

Training Report

on

Cultural Heritage Protection

**Training Course for Researchers in Charge of Cultural Heritage Protection
in Asia and Pacific 2015 - Maldives, Nepal and Sri Lanka -
10 November - 8 December, 2015, Nara, Japan**



Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)
Agency for Cultural Affairs, Japan
Tokyo National Museum
Nara National Research Institute for Cultural Properties

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Edited and Published by
Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)

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Printed by Meishinsya

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With the lecturers at Tokyo National Museum



On-site lecture at Tokyo National Museum: Explanations on restoration method for hanging scroll



On-site lecture at Tokyo National Museum: Explanations on x-ray analysis



On-site lecture at National Museum of Ethnology:
Explanations on registration procedure of museum collection



On-site lecture at The Museum, Archaeological Institute of Kashihara:
Explanations on exhibition method



Practical training on how to exhibit the earthenware
at The Museum, Archaeological Institute of Kashihara



Practical training on photography at NNRICP



Practical training on shooting technique at NNRICP



On-site lecture at Horyu-ji Temple (World Heritage Site)



Practical training on rubbing at NNRICP



On-site lecture at Takenaka Carpentry Tools Museum



Practicing *Yari-ganna*, a spear plane, at Takenaka Carpentry Tools Museum



Practical training on restoration of earthenware at Kashihara City Museum of History



Closing Ceremony at ACCU Nara Office

Preface

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara Office) 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 to help promote cultural heritage protection activities, in close cooperation with the Agency for Cultural Affairs, Japan (*Bunkacho*); National Institutes for Cultural Heritage, Tokyo National Museum, Nara National Research Institute for Cultural Properties, Japanese National Committee for International Council of Museum; the Nara Prefectural Government; the Nara City Government; and museums.

The ACCU Nara Office's activities encompass training programmes for the human resources development; international conferences and seminars; the website for the dissemination of information relating to cultural heritage protection; and the world heritage lectures in local high schools. In addition to those, ACCU Nara Office offers "Local Training Workshop" which dispatches a group of lecturers from Japan to one of Asia-Pacific countries and implements the practical training on cultural heritage protection on sites. Besides, we annually appoint "International Correspondent" from each country for the purpose of establishing closer ties with the countries in the Asia-Pacific region.

Our office has been conducting two types of the training course in Nara: for the group and for the individuals. The Group Training Course offers the opportunity to sixteen experts from Asia-Pacific region for about one month with two themes in alternate years: "Preservation and Restoration of Wooden Structures" and "Research, Analysis, and Preservation of Archaeological Sites and Remains." Meanwhile, the Individual Training Course is organised for a few experts from one country on the specific theme according to their requests.

In place of the Individual Training Course, however, we have decided to hold training conducted in Nara as a Specific Theme Training Course, for which we set a particular theme and invite several experts from a small number of countries facing similar problems to participate, and we have started this new program from the current year. The first theme of this training was the "Exhibition, Utilisation and Management of Cultural Properties in Museums." We invited a total of six participants for the program, two each from the three participating countries of Maldives, Nepal, and Sri Lanka, all of which face similar tasks of renovating or building museums anew. While we were somewhat anxious as this was our first attempt, with the cooperation of the participants and all others involved, I believe we achieved better results than had been anticipated.

We benefitted from the cooperation of many organisations in conducting this new training. We would like to express our sincere appreciation to Agency for Cultural Affairs, Japan (*Bunkacho*); Tokyo National Museum, Nara National Research Institute for Cultural Properties; Nara National Museum; Japanese National Committee for International Council of Museums, Takenaka Carpentry Tools Museum; National Museum of Ethnology, The Museum, Archaeological Institute of Kashihara, Nara Prefecture; Byodoin Museum Hoshokan; Gekkeikan Okura Sake Museum; Karako-Kagi Archaeological Museum; Kashihara City Museum of History; Ikaruga Town Board of Education; Edo-Tokyo Museum; Saidaiji Photo Studio; Nara Palace Site Support Network for their cooperation and support.

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



At Todai-ji Temple (World Heritage Site)

1. General Information

Training Course for Researchers in Charge of Cultural Heritage

Protection in Asia and Pacific 2015

Exhibition, Utilisation and Management of Cultural Properties in Museums

(10 November – 8 December 2015, Nara)

1. Organisers

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

2. Background

Every year since it was established in 1999, the Cultural Heritage Protection Cooperation Office, Asia-Pacific Centre for UNESCO (ACCU Nara Office) has organised two types of training courses for human resource development—a “Group Training Course” and an “Individual Training Course”—for experts in cultural heritage protection in Asia-Pacific countries.

Under the Individual Training Course, two to three specialists from one country can participate, with an original curriculum created to meet their specific demands and instruction in their own language (via translation/interpretation) if they wish, while under the Group Training Course, 16 specialists—one from each of 16 countries—learn with a common curriculum in English.

ACCU Nara Office receives requests for Individual Training directly from government departments and agencies of related countries, and JCIC-Heritage (Japan Consortium for International Cooperation in Cultural Heritage) in Tokyo also provides us with information based on their activities, including research on international cooperation.

In the process of sharing the information that JCIC-Heritage had collected from their surveys in many countries we realised that there are common problems related to exhibition, utilisation and management of cultural properties in museums in Nepal, Sri Lanka and Maldives. It is an urgent issue for those countries to develop human resources in order to carry out projects for enhancing museums including the establishment of new local museums and improvement of existing museums.

Based on this situation and in response to requests from Maldives, Nepal and Sri Lanka. ACCU Nara Office decided to invite specialists engaged in work at museums to the training course on “Exhibition, Utilisation and Management of Cultural Properties in Museums”. This will replace the Individual Training Course.

3. Dates and Venues

Dates: 10 November (Tue.) – 8 December (Tue.) 2015 [29 days]

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 practical work of exhibition, storage and management of cultural properties at institutions including museums.

5. Training Curriculum

Lectures

- Presentations and Discussion
- Introduction to Museums in Japan
- General Discussion: Results of the Training and How to Utilise the Content

Practical Training

- Practical work on Recording/Documentation of Cultural Properties Held by Museums
- Practical work on Registration/Management of Cultural Properties Held by Museums
- Practical work on Exhibition/Utilisation of Cultural Properties Held by Museums

On-site Lectures and Case Studies

- World Heritage and Museums in Nara
- Case Studies at Site Museums
- Case Studies at National Museums
- Case Studies at Characteristic Themed Museums

6. Participants

The departments responsible for cultural heritage protection in Maldives, Nepal and Sri Lanka recommended six applicants suitable for the programme as participants. After close examination of their respective applications, ACCU Nara Office then determined to invite all six applicants as participants.

Republic of Maldives

Umair Badheeu (Mr)

Culture and Heritage Manager/Curator

Loama Museum, Loama resort Maldives at Maamigili

Date of Birth: 09 December 1980 (Age 34)

Aishath Khalid (Ms)

Assistant Research Officer

Department of heritage/National Museum

Ministry of Education/Department of Heritage

Date of Birth: 12 March 1990 (Age 25)

Federal Democratic Republic of Nepal

Mimi Pradhan (Ms)

Museum officer/Education officer

Historical Gallery, National Museum of Nepal

Date of Birth: 21 March 1971 (Age 44)

Sandeep Khanal (Mr)

Director

Regional Museum, Pokhara, Department of Archaeology, Nepal

Date of Birth: 01 June 1977 (Age 38)

Democratic Socialist Republic of Sri Lanka

Weerasuriya Upul Suranga Perera (Mr)

Archaeological Research Assistant

Museum Section, Department of Archaeology

Date of Birth: 19 October 1976 (Age 39)

Thavarajah Getsy (Ms)

Development officer

Archaeological Museum, Regional Archaeological Office-North

Date of Birth: 02 April 1982 (Age 33)

7. Others (Previous participants in Individual Training Course)

This “Specific Theme Training Course” will be organised this year for the first time. However, 57 participants from 19 countries have been accepted for the previous “Individual Training Course” since 2000.

8. Certificate

Each participant will be awarded a certificate upon completion of the course.

9. Language

English is the main working language of the course.

10. Expenses

Expenses for the training course will be borne by ACCU and comprise the following:

(1) Travel expenses:

Each participant will be provided an economy class return air ticket between the international airport nearest to their residence and Kansai International Airport (KIX), and domestic transportation costs between KIX and their accommodations in Nara.

(2) Living expenses:

In principle, participants shall be provided the basic living expenses incurred from the day before the training course to the day after the final day, i.e., 9 November (Mon.) – 9 December (Wed.) 2015. Arrangements and payment for accommodations will be made by ACCU Nara Office. Also, any accommodation expenses on the way to and/or from Japan will be covered by ACCU Nara Office.

11. Secretariat

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Asia-Pacific Cultural Centre for UNESCO (ACCU Nara Office)

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2. Programme Schedule

Training Course for Researchers in Charge of Cultural Heritage Protection in Asia and Pacific 2015 Exhibition, Utilisation and Management of Cultural Properties in Museums (10 November – 8 December 2015, Nara)

Date	9:30-12:30	13:30-16:30	Venue	Lecturer		
November	10 Tue.	Opening Ceremony (10:00 -)	Orientation to the Programme	ACCU Nara	ACCU Nara	
	11 Wed.	Country Report Presentation: Actual Situation and Problems in Museum		ACCU Nara	KURIHARA Yuji (Tokyo National Museum)	
	12 Thur.	Introduction to Museums in Japan: Historical Background, Actual Situations and Problems		ACCU Nara		
	13 Fri.	World Heritage and Museums in Nara I: Todai-ji Temple, Kofuku-ji Museum		Today-ji Museum Kofuku-ji Museum	ACCU Nara	
	14 Sat.					
	15 Sun.					
	16 Mon.	Practical Work on Registration Management of Cultural Properties I: Process of Investigation and Classification of Archaeological Artefacts		NNRICP	SUGIYAMA Hiroshi (NNRICP)	
	17 Tue.	Practical Work on Registration Management of Cultural Properties II: Management System and Environment		National Museum of Ethnology	HIDAKA Shingo (National Museum of Ethnology)	
	18 Wed.	Case study at Characteristic Theme Museum I: Takenaka Carpentry Tools Museum		Takenaka Carpentry Tools Museum	Marcelo NISHIYAMA (Takenaka Carpentry Tools Museum)	
	19 Thur.	Practical Work of Exhibition and Utilisation of Cultural Properties I: Exhibition Planning and Preparation		The Museum, Archaeological Institute of Kashihara	HASHIMOTO Hiroyuki (The Museum, Archaeological Institute of Kashihara, Nara Prefecture)	
	20 Fri.	Practical Work of Exhibition and Utilisation of Cultural Properties II: Exhibition Method		The Museum, Archaeological Institute of Kashihara		
	21 Sat.					
	22 Sun.					
	23 Mon.	Case Study at Site Museum: Nara Palace Site		Nara Palace Site	Nara Palace Site Support Network	
	24 Tue.	Case Study at Characteristic Theme Museum II: Byodoin Museum Hoshokan, Gekkeikan Okura Sake Museum		Byodoin Museum Hoshokan Gekkeikan Okura Sake	OTA Aki (Byodoin Museum Hoshokan) MIWA Yoshitomo (Gekkeikan Okura Sake Museum)	
	25 Wed.	Case Study at Characteristic Theme Museum III: Karako-Kagi Archaeological Museum, Kashihara City Museum of History		Karako-Kagi Archaeological Museum Kashihara City Museum of History	FUJITA Saburo (Karako-Kagi Archaeological Museum) MATSUI Kazuaki (Kashihara City Museum of History)	
	26 Thur.					
	27 Fri.	Practical Work on Recording and Documentation of Cultural Properties I: Photography 1		NNRICP	NAKAMURA Ichiro (NNRICP)	
	28 Sat.	Practical Work on Recording and Documentation of Cultural Properties II: Photography 2	Practical Work on Exhibition and Utilisation of Cultural Properties III: Data Management and Utilisation	NNRICP	SUGIMOTO Kazuki (Saidaiji Photo Studio)	
	29 Sun.					
	30 Mon.	World Heritage and Museums in Nara II: Horyu-ji Temple		Horyu-ji Temple Ikaruga Cultural Property Centre	HIRATA Masahiko (Ikaruga Town Board of Education)	
	December	1 Tue.	Management of National Museum in Practice I: Nara National Museum	World Heritage and Museums in Nara III: Kasuga-taisha Shrine, Kioku Family Residence	Nara National Museum Kasuga-taisha Shrine Kioku Family Residence	Nara National Museum ACCU Nara
		2 Wed.	Study Tour: Case study at Characteristic Theme Museum IV: Edo-Tokyo Museum		Edo-Tokyo Museum	Edo-Tokyo Museum
3 Thur.		Study Tour: Management of National Museum in Practice II: Tokyo National Museum		Tokyo National Museum	Tokyo National Museum	
4 Fri.		Study Tour: Management of National Museum in Practice III: Tokyo National Museum		Tokyo National Museum		
5 Sat.						
6 Sun.						
7 Mon.		Writing Final Report		ACCU Nara		
8 Tue.		Submission of Final Report/Closing Ceremony (10:00-)		ACCU Nara		

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

NNRICP: Nara National Research Institute for Cultural Properties

II. Summary of Training Course



At Tokyo National Museum

Summary of Training Course

10 November (Tue.)

■ Opening Ceremony/Orientation to the Programme

The Opening Ceremony was held at ACCU Nara Office from 10:00. After the welcome address from Mr NISHIMURA Yasushi, Director of ACCU Nara Office, ACCU staff members were introduced, and the six participants of the training course from Maldives, Nepal and Sri Lanka made their self-introduction. The ceremony ended with taking a commemorative photography.

In the orientation session, the organiser briefed the course contents and rules.



Opening Ceremony at ACCU Nara Office

11 November (Wed.)

■ Presentation: Actual Situation and Problems in Museum

KURIHARA Yuji (Tokyo National Museum)

Each participant gave a presentation based on their country report. They explained about the situation of museums in each country. They shared the problems and challenges, and the participants from Nepal reported the present state after the earthquake as well. After each presentation the lecturer asked some questions and made comments giving examples from his experience, and the participants exchanged ideas among themselves.

After the general comments from the lecturer, brief explanation about the current situation of Japanese museum and its system were given.



Mr KURIHARA Yuji
from Tokyo National Museum



Presentation of country report by participants

12 November (Thur.)

■ Introduction to Museums in Japan: Historical Background, Actual Situations and Problems

KURIHARA Yuji (Tokyo National Museum)

Morning session started with the introduction of organisation structure and budget of the Agency for Cultural Affairs, cultural property related administration, and the outline of the Law for the Protection of Cultural Properties. The participants asked questions concerning the designation system of cultural properties, online search system for the registered cultural properties, etc. Then, Japanese Museum Act was discussed. The Museum Act under the Social Education Act governs Japanese museums, while National Museums are governed by the Law for the Protection of Cultural Properties. Such situation causes some contradictions and difficulties in the museum administration, including deficiency in the function of the registered museum system. Some neighbouring countries have newly established their museum act by using Japanese Museum Act as a reference, and successfully eliminated similar problems under their conditions. This information suggested the important points to be considered at the preparation of the relevant laws in participants' countries.



In the afternoon, features and challenges of Japan’s four national museums were focused. After the reorganisation as Independent Administrative Institutions, national museums are required to make efforts to increase the number of visitors for the purpose of coping with the budget cut and changes in operation. In addition to the explanation of current issues, various scheme and ideas of museums in Japan and abroad were introduced with photographs and personal experiences of the lecturer. They extended to the ideas related to museum shops or facilities, membership system, “Unique Venue” approach that is to use the museums building for other purposes, and creative ways to organise special exhibitions. Participants commented that the lecture was full of beneficial ideas readily applicable to their own places.

13 November (Fri.)

■ World Heritage and Museums in Nara I: Todai-ji Temple, Kofuku-ji Temple

ACCU Nara

The tour of World Heritage site in Nara started at Todai-ji Temple. The explanations about history of Nara Period and features of the buildings at that time were made at the Great South Gate and the Great Buddha Hall. The participants then went to Todai-ji Museum which had specific characteristics of the



At Kohoku-ji Temple (World Heritage Site)



At Todai-ji Temple (World Heritage Site)

modern museum located in world heritage site. They observed new facilities and the manner of display in Todai-ji Museum.

In the afternoon the participants moved to Kofuku-ji Temple. After listening to the description about the buildings and reconstruction work and going around the site, they visited the Kofuku-ji National Treasure Museum. As it made a contrast to Todai-ji Museum, they observed different types of display carefully and asked many questions.

16 November (Mon.)

■ Practical Work on Registration Management of Cultural Properties I: Process of Investigation and Classification of Archaeological Artefacts

SUGIYAMA Hiroshi (NNRICP)

In the morning, the explanations were made about organisation of the Nara National Research Institute for Cultural Properties, its affiliated museums and recording and management system for cultural properties. Participants especially had interests in the database system shared across the entire organisation, and they asked many questions to a staff in charge of the databases. After that, the description about manner of exhibition of excavated artefacts was given at the Nara Palace Site Museum. Through the morning session, how to attract the visitors to the museum was emphasised.

In the afternoon, the tour of the institute began. The process of recording pottery and its inventory management system was explained at pottery section, and at conservation science section the explanation about procedure of scientific analysis and conservation treatment of artefacts was given. The participants looked around the laboratory and observed some latest analytical and conservation devices.



A lecture by Mr Sugiyama at Nara Palace Site Museum



A lecture at conservation laboratory in NNRICP

17 November (Tue.)

■ Practical Work on Registration Management of Cultural Properties II: Management System and Environment

HIDAKA Shingo (National Museum of Ethnology)

National Museum of Ethnology has the collection of ethnological artefact around the world, and their material and size diversifies such as organic, inorganic, plastic, etc. This is one of the museums with systematic means to classify, store and manage the extensive materials. After the explanation of overview, the registration procedure of museum collections and storage system were introduced while observing the facilities used for those works. Participants asked questions on practical matters such as chemicals for fumigation treatment or how to label smaller artefacts. In the storage area, further information was given including the collection management method (preparation of labels), efficient ways of storage, and temperature and humidity control according to the types of artefacts. In the end of observation, the collection management database system was demonstrated to show the method of searching for materials and the details of required data.



Back yard tour at National Museum of Ethnology

18 November (Wed.)

**■ Case Study at Characteristic Theme Museum I: Takenaka Carpentry Tools Museum
Marcelo NISHIYAMA, KITAMURA Tomonori (Takenaka Carpentry Tools Museum)**

Takenaka Carpentry Tools Museum was established by a private company under the concept of “Passing on the skill and the spirit of craftsmen to the future.” This unique museum employs various ways of exhibition to convey a message to visitors that craftsmen’s profound knowledge of nature of wood and excellent carpentry tools enabled the construction of so many superb wooden architectures in Japan. Different ways of exhibition were introduced not only showing the tools but feeling, touching, listening and smelling the wood and tools. Participants were exposed to a new type of museum with many ideas of exhibition and hands-on activities.

In addition, the participants had a privilege to visit a tea house in the museum area and experience Japanese traditional tea ceremony.



A lecture by Mr NISHIYAMA (left: explanation of traditional carpentry tools, right: hands-on activities)



Participants experienced to use Japanese traditional planes, at activity room in the museum

19 November (Thur.)

■ **Practical Work of Exhibition and Utilisation of Cultural Properties I: Exhibition Planning and Preparation**

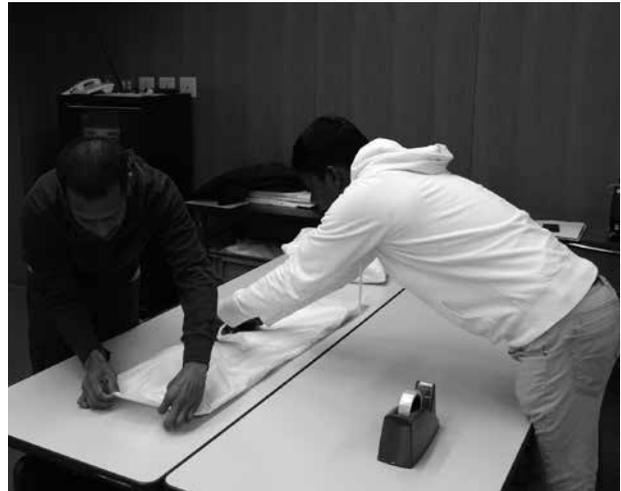
HASHIMOTO Hiroyuki (The Museum, Archaeological Institute of Kashihara, Nara Prefecture)

In the morning the description about exhibitions from curator's viewpoint was given at the museum. After learning the means of exhibition, the participants looked around the museum shop and storage rooms.

The afternoon session was a practical training of Japanese traditional way of packing artefacts. The simplest way of packing pottery and advantage of this method were explained through demonstrations. The participants made some cushions and strings with paper and cotton in pairs first, and tried Japanese way of packing.



Observation of exhibition in The Museum, Archaeological Institute of Kashihara



Practical training of Japanese traditional way of packing artefacts (down: making some cushions)

20 November (Fri.)

■ Practical Work of Exhibition and Utilisation of Cultural Properties II: Exhibition Method

HASHIMOTO Hiroyuki (The Museum, Archaeological Institute of Kashihara, Nara Prefecture)

In the morning, some practical assignments were given. One was packing a long-necked pottery and another was making a wall panel for exhibition. At the Museum of Archaeological Institute of Kashihara the curators made description panel by themselves, and the participants learned the work.

In the afternoon, the participants had an opportunity to see the work of packing cultural properties by a Japanese professional transportation company. While listening to the explanation about system of lease of cultural properties in Japan and the way of packing large objects, they observed that specialists applied the same method as they learned. After that, they had practical training of exhibition in pairs. They examined the unfamiliar Japanese artefacts and displayed them. The lecturer made comments on their work and gave some advice such as the balance of height, rhythm, and preparedness against earthquake.



