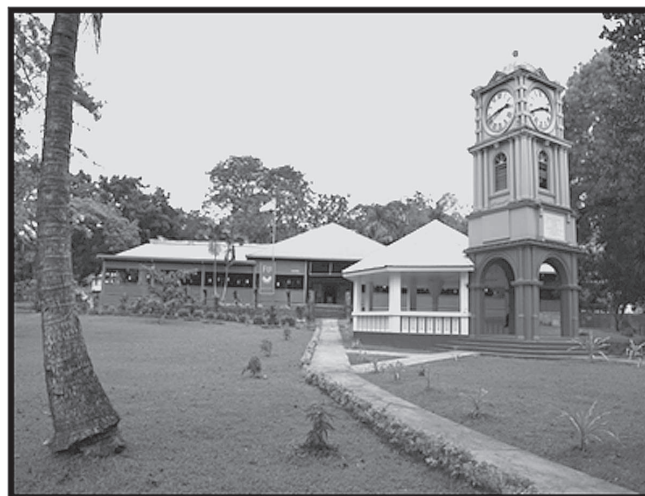
19. **Care and handling of all collections:** Utmost care should be a priority for all Museum collections, thus its handling methods should be reviewed at all times. Most of the times that objects are being transported, it is from within the Collections storage area to the Conservation Laboratory, and thence to the galleries to be exhibited. Currently this transporting of objects is done by the staff. Staff members who are not trained to handle objects will pay less attention to them, and thus handle the objects carelessly. It would be appropriate to carry the objects on trolleys or in boxes (Fiji Museum lacks both these) so as to minimise direct handling. This applies also to other collections at the Museum, in that attention and care should be addressed to all Museum collections. Refresher courses for all of the staff in object handling should be implemented by the Conservation Department on a quarterly basis so that utmost care is given to the objects.
20. **Disaster risk management:** Natural disasters often come without warning, but there are also smaller risks from poor maintenance that build up to significant levels as time passes on. Hence it is necessary for all staff to be aware of tell-tale signs of developing threats such as dripping water, electrical faults, mould/chemical smells and dampness. These types of risks when ignored may lead to catastrophic outcomes. Areas of concern include the gutters on the roof, as when these are blocked during a heavy downpour the water can flood back into the Museum. This in turn will let the water seep into the galleries and thus into the display cases, thereby affecting the objects that are on display. If objects on display or in storage are affected by water this will leave moisture, and mould will appear which further damages the objects. Measures have been considered but unfortunately management continues to turn a blind eye. In all areas of the galleries and storerooms there should be disaster bins where all equipment for disaster preparation is kept. These should not be removed unnecessarily but constantly maintained because of the importance of their purpose.
21. **Large-scale storage facility:** The current storage space of the Fiji Museum is not sufficient to keep all of the objects. A proper storage facility needs to be built to handle all of the collections at the Fiji Museum. The current dilapidated structure is adding to the deteriorating status of the collections.

22. **Off-site storage facility:** There is an urgent need to create “back-up” materials for all items in the collections. This is to minimise the impact of disaster which can lead to the loss of cultural objects. The storage for such materials should be situated away from the Museum and on higher ground with maximum security.
23. **State-of-the-art equipment:** There is a variety of advanced equipment needed to facilitate a full-fledged storage system.

CONCLUSION

24. At the end of the training I hope to have greater understanding of the methods of surveying, recording, preservation and how best to conserve cultural assets and sites. Also, I hope to have better knowledge of the modern technology utilised in countries that are better funded for cultural properties management programs. I hope to gain insights from the preservation and restoration techniques that have been adopted by the host country of this training.

COLLECTIONS IMAGES



Fiji

Niko Tokainavatu

Field Research Officer

Fiji Museum

Problems and Needs for Cultural Heritage Protection and Restoration in the Museum: Reflecting on the Role of the Archaeology Department at the Fiji Museum

INTRODUCTION

1. Culture and heritage belong to everyone and access to it in all its forms—tangible and intangible—is a human right. Protection of culture and the natural world is a moral duty of individuals, communities and governments, regional and national. Governments support heritage because of the benefits that it brings—for example, the economic dividend of cultural tourism, and the potential for international relations and the projection of prestige or support for ideas of identity.
2. The Fiji Museum, the repository and structure of which is a cultural heritage icon, is one of the oldest museums in the Pacific. The Museum possesses a record of both intangible (ritual, custom, oral traditions, knowledge, and skills and social practice) and tangible heritage (material culture) of Fiji and the Pacific Islands. The Fiji Museum throughout its history has played a significant part in safeguarding Fiji's cultural heritage through collecting, conserving, processing, studying and displaying cultural objects related to the archaeology, history, ethnography and natural history of Fiji and its environs.
3. In its efforts to become a well-established research institution, the Fiji Museum set up an Archaeology Department to promote heritage management by liaising with Fiji landowners to assist in the identification, research and interpretation of sites, in order to protect valuable heritage sites and generate revenue for landowners. This is enforced through the Preservation of Objects of Archaeological and Paleontological Interest Act (POAPI Act).
4. This paper will focus on the role of the Archaeology Department within the Fiji Museum, its governing legislation, and the archaeological activities undertaken thus far, and will look into the challenges and needs of the archaeology team of the Fiji Museum in order to efficiently and effectively undertake its role and functions.

FIJI MUSEUM: A REPOSITORY OF ARCHAEOLOGICAL, ETHNOGRAPHIC AND NATURAL HISTORY

5. The establishment of a museum to preserve Fijian craftsmanship and material culture was first suggested in 1904. Mr. (later Sir) William Allardyce presented to the Suva Town Board his collection of Fijian artefacts. This collection was displayed on the walls of the Town Hall, known as the Queen Victoria Hall.
6. In 1908 the Fijian Society was formed to promote and maintain interest in historical, literary, scientific and kindred matters related to Fiji, and to assist in the formation and operation of a museum. In 1916 a catalogue was printed. The Fijian Society was directly responsible for the establishment of a permanent museum in 1938. The collections remained in the Suva Town Hall, and during WWI, other collections were acquired over the years.
7. A second location for the Museum was sought in 1919, when a fire at the Town Hall caused considerable damage to the collections. Some exhibits were wholly or partly destroyed. It was therefore moved to a concrete building in Draiba, the Veivueti House. A move was made to a third location, the Carnegie Library, in 1930. The Fiji Museum remained there for the next 24 years. In 1942, owing to the threat of air raids during World War II, some 1,588 artefacts were evacuated and stored in a tunnel along Cakobau Road, below the residence of the British High Commissioner. They were later removed from the tunnel and relocated to the District Officer's house at Vaileka Rakiraki. They remained there until March 1944, when the threats of air raids had passed and the Carnegie Library was no longer required for military purposes.
8. The Museum in its current setting was officially opened on the 20th of January 1955, in what is now the Maritime Gallery section of the Museum.
9. From a mere collection institution, the Fiji Museum has expanded its functions to include exhibition, curation, conservation and preservation of objects, and one its most promising aspects is how it has adapted itself to become a research institution with a colossal literature and volume of data in its library and archives to assist visiting researchers and its staff. One such department in the Museum that implements this research function of the Museum is the Archaeology Department.

GOVERNING LEGISLATION AND ROLE OF THE ARCHAEOLOGY DEPARTMENT

10. As a statutory institution that directly relates to the identification, research, and protection of cultural heritage in Fiji, one of the principal pieces of legislation dealing with the Fiji Museum's

archaeological work is the POAPI Act of 1946 [CAP 264]. The Act guides archaeological and paleontological operations with the aim of identification, demarcation of boundaries, and subsequent protection of these cultural sites for current and future generations.

11. Under this legislation, the term “monument” is defined broadly as any object of archaeological and paleontological interest, and any area of land on which such an object is believed to exist can be thus declared under Section 6 in the government *Gazette* to be a monument. Similarly, any person or individual who discovers an object of archaeological or paleontological interest must inform the Board of Trustees of the Fiji Museum, who then either will or will not issue a permit for research to be pursued. Similarly any object which any person wishes to remove from Fiji must be authorised by the Board. Any persons failing to comply shall be guilty of an offence and will be liable to a fine which is not substantial (a mere \$200) and outdated, and needs to be reviewed.
12. There are other existing pieces of national legislation linked to archaeological work, which include the National Trust of Fiji Act (and Amendment Act), Environmental Management Act (2005), Mining Act (1978), Town Planning Act (1978), and iTaukei Lands Trust Act (amended 2006). These are referenced and addressed by the Archaeology Department when making an assessment and analysis in their work.
13. While the Museum is a colonial construct and is not part of the traditional way of life of the indigenous people, the latter for centuries have archived, transmitted and transformed their beliefs and cultural expressions in oral form and also as embodied in material and visual forms in their communities. The role of the Fiji Museum in this day and age is purely to safeguard and maintain (as custodian) these material and intangible forms of cultural heritage on behalf of the indigenous communities. The Archaeology Department of the Fiji Museum has been at the core of this function of the Fiji Museum.
14. The role and function of the Archaeology Department became visible in 1994 when there was just one archaeology Department, which later split into the Pre-Historical and Historical Archaeology Departments in 1999. The archaeology team continues to be in high demand from the public (developers, organizations and communities alike). In the past, the strength of this department relied on foreign researchers and their engagement of the Fiji Museum staff in fieldwork. Hereon, the Department has evolved from that dependency and now plays a role in the community engagement process through the collection of oral history at excavated sites. This reveals a shift in focus from only tangible heritage to acknowledging the importance of intangible heritage in the field.

15. Some features of the role of the Archaeology Department include

- (a) protecting and conserving sites deemed to be of archaeological and cultural heritage value;
- (b) promoting awareness and understanding of archaeology;
- (c) administering and implementing the POAPI Act;
- (d) demarcating sites through the use of GIS;
- (e) conducting excavations and surveys of sites through research and field visits;
- (f) developing partnerships with pertinent institutions such as the Lands Department, Environment Department, Tourism Department, Mining & Mineral Resources Department, Indigenous Affairs Ministry and many others.

16. Major achievements of the Archaeology Department are summarized as follows.

ACHIEVEMENTS	TOTAL NOS.
No. of sites mapped since 1994	1,408
No. of archaeological excavations conducted since 1994	Approximately 45
No. of sites mapped and transformed to tourism sites	14

17. A significant portion of work for the Archaeology Department involves making recommendations to the Board on sites to be declared monuments by means of a notice in the *Gazette*. Although the role was spelled out in the POAPI Act, there was no functionality or mechanism established to implement this legal mandate. And even though the Act has been in existence since 1940, up to the year 1969 only one site, Wasavulu, was declared as a monument. For some time, the Fiji Museum tried to have others declared in the *Gazette* but it was only in 2002 that another monument was declared in Nasonini. Nasonini – where the Pacific Islands Forum Secretariat is now located – contains a WWII site used by the Fiji forces, New Zealand and US forces for the protection of Suva.
18. One of the significant finds of the Archaeology Department includes the excavation and salvaging of the skeleton of a 50-year-old woman now known as “Mana,” who represents what researchers believe to be a typical Pacific woman of 3,000 years ago.

PROBLEMS AND NEEDS

19. The Fiji Museum plays a pivotal role in the protection and restoration of Fijian cultural heritage, a role specifically carried out by the Archaeology Department through its assessment and mapping of heritage sites, some of which are rejuvenated or restored to retain their authentic feel and

sense of place. However, in performing this important task the Department is challenged and its effectiveness is hampered by many needs to which the Museum in its current status cannot adequately respond. While funding resources, qualified personnel and skills are important needs of the Fiji Museum, there are other prominent needs and challenges faced by the Archaeology Department that should be addressed, as follows.

- (a) **Outdated legislation:** The POAPI Act is very old and its provisions are not suited for this century. The penalty for destruction to cultural sites is very weak and the definitions need to be revised as well, as some are not applicable. The Fiji Museum is working towards reviewing the POAPI Act at this point.
- (b) **Outdated standard operating procedures (SOP), processes and fees:** The need to review the archaeological SOP, permit system and fee structure is essential so that knowledge shared by communities and the Museum is appropriately acknowledged and compensated. Similarly, illicit trafficking of cultural objects is on the rise and therefore it is important that suitable monitoring systems and processes be in place.
- (c) **Addressing underwater heritage/archaeological sites:** Underwater sites are not covered in the POAPI Act. This needs to be addressed as we have some shipwrecks, old burial sites, old light houses and beacons that fall under this category and need to be surveyed and protected.
- (d) **Declaration of sites as monuments:** There have been only two sites declared as monuments through publication in the government *Gazette* by the Fiji Museum. Many other sites have the same potential and should also be declared monuments for the purpose of promoting their heritage value to the nation, region and the world. The Fiji Museum is working towards developing a Technical Nomination Committee to propose candidates for declaration as monuments in the *Gazette*.
- (e) **Archaeological sites with tourism potential:** The Archaeology Department has identified and demarcated numerous sites of significance, but we fall short when it comes to advising resource owners or landowners on how they can transform these sites into attractions that can generate income for the community. In the near future, an advisory committee on this problem is planned to be established, consisting of persons with culture and tourism backgrounds to give advice appropriately.
- (f) **Lack of space:** With limited space available, congestion is obviously a major barrier to the proper storing of artefacts accumulated from field excavation and surface collection; this will also impact the recruitment of archaeology staff as there will be inadequate facilities to handle their activities.
- (g) **Need for more capacity building:** Developing and strengthening the abilities of staff members is a major deficiency for the Museum. We cannot assume that broad involvement by

itself in a variety of tasks on the part of the staff ensures their full ability and understanding of their various duties.

(h) Need for more advocacy, nationwide outreach (public awareness/consultation):

Awareness is greatly enhanced by sharing the significant value of cultural heritage as focus for discussion amongst families, clans and in social settings. Hence, this will promote a great increase in interest amongst individuals concerning the knowledge that portrays and depicts the lifestyle and livelihood of our elders. Newer generations will also have no excuse for being left out due to lack of knowledge of their tradition and culture.

(i) Proper cataloguing system and e-storage for archaeology: A server to host all archaeological digital data has been installed, however the department needs a properly designed database system that will include monitoring and tracking.

THE WAY FORWARD

A review of the Archaeology Department is necessary, and this will start with the insertion of archaeological goals in the new Strategic Plan of the Fiji Museum which is currently being drafted. The Department is considering the proposal of various income-generating initiatives so that departmental finances are stable. Similarly, our Department Head is proposing the publication of many of our research results to promote greater understanding of the work of the Department, and for use at the local universities.



Village consultations in Sovusovu Village in the Province of Ra



Awareness for schools during field work



The archaeology team taking part in a remote sensing class at the University of the South Pacific



Working with overseas researchers on excavation research projects

Fiji

Sireli Saro

Executive Officer

iTaukei Institute of Language and Culture

Addressing Problems and Needs for Cultural Heritage Protection and Restoration Activities in Fiji's Museum through Collaboration with the iTaukei Institute of Language and Culture

1.0 INTRODUCTION

- 1.1 Culture is an important tool that promotes sustainable livelihood and fosters identity. Our traditional knowledge, with its content of traditional skills and learning, includes such things as traditional medicine making, conservation methods and navigation skills, and knowledge associated with music composition, storytelling, names and symbols. These are fundamental to cultural continuity and a basis for the identity of a community or group of people such as the indigenous population of Fiji.
- 1.2 The culture sector in Fiji has been gaining strength and cultural heritage protection is at a peak for both tangible and intangible culture. The Fiji Heritage Bill which is currently before parliament covers the protection of nationally designated and World Heritage properties in the country. Similarly, the Fiji Traditional Knowledge and Expressions of Culture (TKEC) draft bill will soon go before parliament. The latter looks in particular at aspects of intangible culture and its protection.
- 1.3 For a long time, the culture sector had been the lowest priority with meager funding; however since 2014, this has changed tremendously and for the new financial year 2017-18, the budgetary provision for both the iTaukei ¹ Institute of Language and Culture and the Fiji Museum surpassed FJ\$1 million.
- 1.4 This paper will address the "Cultural Mapping Program," one of the core roles of the iTaukei Institute of Language and Culture in its efforts to foster cultural heritage protection for the indigenous people of Fiji. Also, the paper will address functions carried out by the Institute that are similar or complementary to the Fiji Museum, and look at how the Institute can and has been assisting the Fiji Museum in the development and implementation of its activities.

