



**UNESCO Regional Training Workshop for Innovation  
in Museum Management in Asia and the Pacific**

**27 – 30 August 2003  
Seoul & Gangneung, Republic of Korea**

**Korean National Commission for UNESCO  
Gangneung City  
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# **Preface**



# UNESCO Regional Training Workshop for Innovation in Museum Management in Asia and the Pacific

27-30 August 2003 / Seoul & Gangneung, the Republic of Korea

## PROVISIONAL PROGRAMME

### Tuesday, 26 August 2003

- 18:30      Arrival of the Participants  
                 Check-in at Seoul Tower Hotel (82.2.2236.2121)
- 19:00 -      **Programme Orientation** (Tower Hotel)

### Wednesday, 27 August 2003

- 09:00 – 09:30      Registration
- 09:30 – 10:00      **Opening Ceremony**  
                 -Opening Speech by Dr Yersu KIM, Secretary-General of the Korean National  
                 Commission for UNESCO  
                 -Welcoming Speech by Mr Jongkyu KIM, Chairman of Korean Museum Association  
                 -Congratulatory Speech by Mr Jongcheol LEE, Director of National Folk Museum of  
                 Korea  
                 -Congratulatory Speech by Ms Junhi HAN, Programme Specialist of UNESCO  
                 -Commemorative Picture Taking
- 10:00 – 10:30      Introduction of UNESCO's 'Museum Development' Programme  
                 (Ms Junhi HAN, Programme Specialist of UNESCO)
- 10:30 – 10:50      Coffee break
- 10:50 – 12:30      **Country Paper Presentation I:** Current Status of Museum Management (Moderated  
                 by Prof Jungphil CHOI, Sejong University)
- 12:30 – 14:00      **Welcoming Luncheon** hosted by the Secretary-General of KNCU
- 14:00 – 16:00      **Lecture I:** Guidelines to Museum Management Systems  
                 (Ms Inkyung CHANG, Director of Seyon Iron Museum)
- 16:00 – 17:00      Visit to **National Folk Museum of Korea**
- 17:00 – 18:00      Visit to **National Museum of Korea**
- 18:00 –              Dinner

### **Thursday, 28 August 2003**

- 09:00 – 10:20      **Lecture II:** Establishment and Use of Legal Frameworks for Museum Development  
(Prof Jiyeon YANG, Dongduk Women's University)
- 11:00 – 12:30      Visit to **Museum of Korea Straw and Plants Handicraft**
- 12:30 – 13:30      Lunch
- 13:30 – 14:00      Tour **Daehakro (Seoul University Avenue)**
- 15:00 – 16:00      **Lecture III:** Cooperation with Local Communities and the Development of Museum Programs  
(Ms Kyunghee LEE, Deputy Dean of Samsung Children's Museum)
- 16:00 – 17:30      Tour **Samsung Children's Museum**
- 18:00 –              Free Time (Myeongdong)

### **Friday, 29 August 2003**

- 08:00              Leave for Gangneung-City
- 09:00 – 10:30      Visit to the **Construction Site of the new National Museum of Korea**  
(Yongsangu, Seoul)
- 10:30 – 15:00      Continue travel to Gangneung-City
- 15:00 – 16:30      Visit to **Gangneung Ojukheon Municipal Museum**
- 16:30 – 18:00      Visit to **Seongyo-jang** (Korean Traditional Housing Site)
- 18:30 – 20:30      Dinner
- 21:00 –              Check-in at Hotel Hyundai Gyeongpodae (82.33.710.7755)

### **Saturday, 30 August 2003**

- 08:00 – 09:00      **Discussion on national and regional concerns of museum development and management**
- 09:00 – 09:30      Coffee break & Registration
- 09:30 – 09:50      **Welcoming Ceremony**  
-Welcoming Speech by Mr Gyungoh KIM, Deputy Mayor of Gangneung-City  
-Formal Reply by Mr Leonardus Nahak, Administrative Manager of East Nusa Tenggara Museum

10:00 – 11:00      **Lecture IV: Local Development and the Preservation of Intangible Cultural Heritage**  
(Prof Sangmi BAK, Hankook University of Foreign Studies)

11:00 – 12:00      **Declaration of Recommendation**

12:00 – 13:30      Lunch

13:30 – 14:00      **Declaration of Recommendation** (continued)

14:00 – 15:30      Visit to **Dan-O Culture Center**

15:30 –              Leave for Seoul  
Check-in at Seoul Tower Hotel (82.2.2236.2121)

**Sunday, 31 August 2003**

09:00 –              Departure of Participants



**Introduction of UNESCO's  
'Museum Development' Programme**

# UNESCO

## UNESCO's 'Museum Development' Programme

**Ms. Junhi HAN**

*Programme Specialist*

*Section for Europe, Asia and the Pacific*

*Division of Cultural Heritage*

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It is a great pleasure and an honour for me to be here to address you as the representative of the UNESCO Division of Cultural Heritage at this UNESCO Regional Training Workshop for Innovation in Museum Management in Asia and the Pacific.

First of all, please allow me to thank the Korean National Commission for UNESCO and Gangneung City for generously organizing and hosting this meeting. All the arrangements have been made so perfectly that without doubt we will be able to achieve a great deal of work together in spite of the limited time and tight schedule before us. I would also like to thank the representatives from Cambodia, Indonesia, the People's Democratic Republic of Laos, Pakistan, Kazakhstan, Kyrgyzstan, Myanmar, Mongolia, Vietnam, and Thailand for gathering here today from all corners of Asia. Your participation is a clear sign of your commitment to improving and developing museum presentation, management and development in your respective countries.

UNESCO's *Universal Declaration on Cultural Diversity*, adopted by the 31<sup>st</sup> General Conference, underlines in its Article 3 that "Cultural Diversity widens the range of options to everyone, and it is one of the roots of development...understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence" Article 7 of the Declaration underlines that "cultural heritage is the well spring of creativity." Since museums are key institutions in the preservation of cultural heritage, and they can have educational mandates to cooperate with communities, they can also promote cultural diversity, especially when they address development issues to which creative local solutions should be put forward.

On the basis of the above UNESCO Declaration, and in order to implement its Action Plan, the UNESCO Regular Programme for 2001-2002 (31 C/5), *stipulates* "assistance for creation of museums, or upgrading of major regional museums, in order to strengthen their role in the protection of cultural diversity", under the MLA 1 of Sub-Programme IV.2.2: "Protecting cultural diversity through the preservation of cultural heritage in all its forms and through normative action" In the light of this, the UNESCO Division of Cultural Heritage has drawn up a strategy on how best to contribute to the implementation of the Action Plan of this UNESCO Universal Declaration, especially in the field of museum development in countries and regions where the need for such development is crucial. To this end, it has initiated regional museum development programmes in Central Asia, the South Caucasus, and Central America. This workshop is the Division's first step for this purpose in this part of Asia.

I would like briefly to present these programmes to you, whether those that have already been carried out, or those that are in the process of completion. This presentation, I hope, will aid you in your deliberations during this Workshop.

## South Caucasus and Central Asia

Following the collapse of the Soviet Union in 1991, the South Caucasus countries of Armenia, Georgia and Azerbaijan experienced drastic changes relating to their transition to independent nation status and to a new economic system, as well as conflicts leading to war and on-going disputes. These factors have drastically undermined social and economic stability in the region, which has in turn contributed to a decline in the capacity of these countries to address urgent needs in many areas of cultural heritage. Problems common to these post-Soviet era countries, in the South Caucasus and in Central Asia, include a severe shortage of state funding for cultural-heritage activities and a lack of expertise in modern management practices in many cultural institutions, and in particular, in museums.

Factors hindering the development and vitality of museums throughout this region include:

- i inefficient management and administrative systems;
- ii a lack of public relations and outreach programmes aimed at increasing community awareness and participation in museum activities;
- iii low levels of knowledge relating to fund-raising strategies;
- iv poor collection management and a need to develop information technology in museums and networking (nationally and internationally) among museums and other relevant partner institutions.

Taking these factors into account, and recognizing the crucial role that museums play in fostering, safeguarding and promoting cultural heritage and identity, the UNESCO Division of Cultural Heritage is developing a project for modern museum training and capacity-building in the South Caucasus countries of Armenia, Azerbaijan and Georgia. The project will involve a series of workshops to address priority areas of need, and these will be held in the course of the coming biennium, 2004 – 2005.

As a first step in the preparation of the project, the Division, in collaboration with the Soros Open Society Institutes of Armenia, Azerbaijan and Georgia, a very active Non-Governmental Organization in Central Asia and the South Caucasus, is preparing a Regional Round Table on Defining Training Programmes for Modern Museum Capacity-Building in the Caucasus, which will take place in Tbilisi in November 2003.