Making a wall panel for exhibition



Practical training of exhibition



Packing a long-necked pottery



Packing cultural properties by a Japanese professional transportation company

23 November (Mon.)

■ Case Study at Site Museum : Nara Palace Site

Nara Palace Site Support Network

In the morning, the explanations about the history of Nara Palace Site, its maintenance and Nara Palace Site Support Network (NPO Heijo) were given. Participants learned the idea from citizens' viewpoint and the relationship between local community and historical site. After a question and answer session, they experienced the ink wet rubbing, which was one of the cultural activities provided by the organisation.

The tour around Nara Palace Site started in the afternoon. The participants looked around museums and reconstructed buildings listening to the explanation by a guide. Through the tour, they met several volunteer staff in the park and got some information on their work.



Excavation Site, Exhibition Hall in Nara Place Site



With local guides at East Place Garden (reconstructed building)



The ink wet rubbing

24 November (Tue.)

■ **Case Study at Characteristic Theme Museum II: Byodoin Museum Hoshokan, Gekkeikan Okura Sake Museum**

OTA Aki (Byodoin Museum Hoshokan)

MIWA Yoshitomo (Gekkeikan Okura Sake Museum)

Byodoin Museum Hoshokan locates in the precincts of Byodoin Temple, a World Heritage site. The modern exhibition rooms are set underground in the hill of temple area with consideration for the landscape. After receiving the explanation about the overview of Byodoin Temple as well as facilities, design concept and exhibits of the museum on the site, participants observed the inside of Hoo-do, Phoenix Hall.

Gekkeikan Okura Sake Museum was established by a Japanese sake brewing company in their brewery to introduce the history of sake brewing. A part of traditional sake storehouse was remodelled into exhibition rooms. The brewing process of sake and other exhibits were explained during observation. Participants experienced an example of unique theme and exhibition organised by a corporate museum.



A lecture at Byodoin Temple



A lecture by Ms Ota



A lecture at Japanese sake brewing area



Gekkeikan Okura Sake Museum

25 November (Wed.)

■ **Case study at Characteristic Theme Museum III: Karako-Kagi Archaeological Museum, Kashihara City Museum of History**

FUJITA Saburo (Karako-Kagi Archaeological Museum)

MATSUI Kazuaki (Kashihara City Museum of History)

Karako-Kagi Archaeological Museum was established by Tawaramoto Town to introduce Karako-Kagi Site, a prominent Japanese archaeological site. After the introduction of museum outline, excavation history of the site and unearthed artefacts, participants looked around the exhibit in the lobby, regular exhibition and special exhibition with the lecturer's guidance. The participants were impressed with the easily understandable way of exhibition even for the visitors who cannot read captions written in Japanese.

Kashihara City Museum of History was established by Kashihara City to introduce the city history. The museum put emphasis on the educational aspects closely working with the local community. As an example of such approach, they opened preparation rooms to the visitors, so that the visitors are able to

observe a part of storage area as well as the museum exhibit. Participants were impressed with the glassed-in preparation room, and commented that it was interesting as if the museum work itself were placed on exhibition. A lecture was given on the museum activities, and the participants looked around the exhibition rooms with the lecturer's guidance. Hands-on exhibit with original artefacts and IR beam sensor for the security of display case drew attention of the participants. One of the curatorial work experience programs was prepared for the participants, and they tried the restoration of earthenware earnestly.



Observation of Karako-Kagi Archaeological Museum with lecturer, Mr Fujita



Mr Matsui

Exhibition room at Kashiwara City Museum



Participants experienced one of the curatorial work, the restoration of earthenware.

27 November (Fri.)

■ **Practical Work on Recording and Documentation of Cultural Properties I: Photography 1**
NAKAMURA Ichiro (NNRICP)

At the beginning of lecture, participants told about their experience in photography and the situation of photographs in their museums. Then the basic elements required for the photographs of cultural properties were explained. The functions of camera, including the effect of aperture, shutter speed and ISO were instructed in detail.

In the afternoon, lighting effects on objects were demonstrated. The lecturer took photos with lighting from different directions and described the difference of shadow and clearness. In addition, how to adjust colour by using a grey-card was demonstrated and the way of saving the photograph data was explained. The participants learned the importance of taking precise photographic image of cultural properties and appropriate documentation.



A lecture at photo studio in NNRICP

28 November (Sat.)

■ **Practical Work on Recording and Documentation of Cultural Properties II: Photography 2**
■ **Practical Work on Exhibition and Utilisation of Cultural Properties III: Data Management and Utilisation**

SUGIMOTO Kazuki (Saidaiji Photo Studio)

The participants first talked about what they wanted to learn in the programme for photography. They seemed to have difficulty taking photos of specific items. After the explanation about basic functions of camera, demonstration of adjusting the focus was given. Each participant practiced focusing a camera to take photos in manual mode.



In the afternoon, the lecturer demonstrated shooting various items according to the requests from the participants. Following the demonstration of photography on transparent glass stage, they practiced taking photos by themselves based on the two-day lectures. In the end, they had the experience of photo editing with software and checked the finish of photos.

30 November (Mon.)

■ World Heritage and Museums in Nara II: Horyu-ji Temple HIRATA Masahiko (Ikaruga Town Board of Education)

The programme started with the video about the history of Ikaruga area. In the exhibition room of Ikaruga Cultural Property Centre, they observed the rearrangement work of exhibition and got the description about facility. Temperature and humidity control system, anti-seismic reinforcement method, and features of display case were explained. Then participants visited Fujinoki Tumulus and observed the internal state of conservation. In the explanation of discovery and conservation of the tumulus, the cooperation and role of community in historical area were emphasised.

In the afternoon the tour in Horyu-ji Temple was given. Listening to the outline of the buildings and restoration work, participants looked around the wooden structures and treasures in the temple museum. The question and answer session followed the tour, and they asked questions especially about the relationship with local community.



Mr Hirata explained the exhibition in Museum.



At Fujinoki Tumulus



A lecture at Horyu-ji Temple (World Heritage Site)



At Yumedono in Horyu-ji Temple

1 December (Tue.)

■ Management of National Museum in Practice I: Nara National Museum

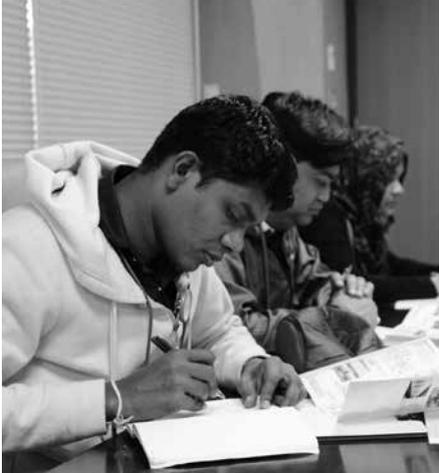
NOJIRI Tadashi, TORIGOE Toshiyuki (Nara National Museum)

■ World Heritage and Museums in Nara III: Kasuga-taisha Shrine, Kioku Family Residence

ACCU Nara

At Nara National Museum, participants received general explanation of the museum including the facts that the regular exhibition of Nara National Museum specialised in Buddhist art and private companies were stationed in the museum for conservation works. The participants asked many questions concerning the ratio of foreign visitors or the reason of involvement of private companies in conservation and restoration. After that, they visited the conservation centre of museum to see the conservation/restoration units of metal works, wood works and sculptures managed by private companies.

In the afternoon, ACCU staff guided the participants to Kasuga-taisha Shrine, a World Heritage site. While observing main shrine complex, background of the world heritage inscription and every 20 years major repair tradition of “Shikinen Zotai” were explained. Another place of visit, Kioku Family Residence, was closely related to the shrine. The family used to be a master carpenter exclusively working for Kasuga-taisha Shrine and preserved almost complete set of carpentry tools from those days. The carpentry tools were designated as cultural properties, and the family remodelled a part of their own house into the exhibition room for the tools to open to the public as a unique private museum. The owners received the participants with warm welcome and showed them traditionally constructed main house and tea utensils as well.



Conservation centre of Nara National Museum



At Kasuga-taisya Shrine (World Heritage Site)



Exhibition room at Kioku Family Residence

With owner (centre)

2 December (Wed.)

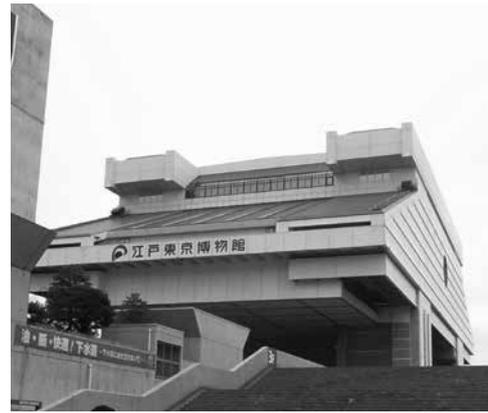
■ Study Tour: Case Study at Characteristic Theme Museum IV

OGASAWARA Hiroki, OCHIAI Noriko (Edo-Tokyo Museum)

In the morning, the group travelled from Kyoto to Tokyo by Shinkansen train.

Edo-Tokyo Museum showcases the history of Tokyo from Edo Period to present with full-scale models of various buildings as well as original objects.

At first, outline of the museum was introduced such as scale of building, number of collection, number of visitors and budget amount. The exhibition method with various models, which is a major feature of this museum, aims at providing the sense of living in the landscape and lifestyle of Tokyo in those days when such objects were in use. Then, the participants observed facilities such as storage, fumigation chambers and conservation rooms with the explanation by a curator. The participants asked many questions concerning the method for collecting the objects, selection of volunteer guides, use of outside institutions for conservation works. In the end, they had time for the individual observation in the regular exhibition area with audio guidance device.



Edo-Tokyo Museum



Storage room



Exhibition area

3 December (Thur.)

■ Study Tour: Management of National Museum in Practice II: Tokyo National Museum

MATSUMOTO Nobuyuki (Vice Executive Director, Tokyo National Museum)

TANI Toyonobu (Director of Curatorial Research)

KOBAYASHI Maki (Supervisor, Education Division)

TSUCHIYA Yuko (Senior Manager, Conservation and Restoration Section)

TAZAWA Hiroyoshi (Supervisor, Research Division)

FUJITA Chiori (Curator, Education Programming)

ARAKI Tominori (Senior Manager, Research Analysis Section)

The programme started with a lecture, "Tokyo National Museum Overview," by Mr MATSUMOTO

Nobuyuki, Vice Executive Director of Tokyo National Museum. The lecture covered the history, organisation and management of collection of the museum, especially the ways to control and manage the exhibition period of national treasures and important cultural properties and their storage environment. The difficulty to attain a contradicting objective, exhibiting cultural properties while protecting them, was also mentioned. Exhibition of collections leads to their deterioration, so that TNM employs the rule to limit the duration of display for each cultural property depending on its condition. The lectures on different topics were given from the experts in respective fields. On the collection management and exhibition, Mr TANI Toyonobu, Director of Curatorial Research, explained means of obtaining the collections, management method, and exhibition planning according to the types of collection (paintings, calligraphy, textile, etc.) by introducing many examples.

As for the educational activities, various educational programmes of the museum were introduced. All of such programmes were designed to facilitate closer observation of the exhibits and physical experience of the visitors. A lecture on conservation works was also prepared. The basic policy of TNM in this field was to minimize repair or restoration works by protecting the collection in well-managed environment. In line with that policy, methods for the environmental investigation and measures to be taken were briefed.



A lecture by Mr Matsumoto, Vice Executive Director



A lecturer, Mr Tani



A lecture by Ms Kobayashi



A lecture by Ms Tsuchiya



After the lectures, the participants made a tour around the museum. They visited Japanese Gallery, Asian Gallery, educational activity areas and Research Analysis Department laboratory with analytical devices such as X-ray CT scanner. In each area, the experts in charge gave extensive explanations to the participants. In the end of the day, Mr TANI guided the participants to the special exhibition “The Great Terracotta Army of China’s First Emperor.”



A tour of Japanese Gallery with Mr Tazawa



Ms Fujita explained educational activity for visitor.



Mr Araki explained X-ray CT scanner.



Observation of Asia Gallery and special exhibition room with Mr Tani

4 December (Fri.)

■ Study Tour: Management of National Museum in Practice III: Tokyo National Museum

MATSUMOTO Nobuyuki (Vice Executive Director, Tokyo National Museum)

TANI Toyonobu (Director of Curatorial Research)

KOBAYASHI Maki (Supervisor, Education)

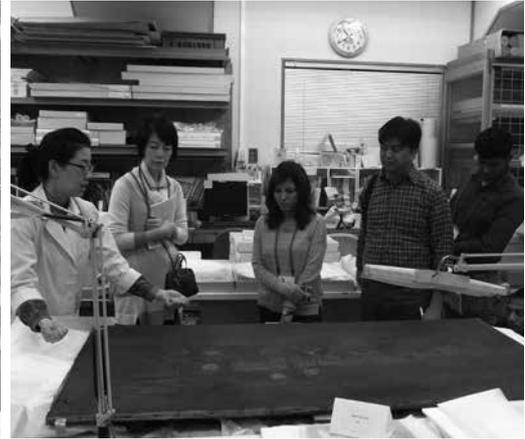
TSUCHIYA Yuko (Senior Manager, Conservation Technology)

The participants continued facility observation of Tokyo National Museum. At first, they went to see the storage area on the basement floor of Honkan, main building. Former exhibition rooms were remodelled into storage for rather delicate items such as scrolls and folding screens. Features required for storing the delicate items were explained, such as carefully arranged air conditioning, specific type of fluorescent light, wall material, devices added to storage shelves, and anterior room. Then, they moved to the conservation/restoration unit to observe the restoration works of a frame, oil painting, Japanese woodblock prints and calligraphy. Some devices developed for improving the storage environment were introduced with the explanation that better storage condition after restoration would help extend the interval to the next restoration. The participants asked questions about materials and chemicals used for restoration works.

After the observation of facilities, the participants had an opportunity to exchange ideas with the lecturers. They asked questions as follows.

- Outline of Silk Road
- Roles of local museums from the perspectives of Tokyo National Museum
- Procedure to purchase artefacts
- Priority setting for the museums in participants countries
- Actual independence of Independent Administrative Institutions

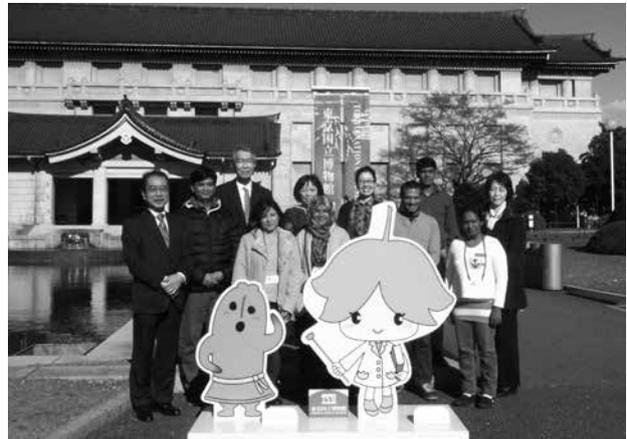
Active discussion continued over the scheduled time. Before leaving the museum, they took a commemorative photograph with lecturers in front of the main building.



Ms Tsuchiya lectured how to restore Japanese woodblock prints and an oil painting.



Discussion with lecturers



With lecturers

7 December (Mon.)

■ **Writing Final Report**

The participants prepared their reports of the training programme.

8 December (Tue.)

■ **Closing Ceremony**

The Closing Ceremony was held at ACCU Nara Office from 10:00.

Address from Mr NISHIMURA Yasushi, Director of ACCU Nara

Congratulations to all the participants for the safe and sound completion of the training course. You may get a lot of new knowledge from your visit to various museums. We would like you to develop such knowledge in accordance with the situation of each country. The participants are from different countries, but you have established the friendship among members and joined ACCU family. Whenever



Closing Ceremony at ACCU Nara Office

you face difficulties, do not hesitate to contact other participants and us, ACCU. I am looking forward to seeing you again somewhere.

After the address from Mr NISHIMURA, the certificate and commemorative gift were awarded to each participant. Then, they expressed their impressions of training course and their goals.

-Umair Badheeu (Maldives)

The training course was very well organised, and we visited various museums. In each museum, we learned some techniques to store and exhibit the collection. I would like to put some of those methods in practice at the museum I work. I appreciate the hospitality from all of you during my stay in Japan.

-Aishath Khalid (Maldives)

Everything I saw and experienced in this training was very new and useful for me. The programme of cultural property photography was especially interesting. I knew nothing about photography, but the program contents were quite useful for my work. I also would like utilize the knowledge of exhibition method and collection management back home.

-Mimi Pradhan (Nepal)

I am grateful for participating in this training course to learn a lot of things. Visit to many World Heritage sites and museums brought me precious experiences. We suffered big earthquake this year in Nepal, and museums were also seriously damaged. Right after returning to my country, I would like to apply some effective storage management and exhibition method learnt here. I appreciate ACCU staff for the preparation and management of training course.

-Khanal Sandeep (Nepal)

Thank you for accepting me as a participant for this training. I had a chance to visit many places to learn about Japanese museum management, storage management, conservation, etc. Many of them are the knowledge I would like to apply back home quite soon. The whole programme was very well organised, and the lecturers were surprisingly kind to respond any questions.

-Weerasuriya Upul Suranga Perera (Sri Lanka)

It's a pity that this is the final day of the programme. I am grateful for learning a lot and establishing good relations with ACCU and other participants. Lecturers kindly gave me a lot of information as if they were friends rather than teachers. When I may have some problems in future, I believe in their support. In the training, I learnt various things such as museum management, maintenance of historic site and conservation. I would like to apply the new learnings here for my work.

-Thavarasa Getsy (Sri Lanka)

I extend my gratitude to ACCU for providing this opportunity. I learnt many different things every day. Conservation of artefacts, exhibition method and others were all new for me. I would like to apply what I have learnt here in the museum of my area. When I have a chance to renew the museum, I will be able to fully utilise the technique obtained in this training programme. Thank you very much.

The Closing Ceremony finished with taking a group photograph of the participants and staff members.



III. Country Reports by Participants



At Byodoin Temple (World Heritage Site)

Maldives

Umair Badheeu

Culture and Heritage Manager/Curator

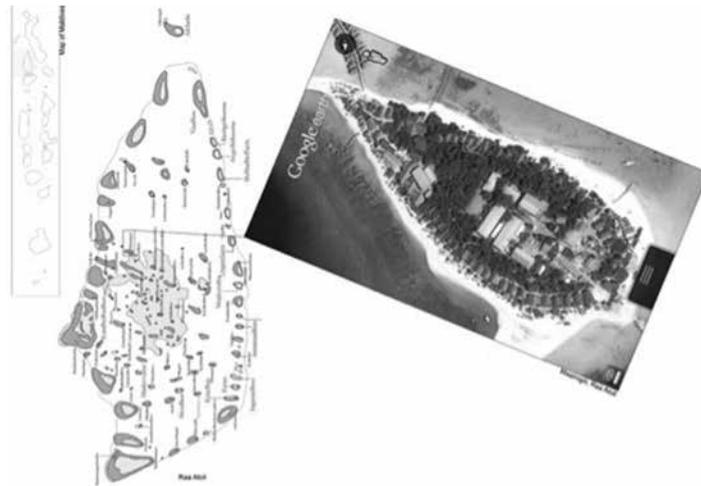
Loama Museum, Loama Resort Maldives at Maamigili

Present Situation and Needs for Cultural Heritage Preservation in Maldives

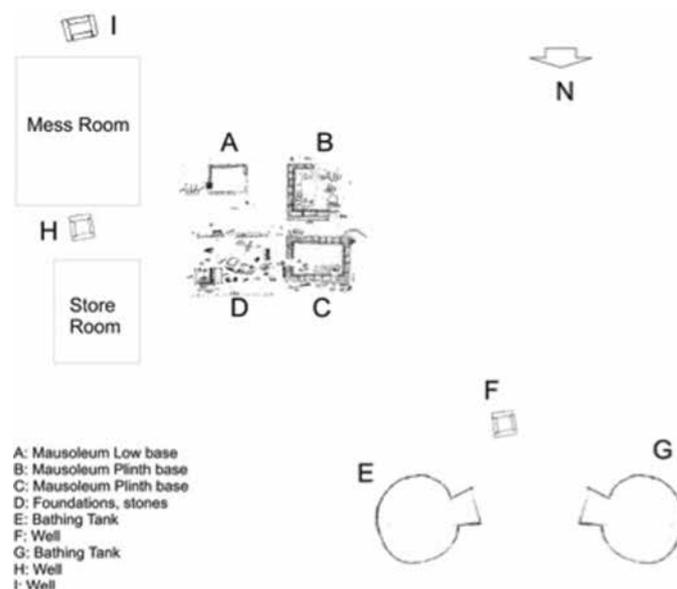
This report is based on the author's experiences during the establishment of a museum and heritage site on Raa. Maamigili at Loama Resort Maldives.

I joined Loama Resort Maldives in January 2014 as a curator for Loama Museum; the job responsibilities were to set up the museum collection, and design exhibitions for the collection and heritage site. The heritage site consists of two sunken bathing tanks, the foundations of mausoleums, and three wells.

Raa. Maamigili Island and Heritage Site



Maamigili is a six-acre island located on the northwestern side of North Maalhosmadulu (Raa) atoll.



This report will outline some of the challenges and needs in specific areas of work during different phases of the project, parts of which are still ongoing.

The Beginning of the Resort Project at Maamigili

First of all, an imperative action was missed by the government during the process of awarding an island for tourism development. The process of selecting this island failed to identify its historical value. Subsequently, however, the development concept of the resort would compensate for this shortcoming and preserve the remains on the island.

Legend has it that an exiled prince, Koimala Kalo, established the first kingdom of Maldives in Raa Atoll before moving to Malé, the present-day capital of Maldives. During the survey prior to building the hotel, two bathing tanks were discovered. Although no connections can be made with Koimala's rule, this site has evidence enough to place it in the pre-Islamic period. This physical remains and the folklore surrounding Maamigili led to establishing a museum and making it a heritage-oriented hotel.

