

Training Report on Cultural Heritage Protection

**Training Course for Researchers in Charge of Cultural Heritage Protection
in Asia and the Pacific 2016 -Cambodia, Lao PDR and Myanmar-**
8 November - 6 December, 2016, 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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On-site study at Hyogo Prefectural Museum of Archaeology



Backyard tour at Hyogo Prefectural Museum of Archaeology: Preservative processing room



Educational activity at Hyogo Prefectural Museum of Archaeology



On-site study at Chikatsu-Asuka Museum



On-site study at Nara Palace Site Museum



On-site study at conservation laboratory of NNRICP



Work session on planning and arrangement of exhibition



Work session on packing artefacts



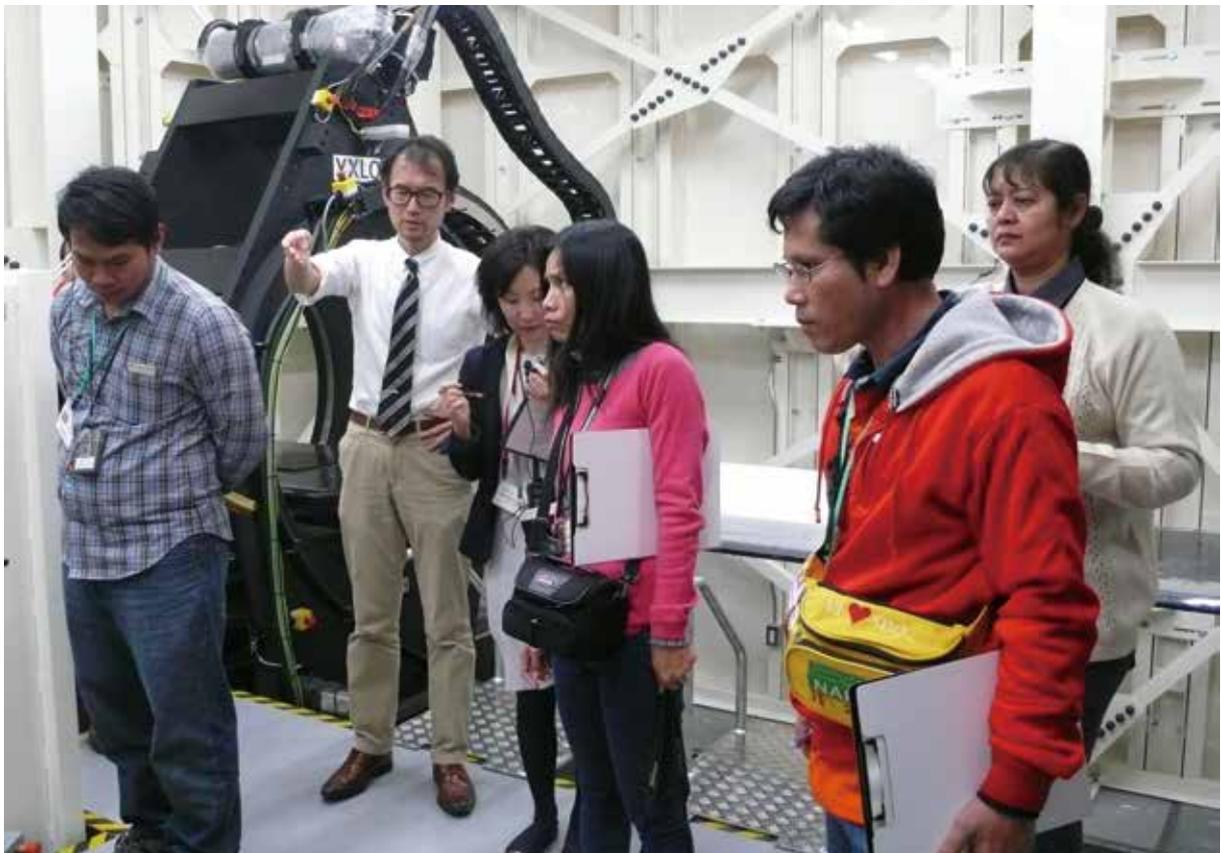
Work session on photography at NNRICP



Work session on photography at Nara Palace Site



On-site study at Tokyo National Museum: Laboratory for clinical conservation



On-site study at Tokyo National Museum: Laboratory for research and analysis



On-site study at Yao City Shionjiyama Tumulus Museum



Closing Ceremony at ACCU Nara Office

Preface

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

The ACCU Nara'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, who will periodically send latest reports on cultural heritage protection in their country.

Regarding training programmes for the human resources development, 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 researchers from one country on the specific theme according to their requests.

In place of the Individual Training Course, however, we have started new training programme from last year, Specific Theme Training Course. In this training we set a particular theme and invite several experts from a small number of countries facing similar problems. The theme of the second year was the "A study of Museology". We invited a total of six participants for the programme, two each from the Kingdom of Cambodia, the Lao People's Democratic Republic, and the Republic of the Union of Myanmar, all of which face the similar tasks of museums works. This programme was also organised so as to provide them with opportunities to visit as many museums in Nara, Osaka and Hyogo as

possible. They saw them with their own eyes and learned how the museums or cultural heritage were managed and exhibited in Japan. We would like all of participants to develop and utilise the knowledge they acquired through the training in accordance with the situation of each country.

Finally, we would like to express our sincere appreciation to Agency for Cultural Affairs, Japan (*Bunkacho*); National Institutes for Cultural Heritage, Tokyo National Museum (TNM) and Nara National Research Institute for Cultural Properties (NNRICP); Hyogo Prefectural Museum of Archaeology; Osaka Pref. Chikatsu-Asuka Museum; Todai-ji Temple; Nara Palace Site Support Network; Yao City Shionjiyama Tumulus Museum; Nara Prefectural Board of Education; Nara Municipal Board of Education for their cooperation and support.

NISHIMURA Yasushi

Director

*The 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 on Cultural Heritage Protection in Asia and the Pacific 2016

A Study of Museology

(8 November – 6 December 2016, Nara)

1. Organisers

The course is jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); Asia-Pacific Cultural Centre for UNESCO (ACCU); and National Institutes for Cultural Heritage, Tokyo National Museum and Nara National Research Institute for Cultural Properties, in cooperation with the 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 Cultural 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 specialists 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 needs 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 and other institutions also provide us with information based on their activities, including research on international cooperation.

In the process of sharing the information that JCIC-Heritage and Nara National Research Institute for Cultural Properties had collected from their surveys in many countries, we realised that there are common problems related to research, documentation, conservation and utilisation of cultural properties at museums in Cambodia, Lao PDR and Myanmar. 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 museums and improvement of existing museums.

Based on this situation and in response to requests from Cambodia, Lao PDR and Myanmar, ACCU Nara Office decided to invite specialists working at museums to the training course on “A Study of Museology”—research, documentation, conservation and utilisation of cultural properties in museums—. This will continue the Specific Theme Training Course which replaced the Individual Training Course last year.

3. Dates and Venues

Dates: 8 November (Tuesday) – 6 December (Tuesday) 2016 [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 research, documentation, conservation and utilisation 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 Research of Cultural Properties Held by Museums
- Practical work on Recording/Documentation of Cultural Properties Held by Museums
- Practical work on 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 Cambodia, Lao PDR and Myanmar 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.

Kingdom of Cambodia

Khom Sreymom (Ms)

Conservator

Sculpture of Stone Conservation Workshop,

National Museum of Cambodia,

Department of Museum,

Ministry of Culture and Fine Arts

Date of Birth: 03 November 1982 (Age 34)

Mang Valy (Mr)

Cultural Heritage Officer

Heritage Division

Kampong Thom Provincial Museum,

Department of Culture and Fine Arts,

Kampong Thom Province

Date of Birth: 23 October 1991 (Age 25)

Lao People's Democratic Republic

Khamseng Keoasa (Mr)

Vice Head

Education Division

Lao National Museum

Date of Birth: 06 October 1977 (Age 39)

Khamphet Souvannalath (Mr)

Museum Educator

Education Division

Lao National Museum

Date of Birth: 11 November 1985 (Age 30)

Republic of the Union of Myanmar

Mie Mie Thet Nwe (Ms)

Deputy Director

National Museum (Yangon)

Department of Archaeology and National Museum

Ministry of Religious Affairs and Culture

Date of Birth: 17 August 1961 (Age 55)

Saw Aung Thein (Mr)

Assistant Director

Cultural Museum (Hpa-an)

Kayin State

Date of Birth: 13 February 1962 (Age 54)

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

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

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:

Participants shall, in principle, be provided the basic living expenses incurred from the day before the training course to the day after the final day, i.e., 7 November (Mon.) – 7 December (Wed.) 2016. Arrangements and payment for accommodation (a room for single occupancy) during the training course will be made by ACCU Nara Office. In case a participant needs accommodation on the way to and/or from Japan for any unavoidable reason (such as visa application or limited flight connections), ACCU Nara Office will cover the accommodation expenses.

11. Secretariat

Cultural Heritage Protection Cooperation Office,

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

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2. Programme Schedule

Training Course on Cultural Heritage Protection in Asia and the Pacific 2016

A Study of Museology

(8 November – 6 December 2016, Nara)

Date	9:30-12:30	13:30-16:30	Venue	Lecturer		
8	Tuc.	Opening Ceremony (10:00-)	Orientation to the Programme	ACCU Nara	ACCU Nara	
9	Wed.	[On-site Study] World Heritage and Museums in Nara I (Todai-ji Temple/Kofuku-ji Temple/Kasuga-taisha Shrine)	Todai-ji Temple/Kofuku-ji Temple/Kasuga-taisha Shrine		ACCU Nara	
10	Thu.	[On-site Study] Site Museums with Distinctive Character: Case Study I	Hyogo Prefectural Museum of Archaeology		Hyogo Prefectural Museum of Archaeology	
11	Fri.	[On-site Study] Site Museums with Distinctive Character: Case Study II	Osaka Pref. Chikatsu-Asuka Museum		HIROSE Yukishige	
12	Sat.					
13	Sun.					
14	Mon.	[Presentations and Discussion] Country Reports by Participants	[Lectures] ① Cultural Property Protection System in Japan, ② Museum System in Japan	ACCU Nara	KURIHARA Yuji (National Institute for Cultural Heritage)	
15	Tuc.	[Lectures] ③ Management of Museums, ④ Risk Management of Museums, ⑤ International Strategies of Museums				
16	Wed.	[Lecture] Introduction to the Exhibition of Artefacts	Nara Palace Site Museum, NNRICP		SUGIYAMA Hiroshi	
17	Thu.	[Work Session] Planning and Arrangement of Exhibitions I	Asuka Historical Museum, NNRICP		SUGIYAMA Hiroshi	
18	Fri.	[Work Session] Planning and Arrangement of Exhibitions II	Asuka Historical Museum, NNRICP		SUGIYAMA Hiroshi	
19	Sat.					
20	Sun.					
21	Mon.	[Work Session] Planning and Arrangement of Exhibitions III	Asuka Historical Museum, NNRICP		SUGIYAMA Hiroshi	
22	Tuc.	[On-site Study] Management of Site Museums and Nara Palace Site	Nara Palace Site		SUGIYAMA Hiroshi	
23	Wed.	[On-site Study] Management of Site Museums and Cooperation with the Local Community	Nara Palace Site		Nara Palace Site Support Network	
24	Thu.	[Lecture] Practical Work of Cultural Properties Documentation I (Introduction to Photography)	[Work Session] Practical Work of Cultural Properties Documentation II (Photo Techniques 1)	Photography Section, NNRICP	NAKAMURA Ichiro	
25	Fri.	[Work Session] Practical Work of Cultural Properties Documentation III (Photo Techniques 2)	[Work Session] Practical Work of Cultural Properties Documentation IV (Data Management and Utilisation)	Photography Section, NNRICP	SUGIMOTO Kazuki	
26	Sat.					
27	Sun.					
28	Mon.	[On-site Study] Site Museums with Distinctive Character: Case Study III	Yao City Shionjiyama Tumulus Museum		FUKUDA Kazuhiro	
29	Tuc.	[Work Session] Management Methods and Storage Environment of Artefacts	Kitora Tumulus Murals Museum, ACCU Nara		WATANABE Junko (JICA)	
30	Wed.	[On-site Study] Management of National Museums in Practice I (Tokyo National Museum)	Tokyo National Museum		Tokyo National Museum	
December	1	Thu.	[On-site Study] Management of National Museums in Practice II (Tokyo National Museum)	Tokyo National Museum	Tokyo National Museum	
	2	Fri.	[On-site Study] Management of National Museums in Practice III (Tokyo National Museum)	Tokyo National Museum	Tokyo National Museum	
	3	Sat.				
	4	Sun.				
	5	Mon.	Submission of Final Report		ACCU Nara	
	6	Tuc.	Closing Ceremony		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



Trying on ancient costumes, at Nara Palace Site Museum

Summary of Training Course

8 November (Tue.)

■ Opening Ceremony / Orientation to the Programme

The Opening Ceremony was held at ACCU Nara Office. After Mr NISHIMURA Yasushi, Director of ACCU Nara Office, gave his welcome address, ACCU staff members were introduced and the six participants of the training course from Cambodia, Lao PDR and Myanmar followed with 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

9 November (Wed.)

■ World Heritage and Museums in Nara: 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. 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. They observed new facilities and the manner of display.



At excavation site, East Pagoda
(Todai-ji Temple)



At Kofuku-ji Temple (World Heritage site)

10 November (Thu.)

■ **Site Museums with Distinctive Character: Case Study I**

TAKASE Kazuyoshi (Hyogo Prefectural Museum of Archaeology)

FUJITA Kiyoshi (Hyogo Prefectural Museum of Archaeology)

KAI Akimitsu (Hyogo Prefectural Museum of Archaeology)

TAGA Shigeji (Hyogo Construction Technology Centre for Regional Development)

Hyogo Prefectural Museum of Archaeology, mainly targeting children aged 12 or younger, introduces tactile display concept to help the understanding of visitors involving many hands-on exhibitions, video, and replicas. The museum also organises various hands-on sessions together with neighbouring elementary schools, and 80 percent of 150 thousand annual visitors are elementary school and younger children. Participants observed the creative ways of exhibition and a hands-on activity (braided cord making) with lecturer's explanation. They also observed a backyard to learn the flow of archaeological artefacts from the excavation site to the storage of museum.



Backyard: Pottery section



Conservation science section



Making braided cord as a hands-on activity of the Museum



Hands-on activity at exhibition room



With the lectures

11 November (Fri.)

■ **Site Museums with Distinctive Character: Case Study II**

HIROSE Yukishige (Osaka Prefectural Chikatsu-Asuka Museum)

Chikatsu Asuka Museum is the museum of history focused on Osaka in Kofun period (approximately 300-500 A.D.), both to enhance public understanding and to serve as a research centre. At first, outline of the museum was introduced such as the history of the area, the museum management and the activities for local schools. Then, the participants walked around the museum, where a crowd of tumuli spreads out. In the afternoon, they looked around the exhibition and storage room with lecturer's guidance. In the exhibition room, various methods of display using video, panel, replica and model were introduced.



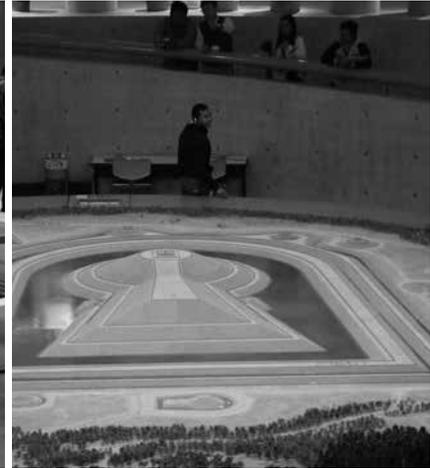
Mr Hirose (right)



At storage room



Listening to the explanation about stone chamber



Model tumulus

14 November (Mon.)

- **Presentation: Actual Situation and Problems in Museums**
- **Cultural Property Protection System in Japan**
- **Museum System in Japan**

KURIHARA Yuji (National Institute for Cultural Heritage)

Participants gave a presentation based on their country report about the situation of museums in each country. The lecturer asked some questions to each presentation and made comments giving examples from his experience, and the participants exchanged ideas among themselves. Afternoon lecture started with the introduction of organisation structure and budget of the Agency for Cultural Affairs. Then historical transition and current status of Japan's Law for the Protection of Cultural Properties was introduced including its effective amendment in accordance with the changes in the times. In contrast, remaining challenges were explained in the operation of Museum Act and the qualification system for curators. The lecturer shared the information on ICOM (International Council of Museums) 2019 General Conference in Kyoto such as its organisation, activity, and objective, as well as UNESCO recommendation on the protection and promotion of museums and collections proposed in the conference of ICOM this year. The participants were encouraged to utilise this recommendation in their approach to emphasise the importance of museums in their respective countries for the improvement and enhancement of their museums.