The aim of the Round Table is to prepare the programme for a series of future workshops to be held over the coming two years, 2004 - 2005. Participants will be invited from national, district and provincial museums throughout the region, so as to ensure that a wide representation of issues, concerns and recommendations are incorporated into the programme. UNESCO will also invite representatives from the Hermitage Museum in St. Petersburg to attend the Round Table in order to share their valuable experiences in developing modern museum practices in domains directly relevant to the needs of museums in the Caucasus, such as public relations and community outreach education programmes and fund raising.

Through consultation with the Open Society Institutes in Armenia, Azerbaijan and Georgia, as well as with museums in the South Caucasus region, we have identified the following six areas in which training is urgently needed, as follows:

- i Modern museum management and administration;
- ii Public relations and community outreach programmes;
- iii Fund-raising, merchandising and commercial activities;
- iv Collection management and preventative conservation;
- v New information technologies for museums;

vi National, regional and international net-working among and between museums.

Based upon the results of the above-mentioned Round Table, the Division will design a specially designed training programme for modern museum capacity-building for the South Caucasus region.

At the same time, the Division of Cultural Heritage, in close collaboration with the Soros Center for Contemporary Art (SCCA, Almaty, Kazakhstan), organized a workshop entitled cultural Tourism and Heritage Preservation as Resources for Museum Development\_ in February 2001, in Almaty, Kazakhstan. With the support of UNESCO, 29 regional experts from Kazakhstan, Tajikistan, Turkmenistan, Kyrgyzstan and Uzbekistan were trained thanks to this workshop. The workshop was considered an important contribution towards the introduction and development of sound museum-management practices in the context of a democratic model of cultural management in Central Asia

In Tajikistan, the Division of Cultural Heritage is working in cooperation with ACTED (the *Agence d'Aide \_ la Cooperation technique et au Developpement*), a French NGO, at the National Museum of Antiquities in Dushanbe and at the Rudaki Museum in Penjikent to help raise funds for these two museums by setting up museum gift shops to sell scientific and scholarly books and publications, as well as post cards, high-quality craft items and hand-made reproductions of treasures in the museums made by local artisans.

The Division is also carrying out the conservation of a number of beautiful 7<sup>th</sup> – 8<sup>th</sup> Century Sogdian mural paintings at the National Museum of Antiquities, discovered at the site of Penjikent, which is on the Tentative World Heritage List for Tajikistan. The restoration is being carried out by a specialist in mural-painting conservation from the State Hermitage Museum in St Petersburg, and this will allow these mural paintings both to be conserved for perpetuity and to be put on public exhibition for the first time. The restorer is also training local Tajik specialists in these same restoration techniques. Finally, at the National Ethnographical Museum in Dushanbe, which contains a notable collection of handicrafts, traditional costumes and other historical objects, the Division is helping to renovate the building, improve the presentation of the collections and improve their state of conservation. This work should be completed later this year.

## **Central America**

In 2002, the Division of Cultural Heritage undertook a museum-based project in Central America as part of a regional pilot project under the title of museums and Communities for Development in the Mayan Region. This project was also designed within the framework of the UNESCO Declaration on Cultural Diversity, with a view to contributing to the implementation of its Action Plan. Central America is a region threatened by natural disasters, hunger and social unrest, and it is one where community participation has been effective in addressing changing socio-economic realities. The Division's Central America community-based museum development project has the following objectives:

- i To establish a museum network in the five countries of Mayan culture that will develop activities highlighting and reinforcing cultural diversity. These countries are : Belize, Honduras, Guatemala, El Salvador, and Mexico;
- ii To establish an inventory of existing museums and of institutions interested in taking part in this pilot project network, and building relationships to explore cultural diversity as a factor in development;
- iii To increase the capacity-building of these museums, institutions, and of their local communities;
- iv To develop a set of programme activities focussing on identifying local creative solutions for sustainable development within the network.

The project is divided into three phases, 2002 and 2003 being considered as preparatory phases with the following aims:

- i to identify needs in each country;
- ii to build a network between the selected museums taking part in the project;
- iii to formulate project proposals tailored to the specific environment of Central America, through national and regional workshops and consultations taking place through 2002 and 2003.

The second phase of the project, from 2004 to 2005, will be the operational phase. Projects and workshops will be designed building upon the results of the regional consultations carried out through the preparatory phase, and these will aim at consolidating the institutional capacity of museums and the skills of local communities.

The project's third phase, of 12 to 18 months, will focus on the dissemination of the results of this pilot project to other Central American countries, including Costa Rica, Nicaragua and Panama. A brochure will be published presenting both the methodological framework of the project and the experiences gained, in order to disseminate the results, increase awareness and encourage similar endeavours elsewhere in Latin America

### **Methodology and results of the preparatory phase**

Undertaken as preparatory work in 2002, UNESCO, in close co-operation with ICCROM and ICOM, drew up a set of questionnaires on the relations between museums and communities in five countries in Central America. The main objective of this exercise was to draw up an inventory of existing institutions and of their experiences in conducting projects, in order to assess their capacities and to foster co-operation between museum professionals and the community. These questionnaires were sent to the cultural directorates of countries with Mayan communities.

Some 15 to 20 museums were selected to take part in this initiative, and five themes for activities to be carried out within the framework of the project were also selected. At the end of 2002, UNESCO, ICCROM and ICOM analysed the collected questionnaires. There was a large discrepancy between the five countries regarding legal frameworks, political awareness, commitment, and human and financial resources. It was obvious that projects to be formulated and implemented during the project's second phase should be designed to contribute to reducing the discrepancies that exist between museums and the community.

The selected museums then drew up project proposals based on the results of the above-mentioned exercise. These draft project proposals were submitted to the regional consultative meeting that took place in May 2003, where they were discussed, refined and redrafted by the participants. During this meeting, attended by 16 participants, the reference text used was the *Code of Professional Ethics of the International Council of Museums Statutes, 1996*. The participants endorsed ICOM's definition of their institutions, which states that The Museum is an institution in the service of society and of its development\_, and concurred that The Museum has an important duty to attract new and wider audiences within all the levels of the community, locality, or group, that the museum aims to serve.

The participants then defined the **main** objectives of this pilot project and recommended that the project proposals for the second phase for each country should focus on the educative and participatory role of the museums, in order to enable them to carry out community activities of a socio-cultural development

nature and that recognized cultural diversity. For this purpose, the *Educational and Community Role of Museums*, article 2.7. of the *Basic Principles for Museum Governance* of the Institutional Ethics of ICOM's Code of Ethics for Museums, adopted in 1986 and amended in 2001, provided a basis for deliberation, as did UNESCO 's *Universal Declaration on Cultural Diversity*.

Three final project proposals, redrafted further to meet the special needs and environment of the region, were then forwarded to the UNESCO San Jose Office. **This office** is responsible for fine-tuning the projects, and ensuring a budget to start the preparatory workshop to mobilize the community before extra-budgetary funds are raised; and assisting the national coordination of museums in preparing round tables with donors in each country.

Future follow-up within this preparatory phase of the Central America action plan for museums programme will be to encourage the National Commissions for UNESCO concerned to present a joint request under the UNESCO Participation Programme to reinforce the network of museums through common activities and to submit project proposal prepared through the 2002-2003 exercise to potential donors. In addition, this medium-term exercise for museum development involving local communities has allowed UNESCO to gather more accurate information on what exists and what is needed in Central America, including:

- i The existing policy framework in each country to enhance cultural diversity;
- ii Information on museums and other institutions in charge of Mayan culture by means of an inventory;
- iii Information on their collections and current state of conservation;
- iv Information on their status, capacities and needs, operating budgets and staff, etc., as well as their relationships with communities;
- v Information on educational facilities and previous and current projects carried out with other partners, including NGOs, foundations and scientific institutions.

## **Conclusion**

Our Regional Training Workshop for Innovation in Museum Management is the first exercise undertaken by the UNESCO Division of Cultural Heritage within the framework of the Action Plan for the UNESCO *Universal Declaration on Cultural Diversity* in this part of the world.

Through this workshop, the Division is seeking to formulate the most effective procedures to work out, taking into account regional considerations and the specific needs of museums in the Asia and Pacific Region, a regional strategy for museum management and development and to reinforce the institutional capacity of museums in this region. This is all the more important since, as has already been pointed out, museums are key institutions for the preservation of cultural heritage, and they can have educational mandates to co-operate with communities, thus promoting cultural diversity. Moreover, this workshop will be the basis for future actions in Asia in this field.