In the relevant folklore, there are sayings that (1) "if someone bent down on the beach at Maamigili, they would not rise empty handed," and (2) "There were 7 seafaring vessels in the lagoon of Maamigili at any given day." These excerpts from folklore indicate, first, that even though it had been uninhabited, people who visited the island continuously found artefacts on the island, and second, that this island once had a population who traveled abroad or traded.

It is evident from these stories and the physical remains that this island had been populated many years ago, but there had not been any investigation to validate these indications from the material record and folklore until the construction of the hotel. The policy of awarding an island to build a hotel does not involve an elaborate process of assessment, which resulted in this island and many others being awarded without awareness of their historical value. Construction of a hotel has its downsides as it is led by contractors whose target is to finish the hotel on time and on budget. Luckily for this island, the owners had the intention of preserving the sites and artefacts for the in-house museum.

This illustrates the first problem, that of protecting such islands with unknown historical value. For instance, another island in close proximity to Maamigili was later awarded for tourism development, and unfortunately the owners were not keen on preserving the six foundations of coral stone mosques, or four sunken bathing tanks there, which were all but destroyed because they conflicted with the plan for a hotel. Proper evaluation of an island is a necessary first step for any measures to be taken to protect its heritage.

Excavating the Site of the Bathing Tanks and Mausoleum on Maamigili

The two bathing tanks in Maamigili were likely built during the pre-Islamic period (500 BC-1153 AD) of Maldives, which makes them at least 800 years old. When discovered, the site had mangroves growing inside the bath, and roots of surrounding coconut palms had penetrated the layers of brick, which had been laid without any bonding material.



[Above] Site of a sunken bathing tank found on Maamigili before excavation.

To begin excavating, our team had to wait for an assessment and recommendations from the Department of Heritage, Maldives. The report delivered after the survey reassured us that it was safe to remove the trees and sediments that had been deposited over the centuries when the island was uninhabited. Without any experience at cleaning historic sites and with limited resources, the excavation proceeded and experienced no setbacks.

However, challenges were still present due to the lack of knowledge and skills needed to properly excavate. The process lacked proper meticulous documentation, which could be helpful in future restoration. Environmental samples were not collected, data that could reveal important facts on environmental changes and the accurate age of the structures.

Inexperience also made it difficult to set a pace for removing sediments and for quickly identifying the restoration needs. There was a constant threat of the structure collapsing on itself, although luckily that did not happen. Had there been an incident of structural failure, the team would have had to resort to poorly informed contingency decisions. In this area Maldives needs a nationwide plan regarding the extent to which such sites should be excavated, and a practical management plan that can be achieved with the current level of experience and knowledge base. Training in restoration of coral stone, sandstone, and wooden structures is vital as these structures are now being discovered mostly during construction projects with no knowledge about caring for them upon discovery. Adequate resources and training for private individuals, especially in tourism development projects, on how to treat historic sites is imperative.

Artefacts and Remains on a Coral Island

“If someone bent down on the beach at Maamigili, they would not rise empty handed,” it is said in the folklore of Maamigili. It is true to this day that Maamigili, like many other islands in Maldives, holds remains of earlier settlements. Porcelain and terracotta shards are common finds within a couple of feet below the surface. Intact pots and copper vessels are occasionally found while digging for mundane purposes such as planting trees.

Without methodical excavation skills these finds lose meaning and the story of what happened here might be impossible to piece together. Currently, we lack the resources to date and properly restore these finds. The textures and forms of these shards hold vital information about their origins, yet we lack the resources to identify the specifics.



[Above Left] Terracotta and porcelain shards found in a pit [Right] Terracotta pot crushed under a tree.

These low-lying coral islands hold the long history of the amalgamation of cultures that make up Maldivian culture. To extract this information and properly document the history of these islands, a team of excavators specialized in this area of study is vital. Conservation procedures and skills to handle such artefacts are needed in some of these remote islands. The bureaucratic procedures required to get help and the lengthy wait to get experts on site has proven damaging to some important finds. For instance, inhabitants of Raa. Angolhitheemu discovered foundations of what seems to be the remains of a Buddhist temple while digging the boundary wall of a house. When these findings were presented to the island council, however, they were stored along with construction material. Now some of these finds are missing, and the council is unable to trace them.

An overarching governing body embodying technical expertise, legal counsel, and the financial means to oversee and drive the conservation efforts of the country is needed. This should be a unified entity that represents all stakeholders and can plan and lead conservation efforts to protect heritage sites and remains.



[Above Left] Remains of a temple found in Raa, Angolhitheemu. [Right] Discarded parts of a coral stone mosque on an island awarded for tourism development.

Collecting for Loama Museum

Collecting pieces for Loama Museum involved traveling to inhabited islands to obtain items that represent the heritage of island life. Household tools, storage boxes, fishing tools, terracotta pots, and many other such pieces make up the 300-odd acquisitions in the collection so far. A wood paneled house that had been disassembled was brought to Loama Resort to be fully reassembled and furnished for exhibition. Conducting these trips to find unused and neglected pieces in early 2014 proved to be fruitful for a small museum such as ours. However, the trips also revealed the amount of artefacts, especially gold and silver jewelry, which had been sold for profit, often to foreign buyers who paid better than most locals would offer. Some of these artefacts could have been saved had there been more awareness of the importance of preserving such objects. Most wooden objects are now being replaced with more durable plastic or metal items, upon which the older objects are being discarded. Copper items are particularly vulnerable since they fetch a high price in the copper recycling market.

Even for a hotel trying to establish a museum, it is a challenge to match some of the prices offered by foreign collectors. Once they leave the country, many of these artefacts are practically impossible to trace. It would be beneficial for the country, as well as small private museums like Loama, if there was a foundation that could collect and preserve objects of cultural importance from which objects could be loaned for exhibitions. The most urgent need is to learn the processes of preserving fragile objects and facilities for maintaining and lengthening the life of such objects. Maldives being a hot and humid country, caring for objects becomes a daunting task. For instance, the house reassembled in Maamigili has walls that are half wood and half masonry. The wooden panels were smoked to protect them from insects and humidity, however this technique is no longer practiced in Maldives. It would be beneficial to reintroduce some of these traditional techniques.



The house reassembled at Loama Resort.



The house reassembled at Loama Resort.

Conclusion

Based on limited experience during the establishment of the museum and heritage site at Loama Resort Maldives, some of the major problems introduced above may not be unique. Shortcomings in technical knowledge and resources for preservation are issues common throughout the Maldives. Access to the expertise and skills needed to conserve and manage sites and remains is very limited and often expensive. Such resources can greatly enhance efforts by the private sector to share the wealth of our culture among Maldivian and international visitors alike. In the Maldives, the tourism sector can play a major role in protecting heritage sites as it is a stakeholder directly in contact with visitors and directly benefiting from heritage resources. Private businesses and NGOs play a major role in environmental conservation in the Maldives. Similarly, with proper training and a strong government body to uphold standards, the private sector could complement the current efforts made by the government to protect and maintain heritage sites and remains.

Maldives

Aishath Khalid

Assistant Research Officer

Department of Heritage/National Museum

Ministry of Education

Country Report

Problems and needs for cultural heritage protection and restoration activities in Maldives (mainly regarding sites and remains)

Introduction

Maldives is a tropical nation located in the Indian Ocean. It consists of approximately 1,190 coral islands, grouped in a double chain of 26 atolls. Archaeological evidence indicates that Maldives have been inhabited for more than 2,500 years. Archaeological sites of Maldives mostly include monuments, mosques, shrines, and monasteries. As the years have passed, Maldivians have come to understand the significance of cultural heritage protection and restoration. However, cultural heritage protection and restoration are still in the embryonic stage in the country.

This report is based on case studies done on some of the archaeological sites of Maldives and on my own research to provide a unique perspective on the subject. The purpose of this report is to identify the problems and needs for cultural heritage protection and restoration activities in Maldives with a highlight on some of the major problems currently faced by the nation in these areas.

Department of Heritage

Previously known as the National Centre for Linguistic and Historical Research, on 28 April 2010 that institution was abolished and the Department of Heritage (DoH) was founded on 19 October 2010. It is the primary national agency in charge of cultural heritage management and protection in Maldives. The Department consists of the Corporate (administrative) section, the Heritage section, and the National Museum.

1. N. Landhoo archeological site, Maabadhige Haitha

The archeological site of Maabadhige Haitha is situated southeast from the center of Landhoo Island. Among the local community, this site is referred to by various names including Haikka, Maabadhige Hai'kei Haitha, and Maabudhu Ge. In 1900, Mr. J. Stanley Gardiner conducted scientific research at the

site. This site was seen as a large mound rising 28 feet up from ground level with a perimeter of 292 feet. At present, the mound has lost elevation. On 18 May 1987, a team from the Archeological Survey of India visited the site for observation and survey work, resulting in the discovery of the origins of the site. According to the survey, the site was the ruins of an ancient Buddhist religious complex, the remaining stupa was the largest built within the site, and originally five such stupas and a temple had stood within the site but most had been destroyed. Even with the destroyed state of the ruins, the team was able to identify the places where the stupas and temple had stood. Analyses of the remains of the structures showed they were similar to some of the remains found at archeological sites on Laamu Atoll, which has similar types of mounds. Some of the discoveries included the steps to the stupa from the south, along with the moon stone.

A coral stone roughly cut in the shape of a rectangular block was also uncovered at an area near the site. The coral stone was carved with writing on all sides in the ancient southern Brahmi script formerly used in India. Based on analysis, the writing is thought to consist of Buddhist spells, and the script is in the same style used in the southern part of India, although some of the writing was found to have slightly altered forms. The writing on the coral stone is very clearly engraved and easy to discern. The site where the stone was discovered is now marked off as an important historical site which needs further investigation.



Site of Landhoo Maabudhuge (Photo: 2003)



Signs of steps seen previously at the site of Maabudhuge



Landhoo stone, with inscription in southern Brahmi script, 6th c. AD (Photo: f8 Professional Photography)

Coral stone block found at the Maabudhuge archeological site in N. Landhoo Island. The block broke during its removal from the ground. The letters inscribed on the four sides of the block are a version of Brahmi in the Pallava style. This is dated to the 6th century and this is the oldest written inscription found in Maldives so far.

2. F. Nilandhoo Foamathi heritage site

Situated around 250 feet inland from the eastern side of Nilandhoo Island in Faafu Atoll are the ruins of Nilandhoo Foamathi. Due to the site being largely in ruins and part of it being deteriorated by exposure to the sea, only part of the site has been excavated.

The Nilandhoo heritage site is one of the most well-known archaeological sites in Maldives. In 1983-84 the Maldivian government undertook excavation at the site in collaboration with a team from the Kon-Tiki Museum of Oslo led by Thor Heyerdahl.

The site has been tentatively dated to around 400 years before the introduction of Islam (an event attributed to the year 1153), hence the eighth century AD. It was noted in the site report, however, that finds of discarded building materials in the fill indicate there was an older structure in the same vicinity or in the neighbourhood. Accordingly it is impossible to say how far back the remains actually go.

Several stupas and other artifacts were uncovered during this excavation, and large numbers of finds were taken to the Maldives National Museum. But many of these artifacts were destroyed during a break-in at the museum by a group of local people on 7 February 2012.

Other evidence indicating the site dates to before the introduction of Islam in the 12th century is the presence of the old Nilandhoo Friday mosque, which was built near the site. Similar ruins are observed near this mosque, suggesting that older temples and other Buddhist structures were destroyed soon after



Miniature votive stupa



The stone-lined pathway in front of the staircase.



Havitta in Nilandhoo before excavation



A photo from 1984 of the Nilandhoo Foamathi site after excavation by the expedition of Thor Heyerdahl, showing remains of a Buddhist temple.



This is a miniature votive tower stupa found at the Foamathi heritage site in Nilandhoo in Nilandhe (Faafu) Atoll in 1983. It is made of veligaa (a hardened mixture of beach coral) and has five umbrella-like projections one above the other over the base.

the introduction of Islam, and that the mosque was built on the same grounds. This type of practice is seen at similar sites in other parts of Maldives.

The inclusion of this site in this report is due to the fact that no work has been carried out after the first excavation conducted there. The site has also been well documented compared to other similar sites, even though work there has been discontinued. The site has been identified as an important historical site, but not secured and protected well enough due to various problems that continue to obstruct progress with regard to its conservation.

Overall problems and needs for cultural heritage protection

1. There is a shortage of professionals in the field of heritage conservation and restoration. Out of 30 staff members at the DoH there is only one expert with graduate-level training in the field of archaeology. No trained experts or even graduates are available in the fields of history, conservation and preservation, heritage management, museum management, archive management, or any related field. Accordingly the following needs can be identified.
 - There is a need to train DoH staff members in heritage management, history, archaeology, museology, archives management, and related fields.
 - There is need for support by specialists from abroad to conduct training programs for the staff, especially in the fields of heritage protection and restoration.
 - Schools need to incorporate aspects of local heritage (the geography, history, and culture of Maldives) as part of the curriculum. Students need to be more actively involved in processes such as conservation, the preparation of management plans, heritage studies, museum exhibitions, etc.
 - There is a need to conduct career guidance programs in relation to heritage management, and programs to encourage interest in heritage among school students and school graduates.
2. There is a lack of awareness about the importance of cultural heritage.
 - We need to implement public awareness programs, specifically for Atoll chiefs, teachers, plus the general population of youth and school children, regarding the importance of cultural heritage for protection and restoration.

3. The historical cultural heritage protection law of Maldives (law No. 27/79) was passed in 1979. The law does not clearly define cultural and historical properties, and has no rules regarding the trade of heritage items or other aspects of heritage protection. Therefore a proper legal framework is important for the protection and restoration of cultural heritage in Maldives.
4. The lack of any higher level of government authority having effective responsibility for heritage protection is one of the reasons the DoH is unable to function to its potential. After the founding of the DoH in 2010, the department was first moved to the Ministry of Tourism, then the Ministry of Youth and Sports, and it currently resides as a branch of the Ministry of Education. Due to the nature of the work conducted by the department, it is difficult for the Ministry to give DoH tasks sufficient priority as the Ministry is often unable to narrow down its attention as needed to focus on such a specific field of work.
5. There is an urgent need for the documentation and conservation of cultural heritage of Maldives. Most of the historical sites are Pre-Islamic, but investigation has only been done on a few of these. While this indicates a potential to discover more from these sites, day by day these sites are deteriorating without the data and secrets they hold being known. So these sites have to be excavated and documented.
6. There are difficulties involved in travelling to heritage sites. As well known, Maldives is formed of small coral islands surrounded by the sea. Travelling for the purpose of excavations and research is expensive as heritage sites are spread all across Maldives. There are still some islands which cannot be reached by air, which necessitates travel by sea on ferries. In the case of travelling by sea, weather conditions sometimes delay expeditions for long periods, due to the dangers involved in travelling.
7. There is a significant lack of national funding. All of the problems come together at one point, which is the lack of funding. Whether for the conduct of training programs, of public awareness programs, of further research, for travelling to the sites, or for badly needed facilities, the shortage of funds is a major barrier.

Therefore we need national and international financial support in order to preserve the cultural heritage of Maldives.

Conclusion:

There is only one scientifically excavated heritage site in all of Maldives. The two sites introduced above are the only well-known heritage sites of Maldives where test excavations have been conducted. While they have played a significant role in uncovering the prehistory of Maldives, after the test excavations there has been no significant research done at these sites. Moreover, the sites have been left without much protection. The reason for the inclusion of these two sites in this report is to promote understanding of the importance of studying about heritage and history in Maldives, and to provide examples for identifying the main problems for cultural protection and restoration. The main concerns we face today

in maintaining the sites are the lack of trained staff members, lack of funding, lack of public awareness, and lack of a proper historical cultural heritage protection law. These problems must be solved soon. If not, part of the history of Maldives will not only remain unknown, but become lost forever.

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- Dhivehi Raajeyge Gaanoon (Law of Maldives)

Nepal

Mimi Pradhan

Museum officer/Education officer

Historical Gallery Incharge

National Museum of Nepal

Department of archaeology

Ministry of Culture, Tourism and Civil Aviation

Country Report

Introduction

The National Museum of Nepal, known locally as Rastriya Sangrahalaya, was established in 1928 as the arsenal museum, in a structure originally built in 1819 as the first military barracks built according to the British Roman style, during the prime ministership of General Bhimsen (1806-1837). The initial name of this museum was Chhauni Silkhana, which literally means the store house of arms and ammunitions. It was opened to the public in 1938 by Prime Minister Juddha Shumsher Jung Bahadur Rana, a member of the Rana family that took rule of the country after the downfall of the Thapa clan.

The National Museum is under the supervision of the Ministry of Culture, Civil Aviation and Tourism, and the Department of Archeology.

Being the largest, oldest, and only multi-purpose museum in the country, the museum houses historical objects, plus materials related to natural history, items illustrating the traits of famous personalities, and collections on the ethnology, culture, and art of Nepal.

Obviously, it has an important and leading role to play for the development and uplifting of the country, by conserving and preserving art objects and so forth for posterity, and as an informal educational centre.

Galleries and Sections in the National Museum

There are three main galleries in the museum.

1. Historical Building (main gallery), in the structure built 179 years ago. The historical gallery's major collection consists of a huge assemblage of arms and weapons, along with materials on natural science, paintings, and ethnographic artifacts.
2. Juddha Jatiya Kalashala (art gallery). The art gallery, built in the year 1938, represents various

disciplines of Nepalese art. It consists of a stone art section, terracotta section, metal and bronze section, wooden section, and a painting and thanka (Tibetan Buddhist painting) section.

3. Buddhist Art Gallery. Built in 1975, it contains a collection belonging to the Buddhist era and displays of the archeological findings from Lumbini, Tilaurakot, and around the Lumbini zone. Artifacts made out of bronze, stone, and textiles, plus thanka and photographs depicting the Lord Buddha and themes from Buddhism, are mainly on display in this gallery.

Achievements/Involvement in My Own Field of Work

My preservation work consists mainly of preserving all of the objects in the museum. The museum has around 10,000 artifacts, out of which only 100 are in good condition and are on display. I am part of the team involved in preserving the cultural materials that are facing serious danger of deterioration and decay caused mainly by humidity, light pollution, and pests (mainly termites, wood borers, fungus, silver fish, etc.). The sculptures, manuscripts, paintings and thanka, metal objects, leather objects, and wooden objects are in critical condition and the means we have at hand are proving inadequate to address the issue.

I am directly involved in conserving and preserving all of the objects in the museum through chemical treatment and traditional preservation techniques. Besides, the wood conservation training provided by ICCROM/NTNU/NIKU in 2006 in Oslo, Norway, was useful in adding to my knowledge of wood conservation. I have utilized the methods that are within our means and the results have been highly positive.

Another achievement involves a “termite eradication project” in two buildings in the museum, conducted over the period from 15 June to 17 July 2003, with the work done by myself with the help of the museum staff, and funds provided by the Australian embassy.

Problem/Needs

My conservation and preservation work consists mainly of preserving all of the objects in the museum, as described above. The vast majority of the museum’s 10,000 artifacts are rapidly disintegrating due to termites, silver fish, wood borers and other pests, plus light pollution, dust, humidity, etc. The sculptures, manuscripts, thanka paintings, metal objects, leather objects, wooden objects, and textiles are in critical condition and we lack adequate means to address the issues.

However, while the museum has not been able to take many concrete steps due to the lack of proper equipment, skilled manpower, and permanent storage facilities, we have tried to conserve the artifacts by applying our traditional preservation techniques of using materials such as neem (*Azadirachta indica*),

camphor (*Cinnamomum camphora*), timur (*Zanthoxylum armantum*), and Tulsi (Holy basil, *Ocimum tenuiflorum*). We use dried leaves, stems, seeds, and roots of the plants as insect repellents and fumigants for short term preservation. We also resorted to using chemical insecticides such as Dursban and PDCB, but these were not effective.

Certain needs to be taken care of for the development of the museum include proper scientific and systematic arrangement of the displays. Due to the lack of skilled manpower and scientific equipment, our displays are not first-rate. Our prime objective today is preservation and conservation through chemical and traditional methods, while our second major concern is with security needed to safeguard the objects against theft and vandalism.

Most of the light-sensitive objects like textiles, costumes, miniature paintings, wall papers, manuscripts, ethnological specimens, etc., are deteriorating day by day due to uncontrolled UV light. However, we do not have any UV filter materials. Also, due to the lack of proper technical knowledge about storage, many of the objects not on display are also in a deteriorating condition.

Finally, it is said that Nepal has many monuments in the form of houses, especially in Kathmandu Valley, so the city is called the “City of Temples.” All of these temples, monuments, and outdoor sculptures are also deteriorating day by day due to lack of proper knowledge about caring for cultural properties. We must acquire new scientific techniques and manpower for the protection and the development of all of these cultural properties to make them safe for future generations, enhance our historical and cultural resources for the development of the country, and introduce our heritage to the world.



Strage of artefacts of Museum after earthquake 1



Strage of artefacts of Museum after earthquake 2



Strage of artefacts of Museum after earthquake 3



Strage of artefacts of Museum after earthquake 4



Strage of artefacts of Museum after earthquake 5



Strage of artefacts of Museum after earthquake 6

Nepal

Khanal Sandeep

Director

Regional Museum, Pokhara

Department of Archaeology

Ministry of Culture, Tourism and Civil Aviation

The situation of Nepalese museums as background for the Regional Museum of Pokhara

Nepal is a multi-ethnic, multi-cultural, multi-religious, and multi-lingual country. Unity in diversity is its unique feature. As the pace of transformation intensifies with globalization and modernization, there is a real danger that we may lose many of the unique traditions, rituals, beliefs, customs, and material aspects of our multi-cultural society. Although it may not be possible to check the dynamics of change, there is merit in preserving a representative sample of existing lifestyles, as a testament to the magnificent diversity of Nepal's cultural forms, for future generations.