¹ iTaukei is a term used to distinguish indigenous people.

2.0 ROLE AND ACTIVITIES OF THE INSTITUTE OF ITAUKEI LANGUAGE AND CULTURE

- 2.1 The iTaukei Institute of Language and Culture, a division of the Ministry of iTaukei Affairs, conducts research, documents, and promotes all aspects of iTaukei language and culture. Since its establishment the Institute has been engaging in activities promoting and safeguarding culture and these have been undertaken in light of adopting good governance principles, while responding to contemporary needs and aspirations of modern iTaukei and their communities, to help foster good decision making and sustainable development.
- 2.2 The Institute was initially established as the Fijian Dictionary Unit tasked to research and produce a Monolingual Dictionary in the iTaukei language. It was later named the Institute of iTaukei Language and Culture (TILC) in 1986 with the added responsibility of researching and documenting all aspects of iTaukei culture. To implement this task, the Institute engages in field work and research, the collection of rare and archival research materials on indigenous culture, including the collection of photographs, and audio and video recordings of iTaukei cultural elements. With a colossal amount of information within its repository, it is involved also in advocacy, promotion and development of iTaukei culture.
- 2.3 The Institute also provides the following services: Resource Centre on iTaukei literatures, books and other printed matter, photographs, audio and visual tapes with detailed computerized indexes in both iTaukei and English vernacular to ensure the material is easily accessible; the promotion of iTaukei vernacular through the Weekly Radio Program, Lialiaci Quarterly Publications and Community Workshops.
- 2.4 In 2004 the Institute was given the responsibility for carrying out the Cultural Mapping Project involving the documentation of the TKEC of 1,709 villages in the 14 Provinces of Fiji. This involves visiting the villages and collecting data on aspects of traditional knowledge and expression of culture such as traditional crafts, sites, forms of performing art, culinary art, medicine, agriculture, ceremonies and practices, and artefacts of importance. (Refer to ANNEX 1 for an in-depth explanation of cultural mapping.)



Figure 1: Presenting Sevusevu to the Vanua before CMP commences

- 2.5 The Institute now employs 36 full-time staff who specialize in research, documentation and storage (analogue and digital) of iTaukei intangible cultural heritage (ICH), and aspects of iTaukei linguistics, anthropology and history.

3.0 DEMARCATING CHALLENGES AND NEEDS

- 3.1 There are cross-cutting challenges and needs currently faced by the Institute of Language and Culture which also run parallel to what the Fiji Museum is facing at present. These include amongst others the availability of funding and human resources to carry out the task of cultural protection. However, below are some specific needs and challenges faced by the Institute for safeguarding cultural resources.

- 3.2 **Space inadequacy:** The availability of appropriate infrastructure for safekeeping materials collected from the field is important. The Institute staff during the Cultural Mapping program in villages collect cultural objects and resources given by informants for safekeeping and to substantiate collected information from the field. Currently the Institute office is running out of space to keep these materials. There is no storage facility so the staff exhibits these on office walls, in rooms and along the corridor of the Institute office.

- 3.3 **Technical equipment:** Until recently we received funds from the government for procuring equipment, but we still lack major documentation equipment such as a state-of-the-art video camera, a large-volume server to handle the input of data, MAC computers for video editing and other equipment essential for good documentation of cultural activities and events. The need to replace old, obsolete analogue equipment is critical for ensuring that efficient documentation can be undertaken.

- 3.4 **Transcription of audio recordings:** During the cultural mapping program, the Institute has collected more than 1,000 hours of audio recording. Until early 2016, transcribers were recruited to transcribe audio recordings for ease of reference by editors. There are still a large number of recordings to transcribe. Besides the scarcity of human resources, there is the wear and tear of the audio recorder used for transcribing, hence meticulous care needs to be undertaken.

- 3.5 **Digitalization of resources:** Moving with modern trends for safe documentation and the creation of back up through digitization or e-copies is important. The numerous analogue materials in storage at the Institute are similar to the Fiji Museum, and need to be digitized urgently. However the availability of digitization equipment is limited and most critically needed.

3.6 Efficient cataloguing and e-storage (database system): Proper cataloguing is paramount when creating storage. A proper database that is accessible should also be made available. The Institute faces this challenge with its well-established database which is now currently being revamped to address technical problems.

3.7 Technical expertise: While the Institute has a many university graduates on its staff, most of them fall below the desired qualifications in cultural studies and anthropology. So the Ministry is boosting their skills through in-house, in-country and international short-term workshops, training and symposiums to improve their level. Most have adapted well and have become experts in their own fields of work.

4.0 COMPLEMENTING THE WORK OF THE FIJI MUSEUM

4.1 Research and documentation. As a research and documentation institution, the Institute has a library with immense resources including literature, audiovisual, audio and photographic materials which the public can access when researching iTaukei culture and language. This complements the role of the Fiji Museum as a repository of objects collected from the field. Objects tell a story and often when these objects are gifted or donated to the museum, they do not have the necessary information to tell their story. It is through existing literature and oral recordings from the field that information can be found to assist in the written narrative describing these objects.

4.2 Identification of sites of heritage significance. Heritage sites contain intangible data (stories) and archaeological evidence of early tribal activity. Through the Cultural Mapping activities, the Institute is engaging with traditional communities in identifying their old village sites and at the same time record stories and boundaries of identified heritage sites. At the moment our researchers are capturing data by taking video and digital footage when possible by working closely with traditional owners in identifying their long-forgotten village and fortification sites for preservation purposes. The Institute has a heritage officer, who is now establishing a registry of all heritage sites. In addition a proposal is to have the Fiji Museum access these data and research Global Positioning System (GPS) coordinates for these sites, or for the Fiji Museum to organize training in GPS work to assist our researchers in their identification work.

4.3 Living Human Treasures: Living Human Treasures are persons who possess to a high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage. The primary purpose of establishing a national Living Human Treasures system is to preserve the knowledge and skills necessary for the enactment, performance or creation of cultural expressions that are considered to have high historical, artistic or cultural value. One

of the biggest threats to the viability of intangible cultural heritage (ICH) is posed by declining numbers of practitioners of traditional craftsmanship, music, dance or theatre, and of those who are in position to learn from them. Like the Institute, the Fiji Museum is need of such experts for story telling purposes and also to create the museum atmosphere as a “living museum”.

4.4 Revitalization activities through the Special Revival Unit: The establishment of the Special Revitalization Unit (SRU) is a flow-on effect of the Cultural Mapping Program (CMP) from 2004, which serves the purpose of research, documentation and promotion of Traditional Knowledge and Expression of Culture and revitalization to ensure that endangered iTaukei traditional knowledge and cultural expression become viable and sustain themselves in the centuries to come. For the Fiji Museum this is an important undertaking as it fosters oral traditions and strengthens cultural explanations of phenomena, objects, activities and events that occurred.

VULI SA QARAVI OTI	
2010	Ibe batiwa: Mataveikai, Tokaimalo, Ra
2011	Tuli kuro: Malake, Rakiraki, Ra
	Ibe Somovolavola: Vagadaci, Levuka, Lomaiviti
	Ibe vakadraunidamanu: Vunisea, Tokaimalo, Ra
2012	Ibe sasa: Nativi, Tokaimalo, Ra
	Tali wame: Savu, Vugalei, Tailevu
2013	Vucu: Nabukaluka, Waidina, Naitasiri
2014	Iri vaNatewa: Vusasivo, Natewa, Cakaudrove
2015	Draudrekwa: Navutulevu, Serua, Serua
	Bexabexa: Nasegai, Ravitaki, Kadavu
2016	Qolikubu/Walaulau: Dakuibeqa, Sawau, Rewa
	Tali itabekasere: Nabutautau, Navatusila, Navosa.
	Tali ibeniNamuka: Visoqo, Namuka, Macuata
2016-2017	Qaravi ni vakavoui ni Vatanitawake.



Figure 3: Traditional weaving

5.0 CONCLUSION

The cultural sector in Fiji is entering a new area where there is renewed interest in traditional knowledge and cultural expression. Awareness activities and dissemination of relevant information on opportunities within this important sector have heightened enthusiasm amongst traditional practitioners, custodians and the iTaukei community in general. The Institute is optimistic that this will bring about positive changes in regards to policy development, implementation and enforcement that will ensure safeguarding iTaukei ICH.



Figure 2: Traditional Fishing System: Qoli Kuba

ANNEX 1: CULTURAL MAPPING EXERCISE

METHODOLOGY

There are certain methods that are used in cultural research by the iTaukei Institute of Language and Culture research officers.

- i. Interview questionnaire
- ii. Informal discussion with villagers
- iii. Pre-cultural mapping research
- iv. Tape recording machines – used to record the interview conducted by the officer and the informant.
- v. Video camera – used to record videos of the old village sites, monuments, traditional dance (“meke ni vanua”) and other traditional knowledge or expressive culture.
- vi. Digital camera – used to capture images of informants and to be attached to the information given.
- vii. Forms – there are 8 types of forms available for use when conducting the research.



Figure 1: CMP research activities

CULTURAL MAPPING PROCESSES

(A) Awareness program

Awareness program consists of workshops that precede visitation by our Cultural Mapping research officers. The purpose is to enlighten local people about the need to carry out recording and documentation of Traditional Knowledge and Expressions of Culture (TKEC). This is usually carried out by our researchers themselves and the Administration Officer responsible for the Cultural Mapping program.

(B) Research and documentation

i. Researchers

Researchers of the iTaukei Institute of Language and Culture are solely responsible for research (data collection) and documentation of iTaukei TKEC. There are three teams of researchers and each consists of a male and a female.

They are responsible for the collection and recording of data, interviewing and consulting respective leaders of a vanua and the compilation of fieldwork reports.

ii. Cultural Mapping research topics

Stated below are the research topics used by the Institute to conduct cultural research within a particular village.

- Old village sites/ heritage sites (*Koro makawa/yavu makawa*)
- Traditional ceremonies and customs (*veiqaravi vakavanua: Cavuikelekele, iluva ni tawake, ivakasobu, qalowaqa, qaloqalovi, Vakamamaca, isevusevu, yaqona vakaturaga, wase ni yona vakaturaga, draudrau ni vanua, vosa ni turaga, ulivi ni vosa, itatau, ivakatale, ibili ni mua, bulu we ni yava*)
- Chief instalment (*Veibuli/veivagunuvi- kena ivakarau se veiqaraqaravi*)
- Other traditional ceremonies (*ivakarau vakavanua tale eso: Somate, kaumatanigone, cere, bulubulu, tama, Butudravu, vakacirisalusalu, vakawati/vakamau, isevu, matanigasau, isoro, iqusi ni loaloa, vakasenuqanuqa, Carasala, bokavaua, tabisā, kerei vakavanua ni dua na ka mevaka na meke/qaravi ni yaqona vakaturaga kei na so tale*).
- iTaukei kinship system (*Veiwekani vakavanua: veitauvutaki, veitabani, mataqali kei na veiwekani vakaviuvalamevaka na veitavaleni, veiganeni, veivugoniveikaruani kei na so tale*)
- Customs at birth/eldest child (*ivakatagedegede kei na gone sucuvou (Vakatunudra, vakasili, kevekeve, vicovico ni gone, roqoroqo, cola ba, kerei ni yaca, vakabogi va, vakatokayaca, papitaiso, matai ni koti, matai ni qoli, matai ni cabuka, matai ni meke, kanaibure, Butudravu/ vakataletubu kei na so tale*)
- iTaukei traditional dance (*meke ni vanua: vakamalolo, wesi, mekeiri & s*)
- Traditional fishing system (*Qoli*)
- Traditional food preparation (*Kakana vakaviti*)
- Traditional medicine and healers (*solisoli ni veivakabulai kei na wai vakaviti*)
- Traditional crafts and artefacts (*cakacakaniliga*)
- Oral stories (*myths and legends*)
- Vernaculars (*vosa ni vanua*)
- Navigation skills for sailing (*Veisokoyaki*)
- Other traditional knowledge



Figure 2: Traditional food preparation



Figure 3: Traditional mat weaving

(C) Transcribing

Transcribing is process that involves transcription and typing of recorded data via audio recorders by our research officers. The Institute currently employs four transcribers. The four transcribers are also responsible for digitization of audio recordings and storage of documented and electronic versions of data.

(D) Editing

Editing is the process that involves editing of transcribed scripts, videos and digitized audio recordings. The Institute currently employs two editors who are experts in iTaukei linguistics and in technical analysis of various recorded data. The two editors are responsible for



Figure 4: Editing of videos documented

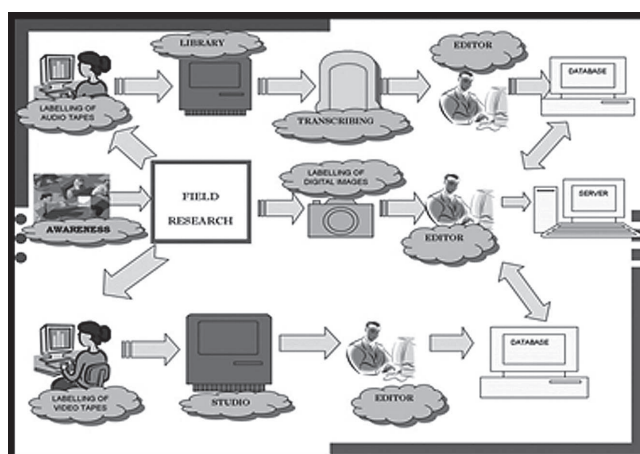
- editing of transcribed information according to database setting and format,
- editing of audio recordings according to specified audio formats for database entry (corresponding with audio log sheets) and the creation of back-up copies,
- editing of digital image descriptions entered into the computer,
- editing of video footage according to the database format,
- editing and cross-checking of entered information into the database (evaluation), and
- editing and cross-checking of entered information into the database.

(E) Database operators

This process involves input of data into the Traditional Knowledge and Expressions of Culture database, and the Institute has two database operators who are responsible for

- digitizing audio recordings and the creation of back-up copies of materials digitized,
- entering descriptions of digital images and ensuring that the data are in keeping with the forms used and the description format of the database,
- entering information into the database (audio/video/digital images and transcribed information).

STANDARD OPERATING PROCEDURES ON CULTURAL MAPPING PROGRAM



SUMMARY OF CULTURAL MAPPING SINCE 2006

Since its inception in 2006, the Cultural Mapping has covered 13 out of a total of 14 provinces in Fiji. These 13 are as follows.

PROVINCES	TOTAL NUMBER OF VILLAGES
Namosi	26
Serua	24
Rewa	54
Tailevu	193
Lomaiviti	75
Ra	93
Bua	53
Naitasiri	86
Macuata	108
Cakaudrove	133
Kadavu	78
Lau	72
Nadroga/Navosa	122

The program is now being conducted in Ba province which has a total of 107 villages. With its current budgetary allocation, the Institute is hopeful of completing the province by the end of 2019.

CULTURAL MAPPING VERIFICATION

Since the Cultural Mapping Programme commenced in 2004, the verification process has just commenced in 2012 with Namosi Province completed in that year, Serua province in 2014, Rewa Province in 2015–16 and Tailevu Province in 2016–17.

The focus now is the completion of Tailevu province for which the logistics preparation is already underway. Some of the challenges faced by the verification team are

- i. the information givers have either passed away or moved away;
- ii. the information may be disputed, or the information is requested to be reviewed because the villagers were not really aware of the importance of their initial contribution in 2004.

The verification of Tailevu province is expected to be completed in 2018.



Figure 5: Verification process in the Tailevu Province

Papua New Guinea

Jethro Tulupul Stalen

Principal Conservator

Papua New Guinea National Museum and Art Gallery

Problems and Needs for Cultural Heritage Protection and Restoration Activities in the Papua New Guinea National Museum and Art Gallery

The Papua New Guinea National Museum and Art Gallery is Papua New Guinea's prime institution that plays a vital role in the protection and preservation of its diverse material cultural heritage for future generations. It is an institution that is established by law under the National Museum and Art Gallery Act, 1992. As an institution relying heavily on the government in sustaining its operation, it has been constrained by enormous challenges to maintaining its functions in terms of funding, logistics, human resources, etc. However, this report will basically outline some of the problems/challenges that are encountered by the PNG National Museum's Conservation Department as well as highlight of some of its needs.