It is, therefore, my sincere hope that this regional workshop will provide a forum for participants to address a broad spectrum of issues in relation to each topic, to establish networks and to learn about key concerns and approaches relating to modern museum training and capacity-building throughout the region. This experience could then assist them in better defining UNESCO's regional strategy for museum development.

In order to help you in your deliberations during the meeting, please allow me to present again the goals of this meeting, which can be divided into two:

i The first is to strengthen the professional knowledge and skills of participants in modern museum practices and to improve the overall competency of Asian museums through the provision of lectures and field work to be organized within the meeting;

ii The second is to set up a forum to address and then identify national, sub-regional and regional concerns regarding museum management and development; to discuss and then find solutions to the identified problems and how to improve museum management systems; and to develop networks of museum professionals and experts in the Asian region that could develop activities highlighting and reinforcing cultural diversity in Asia.

Finally, it is my hope that today's meeting will be a useful learning experience for all of us, at both the conceptual and practical levels. Thank you.



## **Country Papers**



# Lectures

# Lecture I

## Guidelines for Museum Management

**Ms. Inkyung CHANG**

*Director*

*Seyun Iron Museum*

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The Cold War and the colonial period may be over, yet many underdeveloped countries are still struggling to get political stability and economic developments, not to mention the recent military conflicts in Iraq. Information technology and well-marketed capitalism have erased the borders between nations and turned the world into one global market place. This globalization finds consumers in every corner of the world with a tip of a finger. While one can argue that there are more benefits for the less developed countries to gain from technologies and communication in global scale, this global market is creating the standardization of values and a Western-oriented monoculture. Diverse cultures and cultural heritage are disappearing rapidly in the name of global market economy. In times like this, museums can play an important role in its community as an institution to preserve and to safeguard cultural heritage for the future generations to come.

The first museum in its modern context was built around 290 B.C. in Alexandria, Egypt<sup>1</sup>. The world fares in the 19th century have created many of the grand museums in Western countries that we know of today. The collections of those museums are vast with artifacts from different cultures in geography and in history. The research on museum's functions and activities has advanced during the last century. Museology is the branch of knowledge concerned with the study of the purposes and organization of museums and museography is the body of techniques related to museology. It covers methods and practices in the operation of museums, in all their various aspects<sup>2</sup>. This knowledge and technique by European and North American standards are commonly accepted and practiced by many museums around the world. However, non-Western methods and models of museums have been getting the attention recently and its cross-cultural approach has been studied under the term 'comparative museology'<sup>3</sup>. Since the laws and the social structures are different in each country and there are museums in various disciplines and sizes, it is hard to apply same standard and technique to one museum to another museum. Museums should not be measured by one single standard. As diverse as cultures around us are, the concept of interpreting culture can vary as greatly. The museum standard by Western world are often too costly to implement for the museums in the developing countries in Asia and Pacific regions with a few exceptions to those government funded national museums.

### I Seyun Iron museum

My presentation for this workshop is not to give a magic solution for running a museum but to share insights, which I have acquired from the last six years of being a museum director in Korea. When I joined to work for the Seyun Cultural Foundation, a plan for Seyun Iron Museum was drawn and the

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<sup>1</sup> G. Ellis Burcaw, Introduction to Museum Work, 3<sup>rd</sup>, Walnut Creek, CA: Alta Mira Press, 1997, p.25

<sup>2</sup> Ibid., p.21

<sup>3</sup> Christina F. Kreps, Liberating Culture, London and New York: Routledge, 2003 p.4

Foundation signed a contract with an architecture firm to build the museum. Prior to the construction, in 1996, the Foundation consulted academic experts in iron culture, steel industry, and museum fields from Korea, Japan and China. The report was very comprehensive and suggested the management plan and budget for the construction and exhibits. However the Foundation realized that to run a facility of the suggested museum size, it would require a large sum of annual operating budget, so they modified the suggested plan. In the summer of 2000, the building and the permanent exhibit were completed and opened to the public. In the same year Seyun Iron Museum was registered in the Ministry of Culture and Tourism of the Korean government. Currently Seyun Iron Museum is in the process of drawing a long-range plan for the next 10 years.

## **II Planning for Museum Management**

Understanding the legal basis of your museum is very important, because it affects the options for developing the museum in the future. Within Korea there are various types of museums by different legal basis. There are museums run by central or local governments, government funded corporations, university museums, and private museums, which run by non-profit organizations, individuals, religious organizations, and private corporations. These differences in legal basis will determine the organization structure of the museum and its character. By the people who make decisions for the museum, the character of a museum is determined. If the museum was established by an individual who runs the museum as a showcase for his or her own collection, that the person may not have any interest in visitor services or educating the public. The governing body of the museum will determine the overall policy of the museum and the museum manager carries the policy. A museum run by a government may not be able to develop an income generating activity, while a museum run by a private foundation finds it difficult to develop a close relationship with public schools in the region.

The first responsibility of the museum manager is to advise the governing body on the policy of the museum. The museum manager should take efforts to educate the governing body about museum works on national and international level. Secondly, the museum manager carries out the policy and reports back to the governing body. The amount of responsibility of the museum manager varies from museum to museum.

Whether the museum is an existing one or you are developing a new museum, the purpose of the museum must be the first in the checklist. Museum's mission statement tells the purpose of the museum and it has to be agreed by the governing body and understood by all the museum staff clearly. A management plan with clear mission will help to develop the policies according to the museum's statute. The statute of the museum must be in accordance with the national laws. To develop management plan the museum manager and the governing body must evaluate all aspects of the museum works for the preceding years. The evaluation may lead to revise or to rewrite its mission for the museum management plan. Museum is not a piece of fossil on the desk, but it could evolve as we could see from the changes of the definition of a museum in International Council of Museums Statute.<sup>4</sup> Museums today face many challenges for the demanding public; especially the booming leisure industries are competing with museums in visitor services and edutainment. Changing economic climate puts museums in an uncertain state for the future funding whether its resources come from governments or private sectors. The community, which the museum is located, may have changed in economic and social structures. Increased awareness of illicit trafficking of cultural property may take a large portion of budget to keep the collections in a more secure environment. These factors would influence the performance of the museum greatly and should be considered in the museum management plan. Basic components of a museum are people, collections, and facilities. Management of these elements should be defined in written documents as policies. A good management plan must be strategic

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<sup>4</sup> Development of The Museum Definition according to ICOM Statues (1946-2001)  
[http://icom.museum/hist\\_def\\_eng.html](http://icom.museum/hist_def_eng.html)

in implementing the objectives to action plans and describes the steps to carry out the objectives and how the resources will be used and how to evaluate the programs.

### **III People management**

When we think about museum functions, the first thing that pops into our mind is the collections of the museum, and people who are responsible for the collections are the museum staff. To take care of the collections the museum manager must take care of the museum staff adequately. A good museum manager must have skills to motivate the museum staff with vision and ethics appropriate for a non-profit cultural institution. To carry out the action plans it is necessary to draw an organization chart to show chains of command, lines of responsibilities and clear definitions of roles.<sup>5</sup> It is very important to have an organization chart if the number of the museum staff is five or more. Even in smaller museums, it is necessary to have a communication system between the staff for understanding the progress. A good communication system between the staff will ensure smooth operation within the museum. Regular meetings and circulation of briefs can be used as tools for the communication within the museum.

To carry out the mission of the museum, recruiting sufficient staff with right skills is very important. As the role of a museum has changed, the skills needed in the museum have increased in various areas. Staff who are trained in the traditional museum topics are not fully equipped to keep up with changing role of a museum. For smaller museums it is impossible to have staff for every function of the museum. Too often a staff wears many hats to operate the programs. Another aspect of people management is the staff training program. The staff training program could be developed within the museum, or members of the staff could attend seminars and workshops organized by other institutions. Attending outside training program is helpful not only to upgrade their skills, but also to keep up with latest information in museum societies nationally and internationally. When the evaluation of an action plan is successful, rewarding the responsible staff would provide motivation.

Recruiting volunteers can benefit the museum in many ways. Well-trained volunteers can fill the gaps for insufficient staff structure and they can be the advocates of the museum to the community. Nevertheless most museums with insufficient staff may find it difficult to recruit and train volunteers. Volunteer training program might burden the staff with an additional job, which requires constant supervision and training.