Nepal is a small Himalayan kingdom. It is a landlocked country with a difficult, rugged terrain, barren snow-capped mountain ranges, and luxuriant undergrowth in the foothills. It is a fascinating country that is rich in culture and ecological diversity, having an interesting human geography while being more or less underdeveloped, yet it is also a land of proud and courageous people known for their martial traditions. This country is inhabited by multiple ethnic groups who have come from different directions and maintain distinct cultures and traditions, while living in harmony for centuries. However, due to modernization and contact with other civilizations, there has been erosion of the cultural fabric in contemporary times. In such a critical situation, museums in Nepal have a new role to play, not only in the arena of conservation but also in the revival and regeneration of dying traditions. Besides, they have the responsibility of creating awareness among the people by promoting community participation. There are few museums in Nepal. Most of the museums have a historical or ethnographic focus. In recent times, some attempts have been made to establish an eco-museum in one of the high altitude areas inhabited by Buddhist tribes. But there is no clear-cut museum policy delineating the scope and extent of museums and their role in community life. We lack any effective governmental institution for upgrading the art and culture of the people at the grassroots level. Except for the National Museum, there is no museum with a well-defined frame of reference. Other museums represent neither regional entities nor a pan-national identity. Culture at the grassroots level has yet to be properly represented. The history and archaeology of Nepal are handled to some extent by the National Museum and the

Palace Museum. But museum displays are very static, and advanced museum communication tools and techniques are almost non-existent. Improvement is needed in both the training of personnel and the building of infrastructure. No marketing strategy has been developed. In a situation like this, the role of the museum as a community center has become more difficult to carry out in recent times.

The role and main objectives of the Museum of Nepal

1. Conservation
2. Preservation
3. Education
4. Documentation
5. Exhibition
6. International exchanges and exhibitions
7. Dissemination
8. Development of a research laboratory
9. Provision of information for visitors

In Nepal, the National Museum holds a wide range of collections from the Stone Age to the 19th century. Art objects of stone, terracotta, bronze, and wood, plus ethnographic objects, weapons, paintings, and articles of textile and paper make up the major part of the collections. But even with such rich collections, we still cannot adequately display our heritage; hence our holdings play but a limited role as a visual store of our artistic heritage. The National Museum of Nepal has taken good care of these cultural properties from our ancestors. Due to the influences of modern education, globalization, fast communication, industrialization, urbanization, and modernization, the National Museum of Nepal has been playing an increasingly vital role in the preservation our own cultural heritage. But the collection must be further organized according to appropriate and acceptable standards. All cultural properties such as monuments in Nepal have been preserved by institutions falling under three categories. They are as follows.

- The Guthi Sansthan (a trust fund)
- Private
- Public

The custodian of all these properties is the Department of Archeology. The properties belonging to other institutions have no budgetary provisions for conservation. We have four (two cultural and two natural) World Heritage sites in Nepal. Even inside these heritage sites, there are monuments belonging to the above-mentioned patrons. Most of our cultural properties are religious, either Hindu or Buddhist. Besides these, some are of animistic cults. Without proper documentation and conservation policies these

are being slowly destroyed. In my view as a professional, not only my own museum but all Nepalese museums are faced with following types of problems.

Problems identified as affecting Nepalese museums

- The buildings and the surroundings are badly kept. They need renovation.
- Museums often resemble religious buildings.
- Museums are unfortunately not included in tourist itineraries.
- The conditions of the gardens are deplorable.
- Public relations are poor.
- While love and the care for a place are reflected by well-kept gardens, attentive and obliging staff, and a lively atmosphere, all of these are missing in museums.
- There is no active marketing of museums even though they must be advertised and marketed.
- There have been virtually no purchases of materials by the museums of Nepal. As a general principle, the National Museum of Nepal can only acquire valuable objects from time to time with the help of its patrons.
- There are no laboratory facilities for the preservation and conservation of cultural properties. The Central Chemical Laboratory provides chemical conservation facilities for the museum, but due to the absence of museum-related knowledge, professionalism, and ethics, their work further deteriorates the collection. This is highly unfortunate for the museum.
- There is a lack of measuring equipment in museums to monitor temperature, humidity, light levels.
- There is a lack of a Museum Act.

Strategies for improving Nepalese museums

- Introducing new technologies
- Endowments
- Loans
- Training programs
- Donations
- Museum shops
- Restaurants
- Catalogues and publications
- Special exhibitions inside and outside the country
- Festivals
- Museum membership
- Friends of the Museum programs
- Gift items like T-shirts, jewelry such as pendants, rings, and other souvenirs

Regarding this aspect, the Regional Museum of Pokhara was established in 1985 and opened to the public on 5 February 1985. It is located at Nayabazar, Ward Number 9, on the way to Mahendrapul from the airport. Many aspects of the diversified life found in the western region of Nepal can be observed at the museum, through materials such as maps and photographs, articles of the household and daily life, exhibits of clothing and ornaments, recreation, music and dance, archaeological materials, and belief systems.

The Museum offers quick and easily available information about the cultural identities of various tribal and caste groups spread over a large area of the nation. Visitors have the opportunity to observe the cultural diversity and see comparisons in a comfortable and accessible way. But we still face many of the problems I mentioned above. We need more trained manpower in this field, which would enable us to do more for our museum, and allow the Pokhara Museum to do a better job of welcoming our visitors to enjoy their journey to our rich, cultural world.

Conclusion

The preservation of cultural heritage has been a major concern in Nepal for a long time. Through little is known of the period before the Lichhavis, there is much evidence that they were not only builders and inventors but also great protectors of cultural heritage. The Malla rulers continued this age-old tradition, followed by the Shah dynasty.

The end of Rana administration and the beginning of democracy under the Shah rulers in 1951 gave rise to a new impetus. The establishment of the Department of Archaeology, Royal Nepal Academy, Tribhuvan University, Nepal Association of Fine Arts (NAFA), Nepal Art Council, National Archives of Nepal, and other such organizations responsible for the preservation of Nepalese cultural heritage are some of the brilliant contributions of the late kings of Nepal. At present various governmental and semi-governmental agencies are responsible for the preservation of cultural heritage.

As we all know, Nepal was hit by a large and deadly earthquake on 25 April 2015. This was a terrible disaster not only in terms of human life, but also for ancient monuments. The Department of Archaeology and other governmental agencies are doing their best to assure preservation of World Heritage sites and ancient national monuments, as well as museum buildings and their holdings. Some museums were affected by this quake, including the National Museum. A portion of the building collapsed but the artifacts remained safe. International agencies and friendly countries are helping greatly in monument conservation, acts of generosity that will never be forgotten.

Thank you.

Sri Lanka

Weerasuriya Upul Suranga Perera

Archaeological Research Assistant

Museum Division

Department of Archaeology

Report for ACCU Nara

I wish to introduce myself as W. U. S. Perera, an Archaeological Research Assistant with the Museum Division of the Sri Lankan government's Department of Archaeology. My major responsibilities as an Archaeological Research Assistant are exhibition arrangement, museum education, and documentation of objects in the collections of museums belonging to the Department of Archaeology in the Eastern and Uva provinces of Sri Lanka. I have undertaken six major museum projects during my employment with the Department of Archaeology over the past 10 years, namely, at the Maritime and Naval History Museum in Trincomalee, the Seruwila archaeological museum in Trincomalee, the Star Fort Museum in Matara, the Saman Devalaya Museum in Ratnapura, the Mulkirigala Museum, and the Kasagala Museum. The Archaeological Department where I am working at present is the legal custodian of the artifacts, monuments, and archaeological sites in Sri Lanka.

Achievements and Involvement at the Maritime and Naval History Museum in Trincomalee

This museum is situated in Trincomalee District, a coastal area in Eastern Province, Sri Lanka. The museum occupies a historic building belonging to the 17th-century Dutch period of Sri Lanka. This building served as quarters for the Dutch Naval Commissioner. After renovation, the building has been utilized as a museum since March 2013. In keeping with the prior history of the building, the theme of the museum was designated as "Maritime and Naval History." The history of maritime activities in Sri Lanka has accordingly been put on display in this museum. Artifacts related to this theme have been acquired by the Maritime Archaeology Unit of the Department of Archaeology. There are five galleries focusing on Dutch period Trincomalee harbor, maritime archaeological activities in Sri Lanka, the history of maritime and naval activities, Sri Lankan naval history, and marine biodiversity. Artifacts on display consist of ceramic objects, copper and brass objects including lamps and copper alloy cannons, coins, uniforms and utensils of seamen (navy sailors), traditional water craft, and different types of seashells. Furthermore, models and dioramas are used to display Dutch period Trincomalee harbor, different types of naval craft, the shipwreck at Godavaya, documents related to naval activities, an incident involving the conquering King Parakramabahu, the Trincomalee naval base, navy officers, and marine biodiversity. This museum includes a library, conference hall, and space for a cafeteria. The

infrastructure of the museum consists of its water supply, sanitation facilities, parking and rest areas, and office space. One officer in charge, one museum assistant, and two naval orderlies as labor have been provided. However, the services of cleaning, maintenance, and security are performed by Navy staff.

My responsibilities at this museum included producing a museum project proposal, gathering information on maritime history through bibliographic research, the Internet, and personal queries to persons with the relevant expertise, designing museum displays, acquiring artifacts, rearranging the renovated building for display, purchasing necessary materials, and preparing and setting up displays. As a key figure in the production of displays in this museum, after setting up the displays I have been continuously monitoring museum activities and have been giving instructions as necessary about maintenance and care of the collection to my junior colleagues until the present.

Problems

One of the major drawbacks of this museum is the lack of trained museum staff. Lack of funds is the second issue for the museum regarding maintenance. An inappropriate and insufficient lighting system is another key issue for this museum's objects. As a closed building, interior environmental conditions are unsuited for museum objects, the staff, and the public. There is no conservation laboratory in place for monitoring artifact conditions and conducting preventive conservation. Also, there is no facility for artifact storage. As a historic building, insect attacks such as termites are visible in the walls of the building. As a result of the use of a historic building, there were many limitations during the museum set up such as the location of walls, doors, and windows, etc. Also the building's location in a coastal area poses a big challenge for preservation of the museum building and its objects, as for example paint layers that are peeling off some of the walls.

The theme of the museum was also new for me and my team, and the maritime museum located in Galle was the only prior example. As a result, during set up of the Maritime and Naval History Museum, lack of experience with its theme was a big challenge for me regarding museum arrangement. Nevertheless, I am happy to say that although I could not reach my highest target, I achieved significant progress in this museum project given the limited resources as described above.

Needs

The passing on of the cultural values of maritime history to the younger generation in this museum is an essential component of cultural recovery and maintenance. To this end, there is a need to improve and develop skills and knowledge in the field of museology, with the aid of further scholarships to produce a highly trained professional museum staff. The use of computers and electronic aids for management and database cataloging will be essential. Effective presentation and interpretation of heritage can be a

significant force for changing attitudes towards not only movable artifacts in the museum, but also the immovable heritage present outdoors in Trincomalee as a historic city, which is in need of conservation. This heritage can be utilized to draw visitors in the future to Trincomalee, a proposed city for the World Heritage list. Also, one of the pilot projects of the Maritime and Naval History Museum is for heritage education related to its theme for young people, within the broader educational curriculum for primary and secondary students. The museum should also include an educational center with exhibits, educational programs, and outreach activities that focus on education related to maritime and naval history.

Climatic conditions inside the museum need to be regulated through air conditioning, which is vital for the conservation of artifacts and helping to prevent insect attacks to the buildings. This will benefit not only the physical environment for artifacts, but also the staff and general public who come as daily visitors. A collection management program and pest control program are also essential for this museum. Additionally, given our past experience with tsunami disaster in 2004, a disaster management plan is a very necessary component for this museum.

It would also be a good idea to build quality restaurant and refreshment facilities, plus a large outlet for locally produced products and crafts at the museum.

Involvement in Setting Up the Seruwila Archaeology Museum in Eastern Province

This museum is also situated in Trincomalee District of Eastern Province in Sri Lanka. The museum building was built by one of the donors as a site museum. There are no separate galleries in the museum. An artifact collection, including large-scale stone figures from different archaeological sites of Eastern Province, is housed at the museum. When setting up the museum displays, conservation treatment, restoration work, and consolidation treatment were applied to these objects by conservators from the division of chemical conservation of the Department of Archaeology. Large-scale figures were placed on open pedestals, and small objects like coins and terracotta figures arranged in display cases. There is still need for funds to support setting up a lighting system, cataloging, and labeling, etc. In addition, training of the museum staff is one of the essential needs of the museum. Deficiencies in electricity, in documentation equipment such as computers, and in trained personnel are further drawbacks of this museum.

Having the opportunity to pursue this training program, for which there is no equivalent in Sri Lankan universities or institutes, with well-equipped modern museums and expertise available to draw upon, I hope as a curator to be able to make an important contribution not only to the management and interpretation of cultural heritage in Sri Lanka as an Archaeological Research Assistant, but also to the display of heritage and the advancement of public awareness regarding its importance.



The Maritime and Naval History Museum in Trincomalee



Model of Trincomalee harbor in the Dutch period



View of a gallery on the history of maritime and naval activities



View of a gallery on the history of the Sri Lankan navy



Model of an incident involving the conquering King Parakramabahu



Showcases of the seashell collection



Seruwila museum in Trincomalee



Display of large stone objects in an open corridor at the Seruwila museum



Arrangement of displays inside the Seruwila museum

Sri Lanka

Thavarasa Getsy

Development Officer III

Archaeological Museum, Jaffna

Regional Archaeological Office-North

Department of Archaeology,

Ministry of National Heritage

Exhibition, Utilization, and Management of Cultural Properties at the Archaeological Museum in Jaffna, Sri Lanka

1. Introduction

Sri Lanka is a small island nation very rich in archaeological heritage, and it is estimated that more than 250,000 archaeological sites or properties are scattered all over the island. Since vast numbers of movable and immovable heritage properties are threatened by the actions of nature and humans, the task of preserving them is a challenging one. The objectives of the Department of Archaeology for the heritage properties which have been discovered by explorations and excavations is to have them documented, conserved, and researched, and information on them disseminated to scholars and the general public.

Historically important monuments surviving on Jaffna Peninsula in the Northern Province of Sri Lanka have been badly neglected during the last 30 years due to the disturbances that prevailed in the North. Some of the pre-colonial monuments in this area were destroyed during the colonial period as well. Others of these monuments, which have religious, administrative, trade, and defense value, still remain. Conservation of heritage sites under the custody of the Department of Archaeology recommenced in 2009 with the establishment of a zonal office in the city of Jaffna under the Northern Regional Office. The Department has already commenced the conservation of several historical sites in Jaffna.

The culture of the Northern region of Sri Lanka has a long history which was largely influenced by South India. Jaffna is a multi-ethnic and multi-religious city reflecting the peaceful interaction of various cultures, resulting in an interesting and diverse mixture of built heritage. Archaeological research carried out in the Jaffna peninsula, consisting of investigations, excavations, and explorations conducted by a number of researchers, has established that the history of the region extends from the early iron period to the present time.

Heritage is an integral part of the national and cultural identity of a nation, and every effort must be taken to preserve and foster it for the benefit of the present and future generations. For this reason, most of the movable heritage properties of Sri Lanka are protected and preserved in the museums. The Northern Province has two archaeological museums, located in Jaffna and Vavuniya. The Colombo Museum was established as the national museum in 1942 by the National Museums Ordinance. A few years later, the Colombo Museum started branch museums in Kandy, Rathnapura, and Jaffna. In 1965, the Jaffna National Museum was handed over as an archaeological museum to the Department of Archaeology, by a decision taken by the Minister.

The Tamil Hindu reformer Arumuga Navalar's land in Nallur, Jaffna, was donated to the Archaeological Department to build a museum in 1975. Work on the museum building commenced in 1978 under the supervision of Assistant Archaeological Commissioner Dr. Roland De Silva, and it opened in 1985. The museum's collection covers 2,000 years of history and includes stone carvings, stone statues, wood carvings, brass and silver objects, jewelry, beads, clay objects, terracotta figures, iron objects, arms, coins, ivory objects, jute objects, conches, fossils, portraits, and models. The museum has Buddhist, Hindu, Christian, and Islamic religious materials, foreign collections (on Fiji, Malaysia, Japan, and Australia) and excavated objects found from the Kantharodai, Vallipuram, Nallur, Pooneryn, Thirukketeeswaram, Mannar, Vavuniya, Puttur, Kilinochchi, Kayts, Naranthanai, and Jaffna areas. The museum has a small library of which some of the books were damaged by flood in 2009.

2. Achievement/Involvement and Problems/Needs in Jaffna Museum

2.1 Collections and Exhibitions

The collection of the Jaffna Museum is not in good condition. It has shortcomings in terms of storage, conservation, cataloging, and graphic documentation.

Artifacts in the museum are exhibited in wooden wall cupboards, three-sided wooden glass cupboards, and open areas such as verandas, courtyards, and locations outside the museum. About 25 percent of the exhibits are in open areas with no physical barrier and lie on the floor allowing visitors to touch them. The wooden cupboards in the museum are all the same in size and have shortcomings of uncleaned glass, cracks, physical damage, and calcium attacks. There are no screening or filtering materials installed over the holes to prevent entry of dust or pests. Since all cupboards have leaks they have accumulated dust and show evidence of pest attacks. There is no laboratory on the premises.

As such the collection of the Jaffna Museum has to be reorganized with the provision of proper storage facilities, regular conservation interventions, and proper cataloging and documentation. All of the exhibits have to be renovated with repair to existing cupboards, provision of new exhibit cases, proper

arrangement of the contents, and provision of pest and dust control. A conservation laboratory is also badly needed to extend the life span of the artifacts.

2.2 Illumination

The illumination of artifacts in the Jaffna Museum is through 15 W 220-250 V compact fluorescent bulbs, and 60 W 230 V incandescent lights. Due to frequent power fluctuations the bulbs often blow out. Due to lack of better ventilation, either natural or artificial (fans or air conditioning), the use of incandescent light is not suitable for the climate of Jaffna as the temperatures are very high. In order to obtain natural light for the museum, some glass tiles have been used in the roof. Due to the poor arrangement of artificial lighting within the museum, however, some of the displays are not properly illuminated. Since the power supply and lighting system in the Jaffna Museum have not been maintained for the past 30 years the entire illumination system is in a dilapidated state. Because of this, coupled with several maintenance issues, the artificial illumination system is currently switched on only in the presence of visitors. Video and photography with flash are allowed within the museum with the permission of the Department.

As indicated above, the entire natural and artificial illumination system in the museum has to be attended to urgently.

2.3 Climate and Pollutants

The museum does not have any particular standard regarding conditions to maintain. Since the building does not have enough ceiling height, nor sufficient windows for artificial ventilation even by means of fans, it is not suitable for the climate of Jaffna where temperatures are normally about 29–32 °C. As such the inner area of the museum is too hot and lacks air circulation. Due to this most of the artifacts show damage due to heat. Moreover, visitors to the museum must endure discomfort from sweat, heat, and difficulties in breathing. Some of the narrow halls and covered rooms in the museum do not have sufficient ventilation. Most of the collection of the museum is affected by water spray, mist, and steam.

The museum has one door for entering and exiting which is open during working hours. There are two open spaces inside the building which also have three doors. The other doors within the museum are used as entrances to its inner rooms. Out of these doors only four connect to areas with good air circulation. It has been observed that most of the visitors, especially foreigners, to the museum do not wish to visit the inside areas due to interior conditions being too hot and airless. The museum is always subject to the entry of external dusty air to its inner areas and there is no mechanism to remove pollutants and particles.

2.4 Pest Control

The collection of the museum is vulnerable to pest damage due to molds and fungus attacks, the presence of spiders and spider webs, wasp nests, silverfish, cockroaches, leaches, wall insects such as casemaking worms, moths, ants, termites, the droppings of rodents such as squirrels and rats, nests made by rats, chameleons, lizards, and lizard droppings. It is difficult to control the rodents who live inside the roof. The uneven floor plaster and the mango tree in the yard provide breeding grounds for most of the insects.

The museum does not have a regular pest monitoring programme.

2.5 Emergency Preparedness, Security, and Safety

The staff members are neither trained to handle nor aware of how to handle emergency situations. No security alarm system, first aid boxes, or fire extinguishers are available. The museum does not have any passive security measures for the collection such as locks on exhibition cases and doors to the storage rooms, or systems for assigning keys or signing in and out of log books. It does not have any active security measures such as CCTV cameras, alarms, or live guards. Evidence of bomb attacks during the period of disturbance can also be seen.

2.6 Museum Staff

Although the staff of the museum consists of a watchman and five workers, they try their best to provide support for the collection and to carry out management functions even though they are not trained in handling archaeological materials and operating a museum. The former staff which was responsible for the preservation of the museum collection was suddenly transferred without any replacements, resulting in poor management of the museum. The watchman and workers carry out their duties to provide nearly 24 hours of service even on the museum's closed days such as every Tuesday plus public holidays.

2.7 Building Facilities

It has been observed that the building is not suitable for the climatic conditions of Jaffna. Two exhibition rooms were separated in 2012 and there is a small guard room with a few facilities. The staff and public toilets are in poor condition.

Exterior of the building. Although the museum does not have windows there are open spaces which have to be repaired urgently as some animals like snakes, dogs, cats, squirrels, and other pests, as well as dust can enter through those spaces. Since the roof and gutters are in a dilapidated condition they have to be repaired to prevent damage to the collection, and discomfort for the staff and visitors. All doors need to be repaired and painted.