Presentation



Mr Kurihara

15 November (Tue.)

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

KURIHARA Yuji (National Institute for Cultural Heritage)

The lecture started with the introduction of features and challenges of four national museums of Japan, focusing the situation after being transformed into Independent Administrative Institutions. Due to the reduction of budget and changes in the operation contents, each museum is required to make efforts to increase the number of visitors. The lecturer also illustrated various examples and ideas of museums in Japan and other countries by using photographs and sharing his experiences, such as ingenious museum shops or facilities, museum membership system, ideas related to a special exhibition, and the concept of Unique Venue to use the museum building for a different purpose from the original function. In the end, the cultural property rescue operation at the time of the Great East Japan Earthquake in 2011 was explained to convey the necessity of disaster prevention for cultural properties to the participants.



With Mr Kurihara

16 November (Wed.)

- Introduction to the Exhibition of Artefacts

SUGIYAMA Hiroshi (NNRICP)

After the introduction of Nara National Research Institute for Cultural Properties (NNRICP) concerning its organisation and the role of each department, the participants visited Nara Palace Site Museum. Explanation on the exhibition method was given during the observation.

In the afternoon, the participants observed the special exhibition with Mr Ino, an exhibition designer in charge, who explained various technique to help the visitor's understanding such as exhibition concept, space design method, and effect of colour. They asked many questions related to their problems in exhibition, including appropriate height of panels or technique to exhibit stone objects.



Mr Sugiyama



Ar Nara Palace Site Museum



Mr Ino (exhibition designer)

17 November (Thu.)

■ Planning and Arrangement of Exhibitions I

SUGIYAMA Hiroshi (NNRICP)

The first day of three days' practical training for the exhibition work at Asuka Historical Museum of NNRICP. The participants started with the museum observation after receiving the explanation of the museum concept and its facility. In the practical training, the participants were expected to complete one exhibition country by country. They selected the items for exhibition, namely replicas of small bronze images of Buddha and earthenware, and a display case, then practiced packing to transport those exhibition items.



Learning the method of packing artefacts

18 November (Fri.)

■ Planning and Arrangement of Exhibitions II

SUGIYAMA Hiroshi (NNRICP)

At the beginning of the training, the participants observed the work to accept the loaned out archaeological materials of Asuka Historical Museum just returned from Archaeological Museum at Matsuyama City. It was the first time for all the participants to see a cargo truck exclusively for the fine arts transport, and they showed great interest. Then, they continued the practical training to prepare the drawing or sketch of exhibition plan by country. After the presentation of exhibition concept and the discussion among members, each pair worked on the actual arrangement of the artefacts. The participants were assigned to prepare display panels and captions over the weekend.



Measuring the item



Observing the professionals transporting cultural properties



Planning the exhibition in pairs



Sketch of the exhibition plan

21 November (Mon.)

**■ Planning and Arrangement of Exhibitions III
SUGIYAMA Hiroshi (NNRICP)**

The final day of exhibition work practice. Based on the assignment given over the weekend, the participants worked on the preparation of display panels such as caption writing and layout. After the completion of exhibition setting with the display panels, they learned the lighting method. For three exhibitions by three countries, the participants exchanged their opinions as well as receiving comments from the lecturer. Dismantle and removal work was also practiced under the instruction of the lecturer.



Arranging the display



Arranging the items



Making the display panel



Arranging the display



Evaluation by the lecturer



Completion

22 November (Tue.)

■ **Management of Site Museums and Nara Palace Site**

SUGIYAMA Hiroshi (NNRICP)

The participants received explanations on the actual operation of investigation, documentation, and conservation of excavated artefacts of Nara Palace Site and others, while taking a tour of NNRICP facilities. They observed various analytical devices such as X-ray fluorescence spectrometer or conservation treatment facilities for vacuum freeze drying or PEG impregnation of wooden artefacts at Conservation Science Section. They also learned the investigation and documentation system for wooden tablet, wooden artefact, earthenware, and roof tile at Archaeology Section. They moved to the excavation site of the Second Street of the Nara Capital Site near Suzaku Gate and received an explanation from a researcher in charge.



At NNRICP: Archaeology Section



Observing excavation site

23 November (Wed.)

■ **Management of Site Museums and Cooperation with the Local Community**

Nara Palace Site Support Network

Nara Palace Site Support Network, NPO created by local community, acts for the protection and maintenance of Nara Palace Site. Although there is no such case of the initiative of local residents for the protection and maintenance of remains in the participants' countries yet, they learned through the NPO activities that involvement of local community leads to the long-term protection of archaeological sites. The participants experienced a guided tour of Nara Palace Site organised by NPO members, and observed their activities in the palace area.



At Excavation Site Exhibition Hall



At Imperial Audience Hall



With the NPO members, in front of Imperial Audience Hall in Nara Palace Site

24 November (Thu.)

■ **Practical Work of Cultural Properties Documentation I: Introduction to Photography**

■ **Practical Work of Cultural Properties Documentation II: Photo Techniques 1**

NAKAMURA Ichiro (NNRICP)

The first day of the cultural property photography practice at Photography Section of NNRICP. As a basic knowledge of photography, the participants received detailed explanations on the function of camera and the relation between aperture and shutter speed, etc. After that, they practiced taking photos of earthenware and others while learning various methods of lighting. They exchanged opinions on their works and had feedback from the lecturer.



Lecture by Mr Nakamura



Photographing artefacts

25 November (Fri.)

■ **Practical Work of Cultural Properties Documentation III: Photo Techniques 2**

■ **Practical Work of Cultural Properties Documentation IV: Data Management and Utilisation**

SUGIMOTO Kazuki (Saidaiji Photo Studio)

The second day of photography practice started with the review of the relation between aperture and shutter speed or the depth-of-field. The lecture covered the technique to take photographs without blurring or distortion, and to attain the appropriate colour reproduction, contrast, density, and texture. The participants practiced outdoor photography at Suzaku Gate of Nara Palace Site. At the end of the photography practice, they received explanations on the method of maintenance and management of digital data.



Lecture by Mr Sugimoto



Photographing historical building

28 November (Mon.)

■ Site Museums with Distinctive Character: Case Study III

FUKUDA Kazuhiro (Yao City Shionjiyama Tumulus Museum)

Yao City Shionjiyama Tumulus Museum is operated under Designated Manager System, which was explained in the lecture of Japanese Museum System. Efforts in the museum management with limited budget and activities to attract visitors were introduced, and the participants had a chance to see the actual case of designated manager system. They showed greater interest in the program for children and publicity activities through social media. The participants met a museum mascot, enjoyed “Kofun (tumulus) Lunch” tailored by the museum, and experienced museum activities. In the afternoon, after they observed reconstructed Shionjiyama Tumulus, they had active exchange of opinions about efforts of local museums with the museum staff.



Observing the exhibition



Mr Fukuda



Tumulus Lunch



At Shionjiyama Tumulus

29 November (Tue.)

■ **Management Methods and Storage Environment of Artefacts**

WATANABE Junko (JICA)

In the morning, the participants visited Kitora Tumulus Murals Museum which is an experience-based facility newly opened in autumn this year. Although the exhibition of original murals is only for a limited time, the museum provides visitors with full-scale replicas and video images to support their learning about Kitora Tumulus. The participants observed new methods of exhibition including the video presentation of the project from mural removal to their restoration.



At Kitora Tumulus

In the afternoon, the participants had a session to overview the training contents to date. Based on the findings from the visit to various museums, they reflected the concept and the exhibition ideas of those museums and made presentations. They exchanged opinions deeply considering the factors such as features of exhibit, communication method of concept, and targeted visitor segment.



Considering the exhibition ideas

30 November (Wed.)

■ **Management of National Museums in Practice I: Tokyo National Museum**

MATSUMOTO Nobuyuki (Vice Executive Director, Tokyo National Museum)

MITA Kakuyuki (Assistant Curator, Education Programming)

KOBAYASHI Maki (Supervisor, Education Division)

FUJITA Chiori (Curator, Education Programming)

In the morning the participants moved to Tokyo and had the afternoon programme at Tokyo National Museum.

Tokyo National Museum is the oldest museum with one of the largest collection in Japan. Started with a warm welcome by Mr Matsumoto, Vice Executive Director, the participants received a lecture from Mr Mita on the collection and exhibition of The Gallery of Horyuji Treasures. After the explanation on the features of Buddha statues or artefacts and the restoration of textile dyeing, they visited the gallery exhibition.



Mr Matsumoto

The participants made observation in details such as lighting methods for fine decoration and temperature/humidity control in exhibition rooms. Then, Ms Kobayashi of Education Division gave a lecture on the education at the museum. Various activities to connect visitors with the museum were introduced including workshops, lecture meetings, volunteer services, etc. Ms Fujita of Education Division showed the participants around the activities for the education in the museum, such as hands-on exhibitions or experience programmes for children included in the regular exhibition.



Ms Kobayashi



At Tokyo National Museum



Lecture by Mr Mita



At the Gallery of Horyu-ji Treasures



Ms Fujita (left)



Educational activities in the exhibition room

1 December (Thu.)

■ Management of National Museums in Practice II: Tokyo National Museum

TOMITA Jun (Director, Curatorial Research Department)

TSUCHIYA Yuko (Senior Manager, Conservation Technology Section)

OYAMA Yuzuruha (Chief Curator, Decorative Arts Section)

ARAKI Tominori (Senior Manager, Research Analysis Section)

The second day at Tokyo National Museum. Mr Tomita explained overview of the museum, mentioning the current status, activities to increase visitors and the future vision. The participants had a privilege to observe the storage area of the museum. During the observation, they learned about the storage technique to accommodate an enormous volume of collection, temperature/humidity control, wooden cases suitable for Japanese arts and crafts. A lecture on conservation and restoration by Ms Tsuchiya followed. After the lecture on “Clinical Conservation” concept consisting of three factors such as environmental arrangement, research and analysis, and conservation and restoration; the participants observed the conservation laboratory.

In the afternoon, Ms Oyama gave a lecture on the Japanese Gallery exhibition. The lecturer mentioned the difficulty of exhibiting Japanese fine arts and crafts in one gallery due to their diversity in age and material. At present, different colours are used for display tables in accordance with the time period. This method was new for the participants and drew their attention.



Lecture by Mr Tomita



Ms Tsuchiya



Lecture by Ms Tsuchiya at the laboratory for clinical conservation



Lecture by Ms Oyama at Japanese Gallery

The participants also had a lecture by Mr Araki on the research and analysis of cultural property. Examples of two research approaches for the protection of cultural properties, namely prevention and diagnosis, were introduced to highlight the importance of research and analysis. They moved to the X-ray CT laboratory and observed the latest technology of analytical research.

At the end of the day, the participants had an opportunity to discuss with the lecturers. They shared the impressions of two-day programme at Tokyo National Museum and asked some questions on the museum collection or the cooperation with overseas museums. Mr Matsumoto, Vice Executive Director, concluded the session with the prospect of mutual collaboration as the museums in Asia.



Lecture by Mr Araki at the laboratory for research and analysis



Discussion with the lecturers

2 December (Fri.)

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

The participants had their own observation of exhibition and museum shop at Tokyo National Museum reflecting the lecture contents. They also visited National Museum of Nature and Science as an example of natural science museum. Each participant took a serious look at the exhibition as the first experience in the training to visit a museum in the category other than history.

5 December (Mon.)

Submission of final report.

6 December (Tue.)

■ Closing Ceremony

Closing ceremony at ACCU Nara Office. Mr Tamaki, Deputy Director of ACCU Nara, delivered congratulatory address to the participants for their completion of the program. After receiving the certificate, the participants made comments on the one-month training one by one. Commemorative photograph was taken and the six participants successfully completed the training.

Address from Mr Tamaki, Deputy Director of ACCU

Congratulations to all the participants for the successful completion of the training. We expect great success of yours back in respective countries based on your learning here. We hope further collaboration between ACCU and your countries through developing Asian network.



Closing Ceremony at ACCU Nara Office

-Khom Sreymom (Cambodia)

In this one-month training, I learned a lot about museology such as photographic documentation, exhibition and packing method, educational activities. I would like to utilise all of them for the improvement of museums in my country. Knowledge about Japanese history and observation of excavation were also interesting for me. I feel grateful for all the people concerned.

-Mang Valy (Cambodia)

Learning of Japanese cultural property protection system and museum management in this training enlightened me on the limitation of the method used in my own country. Nara Palace Site and its museum were quite impressive, and I would like to play the role to improve Cambodian ancient capital like Nara Palace Site and conserve the artefacts there in future.

-Khamseng Keoasa (Lao PDR)

Relocation project of Lao National Museum is now going on. At the time of relocation, I would like to utilise the packing and transportation method for cultural properties learned in this training. I also plan to make new proposals with reference to the various exhibition methods and educational activities observed in various museums we visited.

-Khamphet Souvannalath (Lao PDR)

As I work for the education department of museum, lectures on educational programme of Japanese museums for local school or children were especially useful. Back in my country, I would like to share my knowledge and experience in this training with my colleague and utilise them for educational activities in my museum.



Participants making comments

-Mie Mie Thet Nwe (Myanmar)

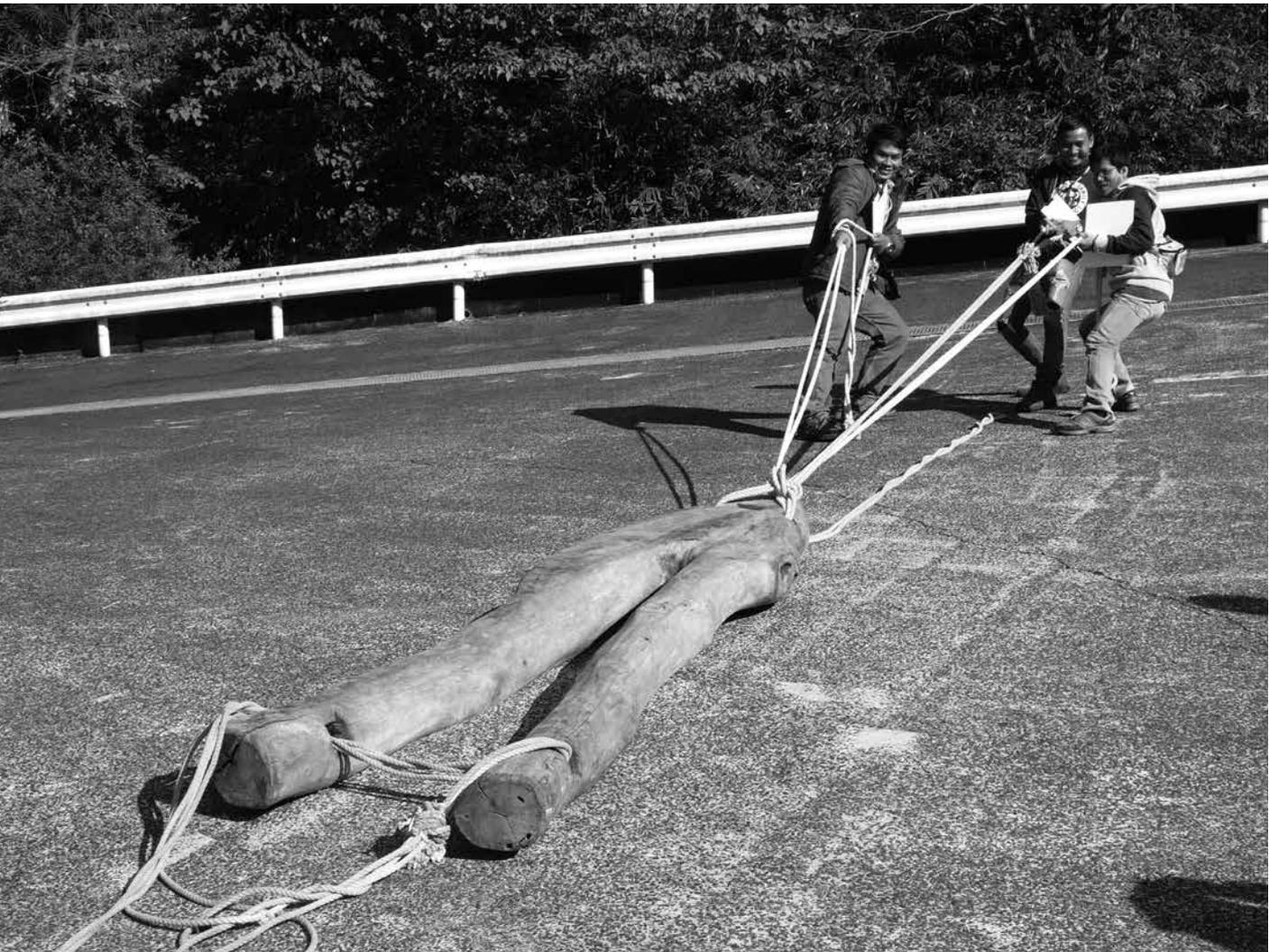
I widely learned from museum management and exhibition method to advanced educational activities and human resource development. I would like to start the museum initiatives involving students and community people right after coming back to my museum. Thank you for giving me this opportunity.

-Saw Aung Thein (Myanmar)

I appreciate the opportunity to participate in this training and visit many museums to learn. I still have a lot more to learn and one month was too short. In the training, I find the necessity of improvement of our museum education programme, so I would like to apply what I learned here in Japan.