### **IV Collections management**

Care of collections is one of the main functions of a museum. Since the collections define the museum and the museum exists for the collections, the collections must be cared for with the highest standards possible. All the museum staff should know the nature of the collections, and the guidelines of handling the collections must be clear. Collections management include policies on acquisition, documentation, storage, security, conservation, loans, and disposal of collections. The policy has to be in writing and official forms must be made for each policy. To store the collections in the appropriate environments can be costly and the number of collections is always growing. Instead of heavily depending on modern day methods of caring for collections we can also search for traditional ways, which may be more object friendly and less costly.

### **V Financial management**

As the roles of a museum have changed in society, increased is the various tasks to fulfill its functions. More often the capacity to operate the museum without deficits and to generate funds for the capital plan

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<sup>5</sup> Thomas Wolf, *Managing a Nonprofit Organization*, New York: FIRESIDE, 1990, p.85

is the job description of the museum manager today.

The museum manager is a chief executive officer of the museum and the traditional picture of a museum manager as a researcher is gone. The museum manager should have a clear understanding of the laws on finance and tax of their own country and seek advice from financial specialists when necessary.

Records of income and expenditure of the museum must be kept accurately and the audited statement must be included in annual report. Museum's responsibility as a public institution requires handling financial matters with professional ethics.

While the museum is planning to renovate the facility or to purchase a significant collection, what the museum manager must consider is that the amount of the operating budget must increase to run the bigger facility and to care for the new collection. If the expected operating budget after the completion of the capital plan cannot be met, the capital plan has to be reviewed or the museum should seek ways to generate income through museum activities or outside funding or both.

Fundraising needs special knowledge and skills to carry out. The ways to approach the possible sponsors depend on the character of the museum. If the museum is seeking funds for the capital plan, its resources can be from the government, or if it is for a special exhibit, private sectors may be candidates. Fundraising needs ongoing relationships with possible sponsors and in return the museum must provide receipts with the proof that the funds were well spent for the cause.

## **VI Marketing**

Museum belongs to a market, which can be different in social, economic and cultural structure. Marketing is a tool to reach out and to serve museum users better. Understanding the market will help to determine what services to offer in the community.

Marketing is the area, which many museums often neglect due to insufficient budget and staff, but it can be done. Most of the statistics in economic and social compositions are available from outside sources and the museum can use its own surveys for marketing research. Therefore ongoing surveys and evaluations within the museum are essential to get accurate information about the users. The information will help to make decisions for what programs and services to offer with limited budget, staff, and resources.

## **VII Buildings and facilities management**

Managing adequate space for the collection and pleasant environment for visitors and staff are essential to fulfill the functions of the museum. Assuming the museum exists perpetually, proper security measures for the collections must be in place and safety of the museum buildings must be checked regularly. Illicit trafficking of cultural property is ever growing on a global scale and disasters are unpredictable whether it is natural or man-made. Preventive measures for possible thefts and vandalism should be checked within the facilities and security plans must be regulated strictly at all times by the staff. Also, an emergency plan has to be drawn to minimize the damage if it happens. There are laws governing the safety of public buildings in every country and all the museums must keep up with the regulations of their own country.

Accessibility is an important issue not only for the handicapped but also for the general users. A person can be physically challenged at least one time if not more in his lifetime, so when we think about accessibility it is not only for the permanently handicapped people. Especially when you plan a new museum accessibility of the museum is an important factor to attract visitors to the

museum. Accessibility of the museum can be examined when you have marketing research done.

The museum building has many functions for the collections, the visitors, and the staff. More often the priorities are for the collections, the exhibitions, and the public space, but the museum staff are the people who spend the most time in the museum. Therefore an adequate and pleasant work environment for the staff within the museum should never be neglected.

## **VII Conclusion**

With limited time I have suggested a few key issues on museum management. Care of the collections has been the priority of museum management, but more and more emphasis on communication between the museum and the users has been growing in recent years. Nowadays museum work is more complex and needs people with diverse specialties to fulfill its functions. So the museum manager must have clear vision and be willing to consult the specialist and have realistic goals to fulfill the mission. Museums vary in size and discipline and countries have different laws governing museums. Nevertheless we have the same purpose to preserve our cultural heritage and to find our identity through museum work for the people. It is not easy to apply the same guidelines to every country, but by sharing difficulties and concerns we may find we have similar issues. Through the networking of Asian and Pacific museums I hope that we may draw a new museology in Asian-Pacific perspective.

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## Lecture II

### Establishment and Use of Legal Frameworks for Museum Development

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#### **I. Introduction**

In this paper, the legal and institutional elements for effective museum development and management will be discussed in two parts. The first part covers some general factors that need to be considered or regulated in establishing and improving museums, and will be examined in museological terms. The other part seeks to review the museum-related laws, regulations, and support programs in Korea. Based on the discussions of such general elements and specific cases, finally, recommendations and implications will be shared.

#### **II. The Major Legal Elements to Improve Museum Management**

It is often said that three basic elements for a museum are 'collection,' 'facility,' and 'professional staff.' These three elements are the basic assets required to implement the core functions of museums, as involving preservation, research, and communication. Much of the laws, regulations and support programs concerning museums, therefore, are related with these elements.

Once a museum satisfies such basic requirements, its degree of restriction on the quantity and quality of those elements may differ depending on the unique situation of each respective country. For example, in the U.S., individuals and organizations can establish and run their museums without governmental regulations on specific conditions. There is no such thing as governmental registration systems or federal museum law, and as long as they keep their non-profit status, museums can receive tax benefits from the federal and regional government. In Korea, however, the central government enforces museums by law to meet certain requirements of facilities, personnels and collection as registered by the government.

Therefore, it is neither necessary nor desirable to regulate by law all the major elements discussed in the following. Rather, they could serve as general areas of consideration for the government to establish or approve the establishment of museums.

##### i Facilities

( i ) Exhibition space

( ii ) Storage space: Ample space for existing collections and potential expansion of collections

( iii ) Office, library/archive, multi-purpose hall

( vi ) Temperature/humidity control systems in exhibition and storage spaces for preventive conservation: Meeting international standards is important

( v ) Security systems: Human and technical security systems to protect collections from theft and fire

- ii Collections management
  - ( i ) The number of objects in each collection
  - (ii) A written collection management policy: It should describe the administration of collections, method and process of acquisitions and loans, documentation, systems, policy on disposals, legal and ethical elements of collecting
- iii Professional staff
  - ( i ) Director: Specialist in the subject area of museums or museum management
  - (ii) Curators: Educational background and work experience
- iv Service to visitors
  - Public access and services including percentage of opening days per year and admission fees

### **III An Overview of Regulations and Support Programs for Museums in Korea**

#### **i Official classifications of museums**

Museums are classified according to diverse criteria such as governing body, type of collections, geographic scope of service, and target audience. On the official level, however, most countries classify in relation to the owning/governing body and legal status.

In Korea, museums are classified by their establishment and operation them as follows.

- ( i ) National museums: Established and operated by the central government
- (ii) Regional museums: Established and operated by local government
- (iii) Private museums: Established and operated by individuals, organizations, foundations, and business enterprises
- (iv) University museums: Established and operated by universities/colleges or equivalent institutions based on the 'Higher Education Law'

#### **ii Museum-related regulations and governmental programs**

- ( i ) Laws to facilitate the establishment of university museums

- In 1967, the Ministry of Culture and Education required in the 'Education Standard Act' that universities establish museums on campus as educational resources, and accordingly universities began to include a museum fee in their tuition. The Act also required the minimum exhibition space of a university museum to be 200 m<sup>2</sup>.

- In 1970, the minimum size of the exhibition space was revised. For universities with a student body of more than 2000, the required minimum exhibition space should be 600 m<sup>2</sup>, and for universities with less than 1000 students, the minimum requirement was 450 m<sup>2</sup>. In step with these regulations, the number of university museums had expanded to over 80 by the early 1980s.

- In 1982, the regulation was abolished due to financial difficulties on the part of universities; since then, the establishment of new university museums has been stalled.

- (ii) 'The Museum Promotion Law'

- In 1991, 'The Museum Promotion Law' was enacted (based on the former 'Museum Act' of 1984) by the Ministry of Culture to promote sound museum development through regulations guiding the



establishment and operation of museums. The main contents of the revised law include the definition, classification, and functions of museums, scope of application of the law, establishment and registration of museums, staffing of curators and their eligibility, and various support systems for museums.

(Please refer to enclosed copy of ‘The Museum Promotion Act’)

(iii) Direct financial support of regional museums through grants for construction cost

- Since the late 1990s, the Ministry of Culture and Tourism has funded up to 30% of construction costs for regional governments that establish regional museums.

(iv) Indirect support through tax benefits for registered museums

- Several tax benefits and exemptions are provided to encourage the operation of museums. Although the actual impact in helping museum operations is not very significant yet, it has important symbolic meaning.