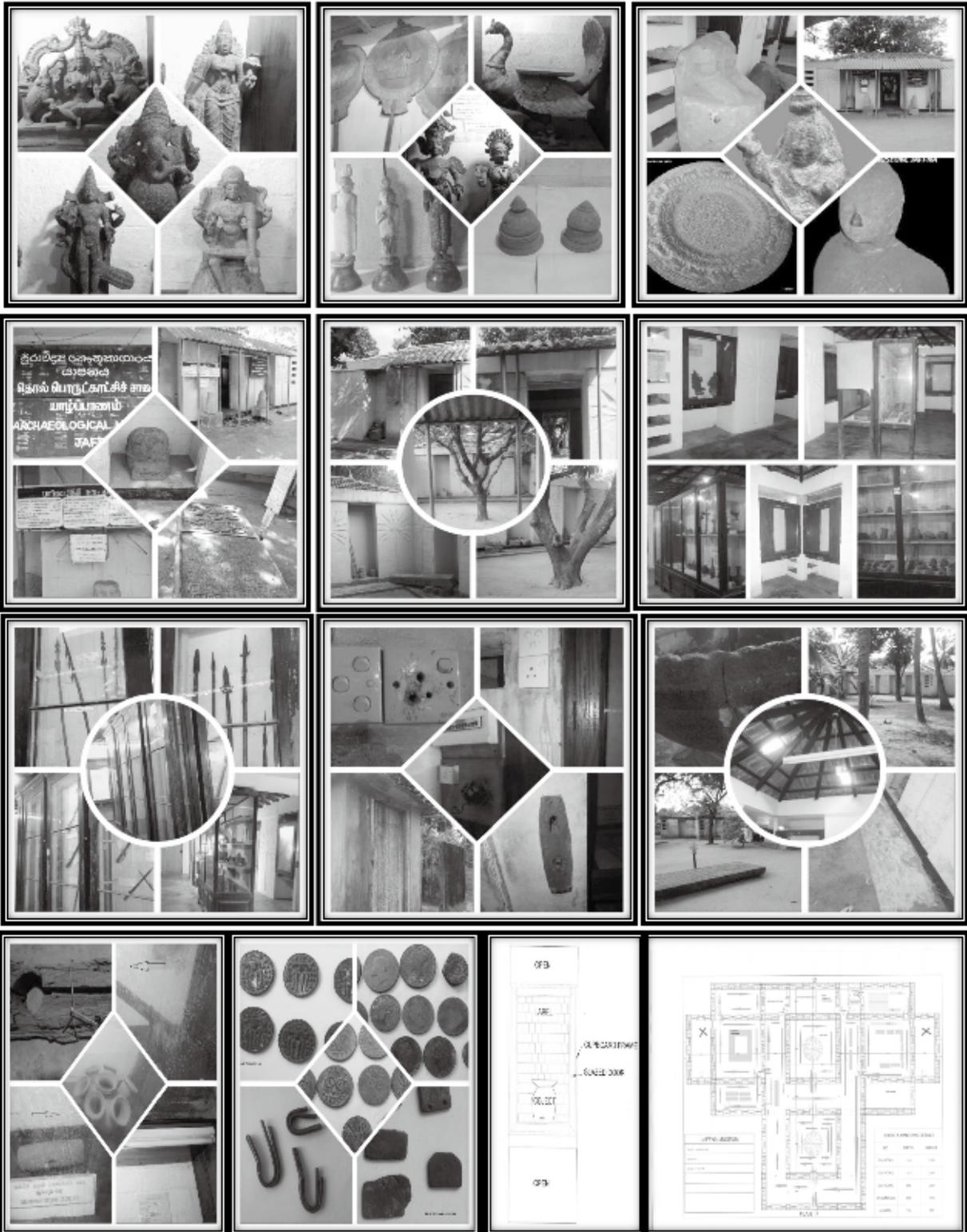
Interior of the building. The spatial arrangement of the interior of the building is not suitable. Because the cupboards are large and some items of the collection lie directly on and crowd the floor, space available to visitors for moving around is very limited. The entire building is badly in need of repair and a face lift. The roof needs to be attended to as soon as possible since there are leaks from the roof itself, and from the gutters and drainage pipes, which present a danger to the visitors and staff in the form of possible electric shock. The jewel room cannot be opened to the public during the rainy season as it is vulnerable to flooding and thus also to electric shocks. The entire building is in a poor condition with cracks in the walls, wet floors, and damage due to damp penetration, etc. The cupboards have not been repaired for a long time and are full of dust and dirt, cracks, and glass damage. Since all artifacts are directly in contact with the air, heat, and moisture, the iron objects and brass objects are seriously affected by corrosion while the jute, cane, wood, canvas, and cloth materials are in danger of deterioration.

2.8 Storage

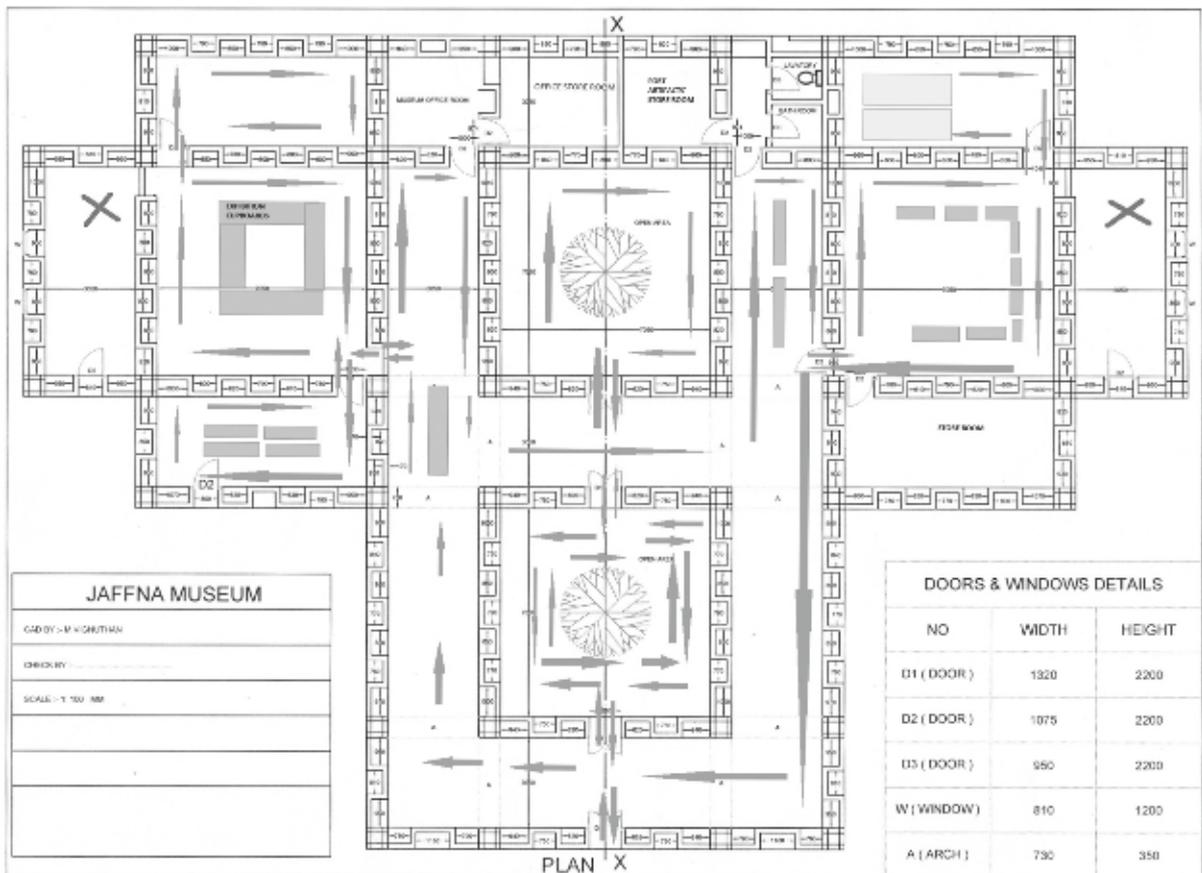
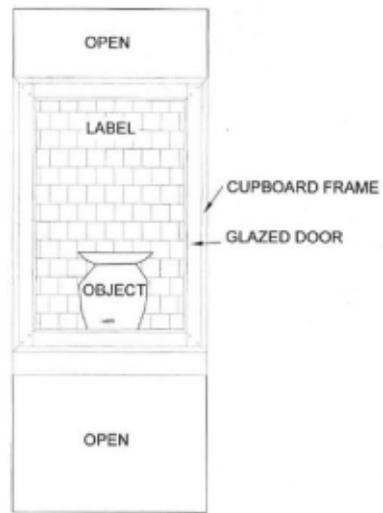
The museum does not have a separate storage facility for artifacts, which are placed in the same facility with equipment and other items, which is poorly suited for all of the stored materials. The store is disorganized and although access registers are maintained, there is no policy for monitoring which items are moved in and out of storage. There is no monitoring programme in place either for checking the condition of the building and equipment, the condition of the artifacts, or evidence of pests. The objects in storage are also threatened by poor handling and lack of proper documentation during relocation.

3. Conclusion and Summary of the Findings

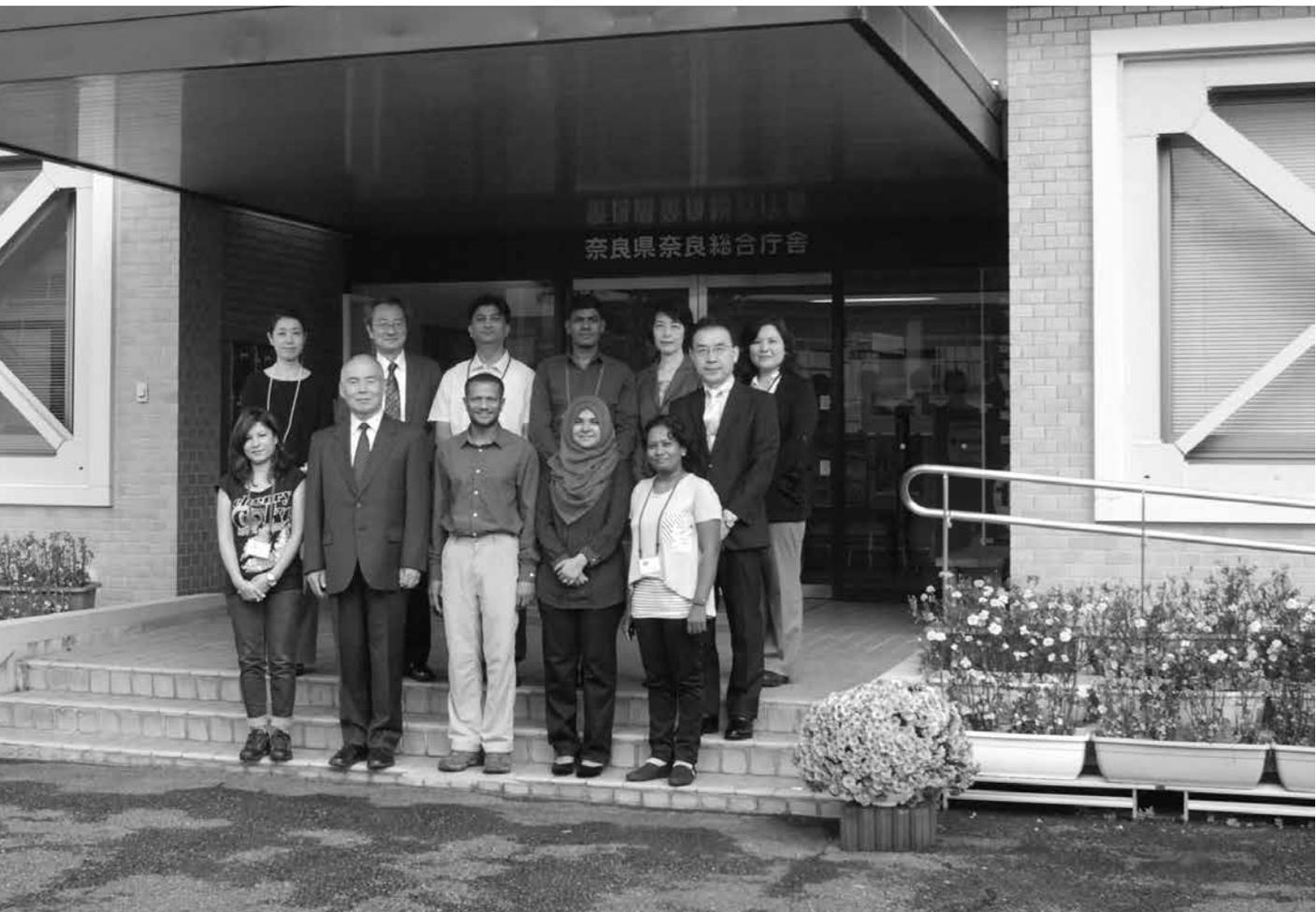
In light of above, many aspects of the Archaeological Museum of Jaffna need urgent attention. More trained staff with knowledge about providing information to visitors, maintaining the building and other facilities, the practical care, handling, and preservation of the collection, illumination, and monitoring should be provided. The entire building should be repaired and face lifted. It should be provided with proper ventilation, a pest control system, and more appropriate illumination and electrical systems. The collection must be rearranged and provided with more appropriate exhibition designs, labels, and a proper maintenance programme. More organized and updated security systems should be provided with the introduction of CCTV systems, first aid supplies, fire extinguishers, and emergency alarms. The office should be updated in terms of its photographic, computing, multimedia, and network capabilities.







IV. Final Reports by Participants



With ACCU staff at ACCU Nara Office

Maldives

Umair Badheeu

Training Course on Cultural Heritage Protection in Asia and the Pacific 2015 Final Report: Exhibition, Utilisation and Management of Cultural Properties in Museums (10 November - 8 December 2015, Nara)

Introduction

The training course on Exhibition, Utilisation and Management of Cultural Properties in Museums, organised by the Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO, was conducted for one month with six participants from Maldives, Nepal and Sri Lanka. This report is based on some ideas central to the discussions, lectures and the experience of participating in this workshop.

During the training participants were introduced to different types and sizes of museums, with varying statuses from National Museums to smaller private collections and everything in between, including archaeological site museums, world heritage sites, themed museums, town and city museums, and independent national conservation institutions and conservation centres under museums. These museums have collections numbering from hundreds to several hundred thousands of items, with each case introducing specific qualities and challenges. Some of the key functional areas of museums explored include accessioning, assessing items, conservation procedures, research, administration and exhibition methods.

Conservation in Japan

Museums are engaged in preserving sites and objects by lengthening their life and creating optimal conditions of storage, and ensuring their security. They are also educational institutions where researchers can access and study these objects to deepen understandings of them, and communicate those understandings to the public. Museums are also the primary platform for the public to experience and learn about these objects that are important to their collective identity. Museums described here include exhibition spaces such as cultural centres, and outdoor sites such as monuments, buildings and archaeological sites.

Conservation includes rebuilding, such as efforts to lengthen the life of old structures by replacing degenerated parts with new items of the same material, following the traditional methods where possible. As most Japanese objects and structures are made using organic materials, such as wood, bark and

paper, they are quite vulnerable to insect infestation and fire. Following traditional building methods in conservation can be effective in preserving traditional building techniques, skills and modes of teaching. It also promotes the learning of methods for extracting naturally occurring materials used in construction. In some instances forests are grown for hundreds of years to harvest certain types of wood. This type of conservation has been practiced in Japan long before conventional museums came into being.

Conservation also involves recreating structures, events or ceremonies based on research and existing knowledge, as another way of understanding, experiencing and conserving cultural heritage. This type of recreation helps bring back elements from the recent past, and even the distant past, and enables a deeper understanding of present culture. This also creates curiosity towards and a sense of importance regarding traditions among the public.

This multi-faceted approach to conservation has helped to create a strong understanding and curiosity towards learning about heritage among the public in Japan.

Some of the Japanese practices and ideas can be adopted with adjustments to the Maldivian context to improve the current situation of museums and heritage sites. The following part of this report will reflect on some of the areas explored during this course.

Collection, Storage and Study

Collecting objects of historic importance is an expensive process. Both acquiring and storing takes a lot of effort. However, collecting is one of the most important aspects of conservation. Targeted, educated collection is one of the key ways to manage the collecting effort. With the help of experts in relevant fields, the museum can employ more focused scouting for specific items that are of importance to the collection they wish to have. This helps in searching for objects and knowing when a collection is complete. Collecting from the present time is as important as searching for historic pieces. For example the National Museum of Ethnology bases its collection on research and requests made by experts from specific fields. Since their museum collection is world-wide, this enables them to plan a smoother acquisition process and budget with more accurate figures.

In the context of Maldives, local governmental bodies and private parties can be encouraged to collect items that might be of relevance to their local culture and identity.

Storage of some types of items can also be problematic given the environmental conditions. Knowing the limitations of storage facilities is important for any type of collection. Providing optimal conditions for objects can help prevent damage and lengthen the life of an object. This also decreases the instances

of intervention like replacing material for conservators.

With new technology and findings about storage, museums in Japan have been making changes to their storage environments. Depending on the size of the collections such changes might get expensive and practically challenging. Space seems to be a major limitation in most museums, so efforts are spent in finding effective storage methods in every museum.

Research done in various areas dictates the objects important to those areas, and objects that have been collected or found may open up new topics for study. Regardless of which way it goes, research into objects and their place in culture is one of the key reasons for collecting.

Research can lead to a better understanding of certain practices, regarded as intangible heritage, which then can be revived or recreated to experience those practices, and creating the possibility of enhancing cultural identity. Also, through research and documentation, tangible objects can be recreated authentically, and existing objects can be preserved and used more effectively. In the Nara Palace Site museum, research into archaeological findings helped recreate some of the food made during the 8th century. Recreating festivals or ceremonies can also add importance to objects used during those festivities that are shown in museums.

In the area of reconstruction of structures, Japan has a very long history due to various reasons including changing the capital from one city to another, the number of fires that partially or completely destroy structures, and experience in reconstructing structures based on historic records and research. In part, these types of reconstruction strengthen and deepen the understanding of society and the roles of specific players in the community. It also gives significance to and celebrate places that without such attention might be neglected and forgotten.

Historic Site Conservation and Site Museums

Regarding the problems of managing historic sites, just like historic objects, archaeological sites and historic sites or structures have their unique types of challenges for management. Ownership, financing and the role of government authorities are some points worth highlighting.

Some archaeological sites when discovered might be intended for other uses, or they might be on private or public properties with other established uses. Some existing buildings or structures might become important cultural properties over time, and based on research. These types of problems are always unique and usually involve many parties with many complications. However, once a site is discovered or noted as important for preservation, efforts must be put into working out the problems.

In the case of Japan, many archaeological sites have been discovered on private property. In the case of the Nara palace site, the properties owned by farmers were bought by the government over a period of around 50 years. During this time, excavation was carried out and a research institution set up to study the site. Support and finances were raised to reconstruct the palace grounds. And phase by phase the project unfolds, based on detail plans with a timeline of 50 more years to complete. However complicated, once the importance of a place is established, it becomes easier to gain the support of stakeholders to establish such sites.

Another issue is financing to maintain these sites, buildings, or natural monuments. Especially in remote areas where local economies are weak and inhabitants are involved more in livelihood activities than conservation or site seeing, this problem becomes difficult to solve. If these sites or structures are privately owned and difficult for government to provide funding for legal reasons, the sites could suffer the consequences, making conservation even more expensive.

In Japan there is a classification system which gives standards of importance to cultural properties. In the hierarchy, from top down, are National Treasures, Important Cultural Properties, Special Historic Sites, Special Places of Scenic Beauty, Places of Scenic Beauty, and Natural Monuments. The actual process of establishing a site in the system seems rather complicated and committees must be established involving different levels of institutions and expertise to classify a site; however once a property gets a certain designation through this system, there are set rules and entitlements for the property. For example if a statue in a temple located in a rural village gets the status of National Treasure, then the central government will provide full financial and technical support to ensure the safety of the statue. Similarly if a private house becomes a Special Historic Site, then there might be some level of funding coming from the local government and technical support from relevant cultural institutions while the owner is requested to satisfy a percentage of the finances required to maintain the property in line with its level of classification.

Then there is the emotional ownership needed from the community, the will to sustain or conserve a property by the people in close proximity to it. In some cases the properties or objects might be slightly removed from the present generation by a few decades or more. As their importance decreases day by day in these situations, the properties become more vulnerable and in far more need of conservation efforts. In this type of case, efforts might have to be put into creating awareness and enthusiasm in the community, first at the local level, to support a conservation effort. A good example is the Nara palace site, where researchers at the Nara National Research Institute for Cultural Properties started a volunteer group to clean the site. Soon a non-profit organisation was formed and started community-based cleaning programs and other educational programs to gain community support and spread awareness.

The NPO itself has a unique history and the members are mostly retired from other fields of work and find meaningful ways to contribute to the community.

It is important to recognise the significance of the involvement of the more senior members of the community. Their enthusiasm and knowledge of the area will be passed to the younger generations, in a way completing a cycle vital for conserving any information. Other types of educational tools may be employed to effectively deliver the information to the public to raise awareness and arouse opinions about certain properties.

Museums and Education

By definition museums are educational institutions. However, the level to which it can be educational would be determined by how it presents itself to the public. Some museums are boring even for an interested viewer who might know about the subject or theme, while others tend to grab people's attention and imagination with their exhibits. In most cases this is not a coincidence.

More specifically, when talking about museums and education, we tend to focus more on educational programs targeted largely at children. Some museums in Japan aim their programs not only at children, but also adults. For example the Takenaka Carpentry Tools Museum conducts carpentry programs for adults where they learn traditional skills to make usable furniture. While conventional education programs are employed by most museums, some have taken experimental styles to stand out among many. The Kashihara City Museum is one such example. Being a small museum located far from the train station, they started experimenting with rather unconventional methods. This is also because of the relative autonomy in being a small city museum and having a curator enthusiastic about making the museum accessible. They researched achievable goals and set programs where participants can make something during the duration of the program through a traditional technique, such as indigo dyeing, where students from the local elementary school grow indigo and bring it to the museum where they use traditional techniques to dye T-shirts. Some new effective programs conducted are school presentations, where they take objects from their collection to schools to give presentations. This is a highly effective way to reach out to remote areas where transportation is a challenge. Another effective way they curate their exhibitions is by tying them into school lessons. So during the course of the semester, students discuss or experience the exhibition as part of their curriculum.

Organisational Structure

All conservation efforts, however big or small, need support and backing of the governmental institutions and a legal platform to enable smooth execution. A deeper understanding of the legal structure and operational framework of the institutions involved in conservation has to be attained for programs to

work in favour of cultural heritage protection. A study of the Japanese system would profit other countries such as Maldives where it lacks such a framework. The level of understanding and information from this month spent in Japan will enable igniting discussions with relevant authorities on similar problems and how to best overcome those problems. An overarching structure able to recognise the intricacies of each government and society is key to dealing with problems present in them.