III. Country Reports by Participants



Replica of *Shura* (sledge), at Chikatsu-Asuka Museum

Cambodia

Khom Sreymom

Conservator

Sculpture of Stone Conservation Workshop

National Museum of Cambodia, Department of Museums

Ministry of Culture and Fine Arts

Conservation and Restoration in the National Museum of Cambodia

Focusing on the Stone Conservation Workshop

I. Overview of the history of conservation and restoration in Cambodia

Cambodia was a French protectorate from 1863 to 1953. During that period, many temples were discovered in the Angkor region and other provinces by the École Française d'Extrême-Orient (EFEO), a colonial research institute. The study of Khmer architecture and iconography began at that time, and the damage and loss of cultural heritage prompted conservation work to begin for the first time. In 1907, the retrocession of Siem Reap province from Siam back to Cambodia permitted implementation of restoration work in the Angkor region by the EFEO in cooperation with the Royal Cambodian government. With regard to the temples, the main work was to remove vegetation and carry out anastylosis, as at Banteay Srei for the first time in 1931. But thousands of statues were also found at that time, and it was necessary to inventory these statues, to clean and take care of them, sometimes restoring them with iron pins and cement (Figs. 1, 2), and to take rubbings, with all of this work conducted in the storage facility for conservation at Angkor, the Depot de la Conservation d'Angkor (storage), which was established nearby the temples in 1907 in order to preserve the sculptures.

From 1960 to 1970, many buildings were constructed near the Siem Reap River to make the storage area larger. With the similar purpose of preserving Khmer cultural heritage, the National Museum of Cambodia was established for collecting, displaying, and preserving Khmer art objects. These works continued after Cambodia gained independence in 1953. However, such work stopped in 1975 because of the civil war. During that period, sculptures were damaged as a result of many factors, including abandonment, outdated techniques of restoration, and looting.

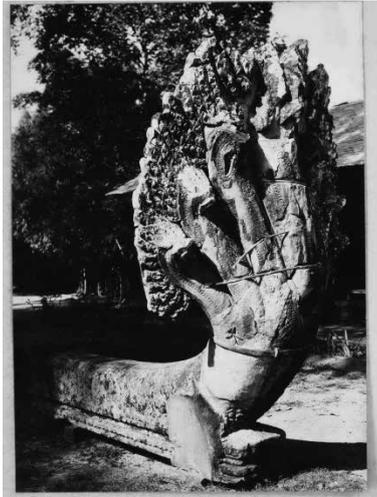


Fig. 1. Naga, Angkor Wat, 1930
Photo 1960 (NMC-Carton-CA-00992)



Fig. 2. Siva, Prasat Thom, Koh Ker, 1934
(NMC-Carton-CA-3913)

Restoration with iron and cement around 1930

II. Brief history of the National Museum of Cambodia

The national museum's precursor, the Khmer Museum, was set up in the Silver pagoda at the Royal Palace in 1905. From 1909, the collection was presented in a building constructed to the north of Wat Phnom. The Albert Sarraut Museum, the first name for the National Museum of Cambodia, was established in 1917 and inaugurated in 1920 during the French protectorate period (Fig. 3).



Fig. 3. The Albert Sarraut Museum in 1920

The museum was designed by George Groslier with inspiration from traditional Khmer architectural style and decoration. Two years before independence, in 1951 the museum was renamed the National Museum of Cambodia. After the civil war, from 1979 to 1991, it reopened as the Museum of Art and Archaeology. But it was renamed again in 1992 to its present designation as the National Museum of Cambodia (Fig. 4). The main collections of this museum include objects made of stone (3,306 items), bronze (7,469 items), and wood (496 items), plus 4,360 ceramic objects. There are also relatively small numbers of textiles and paintings. Most of these items came to the museum through purchase in the early stages of the museum's history, or were transferred from provincial museums or depots – for safeguarding – before the civil war (1975–1979). The collection was also increased remarkably by donations from local and international individuals and institutions.



Fig. 4. The National Museum of Cambodia at present

After collection, artefacts were classified and registered according to material in the early stages of the museum's history. The first cataloguing and inventory of the collection was done using the Latin alphabet, from 'A' to 'S', for representing the different types of materials of the objects. After the civil war, however, an inventory system using the Khmer script was applied to each object. The Khmer sign for 'Ka' was used for stone objects, 'Kha' for ceramic items, 'Ga' for metal objects, 'Gha' for wooden objects, textiles and ivory. From 2013, a new system of inventory was applied to all state museums in Cambodia, in which objects are registered by the abbreviation of each museum name plus an object number, without classifying the objects based on material. The museum has four conservation workshops, namely the conservation workshops for stone objects, metal objects, ceramics, and a newly established workshop for textiles. Wooden objects are also restored by the stone workshop. Each workshop plays a very significant role in the conservation and restoration of objects in the collection of the National Museum in Phnom Penh, and also in provincial museums and other facilities throughout the country.

III. Stone conservation workshop at the National Museum of Cambodia

Background information on the stone workshop

The stone conservation workshop was established through cooperation between the Ministry of Culture and Fine Arts and the EFEO in 1996. As mentioned earlier, this workshop plays a very important role in preserving cultural heritage in the museum, and elsewhere in Cambodia.

The workshop has responsibility for conserving and restoring all of the stone objects in museum collections, including those of provincial museums in Cambodia, most of the latter having stone objects as the major portion of their collections. In its early stage, this workshop also did conservation work with metal and wooden objects and ceramics, but later the museum created separate workshops for metal in 2004, and ceramics in 2008. The stone conservation workshop has restored 1,217 objects, including 978 stone, 126 wooden, and 85 metal objects, plus 28 ceramic items.

Moreover, the workshop also plays a significant role in providing expert training to museums in neighbouring countries, such as the Da Nang Museum and Ho Chi Minh City Museum in Vietnam and the Wat Phu Museum in Laos, for the conservation and restoration of stone objects, and for taking rubbings of inscriptions. There have also been missions to Indonesia to take rubbings as well. Additionally, the workshop has trained many national and international students in this field.

Brief history of conservation work on stone objects at the museum

There is evidence of earlier conservation and restoration work in the collection of the museum; stone objects especially were restored before this workshop was set up. The earlier restoration was done during the French protectorate period by using cement and iron pins to join the broken parts of the objects. Iron is a strong material, but it sometime destroys the inner portion of the stone because of rust. Accordingly this technique causes problems for the objects over a long period of time. From the 60's, stone objects were conserved using polyester and brass pins. But the polyesters of the time did not age well and often cracked. In the workshop today, we conserve these objects by removing the cement, polyester, and iron pins, replacing them with stainless steel pins and new synthetic resins, mostly epoxy. Many masterpieces of the museum have been restored using this technique.

Techniques and experiments in conservation and restoration of stone objects at the stone workshop

Conservation report

During and after restoration, every action taken on the statues is written down in a report and photographed.

Inserting pins inside the object

In the 90s, the technique used for pinning was different. It used metallic paths for the pins (Fig. 5), which caused some unstable movement in the statues. Another problem is that when we take out the old pins, they leave some corrosion which is hard to remove.



Fig. 5. Metallic path for a pin

Filling the holes after inserting the pins

Next, resin is poured into the drilled holes to serve as the path for the pins. Formerly, artificial clay was used to line the holes to prevent the resin from spreading outward, but as it is hard to clean this artificial clay, we now use natural clay in place of the artificial clay which gives better results and is easier to clean. The pin is taken out after pouring the resin into the hole, and is polished before it is put back. This makes it easy to take the pin out when necessary later in the future.

With this technique, the use of brass pins is suitable, but this kind of material is not available on the Cambodian market. Therefore, the workshop changed to using stainless steel pins (Fig. 6), which work well, without rust. The first use of a stainless steel pin was for the restoration on the statue of the King Jayavarman VII in 1998.

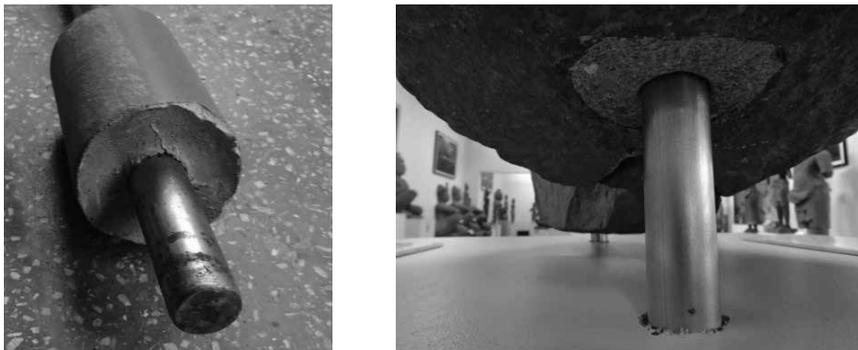


Fig. 6. Stainless steel pins with epoxy resin

The conservation of stone objects in the museum differs from techniques used at temples. At the museum, removable pins are used, which is convenient for future conservation work. The pins can be taken out and they help to prevent breakage at different parts of the objects. At temples, however, all pins are put into the objects permanently and cannot be taken out. This is more advantageous for the objects when they are handled.

Patching the breaks

After joining the broken parts of the statue using pins, mortar is mixed with a primal resin (ACRYL33) and used to fill in the gaps and patch over missing portions of the surface (Fig. 7). At first, water was used to remove excess material for the finish, but it later became known that using a small knife to clean gives a better look.

Colouring

After patching broken and missing portions with mortar at the break, we apply water colour to give the patch the same or similar colour as the surrounding stone (Fig. 8).



Fig. 7. Patching the breaks with mortar



Fig. 8. Water colour

Consolidation

With fragile stone objects, consolidation is done in order to make them last as long as possible, especially for archaeological materials damaged by soluble salts. Normally, we remove the salt components from the stone as much as possible using clean water and tissue with cellulose fiber (paper powder). After removing the salt, the stone is dried out completely before applying the consolidation materials, ethyl silicate (KSE300 and KSE500; Fig. 9). If we do this procedure when the stone is still wet, the stone will turn white in colour over the next two or three days. So we need to control the condition of the stone before consolidation.



Fig. 9. Materials for consolidation

Other factors or problems causing damage to stone objects

Dust, humidity, human touch, and weather

Openly exhibiting objects in the museum gallery causes them to get dirty. Without temperature control, the objects are also affected by the weather to some extent. Although the weather in Cambodia does not have much variation in temperature throughout the year, the alternation of rainy and dry seasons causes strong differences in relative humidity levels.

We must take care with the objects in the exhibition galleries because some visitors will touch the stone statues, which can cause surface problems in the future and also brings the risk of accident to the sculptures.

Termites and birds

Termites are a serious problem for the museum and its collections. Even though termites cannot damage stone objects directly, they cause problems for stone objects with wooden pedestals or supports. Termite damage to the base of wooden supports makes the stone objects unbalanced. Birds also cause surface damage to objects exhibited in the outer courtyard, which get soiled from droppings (Figs. 10, 11).



Figs. 10, 11. Visnu and linga soiled by birds

Moving the objects

The museum does not have any mechanical equipment for lifting stone objects when moving them around the galleries or in and out of storage. Both the galleries and storage have staircases which make it difficult to move heavy stone objects from the galleries to the stone conservation workshop or elsewhere in the museum, or when they are sent for exhibit outside the museum, either abroad or at provincial museums.

Storage

The storage area is not well adapted, located between the levels of the galleries and the basement. Stone objects in storage are placed on shelves, or for heavy items, on pedestals on the floor. The storage area is often flooded during the rainy season, which can have detrimental effects for the collection. At present, there is only one machine for pumping water, but it does not work effectively enough to pump out all of the water at times of heavy rain (Fig. 12).

Areas of need for improving the stone conservation workshop in the future

For its future needs, the museum might first consider improving its conservation techniques, doing more experiments to find new techniques and materials that do not have strong negative impacts on the objects. At present, the workshop still does not have enough equipment for analysing stone, which is by far the most urgent need. Having a stone laboratory with proper experimental tools such as a scanning electron microscope, UV fluorescence spectrometer, or a Karsten pipe for example would be helpful. This applies also to the other three workshops of the museum, not just the stone workshop. Secondly, some of the exhibit locations for objects in the galleries need to be improved to reduce the impact of the outside environment on the objects. Thirdly, the museum needs to improve the stairways, to reduce the risks in moving objects from one place to another. Lastly, the museum should have more cooperative programs for training its conservators, to enhance and update their knowledge and to catch up with developments in the world in this field. Moreover, the museum should provide more training programs on conservation and restoration to provincial museum personnel and help set up the provincial conservation workshops for the long-term future.



Fig. 12. Flooding at the National Museum in 2016

IV. Conclusion

The stone conservation workshop of the National Museum of Cambodia is recognized nationally and internationally for its high standards. This workshop has played a very important role for the museum in Phnom Penh, for provincial museums in Cambodia, and has also assisted foreign museums in neighbouring regions with training in this field. In the future, this workshop will need to assist the provincial museums in Cambodia in setting up their own workshops. However, there are still many things that the museum needs to improve in the future in terms of the quality of conservation and restoration of stone objects, as well as for objects of other materials, both with regard to the surrounding factors affecting the objects and to conservation techniques. The museum also needs to enhance and update its conservators with newly developed techniques in the conservation field, so that better and more effective methods can be applied to stone objects in the museum in the future.

Cambodia

Mang Valy

Cultural Heritage Officer

Department of Culture and Fine Arts of Kampong Thom, Cambodia

KAMPONG THOM MUSEUM, CAMBODIA

INTRODUCTION

Cambodia, officially known as the Kingdom of Cambodia, is a country located in the southern portion of the Indochinese Peninsula in Southeast Asia. It is 181,035 square kilometers in area, and is bordered by Thailand to the northwest, Laos to the northeast, Vietnam to the east, and the Gulf of Thailand to the southwest.

Cambodia is rich in archaeological sites, around 3,000, with both prehistoric and historical sites. Of special note, its ancient temples are famous all over the world. Many artifacts survive at these sites. Some of the artifacts at the sites are not safe and are at great risk, so the government must manage all artifacts to safeguard and preserve them. Sometimes we keep artifacts in a storage facility of a government ministry or department, and some areas of the country have museums to exhibit them and prevent their loss.

A museum is an institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance, and some public museums make these materials available for public viewing through exhibits that may be permanent or temporary. Museums have varying aims, ranging from serving researchers and specialists to serving the general public. The goal is increasingly shifting from serving researchers to serving the general public. In 1909 the Phnom Penh National Museum was the first museum created, but now many museums have been set up in Cambodia, around 30, which are managed by the Ministry of Culture and Fine Arts, the Department of Culture and Fine Arts, the National Authority, etc. Most large museums are located in major cities (Phnom Penh and Siem Reap) and local ones exist in smaller cities, towns, and even the countryside.

In the case of Kampong Thom province, there exist two museums of which one is located in Stung Sen city and the other at Sambor Prei Kuk archaeological site (a pre-Angkorian site, 6–8th centuries). Kampong Thom is one of the provinces in Cambodia located in the middle of the country. In this report I will discuss one of the museums in Kampong Thom province, which is where my office is located.

Many artifacts are exhibited and stored in this museum. I will also discuss methods of collection, installation, the management of artifacts, tourism, and advertising. In particular I will discuss the issues and needs of Kampong Thom Museum, and this forms the main topic of this report.

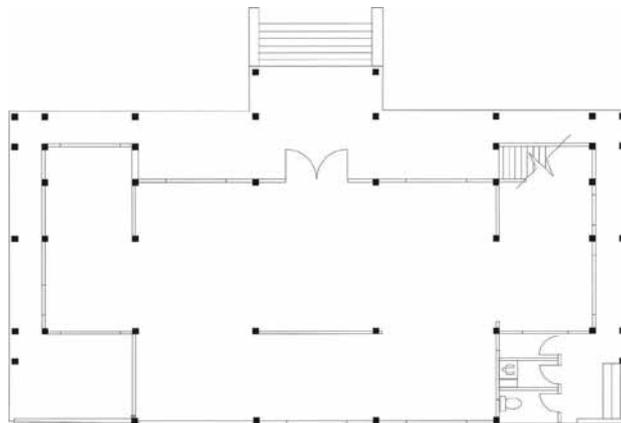
GEOGRAPHY

Kampong Thom Museum is located on National Road No. 6 in Archaleak village, Sangkat Archaleak, Stung Sen city, Kampong Thom province. It is 170 km from Phnom Penh, the capital city, 150 km from Siem Reap province, and 1.5 km from Stung Sen city. It is possible to visit this museum easily via an asphalt road.

HISTORY

This museum was built in 2008 and its artifacts were installed in January 2011 by officers of the Department of Culture and Fine Arts of Kampong Thom, including the following.