(v) The evaluation of museum management

- Since 1999, the Ministry of Culture and Tourism, with the support of the Korea Culture and Tourism Policy Institute, has carried out a ‘Cultural Infrastructure Evaluation Project,’ a nation-wide annual evaluation of the comprehensive aspects of cultural institutions including performing arts centers, museums, libraries, and culture houses.

- The goals : 1) to produce basic data for policy development, 2) to enhance the management of cultural infrastructure by facilitating innovation, and 3) to provide incentives to superior institutions through awards and grants.

- The evaluation process: 1) self written evaluation by a standard form, and 2) field evaluation by the members of the evaluation committee.

- The areas of evaluation: 1) vision (masterplan, efforts for improvement) 2) hardware (personnel, finances, facilities, collections management), 3) software (research, exhibition, education, public access)

## **IV Implications & Recommendations**

### **i Establish legal devices to facilitate expansion of museums**

Korean regulations on the establishment of university museums and provision of financial support to regional governments for museum construction may be good models for the stimulation of museum development.

### **ii Strike a balance between quantitative growth and quality of service**

Along with sheer numerical expansion, support and regulation systems should deal with the quality of museums at the same time. In the case of the Korean government, there has been increasing concern since the late 1990s over the qualitative matters of museum operation, including the efficient management, public access, and diversification/professionalization of services.

However, as the main priority in the government’s museum policy has been, and still is, focused on an increase of the number itself, many national and regional museums are suffering from a continued lack of professionals, budgets, collections, and activities. As a result, most museums do not generate great

satisfaction for their users. In other words, the quality of services has not automatically been commensurate with the quantitative growth. This implies that policies and regulations on museum development and management can only be truly effective when the quantitative approach and qualitative approach are balanced.

### **iii Provide financial support for private museums**

In Korea, the lack of government subsidies for private museums is one of the barriers to activating and sustaining the museum industry. While private museums comprise the majority of all such institutions in Korea, most private museums are currently suffering under a significant lack of resources. The government should devise an effective means to promote the establishment and sound management of private museums, which are very important in the ensuring diversification of the museum world.

### **iv Place an emphasis on education and access**

One of the distinctive global trends in museum management today is the increasing emphasis on public accountability and relevancy. In line with this, education and access have come to be recognized as important issues museum policies and regulations. Museum-related laws and policies need to put great emphasis on the educational roles and accessibility in relation to diverse communities. On a governmental level, the justification for legal regulations and support should be based on the public educational roles and functions of museums.

## Lecture III

### **Cooperation with Local Communities and the Development of Museum Programs**

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As the role of museums extends from the collection and preservation of data to exhibition, research, education and entertainment, the importance of the museum as a public educational organization has increasingly grown. Since the foundation of the International Council of Museums (ICOM) in 1946, there has been active discussion about the definition of a museum and its role as well as ways of developing museums. In this context, the American Association of Museums' (AAM) education subdivision defined the basic principle of museums as follows. First, a museum's public services must center on education; its educational function always takes precedence of other activities including collection, exhibition, and preservation. Second, a museum must be an inclusive place so as to accommodate people from all walks of life and to reflect the diversity of society. Third, museums must be a primary organization in the provision of public services for both individuals and groups within the community. As such, people in the West started to view museums as public organizations with special educational responsibilities as they developed the concept of civic education in the late 20<sup>th</sup> century.

UNESCO once defined social education as comprehensive educational activities that cover almost everything an individual needs to play his or her part in a society and to secure the harmonious development of personality. It is about the improvement of humanity, the growth of a person, the harmonious development of personality, the active participation of learners, the process of socialization, the pursuit of the public good, and lifelong education for all. The need for lifelong education and people's desire to participate in social activities increased as we started to enjoy more leisure time and became an aging society. If a museum finds ways to be recognized as a place for lifelong education and social activities, it will become a center for all community activities, elevating its importance within the community.

Museums and communities can grow together in close cooperation with each other. Education programs in museums attract residents of the community to participate in educational activities, linking families, schools, and the community. By doing so, museums not only provide public services to the community as a cultural facility, but also make people feel that they belong to the community. Since the museum is place for both preservation and utilization, it can resolve the question of which is more important: the development of the community or the preservation of its culture and traditions. As the focus of museums is gaining more attention and emphasis, it is deemed that the establishment of museums that can resuscitate the local culture will contribute to the growth of the community as well as to cultural advancement.

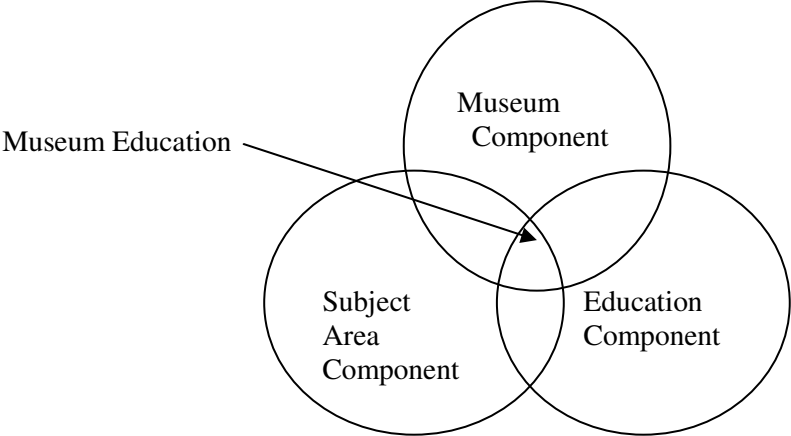
As such, museums and communities grow together as they are necessarily related. This is to mean that various educational programs initiated by museums play an important role in providing lifelong

education to members of the local community. At the same time, those who volunteer for the museum feel that their social and individual objectives are fulfilled to a certain extent. Volunteers, in other words, gain a chance to tap into their potential and enrich their lives by gaining a new understanding of the community they belong to. For museums in the community, the contributions of volunteers are beneficial because museums secure valuable human resources, compensating for shortages in the workforce.

In this paper, under the title of “ Cooperation with Local Communities and the Development of Museum Programs” , I will be touching on characteristics of educational programs initiated by museums as well as types and examples of museum education programs. Lastly, I will try to define what a good museum program consists of and suggest ways of improving or modifying current museum programs.

**I Characteristics of Museum Educational Programs**

Every social and educational activity organized by the museum revolves around how efficiently the information contained in collections and its value is delivered to and received by visitors. Museum education can be described as the inter-relatedness of the museum component, the education component, and the subject area component. (Korea Culture & Tourism Policy Institute, 2002a)



< Figure 1> Museum Education

The term ‘ museum component’ refers to the provision of knowledge and information surrounding tangible objects such as artistic works or cultural assets that are in the museum’s possession. When the museum component is successfully combined with an education component, the museum can properly fulfill its social role. Therefore, a museum should be equipped with a variety of teaching methods appropriate for its characteristics and the type of visitors it attracts. It is worth noting that when museum education is geared toward children, exhibitions worldwide tend to be designed and set up as a hands-on experience.

The subject area component is a very dynamic element that offers a wide range of choices to museum educators. ‘ Subject area component’ refers to the classification of museum visitors. Museum visitors (both online and off-line) are diverse – old and young, male and female, from the upper class and from the lower class. In this sense, it is very important for museums to develop educational policies and programs based on the varying needs of visitors - not on their internal policies. When the three components are well combined, a desirable museum education program that is indispensable to the growth of communities will be realized.

Let’s look at the characteristics of museum education in greater detail. First, museum education is direct education using actual objects. At most schools, students learn about artistic works and other

cultural assets through one-dimensional and indirect media such as textbooks and projectors. In contrast, at museum education is direct and interactive in that museum visitors can learn about displayed articles using their five senses. Museum education is not only about the cognitive aspect of education, but also about the emotional and social dimensions. Second, museums can offer a comprehensive education. Since museums cover a variety of academic fields, teachers can link subjects, providing a broader lesson to their students. School education is limited in this regard. Third, with museum education, students learn voluntarily. Museums satisfy the craving for learning and the curiosity of contemporary people. Museum visitors learn voluntarily, and voluntary learning is, of course, very effective in that it stimulates the intellect of visitors, maximizing the educational effects. Fourth, it makes connection with communities possible. Museums link homes, schools, and communities. Fifth, museum education is mutually complementary. Education at school is usually one-sided and an exchange of ideas between teachers and students is rare. By contrast, museum education triggers an active exchange of ideas between educators and learners as well as among learners. Learners can have a great impact on the planning and design of museum education by offering feedback to museum personnel following their experience of a museum program. The complementary nature of museum education is also applicable to school-museum relationships. Through close cooperation between the two institutions, schools can overcome the shortcomings of school education while museums can enhance their educational programs. In order to take full advantage of the aforementioned characteristics of museum education, the primary concern should be the development of quality educational programs. At the same time, finding ways of attracting more visitors to museums is essential to the maximization of the educational value of a collection possessed by a museum.