Mould, mildew, dust and rust

Mould and mildew are common in areas with high levels of moisture. Constant outages of electricity to the air conditioning system contribute to this problem. Since most items in our collections are organic, and some were used by people before acquisition, there are possible food residues as well as other organic remains still attached to them. As a result, objects in the collections tend to develop mould or mildew on the surface. Despite cleaning the collections at the initial stage of acquisition, all dirt cannot be removed because in some cases the soiled condition is an important aspect of the item, telling the story of that particular object's social importance. Temperature and relative humidity play their part in the buildup of these deteriorating agents.



Figure 1. Stone axe blade showing mould



Figure 2. Dust particles on a mud beating drum

Dust and musty air in exhibition areas cause the collections to deteriorate. Because the building is very old, there is a buildup of dust particles in and around the storage and gallery areas. Due to poor ventilation in the design of the building, the dust circulates within the building itself and piles up. As a result, a number of items in the collections, and particularly those exposed in the gallery such as feathered headdresses and certain costumes, tend to collect dust and have dust accumulations.

There are a good number of metal items particularly in the Modern History Department. In particular, equipment used during World War II such as machine guns, mortars, planes and tanks are left in the open without any roofing/canopy to shelter them from natural elements such as rain and direct sunlight. While these items deteriorate at a very slow rate, the most notable deterioration is rust.



Figure 3. A WWII war plane showing signs of corrosion

There is greater need for technical expertise to combat the issues of mould, mildew, dust and rust. These include technical equipment such as thermohygrometers, dust meters, etc. These are some of the very important tools needed for data recording and analysis. However, technical expertise in using those tools is also vital as well for proper data analysis and interpretation. Though some metal collections are sheltered, there is a high possibility of exposure to moisture. Metal conservation is very important, and therefore having more knowledge about rust prevention, moisture-controlled environments, maintenance and repair work for metals, proper storage, and general knowledge of metal chemistry or behaviour will be helpful to the PNG National Museum and Art Gallery.

Heat stress, wood decay and building fumigation

Because most of our collections are organic in nature, they have the natural ability to expand and contract. The air conditioning produces the right temperature for storage and as a result, the collections can be maintained for a long period of time. However, over the last three years the complex air conditioning system was hit hard by frequent breakdowns, thus allowing fluctuations in the temperature of the storage environment. That has allowed rises in temperature that bring a greater

chance of heat stress. In the process, the collections tend to expand and contract, thus resulting in deterioration such as cracks, swelling, deformations, tears, ruptures, etc.

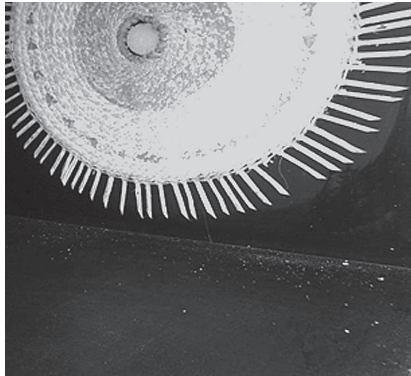


Figure 4. Funerary display object



Figure 5. Wood decay

At left, a funerary display object with white clay paint (Figure 4) on display showing signs of heat stress; at right, a wooden object (Figure 5) showing decay by moisture.

About 80% of the ethnographic collections are made of wood or have some form of wooden parts. Wood decay usually occurs in collections that are affected by moisture or water vapor. Pests also contribute to the decay of wooden materials. Even though collections go through a fumigation process at the initial stage of acquisition, damage by pests has been noticed recently, although usually not from direct attack on the wooden objects due to the fumigation, but indirectly through their activities. For example, termites can spoil the wood of objects in the collections through the buildup of their mud tubes.

A regular routine of building fumigation is always carried out on a quarterly basis each year. However, recently there has been no proper routine fumigation due to the museum's financial difficulties when it came time to hire pest control companies to carry out the routine fumigation. As a result, the collections are vulnerable and at high risk for pest attacks.

There is a greater need for constant temperature within the enclosure of the collections and the surrounding environment, and for that to happen, the air conditioning system needs to be functioning properly. Technical officers should have at least a fair idea of how the air conditioning system works and its needs for maintenance. Proper understanding of how to ensure that the storage environment can withstand heat stresses is very important for minimizing deterioration. Understanding the specifics of wood conservation from the initial stages of acquisition, and knowing where to store the wooden collections and under what type of environment, will help solve the problem. It is also important to have more knowledge about the assessment of wooden artefacts and the repair and restoration of wood that has suffered from decay, cracks and pests, etc. Since funding is always a challenge in trying to

hire pest control companies, preparing and training the conservators so that they have the knowledge of how to carry out pest control treatment is very important. That includes knowing the right pest treatments for certain jobs, how to assess the problems and needs, what equipment to use, and when to use it, all of which will lessen the need for funds and enable conservators to do the tasks correctly and in timely fashion when the need arises.

Problems with storage facilities, exhibitions, prehistoric sites and proclaimed cultural properties

Lack of proper storage facilities is a big issue that we are facing at the moment. Having proper storage facilities helps create more space for the collections. At the moment, about 20% of the ethnographic collections are not stored properly and are piled on top of each other. This has put the collections at high risk for suffering from damage such as tears, cracks, etc.



Figure 6. Collections on racks in storeroom No. 4

Most of the objects particularly around the Masterpiece Gallery are displayed openly without any form of enclosures such as glass showcases. This makes it much easier for the materials to be touched by the visitors. Because most collections are organic materials, particularly including wooden parts and animal fur decorations, it is very difficult to use clips and adhesives for secure mounting considering the damage that such fastenings might cause to the items. The objects that are displayed are thus exposed to high risk of theft and vandalism by the visitors.

There is a greater need for knowledge and understanding of how those collections can be stored with limited storage facilities. It is also important to build more facilities to accommodate the growing number of collections that are still coming in. Having more knowledge of how to manage storage, handling and packing as well as packaging will help greatly when sorting out the collections into the limited facilities we have such as drawers, racks, shelves, etc. It is essential also to understand the methods involved in attaching objects to their mounts to prevent vandalism and theft. Due to the different compositions of the materials involved, understanding the mounting process and in what type of enclosure a particular object should be kept is also essential.

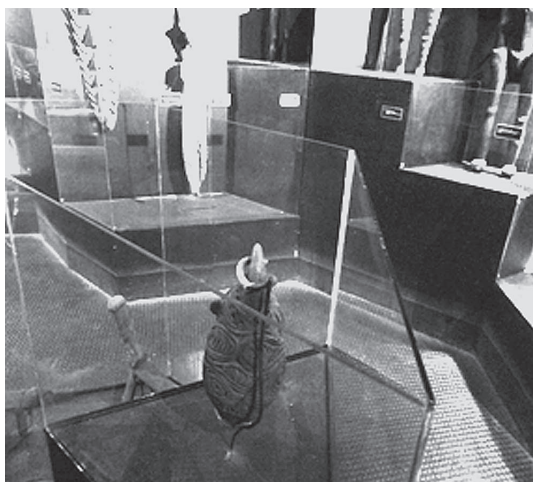


Figure 7. Carved wood on display



Figure 8. Graffiti on the propeller of a warplane

At left, a clay head (Figure 7) mounted on a metal stand without any enclosure on top for protection; at right, graffiti (Figure 8) as an indication of vandalism.

The PNG National Museum and Art Gallery also has registered approximately 38,000 prehistoric sites and over a hundred proclaimed cultural properties. The proclaimed cultural properties are parts of the PNG National Museum's collections that remain at their original field locations. Most often they are immovable heritage such as buildings or other structures, etc. The prehistoric sites are basically archaeological sites uncovered through research surveys. They both have very important value in terms of research and education, protection of identity and even economic benefits from tourism.

The PNG National Museum is in dire need of technical expertise, logistics and funding to support its function of protecting and preserving these registered sites and proclaimed properties. In the long run, conservation techniques for protecting these sites and properties are important to preserve them for future generations to see.

Conclusion

The work of conservators at the PNG National Museum and Art Gallery spans from within the museum building and its exterior perimeters where the collections are situated locally, and further into the field where registered cultural sites and the proclaimed cultural properties are situated. There are issues faced daily, compounded by the manpower shortage together with limited resources and inadequate funding. Satisfactory results are always a struggle. Most of the current conservators are amateurs in this area of work and therefore more conservation training is needed to fully equip the conservators with the right technical expertise in museum conservation work.

All photographs used in the report are taken within the PNG National Museum for the purpose of the report.

Figure 1: Stone axe blade

Registration Number: 83.115.2.BQJ. 1

Details: From Tauwena Village, Trobriand Islands, Milne Bay Province, Papua New Guinea.

Figure 2: Mud beating drum

Registration Number: E7301

Details: From Palimbei Village, Middle Sepik area, Iatmul Speakers, East Sepik Province, Papua New Guinea

Figure 3: A WWII American fighter plane BELL P-39 Aira Cobra

Details: Landed in Bulldog Area of Gulf Province, Papua New Guinea during WWII, in the 1980s it was salvaged and moved to Port Moresby.

Figure 4: Funerary Display Object locally known as Vavara

Registration Number: E4586

Details: From Panapoi Village, Northern New Ireland, Tigak Speakers, New Ireland Province, Papua New Guinea.

Figure 5: A decayed wooden figure

Registration Number: Unknown

Details: Sepik region?

Figure 6: Rack 1 in store room number 4.

Figure 7: Clay head

Registration Number: 16182

Details: Washkuk Hill, Ambunti District, Kwoma Speakers, East Sepik Province, Papua New Guinea.

Figure 8: A WWII American fighter plane BELL P-39 Aira Cobra

Details: Landed in Bulldog Area of Gulf Province, Papua New Guinea during WWII, in the 1980s it was salvaged and moved to Port Moresby.

Papua New Guinea

Kenneth Miamba

Sites Curator

Papua New Guinea National Museum and Art Gallery

Problems and Needs for Cultural Heritage Protection and Restoration Activities in Papua New Guinea

This paper looks at issues surrounding the management of collections at the Papua New Guinea National Museum and Art Gallery (NMAG) and the protection of cultural heritage property in general in Papua New Guinea.

The following section briefly describes the management of the collection itself—the collection inventory, database registration and monitoring of stored collections. It then discusses the issues surrounding collection management.

The next section then discusses current threats to the conservation and management of cultural heritage sites at their various locations in the country. These include threats from extractive industries (logging, agriculture, mining, oil and gas), urbanization and infrastructure development, and subsistence land use (exacerbated by population growth).

The concluding section is a summary drawn from the two preceding sections.

A. COLLECTION MANAGEMENT

Inventory for managing the collections and storage

An inventory of the collections was lacking for over 41 years, from the time the museum was established. Much of the work done by the museum staff is field-based research with other academics and researchers, plus the acquisition of collections, cataloguing and registration of artefacts. The main reasons for the lack of an inventory were understaffing and funding constraints. With limited manpower and resources, little attention had been given to inventory activities.

Over the years, the collections were acquired, catalogued and registered without a proper inventory in place and were poorly managed. Issues concerning the types of collections, their fragility and conservation were overlooked. Most objects in the collections are stored away in drawers or packing boxes, and are not closely monitored until a problem is identified.

Early this year the prehistory division of the NMAG began an inventory of its collection. The following procedures were initially followed: reviewing extant information (numbers and descriptions of collections), and cross-checking catalogue numbers in the registers against collection materials in drawers or on shelves. Problems identified in this process include the bulk cataloguing of artefacts, misplaced and missing collections, general collections with no narratives, materials affected by dust and mould, and the disintegration of organic materials of wood, fibre, dye, clay, locks of hair, etc.

However, relatively little progress has been made to date due to understaffing and funding constraints. The museum has come up with plans for a student internship program next year to assist in this task, once we have the skills to do it.

Process of accessioning through registration

The process of accessioning before storage and exhibition of artefacts consists of (1) acquisition of a collection, (2) fumigation of the collection, (3) registration, (4) cataloguing, and (5) manually plotting GPS coordinates of site where collection is made on a topographic map.

We have registries of all artefacts and sites in the museum's storerooms and gallery with designated codes denoting each provenance of accession, followed by an accession number in the sequence of when it was acquired by the museum for registration and cataloguing before storage.

There are two registration and cataloguing reference systems in existence at the museum. Accessions dating from before the establishment of museum begin with E- for early collections, and those after establishment start with a year (e.g. 86 = 1986) denoting when the collection was made. Here is an example as illustration: E5464.CAK.1-5, for an accession made at a particular site before the museum was established, while an accession made at the same site after the establishment of museum is 86.109. CAK.6-598.

However, the prehistory and natural history divisions of the NMAG have planned to merge these into one cataloguing system due to the introduction of the Vernon Collection Management System in 2016, as Vernon CMS cannot accept the separate catalogue numbers we have even though we made an attempt with the Vernon licensor to make the program user friendly. Thus, in order to get our collections into an electronic database, we need to have a unified cataloguing system.

In addition to the collections, natural and cultural heritage sites in the field are GPS marked, recorded on site record forms with detailed descriptions including photographs, assigned a site code, registered and kept in our database.

Problems in registration

We have been keeping site record forms (as paper documents) with attachments such as drawings, photos, and sketch maps in the archive files for a long period of time. As the papers get old the writing may fade and some documents come loose from the clips that fastened them together. Some site record forms in our database are missing.

The museum's prehistory department is also keeping topographic maps plotted with records of sites where collections have been made. Many maps are old and faded or the edges are folded. The museum is looking forward to purchasing Geographic Information System software once our server is upgraded. This will help us to plot all cultural heritage sites on the program for our records, and for research and study purposes. Improved paper preservation and GIS skills are indeed needed by the curators and technical staff of museum.

Photos, pictures, and drawings in the database

Not all materials in our data files have photos, drawings or pictures. Some locations of field sites are identified with sketched maps, and some immovable objects in their natural settings having only drawings attached with site recording forms for registration that are kept in our data files in the storerooms.

With the introduction of the Vernon CMS electronic database, it is required that all items in the collections be registered together with images. To achieve this will require photography skills and quality photos. Apart from this, skills in the conservation of photos, drawings and sketches are also required.

Research on the collections and cultural properties

Research on objects in the collections and other cultural properties includes items in storage at the museum and those located at other places of interest in the field. The objects in the store rooms or storage areas include those made from various types of materials, including stone, clay, wood, fibre, human and animal bones, metals, glass, plastic, rubber, plant and animal specimens, etc. Thus all of the stored ethnographic information and objects of the collections are subject to research.

Field research is also undertaken in collaboration with international researchers every year. We also loan our collections overseas for scientific analysis and for study purposes upon request. However, not all loaned materials make it back to the museum on time, with some exceeding the loan period, or even getting misplaced or destroyed while with the borrower. For instance, in 1997 about 90 priceless items

from the PNG museum loaned out to Australian National University burned down in a building in Canberra. The museum set up a collection management policy last year and the situation is improving.

B. PRESERVATION AND MANAGEMENT OF CULTURAL HERITAGE SITES

The training needs for cultural heritage protection and restoration in Papua New Guinea do not revolve around only the museum's collection but also involve all tangible and intangible, movable and immovable, registered and unregistered cultural properties that are protected by numerous pieces of PNG legislation: the National Cultural Property (Preservation) Act 1974, War Surplus Material Act 1952, National Museum and Art Gallery Act 1992, and the Environment Act 2000.

The management of cultural heritage sites has become a topic of much concern in recent years. Sites have been managed in one way or the other since the moment they came to be considered "heritage." Some of the recent attention can be attributed to important changes that have occurred in the environment in which these sites are managed, and to the need to find ways of doing old tasks under new conditions.

"Value" and "significance" are the terms used in site management. Value has been used to mean positive characteristics attributed to heritage objects and places by legislation, governing authorities and other stakeholders. These characteristics are what make a heritage site significant and are the reasons why authorities and stakeholders are interested in it.

In the last decade, economic activities have triggered an unprecedented rate of physical development that encroaches on protected sites of traditional social structures, and archaeological and historical significance. Activities such as logging, large-scale agriculture, mining, oil and gas extraction, urbanization and infrastructure development, and subsistence land use exacerbated by population growth have impacted many sites over the years.