- Mr. CHHANG Kong, Director of the Department of Culture and Fine Arts
- Mr. HIN Sorphon, Deputy Director of the Department of Culture and Fine Arts
- Mr. BE Tayse, Director of the Kampong Thom Museum
- Mr. HEAM Cheang, Museum Officer
- Mr. MANG Valy, Heritage Officer



Plan 1. Plan of Kampong Thom Museum (Source: LIM Try)



Plan 2. Elevation view of the façade and south side (Source: LIM Try)

Kampong Thom Museum was inaugurated on 31 March 2011, presided over by His Excellency HEM Chhem, Minister of Culture and Fine Arts. It is built in a Khmer artistic style with a length of 20 m, a width of 11.5 m, and a height of 19.5 m. The architecture was designed by Mr. LIM Try. The museum has one building with two floors, the ground floor being for exhibiting artifacts and the upper floor for the offices of the museum. The ground floor has an area of 60 m² for the exhibits. To one side, we have a new gallery building but it is small. It was funded by the government of Cambodia.



Figure 1. Kampong Thom Museum, view of the façade



Figure 2. New gallery at Kampong Thom Museum, view from the west

COLLECTION

In the past, artifacts in Cambodia have faced destruction and degradation caused by two main factors: human and natural. We therefore need to collect all artifacts that could be easily destroyed for safe keeping. Many artifacts have been collected at the Kampong Thom Museum, from all over Kampong Thom province, but especially from the Sambor Prei Kuk archaeological site. Some of the artifacts were previously kept in the storage facilities of the Department of Culture and Fine Arts, of the provincial party office, and some artifacts were gifts donated by villagers. We use a car and other equipment to collect artifacts from a site.



Figures 3, 4. Collecting artifacts from a site to store in the museum

REGISTRATION

All artifacts in Kampong Thom have been registered by the Heritage and Museum Division. We use Khmer script indicate the type of artifact, the sign “ក” for stone, “ខ” for ceramic, “គ” for metal and “ឃ”

for wood, textile and horn. Artifacts in the museum and at archaeological sites in Kampong Thom are both registered. We have a register that lists both artifacts in the museum and at sites. In the register we record the type or identity of the artifact, its registration number, measurements (width, length, height, thickness, diameter), period and style, source and location found, date found, description, situation, place for storage, date of registration, etc.

INSTALLATION AND EXHIBITION

Once we have registered an artifact, we begin the process of installing it in the museum. We install artifacts ourselves because we do not have funding to pay specialized museum experts or workers. Our team members are all officers in the Department of Culture and Fine Arts in Kampong Thom province. We use pedestals constructed of brick and cement. These are made after measuring the artifact. Pedestals are high or low depending on the artifact (Figures 5, 6). Artifacts in our museum are mostly stone objects, so we face difficulties with installation because we do not have modern tools. Stone objects broken into several pieces are first joined using iron and epoxy before installation (Figure 7). Sometimes we add brick powder to a little cement to complete the joining of pieces of a stone object but we always use plastic to avoid gluing stone with brick powder or cement (Figure 8). We exhibit the collection in the order of the period or style of the artifacts, from left to right. On the left side of the museum we install pre-Angkorian (6th–8th centuries) artifacts, all of which are stone objects such as lintels, Siva lingas, colonnettes, temple finials, antefixes, moonstones, inscriptions, drainage fixtures, pedestals, sculptures, Nandi, and table ablutions. In the middle of the museum we install Angkorian period (9th–15th century) stone artifacts such as lintels, colonnettes, antefixes, inscriptions, sculptures, pilasters, pedestals, Siva lingas, fragments of pediments and boundary markers (sema). On the right side of the museum we install post-Angkorian artifacts, both stone and wood, such as a wooden Buddha image and boundary markers. At the moment we are exhibiting 91 objects (90 stone objects and 1 wooden figure), but we are not yet exhibiting ceramics, and the new gallery we are planning is not yet ready. All artifacts that we exhibit have information plaques near them to make it easy for visitors to understand the display.



Figures 5, 6. Making pedestals and installing exhibited artifacts



Figures 7, 8. Joining artifact pieces together



Figure 9. The artifacts in the museum

ISSUES AND NEEDS

We have certain issues and needs at our museum. At the moment the museum provides free entry to all visitors, both Cambodian and foreign, so we have no income from this source to support the museum. The only financial support is from the government, which is not enough for the development of the museum. We have no ceramic specialists to work on the conservation of the many ceramic items that have come from archaeological excavations. We only have specialists in stone objects. We have insufficient funding to buy modern equipment such as audio or video guides, security cameras, mirrors for ceramic and metal exhibits, the construction of another building, or modern equipment for the installation and preservation of artifacts. We find it very difficult to work without this equipment. Our staff must work without modern equipment when installing or preserving artifacts. It is very dangerous to install large stone objects and recently one of our staff was injured in this way. It also takes longer to install or preserve artifacts without modern equipment.

We are not yet able to promote or advertise our museum to visitors. We have not been able to create a website or museum guide book. Our visitors are mostly students from high schools or universities in the area.

In the future we plan to install ceramic and metal artifacts but at the moment we lack another building for exhibiting them. Kampong Thom province has a rich cultural diversity, and we would like to create an anthropological or ethnographic museum, if we had a new building and enough funding. These issues and needs continue to be major obstructions in our work.

Lao PDR

Khamseng KEOASA

Vice Head

Museum Education Department

Lao National Museum

Vientiane Capital, Lao PDR

Lao National Museum Report: Museum Management for Creating a New Museum and Museum Education

Introduction

In this report I will describe the current situation, problems, and needs for cultural heritage protection and restoration activities in my country. The report mainly deals with my job and experience at the Lao National Museum. First, I would like to give briefly some background and a description of the permanent exhibition of the museum. Then I will look more closely at two themes, museum management for creating a new museum, and museum education at the Lao National Museum.

Background

The Lao National Museum is currently under the Heritage Department, in the Ministry of Information, Culture and Tourism. After the declaration the independence on 2 December 1975, the government permitted the Ministry of Information to establish the Lao Revolutionary Museum. In early 2000, its name was changed to Lao National Museum. The museum has collected artifacts from the whole of Lao PDR, ranging from paleontology, archaeology, history, and ethnology. Now there are a total of 32 staff members, plus the Director and two Deputy Directors, in the following four departments.

1. Administration Department
2. Collection Department
3. Exhibition Department
4. Education and Public Relations Department

Permanent exhibition of the Lao National Museum

The Lao National Museum has its permanent exhibition displayed on two floors and divided into five parts as follows.

1. Prehistory
2. Lan Xang Kingdom
3. Modern history
4. Lao development
5. Ethnic groups in Laos



The current Lao National Museum



The new Lao National

Museum management for creating a new museum

I would like to discuss the problems and needs of museum management for creating a new museum. Recently the government has decided to construct a new museum building, considering that the current museum building is very old, more than 90 years, and some facilities are aging, and in the near future after the construction is finished, we will have to move from the old facility to the new one. In keeping with this theme, I would like to focus on the challenges we now face in two steps of the process: 1) work planning and schedule management, and 2) moving the collection and display objects.

1) Work planning and schedule management

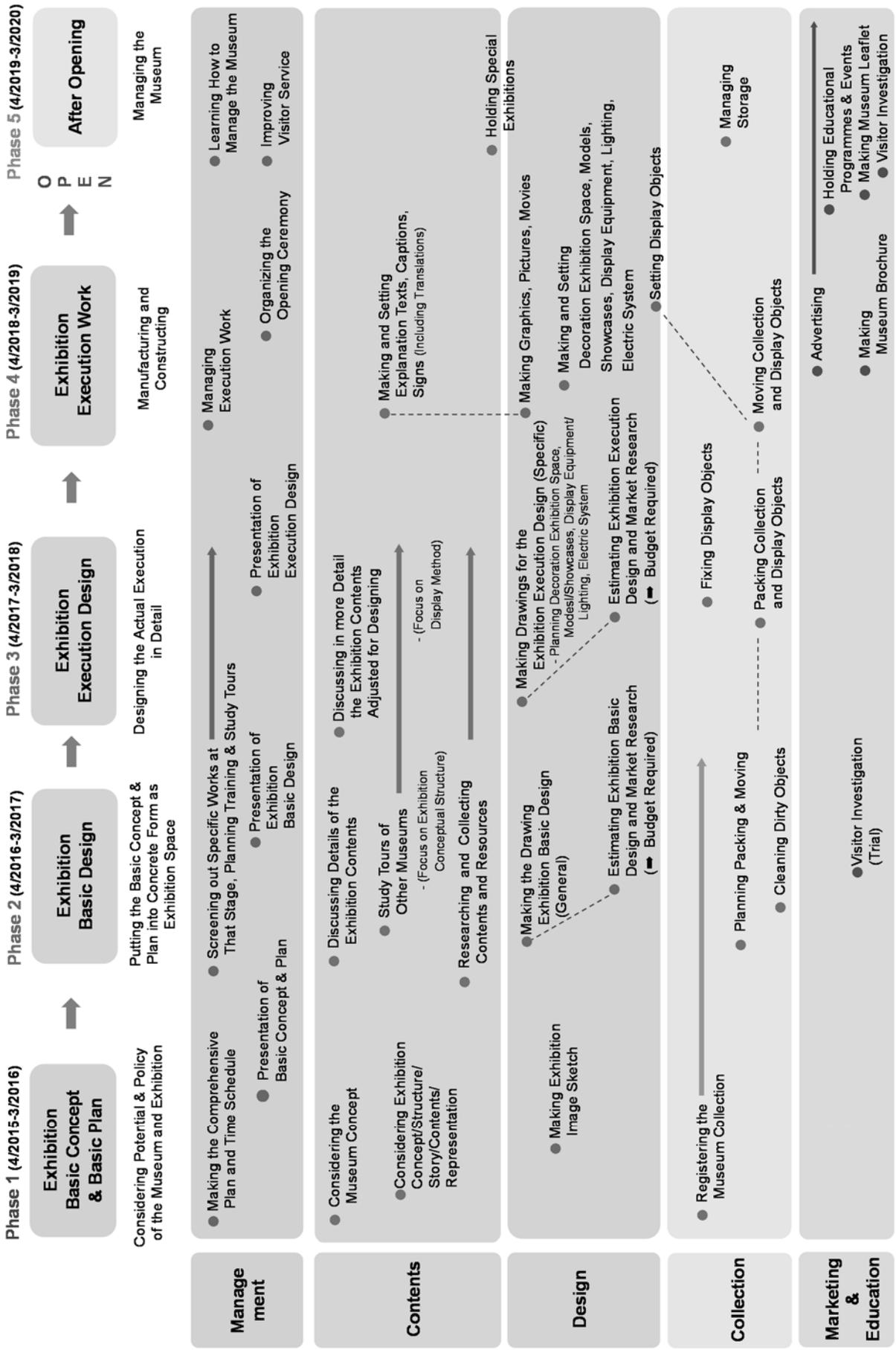
Since starting construction of the new museum building, the Lao National Museum has faced many problems such as the staff not being able to make the entire plan for the new museum, not having sufficient experience, not understanding what should be done in the future for the new museum, and especially not being able to draw up a time schedule that plots out specific tasks. Another problem is that each department does not understand or know what to think about in order to decide its own preparations for the new museum. I will mention some examples from the Exhibition and Research Department, whose main work is making the new exhibition for new museum, but where the staff do not comprehend their work well and do not know the steps for making a new exhibition. Regarding design in particular, no one on the museum staff knows how to do the exhibition designing.

Currently we have a volunteer from Japan International Cooperation Agency (JICA), whose name is Junko Watanabe, a curator from Japan, who is working in the Lao National Museum. She was assigned to lead one group in making the new exhibition for Part II, the Lan Xang period, and she decided to help make the whole plan for the new museum, but the Lao National Museum is not yet able to follow all of the plan. Sometimes there are other tasks unrelated to academic work that disturb the schedule; for example the Lao National Museum may try to organize a discussion meeting for the new exhibition on a particular day, but when that day comes, the meeting is postponed again and again. In this situation, during my month of training at the ACCU, I need to learn and gain experience, from the lectures, discussion, and probably museum visits, about all aspects of museum management, including how to manage work in a museum, how to make the processing go smoothly, how to make a museum work effectively throughout.

2) Moving the collection and display objects

In the near future, after finishing the new museum building, the construction company will hand over the new building to the government. Then the Ministry of Information, Culture and Tourism will order the Lao National Museum to move to the new facility. We are currently facing many problems such as not knowing the exact time when the museum will have to move to the new place, as we have not yet

Comprehensive Plan for the New Lao National Museum Process & Time Schedule



Comprehensive plan for the new museum made by the JICA volunteer

been informed by the Ministry. Most of the staff of the Lao National Museum lack knowledge about moving objects, do not comprehend the steps before and after moving, for example before moving what they should do for safe keeping to avoid damage and loss, and after moving where they should place artifacts safely without disturbing the execution of other work. Another problem is transportation, which is very significant for moving artifacts. But Laos lacks a good quality transportation company with experience in moving museum collections. I worry about this, as I fear that during the move some artifacts may be damaged and broken. In this situation, during my participation in the ACCU training course, I wish to gain wide knowledge about how to prepare for moving artifacts, such as how to register objects in storage and in the exhibition room, how to use techniques for cleaning artifacts in different conditions, how to pack various objects, how to use material suitable for objects as packing. Another important thing I worry very much about is transportation. I hope to learn how to transport museum objects safely, because in Laos there is no company with experience in moving artifacts as I mentioned above. Lastly, I also wish to know how to manage the collection in storage, and how to display exhibition objects after moving to the new museum building. This is very significant too.

Museum education at the Lao National Museum

At present I am working in the Education Department as Vice Head. Regarding this theme, I will cover the current problems of museum education at the Lao National Museum. I will describe each problem and then also refer to the needs about which I hope to learn and gain from the experience of the lecturers and other participants. Museum education at the Lao National Museum at present does not respond to broad audiences effectively. I would like to explain some of the reasons why our museum education is not broad. The first involves problems with the schools in Laos, as some public schools do not understand what a museum is, and do not think of a museum as a place for learning outside of school. Therefore school teachers do not bring their students to the museum, and some schools are lacking in various resources such as transportation to the museum and budget for such visits.

The other problem involves museum personnel not appreciating museum education enough, so the Education Department staff may simply guide visitors to the exhibition room. If the visitors do not request an explanation, the staff feel they are left free, so they sometimes lack interest and motivation.

Regarding educational programs and events, we have no experience with these at the Lao National Museum, so we do not know how to organize educational programs and events for school children and other public audiences. This might be one reason why public schools do not often come to the museum, and while some private schools do bring their students to the museum and ask how they can learn there, the Lao National Museum has only one way of responding, such as guiding and giving explanations in the exhibition room.



Giving an explanation to secondary students



Soldiers visiting the museum

Another problem is that the museum does not have attractive exhibitions, so even if visitors who come to the museum, especially family and students groups, may want some experience-based learning such as through touching and listening, the current exhibitions in the Lao National Museum have little to offer in response to their needs.

The last problem I need to discuss involves the accessibility and advertising of the new museum, as the location of the new museum building is six kilometers distant from the city centre, but there are no public buses passing nearby the museum, and it is difficult for visitors to walk there. Advertising for the new Lao National Museum is also deficient, as it is never announced in the newspapers, radio, or television broadcasts for the public to know and understand that the Lao National Museum will move to a new location, and that all the exhibits will be renewed and the new museum will reopen to visitors from near and far to visit in the near future. I worry about this, as I am afraid that after opening the new exhibition, there will be few visitors coming to the museum.

Comparing museum education at the Lao National Museum with museums around the Asian region and in European countries, it has been very different up to the present. At developed museums in foreign countries, every day there are many school children studying at the museum, and there are many activities and programs prepared for them. They organize different programs and events suited to different students each month of the year, and every day the museum staff works hard to welcome their visitors. Participating in the ACCU training course, I would like to learn mainly about museum education. I wish to learn how to make Lao people, especially young school children, become interested in the museum, and start using the museum for learning and as an enjoyable place. I hope to study how to organize education programs, and need to look at education programs in Japanese museums, and also hope to learn how to make the schools attracted to the museum.

At the close of this report, I would like to promise that I will try to pay attention to gaining important knowledge and experience from the lecturers, the other participants, and in museum visits in Japan during this ACCU training. I also promise that I will take all of these experiences back to teach to all of my museum staff, to improve the Lao National Museum effectively in the future.

Lao PDR

Khamphet Souvannalath

Museum Educator

Education Division

Lao National Museum

Vientiane Capital, Lao PDR

Making a New Exhibition for the New Lao National Museum

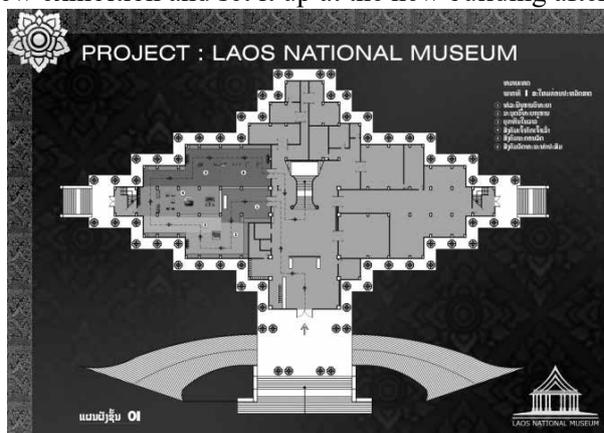
Introduction

In this report, I will describe the problems and needs for a new exhibition in the new building of the Lao National Museum, a topic which concerns cultural heritage protection and restoration activities in my country, and deals with my experiences and work in the Lao National Museum. First, I would like to cover the background to the new museum, problems with the current exhibition in the museum, and the task of making a new exhibition for the new museum.