## **II Desirable Museum Educational Programs**

Before defining a desirable museum education program, allow me to introduce types of educational programs and examples of programs organized by national museums in Korea.

### **i Types of Museum Educational Programs**

Museum education, from a broad perspective, refers to every activity with an educational purpose. The exhibition of a collection of articles, specially planned exhibitions, and special events can be good examples. Museum education, from a narrow perspective, refers to educational programs that utilize a collection of objects. This narrower definition is usually what we are referring to when discussing museum education. Here are most common types of museum educational programs. (Anh Hyang-sun, 2002)

#### **( i ) General Programs**

Every visitor to the museum is the target of this type of education. This is to help visitors understand the exhibition itself or displayed materials. Explanations by docents and through audio and visual aids fall into this category.

#### **( ii ) Teacher Programs/Student Programs**

This type of education is to deepen and extend school education, linking exhibitions and collections to school education. Provision of educational programs for teachers and materials to help students develop an appreciation are good examples.

#### **( iii ) Expert Programs**

This program is especially for experts or people with a special interest in exhibition or museum operation. Special lectures, symposiums, and forums are organized to highlight exhibition themes and to present or discuss the results of study on debated issues.

(iv) Children’s Programs

To help children feel comfortable visiting museums and to develop their appreciation of exhibitions and displayed articles in a friendly manner, children’s programs are designed to be fun and creative.

(v) Family Programs

To help families visiting museums learn new things in their leisure time, museums host a variety of events such as concerts and performances that can be enjoyed by all family members.

(vi) Volunteer Programs

This program is designed for those who are interested in museums and those who want to develop themselves further through volunteering. Volunteers assist in education programs, events and data management, thus feeling pride in their contribution to the growth of culture and art. Docent-nurturing programs at galleries can be one example.

(vii) Internship Programs

This is a kind of exchange program under which students are granted credits by the school authority. This program’s goal is to provide undergraduates with a chance to gain first-hand experience in museum operation and collection management.

Table 1 below illustrates the classification of educational programs by location, target, and type.

<Table 1> Classification of Museum Educational Programs

Classification	Contents			
Off-line	Within the museum	Characteristics	General education, professional education, special education, special volunteer education	
		Target	By age	Infant/child/teenager/adult/senior
			By group	Individual/group (general, student)
				Experts (artists, scholars, teachers, internship, docentship)
				Families
				Physically challenged (blind, deaf)
		Time	Regular/irregular	
		Method	Appreciation – exhibition guides, gallery discussions, worksheets, audio guides, video	
			Theory – lectures, seminars, symposiums	
			Expression – workshops, art, creative writing, role-playing	
	Integration – appreciation and production, hands-on lessons, Classes in the museum)			
	Special events – events, festivals, performances (concerts, plays, dance performances), movies, fashion shows			
	Outside the museum	Method	Exhibition tour	
Material rental service for schools				
Programs in alliance with schools				
Visiting programs				
Area	Cities, rural areas, coastal areas, mountains, islands			
Online	Virtual	Method	Information center	
			Internet, virtual program	
			Education program	

ii Examples of Museum Educational Programs

In the West, one of requirements for gaining permission to establish a museum is the operation of an educational division that oversees public education. In Korea, however, there is still a lack of awareness of the importance of museums in public education. Museum educational divisions rarely received emphasis or consideration. It is only recently that the importance of museums' role in public education has gained attention.

In Korea, people's interest in traditional culture and desire for a leisure culture developed in the late 1970s when even such basic functions of a museum as research, study, collection, management, and exhibition were not yet properly established. Over time, museums began to be viewed as cultural facilities and cultural assets seen as public assets, and the importance of museum education started to find its place. However, actual museum programs continue to fail to live up to people's expectations even today. Now it is high time for Korean museums to redesign education programs to reflect people's belief that materials possessed by the museum are to be shared and that the museum is a provider of information.

There are currently about 200 museums in Korea, and they have been offering a variety of educational programs such as lectures, field trips, and practical skill classes. Here are some examples of programs organized by national museums, major players in public education. (Um So-hyun, 1999)

<Table2> Examples of Educational Programs Organized by National Museums

Museum	Class	Contents
National Museum of Korea	Museum special	Lectures on history, archeology, folk arts, etc.
	Museum class for the elderly	Lectures geared toward the elderly, such as history and traditional culture, aging issues, and health
	Class for teenagers	Cultural lectures, explanation of exhibits, workshops, visits to cultural sites
	Saturday public lecture	Lectures on specific topics related to history and traditional culture
	Class for primary, secondary school teachers	Enable the use of museums as an extension of the classroom
	Class for those in the tourism industry	Enable the accurate introduction of Korean culture to foreigners
	Going to the museum with mum	Museum studies, exhibition studies, story-telling sessions
	Children's cultural heritage art contest	Enhance pride in and appreciation of Korean traditional heritage
	Film	Opportunity to understand various different cultures
	Traveling museum	Exhibitions, lectures on traditional culture, video materials
Gyeongju National Museum	Gyeongju Museum lecture	Lectures on the cultural heritage and historical sites of the Shilla Dynasty
	Winter culture class	Lectures on history and archeology
	Summer culture class	Lectures on different cultural topics and visits to sites
	Children's traditional arts contest	Enhance pride in and appreciation of Korean traditional heritage
	Gyeongju Museum school	Enhance pride in and appreciation of Korean traditional heritage
Gwangju National Museum	Culture school for teenagers	Overview of Korean culture and role of museums
	Children's culture contest	Drawings of items on display in the museum
	Understanding of traditional culture	Lectures on cultural artifacts, visits to historical sites

	Culture class with mum	Lectures on pottery and music, visits to historical sites
Jeonju National Museum	Children's museum class	Lectures on the culture and history of North Jeolla Province, visits to historical sites
	Children's contest for drawing of cultural artifacts	Drawings of cultural artifacts displayed in the gallery and garden
	Class for teenagers	Lectures on museums and cultural artifacts, visits to historical sites
	Class for adults	Description of the museum, lectures on traditional culture
Buyeo National Museum	Culture class for teenagers	Lectures on traditional culture and visits to historical sites
	Children's art contest	Drawings of cultural artifacts displayed in the museum
Cheongju National Museum	Children's creative writing contest	Creative writing on the topic of appreciation of cultural artifacts
	Children's contest on drawing cultural artifacts	Drawings of cultural artifacts displayed in the museum
	Culture class for teenagers	Lectures on traditional culture and visits to historical sites
	Culture class for adults	Lectures on archeology, history and art history
Jinju National Museum	Art contest on cultural artifacts	Drawings of cultural artifacts displayed in the museum
	Museum culture school	Description of cultural artifacts and displayed exhibits, showing of films related to culture
	Culture class for teenagers	Lectures on the characteristics of Korean culture
Gongju National Museum	Children's art contest for the drawing of cultural artifacts	Drawings related to museums and culture
	Traditional craft class for teenagers	Lectures and workshops on traditional crafts
National Museum of Contemporary Art	Training for people working in art museums	2-week training course
	Art training for elementary school teachers	General lectures for children's art-related experts and art teachers during summer vacation Lectures connected with the Education Department during the winter vacation
	Art Museum and I	Received applications from 30 elementary schools in Seoul and Kyonggi province
	Program for teenagers	Currently in progress
	Traveling art museum	Visit 19 places a year for exhibition and performance
	Cross-over performance	Performances in the grand hall on weekends and holidays
	Internship system	University students with art majors (3 months/6 months)
	Art appreciation program for the visually-challenged	Special exhibition on the occasion of the "Day of the Disabled Person"

There are several problems with Korean museums' educational programs. First, there is a huge shortage of human resources specialized in this field. Second, programs are all uniform, redundant, and monotonous. Third, there is a lack of exchange with the school authority. (Lee Jong-mook, 1999)

### iii A Good Museum Education Program

For the museum to fulfill its role as an educator, an internal and external infrastructure must be set in place. Examples of an external infrastructure could be establishing a social education center or a children's museum. An internal infrastructure could be the establishment of a department within the museum that is responsible for education, or designating a museum educator. Furthermore, the museum can meet the demands of visitors only when more visitor studies are conducted.