The second part of this report will present a visual report, focusing on exhibition solutions and the visual experiences in learning about Japanese culture.

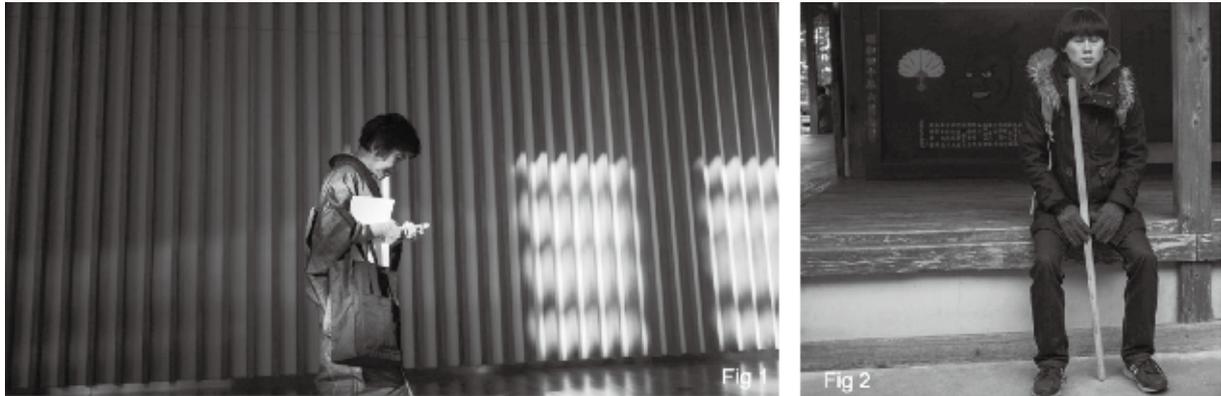


Figure 1 Visitor at National Art Centre, Tokyo Figure 2 Visitor at Yuki-Jinja Shrine, Kurama
Figure 3 Todai-ji Temple, Nara



Figure 4 Artists' installation at a botanical garden in Mt. Rokko, showing the relationship and interaction between people and landscape.

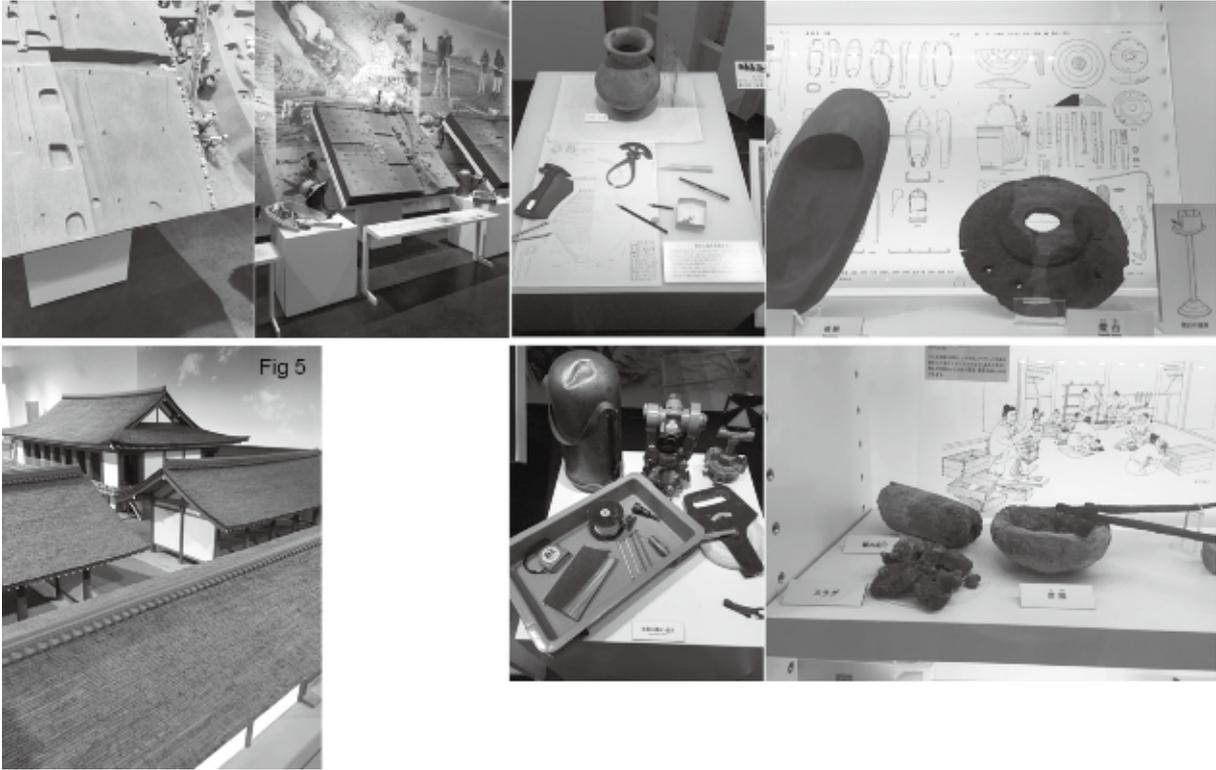


Fig 5

Figure 5 Summary of exhibition methods employed to give viewers insight into technicalities, scale, process, guidance and experiences within an exhibition





Figure 6 Shrine, temple, forest and palace



Figure 7 Discovery, collections, storage, analysis, conservation, and exhibition

Maldives

Aishath Khalid

Final Report

1. Introduction

The training course on cultural heritage protection in Asia and the Pacific, 2015, was held from 10 November to 8 December in Nara, Japan, with six participants from three countries (Maldives, Nepal, and Sri Lanka).

I came to this training already having basic knowledge about museums. The training course, titled “Exhibition, Utilisation and Management of Cultural Properties in Museums,” gave me a better understanding and broadened my knowledge about practical work in the museum related to exhibitions, storing, recording and documentation of artefacts, photography, and museum education, etc. Also, learning through lectures, practical work sessions, discussions, and case study tours, helped me to understand the history and culture of Japan and the problems it currently faces in preserving cultural properties, and I was amazed to see how they have managed to preserve their heritage for such a long time until the present day.

This training has enlightened me with new ideas that can be applied in museums of Maldives. The techniques and knowledge I gained from this training I would like to apply as soon as I return to my work. The important points I would like to highlight are as follows.

1. **Exhibitions and artefacts:** Organising exhibitions is one of the museum tasks in which I have experience. During the practical sessions and study tours to national museums, municipally operated museums, private museums, and small galleries in Japan, I gained more knowledge and broadened my way of thinking about organising an exhibition. The important points I would like to highlight and what I can apply to museums in Maldives are as follows.

- Route (direction) is one of the display techniques that uses the way of displaying objects to create a story. The story is related to artefacts that are displayed and the theme of the exhibition. It can be made to go clockwise or follow the history of modernization, or to start to one side, or show how culture developed through publications, etc. In our national museum we have themed exhibitions, but the route does not help show the exhibition, which is ordered in a chronological way. But using direction to show the theme will help the visitors, so this is one technique we plan to apply and has not yet been done.

- Designs of the exhibitions must appeal to the visitors.
- Large scale/small scale models can recreate and make more effective and promote understanding of traditional ways of living and history for all age levels. Also projecting a video next the model, telling about life at the time or the way of using the displayed object, will increase understanding.
- Exhibiting objects from culturally related countries is important. This helps to inform about the culture of the other country as well as show the relationship between the two countries. This kind of exhibition will be helpful in promoting museums. More visitors will have an interest in visiting museums, and it will promote overseas work. This is something Maldives museums have not yet done, but which can be applied.
- For archaeological objects, the site where an object was found is very important. To provide that information, rather than just putting it in the label, photographs of the site can be shown which will be more attractive, and convey more information about the object.
- The long-term loaning/borrowing of artefacts is something the National Museum has not yet done, and it is not mentioned in the proposed heritage bill. This is a new idea that I believe we can include in the heritage bill. Hopefully this will promote greater understanding of cultural properties in Maldives.
- The purchase of objects is, in my opinion, very important for a museum. Increasing the collection of a museum can enable it to organise more exhibitions, and allow visitors to see different kinds of items. This will be away to maintain and even increase the rate of visitation. But because of financial difficulties it will be very difficult to do this for museums in Maldives. However, in the future it might be possible.
- Bringing back objects that belong to the country, which are being exhibited in museums in other countries.
- Use of mirrors in exhibiting is a new idea, which is a very easy and applicable method for Maldives museums.
- Creating hands-on exhibits. This is a new idea for Maldives museums and in the future this can be applied.
- Exhibiting donated objects will help show appreciation to the objects' donors, and this kind of exhibition will attract attention in society and encourage people to donate more, as well as promoting awareness of the importance of historical objects. This can be one way of connecting museums with the larger society. This kind of exhibition has already been arranged in Maldives museums, and we plan do so in the future as well.
- Creating replicas of objects in existing exhibits which lack popularity with visitors, and placing them next to the objects where visitors can touch the replicas will increase visitors' interest in the exhibits.

2. **Conservation:** The National Museum mainly deals with the conservation of archaeological objects, including materials such as ceramics, wood, metal, limestone, coral stone, etc. Conservation of some of these materials highlighted in this training has given me a basic idea of how to approach the treatment of these objects to reduce deterioration. Although it is not my field of work, and I have gained only basic knowledge, I will do my best in helping the conservation work ongoing in Maldives.

3. **Packing and transportation of artefacts:** The packaging of artefacts for transportation with the use of cotton fibre and acid-free paper, creating a soft cushion, is a very important technique I learned in this training. This is a very effective and easy method that can be used in the Maldives Museum. I also got a chance to observe the packing of artefacts for transport from one country to another and one museum to another by professionals. This is the one of the several practices I got to observe for the first time. Currently we handle objects using gloves. For packing we use cardboard boxes. I will do my best to apply the techniques I learned in museums in Maldives, as well as provide information, ideas, and help to island councils when there is need for the transportation of artefacts.

4. **Museum education:** Making museums into memorable places that are fun for learning is an important objective of museums, as I have learned from this training. This is lacking in museums in Maldives. We offer only educational tours (free of cost) to students, for which the schools have to book in advance.

Some of the ways I have learned that can make museums better places for education are by providing learning opportunities through lectures, seminars, workshops, gallery talks, educationally themed exhibitions (family galleries), and work experience programs. Because of the lack of human resources and financial problems we will not be able to conduct such events in the near future. But we will be able provide worksheets and stamp cards to use in educational guided tours.

5. **Recording/documentation of artefacts and cultural properties with photography:** In the Maldives National Museum, photographic documentation is part of the initial processing of an accession, and a photographic inventory is kept. Photographs are thus taken when an object enters the museum, and also before and after conservation work. Understanding the importance of photographic documentation for subsequent research and restoration, and learning step-by-step the basic techniques of how to make precise images of artefacts, and how to document and manage image files, made me realize that photographic documentation work in the Maldives National

Museum is not up to an adequate standard, because most of the time our photographs are not helpful for conducting further research.

6. **Storing:** Through the museum tours and general discussion I learned that the most important thing for a country like Maldives, which does not have advanced technology or facilities, is first of all to provide a good environment for artefacts, and for that purpose storage must be divided according to the material because different types need to be stored at different temperatures. Work on temperature control is an ongoing process in our museum. Keeping all artefacts in a single storage facility makes artefacts deteriorate easily. However, we will be able to provide separate storage for specific materials.

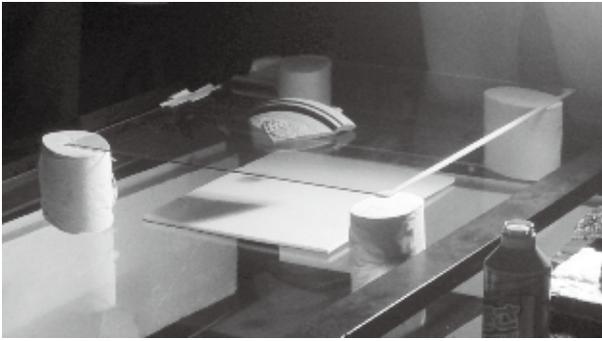
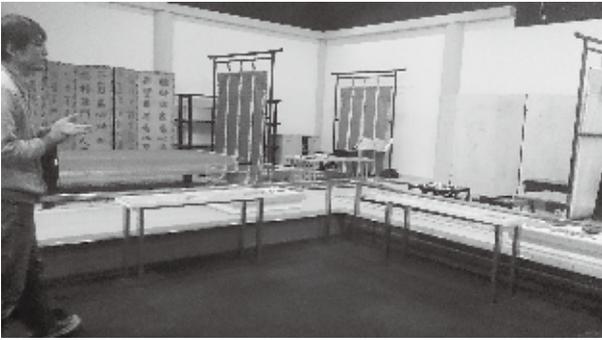
7. **Community involvement in museums:** The study tour to the Kashihara city museum provided some great examples as the following, on how the community can be involved in the development of the museum, and how the museum can promote development of the city.
 - Volunteers from the community (retired citizens) can contribute to museums by giving guided tours, providing information to the visitors, assisting with educational programs, and helping with on-site cleaning and other programs held in museums. Museums can organize seminars, workshops, and site seeing, etc., in return. Learning how volunteers are selected and prepared, and comparing how the National Museum of Maldives operates, I believe this can be applied in Maldives to some extent.
 - Museum activities can focus on youth education, and promote youth involvement in the museum. This can include hands-on learning programs and off campus programs providing information about local history, festivals, and special occasions, providing youth the opportunity to participate. This gives them fun experience and learning opportunities. I believe such youth oriented programs can work in museums in Maldives.

8. **Visitor services:** Observations through study tours and lectures on museum management gave me knowledge that I can directly apply to our National Museum. We can provide visitor services such as nursery and day care rooms, leaflets in many languages, sitting areas, etc.

9. **Themed museums and site museums:** Site museums and themed museums are being established in Maldives. Through study tours to themed and site museums, I learned by comparison things we can do to develop these in Maldives.

Conclusion: The Training Course on Cultural Heritage Protection in Asia and the Pacific, 2015, has provided an opportunity for me to gain knowledge about museology (exhibiting, storing, registration,

storing, packing of the artefacts, conservation and preservation of artefacts, etc.). During visits to different museums I learned about the history of Japan and the latest techniques and facilities used by Japanese specialists in this field of work. Some the techniques used in Japan can be applied in my country. So I thank the program for accepting me as a participant, and also thank the lecturers, the ACCU, and the Nara office staff.



Nepal

Mimi Pradhan

Final Report

Training Course on Cultural Heritage Protection in Asia and the Pacific 2015

Introduction

The training course on ‘Exhibition, Utilization and Management of Cultural Properties in Museums’ was jointly organized by the Agency for Cultural Affairs of Japan, the Asia-Pacific Cultural Centre for UNESCO (ACCU), the National Institutes for Cultural Heritage and the Nara National Research Institute for Cultural Properties, and held from 10 November–8 December 2015. I am very delighted that the ACCU Nara gave me the chance to attend this special training course.

I am Ms. Mimi Pradhan, and have been working as an education officer with the National Museum of Nepal since 1997. I am directly involved in heritage conservation, preservation, and restoration, and with museum displays, exhibition, and management. Besides, although I took wood conservation training held in Norway in 2006, provided by ICCROM/NITU/NIKU, which was useful only for wood conservation, this training course is at a much higher level in the museum field and has added to my knowledge in all aspects of museum management. During the training period I have learned not only theoretical but also practical matters, which are more applicable to my own field of work. I am sincerely grateful to the ACCU for giving me this great opportunity to learn and gain knowledge especially in the museum field, under the guidance of the highly renowned Japanese experts.

Outline of the course content

The training course consisted of the following aspects.

A) Training foci

- Introduction to museums in Japan
- Results of the training and how to utilize the content
- General discussions

B) Practical activities

- Recording/documentation of cultural properties in museums
- Registration and management of cultural properties
- Exhibition/utilization of cultural properties
- Lectures and case studies (on-site, at the following types of locations)

- 1) World Heritage sites and museums in Nara
- 2) Site museums
- 3) National museums
- 4) Themed museums

Lectures

The training course was held at various places with expertise provided by the ACCU. The training course has been very useful and applicable, providing much new information related to conservation at other museums and in the field of archaeology. In the context of Nepal, ancient temples, monuments, shrines, artefacts, museums, and many archaeological sites have been suffering from serious problems of conservation. Nepal has many monuments, temples, shrines, Buddhist stupas, outdoor sculptures, and ancient historical sites that are rich in culture, and my museum houses a huge collection of historical objects highlighting the culture and art of Nepal. But Nepal is a very tiny country, and also lacks much in the way of technical ideas and knowledge, modern equipment, and proper guidance, so these historical treasures are in a deteriorating condition. Unfortunately, Nepal is not as advanced in various sectors, and not as well equipped with technology, knowledge, and resources as Japan. The major problems we face are mainly caused by insect attacks, fungi, humidity, uncontrolled temperature, massive rainfall, and vandalism, all of which directly or indirectly affect museum objects and the museum building itself.

After the lectures and case study visits to museums, I realise that Japanese lecturers, experts, and curators are highly skilled and apply their own Japanese modern techniques in the fields of conservation, restoration and excavation, and in the museum displays, exhibitions, and storage management. But we have yet to develop our own ideas and scientific methods in the same manner that the Japanese have developed. The course started with the lectures at the Nara venue. Most of the lectures were concise and focused on the system of rules and laws regarding financial support for cultural properties preservation, restoration and protection, both nationally and internationally. The lectures only provided basic knowledge in areas such as exhibition and storage management at institutions, but they also gave us knowledge about practices in the protection of cultural heritage and properties. Hearing these lectures in a different venue, given by experts relating their own experiences, was very useful and beneficial to my work in my museum. The introduction to the historical background of Japanese museums and world heritage were informative, and I learned relevant distinctions regarding cultural heritage and their importance. Other lectures were focused on archaeological objects and excavation, research, and analysis. The series of the lectures on the accession and preliminary documentation of artefacts, and on their inspection, packing and unpacking, and long term pest control were quite interesting and very helpful to my work. In addition, the practical sessions provided more knowledge that was quite fun to learn. The practical session held at the archaeological institute in Kashihara, Nara prefecture, was very useful and enjoyable. The most

interesting feature of the training activity was the packing and unpacking of cultural properties at the Kashihara institute, where I learned skills that are most necessary for me about the handling and packing of cultural properties.

Study tours to museums, temples, shrines, historical and archaeological sites

In addition to the lectures at different venues of museums and research institutes, we visited many temples, museums, and archaeological sites. This is a good example of the work of the Japanese government to save their own cultural heritage. Likewise, we visited the Kofuku-ji National Treasure museum, the Todai-ji museum in Nara, the National Museum of Ethnology, the Takenaka Carpentry Tools Museum, the Byodoin museum, the Gekkeikan Okura Sake Museum, the Archaeological Institute of Kashihara, Horyu-ji temple, the Edo-Tokyo museum, and the Tokyo National Museum, all of which are well maintained examples of the Japanese conservation system. I appreciated and was delighted by the various collections and exhibits both in the display and storage areas at these institutions. The explanations of the historical backgrounds of the museums and the scientific methods of the displays, the well-planned storage systems, treatment of the artefacts, proper documentation and well-kept database, photography of the objects and cultural properties, and other aspects of treatment of the artefacts were all amazing. I was highly impressed by the conservation laboratories in the museums with their well-equipped technical facilities.

Similarly, we visited archaeological sites. The site visit trips were fun and full of information on the historical background of the ancient era. The archaeological sites were well preserved and presented for the study of their evidence, in a good way for attracting the public, which was really interesting. Visiting the Nara palace site was the most unforgettable moment of the tour. That gave me tremendous knowledge of the ancient history of Japan which I never knew before. I now realize that the archaeological sites and excavated objects are more precious and valuable, having the wide knowledge gained from the training course. During the one-month training, our visits to various museums, temples, shrines, and archaeological sites were well worthwhile. Those important trips gave us a great opportunity to link up and network with experts in our own fields. This helps to promote mutual understanding and cooperation regarding our own work. Now I can say that I have achieved much and thoroughly enjoyed the knowledge and practical experience gained through the lectures, and discussions in class. The knowledge I have gained will be very useful to my work in my field.

Achievement/responsibility

The training course was very beneficial and relevant to my work. It has given me wide range of knowledge related to the museum field. It has also supplied me with broad knowledge regarding the protection of cultural heritage and properties. Japan has extremely advanced facilities in the fields of

high technology. It leads the world in many technological fields. The national institutes for cultural properties stress the importance of applying the latest scientific technology to protect historic cultural properties. I was quite surprised to observe in all the museums' galleries and storage areas that the objects were maintained in good order after being chemically treated. During the one-month training period, I was able to gain a systematic understanding of advanced technical conservation and protection of cultural properties and heritage sites. I now fully realize the need for implementation of preliminary examination before conserving and restoring cultural properties and museum objects. Moreover I have learned that materials and methods are applied differently according to the nature and types of heritage object. My work in the museum moreover covers the conservation and restoration of heritage. I learned a lot regarding issues of conservation. I also learned about various types of deterioration such as from corrosion, insects, mould, fungus, and disintegration of silk and paper, which is important for the purpose of preserving, exhibiting, and handing these items down to posterity.

From the overall training I understood the importance of finding out the causes of deterioration based on the symptoms of cultural properties, and treating according to those specific symptoms. As a result of this training I will be able to apply the latest scientific techniques and ways to the protection of cultural properties and museum objects in both exhibitions and in storage management. This training helps to meet and solve some of the issues that I face daily in my work. After I return, I will incorporate preventive conservation in the exhibition and presentation of the objects in the museum by applying what I learned here in Japan from this one-month training program. I will definitely apply the methods that are within our means which I learned in Japan to improve practices at the National Museum of Nepal.