Background

According to the Lao government, the Lao National Museum has been identified as vitally important as the face of the country. The new museum has been designed to be bigger and more comfortable for visitors than the current museum. We will make a new exhibition and set it up at the new building after moving the display objects. The new Lao National Museum will have four floors. We have prepared a plan for the permanent exhibition in the new Lao National Museum to consist of five parts as follows.

1. Prehistory
2. Lan Xang Kingdom
3. Modern history
4. Lao development
5. Ethnic groups in Laos



1st floor plan of the new Lao National Museum

The first floor has two exhibition areas, each area having about 570 m² of floor space.

Problems with the current exhibition in the Lao National Museum

I would like to point out some problems with the current exhibition in the Lao National Museum. First, I need to talk about our staff because some of us do not understand what an exhibition is, and do not know how important the display objects are, so it is really difficult to change our minds to create or think about a new exhibition on our own.

In addition, we do not have attractive exhibits in our museum, as we know because visitors have commented in our guests' opinion book as in the following examples.

- Need to update the exhibition equipment
 - examples: showcases, lights, air-conditioning, etc.
- Need to improve the exhibition
 - examples: contents, explanations, displays, etc.

However, we can only improve a few things, because most of our staff lack knowledge about exhibitions, and we do not comprehend the steps from beginning to end of making an exhibition.

Another problem is insufficient data about many of the objects which are displayed in the exhibition, so it is difficult to give explanations about these objects because we have no researchers or budget to do research in our museum, and we rarely can go the sites from where they come or work at the field sites of the objects. Moreover, most of the artifacts we have are donated. These artifacts sometimes do not have any information when the museum accepts them.

Making a new exhibition for the new museum

At present, we are making the basic plan for each part of the new exhibition. I am involved in the second part, on the Lan Xang Kingdom. Our team consists of six people – three who cover the exhibition contents, and three who undertake the exhibition's design.

Ms. Junko WATANABE is a volunteer from Japan International Cooperation Agency (JICA) who has been helping with all of the renewal work for the Lao National Museum. In particular she is working with our team to help make the basic plan for the new exhibition.

1) Process of making the new exhibition

As for making the new exhibition basic plan, we have adopted the following process.



Fig. 1 Process of making the new exhibition basic plan

We considered the exhibition basic plan as consisting of five subjects: the exhibition concept, structure, story, representation, and contents. Through the three activities listed above – taking lectures, visiting sites, doing surveys – we developed the five subjects by getting relevant information/knowledge and utilizing it for the new exhibition. Before and after each activity, we had many discussions in the form of a group brainstorm, which was more efficient for developing the exhibition concept and content.



Discussion about the exhibition



Lecture by a specialist



Visiting a historic site (Vientiane city wall)

2) Problems and needs involved in making a new exhibition

I would like to introduce some problems and difficult issues involved in making a new exhibition, and then mention our needs with regards to the ACCU training to help solve those problems.

Visiting sites (getting exhibition information and resources)

One day, I visited the Viengkham historic site, which is related to the unification of the Lan Xang Kingdom, and which we will introduce in the new exhibition. However, it was very difficult for me to get information, because there are no books written about Veingkham in the Lao language, and the site is not provided with explanatory markers or an exhibition room. Therefore I would like to learn how to get information in such difficult situations, and how to find resources to utilize for the new exhibition.



Visiting a historic site (Viengkham)

Surveying (gathering information and resources for the exhibition)

We read some reference books for information to utilize in the new exhibition. However it is very difficult for us to pick out important points from the references, and also to build up information and resources into an exhibition structure and story. Probably this is because we are not familiar with creating a new exhibition by ourselves, and have not done these tasks before. Therefore we need real practice for making an exhibition, such as drawing up the exhibition structure and story, in the training.



Surveying (gathering exhibition resources)

Designing the exhibition

With regards to exhibition design, we had no experience before the JICA volunteer came. Now when we make the new exhibition, we discuss how to make the display while using sketches drawn by the design staff. However, sometimes I am unable to show effectively my concept for the display.

For example, considering the exhibit about the Vientiane city wall, I could not easily present the ideas for the display – such as using sounds and lights on the wall video, and using human models and a life size section model at the diorama of the city wall.

Therefore I hope to visit many museums in Japan, and look at various exhibition displays to see different display methods, to utilize as part of my exhibition concept.

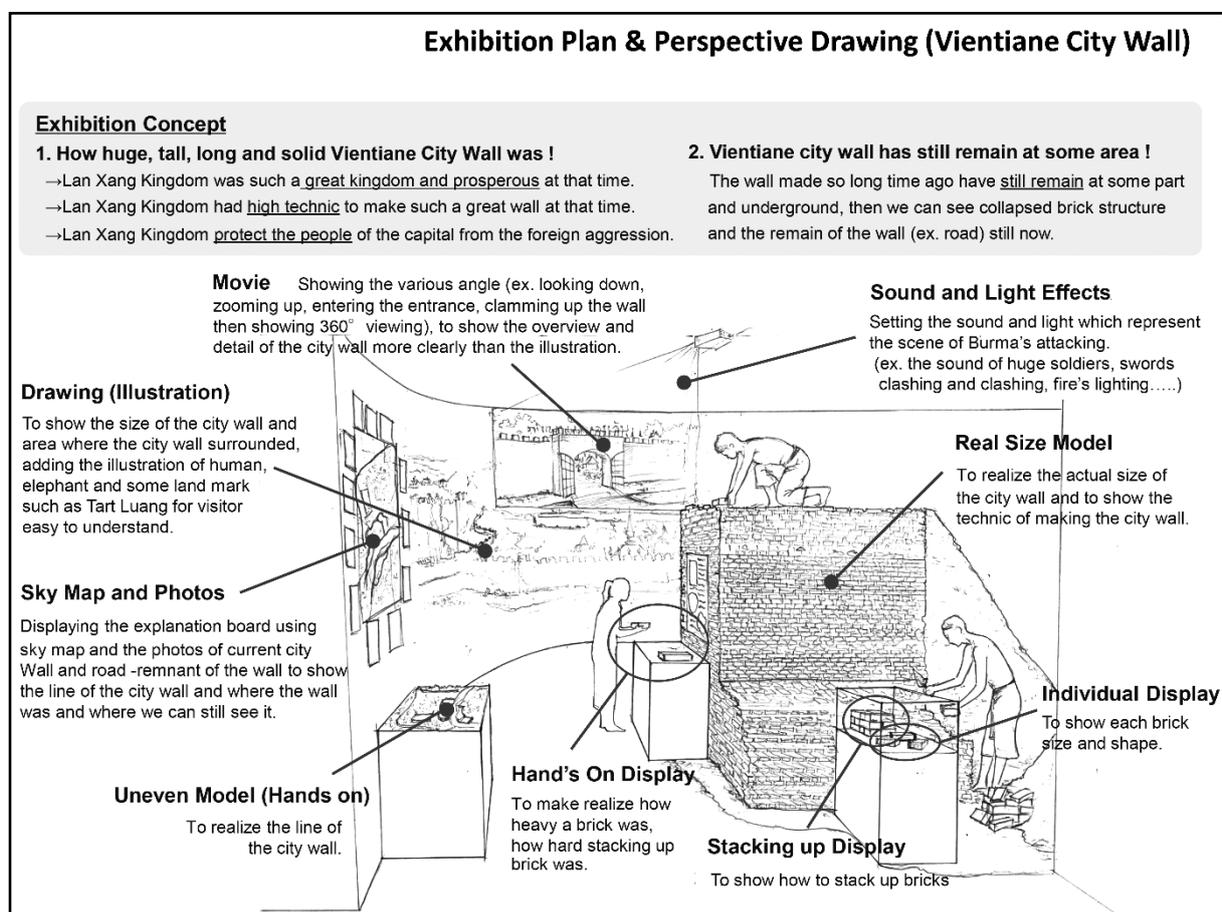


Fig.2 Exhibition basic plan (Vientiane city wall)

Myanmar

Mie Mie Thet Nwe

Deputy Director

National Museum (Yangon)

Department of Archaeology and National Museum

Main Problems and Needs for Cultural Heritage Protection and Restoration Activities at the National Museum (Yangon)

Background

Myanmar culture can be characterized as a context that embraces gentle manners, customs, traditions, and rules of conduct which have been sustained and handed down from generation to generation. It is very interesting to study how Myanmar culture is distinct from others; the first noteworthy aspects are a way and style free from the influence of foreign cultures, and whose development within the context of Myanmar history can be attributed to indigenous populations, to the opportunity to study scripture and the civics and counsel of the Buddha Sasana, and to the people's gentleness, sympathy, and willingness to help others, and their spirit of team work.

Culture represents the most important basic element for the existence of a nation and as an instrument for nation building. Every country has its own culture, and culture is the life of the country. Myanmar is a multi-cultural nation, and its cultural mosaic is marked by the different cultures of its nationalities with their rich diversity of cultures with many rules, traditions, and practices.

The Role of Ministry of Culture in Cultural Preservation

The Ministry of Culture was established in 1952 for the purpose of studying Myanmar culture, and exploring and carrying out the various measures necessary for its preservation. It is accordingly responsible for promoting, preserving, and planning for the development of Myanmar culture. Recently, the Ministry of Culture and the Ministry of Religious Affairs were combined as the Ministry of Religious Affairs and Culture. The following departments are assigned under culture.

- (1) Department of Fine Arts
- (2) Department of Archaeology and National Museum
- (3) Department of Historical Research and National Library

The vital role played by the Ministry in the preservation and dissemination of national culture is systematically and functionally organized. Its responsibility further extends over the cultural

departments of each state and region comprising the Myanmar nation. The main responsibilities undertaken by the Ministry are as follows.

- (1) To preserve the cultural heritage of Myanmar with a view to the development and dissemination of Myanmar style and culture.
- (2) To produce works of fine art which support the progress of the state and the public.
- (3) To support artists so that works of fine art are not for entertainment only, but also for promoting knowledge.
- (4) To educate the public to be fully imbued with commonly shared ideas.
- (5) To help develop unity, nationalistic spirit, and patriotism among the people.
- (6) To help eliminate decadent culture.
- (7) To support the promotion of morale and the morality of the public.
- (8) To help develop a spirit of unity in displaying culture.
- (9) To make endeavours promoting the development and standards of culture.

The National Museum, cultural museums, and archaeological museums are administered by the Department of Archaeology and National Museum. Many artifacts and archaeological findings from successive prehistoric and historic periods have been collected and are exhibited at the museums in order to promote historical awareness and patriotism among the people, especially the younger generation. The exhibits at cultural museums in various states and regions can sustain and display their local ethnic cultures and become the main resource centres for information and data related to each ethnic group.

The National Museum of Myanmar and Its Displays

The National Museum of Myanmar was founded in 1952, and moved to its current facility in Yangon on 18 September 1996. The site covers 3.804 acres. The building is 380 feet long, 200 feet wide, and 80 feet high with five storeys. The floor area is about 194,800 square feet, and the displays are divided among 13 showrooms. There are the Myanmar Epigraphy and Calligraphy Showroom, Lion Throne Showroom, Yadanabon Period Showroom, Royal Regalia Showroom, Myanmar Civilization Showroom, Natural History and Myanmar Prehistoric Period Showroom, Myanmar Arts and Crafts Gallery, Myanmar Performing Arts Showroom, Myanmar Art Gallery, Myanmar Ancient Ornaments Showroom, Culture of National Peoples Showroom, Buddhist Art Gallery, and ASEAN Corner.

Challenges Presented by the Display Materials

The various objects we display are made with a wide variety of materials, including metal items of gold, silver, bronze, iron, and alloys; ceramic objects including glazed ware, earthenware, and

terracotta pieces; plus items that can be classified as wood, bamboo, ivory, horn, lacquerware, cotton, silk, velvet, textile, paper, palm-leaf, sandstone, dolomite stone, marble, jewelry, glass, feather, leather, fiber, plaster, and paintings. In Southeast Asia, Myanmar covers a significant area of land stretching from regions covered with evergreen forests in the temperate area of the northernmost portion which includes snowcapped mountain ranges, and regions covered with mangrove and tropical evergreen forests in the southernmost parts of the country. Objects made of wood are the most widely and extensively used items in Myanmar culture.

The main masterpieces of the National Museum are numerous wood carvings and wooden works of decorative art. Prevention is better than cure, as the saying goes, and regular inspection and maintenance must be carried out to ensure there is no incrustation or crystallization. Dusting and cleaning with soft swabs and cloth are some of the regular preventive methods. Clean cloth and cotton wool are used for cleaning the intricate parts of wooden carvings. Sometimes pure water is used to soak the cleaning materials. In our museum, wooden portions of the walls and floors of each room are smeared with lemon grass for prevention of insect damage and for controlling odor. In the olden days, some wooden structures and objects were layered with a mixture of oil dregs, soot, and bee wax to prevent damage from insects. Those are traditional chemicals for wood preservation. Nowadays, some large-sized wooden objects are seen as having been bored with long tunnels, or as having cracking, incrustation, and crystalline deposits. We preserve some silver and bronze objects with tamarind paste. Without having complete knowledge of the chemical composition of an object, we assume that it would be wise for it not to be touched.

Challenges for Curators at the National Museum

With its large collection and ample space available for many cultural exhibits to showcase the high cultural standards of Myanmar, the National Museum in Yangon is unique in many ways. Its exhibits use a variety of display techniques, including artifacts, models, panels, and audio visual units in the museum, and the staff members have to depend on their four skills (capacity, accountability, accessibility, knowledge) to develop their expertise and to interest the visitors. Constraints of annual maintenance, lack of staff and trained curators, lack of laboratory facilities, lack of a fumigation chamber and other museum facilities, lack of documentation, lack of educational programmes, and lack of collaboration can be listed among the challenges. Although our museum staff has some short-term foreign training, we are still deficient in terms of long-term professional training. We need important conservation skills for our 19th-century royal attire of the king and queen, made of various materials. Though a Museology Diploma Course is now offered at the National Museum (Yangon), the need for lengthy training is still acute.

There are 13 showrooms in the National Museum, all equipped with air conditioning. But the air conditioning is available only during office hours, because the museum is closed at night. Furthermore, there is no control room for the electricity. There are five storerooms at the museum, where objects are kept in cabinets, bins, and on shelves. Unfortunately, there is no effective maintenance for storage items, although we regularly conduct checking and cleaning. Exhibits to be used as a means for museum education have been among the objectives of the National Museum to promote awareness among museum visitors, and this involves many challenges. The items for exhibit are high in quality, but the need for suitable supporting facilities is a main challenge. Moreover, our museum does not have its own website.

To enhance awareness of Myanmar culture and its heritage, conservation issues must be taken up through collective efforts, using practice-based and research-driven information to showcase the displays with pride.



National Museum (Yangon)



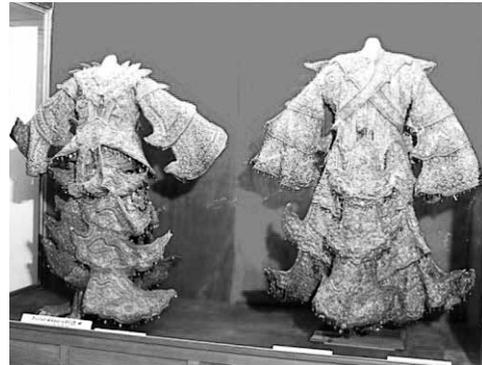
Myanmar Epigraphy and Calligraphy Showroom



Lion Throne Showroom



Yadanabon Period Showroom



Chief Queen's and King Thibaw's royal attire (Yadanabon Period Showroom)



Royal Regalia Showroom



Myanmar Civilization Showroom



Natural History and Myanmar Prehistoric Period Showroom



Myanmar Arts and Crafts Gallery



Myanmar Performing Arts Showroom



Myanmar Art Gallery



Myanmar Ancient Ornaments Showroom



Culture of National Peoples Showroom



Buddhist Art Gallery



ASEAN Corner



Teak Post and Beam (19th Century AD)



Teak Pillars (16th – 17th Centuries AD)

Myanmar

Saw Aung Thein

Assistant Director

Cultural Museum, Hpa-an, Kayin State

Review and Recommendations for the Kayin State Cultural Museum

The Kayin State Cultural Museum aims to promote the identity of the Karen ethnic people through the articulation of its collected objects representing Kayin ancient cultural heritage. The museum's architecture expresses Kayin culture. Situated in a prime location surrounded by a public park, Kantharya Lake, and City Hall, where visitors can visually access the natural beauty of iconic Mt. Zwegabin, the museum gives the public a sense of recreation due to its harmony with the natural landscape. With this concept of tranquility, the architecture attracts visitors to the location.