After building such infrastructures, it is crucial for the museum to establish a sound ideology and



direction for education. A clear and consistent education objective and policy, divided into an overall plan and functions, should be laid out carefully. Therefore, an effective education program is in line with the museum's education objective and policy, and can vary according to museums. There must be sufficient discussion of what kind of education programs will be designed and what education principles they will be based on before laying out a detailed education program. Recently, constructivism is being regarded as a good education principle, but as the teaching method can differ according to the education principle, it should be carefully evaluated.

Meanwhile, the generally-accepted idea of a quality education program is one that meets the various demands of the visitors, as was seen in <Figure 1>. This kind of program can be highly effective in education. In other words, it is an education program that can fulfill the various developmental demands of all different age groups, and thereby requires a sufficient understanding of the target audience.

As such, when we define an effective education program as one that is in line with the museum's sound education ideology and direction, and at the same time meets the demands of the visitors, the education program can be divided into two: a general program and a specialized program that makes full use of the museum's unique characteristics. As it would be unrealistic to go over all the unique programs of different museums, this paper will introduce a few points that should be taken into consideration in general education programs.

First, programs that further the development of cultural identity and regional identity should be created. Although education focusing on cross-cultural understanding and multiculturalism for a globalized communication community is important, efforts to develop a cultural identity should come first. This should be based on research to discover and develop things that are 'Korean'. However, we must be careful lest our understanding of the Korean traditional culture should become isolated and self-sufficient. It should co-exist with world cultures.

Bipolarization will increase in museums of the 21st century. Large museums are becoming even larger in size and wider in scope, while small- and medium-sized museums are becoming increasingly specialized and more rooted in local communities. Consequently, small- to mid-sized museums must develop specialized programs that meet the cultural demands of their local communities and provide services based on the cultural level of the local residents, differentiating themselves from large museums. Only these local museums can contribute to the public culture, by enhancing the museum's role as a lifelong education center and preserving regional identity even when globalization is spreading more rapidly.

Second, more museum education programs must be connected to the school curriculum. By researching methods to connect the school curriculum to the museum's education program, more programs can be developed to target students, the core group of visitors. The connection between the museum and the school is very important because it represents cooperation with the local community. The connection is not just a single visit to the museum for elementary, middle and high school students, but a linking of the museum's program with the curriculum to encourage students to visit the museum often. In this sense, the museum must complement the school's functions. Museum exhibition planners and museum educators should work jointly with teachers to develop exhibitions and programs that complement the school curriculum.

In Korea, elementary, middle and high school students mostly visit museums in the form of large-scale group excursions. When many schools are visiting at the same time, students cannot fully enjoy the exhibitions. The size of the visiting group should be small, and students should be able to thoroughly study a small part of the exhibition related to their curriculum. Though it is difficult to know exactly how group visits are carried out in other schools in Asia, the situation is assumed to be similar to that of Korea. There should be sufficient preparation before coming to the museum, and sufficient education

when returning to school. The museum must provide the necessary programs to support the school. Samsung Children's Museum operates a preparation program that includes a mandatory visit to the museum for teachers before bringing the students.

Third, there should be more programs targeting families visiting on the weekends. Due to the five-day workweek system, more people are spending their newfound free time with their families. As families are becoming smaller, there is an increasing interest in children's education, resulting in greater demand for an environment where people can learn and enjoy themselves with their children. Given this trend, the museums need to create educational programs that families can enjoy on the weekends.

The broadcasting station and art workshop room at Samsung Children's Museum provides puppet shows, slide shows, one-man shows, a variety of art workshops and art exhibitions every weekend, and recently introduced the 'Daddy and I' program for parents and children to reflect on their relationship.

Fourth, there should be educational programs that are connected to other local communities or to other cultural and educational institutions in other communities. In the case of educational programs targeting families, the museum can become the center of local culture and local culture tourism by connecting educational programs with outside institutions, including visits to cultural sites or the studio of an artist.

Fifth, the museum should develop a greater variety of programs so that people will want to visit it. The museum should not just target its existing audience, but develop programs to more actively attract new visitors. For example, the museum can hold exhibition tours in various institutions, an educator can hold lectures in schools and other institutions, or the museum can lease kits to schools.

Sixth, online museum education should be further developed. Museum information should be provided online so that more people can readily access the education material. Therefore, all material must be collected in a database, and should be provided in the form of CD-ROM to areas without Internet access.

Seventh, the museum should acquire volunteer workers through volunteer education programs. The volunteers need to receive basic training and continuous training on specific work assignments in addition to orientation on general volunteer activities. There are generally three reasons for acquiring volunteer workers in a museum. (Moon Yang-eun, 2002) First, volunteer workers can offer flexible and innovative ideas from a perspective different from that of the curators or other employees, and the museum can discover new roles and improve its services. Second, because the museum is connected to the local community, the museum must understand and reflect the needs of the local residents. Third, the museum acts a venue for lifetime education for local residents.

The quality of the museum can be enhanced when a volunteer system is actively introduced. The fact that 125,000 people – one-third of museum employees - in British museums are volunteer workers shows that the success of a renowned museum comes from not just the exhibitions, but from continuous efforts to respond to visitors' needs by listening to the opinions of its volunteer workers.

For volunteer activity to be successful, management and training of volunteer workers is crucial. We need to consider where it would be most efficient to allocate a certain group of volunteers, acquire a suitable workforce and develop appropriate regulations. Education on professional knowledge and skills should be provided after the workforce is appointed. The museum should strive to do its best to ensure that the volunteer workers are satisfied that they are enriching their cultural minds, that they feel rewarded for their work, and that they feel a social affinity as they work with a great sense of responsibility to their local community. (Korea Culture & Tourism Policy Institute, 2002b)

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## Lecture IV

# **Local Development and the Preservation of Intangible Cultural Heritage**

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### **I Intangible Cultural Heritage**

According to the Cultural Properties Protection Act in Korea, “cultural properties” (the official term for cultural heritage) are defined as “naturally or artificially created heritages of nations, peoples, and the world, which have high historic, artistic, academic and appreciative values”. Cultural properties are classified into four categories: tangible cultural properties, intangible cultural properties, monuments and folklore materials. Among these, the intangible cultural properties are “formless cultural heritages which have been inherited through the long history of the Korean people. They have high historic, academic, and artistic values and distinct local flavors. They include music, dance, handicrafts, folk games, rites, martial arts, and cuisine”. Often these cultural properties have roots in particular localities. The current residents of these local communities have been an important part in implementing cultural policies regarding intangible cultural properties in Korea. This report recommends that the diversity among members of the local communities and the particular circumstances of the communities be given due consideration in implementing policies to preserve and promote the intangible cultural heritages.

### **II Local Communities and Intangible Cultural Heritage**

i Intangible Cultural Heritage and the Diversity Among the Members of the Local Communities: Members of a local community often have diverse backgrounds and attitudes towards intangible cultural heritage that are associated with their locality, reflecting their social, political, and economic positions in the society. For example, different economic status may affect people’s opinion as to what to do with the heritage, i.e. whether to use it as a resource for economic gain, or to emphasize the preservation of the original forms. In establishing and implementing policies regarding the preservation of cultural heritages, these differences in opinions among members of the communities is often the most difficult and sensitive issue. Resolving these differences, however, is one of the first key steps to be taken to assure the success of the policies.

ii Insiders’ and outsiders’ views: Even when a particular cultural heritage is closely associated with a locality, outsiders’ view can be very important. In this context, “outsiders” include local and central governments, people who have ancestral roots in the locality, scholars in related fields, businesspeople in tourism, tourists, and the general public who are keenly interested in the cultural heritage for one reason or another. Often the insiders of the community and the outsiders have different opinions on the desirable future of the heritage. On some cases, the insiders are more interested in developing its tourist appeal, while many outsiders want it to remain in its original form as closely as possible.

iii Intangible Cultural Heritage and Its Ethical Dimension in Contemporary Society: Intangible Cultural

Heritage Which has been transmitted from the traditional times often contains elements which do not conform to the ethical standards of the contemporary society. For instance, male-centeredness or class-differentiated customs clash with the modern ideas of gender equality and human rights. Preserving and enacting the original form in its literal sense can be a problem in this case.