Conclusion

Finally, my experience overall in the training course was relevant, inspiring, and quite interesting. It has been a valuable opportunity to participate in this course, conducted by ACCU, Nara, and gain tremendous new knowledge and concepts that are highly applicable to my field of work. This will help me to gain further knowledge and enhance my career in the protection of the cultural properties. I also got the chance to meet highly qualified experts, lecturers and specialists in the field of protection of cultural properties in Japan.

Although Nepal is very famous for its own ancient historical arts and artefacts as well as various heritage sites, most of the cultural properties are disintegrating and losing their value partly because of the lack of skilled experts in the field. In this regard, this type of training course is very important and useful to our country. The training course provided me much knowledge and concepts to apply to my work. I hope the ACCU will continue to provide these training courses in the future. This training is helpful for enhancing the careers of heritage personnel, and therefore beneficial to our nation as well.

Acknowledgement

The one-month training course provided by the ACCU, Nara, Japan, has been conducted from 8 December 2015, with great success. I heartily extend my thanks to the Asia/Pacific Cultural Centre for UNESCO (ACCU), Nara, and its director Mr. Nishimura Yasushi and Deputy Director Mr. Takahashi Wataru. My special thanks go to the programme Director Mr. Nakai Isao, and to Ms. Wakiya Kayoko, Ms. Sakimoto Keiko, and Mr. Suzuki, who gave their full attention to and took good of us. I would also like to thank Ms. Hata Chiyako, the interpreter, who gave extra effort to help us understand in English throughout the training, and to all the staff members of the ACCU, and the lecturers and experts from different institutions who provided guidance in class. My generous regards go to Mr. Bhesh Narayan Dahal, Director General of the Archaeology Department, Nepal, for selecting me to participate in this course.



Fig. 1 Presenting a report on own country at the ACCU Office



Fig. 2 Doing practical work (Takenaka Carpentry Tools Museum)



Fig. 3 Haniwa pottery in the Kashihara Archaeological Museum



Fig. 4 Learning a packing method, Archaeological Institute of Kashihara



Fig. 5 Conserved and restored parts of Todai-ji temple, site visit tour

Nepal

Khanal Sandeep

Final Report, Training Program (ACCU)

I have been involved in the museum field since 2005, and this is my first time to take part in this kind of training program. The one-month training program organized by ACCU Japan is very useful for the management of our cultural heritage, for our protection and conservation program, and for my individual career too. This has been a great opportunity for me to participate in the training course. Being museum personnel, I found the training program highly relevant to my work. Through this program I learned the role of the individual and the museum towards communities and the nation. During this training course we visited different museums, temples, and archaeological sites, and gained some practical knowledge too. Our training was especially focused on preservation, conservation, documentation, storage and exhibition of artefacts, and also on sites.

This program will help me in the future to know more about museums, the preservation of cultural heritage, and how to describe it. The course examines the effects that museum collections, exhibitions, displays, and other programs have on people, how they affect their understandings of the world, and how people respond to their museum experiences.

Museums take us on a tour through the complex of ideas, values, and symbols that pervade and shape the practice of exhibiting today. By bringing together a broad range of perspectives from history, art history, critical theory, and sociology, museums have become a central institution and metaphor in contemporary society.

As is well known, Nepal is a multi-ethnic, multi-cultural, multi-religious, and multi-lingual country. Unity in diversity is its unique feature. With globalization and modernization, as the pace of transformation intensifies there is a real danger that we may lose many of our unique traditions, rituals, beliefs, customs, and material aspects of our multicultural society. Although it may not be possible to check the dynamics of change, there is merit in preserving a representative sample of existing lifestyles as a testament to the magnificent diversity of Nepal's cultural forms for future generations. Regarding this aspect, our museums are preserving and presenting this diversity through collections and exhibitions. Accordingly, this program truly helps me to find out more ways for such preservation through ideas from different scholars' thoughts, and the sharing of cultural practices from different communities through museums. Regarding the museum field I was also able to widen my knowledge by interacting

with the lecturers and other participants, which will be beneficial to my country, my institution, as well as in my own professional career.

In this one-month training program we visited four main temples (Kofuku-ji, Todai-ji, Byodoin, and Horyu-ji), 12 principal museums (Kofuku-ji and Todai-ji temple museums, Nara Palace Site Museum, National Museum of Ethnology, Takenaka Carpentry Tools Museum, Archaeological Institute of Kashihara Museum, Byodoin temple museum, Karako-Kagi Archaeological Museum, Nara National Museum, Edo-Tokyo Museum, Tokyo National Museum, Gekkeikan Okura Sake Museum), two major archaeological sites (Nara palace site and Fujinoki tumulus), one family residence collection, and heard relevant lectures and participated in practical work sessions as well. I will now give my main impressions from the visits to the temples, museums, and sites.

Temples

Kofuku-ji temple and museum

The origin of Kofuku-ji dates to 669 at the time of Kagami no Okimi. Kofuku-ji was severely affected by anti-Buddhist policies in the early modern era. This temple has burned down a number of times, but through the efforts of the government and the local people it has been rebuilt again. This temple is historically not only an important centre for Buddhist religion, but in former times it also retained influence over the imperial government, and even by aggressive means in some cases.

This temple was inscribed as World Heritage in 1998. After visiting this temple and its museum, I was inspired by the government's and local people's effort to maintain this huge area, and we can see a nice arrangement of lights in the museum.

Todai-ji temple and museum

Todai-ji temple is also an important place for the Buddhist religion. This temple was built in the early eighth century in the time of emperor Shomu. We can see the large Vairocana Buddha statue in the main hall. Not only in this temple precinct but in the surrounding area of Nara, deer have been regarded as messengers of gods. The architecture of this building is also impressive and well crafted, and displays of the temple museum are also good, with well-arranged showcases and artefacts.

Byodoin temple and museum

This temple was established in 998 in the Heian period. The most famous building in the temple is the Phoenix Hall, constructed in 1053. Surrounded by a scenic pond, additional buildings making up the compound burned down during a civil war in 1336. In the central hall we can see an image of Amitabha Buddha. The roof of the hall is decorated with statues of the Chinese phoenix, called hoo in Japanese. High levels of art and techniques are used in the temple. There are highly unique features visible at this

temple, differing from other Buddhist temples in Japan. The inside of the main hall was decorated with images symbolizing the pure land in three dimensional form. The structure is situated to the viewer's west, as according to the Amitayurdhyana sutra the pure land or paradise is located to the west.

There is a small mound near the temple, beneath which the temple museum has been constructed. This museum was established in 1965. This underground museum has a truly valuable collection from the temple. It has a structure uniquely designed for exhibits, using large glass cases along the walls.

Horyu-ji temple

Horyu-ji temple was founded in 607 at the time of Prince Shotoku. The temple's pagoda is widely acknowledged to be one of the oldest wooden buildings extant in the world. The five-story pagoda is located in the Sai-in area of the temple. There are many features in this temple and its premises held to date from the time of Prince Shotoku.

Museums

Nara Palace Site Museum

The Nara Palace Site Museum exhibits the results of excavations in the Nara palace site. The museum consists of galleries on the palace and its administrations offices, unearthed artefacts, archaeological science, special exhibitions, etc. The Nara National Research Institute for Cultural Properties has been maintaining and operating this museum since 1959, which is open for the public.

National Museum of Ethnology

This is one of the major museums in Japan, established in 1974 and opened to public in 1977. It has a huge collection of Japanese materials, including some archaeological artefacts. The main focus of the collection has been film, still images, sound recordings, and objects representing diverse aspects of everyday life, from farming to food, urban life, folk crafts and religion. Permanent galleries for different areas of the world display only part of the full collection.

In this museum we had the chance to visit the storage area and learned about accession and documentation processes of artefacts, and also gained knowledge about the marking system for artefacts. The museum has a very systematic storing process.

Takenaka Carpentry Tools Museum

The Takenaka Carpentry Tools Museum opened in 1984 as a project for the 85th anniversary of the Takenaka firm's foundation. This museum's exhibitions consists of three themes, which are passing down (history), creation (wood and tools), and master (experts) to pass the skills and spirit of craftsmen

to the next generation; we can touch, feel, and use the carpentry tools collected and preserved there as ethnic inheritance. We can observe Japanese craftsmanship and knowledge of the experts (masters). This is a good museum that respects senior masters and passes their knowledge to a new generation.

Archaeological Institute of Kashihara Museum

This museum is an archaeological museum dedicated to exhibiting artefacts unearthed from sites in Nara prefecture. Its mission is to educate the general public about ancient Yamato culture and its importance in Japanese history. Exhibition rooms contain artefacts from stone flake and blade tools to the Medieval period. A wide range of stone flakes and blades is exhibited here. These artefacts inform visitors about the historical and cultural relationships between Yamato and other East Asian countries. In this museum we also had the chance to learn about making packing material of paper and cotton, as well as how to exhibit artefacts in the proper manner.

Karako-Kagi Archaeological Museum

This museum opened in 2004. The museum room displays artefacts from the nearby Karako-Kagi site, a Yayoi village and national Historic Site, as well as a haniwa in the form of a cow that has been designated an Important Cultural Property. This site is important for Japanese agricultural history. The museum's Exhibit I is designed especially to portray the livelihood of the Karako-Kagi settlement.

Nara National Museum

The Nara National Museum is located in Nara, which was the capital of Japan from 710 to 784 A.D. Katayama Tokuma designed the original museum building in a western style in the Meiji period, and it has been designated an Important Cultural Property of Japan. There are three main galleries for exhibition: the Buddhist sculpture hall, the ritual bronzes gallery, and the East and West Wings for special exhibits. The museum has a special conservation section in the basement. In this section we learned about the process of receiving artefacts, and different kinds of conservation methods.

Edo-Tokyo Museum

The Edo-Tokyo Museum is a museum featuring the history of Tokyo during the Edo period. The museum was established in 1993. The main features of the permanent exhibitions are the life-size replica of Nihonbashi, which was the bridge leading into Edo, plus scale models of the town and buildings from the Edo, Meiji, and Showa periods. The museum building has a nice design. The museum also features hands-on exhibits where visitors we can not only see artefacts but also touch them.

Gekkeikan Okura Sake Museum

The Gekkeikan Okura Sake Museum introduces the fascinating history of sake brewing with its

nostalgic buildings, tasting experience, and a valuable collection of traditional brewing tools including some 6,120 brewing tools designated by Kyoto City as folk craft cultural assets.

Tokyo National Museum

The Tokyo National Museum was established in 1872, and is the oldest national museum and the largest art museum in Japan. The museum houses and preserves a comprehensive collection of art works and archaeological objects of Asia, focusing on Japan. The museum holds over 110,000 objects, which includes 87 Japanese National Treasures and 610 Important Cultural Properties. The museum also conducts research and organizes education programs for youth and school children, as well as conducts job experience training. There are large-sized X-ray machines and other varieties of equipment installed in the research and conservation building.

Sites

Nara palace site

Heijokyu was the imperial residence in the Japanese capital city Heijokyo (Nara), during most of the Nara period. The palace, which served as the imperial residence and the administrative centre for most of the Nara period from 710 to 784, was located in the north-central portion of the city in accordance with the Chinese models used for the design of the capital. The palace consists of a large walled enclosure, which contains multiple ceremonial and administrative buildings including the government ministries. This is one of the best examples of a well maintained archaeological site.

Fujinoki tumulus

Fujinoki is a tumulus, known as kofun in Japanese, located in Ikaruga, Nara prefecture. It is estimated to date from the latter part of the sixth century. This tumulus contains a horizontal type of stone chamber. The tomb's excavation and research began in 1985, and the main finds were made in 1988. The tomb yielded gilt-bronze ornaments, horse trappings, and a stone coffin. This tomb provided valuable data for the study of Japanese culture and history during the late sixth century.

Conclusion

During this one-month training program I gained practical knowledge about photography, exhibition methods, storage systems, traditional Japanese ways of packing artefacts, and participated in hands-on programs such as the use of traditional tools in the carpentry museum. Knowledge never decays, knowledge always comes out in one's work. So whatever I have learned from here will be very valuable for me. To some extent we cannot apply this knowledge in our country as they do here, but most of the things are applicable.

After visiting different sites and museums in Japan, I developed the notion that to achieve success, above all we must have effort and honesty in our job (our work). Money is not the only factor for achieving success.

I saw many important things about museums, varieties of displays, different types of equipment, and storage areas. I think we cannot have such types of conservation labs in our country, but at least we can have a better recording system for artefacts with photographs, and we can apply some traditional types and some scientific methods of pest control systems in our museums. To exhibit any object in a museum means a kind of decay, so we have to be very careful in this regard. Objects are not just for display, but we have to keep them for the next generation as well, so conservation is one of the most important aspects of museum work.

We can apply many things for the betterment of our museums from this training knowledge. I am very grateful to the ACCU for giving me the opportunity to attend this program and hope to participate in more training programs in the future. This type of training program helps us to produce trained manpower in the fields of museum work and archaeology. I give a great salute to the ACCU.

Thank you.



Fig. 1 At Tokyo National Museum



Fig. 3 Display method, Takenaka museum



Fig. 2 Pagoda, Horyu-ji temple



Fig. 4 Todai-ji temple, finest example of wooden carving



Fig. 5 Nara Palace Site Museum, display on dendrochronology



Fig. 6 Nara National Research Institute for Cultural Properties, earthquake protection for cases uake otection for cases.

Sri Lanka

Weerasuriya Upul Suranga Perera

FINAL REPORT

1. Introduction

The training program on “Exhibition, Utilisation and Management of Cultural Properties in Museums,” conducted by the ACCU Nara, was a new approach for my education in the field of museology. It consisted of lectures, discussions, explanations, field visits and practical work sessions, and it covered all areas of museology such as exhibition arrangement, documentation, conservation, research, storage, packing, moving and handling, photography, maintenance and management. Also, we visited a number of museums, stores, laboratories, monuments and cultural heritage sites.

All aspects of the program, such as the handling of language problems, advising, guiding, accompanying, accommodation, providing food and giving other necessary items, were well executed and contributed to the success of the training course. Not only providing the facilities but also the kindly and friendly cooperation of the staff of the ACCU Nara was a main factor in the accomplishments of the training course. The experts who gave the lectures and explanations, and led the discussions, did so clearly and well, and gave us opportunities to solve the problems we had. This new knowledge and experience are very important for my future work in the Department of Archaeology’s museum section in Sri Lanka, and I am eager to share the knowledge with my colleagues.

2. Outline of the activities

2.1 Lectures

1. Date: 12.11.2015. Venue: ACCU Nara office. Lecturer: Mr. Kurihara Yuji. Topic: Introduction to Museums in Japan (Historical Background/Actual Situations and Problems).

This lecture gave sufficient knowledge about the origin, expansion, and development of museums and cultural institutes in Japan, and it was focused on the preservation and utilization of cultural properties, registration of cultural properties, laws and policies regarding cultural affairs, aspects at present of the administration and budget for maintaining cultural properties, and the management of cultural activities.

2. Date: 16.11.2015. Venue: NNRICP. Lecturer: Director (Planning and Coordinating Department). Topic: Process of Investigation and Classify Archaeological Artifacts.

This gave knowledge on how to create a label and database record for an object which was found through archaeological excavation.

3. Date: 17.11.2015. Venue: National Museum of Ethnology. Lecturer: Mr. Hidaka Shingo. Topic: Management System and Environment.
Topics in basic knowledge relevant to museology, including acquiring, registration, handling and moving, pest control, marking, conditional reporting, storage, database entry and recording, were covered by this lecture.
4. Date: 18.11.2015. Venue: Takenaka Carpentry Tools Museum. Lecturer: Mr. Marcelo Nishiyama. Topic: Takenaka Carpentry Tools Museum.
This lecture covered the history of the museum, its theme and purposes, and various aspects of carpentry activities (master carpenters and their groups' activities, the museum exhibition).
5. Date: 19.11.2015. Venue: The Museum, Archaeological Institute of Kashihara, Nara Prefecture. Lecturer: Mr. Hashimoto Hiroyuki. Topic: Exhibition Planning and Preparation.
6. Date: 23.11.2015. Venue: Nara Palace Site. Topic: Nara Palace Site.
Areas covered: History of the palace site, the excavation and reconstruction activities, area of the palace site, maintenance activities, management and problems.
7. Date: 25.11.2015. Venues: Karako-Kagi Archaeological Museum/Kashihara City Museum. Lecturers: Mr. Fujita Saburo/Mr. Matsui Kazuaki. Topics: Karako-Kagi site and archaeological museum/ Kashihara City Museum.
Areas covered: 1. The Karako-Kagi Museum's theme and exhibitions, history and expansion of the site, excavation, remains and artifacts, Yayoi period; 2. The theme of the Kashihara City Museum and its special idea, exhibition arrangement method, practical activities for school children and adults, conservation of the artifacts.
8. Dates: 27–28.11.2015. Venue: NNRICP. Lecturers: Mr. Nakamura Ichiro/Mr. Sugimoto Kazuki. Topic: Introduction to Photography.
Areas covered: Types of cameras, elements of the camera, usage of the camera and archaeological photography.
9. Date: 01.12.2015. Venue: Nara National Museum. Lecturer: Museum Curator. Topic: Nara National Museum.
Areas covered: Layout of the museum, permanent exhibition, special exhibitions and main activities.
10. Date: 02.12.2015. Venue: Edo-Tokyo Museum. Lecturer: Museum Director. Topic: Summary of the Metropolitan Edo-Tokyo Museum.
Areas covered: Exhibitions, volunteer services, collection management, education and research.
11. Date: 03.12.2015. Venue: Tokyo National Museum. Lecturers: Mr. Matsumoto Nobuyuki, Mr. Tani Toyonobu, Ms. Kobayashi Maki, Ms. Tsuchiya Yuko. Topics: Operation of the Tokyo National Museum, collection management and exhibitions, museum education, preservation and restoration.
Areas covered: Those areas relevant to the topics.

2.2 Field Visits

Archaeological sites

1. Date: 13.11.15. Venue: Todai-ji temple/Kofuku-ji temple (World Heritage sites, see Figure 1).
Areas covered: History of the sites, visible and invisible monuments, conservation and reconstruction activities, maintenance of the complex as World Heritage, museums and visitor attendance.
2. Date: 23.11.2015. Venue: Nara palace site.
Areas covered: Maintenance system of a national cultural heritage site, conserved and reconstructed monuments, site museums, landscaping, ancient gardens, main gates of the palace.
3. Date: 24.11.2015. Venue: Byodoin temple.
Areas covered: History and monuments of the site, protecting and maintaining the Buddha image hall and museum.
4. Date: 30.11.2015. Venue: Horyu-ji temple.
Areas covered: History, main gates, Buddhist monuments, conservation and reconstruction activities, and usage of the ancient buildings.
5. Date: 01.12.2015. Venue: Kasuga Taisha shrine.
Areas covered: History, reconstruction period and conservation activities, monuments, the many parts of the shrine complex and various religious activities.

Museums

1. Kofuku-ji temple museum; 2. Todai-ji temple museum; 3. National Museum of Ethnology; 4. Takenaka Carpentry Tools Museum; 5. Kashihara Archaeological Museum; 6. Nara palace site museums (four exhibition facilities); 7. Byodoin temple museum; 8. Gekkeikan Okura Sake museum; 9. Karako-Kagi museum; 10. Kashihara City Museum; 11. Horyu-ji Great Treasure Gallery; 12. Nara National Museum; 13. Kioku Family Residence Museum; 14. Edo-Tokyo Museum; 15. Tokyo National Museum (Figure 2).

Storage facilities

1. National Museum of Ethnology; 2. Nara National Research Institute for Cultural Properties; 3. Kashihara Archaeological Museum; 4. Edo-Tokyo Museum; 5. Tokyo National Museum (Figure 3).

Laboratories (conservation sections)

1. Nara National Research Institute for Cultural Properties; 2. National Museum of Ethnology; 3. Nara National Museum; 4. Edo-Tokyo Museum; 5. Tokyo National Museum.

2.3 Practical work sessions

1. Date: 18.11.2015/20.11.2015. Venue: Takenaka Carpentry Tools Museum.

- Task: Use of traditional tools for preparing wood.
2. Date: 19.11.2015. Venue: Kashihara Archaeological Museum.
Task: Packing museum objects, museum object arrangement in the showcase.
 3. Date: 23.11.2015. Venue: World Heritage Nara Palace Site.
Task: Making rubbings to copy the designs of ancient tiles.
 4. Date: 25.11.2015. Venue: Kashihara City Museum.
Task: Conserving ancient pottery using plaster in reconstructions.
 5. Date: 27/ 28.11.2015. Venue: NNRICP.
Task: Archaeological photography (Figure 4).

3. Knowledge acquired through observation

3.1 Museum management

Museum themes

As mentioned above, we visited a number of museums which was very useful for understanding about museum management. Accordingly we observed how a theme can be very important for a museum, in which case the museum building, space, displays, and activities become organized relevant to the theme. Such well-organized exhibitions offer a quality experience and make the museum attractive for visitors. There are generally three types of exhibitions: permanent, temporary, and special.

Buildings

We saw two types of museum buildings, ancient and modern. However, most were modern buildings. Their architectural structures have been designed according to the museum's purpose and the initial designs of ancient buildings have been changed in accordance with museum needs. Examples of modern structures include the Todai-ji temple museum, National Museum of Ethnology, Byodoin temple museum, and Edo-Tokyo Museum. Ancient structures were seen at the Kofuku-ji temple museum and Gekkeikan Okura Sake Museum.

Museum objects

Original artifacts are exhibited in the galleries. In addition, exhibitions can include replicas, models, dioramas, and excavated archaeological sites themselves.

Media used for presentations

- **Panels.** We observed panels composed of text, photos, maps and drawings, and some panels that were digital.
- **Captions and labels.** Two methods are used for labeling, one providing labels for each object and another for groups of items. Sometimes labels were placed with the objects and sometimes they were

placed separately but linked to the objects by numbers placed on the label and near the object.