As the objects displayed in the Kayin State Cultural Museum are made of cotton, wood, leather, wool, bamboo, and paper, fungus and mold could easily destroy these objects and pose the most serious threats. If they start to grow on the objects, even though we would be unable to see them with the naked eye, the objects may decay and collapse from being touched or from a change in the temperature. Food, moisture, and vapor are the main elements that encourage the growth of fungus and mold, and thus can spoil the materials in the museum. Kayin State is a rainy zone because it is a hot and humid land where the monsoons blow. Therefore, we have concluded that using technology is the best way to prevent the conditions mentioned above.

The objects cannot be protected throughout the year due to the climate. The key to controlling the condition of the room atmosphere is to harmonize the temperature and ventilation by technical means. In order to keep the objects in a healthy environment, it is very important to ensure they are safe from spawning insects and fungus as a better method to protect the materials.

Among the nine exhibition rooms at the Kayin State Cultural Museum, two rooms, the ethnic trips showroom and traditional beliefs showroom, have windows and we realize that having no windows is best for the rest of the rooms. Therefore, to avoid the effects of daylight from the windows, it is suggested to use curtains of deep colors, painting with a black or gray finish which absorbs ultraviolet (UV) light, and aluminum frames which function as mirrors toward the outside for the windows, as a better way for showrooms to be protected from the sun's rays coming from the outside.

Moreover, careful attention is need regarding dust and unclean air from the outside, and high temperatures. Should any unusual incident occur, staff members should coordinate immediately and experts should be consulted regarding necessary maintenance actions. In order to avoid reflection from the lighting system, fluorescent lights on the ceiling are covered with UV screens, resulting in a good lighting and maintenance system which protects the objects from excessive light exposure.

It is noted that the museum has a regular security system, one for special exhibitions, and one providing exclusive security for special guests. However, it is recommended that the museum upgrade its security systems by using high technology such as CCTV. For fire emergencies, the museum has allocated fire extinguishers, and fire fighting drills are frequently conducted for the staff as part of the maintenance system. Moreover, it is recommended that the museum's technical aspects take into consideration climate-related factors including temperature, humidity, pollution, wind speed, rainfall, and natural disasters, for museum sustainability.

The Kayin State Museum is successful in carrying out its basic responsibilities, including public relations and awareness education. The museum staff members receive and guide both local and foreign visitors, who include tourists, students, and researchers. It is recommend, however, that the museum undertake various types of publications, including museum guide books and pamphlets to give the public more information about the museum. Since the museum is attached to a library, it can provide in-depth information. However, the library is targeted only at local readers, and foreigners are currently unable to access the information. Therefore, it is recommended that the library upgrade its holdings and collect publications by both domestic and foreign researchers, and make these more widely accessible to the public.

The number of tourists and local visitors has gradually increased every year, as the country promotes tourism development nationwide. The museum needs to upgrade its facilities in this regard, including the provision of a multifunctional hall, guest rooms, offices, galleries, and extra showrooms. It is suggested that the museum interior be equipped with thermometers, hydrometers, and CCTV for maintenance and security purposes. Moreover, the museum is also recommend to upgrade with multimedia aids, including a sound system and visual aids.

Since the museum is built at a prime location near the lake, the landscape facilities should also be upgraded in order to function as outdoor exhibitions, and also as space for events and activities, while still being a recreational space for the public. However, it is recommend the architecture, interior design, and landscape concepts be studied and reviewed before making any decision on upgrading hardware facilities.

The museum is currently operated by 11 staff members for both the museum and the library. The management system follows the structure given by Department of Archeology and National Museum. Due to the inadequate number of staff members, however, museum development is limited. In order to improve the management and human resources, the management structure and staff size also have to be upgraded. Museum exchange programs for experiential learning, which will contribute to staff improvement on both a national and regional scale, are also recommended.

Since the country was under a military regime for 60 years, many public amenities remain without public ownership. In order to restore public ownership, the museum authority should cooperate with relevant stakeholders, including cultural-based associations, specialists, research departments, and civil society organizations.

IV. Final Reports by Participants



With Haniwa Emperor (museum mascot), at Yao City Shionjiyama Tumulus Museum

Cambodia

Khom Sreymom

Final Report

Training Course on Cultural Heritage Protection in Asia and the Pacific 2016 A Study of Museology 8 November to 6 December 2016, Nara City, Japan

Introduction

The training program in Nara provided me with a lot of knowledge, such as knowledge of the history of Japan, of wooden architecture, archaeological excavation, work in the laboratory, museum management, planning and arranging an exhibition, temperature control, lighting, packing, and other activities in the museum including the volunteer work of local people and students. Moreover, I also learned about how to take good photographs and document cultural properties. Furthermore, I participated in the planning and arrangement of an exhibition at the Asuka Historical Museum, and in practical work on making a documentary record of cultural properties (with photography) at the Nara National Research Institute for Cultural Properties. This work gave me the chance to obtain new knowledge and experience that I will be able to apply to my work in Cambodia. In the following sections I will talk in more detail about what I have learned during this training course.

I am aware that all of the research, excavation, and work to establish a museum can be realized only with support and permission from the government.

History

The history of ancient Japan is known through the surviving evidence of humanity, the cultural heritage of the ancient period. Those cultural heritage properties include ancient cities, royal palaces, temples, burials, statues, ancient paintings on rock or textiles, ceramics, and other works of art. Many were created through links to the traditions and practice of Buddhism. Most of the ancient buildings were built of wood, with other elements such as roof tiles and the stone used for the building foundation. This information is known through excavation. Another important historical source which gives much information on place names and the reigns of rulers is the script found on wooden tablets, stone, on textiles with paintings, in books, or on hanging scrolls. Large numbers of these cultural properties are kept at the Tokyo National Museum and other museums in each prefecture.

Archaeological excavation

Ancient sites are often discovered through studies by researchers based on history, but sometimes they are found by villagers through their agriculture work as well. Some excavations have been conducted due to the development of roads or buildings located on the ancient sites.

Some excavations were carried out with the aim of seeking data that are buried underground. Many excavations have been conducted near ancient temples, ancient royal palaces, burial sites, or ancient villages. Through such excavations, the surviving foundations of temples, ceramics, wooden tablets with writing in black ink, and other objects used in the past have been found. Moreover, the way of burying the dead often reflects the daily life of ancient people, including their beliefs, art, and religion.

From an awareness of the value of these cultural heritage materials found through excavation, museums have been constructed to exhibit these items so that the public can understand the past and the results of research, and the need to continue doing more research in the future.

Museums

Urban museums

The Tokyo National Museum is an urban museum that displays artifacts from temples or sites anywhere in Japan. It also houses and exhibits works of art from many places throughout the country and from other countries in Southeast Asia and Europe. Some items are on loan from abroad.

Museums near excavation sites

Some museums have been constructed nearby historical sites after research or excavation has been conducted at those sites. The aim is to link the landscape with the artifacts and works of art which were found at those sites, in order to provide visitors the chance to visit both the museum and the historical site. Some examples of site museums are the following.

- Nara Palace Site Museum, located within the Nara palace site, in Nara prefecture
- Hyogo Prefectural Museum of Archaeology, located near the Onaka archaeological site, a large village of the Yayoi period, focusing on the ancient history and livelihood of the people of Hyogo
- Chikatsu-Asuka Museum, located in an area of Kofun period tombs (4th to 6th centuries) in southeastern Osaka prefecture, an important center of burials in ancient Japanese history
- Asuka Historical Museum, near many excavation sites in Nara prefecture
- Yao Municipal Shionjiyama Learning Museum, close to the Shionjiyama kofun (Japanese ancient burial mound), Yao city, Osaka prefecture

- Kitora Tumulus Mural Experiential Museum, a Special Historic Site where visitors can learn the historical value of the Kitora tumulus and its mural paintings

Museums at excavation sites

Some museums have been constructed directly at the sites of excavations in order to preserve and show some of the ground layers after excavation. One example is the Nara palace site.

Restoration of tombs (kofun) after excavation

For the excavation of some burial sites, during the excavation of an ancient tomb, clay figures called haniwa were found surrounding the tomb and stone paving was discovered on the steep slopes of the mound. After the investigation determined the location and type of haniwa and the structure of the stone paving on the slopes of the tomb, restoration was done to give the original appearance from ancient times. This work was done on only part of the tomb, in order to allow the visitors to compare and understand the differences in form between ancient and current times.

Rebuilding and display

During the excavation of ancient buildings, the bases of the foundations may be found. Afterwards, structures such as wooden gates can be reconstructed at the original locations, based on the excavation results and comparative research on other ancient buildings dating from the same period. This happened in the case of Suzaku gate of the Nara palace site. This kind of reconstruction can provide information to the public about how ancient gates appeared. This can be a good and interesting example for museums and archaeologists in Cambodia to take into consideration for similar cases in Cambodia.

Exhibitions in museums

There are two types of exhibitions: permanent and special exhibitions. Special exhibitions mostly feature exhibits about artifacts found from an excavation after conservation, and artifacts borrowed from other museums.

Exhibition of artifacts and works of art is an important means for spreading knowledge of history and tradition to both domestic and international visitors. A key point for an exhibition is an attractive title which expresses the importance of the exhibited collection and what we want to show the visitors. We also have to think about who are our targets for each exhibition. For the exhibition arrangement, we need to think about what types of methods to use for displaying and what materials we need for that purpose. For example, video, sound, pictures, replicas, panel information, and so on. The color of the exhibition hall, the background, the pedestals of the objects, also need to be taken into consideration.

Clear ideas and limits for each exhibition are important and can lead to success.

In Japan, most of the exhibitions allow the visitor to participate through many hands-on activities, for example, touching replicas, listening to the sounds of objects, and other activities. Some videos are created to provide more information to the visitor about the exhibition. For the exhibition at Tokyo National Museum, the different colors of the pedestals marked the different periods of objects.

Most of the museums in Cambodia are still very limited in providing activities that the visitor can experience. Thus, this is a good example from which museums in Cambodia can learn.

Environment control

The artifacts in the museum are easily harmed by environmental factors such as moisture and light. For artifacts and works of art in materials such as paper and ink, textiles, paintings, and metal, the climate can have a strong effect. Therefore, climate control needs to be applied during the display and in the storage room by using climate control tools with weekly regular checks.

However, some objects are displayed without climate control because they are made of stable materials such as stone which are not strongly affected by the environment. Some of them are kept in mirrored cases and generally they are placed on pedestals with earthquake protection measures.

Packing and transport

Packing for transport generally involves protecting the surface of the object with a layer of thin traditional paper (*washi*) or cloth, then wrapping it in cotton padding or polyurethane foam, and securing it firmly inside a crate. The crates are transported by specialized trucks. The internal packing of the object up to the point of securing it inside the crate utilizes relatively soft materials.

Laboratory

We have visited the laboratories at the Nara National Research Institute for Cultural Properties and the Tokyo National Museum. The Hyogo Prefectural Museum of Archaeology has laboratory for pottery as well.

Conservation analysis laboratory

Museums need to have a conservation laboratory for analyzing and checking objects before conducting conservation work, to prevent any harm to the materials. Sometimes, it is necessary to conduct an X-ray check to examine the interior part of an object before proceeding with conservation prior to exhibiting, as we saw done at the Tokyo National Museum.

Laboratories for pottery, roof tiles, wooden objects including wooden tablets, and metal objects

Artifacts found during excavation such as pottery, roof tiles, wooden tablets, metal objects, and other items need to be studied and worked on in the laboratory before being put on display in an exhibition. The tasks involved include cleaning, joining broken parts, documentation and so on, as we saw done at the Nara National Research Institute for Cultural Properties.

Photography

Taking photographs of cultural properties is very important for all museums as a way of documentation. After taking photographs, we need to store them in some media such as memory cards (SD, CF, and USB memory), HDD, optical disks (CD-R, DVD-R, and BD-R). We need to control the light and background when doing the photography. For taking photographs of cultural property buildings, we also have to understand the direction of the sun and the time of day.

Storage

Storage facilities constitute an important part of the museum for keeping objects before and after exhibiting them or before and after restoration. Storage facilities should include a special room equipped with a security system and climate control in the same manner as the exhibition rooms, in order to protect the artifacts from danger or harm. Some of the storage rooms can be just normal rooms.

Education in the museum

Many activities are created for students from different types of schools. Those activities are related to the history or culture that students can learn from museum objects. The students can learn through hands-on activities, through replicas, or other learning games which aim to educate them about those artifacts.

Volunteer Work

Volunteer work is a very important part of the museum as well as at sites of cultural property. This can be volunteer work related to sanitation around the site, or guiding visitors, or educating children. This work involves the local people, as in the manner seen at the Nara Palace Site. These kinds of programs of volunteer work done by people of the community are still very rare in Cambodia.

Conclusion

This training program gave me a great opportunity to obtain many new lessons and knowledge related to museology, and I have also learned a lot about the history of Japan. For the museology, I have

learned about the planning and arrangement of exhibitions, environment control, packing and transport of artifacts, laboratory and storage facilities, basic knowledge of cultural properties photography, and have gained an understanding about current issues affecting national museums in Japan, excavation sites, the management of site museums, and community cooperation such as the volunteer work done by local residents who help maintain the sites and spread knowledge of ancient sites in their areas. I found this training program very useful and I am very glad to take this knowledge and experience back to share with my colleagues at the National Museum of Cambodia and at other provincial museums, in order to improve museum work in Cambodia for the better in the future. Moreover, since the National Museum of Cambodia cooperates closely with the Royal University of Fine Arts, I should also be able share this knowledge through my lectures to students of the Faculty of Archaeology of this university as well.

Finally, I would like to express my deep thanks to the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural for UNESCO (ACCU), and Agency for Cultural Affairs, the Tokyo National Museum, and the Nara National Research Institute for Cultural Properties. I would also like to thank the Director of the ACCU Nara Office and all of the staff for organizing this training program, and for their warmest hospitality during my stay in Japan.

Cambodia

Mang Valy

TRAINING COURSE, CULTURAL PROPERTIES PROTECTION CASE STUDY: A STUDY OF MUSEOLOGY 8 November – 6 December 2016

INTRODUCTION

This report focuses on the training in cultural properties protection, the case study of museology, organized by the Cultural Heritage Protection Cooperation Office, from 8 November to 6 December 2016. The participants of this training came from the Asian countries of Cambodia, Laos, and Myanmar. There were six participants in all.

During this training we learned about many subjects of museum arrangement through lectures from many curators of museums in Japan. The basic training about museums gave us an understanding about systems of museum management, how to pack and transport artifacts, how to install an exhibition, how to store and treat artifacts, how to make records through documents and photography, how to attract visitors, and some of the technical methods of museum arrangement.

Moreover in this training course the participants had the chance to visit World Cultural Heritage sites in Japan (wooden temples in Nara) and make field visits to many museums in Nara, Osaka, and Hyogo prefectures.

FIELD VISITS TO CULTURAL HERITAGE SITES AND MUSEUMS

On the first day of training we had the chance to visit some wooden temples in the city of Nara such as Todai-ji and Kofuku-ji temples, which are among the sites in Japan that are inscribed on the World Heritage List. From that field visit we gained understanding about the management and protection of wooden temples. Todai-ji and Kofuku-ji temples were built in the eighth century, although some of the buildings are reconstructions from later centuries. Conservation work for wooden temples is supported by the Japanese government. The Nara National Research Institute for Cultural Properties has responsibility for the work of researching and protecting this type of cultural heritage. The staff engages in excavation as part of their research, and afterwards, there may be some reconstruction following the original style. The current issues for reconstruction include the problem of not enough budget, because the reconstruction of wooden buildings can be expensive, and also there is sometimes

a lack of suitably large pieces of wood for members such as pillars. When they want to develop something near a World Heritage Site they first need to ask permission from UNESCO. They are always thinking about risk management for cultural heritage, for example, as earthquakes are frequent in Japan, cultural properties need strong anti-seismic protection.

In addition to field visits to cultural heritage sites, we also had the chance to visit some nearby museums in Nara, Osaka, and Hyogo prefectures, as well as the national museum in Tokyo. I found that all the museums we visited are extremely well managed. Most of them are archaeology museums so they need to think about how to prepare and display artifacts for exhibition, and they try their best for an attractive display explaining about archaeological sites for the visitors to understand. They have sufficient budget to develop according to the needs of their museums, so there are few problems in that regard.

Moreover we had the opportunity to visit some excavations within the Nara palace site. I am especially interested in this work because I am an archaeologist. They tried their best to explain to us how they were conducting the excavation, and how to process the artifacts found, and also how to store them after excavation.

MUSEOLOGY STUDY

The museum system and museum management in Japan

The Law for the Protection of Cultural Properties was enacted in 1950. The Museum Law was enacted in 1951. At the moment there are 797 museums or similar facilities in Japan which divide into two kinds, as 448 museums and 349 facilities similar to museums. The conditions for the establishing bodies of museum requires them to be either boards of education, foundations, or religious corporations. There are also requirements for establishing a museum such as the appointment of a director and curators, the existence of a museum collection and a suitable facility, and it must be open at least 150 days of the year.

The museums in Japan are supported by the Ministry of Education, Culture, Sports, Science and Technology. Japan also has a museum association with a history going back almost 90 years. National museums in Japan divide into three kinds, as those managed directly by the government, independent administrative institutes, and inter-university research institutes.