For instance, the historical WWII bunkers at Paga Hill and the Motu Koita archaeological and burial sites at Ela Beach in downtown Port Moresby were destroyed in 2016 and 2017 for the development of infrastructure for the 2018 APEC Summit despite numerous efforts by the museum for protection, salvaging and documentation.

Other examples of encroachments on sites include: Alia Sacred Rock in New Ireland Province by New Crest Mine; deliberate removal of WWII relics at the site of the battle for the northern beachheads at Buna, Oro Province, by New Britain Palm Oil; stripping of forest cover around the Peulangka Rock engravings in Pomio, ENB Province, by logging giant Rimbuanan Hijau (RH) Group. War relics in many areas around the country are being looted by locals to sell to scrap metal buyers for quick cash.

The above have occurred as a result of (1) negligence by the developers in following due processes, (2) the Conservation & Environment Protection Authority issuing environmental permits allowing development to take place without consultation and advice from the NMAG as the sole custodian of cultural heritage, (3) the Museum's lack of a Cultural Heritage Management Policy/Charter, (4) other central government agencies' lack of respect for the importance of cultural heritage when implementing economic and development projects.

Natural phenomena such as climate change have also contributed to our problem of conserving archaeological and historical sites in their natural settings. Limestone cave and rock art sites are mostly affected. Excess water vapor, sunlight, wind and temperature have caused prehistoric engravings to weather; paintings are also fading or being defaced by green algae and sand flow.

Sites have also lost their aesthetic value as a result of the changes in vegetation and landscape caused by fire, flooding episodes, erosion and landslides which may be due to the influence of climatic variations, along with other consequences due to human actions.

C. CONCLUSION

The problems and issues discussed above can be summarized as follows.

- There is a lack of required skills on the part of technical officers and curators to effectively manage collections in the museum's storerooms and exhibition gallery.
- There is a lack of knowledge of the value and significance of sites requiring protection, restoration and management. The questions of how to value and preserve cultural heritage sites remain a big challenge for an ill-equipped staff, and the organizations and host society regarding any particular development.

Solomon Islands

Grinta Ale'eke

Field Archaeologist

Solomon Islands National Museum

Problems and Needs for Cultural Heritage Protection and Restoration Activities in the Solomon Islands National Museum

Introduction

The Solomon Islands lie between latitudes 6° 35' and 10°50' S in a tropical warm climate zone. There are six major islands in the form of a double chain extending northwest–southeast over 860 km of the southwest Pacific. The current population of the Solomon Islands is roughly 800,000 made up of four racial groupings, namely, Melanesian, Polynesian, Micronesian and a small mix of Asian origin. But the dominant grouping is Melanesian. Tok Pidgin is the common tongue, but English is the official language.

The Solomon Islands as a nation gained its independence in 1978 from the status of British Protectorate, and to date we are an independent nation. The Solomon Islands National Museum was officially established as a cultural institution on 6 June 1969, although its history and development can be traced back to the early 1950s. It is one of the oldest government institutions in the Solomon Islands. The origins of the museum collections were gifts from colonial officers serving in the British Solomon Islands Protectorate (BSIP) administration. These gifts—mostly artefacts—were brought together for public display at various times and locations. In early 1969, the new museum gallery was opened. Since its establishment, it was mostly volunteers who committed their time and resources to the museum and there was no funding from the national government.

Role of the Solomon Islands National Museum

In 1972 the museum was placed under the control of the central government. In 2006, since the establishment of the Ministry of Culture and Tourism, it became one of the core divisions funded by this government Ministry. It has played an important role in the growth and development of the culture sector in Solomon Islands. The Solomon Islands National Museum is a house with a passion to collect, protect, preserve and exhibit the Solomon Islands' diverse cultural and historical heritage, a place where cultural groups, individuals, the public, organizations, educational institutes, researchers, international organizations and others can visit and conduct research. It is a non-profit, multicultural and multilingual institution with eight units.

Vision

Our vision is that the diverse cultures, worthy customs and traditions of the people of the Solomon Islands are cherished, preserved, protected and promoted through sustainable cultural development.

Values

The Solomon Islands National Museum is determined to ensure that its affairs are guided by sound principles and it supports the following values.

1. Protect and safeguard cultural, historical and natural heritage.
2. Respect and represent cultural diversity (intellectual and social diversity).
3. Maintain quality museum services (commitment to efficiency and effectiveness).
4. Promote tolerance, ethics and stewardship.
5. Provide accountable leadership, diligence and cultural cooperation and exchange (cross-cultural human rights).
6. Advocate leadership, diligence and cultural cooperation and exchange (cross-cultural human rights).

Organisation

The eight units in the Solomon Islands National Museum are illustrated in Figure 1 below.

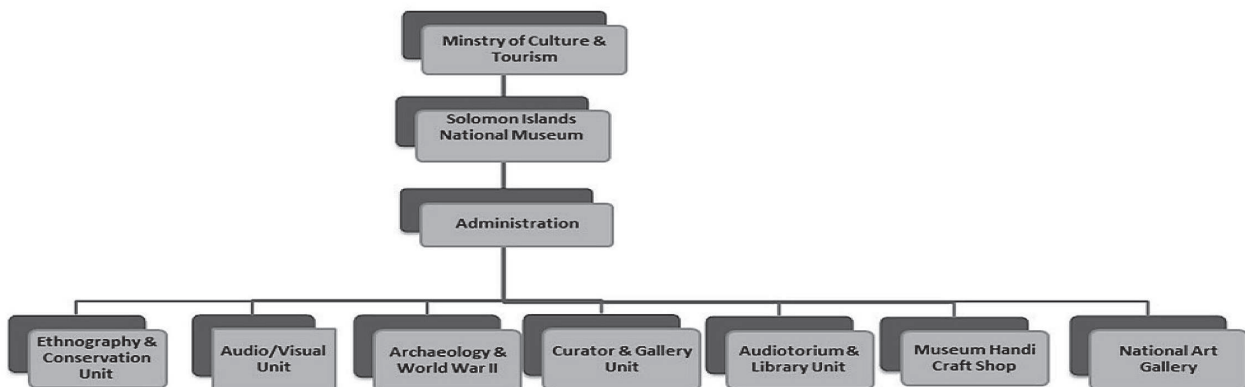


Figure 1. Organisational structure, Solomon Islands National Museum



Figure 2-0. Culture and History Gallery, front view

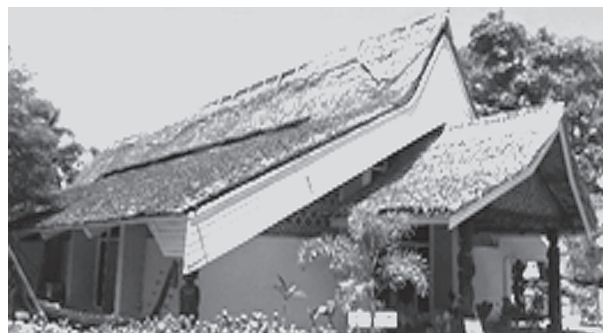


Figure 2-1. Culture and History Gallery entrance

All seven technical units are administered by the Administration unit of the Solomon Islands National Museum, under the Director and Deputy Director with the Secretary. This unit is in charge of communications, correspondence and the coordination of public relations linking to the Museum.

The seven technical units work together to collect, preserve, protect, promote and exhibit the cultural heritage of the Solomon Islands. They work hard to achieve the vision and mission of the Solomon Islands National Museum although it has faced many challenges in the past, but continue to ensure that it remains viable and relevant as a national leading culture and heritage institution in the country. Each unit has its own important role, described as follows.

Ethnography and Conservation unit. The ethnography function is to collect artefacts from the Solomon Islands public whether purchased or donated, and interview those who provide them. The artefacts will then be labelled, catalogued and stored in the storage room. The conservation function specialises in collection management, preventive conservation and environment analysis.

Figure 3 below shows the Ethnographic and Melanesian Collection storage room.



*Figure 3-0.
Artefacts on the shelf*



*Figure 3-1.
Artefacts on shelf/floor*



*Figure 3-2. Artefacts on
table/floor/shelf*

Audio/Visual Unit. This unit deals with the documentation of all activities relating to Solomon Islands cultures and traditions and preserves them through audio/visual archiving. The staff supports other key units in the Museum, assisting students with audio/visual and graphic information.

Archaeology and World War II Unit. This unit is to protect, preserve, monitor and promote historical and cultural heritage sites in the categories of Historical (WWII) and Archaeological Cultural Sites. It monitors WWII materials, wrecks and relics. It also conducts the national site survey, mapping, recording and documenting historical and cultural heritage such as burial sites, grave sites, sacrificial sites, shrines and old village settlement sites. The rescue assessment of archaeological and historical sites damaged by developers is also carried out. This unit also collaborates with university researchers, and regional and international institutes in conducting archaeological fieldwork assistance. Figure 4 shows the archaeological storage.



Figure 4.0. Archaeological storage

Curator and Exhibition Gallery Unit. The Curator and Museum Attendant collaborate in the exhibition of artefacts in the galleries, and the Museum Attendant cares for the main exhibition gallery. They ensure that the visitors are safe and educate them about the displays in the gallery. They make sure that the displays are attractive and informative.



Figure 5-0. Display exhibition

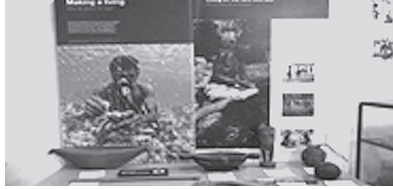


Figure 5-1. Panel illustrating wooden artefacts



Figure 5-2. Wooden artefacts and WWII items



Figure 5-3. Shell money collections



Figure 5-4. Prehistory & Archaeology gallery



Figure 5-5. Archaeology

Auditorium and Library Unit. The Auditorium is a venue for performing cultural activities and events. The Library is to assist students, local and foreign researchers in gaining more knowledge of the culture and history of Solomon Islands and the Pacific, and to help the Museum staff in their work through materials that contain records on the history and culture of the Solomon Islands.



Figure 6-0. Auditorium



Figure 6-1. Library

Museum Handicraft Shop. The shop's function is to continue to encourage crafts people to preserve the knowledge of making crafts. Also, for people who come to sell artefacts to the Museum, but are met with delays by the government in providing payment, the shop provides assistance by purchasing the artefacts.

National Art Gallery. The Solomon Islands National Art Gallery is a national practical institution that has been the overseer of the arts and the necessary components or art forms involved, for both contemporary and prehistoric art forms. Its main function is to deal with artisans and their products.

Problems and Needs

The Ethnography and Conservation unit is running out of space to house artefacts. Some of the artefacts are on the dusty floor and in containers, and are not catalogued when purchased. There is also a lack of a proper cataloguing system. There is no proper or regular method available for the treatment of artefacts to ensure that they are free of infection so as to be housed for a long period of time, since most of the artefacts are organic and are vulnerable to insect infestation. There is a lack of a proper laboratory for conservation work. Chemicals and conservation apparatus are expensive and are not available locally. Artefacts go through purchase and then straight to the storage room to be stored.

The Audio/Visual unit faces a lack of understanding from communities of the importance of having audio/visual and graphic accounts of their cultures being stored in the museum. This is one of the contributing factors for people refusing to have their activities recorded and stored away for future generations. There is also a lack of equipment and storage rooms.

In the Archaeology and World War II unit there is a lack of awareness, and some misunderstanding, about the importance of archaeological sites as cultural heritage and the functions of a museum in rural communities. There is a lack of sufficient protection for historical and cultural sites by landowners. Some of the excavated materials are stored in containers outside the museum compound area due to lack of space. Also due to a lack of space, some of the World War II items are stored in the ethnographic and Melanesian storage rooms.

The Museum has collections in the ethnographic storage, Melanesian storage and archaeological storage available for cultural exhibit and display. There are only two galleries here, namely Culture and History, and the Prehistory and Archaeology gallery. Some of the museum staff and the curator lack the technical skill and the knowledge required to do the exhibiting. So museum training is needed. One of the problems is that all of the artefacts collected do not fully represent the culture of the country. Some of the collections are more plentiful for certain provinces, while artefacts for other provinces are few. There is a shortage of experience on the part of staff for carrying out the roles of the museum, and some staff have to do multiple tasks. There has been theft of an artefact in the Culture and History Gallery due to a security problem. The Museum does not have a website.

The Auditorium and Library unit really needs a qualified librarian to fill this area of responsibility. Protection of the cultural and historical books is insufficient. Some of the books in the library have been lost because of careless handling.

The Museum Handicraft Shop does not have a full-time shop attendant to deal with customers and tourists.

The National Art Gallery it is not in full operation because of a shortage of staff and the lack of proper facilities, such as computer software and hardware. However the Curator and Assistant Curator, together with their Secretary and the Maintenance Officer, work hard to ensure that the visual art of the country is protected.

Restoration Activities in the Solomon Islands National Museum

Each unit must know its responsibilities and work together. The government must seriously support the Ethnographic and Conservation unit financially to continue purchasing artefacts before the artefacts will become and future generations will not able to see them.

An act of Parliament must be passed to put a law protecting artefacts in place. At the moment there is no legislation. This is important so that when we tour the provinces we will have the right since we have the law. The Museum Galleries must be open at the right time. The Museum Attendant and responsible staff must be present, and food, drinks, and chewing gum must be strictly prohibited as they attract insects that can spoil the artefacts. Gloves must be worn whenever handling artefacts in the gallery or storage rooms. The gallery exhibition rooms must be fumigated, but this has not been done for quite a long time. Security has to be maintained and the galleries and storage rooms must be locked and secure at all times. This is to protect the cultural heritage for future generations. The purchasing of artefacts must be maintained, lest all artefacts end up in private collectors. The temperature in the ethnographic rooms and the gallery should be optimal for artefacts. The staff must go through museum training, and understand and abide by museum ethics.

My Experience and Insight in Archaeological Work of the Museum

I have been working in the Museum as a Field Archaeologist for the last three years in the Archaeology unit. My role is to conduct a range of archaeological work, surveys and projects including the National Site Survey Project, and assist university researchers and international institutes in collaboration with the Solomon Islands National Museum to carry out archaeological projects. We do excavation and pilot surveying of the identified archaeological sites.

The National Site Survey records that were compiled by the former Field Archaeologist are stored in the Museum. To keep the records updated and to know which sites have been surveyed, I have been entering all National Site Survey data into a computer. We do not have an appropriate cataloguing database to document and record all the archaeological, historical and cultural heritage sites.

We conduct rescue assessment at major archaeological sites which are damaged by developers. Major sites include burials, sacrificial sites, abandoned villages, caves, old village sites, shrines and open settlements. The developers who usually damage these sites are logging and mining companies.

The assessment team consist of two of us in the Archaeology unit with one staff from the Audio/Visual unit. The assessment methodologies are based on photography, site mapping, GPS map relocations, physical descriptions of the site and Google Earth plotting. We are also guided by the legal framework when we do justification of the archaeological site.

When assisting university researchers and institutes in archaeological fieldwork, I travel with them to the province to the archaeological site. In 2015, I went with a team from San Diego University making an archaeological history of Simbo Island, Western Province. We mainly conducted an archaeological pilot survey. We surveyed caves and other cultural sites in each of the five villages on the island. We took samples of shell and charcoal for radiocarbon dating at San Diego University. Some samples of pottery were also taken to study its chronology. The research method we followed was to revisit sites recorded by archaeologist Daniel Miller in the 1970s on that island, using that document as a guide for identifying the sites. The equipment used in this archaeological survey were buckets, screen nets, pans, trowels, tape measures, scale rulers and GPS. The archaeological sites identified were European traders' sites, cave, shrines and a house foundation in the volcano area. In the European traders' sites there was evidence of a storage area with a cement foundation, bottles, broken glass and pipes. In the caves were shell money, other shells for eating, pottery sherds and ngali nut-processing stone. In the shrines, there were human skull remains found with other shells. In the volcano area, pottery was found between heaps of stones, along with a house foundation site.