- **Audio, video, multimedia projectors, television and touch screens.** Speakers activated by sensors have been set up in galleries for music, sounds, noises, chanting, and speech relevant to cultural activities on display. An example is the noise and smell of camels, at the National Museum of Ethnology. There were many documentaries providing explanations for visitors, and these can be divided into short and long items. Short documentaries can be viewed inside the gallery, while long documentaries are viewed in audiovisual rooms or special compartments. TVs with background videos and multimedia projectors with large screens are used for presentations in some programs. Touch screens are placed for obtaining more details of each object, groups of objects, or events in an exhibition.

Display showcases

There were different types of showcases in terms of size, shape, and usage for exhibiting the objects singly or together. Some showcases were airtight and they were for special objects; examples include the Karako-Kagi Archaeological Museum and the Horyu-ji Great Treasure Gallery. All showcases are made with glass and with wooden bases, and sometimes the glass has a high quality transparency and UV protection. Also, there are many display methods used to arrange the objects in the showcases (Figure 5).

Lighting

Lighting is a special concern of the museum. It can be manipulated to highlight the museum objects. Comparison of dark and light areas can maintain the quality of the exhibition. There were different type of lights in museums; they are fluorescent, halogen, CFL, and LED. But LED is the most important type for the museum. Tube-shaped, spot, and fiber optic lamps are used in this process, and these lamps are placed on the ceiling, walls, and inside the showcases without disturbing the visitors.

Security and safety

We could observe the operation of good disaster management systems and security systems in the museums. Human resources such as guards, gallery keepers, CCTV camera systems, electronic security systems such as sensors and alarms were in place. To control threats of fire, fire detectors and extinguishers have been put in place, and dehumidifiers and air conditioning machinery are used to control the relative humidity and temperature. Additionally, some devices with chemical pesticides were in place to control insect attacks.

Visitor facilities

Leaflets, audio guides and volunteer services are given for visitor explanations. Good infrastructure facilities, resting areas, museum shops, restaurants and libraries are in place. Many activities are

organized to promote knowledge about cultural heritage among the public, and education programs, workshops, seminars, and research activities are conducted for school children and researchers.

Staff

The museum staff was seen to consist of three categories, which are permanent, temporary, and volunteer service, of which the permanent staff is most necessary to the museum. According to the museum needs, they can get support through temporary employees and volunteer service.

3.2 Storage and maintaining a database

Storage is a special concern for the museum. There are two types of storage, temporary and permanent. Temporary storage is used for artifacts before they are conserved, catalogued, or placed on exhibit, but such places are maintained under good conditions. There can be many facilities for permanent storage. The environment in permanent storage is controlled according to the stored objects' material. Wooden and steel shelves and cupboards are used for artifact storage, but wooden ones are better than steel, and varieties of wood may be selected based on the objects' material. Also, wooden boxes and acid-free paper are used to store the artifacts, and various kinds of plastic boxes are used for temporary storage.

The storage areas were well equipped with many other facilities such as instruments for handling and moving, chambers and other treatment and cleaning equipment. A number of activities are conducted in storage areas as well, and we could observe special label systems, bar code systems and databases for monitoring the artifacts.

3.3 Laboratories and analyzing activities

There were good laboratory facilities for analyzing the artifacts, identifying the deterioration, and for treatment and conservation. For the sake of these activities, numerous pieces of equipment using modern technology are set up in the laboratories. In addition, experimental work is conducted. The treatment activities were strict, sensitive, and complex. (Figure 6)

3.4 Heritage site management

There were two main types of heritage site, being World Heritage and national heritage sites, and these include sites that have existed both as living and archaeological heritage. Examples of living heritage include Todai-ji and Horyu-ji temples, and archaeological heritage includes places such as the Nara palace site. However, both types of sites are maintained under cultural heritage laws and ethics.

Excavation, conservation, reconstruction, and maintenance activities are done at such sites, to develop them as attractions, as well as for cleaning and landscaping work. Permanent and temporary staff

members work to carry out these tasks, but when there is not sufficient staff for cleaning and maintenance work, they may be covered by volunteer services. In the excavation, conservation and reconstruction works, outside expertise and support are obtained.

Annually, large numbers of visitors come to visit these places, and many facilities such as museums, restaurants, shops and other infrastructural facilities have been provided for them. In particular, as the majority of monuments are wooden, and hence very hard to protect, mediation activities such as preventive conservation, treatment, restoration, and security are made to provide protection.

3.5 General

In addition to acquiring the knowledge on the subject of the training program, I acquired a little knowledge about the social and natural environment of Japan. This includes some understanding of the considerate behavior of the people, their greetings, rituals and religious activities, and their occupations. We could observe the building complexes, shops, restaurants, and modern technology as well. I especially appreciated the experience with the transportation system and its rules and regulations, as well as many kinds of foods, and some of the trees, plants and animals.

4. Conclusion

This was a well-organized training program. It gave us basic knowledge relevant to museology and heritage management. As a result of this training program, I could understand the theory behind cultural heritage protection and utilization. In addition, this information provides me with a meaningful basis for thinking about issues involving cultural properties in Sri Lanka, which will lead to a good approach for developing the museum field in Sri Lanka.

From this training, learning about the evaluation, conservation and exhibition of cultural property will be very important. I can better understand the management systems of many types of museums and storage facilities. I could study ways of maintaining cultural properties for the public, while developing tourism as a money earning system utilizing these cultural heritage properties.

This training was very useful for increasing my archaeological knowledge, and I can apply that knowledge to developing the cultural heritage property management and protection field in Sri Lanka.



Figure 1 Todai-ji temple, World Heritage site



Figure 2 Tokyo National Museum



Figure 3 Storage facility, National Museum of Ethnology



Figure 4 Practical work in archaeological photography



Figure 5 Display, Kashihara Archaeological Museum

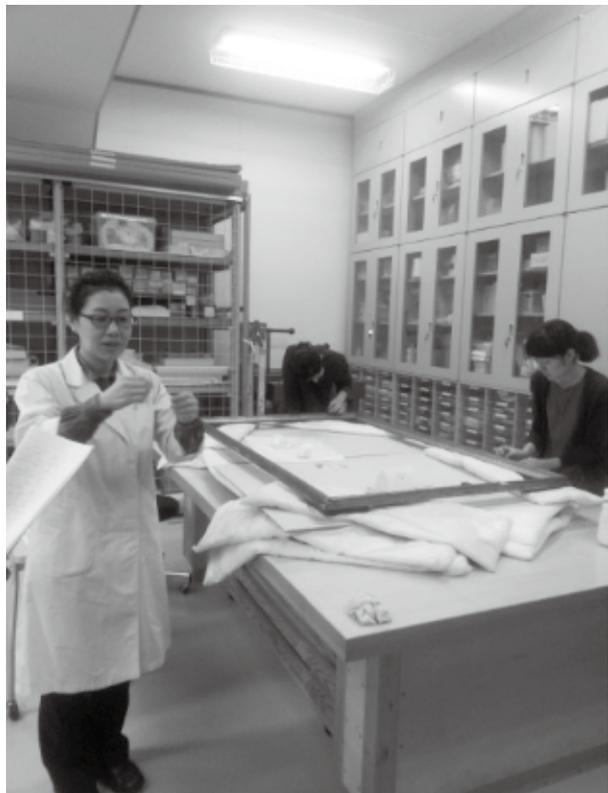


Figure 6 Conservation activities, Tokyo National Museum

Sri Lanka

Thavarasa Getsy

FINAL REPORT

I came to Japan from Northern Province in Sri Lanka, without any work experience in museums. I participated in this training course on “Exhibition, Utilisation and Management of Cultural Properties in Museums,” held from 10 November to 8 December by the ACCU Office, in Nara, Japan. There were six participants, two each from the countries of Maldives, Nepal and Sri Lanka. At the end this training course, I had acquired important information from this program, on how to manage and maintain a museum successfully.

I obtained much information from the presentations, site visits, and practical work sessions in Japan. Before, I lacked sufficient knowledge about museum management systems. Through this course, I learned how to run a museum under the rules and regulations, what the museum act is, and the policies and supportive activities of organizations such as ICOM. I learned about how to protect cultural properties from disasters and other sources of damage. I learned about how to protect cultural properties by making interior and exterior repair work. I learned about traditional worship in Japan, and that some of the important cultural properties are prohibited from being entered, photographed, or published by researchers because of religious beliefs. Not only Japan, but Sri Lanka is also faced with such religious problems in some areas. I learned about where the museum shop is situated in the museum, which types of things sell (such as T-shirts, key tags, dolls, food items, replicas, gift items), how to make packaging that serves as a memento of the museum, how to arrange the museum restaurant and souvenir shops, and to promote a lasting impression of the experience of the museum from the food and souvenirs, etc. We can apply these methods in our country in the future, although I cannot apply them at the Jaffna Museum right now. In future, I'll try to make a museum shop in our museum.

One of Japan's main aims is to give information about their important cultural properties (e.g., Figures 1 and 2) to the public, including foreign visitors to Japan. This is reflected not only in presentation of the culturally important heritage itself, but also in the use of themes that reflect the cultural importance with the placement of art or dolls everywhere in associated facilities, such as in the washrooms or nurseries. I can try to apply this method in my country. If a museum is being developed, we can implement ideas such as putting the donation box in an important place with details of how the money is used to make the facility more attractive. Cultural properties can be provided with areas for popular use, to allow arranging cultural ceremonies, holding traditional games, being featured in magazine publications, put

the 3D projection mapping, being used for TV filming, drama shows, fashion shows, and holding important meetings. In the future we can try to apply some of these programs. Some of the important video games were published with the museum's important characters in Japan. But, it's not suitable to apply in our country. In Japan, cultural properties facilities are well run and draw positive visitors' opinions for aspects such as clean toilets. Most of the museums in Japan give cultural programs, such as seminars for school children, teachers, and officials to attract visitors. We can apply such programs in our country, but at the Jaffna Museum we can only do so if we have more staff at the specialist level in the future. Most of the heritage sites and museums in Japan are also well maintained for visitors needing special care, such as those with handicaps or the blind. Most of such people do not come to heritage sites in our country because of their difficulties. In the future, we will arrange to give adequate facilities for them. The new facilities and buildings at heritage sites in Japan, such as souvenir shops, washrooms, and museums, are made to harmonize with the older styles/structures.

I learned about recording and labeling systems, how to prepare a database for all kinds of materials, and how to prepare a photographic database. I can apply these techniques to my present work in my country. I learned about how to do the work in preparation for database registration, such as making label cards, which ink to use for writing on artifacts, how to write on the artifact, laboratory systems, the use of analyzing instruments and other types of machines, etc. There are inspecting machines for finding problems such as pest attacks, damage, corrosion, etc. I learned about how to make the excavation recording system, how to make an artifact database with photography, how the database is used for storing photos, what chemicals are used in the lab, which instruments are used there, about X-ray analyzing methods (Figures 3 and 4), how to save and maintain items in a storage area, how to enter the storage area, which materials are mainly used in storage, how to protect or save the artifacts from humidity, temperature and pest attacks, how to prepare the storage cards for easy identification, and why it is advantageous to use a bar code system on the wooden storage boxes. I also learned how to protect various types of artifacts, how to move the artifacts for the packing process, exhibition or transferring to other areas. I can apply the database registration system, but the storage facilities and analyzing machines are not applicable in my country. In the future, we can apply basic pest control systems. I learned about emergency treatments for painting, how to conserve old books and damaged papers, which materials are used for adhesion and how to do apply them, and how to save these materials in storage, etc.

I learned about what to use for making replicas in the museum, and which size to use for exhibition models (e.g., 1:1, 1:30), how to prepare the collection card, which type of pencil to use in the storage, how to put a sub number on one of the artifact's fragments. I learned about how to do preparation, verification, and confirmation of the conditions and quantity of the components of an objects (main

body, parts), how to take measurements for every type of artifact, the various kinds of fumigation insecticide treatments, how to prepare inspection cards and how to manage them systematically. I can apply such methods to the registration work in my country.

Japan has many cultural properties made of wood. Most of the conservation work for their protection was done with traditional tools used by famous carpenters. Those types of tools are exhibited in the privately owned carpentry museum. I learned many details from that carpentry museum. I learned there how those big buildings were built of wood, how they can be conserved, how to cut and fix the wood members, etc. They gave training in how to use the traditional tools, and also how to make models. They maintain a wooden traditional house, where we experienced the tea ceremony. We do not care much in our country about such details as which traditional tools were used, or who made the heritage object in conservation work. In the future, I can apply this approach when collecting artifacts and include other relevant data as well. I learned how to make cushions for artifacts and how to use them for the artifact's protection in storage, packing, and transport operations. I can apply this method in the future in my country.

I learned about the management of a private sake museum, how they protect their traditional hot drinks, how they prepare and maintain their museum shops in Japan. This too can be applied in my country. Not only for traditional drinks, but also for other items from small industries, handicrafts, and food, and we can adopt this way of protection. Most of the conservation rooms are made with glass windows so that visitors can observe in every museum. I learned how to retouch the shape after plaster conservation work on pottery. This method is also applicable in my country. I learned about designing the museum's entrance attractively, conducting workshops, planning future programs, giving guided tours, making visitor service centers, giving library experience to people, holding special exhibitions, providing audio and video guides in up to six languages, about the need for suitable access through transport (bus or train) and parking. Museum visits are part of the regular school program in Japan. In the future I will try to implement most of these activities in our country.

I learned many more details from this program. They taught us how to take photos, about background color, light adjustment settings, aperture and shutter speed settings, how to take a photo of a big monument or building, methods of using a photographic shooting table, how to use a paper back drop, how to take photos of miniature artifacts, how to apply settings in Photoshop and their adjustments, photo storage, photographic data maintenance (Figures 5 and 6). These are all very useful for my field in the future. If our museum gets camera and photographic facilities in the future, I must put these methods to work in my country.

Most of the museums are built near heritage sites or excavated areas. This is a better way for people to

understand heritage more easily. Not only museums, but also excavated areas are well protected in Japan. I learned how they maintain the excavated area, having only special days open to the public, with lighting and portable handicap facilities for the public's benefit also. They also display outside the area all the details about the excavated area, in maps, photos of the excavation's progress, information about where the excavated items are presently being protected, etc. This outside display method can be applied in our country.

I learned how to make leaflets, how to give to important information to the handicapped and blind people, to children, to the elderly over 70 years of age, with details about access through public transport facilities, the time required to reach the museum or site, route maps, visiting and closed times, etc. These methods can be applied to museums in our country in the future. I learned how to do chemical treatments for wooden, paper, and lacquer artifacts in the lab, the reason for such labs being built underground, about conservation methods, and how labs are exhibited to foreign visitors. I learned how cultural heritage such as private old houses and museum can be maintained with the owner's funds. Most people destroy their traditional old houses because of their house's age in our country. In future, we will try to conserve and protect them.

Most of the exhibition show cases and rooms are wide, with thin glass without frames in Japan. Most of the glass exhibition cases are protected with iron pipe or wooden plank railings to keep the visitors from touching. All heritage sites and museums have some security facilities using new technology. Most of the excavated artifacts are exhibited with excavation progress photos and area maps. I learned how to make such exhibition display panels and how to arrange these exhibitions in the museum. Those techniques are applicable in my country. But we cannot afford to adopt those high security facilities in our country.

Not only cultural properties or heritage sites, but also the natural environment can be used to attract more visitors. The Japanese have planned many ways for attracting more visitors to museums and heritage sites where they can do more activities. They have started e-museums for international visitors. In the museum exhibition rooms there are small TV screens, which are installed in front of important artifacts. They show videos that describe ancient food habits, traditional dress, cultural ceremonies, games, and show conservation treatments being acted out to give explanations for visitors in Japan. I cannot apply all of these methods because of financial problems. But I will try to apply them in our country in the future.

Excavation tools and other equipment such as tools for pottery drawing (Figure 7) and surveying instruments are exhibited in some of the museums in Japan. We can use this method in my country. They have volunteer guides in multiple languages, audio guides in multiple languages, and large screen

backgrounds in Japan. We cannot apply these methods in our country. Not only do they have videos for visual display, but also some of the videos provide sound through headsets with different language facilities (Figure 8). Some museums have braille lettering for the blind, wheel chairs for the handicapped, and baby strollers in Japan. In the future, I must try to provide similar facilities. But now I cannot apply this in my country. First, I want to improve our country's basic problems.

All museum exhibition areas have humidity control, pest control, temperature control and A/C facilities in Japan. I will try to apply these methods in the future. But, now we cannot implement them. Some of the heritage sites are exhibited with large Google maps in the museum. Some of the artifacts and screens depicting picture scrolls (Figure 9) allow the visitors to touch them in Japan. We cannot use those technologies in our country. At some point, if we get better financing we can apply this approach in our country. I learned how many hours are required to make a short video program (2 minutes) for visitors, and I learned how to use museum-related books in the museums, and how to use the museum's mascot character, in Japan. These methods can be applied in the future.

A new exhibition method is to have all artifacts exhibited without glass. But a 24-hour video surveillance system is used for protection in Japan. That is the reason they can make the display so we can directly see the original features of the artifacts. But we cannot apply this approach without any security facilities in our country. I learned how to use exhibition stands, how to use supportive stands for artifacts, about protection facilities for artifacts, and if the artifact has a special mark on its back or under side, how to make the display with a mirror or photos alongside the artifact. I observed displays in which missing portions of drawings on pot sheds are reconstructed on background paper (Figure 10), and I learned how to take rubbings of roof tiles. We can apply to these methods in our country.

Samples, magnifying glasses, and binoculars are used for looking at some miniature artifacts and samples in Japan. I learned about museum explanation paintings, lightning systems (LED), about adding more enjoyable events such as playing games, making replicas in clay, presenting puzzles about reconstruction with fragmented parts, adding amusing elements to a display (e.g., such as drawings, or doll shapes), changing exhibition artifact form another cases in Japan. These can be applied in our country.

CONCLUSION

I came to Japan without any experience regarding cultural properties and museum work. I gathered much information from this training program (Figure 11). I express my heartfelt thanks to the ACCU, Nara Office, and especially to the program's organizing staff, for giving me this opportunity in Japan. I also want to give heartfelt thanks to our Department of Archaeology and Ministry of National Heritage. I give sincere thanks to every expert, high official, and instructor for giving me precious guidance at

every place visited in Japan. I must apply and teach to others these methods in my country. If our museum builds new facilities in the future, I must use these methods in my area. I learned a lot from this training course. I want to get more training about the museum field in the future. Especially, I want to receive training about conservation work for clay objects.



Figure 1 Byodoin Temple - Phoenix Hall



Figure 2 Horyu-ji Temple

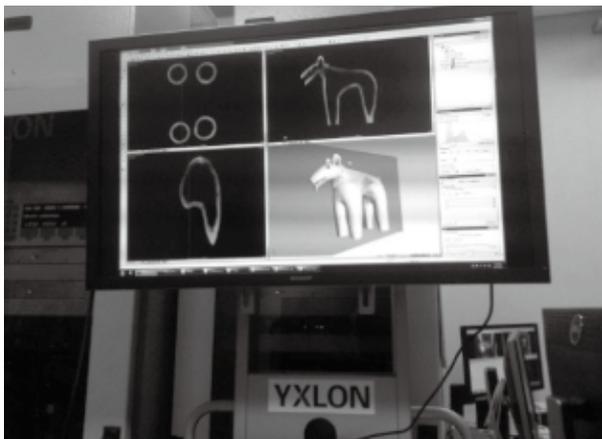


Figure 3 Tokyo National Museum



Figure 4 Tokyo National Museum



Figure 5 NNRICP



Figure 6 National Museum of Ethnology



Figure 7 Karako-Kagi Archaeological Museum, Nara



Figure 8 Takenaka Carpentry Tool Museum

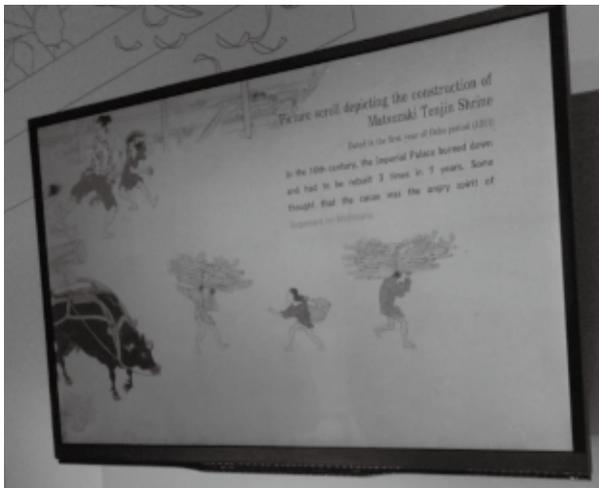


Figure 9 Takenaka Carpentry Tool Museum

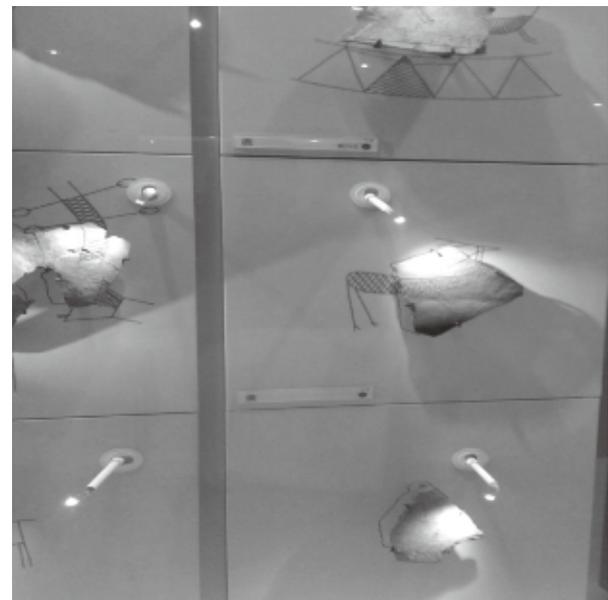


Figure 10 Karako-Kagi Archaeological Museum, Nara.



Figure 11 Examples of storage, conservation, analysis, drawing, rubbing, and recording works (NNRICP Museum display)

V. Appendix

1. List of Participants
2. List of Lecturers and Interpreter
3. Staff Members, ACCU Nara Office



On the Shinkansen bound for Tokyo

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