Packing and transporting artifacts

Artifacts are very important for archaeological research, so we need to preserve and protect artifacts. During this training we also learned from the curator at the Asuka Historical Museum about how to

pack and transport artifacts. The packing of artifacts for transportation using cotton padding and acid-free paper, creating a soft cushion, is a very important technique. We practiced packing artifacts with gloves and we are tried our best to learn this method so we can take it back to our country.

Installation and exhibition

Installation and exhibition methods are very important for the display of artifacts in the museum. To make a good exhibition we need to consider some concepts relevant to spatial aspects of the museum, such as the space for the exhibition, the route line, showcases, panels, captions, and the artifacts. At first we also need to think about the target audience and purpose of the exhibition, in addition to the exhibition space and route line of the museum. Sometimes some of the artifacts we cannot display using original objects so we need to use models or dioramas instead for the display. We should choose showcases that are suitable for our objects; if we want to display groups of objects we should choose tall wall showcases or large island (counter) cases, and if displaying single items we should choose small island cases. Sometimes we can choose a low island format (flat or slanting) and have an open display without an enclosing case. Stands for holding artifacts are one type of important device used for exhibition, with a standard height of around 50–70 cm. For explanations we can use panels (standard height, 1.5–1.8 m) and sometimes add information graphics or some objects to display instead of panels.

Storage and treatment of artifacts in the museum

Storage and treatment are very important aspects of the protection of artifacts in the museum. Before we construct a new building for a museum we need to think about storage space first. In fact, storage space often must not be smaller than the exhibition area because archaeology museums must often continue to receive artifacts from excavations for treatment and storage, before they can be added to the exhibition. The museums we observed in Japan have storage rooms as large as their exhibition rooms. Sometimes they have special storage rooms for keeping and preserving objects under special conditions including control of the humidity and temperature. Also modern equipment for the treatment of artifacts is necessary to prevent deterioration of those materials in the museum.

Recording through documents and photography

After archaeological excavation, the many artifacts that have been found need to be removed from the excavation site for treatment at a conservation center and put in storage in a museum. Before the installation and exhibition of any display objects we first need to make documentary records and take photographs. In this training we also had a chance to learn about how to take photos of artifacts from a Japanese photographer. We learned step by step about the concepts of photography, and had practice inside the studio and also with taking photographs of buildings outside. At the Nara National Research

Institute for Cultural Properties they still use a film camera for taking photos of buildings, while they also use digital cameras for buildings as well as for artifacts. When taking photos we need to think about light, background, and the important points of the artifacts. Then we must set the shutter speed and aperture in suitable fashion.

Attracting visitors

Before setting up a new museum, curators must think about what kinds of visitors to target for the museum. Some museums in Japan target different types of visitors, such as children, the younger generation, adults, or foreigners. Accordingly the activities featured in their museums are different. For an archaeological museum which targets the younger generation, curators should prepare hands-on activities and try to exhibit with panels or objects that help make it easy to understand about archaeological sites. For example, at the Hyogo Prefectural Museum of Archaeology they prepared many kinds of hands-on activities such as practice at excavating and at making handicraft items, and they have local volunteers for teaching the younger generation. Also, at the Shionjiyama Learning Museum they make food and souvenirs with the same techniques and artifacts as in the Kofun period. Advertising, and having a museum shop or restaurant, are also very important for attracting visitors. Some museums in Japan always prepare special exhibitions three times a year to attract visitors.

CONCLUSION

After taking this training we now understand a lot about the methods and techniques used by museums in Japan. Japanese museums try their best to preserve their artifacts. They have sufficient budget enough from the government to support their activities and the museums are very attractive places for visitors to learn about their exhibitions, especially archaeological museums. When I go back to my country I will keep in mind these techniques to put into practice in my museum, and I will be contribute my knowledge to all my team coworkers. I am very grateful to have taken this training and I want to say thank you so much to ACCU Nara, who provided this chance for me.



Figs. 1, 2. Field visit to Todai-ji and Kofuku-ji Temples



Fig. 3. Field visit, Hyogo Prefectural Museum of Archaeology



Fig. 4. How to pack artifacts (Asuka Historical Museum)



Fig. 5. Transporting artifacts (Asuka Historical Museum)



Fig. 6. Practice work in displaying artifacts (Asuka Historical Museum)



Fig. 7. Making a panel and captions
(Asuka Historical Museum)



Fig. 8. Storage and conservation work
(Hyogo Prefectural Museum of Archaeology)



Fig. 9. Cultural properties photo documentation lecture
(Nara National Research Institute for Cultural Properties)



Fig. 10. Practice in taking photographs
(Nara Palace Site)



Fig. 11. Food for attracting visitors
(Shionji-yama Site Museum)



Fig. 12. Haniwa "emperor" for attracting visitors
(Shionji-yama Site Museum)

Lao PDR

Khamseng Keoasa

Final Report Training Course on Cultural Heritage Protection in Asia and the Pacific 2016: A Study of Museology (8 November – 6 December 2016, Nara, Japan)

INTRODUCTION

The course on “Cultural Heritage Protection in Asia and the Pacific 2016: A Study of Museology,” was organized by the Agency for Cultural Affairs of Japan, the Asia-Pacific Cultural Centre for UNESCO (ACCU), and the National Institutes for Cultural Heritage, Tokyo National Museum and Nara National Research Institute for Cultural Properties, in cooperation with the Japanese National Committee for the International Council of Museums.

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

OUTLINE OF THE ACTIVITIES ACCOMPLISHED

8/11/2016: Opening ceremony and orientation to the program at the ACCU Office

9/11/2016: On-site study, World Heritage sites and museums in Nara (Todai-ji Temple, Kofuku-ji Temple)

During the study tour to World Heritage sites in Nara, I got an overview of the history of Japan and an appreciation of how the Japanese government pays attention to protect historic sites for future generations; I also learned how they reconstruct ancient temples to rejuvenate the forms from the distant past. This makes me think that my country should also reconstruct ancient sites for later generations.

One thing that impressed me at the museum at Kofuku-ji Temple, when I visited the exhibition, was the interesting way they display Buddha images to attract the visitors, and I learned how they use light on the objects for this purpose. This method will be useful in helping me to improve my new exhibition on the Lan Xang period with regard to Buddha images.

10/11/2016: Case study at Hyogo Prefectural Museum of Archaeology

In the case study at this museum, I learned many things about museum work such as the establishment of a new museum as presented by the lecturer, and since my country is going to create new exhibitions in a new museum, what I learned of value from the lecture involves cooperation with other museums concerning curators, artists, and designers for exchanging ideas to make an exhibition effectively, not only by working alone.

The educational component of this museum is very interesting, as for example it organizes many programs and events to attract school children; I will take ideas for some of these programs and events to modify in suitable fashion for my museum. Another aspect is the involvement of volunteers in school-oriented programs, which interested me very much. I will make announcements to schools in my country and try to get them interested in joining similar educational programs at the museum. Visiting the exhibitions, one method that caught my attention was the hands-on activities focusing on archaeology, a method of exhibition that keeps school children from getting bored, so I wish to take this method back to improve the exhibits in the Lao National Museum.

11/11/2016: Case study at Osaka Prefectural Chikatsu-Asuka Museum

This museum provided me with a lot of knowledge. First, I learned about archaeological sites, and how to use the results of excavation for exhibitions. Visiting the library made me wish to improve the library in the Lao National Museum, for now there is no true library, and while there are some books it is not really like a library. Visiting the exhibition, I learned many methods of display such as using showcases and stands with various objects, using reconstructions and dioramas, for example the display showing the inside of a burial chamber made to actual size. This display method would be suitable for improving the exhibition about the City Wall in the Lao National Museum. Educational approaches made sense to me as well, such as the hands-on displays, with examples of how to use the ancient tools. This kind of activity was very useful for me. In my museum, there are artifacts such as ancient tools, so I will make hands-on displays to attract the children.

14-15/11/2016: Presentation of country reports by the participants, lectures on the cultural properties protection system and the museum system in Japan, and lectures on the management, risk management, and international strategies of museums (at ACCU Office)

During two days of lectures by the expert, I came to understand much about the museum system in Japan and the management of museums. One point I caught from the lecture is about the museum network, which is very interesting because, in my country, there are museums in the central government and local governments, and each museum should be able to benefit from such cooperation by combining into a single network for all of Laos.

16/11/2016: Lecture on “Introduction to the Exhibition of Artifacts” at Nara Palace Site Museum, Nara National Research Institute for Cultural Properties

Throughout the lecture, I learned mainly about aspects of exhibition such as how to utilize artifacts from the excavation for display, how to make the concept of the exhibition and then methods to use to display the artifacts so that visitors can understand them easily, such as what kind of showcases, lighting, explanations, illustrations, photos, and reconstructions to use. Another thing not to leave out is the inclusion of hands-on objects in the exhibition. I am going to use these methods to improve the new exhibition in the new Lao National Museum, where there are many artifacts from excavation sites, and I will display these artifacts in many ways that are attractive to visitors with these methods.

17-18, 21/11/2016: Planning and arrangement of exhibitions at Asuka Historical Museum, Nara Palace Site Museum, Nara National Research Institute for Cultural Properties

Throughout three days of practical work on the planning and arrangement of exhibitions, I came to understand deeply more and more about how to plan and arrange an exhibition step by step. In this practical work I learned how to choose a showcase suitable for the objects, how to make the stand for an object to make the appearance of the display more effective, and also aspects of making the explanation panel and caption such as the size of panel and where to put it.

One special thing I learned during this time was how to pack cultural properties, how to use packing material and how to pack artifacts with parts that are weak. I also learned about transporting artifacts by actually observing them being loaded onto a truck. My knowledge from this practical work is very important and will be useful in creating a new exhibition and moving cultural properties in Laos.

22/11/2016: On-site study in the management of site museums, at Nara Palace Site Museum

From this case study I came to understand much about using modern high technology in the conservation of cultural properties, for example using machines to analyze artifacts, but this work makes little sense for me because my country lacks the high technology to conserve artifacts. However by observing such work, I could understand clearly about the steps of treatment, for example after the artifacts come from the excavation site, the steps of washing, drying, sketching, connecting, and so forth.

23/11/2016: On-site study on “Management of Site Museums and Cooperation with the Local Community” at the Nara palace site

In this on-site study, I was very interested in seeing the cooperation with the local community. It is very important to encourage participation by people who are very close to and familiar with the heritage site. This is one way to help involve the local people in efforts to conserve the heritage site. In

Laos there are many historic sites but the government does not encourage the community to participate in their care, and sometimes historic sites have been destroyed because the central authorities could not look after them well enough. I am going to promote this example for developing cooperation with local communities.

24-25/11/2016: Lectures and work sessions on “Practical Work of Cultural Properties Documentation” (I, II, III, IV, on photography), Nara Palace Site Museum, Nara National Research Institute for Cultural Properties

This practical training for two days in taking photos for documentation is very important for work in the Lao National Museum, which takes only basic photos that are not of good quality. Learning how to take photos for two days has helped me understand more, and even though I never used a camera before, from this practical work I now know the mechanics of taking a photo, for example the settings for the aperture and shutter speed, and how to keep the data in good quality.

28/11/2016: Case study, “Site Museums with Distinctive Character,” at Yao Municipal Shionjiyama site museum

In this case study I picked up some methods for keeping the visitors from getting bored and making them want to come again, and I learned how to make various characters for souvenirs that relate to artifacts. One thing that I was interested in and want to copy is the way of providing a hands-on corner for student learning through experience, such as how to conduct an excavation and how to piece together artifacts.

29/11/2016: Work session, “Management Methods and Storage Environment of Artifacts,” Asuka Historical Museum, Nara Palace Site Museum, Nara National Research Institute for Cultural Properties

In this case study I learned how to excavate an archaeological site and then utilize the artifacts for the benefit of society; I also picked up the method of using video in one room of the museum to show how to excavate artifacts. After getting back to the ACCU Office, I learned more about the manner of arrangement for creating a new exhibition from the lecture by Junko WATANABE. This lecture made much sense for me, for example thinking about the concept of the exhibition, the target audience, thinking about the elements of the exhibition, choosing the showcases, and how to make the explanations.

30/11-2/12/2016: On-site study, “Management of National Museums in Practice” (I, II, III), Tokyo National Museum

In the three days of the case study at the Tokyo Nation Museum, I learned through the various lectures

about topics such as the outline of the museum, conservation and repair, the exhibition main hall, research, and educational activities. By observing I gained a lot of knowledge related to each topic, and the special item I am very interested in is educational activities which I need to put into practice in museums in Laos, for example creating hands-on displays in the archaeological exhibition room, organizing educational programs using model objects, lecture rooms, and workshop rooms.

CONCLUSION

During the month-long training course on Cultural Heritage Protection in Asia and the Pacific 2016, I have learned through the lectures, practical work, and case studies. I have obtained much knowledge and many methods regarding museology topics such as museum management, exhibitions, storage systems, and educational programs. I promise that I am going to take all of this knowledge and experience from this training course with me to teach to all of the staff at the Lao National Museum, and I am going to utilize all of the knowledge to improve our work, such as by creating new exhibitions more effectively in the new museum in the future. For example, as an educational program I am going to organize the drawing of pictures which relate to artifacts in the exhibition room, and utilize the lecture room, discovery room, and other programs to attract school children. For the exhibition, I am going to put up hands-on displays which relate to the permanent exhibition. For the storage I am going to put artifacts in separate rooms not mixing together different materials such as stone and metal, but I am going to separate these in different rooms.

ACKNOWLEDGEMENT

The course on “Cultural Heritage Protection in Asia and the Pacific 2016’ A Study of Museology,” was organized by the Agency for Cultural Affairs of Japan, the Asia-Pacific Cultural Centre for UNESCO (ACCU), and the National Institutes for Cultural Heritage, Tokyo National Museum and Nara National Research Institute for Cultural Properties, in cooperation with the Japanese National Committee for the International Council of Museums.

I would like to express my sincere thanks to the Director of the ACCU Office, the Director of the National Institutes for Cultural Heritage, the Director of Tokyo National Museum, and the Director of the Nara National Research Institute for Cultural Properties, for giving the opportunity to me to participate in this training course. This training is very important for me for my work in the Lao National Museum. I would like to express my warm thanks to the ACCU staff members for paying attention and looking after me the entire time during the training to make it more convenient. I also want to express my thanks to all of the lecturers in each museum in Nara, Hyogo, Osaka, and Tokyo. Finally, I wish all of you good luck, good health, prosperity, and success in your lives.



Figure 1. Todai-ji Temple



Figure 2. Educational activity



Figure 3. Trying on traditional costumes



Figure 4. Practical work for creating an exhibition



Figure 5. Visiting an archaeological excavation site



Figure 6. "Hands-on objects" corner for children

Lao PDR

Khamphet Souvannalath

Training Course on Cultural Heritage Protection in Asia and the Pacific 2016: A Study of Museology

I. Introduction

In this final report, I would like to summarize the training course from 8 November–6 December 2016 in Nara, Japan, organized by the Agency for Cultural Affairs of Japan, and the Asia-Pacific Cultural Center for UNESCO (ACCU).

I came to this training already having basic knowledge about museums. The training titled “A Study of Museology” gave me a better understanding, however, and broadened my knowledge about practical work in the museum related to conservation, storage, exhibitions, recording and documentation of artifacts, photography, and museum education, etc., learning the above through lectures, practical work sessions, discussions, and case study tours. This has helped me to understand the history and culture of Japan, and the problems it currently faces in preserving its 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 at the Lao National Museum. The techniques and knowledge I gained from this training I would like to apply as soon as I return to my work.

II. Course achievements

1. Museum management

Japan has many museums. There are four with the status of National Museum. The National Museums divide into three kinds, in terms of their support and budget for activities received from the government (Agency for Cultural Affairs). They have large budgets for their activities. A museum in Japan must be open 150 days a year. They utilize the space within the museum by dividing it into lecture rooms, exhibition rooms, storage and conservation rooms, souvenir shops and restaurants, etc. Storage space of and conservation facilities must be suitable for the exhibition room. They take permanent care of all artifacts in the museum, and have a good communication with other museums for loaning items. A museum must have specialized curators, for example archaeology museums must have an archaeology expert, a conservation expert, a planning and exhibition expert, etc. I think the system of management in Japan is a good way to contribute to the education of visitors.

2. Conservation

Conservation is very important for cultural properties collections, which include diverse types of objects such as ceramics, metal, stone, and wood, etc. Through the lectures and observations in this training I have learned much about the processes of conservation of objects, how to use different methods and techniques. For example, the various processes of conservation include cleaning, drying, sketching, taking photos, making reports, and using a database to save information about objects. One more aspect is the use of various equipment for analysis, which can be very important for conserving cultural property items.

Storage. I visited many storage facilities in the museum, and found very good and interesting examples. These can provide me with models for my country in dealing with issues such as how to sort material when putting it in storage, dividing according to the appropriate environment for a particular artifact, for example, because different types need to be kept at different temperatures. Some storage needs to have controlled temperature, because keeping all artifacts in a single storage facility means some will deteriorate easily, so separate storage for specific materials is necessary.