In 2016, I accompanied a research team from the University of Otago, New Zealand, to a marine conservation area, which consists of islands in Isabel Province. The cultural site is called Sikopo Island. It was a revisit to that archaeological site previously reported by our archaeological team leader Professor Richard Walter. The team was looking at early prehistoric settlement and exchange systems in that province. The research method used was mapping of the sites and test pits at the cultural site. There were three types of area identified, surface scatters of artefacts, rock shelters and shrines.

In 2017, we went again to that site mainly to conduct an excavation 3 m by 3 m and 90 cm deep. There was a lot of Trochus shells remains, plus other kinds of shells. The artefact types were bird and fish bone, coral file, pottery and charcoal. It is an indication of the main diet of the people in the past. Some of the artefacts collected were taken to Otago University to be analysed.

World War II (WWII)

World War II was of great historical significance for the country, so all WWII sites and materials are to be protected, preserved, monitored and promoted as state properties. The Monitoring of WWII materials involves the inspection of export scrap metal containers and WWII souvenirs. Only after passing inspection are scrap metal permits and WWII souvenir permits issued.

Below are images of survey and excavation work conducted at archaeological sites.

Simbo Island, Western Province, 9–20 June 2015



Figure 7-0. European traders' site



Figure 7-1. Shrine, with human skull



Figure 7-2. Cave, with pottery and shell



Figure 7-3. House foundation, volcano area

Arnavons Marine Conservation Area, Sikopo Island, Isabel Province, 18–22 July 2016



Figure 7-4. Surface scatter of artefacts



Figure 7-5. Mapping shrines



Figure 7-6. Test pits in area of artefacts



Figure 7-7. Rock shelter

Arnavons Marine Conservation Area, Sikopo Island, Isabel Province, 23 Jan –12 Feb 2017

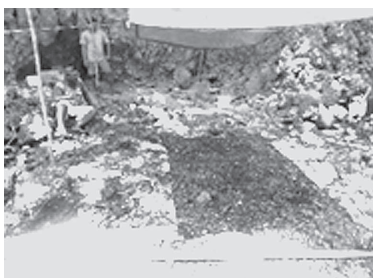


Figure 7-8. Area of excavation



Figure 7-9. Excavation



Figure 7-10. Trocus shell middens

IV. Final Reports by Participants



Mr Hidaka Shingo (centre) looking at Mashi (bark cloth) from Fiji

Fiji

Nai N. Racaca

TRAINING COURSE ON CULTURAL HERITAGE PROTECTION IN ASIA-PACIFIC 2017: A STUDY OF MUSEOLOGY

Introduction

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara Office) has been implementing various international cooperation programmes including the training course for human resource development in cooperation with international organisations such as UNESCO and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). I thank the facilitators of this programme for making this training a successful one to increase our knowledge in ways that can benefit our country. This report discusses some of the factors that have enabled Japan to protect its culture and heritage. The factors listed will not only help in my line of work but also protect the cultural heritage of the Fiji Islands. From all of the interesting case studies, lectures and practical work, I am truly amazed at the importance of the work done by museums for the safekeeping of cultural objects. My report talks from the point of view of administration personnel about what this one month of training has provided me. Not only has it helped me learn about preservation methods relevant to archaeology, and about the conservation and collection activities of museums, but it has broadened my knowledge of cultural heritage protection and of ways we can revitalise culture in our country.

Course achievements

1. Better knowledge about museum management

This was one of the most interesting topics during our three-day trip to the Tokyo National Museum. I believe Japan has implemented a very good management system that has flourished in terms of cultural heritage conservation and preservation. This point is closely related to my field of work in terms of administration. Some of the points that were discussed are quite interesting and at the same time challenging especially for a small country like the Fiji Islands. As we all know budget is a foremost factor for the delivery of services. As in Japan, there is insufficient budget to effectively and efficiently operate the Fiji Museum with its mission of protecting culture and heritage. In addition to the government grant, the Museum must find ways to generate revenue to accomplish its goals. Some of the ways noted through lectures and observations are firstly to improve the exhibitions. It is quite true that exhibitions need to have a theme, especially at times when Fiji celebrates holidays that

can coincide with themes. Looking at the special exhibition one can truly appreciate the amount of planning and teamwork that the Tokyo National Museum staff had to provide. To compare my beloved country with this, one can say that we need to adopt the practice of having a planning committee which plans an exhibition until it is implemented. The exhibits have to attract visitors. Planning the display cases, the lighting and also the arrangement of objects and cases must be carried out in the planning committee. A well displayed exhibition will attract more visitors, but it must make clear how the objects will be safe and protected. I noted that in every gallery there are signs with clearly visible instructions for the do's and don'ts in the museum (Figure 1a). Provision of seats is also made in the galleries so visitors can rest before continuing the gallery tour (Figure 1b). Secondly, the museum should be a place for education. Programmes for children are held during holiday breaks and this is the time children should avail themselves of the opportunity to participate in cultural programmes, to revitalise the culture and traditions starting with the younger generation.

As we are coming near the end of the year, when parents and teachers take their breaks, I believe this is a time the Museum should organise some seminars or workshops for teachers where the Heads of all of the Departments take time to explain in detail the work they do in the Museum, and the importance of that work. An initiative implemented at the Tokyo National Museum is the involvement of volunteers in the Museum. Volunteer work should include guiding visitors and holding gallery talks when required.

Another feat achieved by the Tokyo National Museum that will help our Museum is increasing the number of visitors. Some very good points came out of the discussions, the first of which is to introduce a target. There should be an aim or target that the Museum must attain by the end of the year. I believe the Fiji Museum should start introducing this and the only way to make this possible is by some of the factors listed as follows. The first is to extend the opening hours from the normal 9:30 am to 4:30 pm to 9:30 am till 6:00 pm, especially on Fridays and weekends. This will enable working people to enjoy the exhibits with their families after their working hours. While going through the galleries, I also noticed free Wi-Fi connection signs and people who visited also had time to sit and check their email whenever they were in the galleries. This will enable visitors to enjoy exhibits and at the same time stay connected with work or loved ones. One of the most extraordinary things I saw in the exhibitions was the variety of languages used so that foreigners entering the gallery will also be able to understand the information regarding the objects. The Fiji Museum has all of the captions in English, and my view is simply that an additional language must be added to the exhibits. Not everyone can read English, so the suggestion of captions in iTaukei (Fijian language) must also be introduced. Through a relationship with the Alliance Francaise, French volunteers can also start translation of captions from English to French. But an introduction of Fijian language to all exhibition

captions must be prioritised, as only then will most of my fellow Fijians be able to visit the Fiji Museum.

Increasing the number of visitors will mean an increase in revenue for the Museum.

2. Enhanced collection system

As we have learned, there are three ways of obtaining collections. These are through purchasing, donations, and long-term loans. Setting up a committee is vital for the operation of the above. Committee members should not only include curators or Museum experts but also researchers from overseas or institutions that will bring innovative ideas to the group. These members will analyse the objects carefully (to determine whether the Museum should purchase or receive the donation, if the size is reasonable for transporting, whether the purchase price is reasonable or not), and interview the donor and make sure that all detailed information about the donor and the object is obtained. Such a system is currently lacking in my country, as objects are received by one person only, and no background information regarding the objects is kept. Ideally, all information obtained should be logged manually in a collection log book, and it must be ensured that data are entered when an object is bought or donated, or even loaned to the Museum for a number of years. The collections committee should ensure that a Memorandum of Understanding be signed between the two parties, and that measures are taken to avoid the loss of or losing track of objects. Another way to improve the system is by having templates. There should be templates for purchasing objects or obtaining them through loans or donations. Before purchasing, or obtaining through loans or donations, arrangements should be made six months in advance. This will give ample time for the objects to be brought from storage for inspection by the committee. Japanese museums have really remarkable storage areas and database systems. One could only wish for such a large storage area for storing of all cultural objects (Figure 2). When compared to our storage area there is a vast difference in size, and in the materials and arrangement of the objects (Figure 2). Like our storage rooms, artefacts are stored according to object type. The only problem is that the Fiji Museum does not have a proper storage area for collections. Photography is an important activity in the museum. With knowledge gained from this training, we are able to take photographs of objects ourselves instead of waiting for the photographer. With proper control of aspects such as aperture and shutter speed, one is able to take quality photographs.

3. Better and safer conservation techniques

Some of the causes that shorten the life of cultural properties are bad environmental conditions (temperature and humidity), light (visible and non-visible), vibration and shock during transportation, polluted air, inappropriate handling, excessive intervention, and natural disasters. Environmental management is essential. We cannot depend on conservation treatment alone for preservation.

Monitoring the environment of the object is also necessary. We must monitor the temperature and humidity inside and outside the cases (Figure 3). One of the ways to improve these conditions are the use of a dehumidifier (removes water) and a humidifier (adds water). Control of relative humidity can be improved by the use of silica gel. Another important aspect is Integrated Pest Management (IPM) which reduces the use of chemical pesticides. One should be mindful when a pest is found in the storage or galleries one should not be quick to fumigate, but rather move objects to a safer environment and perform a general clean up in that area. A third point is Transport Management Control, for avoiding damage to collections through transportation (vibration) and also by poor human handling of objects. One of the major problems that our museum is facing is the lack of equipment or machinery to successfully implement what I have learned. There is a lack of materials that are needed for conservation work. There is also a lack of knowledge in that particular field. Because of such lacks, our conservators have simply carried on the work of previous curators and used past experience for maintaining the conservation department. So not only is there a lack of equipment or machinery but also a lack of proper training for the staff.

In conclusion, this training has not only increased my knowledge of the work related to my own field of expertise, but it has also shown the importance of preserving one's culture and heritage. I believe my fellow colleague from Fiji will elaborate on the archaeology system in Fiji and its comparison with Japan. With all I have learned, I will take steps to implement these processes all for one purpose – to protect and restore culture and heritage.

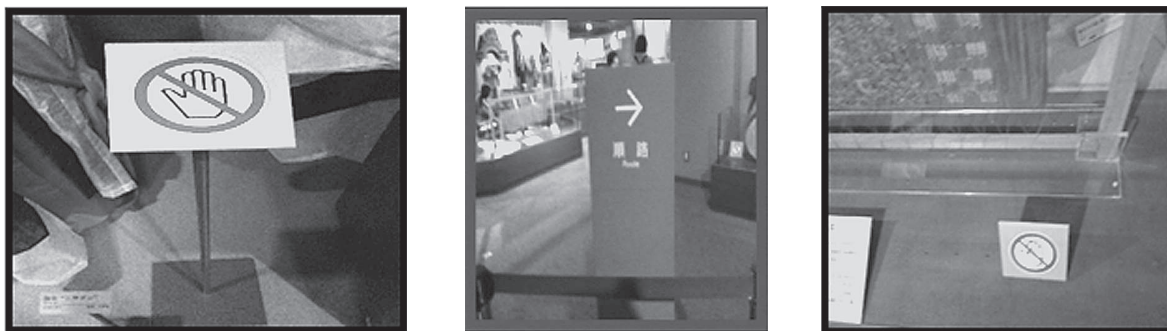


Figure 1a Gallery signs



Figure 1b Provision of seats

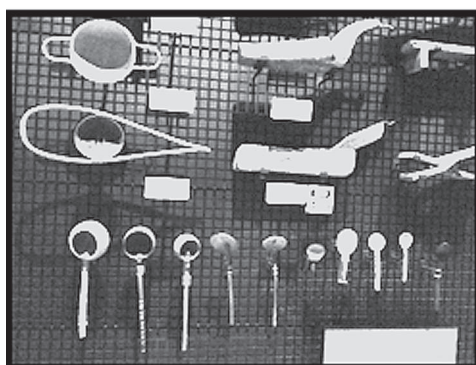


Figure 2 Neat arrangement of artefacts in the gallery and object location in the storeroom

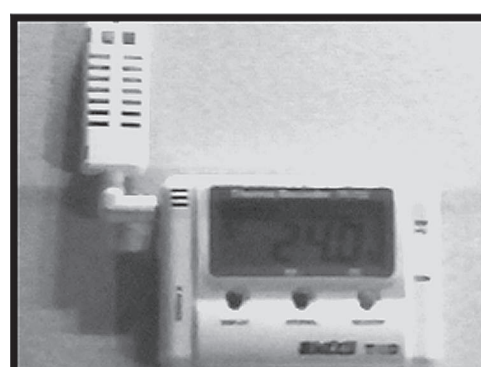


Figure 3 Devices used to accurately control temperature and humidity

Fiji

Nikolau Tokainavatu

Improving the Quality of Cultural Properties in Fiji: *Evaluation of the Conservation and Restoration of Cultural Properties in the Fiji Museum*

Acronyms

ACCU Nara: Cultural Heritage Cooperation Office, Asia-Pacific Cultural Centre for UNESCO

NNRICP: Nara National Research Institute for Cultural Properties

TNRICP: Tokyo National Research Institute for Cultural Properties

NCARC: Nara City Archaeological Research Centre

FM: Fiji Museum

ICCROM: International Centre for the Study of the Preservation and Restoration of Cultural Property

UNESCO: United Nation Educational, Scientific and Cultural Organization

TNM: Tokyo National Museum

Executive Summary

Ever since the year 1999, ACCU Nara has been conducting cooperative programmes for promoting cultural heritage protection in the Asia-Pacific region in collaboration with international agencies such as ICCROM, UNESCO, etc. In doing so, this year's theme is the study of Museology, commencing on the 10th of October and continuing until the 3rd of November. Fortunate Pacific island countries such as Papua New Guinea, Solomon and the Fiji Islands presented delegations from their respective national museums and cultural centres to attend the training.

Introduction

This report highlights the collective knowledge and skills that were attained during the training sponsored by ACCU Nara, Japan. The programme entails a wide range of procedures involved in the preservation of cultural properties, both tangible and intangible.

ACCU Nara has become the leading centre for the Asia-Pacific region engaged in the promotion of cultural heritage protection since 1999, with the cooperation of the Agency for Cultural Affairs, Japan, and the Nara prefectural and municipal governments. Understanding the core deficiencies of cultural heritage management in the Asia-Pacific region, ACCU Nara established such a programme to elevate the standards of safeguarding cultural heritage properties.

Generally, not only developing nations such as those from the Pacific region face such issues, but in fact, poor management seems to be present in both developed and developing countries, and this is truly brought about by a variety of reasons. For instance, in the case of Fiji Museum, archaic legislation, lack of capacity building, little nationwide advocacy, limited space for storage and insufficient monetary assistance are typical reasons behind the poor management of cultural properties in Fiji.

Criteria

Table 1 Comparison of Museums Visited During the Training

Museum	Conservation Methods	Documentation	Exhibitions
Kyoto National Museum	<ul style="list-style-type: none"> - Control temperature and humidity in the rooms - Storage room placed underground - No food or drinks allowed on the premises 	<ul style="list-style-type: none"> - Audiovisual - Digitized - Printed 	<ul style="list-style-type: none"> - Special and permanent exhibits - Use of German glass in the cases - Artefacts arranged from oldest to recent - Multilingual
Kawai Kanjiro's House	<ul style="list-style-type: none"> - Use of a kiln (kamado) 	<ul style="list-style-type: none"> - Mainly printed articles - Digitized 	<ul style="list-style-type: none"> - Most objects are displayed in the open - Only a few are stored in glass cases - Displayed items normally accompanied by singular descriptions and not all are thoroughly explained
Tenri University Sankokan Museum	<ul style="list-style-type: none"> - Fumigation room - Use of pencil in galleries - No flash when using cameras 	<ul style="list-style-type: none"> - Audiovisual - Digitized - Printed 	<ul style="list-style-type: none"> - Folk artefacts from around the globe - Permanent exhibition feature exhibitions - Original objects
National Museum of Ethnology	<ul style="list-style-type: none"> - Fumigation chamber - Carbon dioxide treatment - Heating and freezing chamber - Freezer 	<ul style="list-style-type: none"> - Digitized - Audiovisual - Printed 	<ul style="list-style-type: none"> - Wide range of cultural artefact collections from around the world - Open air display - Hands-on objects - Handicapped corner
Lake Biwa Museum	<ul style="list-style-type: none"> - Folklore storeroom - Double wall (prevents outside air from entering the storeroom) - O2 gas tank room (in case of fire breakout) 	<ul style="list-style-type: none"> - Digitized - Audiovisual - Printed 	<ul style="list-style-type: none"> - Theme based on human interaction with Lake Biwa - 512,036 registered objects - Discovery room - Outdoor exhibition - Aquarium
Tokyo National Museum	<ul style="list-style-type: none"> - Double door on storeroom - Use of adhesive mats - Objects are insured - Application of high tech machines such as CT scanner and X-ray - Hand-made book covers and painting fixing 	<ul style="list-style-type: none"> - Collection database - Proto-database software - Paper-based database 	<ul style="list-style-type: none"> - Divided into two categories: <ul style="list-style-type: none"> i) Regular exhibition ii) Special exhibitions - Multilingual explanations on the displays

Table I presents the different ways the listed museums conduct conservation, documentation, and exhibitions. A few techniques used in these museums are also followed at our National Museum, such as having a controlled environment in various display rooms, open air displays, exhibiting original objects, having printed and digitalized documentation, a folklore storeroom, etc., but further effort is needed to broaden our scope and aim to carry out our mission at all levels.

The Kyoto National Museum, Tokyo National Museum, Lake Biwa Museum, National Museum of Ethnology, and Tenri University Sankokan Museum are all good examples of how major museums should be in terms of conservation, documentation, and exhibition. Despite the fact that they receive enormous budgets from sponsors such as the central government, these museums make extra efforts in raising and generating funds to accommodate the restoration of the massive numbers of cultural properties they have registered and stored. Additionally, community members and local school students are engaged in the restoration and repair of artefacts, thus promoting widespread knowledge about the role these museums are playing, through a hands-on approach to traditional know-how supported by modern methods and techniques for protecting cultural properties and heritage sites.

Evaluation Assessment

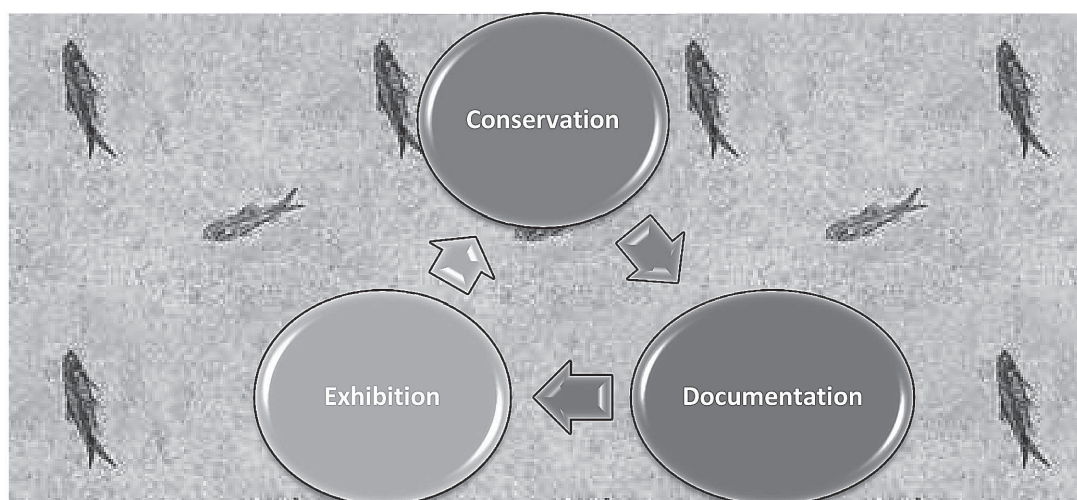


Figure 1. The cycle of mutual relationship between the three main elements of conservation, documentation, and exhibition

After weeks of lectures and site visits to various research institutions such as NNRICP, TNRICP, and NCARC, it is extremely clear that if one of the elements depicted in Figure 1 is absent, then the entire process and vision towards the protection of cultural properties may quite possibly not be achieved. Mr Ikeda from NCARC states that “only photography alone is not sufficient for documenting an object, therefore we employ two other ways for making a clear description, namely, scale drawing and ink rubbing.” NNRICP conservation officer Mr Wakiya articulates that “if deterioration factors

of cultural properties are well dealt with, then this could give high chances of objects living longer than expected.” Mr. Ishimura from TNRICP suggested “it’s vital to exhibit Living Human Treasures as this is one of the intimate manners the public could become motivated and obtain knowledge, when individuals are performing pieces of art and culture, such as a gagaku performance.”

Conclusion and Recommendation

To achieve optimal results, it is recommended that a detailed evaluation and adaptive management process, incorporating review of the Fiji Museum’s pertinent legislation, is addressed as soon as possible so that efforts proposed by staff members are taken into serious account. Capacity building and flexibility are required to ensure that plans are developed at a pace which suits communities and developers to help realize valuable secondary outcomes such as heritage protection.

Government, and related agencies such as cultural centres, tourism industries, community members and local schools, should be consulted at all levels about the work and significant roles of all departments at the Museum so that endorsement and awareness are included in their upcoming and future projects, to help augment the Fiji Museum’s budget.

Appendix



Ink-rubbing activity



Double wall at Lake Biwa Museum



Scale drawing



Kiln at Kawai Kanjiro's House



National Museum of Ethnology



Oxygen gas chamber

Fiji

Sireli Saro

FINAL REPORT

Addressing problems and needs for cultural heritage protection and restoration activities in Fiji's National Museum through collaboration with the iTaukei Institute of Language and Culture

1.0 Introduction

The establishment of ACCU Nara Office in 1999 has contributed greatly to the protection of cultural heritage and cultural properties in the Asia-Pacific region. A study of Museology, a training programme organised by the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara Office) from 10 October to 3 November, was conducted in the setting of the unique and well known cultural heritage of Japan, and most of the sites visited are World Heritage sites such as temples and primeval forest. There were six participants selected from three countries (Fiji, Papua New Guinea and the Solomon Islands) to attend this year's training on cultural heritage protection.

The course schedule was strategically planned by the facilitators to support Pacific island museums and cultural institutions in combating the challenges and needs of cultural heritage protection.

2.0 Summary of the training

At the end of the one month of training, we have learned about the following various subjects in Museology and the protection of cultural heritage.

2.1 Training facilitators, lecture topics, and lecturers

- i. Kyoto National Museum – Management of Museums, Risk Management of Museums, and International Strategies for Museums, by Mr. Kurihara Yuji
- ii. Nara City Archaeological Research Centre – Documentation and Management of Artefacts, by Ms. Miyoshi and Mr. Omura
- iii. Nara National Research Institute for Cultural Properties – Photography and Data Management, by Mr. Sugimoto Kazuki and Mr. Nakamura Ichiro, Analysis and Conservation Method of Artefacts, Mr. Wakiya Soichiro
- iv. Tenri University Sankokan Museum – Documentation and Management of Ethnological Artefacts (Inventory and Storage System), by Mr. Hayasaka Bunkichi

- v. Lake Biwa Museum – Case Study, Museum Themed on Lake Biwa (and its conservation methods), by Mr. Senoo Yusuke, Mr. Hayashi Ryoma, and Mr. Watanabe Keiichi
- vi. National Museum of Ethnology – Conservation and Management of Ethnological Artefacts (treatment and storage environment), by Mr. Hidaka Shingo
- vii. Tokyo National Research Institute for Cultural Properties – Documentation of Intangible Cultural Heritage, by Mr. Ishimura Tomo
- viii. Tokyo National Museum – Management of National Museums in Practice (role of the Tokyo National Museum, collections management, clinical conservation/conservation activities, digitalization of collections resources), Mr. Takenouchi Katsunori, Mr. Kunigo Hideaki, Mr. Tsuchiya Yuko, and Mr. Tarashima Satoshi

2.2 Training participants

No.	Name of participant	Country
1	Nai Nukumoce Racaca	Fiji
2	Nikolau Tokainavatu	Fiji
3	Sireli Saro	Fiji
4	Jethro Tulupul Stalen	Papua New Guinea
5	Kenneth Pari Miamba	Papua New Guinea
6	Grinta Gay Ale'eke	Solomon Islands

2.3 Variety of strategies used to deliver the sessions

- i. Hand-outs of information
- ii. Lecture notes/slides by professors
- iii. Group discussion – Pacific museum issues and ways forward
- iv. Interactive exercises
- v. Visual exercises to highlight different interpretations and assumptions
- vi. Practical exercises
- vii. Field tours – Museums and research centres, etc.

3.0 Pacific island museum issues in cultural heritage protection

3.1 Summary

Each of the participants from the Pacific islands presented on museum issues affecting the protection of cultural heritage and cultural properties. The four weeks of Museology training has enhanced our knowledge and skills. Discussions of issues, after presentations and daily lectures/practical work sessions, between participants and professionals from Japan's well known museums, archaeological centres, and research and training centres, has enabled us to gauge various ways that can be used to overcome these issues.

3.2 Main issues raised by the participants

- i. Lack of knowledge and skills in the following areas
 - Documentation of objects
 - Conservation of cultural artefacts/properties
 - Management and registration of artefacts
 - Cataloguing system
 - Storage of artefacts
 - Exhibition or display of artefacts
- ii. Inadequate space in museums and other cultural institutions for storage purposes or exhibitions
- iii. Disaster risk management
- iv. Monitoring of collections
- v. Uncontrolled environmental conditions, for example, broken windows in the artefact storage rooms
- vi. Lack of community awareness about the role of museums in the protection of their cultural heritage and properties
- vii. Lack of funds to support the conservation department
- viii. Lack of human resources
- ix. Lack of technical expertise, for example, experts on metal and wood conservation methods
- x. Need for improvement of technical equipment

4.0 Opportunities for improving the management and conservation of national cultural heritage in Fiji (Fiji National Museum and iTaukei Institute of Language and Culture)

4.1 Summary

During the one-month training programme we visited renowned Japanese museums. Participants presented on the issues currently faced by museums in their home countries and discussions were undertaken on how some of these issues can be solved using the available resources and experts. The lectures and discussions conducted by the lecturers with other professionals from the ACCU Nara Office enlightened participants on the opportunities for improvement and the ways forward for Pacific island museums.

4.2 Ways forward discussed during the training at the research centres and museums visited

4.2.1 Management of artefacts

A committee should be selected, to be responsible for the selection of artefacts or antiques to be stored or exhibited in the particular institute or the relevant ministry as a whole. This committee will be responsible for the following.

- Purchasing and collecting unique cultural artefacts. Members of the committee are to be from

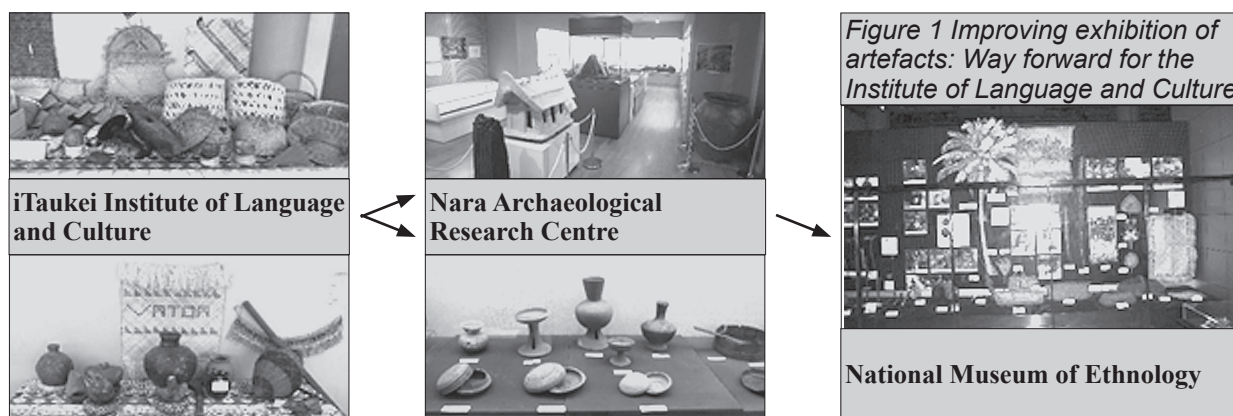
the institute who will be responsible for the selection of artefacts.

- Carefully plan the concepts of exhibitions or displays within the institution with the use of available resources.

In order to provide substantial opportunities for the appreciation of Fiji's traditional ethnological artefacts, the individual institution makes items available for a range of exhibitions. The Ministry of iTaukei affairs conducts roadshows in various areas over the year, and the institutes can exhibit or showcase these purchased ethnological artefacts. Each institute can organize special cultural exhibitions for showcasing the ethnological artefacts donated or collected from villages along with those purchased by the Ministry. These ethnological artefacts represent the everyday life of indigenous Fijians.

4.2.2 Establishing an iTaukei Ethnological Centre

The Ministry of iTaukei Affairs should establish an iTaukei Ethnological Centre within the Ministry whereby ethnological artefacts and art collected from the 14 provinces can be displayed in a particular place. Artefacts exhibited in the centre should represent the daily life of iTaukei society. Purchased cultural research materials and collections from tertiary institutions of art such as the Oceania Centre at the University of the South Pacific or the Centre of Arts at Fiji National University, from local communities, from the highlands and outer islands, will also be displayed in this ethnological centre. Artefacts exhibited in the centre will be organized according to their traditional uses. Most of the archaeological facilities we visited have small rooms for exhibition but are well created, organized and managed, making them livelier, meaningful and more interesting.



4.2.3 Institute products and marketing

Improvements should be made to the marketing of the institute's products, especially DVD documentation and publications.

- i. Publications – In the Language gallery of the National Museum of Ethnology there was a display of a story book for children (*The Little Princess*, by Antoine de Saint-Exupery) published in different languages. This can be a project for the Institute of Language and Culture,

to publish a story book for children in different dialects used within Fiji as a whole. Such a book could be exhibited in the waiting area for the public, and could even be taken on a traveling exhibition conducted by the Ministry around Fiji. The main purpose of this publication would be to preserve the different languages or dialects of Fiji.

- ii. DVD documentation – This could be the documentation of various traditional ethnological artefacts and the knowledge needed for their production, knowledge that has been transmitted from generation to generation. A simple example is a documentation shown by Dr Ishimura from the Tokyo National Research Institute for Cultural Properties on the steps in preparing an ethnological artefact used for rice harvesting in Japan in the past. The Institute documented this traditional knowledge and published a practical guideline for future use or a revitalisation programme.



Figure 2 Traditional ethnological artefacts documented for the purpose of future revitalization

4.2.4 Staff education or training

Cultural researchers, data management officers and database operators need to attend training such as this programme organized by the ACCU Nara Office on the study of Museology. This training program has enhanced our knowledge of different fields of documentation and management of cultural properties. It will contribute greatly in achieving the core function of the Ministry and department as knowledge and skills learned during the one month of training will definitely improve the standard of service within the Ministry, especially the conservation of ethnological artefacts and the protection of indigenous cultural heritage, both tangible and intangible.

In-house training in anthropology or museology should be conducted at the Fiji Museum, with participation of all cultural stakeholders through attendance in this kind of training. Overseas experts, such as professionals from the Nara City Archaeological Centre or the Tokyo National Research Institution for Cultural Properties, should be invited to conduct training for our field officers and data operators. More skilled training on methods of documentation and the management of data will improve the strategic operation procedures of the Institute, ranging from activities in the field to storage. Officers need to understand the tools and methods used for documentation, their features and how documentation can be adjusted to suit the particular environment.

Archaeologists, ethnologists, cultural researchers, database operators and cultural conservationists require a lot of international training and practical experience as well, for capacity building purposes. As stated by Mr. Morishita Keisuke, “If you listen you forget, if you see you remember and if you do it you will understand it.” By attending training and getting practical experience in a highly developed

country like Japan, officers will surely understand better ways to protect our cultural properties. This will enhance their knowledge and give them motivation for future improvements in their departmental organisations and management work, especially at the Museum.

Example of a training program:

Photography: Field officers need to understand the features of digital/video cameras before use. Resources available at the Institute can be used to construct a photography stand, but the Ministry needs to purchase a lighting system for studio photography. It is important to have a software programme such as Photoshop for editing images, to be installed for the data operators of the Institute who are responsible for editing images.



Figure 3 Training on photography by Mr. Sugimoto Kazuki

4.2.5 Cultural Stakeholders Commission

A Cultural Stakeholders Commission could be formed, with a membership representative of each type of cultural stakeholder. This commission should discuss various subjects including the following.