Packing. The method of packing cultural property objects is very important before moving and transport, and during the training I learned about packing and what materials to use for packing and transport. I learned that before packing, we first observe whether the object has a problem with some part broken or weak, then take photos, and pack the important parts all with special materials. After that, the transportation should use a special car whose driver knows about important cultural properties, and should be under the curator's direction. This method will be very important to use in the future because the Lao National Museum will be moving to a new location.

Photography. I had two days of learning how to take photos of cultural properties, including how to set up the camera, how to use light by controlling the direction and effect, how to photograph using a paper backdrop with the color of the paper chosen according to the color of the subject or using a neutral color gray or white, and how to manage data on the memory card.

3. Exhibition

During the practical sessions and study tours at museums, I learned many methods, techniques, and aspects of exhibition I can put to use. For example, before making a new exhibition one should think about the concept, what is the message you want to give, and about the target, who are the visitors you want to focus on, such as children, adults, or general people. Showcases should be designed according to the kind of display objects, as either high wall cases, low island cases (flat or slanting), or high island cases. Thought should also go to the explanation, how to make visitors easily understand by

various ways such as the use of illustrations and photos of excavations and conservation, showing how to make and use an object, using hands-on exhibits, videos, models, and dioramas.

In the practical session on making an exhibition I learned to make the size of the explanation and caption panel, where to put the explanation, and how to design the display of the object.

One more important thing for exhibition is the technique of using light to focus in on an object and its explanation, to make it more interesting for the visitors.

Therefore all of the knowledge and techniques I learned are very important and necessary for the Lao National Museum to make use of in the future.

4. Educational programs

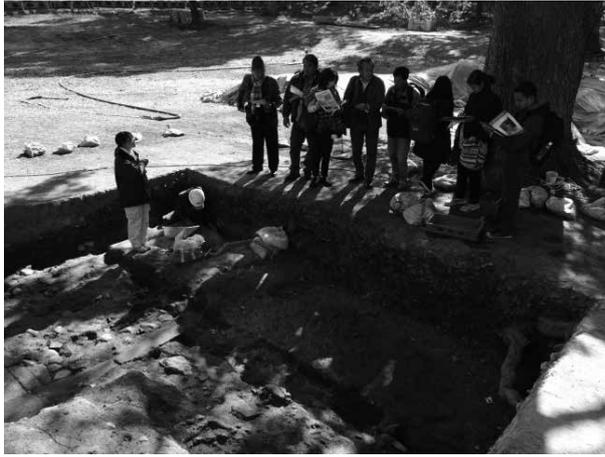
I realized that educational programs are very important for the Lao National Museum, after seeing that all museums we visited have a corner to use for that purpose. There are many interesting activities to do in the educational programs. Some museums have volunteers who teach the younger generation, especially concerning Japanese culture, and also they always have special exhibitions two or four times per year when they invite students from primary or junior high schools to their museum to join in hands-on activities. Most museums have a souvenir shop and restaurant, and their souvenirs are related to the artifacts in the museum, so visitors who buy them can understand about the culture or history of Japan and get information about the artifacts. For example at the Shionjiyama kofun museum they make food with the kofun shape which is very interesting and could attract more visitors to their museum. All of the educational hands-on activities are easy for children or normal visitors to understand and learn about the artifacts.

III. Conclusion

This is the first opportunity for staff of the Lao National Museum to join in this course. During the training, I learned much new information, knowledge, and techniques about museology, such as conservation, documentation, storage, exhibition, and educational programs used by Japanese specialists in this field. Some of the techniques used in Japan can be applied in my country.

Acknowledgement

I would like to thank you very much for accepting me as a participant, and warmly thank the Director of ACCU Nara, all of the Directors of the museums, the lecturers, the staff of the ACCU Nara Office, and the interpreter for making things convenient for us. I was very happy to have taken this training course and if I have another opportunity I will be grateful to join again.



Figures 1, 2. Field visits to archaeological sites and temples



Figures 3, 4. Storage and conservation activity work
(Hyogo Prefectural Museum of Archaeology)



Figures 5, 6. Practice work in packing and transporting artifacts
(Asuka Historical Museum)



Figures 7, 8. Practice work in taking photos in the studio and of buildings (Nara Palace Site)



Figures 9, 10. Practice work in making an exhibition (Asuka Historical Museum)



Figures 11, 12. Hands-on activity with volunteers and children (Hyogo Prefectural Museum of Archaeology)

Myanmar

Mie Mie Thet Nwe

FINAL REPORT

I address this report to the Director of the Agency for Cultural Affairs of the Japanese government, the Director of the Asia-Pacific Cultural Centre for UNESCO (ACCU), the Director of the National Institutes for Cultural Heritage, and other museum directors and professionals.

First of all, on behalf of the Ministry of Religious Affairs and Culture of Myanmar, we feel highly honored to receive training in this course on “Cultural Heritage Protection in Asia and the Pacific 2016.” In addition, we would also like to express our appreciation to the organizations and officers from the ACCU for arranging this excellent training for us.

We note that this training course is intended to contribute to the professional enhancement of specialists through visits to museums for experience in the planning and arrangement of exhibitions, practical work in research with cultural properties involving their recording/documentation and utilization, and case studies on exhibitions, on conservation and restoration work with museum objects, etc.

I obtained a great amount of knowledge within the one-month training course, at the Toto-in (east pagoda) site at Todai-ji Temple, Kofuku-ji Temple’s National Treasure Museum, Kasuga-taisha shrine, Hyogo Prefectural Museum of Archaeology, Chikatsu-Asuka Museum, Nara Palace Site Museum, Asuka Historical Museum, Nara palace site (Suzaku Gate, Former Imperial Audience Hall, Latter Imperial Audience Hall and Imperial Domicile, East Palace Garden, Excavation Site Exhibition Hall, etc.), Shionji-yama Site Museum, Kitora Tumulus Mural Experiential Museum, Tokyo National Museum and National Museum of Nature and Science. I have observed the presentation and conservation of their collections, including Important Cultural Properties and standard displays, along with effective public education.

I have learned that museums in Japan are registered through the Board of Education of the local prefecture. The Hyogo Prefectural Museum of Archaeology is a children-friendly museum which has special connections with schools, and includes the active participation of volunteers as well as the cooperation of archaeologists and artists. The scenes of the staff’s conservation work for pottery, metal,

and wood amazed me a lot. The museum targets primary school students (children of ages ranging from 5 to 10 years) for imparting knowledge about their history.

At the Chikatsu-Asuka Museum, designed by the talented award-winning architect Mr. Tadao Ando, I also learned about a programme targeting school children. I had a new experience learning about the Kofun period from burial mounds at the adjacent historical park. The museum has displays spreading over three floors of materials discovered from the Chikatsu-Asuka environs. There is a monthly craft class, an experience of learning how to use ancient tools, and field trips to the museum and concert programmes which are also very interesting. The museum opened on 25 March 1994.

I also learned much from the lectures about topics such as the current situation and issues of Japanese museums, current issues of Japanese national museums, the foundations of cultural properties administration in Japan, the Museum Act, the curator system, public museums, and also about the important upcoming meeting, the 2019 ICOM General Conference, that will be held in Kyoto.

The Nara Palace Site Museum is linked with the Nara research institute's sections involved in archaeology and conservation. I learned that they conduct research on artifacts from the Nara palace site in their laboratories for handling items of wood, including wooden tablets, and metal. We also learned the important steps regarding the processing of artifacts, beginning with excavation, washing, sketching, photographing, and the compiling and digitalization of data for a database. The World Heritage sites in Nara provided examples for the topic "Background to the establishment of a specified nonprofit corporation (NPO) and its main activities." The preservation of the Latter Imperial Audience Hall remains, including the well of the Office of Rice Wines and Vinegars, and the East Palace Garden, etc., is truly amazing.

I attended the symposium "Syrian Civil War and Cultural Heritage" held at Todai-ji Kinsho Hall, and learned of the active preservation efforts.

I gained new experiences at Nara in practical work in photography, learning about the camera's function, lighting, and still life techniques, through both indoor and outdoor activities.

The Asuka Historical Museum was established in 1975. This museum building has a lower level, plus spacious landscaped grounds with an open air exhibition. They display a number of original artifacts inside the museum, and have replicas placed outside on the grounds. The museum has an arrangement of the same size for its exhibit and storage areas. An important function of a museum is education.

Three other functions of the museum are served by specific areas such as ordinary storage, special areas, and preparation areas. I got some practical training in Japan at basic packing using paper and other cushioning material and cardboard. I am thankful also for the good experience in the display of simple artifacts, making display sketches according to the styles of our own countries, Myanmar, Lao P.D.R., and Cambodia.

Although the twelve-year-old Shionji-yama Site Museum is quite small, it focuses on the local people with a variety of hands-on learning activities, monthly lectures, and cooperation with other museums, as well as lots of events for the younger generation. A video programme made from a charter airplane of the 1,500-year-old kofun (160 meters long) located beside that museum is very special. And the Haniwa Emperor mascot makes the museum more interesting and famous. This is an ideal small-sized museum with much local collaboration and an annual symposium.

The Kitora Tumulus Mural Experiential Museum, which opened last month, is situated in the Asuka area with its many historical sites sitting among agricultural fields. The Kitora tomb was first discovered in this area in 1983. A model of the Kitora tomb plus a replica of its stone chamber, with its mural paintings and astronomical map, are on display, along with replicas of swords, bronze items, amber, and clay artifacts. This place is very popular in Japan and the museum's display utilizes the most modern techniques.

There are four national museums in Japan. These are the Tokyo National Museum, Kyoto National Museum, Nara National Museum, and Kyushu National Museum. The Tokyo National Museum opened in 1872, and is one of the oldest and biggest museums in Japan. Nowadays, conservation and restoration are very important for museums. Monitoring, research, and investigation of cultural properties are necessary daily activities. Sometimes infrared investigation is better than the naked eye for examining artifacts. There are three types of risk that the museum staff always has to keep in mind, being theft, natural disasters, and accidents, and we also must not forget about environmental control. Other important activities for the museum staff are decorative arts and museum education. The Tokyo National Museum has a special educational space, which engages the interest of the public and encourages participation in educational activities. I have obtained these important understandings from that museum and decided to try to do likewise at our own museum.

After visiting museums and having discussions with museum Directors, Deputy Directors, Assistant Directors, Senior Curators, Curators, Senior Managers, Managers, other persons in charge and professionals, we have gained much information and knowledge on concepts of displaying museum

objects, the management of exhibitions, conservation and restoration measures, museum educational programmes, museum research, and funding. I am sure that this training course has enabled the participants to enhance their knowledge of displaying museum objects, and various aspects of the conservation and restoration of cultural heritage such as building networks among museum professionals/directors for future cultural cooperation in the museum field, and that this knowledge gained from the training course will contribute greatly to the support and promotion of our museums and institutions.

The National Museum of Nature and Science, in Tokyo, has separate display areas named the Global Gallery and the Japan Gallery. Its models display information about the earth and aquatic life, different soils and crops, flora, flying creatures, and the heavens (in the planetarium). Many students and families come to visit, and the museum's management in terms of human resources is truly envious.

In conclusion, I would like to say again that I am very grateful to the Asia-Pacific Cultural Centre for UNESCO (ACCU) for inviting us to the "Training Course on Cultural Heritage Protection in Asia and the Pacific 2016," and also to the government officers and organizers for arranging this excellent training for me. Moreover, we do look forward to more cooperation and engagement between our museums and museum curators.



Figure 1. Todai-ji Temple



Figure 2. Hyogo Prefectural Museum of Archaeology



Figure 3. Asuka Historical Museum



Figure 4. Nara Palace Site Museum



Figure 5. Shionji-yama Site Museum



Figure 6. Tokyo National Museum

Myanmar

Saw Aung Thein

REPORT TRAINING COURSE, CULTURAL PROPERTIES PROTECTION CASE STUDY: A STUDY OF MUSEOLOGY 8 November – 6 December 2016

INTRODUCTION

This final report focuses on the training program in cultural properties protection, case study in museology, conducted by the ACCU Nara Office from 8 November to 6 December 2016. In this report I will talk about what I obtained from the training program.

In this training we studied about aspects of museum management such as how to install and arrange an exhibition, how to pack and transport artifacts, how to conserve artifacts, how to record and take photographs of museum objects, and how to attract and educate visitors to the museum. Furthermore, in this training we visited many of Japan's museums and cultural heritage sites as well.

CULTURAL HERITAGE AND MUSEUM FIELD VISITS

On the first day of the training course we visited some World Cultural Heritage sites in Nara, such as Todai-ji and Kofuku-ji temples. Todai-ji Temple was built in the eighth century and its main building was reconstructed in the seventeenth century, and the main gate of the temple was reconstructed in the thirteenth century. This temple is very attractive for visitors, both local people and foreigners. The Japanese government is very serious about the need to preserve and protect this heritage. They have a large budget for preservation and management of this heritage site under UNESCO supervision.

Kofuku-ji Temple was built in the eighth century like Todai-ji Temple, but the style of the main building is more Japanese, not like that of Todai-ji Temple which is in Chinese style. We studied how to protect and conserve these wooden temples. They face more difficulties for conserving wooden temples than stone structures because some of the pillars are very big, and they have trouble finding material for exact replacements for reconstruction and preservation. Sometimes they buy wood for large members from other countries for conservation work. We are happy to have these examples of the conservation of wooden temples, from which we can learn about the Japanese method.

MUSEOLOGY STUDY

Storage and conservation activities

Before setting up a museum we first have to set up the storage, because when we get new artifacts from excavation or from another source, we have to preserve the artifacts carefully. Many museums in Japan have big storage facilities with the space for storage always suited to the exhibition space. For example, at the Asuka Historical Museum they have simple and specialized storage areas for the protection artifacts. The methods of conservation are standardized and on a high technical level. Some of the equipment that they use is very modern and expensive, which Myanmar does not yet have, but I got some experience with these methods that I hope to share at my museum in the future.

Recording and taking photographs

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 artifacts, and how to document and manage image files, made me realize that photographic documentation work at the Kayin State archaeology museum is not up to an adequate standard, because most of the time our photographs are not helpful for conducting further research.

Packing and transporting artifacts

The packing of artifacts for transportation with the use of cotton fiber and acid-free paper, creating a soft cushion, is a very important technique. I learned this technique in this training, and it is a very effective and easy method that can be used at the Kayin State archaeology museum. I also got a chance to observe the packing of artifacts for transport from one country to another and one museum to another by professionals. This was the one of a number of 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 back at my museum in Kayin state, as well as provide information, ideas, and help to my colleagues.

Installation and exhibition activities

Installation and exhibition methods are very important for the display of artifacts in the museum. To make a good exhibition we need to think about some of the basic concepts involved in the museum, such as the space for exhibition, the route line, showcases, panels, captions, and artifacts. First, we need to think about the target audience and the purpose of the exhibition, including the space and route line of the museum. Sometimes some of the artifacts cannot be displayed with the original objects,

and we need to use models or dioramas instead of the real items for the display. We should choose showcases that are suitable for our objects; if we want to display a group of objects we should choose a high wall showcase or a large high island case, and if the display is a single object we should choose a small high island case. Sometimes we can choose a low island case (flat or slanting) and have an open display without a glass cover. Stands and panels must be of standard form for museum exhibitions.

Attracting visitors

Education is very important for the museum. We create museums to educate the visitors, especially so that the younger generations will understand about history and human events in the past. In Japan some museums have volunteers for teaching cultural activities to younger generations, for example at the Hyogo Prefectural Museum of Archaeology, which has very attractive activities for young visitors and receives many children who study in primary or junior high school. They also have items of food and some souvenirs that are made in the same manner as artifacts of the museum for sale to visitors. Souvenir and restaurant shops in the museum are very important, as they can provide more income to support conservation work in the museum. Most museums in Japan have individual websites and Facebook pages for advertising themselves to visitors. Some museums have big budgets so they can advertise in newspapers or other commercial media. Every year they have special new exhibitions three or four times to attract visitors to the museum. In particular, they always contact primary or high school principals with invitations to bring the students to visit their museums.

CONCLUSION

After participating in this training, we now understand much more about the methods and techniques of museums in Japan. Japanese museums try to use the best methods for preserving artifacts. They have a high sense of responsibility which drives this activity. Their museums are very attractive and help visitors to understand the exhibitions, especially archaeological museums. When I go back to my country I will keep in mind these techniques for practice in my museum, and I will contribute my knowledge to all of my colleagues at the Kayin State archaeology museum. I am very grateful for having joined this training and I want to say thank you so much to ACCU Nara, for providing this chance for me.



Figure 1. Field visit to Kofuku-ji Temple



Figure 2. Field visit to Hyogo Prefectural Museum of Archaeology



Figure 3. Conservation lab, Nara National Research Institute for Cultural Properties



Figure 4. Museum conservation and storage, Hyogo Prefectural Museum of Archaeology



Figures 5, 6. Work sessions on photo techniques in the studio and outdoors



Figures 7, 8. Work session on the packing and transporting of artifacts



Figures 9, 10. Practical work on the exhibition of new artifacts



Figures 11, 12. Volunteer activity and the Haniwa Emperor character for attracting visitors

V. Appendix

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



At Nara Park

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