- i. Cultural heritage (tangible/intangible) protection issues and other related challenges and needs
- ii. Preservation and utilisation of cultural properties
- iii. Communicating information about cultural properties
- iv. Activities for promoting and raising awareness about the protection of cultural properties
- v. Opportunities and ways forward for the cultural stakeholders

4.2.6 Improving management of artefacts and data

To improve the registration system of artefacts, ethnological artefacts collected from the field by the research officers should be labelled (with information cards), registered (manually and on an Excel worksheet registry) and stored. Registration of artefacts should be done according to province, meaning one register book for each province. Scale drawings of artefacts should be made in the Institute as they render the artefacts more interesting for research by locals and students. Therefore the Institute needs to purchase equipment required for making scale drawings.

The Institute should also improve the storage system for the data collected from the field and the storage of the artefacts. A storage room should be developed within the Institute for storage of those artefacts that are not being displayed for the public. Artefacts exhibited in the office should be placed according to their usage. Available resources in the country should be used to construct a better exhibition place which is less conducive to artefact degradation.

Another important factor that I have experienced during the practical sessions at the Nara City Archaeological Research Centre is that the documentation and management officers are passionate about their work and the way they appreciate the artefacts collected from excavation sites. Therefore, all cultural officers within our Institution should be similarly aware of the importance of these artefacts, and especially they should understand the importance of conserving and protecting ethnological artefacts donated from villages around the 14 provinces of Fiji.

4.2.7 Activities for promoting and raising awareness of the protection traditional knowledge and expression of culture in Fiji

- i. School holiday cultural programme – The Ministry of iTaukei Affairs can organize activities and cultural programmes or cultural expos during school holidays, for families to participate in cultural activities such as pottery making, weaving, carving, art design, tapa making and arts and crafts for children (hands-on activities). This is a way in which the traditional knowledge of such activities can be transmitted to the younger generation in Fiji. In these expos, other cultural departments and organisations can be invited to exhibit their work and assist the public during the hands-on activities. Teaching ICH (Intangible Cultural Heritage) is meaningless unless youths are given a chance to learn, know, and perform ICH (i.e., active instead of passive awareness), accordingly these should be ‘live’ performances that help realise the safeguarding of ICH.
- ii. Charity Ceremony – This should be organized by the Fiji Museum and be open to the public. The purpose of this ceremony is to promote cultural properties protection and conservation. Some of Fiji’s cultural properties should be displayed on the premises at the ceremony to make it more meaningful for the donators and visitors. Celebrities can be invited to attract the public, for example, sports celebrities, ambassadors, the prime minister, the president, etc. Some of the charity programmes organized by the Kyoto National Museum are the Charity Tea Ceremony and the open air theatre. In Fiji, for instance, the charity ceremony could be organized by the Fiji Museum with the assistance or close collaboration or other cultural stakeholders.

4.2.8 Education: Program of archaeological research

Most of the younger generation nowadays in the Pacific are not aware of or interested in cultural

heritage protection because they are not well informed about heritage as the representation of their culture, identity, tradition and especially their everyday life. I believe that through subjects such as anthropology, museology, epistemology, and ethnology, the tangible and intangible cultural heritage can be included in the school curriculum for primary and secondary schools. At the Nara City Archaeological Research Centre, students from various schools participate in the excavation of heritage sites, and in the documentation, conservation and management of artefacts. This program shows the younger generation the value of cultural heritage and properties and the importance of protecting and conserving them for future generations. Cultural stakeholders, in collaboration with the Ministry of Education in Fiji, could develop a strategy for educating young people about cultural heritage protection. With the inclusion of such a cultural heritage subjects in the curriculum, the Fiji Museum can expect an increase in local visitors (students and parents) who are highly interested in cultural heritage and education. Such an increase in the number of visitors would lead to more income and thus more funds available for the development of the Fiji Museum or other institutions, helping to solve issues of inadequate space and funds.

5.0 Conclusion

The cultural sector in Fiji is entering a new area where there is renewed interest in traditional knowledge and cultural expression. Awareness activities and dissemination of relevant information on opportunities within this important sector have created a stir amongst traditional practitioners, custodians and the iTaukei community in general. The Pacific is facing climate change and the formation of rescue committees will contribute to the protection of cultural heritage and properties stored in National Museums and by other cultural stakeholders.

I thank ACCU Nara for the invitation to this most interesting training on the study of Museology, and also thank the Permanent Secretary of the Ministry of iTaukei Affairs for the privilege of attending on the Ministry's behalf, and the Fiji Museum for accepting my application.

The Institute is optimistic that this training will bring about many positive changes in regards to policy development, implementation and enforcement that will ensure safeguarding of iTaukei cultural heritage.

Papua New Guinea

Jethro Tulupul Stalen

Final Report: A Study of Museology – Nara Prefecture, Japan 2017

This training gives many insights into how we can improve in the area of work in cultural heritage sectors within Papua New Guinea and the Pacific region as a whole. From the beginning of the training at the Kyoto National Museum, Mr. KURIHARA Yuji clearly pointed out a very important point that “museums are not research institutions,” and therefore the work of museums is very unique in the preservation of cultural heritage for future generations. Although there is so much to say regarding the training, this report will basically outline some of the highlights of the training together with issues that the Papua New Guinea National Museum and Art Gallery is facing, particularly the Conservation Department.

This training helps in the capacity building of knowledge about conservation work for cultural properties in various aspects. One very important notion acquired at the start of the training is the very influential role of conservators in the work of displaying cultural artefacts. In most cases, the *gakugeiin* (curators) in the Papua New Guinea National Museum and Art Gallery make decisions on the collections that will be going out for special exhibitions. However, regardless of the condition of the objects, conservators are always finding a hard time to keep up with demand regardless of the state of deterioration of an object/artefact. However, it is through this training that we came to understand that the conservator should make the final decision on the object regarding whether to display or use a replica instead.

Most museums around the world are not just museums with the regular functions of protecting and preserving cultural heritage, but they also work collaboratively with each other and there are overarching organizations that set standards and good ethics in museum work. One such professional body is the International Council of Museums (ICOM). The Papua New Guinea National Museum failed dramatically in keeping up with the standard by not affiliating with ICOM. However, there are regionally established professional organizations that promote collaborative museum work on a restricted scale. One such organization is the Pacific Islands Museum Association (PIMA). However, the Papua New Guinea National Museum and Art Gallery also failed to affiliate with PIMA, the Pacific’s premier museum network. Therefore, it is only through this training that we gained a clear understanding of how museums can work together collectively in a professional setting in addressing

issues and challenges. There is great need for improvement in this regard, for the Papua New Guinea National Museum and Art Gallery to affiliate with professional bodies such as PIMA and ICOM.

Most museums that are managed directly by the government have a very important role to play in terms of education and marketing. This is due to the fact that normally the subsidy from the government does not meet the expectations of the museums. Therefore, marketing plays a vital role in boosting income to meet the expected needs. Special exhibitions are a good option for raising extra funds to help sustain the work of the museum, displaying national treasures and unique cultural objects for public viewing such as the special exhibition on Unkei, “the Great Master of Buddhist Sculpture,” that attracts tens of thousands of people to visit the Tokyo National Museum in a single day. This also includes developing products of commercial value such as the souvenirs, sweets, and shopping bags, etc. Prior to that, promotion of its unique icons for public attractions in the form of mascots, posters, or pamphlets is important. When the icons are familiar, the commercial products tend to sell out very quickly; one very unique example is the promotion and familiarization of the deer as a national icon by the Nara National Museum and Todai-ji Temple, or Torarin, the Kyoto National Museum mascot, based on a painting by the legendary 18th century painter Ogata Korin. It is a great setback for the Papua New Guinea National Museum to rely heavily on the government subsidy alone in running its operations. This training is really helpful in broadening the idea of creativity for raising funds to sustain the operations of the Papua New Guinea National Museum and Art Gallery; therefore good mechanisms for marketing and promotion should be established.

Inclusion and participation are two very important terms frequently encountered during the training. Most museums in Japan tend to prefer the word inclusion or participation instead of education, as used by the Papua New Guinea National Museum and Art Gallery. For example, the Lake Biwa Museum has a child-friendly space where school children can interact, and learn not only from seeing, but by actually feeling the texture of the fossils from the lake, and also tasting the delicacies from the restaurants within the museum. Though the idea of participation or inclusion is risky in terms of a cultural materials conservation perspective, several measures were put in place to prevent the collections from suffering as a consequence. Another very good example is the National Museum of Ethnology, where staff members check very carefully all the objects for more than an hour per day. This is basically to identify risks and possible infestations or deterioration of the objects and act on it as soon as possible.

The Papua New Guinea National Museum and Art Gallery has a serious setback in the area of inclusive learning or participation. Though there are educational programs for school students, inclusion or participation is missing as students are not allowed to interact with the objects. However, this training

provides the avenue for creativity in inclusion and participation, and therefore students in Papua New Guinea should have the opportunity to interact with the collections by providing replicas or video and audio displays for participation and interaction.

The restoration methods learned during this training were very comprehensive. Though there is a great challenge in restoration work on cultural properties, practice makes perfect. And practice can be done through observation and learning from the professionals. One such example is the observations during the case study visit to Kiyomizu-dera Temple and Kawai Kanjiro's House. At Kiyomizu-dera Temple, certain conservation ideas concerning permanent structures were grasped. Though the restoration activities are on-going, one notable technique was to leave certain parts of the building with the unrestored shape, colour, and texture. This gives insight into what has been done in the process of restoration. The visit to Kawai Kanjiro's House was a firsthand experience in the manufacture of stoneware (*Sue*). For the purpose of conservation, it is always important to understand an object from its starting point—how it is manufactured, what process was involved, as well as under what environmental conditions and temperatures, etc., it was made. That knowledge will be very useful for knowing how to handle and restore the item, as well as about its proper storage. The practical lessons on storage at the Nara City Archaeological Research Centre (NCARC) were very interactive. Though it will be difficult to restore a broken piece of clay pottery object such as a Sue dish, the learning of scale drawing is a very helpful and handy skill for making an image of the object and understanding its dimensions and the measurements. With the help of scale drawing, a good reconstructed object can be made just from several actual shards of the same piece of pottery. Furthermore, as a way to make a record of its designs, the ink rubbing method also comes in handy.



Figure 1: Kiyomizu-dera Temple



Figure 2: Participatory learning at NCARC

Figure 1 illustrates a unique conservation technique in the restoration of a building by leaving certain parts unrestored to convey an idea of its former condition. Figure 2 shows one of the techniques used in measured drawing.

Taking photos of cultural property is not the same as ordinary photography. It has to be taken seriously because it is important due to the fact that it records the image of the cultural property object which might disappear later and the photograph then utilized in its place. This training will be really helpful for conservation and archaeology work as photography helps also in documenting changes that occur with items of cultural property. Learning how to use the important functions of the camera and the settings provided really helpful insights for photography. How to set up for the photo and the best angles that the photographer can utilize is a bonus. For instance, for the use of aperture, though that function exists on most cameras, it is not always utilized in the photographing or documentation of collections at the Papua New Guinea National Museum and Art Gallery. This is because nobody really has any idea how to utilize that function of the camera. Thanks to this training, now this knowledge will be utilized in the documentation of cultural materials for conservation and restoration work.

The visits to storage facilities at different museums in Japan gave us many ideas about how the Papua New Guinea National Museum and Art Gallery can improve its storage facilities and arrangements, as well as the environment. One such example is the visit to the Nara City Archaeological Research Centre's storage facilities where they were using earthquake-resistant containers for storage, and have several storage rooms for storing different objects under different environmental conditions to prevent deterioration of the objects. For instance, pottery is stored in an area with increased humidity and without air conditioning. Some storage facilities have wood-based wall surfaces that help in controlling the humidity and temperature. This was also noticed at the Tenri University Sankokan Museum. These are some of the very new things learned in the area of conservation of cultural materials. The Papua New Guinea National Museum and Art Gallery has storage rooms that are continuously faced with issues of space and unstable environmental conditions. This training helped a lot in understanding the storage environment as well as storage arrangement.

The information on basic chemistry regarding the storage environment and metals was very handy. As most of the participants come from fields of study other than chemistry, it really helped us to understand how we can store our collections properly in various environments as suitable to prevent deterioration. We also learned that there are other several factors that contribute to the deterioration of cultural properties apart from temperature and humidity or pests, such as vibration impact or natural disasters.

The exhibitions and display methods were fascinating, and most of the exhibition displays in all of the museums visited during the training were unique and eye opening. Even the cultural objects from the Pacific were better presented than in our own museums. One such example was on the visit to the National Museum of Ethnology, where the objects are displayed using very unique stands with proper

support and hi-tech lighting systems that give visitors greater insights into understanding the meaning of the collections. Even simple techniques such as mirrors that give a three-dimensional view of the objects from the top as well as the sides and bottom are effective, such as in the exhibition at the Nara Palace Site Museum. The Papua New Guinea National Museum and Art Gallery has a good number of objects on display in its exhibition areas that need improvement in the way they are presented.

To conclude, a lot of new approaches to the work of museums were learned during this training, and regardless of the manpower shortages and funding constraints that the Papua New Guinea National Museum and Art Gallery is facing, such training provides invaluable knowledge to the participants. Ideas can be used from the knowledge gained in this training to achieve favourable results. Despite the many problems that are encountered by the Conservation Department of the Papua New Guinea National Museum and Art Gallery, this training was really helpful in terms of using whatever resources are available or everyday materials to do the work. I offer my acknowledgement and sincere gratitude to the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO, together with all the other stakeholders (museums and cultural heritage institutions) who contributed immensely in imparting invaluable cultural heritage knowledge to the participants from Papua New Guinea, Solomon Islands, Fiji Islands, and the Pacific as a whole. God bless Japan!

Papua New Guinea

Kenneth Pari Miamba

EVALUATION REPORT, CULTURAL HERITAGE RESTORATION AND PROTECTION TRAINING COURSE ADMINISTERED BY THE ASIA-PACIFIC CULTURAL CENTRE FOR UNESCO—JAPAN, FOR PACIFIC ISLAND COUNTRIES

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I would like to thank the various institutions and personnel in Japan for their support in making this training a success.

ACCU Nara Staff

I acknowledge the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU) for this training arrangement on specific needs of the participants. The staff of the ACCU were very courteous, reliable and responsible, making the atmosphere conducive for the participants during our stay and training in Japan.

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The interpreter's untiring efforts in receiving information in Japanese and decoding to English were highly appreciated. Through her we were able to learn and absorb the many things we encountered.

Hotel Fujita Nara

I'd like to also thank the management and staff of the Hotel Fujita Nara (Washington Hotel Group) for the hospitality and service provided during our stay at the hotel.

Key Training Partners of ACCU in Japan

I'd also like to thank the following private and government institutions in Japan for the preparation of course materials, and for hosting and conducting training at their institutions. Through their efforts, the lessons were tailored to meet the individual participants' specific needs.

- Kyoto National Museum
- Nara City Archaeological Research Centre
- Nara National Research Institute for Cultural Properties
- Nara National Museum
- National Museum of Ethnology
- Lake Biwa Museum
- Tenri University Sankokan Museum
- Tokyo National Research Institute for Cultural Properties
- Tokyo National Museum
- National Museum of Nature and Science

OUTCOME OF THE TRAINING

Country report presentations and discussions among participants indicated that our issues and problems are common. Each Pacific Island country has tried its best to restore and preserve its unique way of life and cultural properties despite the challenges each is facing. Each participant has now learned with the others more suitable styles of management, and restoration and preservation methods that can be adopted and utilized to meet similar situations in their home countries.

The cultural property protection system in Japan is well thought out and structured. This provided a better understanding about how to establish an effective and prudent cultural protection system in Papua New Guinea, which is currently lacking. The PNG National Museum and Art Gallery encompasses the roles of museum, researcher, and regulatory agent for cultural properties, but being compounded by financial constraints and understaffing, it cannot efficiently implement all of its functions. What was learned from this course of training on cultural properties protection systems has provided insights for considering adjustments and changes in the divisions of the institution for better efficiency in the enforcement of cultural property legislation, and for relevant amendments to legal acts to enable these changes.

The concept of museum system learned is more reasonable and accessible compared to the centralized national museums in most Pacific Island countries. Government, private and institutional museums are all ideal for cultural inclusion and participatory programs. It was also learned that museums

are not research institutions, but places of information and learning. Hence, they are a means for disseminating knowledge of cultural practices, and for the restoration and preservation of cultural heritage. Decentralization of the national museum from a single location to multiple centres across the country, through revitalization of cultural centres (small provincial museums) and encouraging the establishment of institutional museums, is a challenge that Papua New Guinea as a large Pacific Island country with diverse cultures should undertake.

In every participating Pacific Island country, inadequate funding for cultural heritage protection has hindered the relevant institutions in their efforts to fully implement their function of promoting and protecting the cultural heritage. The ways of management of museums, and the marketing strategies explained and illustrated in all museums visited during the training were indeed helpful. Seeing examples of income-generating activities such as the production and sale of museum goods and services, and the lease or rental of museum amenities to private business firms, has broadened this participant's knowledge of how to be more self-reliant. Currently untapped facilities such as gift shops, food kiosks, open air theatres, and barbeque facilities on the PNG National Museum premises will be examined, in order to apply some of these marketing tips to generate much needed income to support the museum's budget.

Disaster risk reduction and preparedness remain issues for a disaster prone Pacific Island country such as Papua New Guinea. Poorly engineered, substandard museum structures, including unmaintained defects, plus poor conservation philosophies and a lack of occupational health and safety measures, are some areas that will be addressed after this training. This will safeguard the collections in storage and the lives of the workers at the museum. Climate change is still a major issue currently affecting archaeological sites and cultural properties in the open natural environment where they are found. Relevant knowledge was gained at all training institutions visited. This participant is now vested with ample knowledge in order to be vigilant in this aspect of the restoration and preservation of cultural property. Hence, a disaster risk reduction preparedness plan will be formulated to manage unanticipated impacts from both natural and human-induced disasters affecting cultural heritage sites and properties in the country.

For decades, the Papua New Guinea National Museum had faced the problem of protecting significant archaeological sites and cultural properties in the open environment. As a consequence, sites were impacted by natural disasters, infrastructure development, and economic projects without proper salvage, documentation, and study. The use of Geographic Information System (GIS) in conducting the research, monitoring and management of archaeological sites and cultural properties is an invaluable tool. Training in GIS has highlighted how sites can be monitored and managed without physical

presence and is cost effective. GIS is considered an ideal tool to enforce cultural heritage legislation and acts in the country. Hence, procurement of GIS programs and training for the other officers in the participant's country will be considered.

Affiliation with international and regional professional organizations such as ICOM and the creation of a regional museum network are important. This will allow for cooperative participation and exchanges of information to improve the standards of the museum, and benefit the protection of cultural properties. Examples from ICOM and its affiliates, and the regional network of East Asian and South East Asian museums are models that all Pacific Island country participants learned. Existing organizations include the Pacific Island Museum Association (PIMA), which is a body that non-member Melanesian countries (including PNG) can look forward to joining as a member to work together for the common good of all museums in the Pacific. Affiliation with ICOM by the PNG National Museum and its specialists is imminent.

The collection management system in the Papua New Guinea National Museum is now no longer an ongoing issue. Lectures, hands-on practice and participatory observation at archaeological research centres, museums and other institutions were very successful. It was learned that registration commences at an excavated site and is completed at the permanent storage shelves. Hands-on practice in cleaning and drying, measured drawing, reconstruction of fragmented artefacts and ink rubbing were bonus laboratory skills which added to the participant's knowledge of documentation and analysis. These are archaeological methodologies that most archaeologists from the Pacific lack and are not taught in the curriculum at their universities. The Papua New Guinea National Museum will impart this vital knowledge to University of PNG archaeology students when its students enter an intensive training program commencing next year. This will prepare and motivate participants as well as upcoming national archaeologists to conduct independent archaeological research and publication instead of relying on foreign researchers and academics.

Photographing, image scanning, editing and registration knowledge gained during this training were highly commendable. This participant learned and understood quickly the photographing techniques of taking quality photos of cultural properties in any given situation. Scanning, editing and 3-D modelling of images are useful for the purposes of research and dissemination of information to protect cultural properties. These are also lifelong skills that can be utilized apart from one's profession. The skills gained during photographing lessons will be utilized in taking quality photos for the Vernon Collection Management System (VCMS) that just commenced last year and is ongoing at the PNG National Museum.

Insightful knowledge on the planning and staging of exhibitions were also learned and acquired during the training. Both permanent and special exhibitions can serve the purposes of learning and dissemination of information to ordinary citizens. Flow lines, methods of mounting exhibits, lighting, creation of an appropriate atmosphere to amuse and arouse curiosity in visitors, these are some of the things newly learned at every museum visited. What was observed and learned are essential knowledge and skills, unfortunately only few will be used immediately in the participant's country to improve methods of exhibitions and cultural inclusion programs.

CONCLUSION

To conclude, I recommend the following institutions in charge of intangible culture in Papua New Guinea for any future training by ACCU or its affiliates that may be suitable in their field of specialty.

- Institute of Papua New Guinea Studies – an institution responsible for the intangible culture of Papua New Guinea
- Summer Institute of Language (SIL) – a non-government organization (NGO) that studies, documents, and translates books into the 800 plus languages and encourages people to read in their own languages

Solomon Islands

Grinta Gay Ale'eke

TRAINING COURSE FOR RESEARCHERS IN CHARGE OF CULTURAL HERITAGE PROTECTION IN ASIA AND THE PACIFIC, 2017: A STUDY OF MUSEOLOGY (10 October – 3 November 2017)

Introduction

First of all I want to acknowledge and thank the Agency for Cultural Affairs, Japan (Bunkacho), Asia-Pacific Cultural Centre for UNESCO (ACCU), National Institutes for Cultural Heritage, Tokyo National Museum, Kyoto National Museum, and Nara National Research Institute for Research Institute for Cultural Properties, in cooperation with the Japanese National Committee for the International Council of Museums, for organising this training course in 2017 for the Pacific participants from Papua New Guinea, Fiji, and the Solomon Islands on this specific theme of 'A study of Museology'.

I am very honoured and privileged as a participant from the Solomon Islands to have joined this training course. I have learned so much in this training. It broadens my understanding and gives me a wealth of knowledge and a clear picture of how a museum should be managed, and how to protect the cultural heritage in my country.

In this final report, I will include mainly what I have learned in these four weeks of training and how it can be utilised back in my country.

I will focus on the points of Management of Museums, Archaeological Practice, Photography, and Conservation and Management, based on the lectures, practical work sessions and case studies learned.

Management of Museums in Japan

The national government and local governments thoroughly support the work of museums in Japan. Governments provide the budget and every year museums get funds and grants for their operations. Back in the Solomon Islands, there is only one National Museum and the funds budgeted every year are few and cannot support all of the core important functions of the museum compared with Japan.

This lecture helped us to understand the museum system in Japan, and about the management of museums, including risk management and international strategies of museums. There is a huge gap

between Japan's museums and the Solomon Islands National Museum. We have only one National Museum in my country. So from the lectures on museology, the knowledge and skills acquired in this training will help me to fill in some of the gaps needed to improve the National Museum in the Solomon Islands.

Documentation and Management of Artefacts (Excavated Archaeological Artefacts)

This work session on documentation and management of artefacts really opened my mind and I learned many new things in this one week of training. It will really have an impact on my work as a field archaeologist because we were actually learning through hands-on activities what I am supposed to do back in the museum in my country. I learned there are two important parts to the work, each with steps to follow when documenting and managing excavated artefacts.

The first part is the preparatory work before conducting research. It involves six important steps which the researcher must carefully follow. The first step is that researchers or archaeologists conduct excavations at archaeological sites. Then all of the unearthed artefacts are brought back to the laboratory for cleaning. When cleaning the artefacts, one must be very careful about the kind of equipment used. Some artefacts can be washed with water, but for vulnerable items which can be easily damaged, cleaning must be done with good care and should be without water. The next step is to do drying on movable shelves. After that is the important step of making entries in the artefact register. An artefact card is used to register each artefact. It contains the research number, name of its zone at the site, feature number, name of the stratum and the date of the find, and the registration number in the upper right corner of the artefact card with a red magic marker. The artefact card is very important because it gives the information about the artefact, and without this information the artefact will lose its value. The last step in this part is writing, when marking of the artefacts. I learned that when marking, the writing must be on hidden parts of the artefact and also the writing must be clear, small, and must be divided into two lines. This should be done quickly.

The second part is the research and this is where the most time is spent because it involves careful observation of the artefact. There are eight procedures in this research. The first one is classification, and observation/preparation of registers. The second one is bonding, so the artefacts must be classified according to their shape and type. It is advised that all the sherds must be collected together before actually doing the bonding. The other steps are observation, measured drawings, ink rubbings, restoration, photographing, comprehensive analyses of artefacts and features, writing a report, and preparation for storage and registration of artefacts in the storage register and storage room. The storage rooms for all artefacts analysed should be large enough to accommodate the artefacts.

One important thing I also learned concerns the utilization of research results. This is a very interesting activity because we are telling our fellow citizens the outcome of what we have found in our research. Also, this is to educate them about the importance of protecting our archaeological sites. This involves providing the public and school children with knowledge of archaeology and experience in the practical work of excavation at sites. Also, volunteers who are willing to come forward and learn about archaeology should be involved in these activities. In my country, not many people know about the archaeology of the Solomon Islands. This is one way that I can utilise this knowledge and skills and apply them in my country.

Photography and Data Management

There are important points learned in the photography lecture and practical session about how to make good photos of cultural artefacts that will not deteriorate. The first is about the studio setup with a paper backdrop and all the equipment needed for taking the photos. A curved paper is used to get a seamless backdrop and the colour selected must be according to the colour of the artefact. The light used must be same. The mode used must be neutral when taking photographs of cultural properties. The three important elements are aperture, shutter speed and ISO and the camera must be set up and adjusted before taking photographs of the artefacts.

The camera settings on the camera must be properly adjusted before shooting photos of artefacts. A neutral background and light are used to show the artefacts more clearly. All the patterns and designs on the artefacts should be visible. Accordingly, when taking photographs of cultural properties these things must be considered and applied. Also I learned that natural light is not always good for taking photos of artefacts as it might change the colour of the original artefact.

Also, at the excavation site, a cloudy day is the best time to take a photograph. The purpose of cultural properties photos as a record is very important, and they must be stored carefully to prevent deterioration so that this record will not disappear. It is advisable to use a telephoto lens of 70 mm for artefacts to avoid distortion. I have acquired this knowledge and skills in taking photographs of artefacts and at excavation sites.

Archaeology with Geographic Information System (GIS)

This is one of the important aspects of archaeology that we lack at the Solomon Islands National Museum and really need. Archaeological GIS is an important tool for management, research, exhibition and education in archaeology. I have learned that all of the paper documents, photos, and GPS photos that we have stored can be scanned and located using GIS.

It is a very important tool to use especially when dealing with cultural properties, particularly in instances of natural disasters, so that we can easily locate the cultural properties.

Museum Exhibitions and Storage Rooms

There were many different museums that we visited during the training. They were the Kyoto National Museum, Kawai Kanjiro's House, Kiyomizu-dera Temple, Nijo-jo Castle, National Museum of Ethnology, Lake Biwa Museum, Tenri University Sankokan Museum, Nara National Museum, Todai-ji Temple, and the Tokyo National Museum.

The displays of the exhibitions in all of these museums were unique and well organised. There were also special exhibitions where National Treasures, Important Cultural Properties and Cultural Properties were displayed. It gave me many ideas when seeing all of these exhibitions about how we should set up our own exhibition. Also, the storage rooms are well maintained, so that cultural properties are protected from deterioration and damage by pests.

Photographs provided by Sireli Saro and Nikolau Tokainavatu



*Figure 1.0 (Nara City Archaeological Research Centre)
Learning how to make a measured drawing of pottery from Ms Miho Miyoshi.*



*Figure 1.1 (Nara City Archaeological Research Centre)
Learning techniques of bonding pottery and making wet rubbings.*



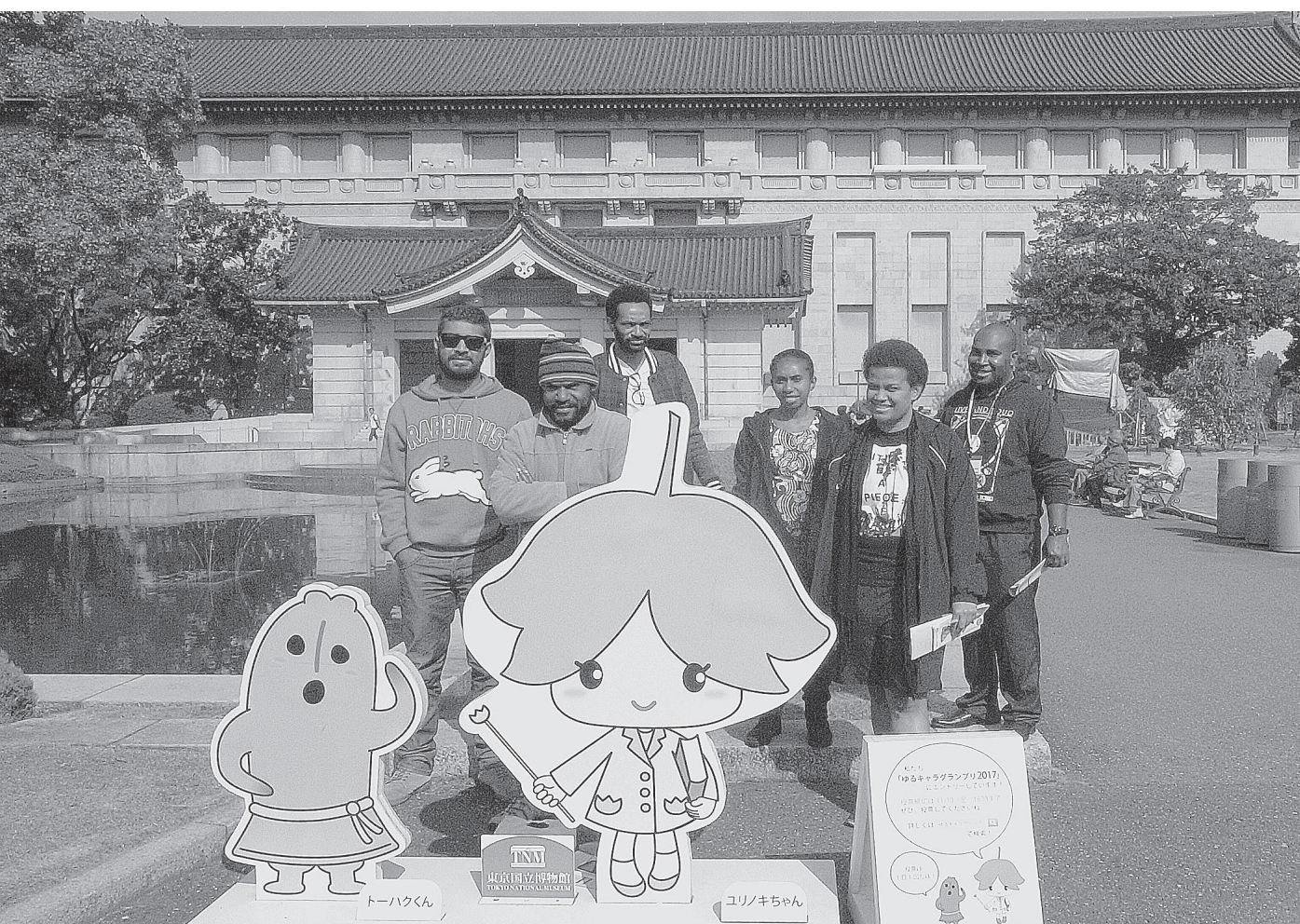
*Figure 2.0 (Right: Nara City Archaeological Research Centre; left: Nara National Research Institute for Cultural Properties)
Setting up for studio photography.*



Figure 3.0 (Nara City Archaeological Research Centre) Storage room.

V. Appendix

1. List of Participants
2. List of Lecturers and Interpreter
3. Organisers



Group Photo at Tokyo National Museum

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