### **III Two Different Cases and Their Implications**

i Hahoe Mask Dance and Hahoe Village: Hahoe Village in Andong is one of the best known places that contain traditional cultural heritages in Korea. Both tangible heritage (the village's landscape and architecture, the masks used in traditional dance drama) and intangible heritage (Hahoe Mask Dance) are nationally recognized. (Photo 1 and 2) The class background of the architecture is mostly that of the elites, whereas the Dance drama was performed by the working class making a satire of the hypocrisy of the ruling class. The Dance Drama was a form of "ritual of reversal", which the ruling class condoned, and even paid the expenses for the yearly performance. The different class association of these cultural heritages affects the contemporary discourse on what is the representative culture of Hahoe, and who should take the leading role in preserving and promoting Hahoe culture. As Hahoe village is mainly promoted as the cradle of elite (yangban) culture, villagers who are not the descendents of the main lineage (with a surname Ryu) have left the village more readily than those who identify themselves as part of the elite heritage. The most active promoters of the Mask Dance are not even the residents of the village, but outsiders who are interested in the Dance itself. The association between working class and the Dance may partly explain this. Hahoe Village is a good example in which we see the diversity among the members of local communities and their different approaches towards their cultural heritages that have roots in the community.



Photo 1: Yangjin-dang, elite family (surnamed Ryu)'s old residence, Hahoe Village, Andong, Korea  
Source: <http://www.oca.go.kr> (used with permission)



Photo 2: Hahoe Mask Dance (a slaughter-butcher), Hahoe Village, Andong, Korea  
Source: <http://www.oca.go.kr> (used with permission)

ii Jongmyo Jerye and Jongmyo Jeryeak (Royal Ancestral Rites and Accompanying Music): This was proclaimed as one the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity in 2001. This is closely associated with the Royal clan association and the particular piece of architecture (Jongmyo) where the ancestral rites are held regularly. Naturally, there is no particular local community which claims ownership of the heritage. Rather the controversy is over the relationship between the

heritage and the Korean national identity. Especially because of certain aspects of the rites which do not fit today's social conditions, (for example, male-centeredness and the ideas associated with monarchy system), whether Jongmyo Jerye truly represents Korean cultural heritage is questioned by some Koreans. The fact that the heritage has been practiced by only a limited number of people in a rather isolated environment is another reason why some ordinary Koreans feel that it is not a critical part of Korean identity. Jongmyo Jerye is an example of intangible cultural heritage where different kinds of identities (national, clan, gender, class) can be discovered. This results in a heated debate over the desirable direction of the promotion, and the proper agency of such promotion.



Photo 3: Jongmyo-Jerye and Jongmyo Jerye Music (Royal Ancestral Rites and Accompanying Music)  
Jongmyo Shrine, Seoul, Korea

Source: <http://www.oca.go.kr> (used with permission)

#### **IV Recommendations**

i Who will take the leading role in the preservation of cultural heritages?: There is no question that the interests of the local people need to be taken seriously. However, as the residents of the local communities which have these cultural heritages are getting older (as is the case in most non-urban communities), the members of the local communities may not be capable of planning and executing the most sensible and efficient ways to preserve and promote cultural heritages. The task also involves heavy financial burden, and requires systemic management utilizing the last information and technology. Therefore, a close collaboration among the local and central governments, academic community, and other concerned bodies is essential. An effective and fair system to enable a harmonious cooperation among these bodies needs to be established as a pre-condition.

ii Balancing between development and the preservation of the original forms: Some members of the local communities may want to modify the cultural heritage hoping that it would help popularize it among a larger number of general public. Many believe that making their cultural heritage as a tourist attraction would lead to economic development of their communities. But this would seriously affect the preservation of the heritage in its original form. Two-tiered approach may be helpful in this case: the central government needs to subsidize those who stick to the original forms, while allowing modification for commercial success and gaining popular access.

iii Gaining support and recognition at global level (such as the UNESCO Proclamation of the Oral and Intangible Heritage of Humanity) would help the local people to be reminded of the importance of their heritage, and collaborate further to preserve and promote their cultural heritage. In particular, those in developing countries may acquire a reliable ground to resist central government's unilateral attempt to make drastic changes in the name of development and modernization. The global bodies also can work as a clearinghouse of information and know-how on how to preserve and promote intangible cultural heritage, by learning from the successes and failures of other cases in the other parts of the world.



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<http://www.ocp.go.kr>

# 1. Cambodia

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## **I The museum**

The first archeological collection in display was in the royal palace and after presented in the “Lycee Sisowath” at the beginning of the 20th century. At this time in 1912, 150 pieces were inventoried by Henri Parmentier.

The idea of a new museum appeared. George Groslier was in charge of the project with Khmers architects. The works start in 1917 and finished in 1920. It was named Albert Sarraud museum and was under the responsibility of EFEO. It's a very classical museum building with a square drawing inspire of the Angkorians temples and pagoda's roof. The imposing façade turns to the east and is facing to the Veal Preahmen, a Large Sacred Esplanade of Meru. About 1000 pieces were in the museum's collection in 1920. Mostly pieces were taken from the Angkor conservation and from the Saigon depot.

The museum was associated with “Ecole des Arts du Cambodge” where the best artists and craftsmen working for workshops displayed around the courtyard. They participated in the decoration of the museum (Doors carving, shutter painting and etc).

Rapidly in 1930, the museum needed more place and the Fine Arts School had been moved near by the museum on the west side where the RUFA is now. At the same time, two extensions have been built on the north and the south wings. In 1951, the museum was under the Cambodian authorities and became The Phnom Penh National Museum. In the 60s, important works were on the main hall. Building a loor for office, a library and digging in the basement for storage room. During the war (1975-1979), the building had been completely abandoned with no maintenance but the collection didn't suffer specifically. Only dust was accumulated. The museum reopened in April 1979.

## **II The Collection nowadays**

They are mostly archeological collections, but the more visible for the visitor is the sandstone sculpture collection on display around the courtyard and also the bronze objects showed in the entrance hall.

<b>Material</b>	<b>Gallery</b>	<b>Storage</b>
Stone	413	2 909
Ceramic	332	4 028
Bronze	892	6 804
Wood	240	455
<b>TOTAL</b>	<b>1 877</b>	<b>14 196</b>
Photos	Important collections are not yet completely registered	
Other (paper, tissue ...)	300 (estimated)	
<b>TOTAL (estimated)</b>	<b>16 373</b>	

## **i Museum Staff**

Total: 119 persons (46 women and 73 men)

## **ii Organization**

A Single Director supervises the department of the museums in coordination with 3 deputy directors and 8 offices: Administration, Staff, Conservation, Documentation and Inventory, Education, Planning, National Museum, and Genocide Museum. All departments belong to and are under the supervision of the Ministry of Culture and Fine Arts, Royal Government of Cambodia.

## **iii National museum**

There are three offices.

( i ) Administration: Cleaning, Shop, Security, Caretaker

(ii) Technique: Workshop for model and replica, Conservation workshop

(iii) Documentation: Library, Search, Guide

## **iv Visitors**

<b>Year</b>	<b>Free</b>	<b>Paid</b>	<b>Total</b>
<b>1997</b>	10 637	32 425	43 062
<b>1998</b>	10881	18 711	29 589
<b>1999</b>	19 357	23 519	47 347
<b>2000</b>	14 298	36 953	51 281
<b>2001</b>	18 897	47 520	66 417
<b>2002</b>	46 735	43 773	90 508
<b>2003 (4 months)</b>	6 935	16 935	23 870

## **III The main problem for conservation**

### **i Human resources**

The staffs<sup>7</sup> are mostly not trained enough. The salary is also not sufficient. Difficulties in coordination and concertation are also a serious problem.

### **ii The climate**

The gallery around the courtyard is completely open to the outside. The main hall is open only during the opening time.

In 1998 we did some measurement of the temperature and relative humidity (RH) in the gallery and the storage located in the basement. The temperature is always the highest in late afternoon with variation from 20°C (December) to 35° (dry season). The RH is low at this time. However, the amplitude is not so high and the season variations are very progressive from 60% to 90%. Because of the confinement, we observe that the storage is in slower variations.

However, the air condition is also one of the most effective point and we must absolutely avoid air condition installation in the gallery. The natural ventilation of the building in museum is very good.

The sandstone of the statues is in a good natural climate. Concern to the metal objects, expert and specialist noticed recently that except for some active chloruration there is not so much danger for the collection but a general checking have to be done.

The main problem is concerning the organic material and maybe a special storage for the metal has to be considered. In the storage, all of objects have been recently arranged (shelves, statue supported in standing position in spite of lying on the floor and etc). Amelioration is needed for access, ventilation, and protection against the dust and flooding.

### **iii Flooding**

During the rainy season, the building becomes an island for a few hours. The evacuation system of the pluvial water is not efficient since the Pol Pot regime. The museum is situated in a very low part of the town. We found that during flooding, nearly 50 cm of water fills up. The building is on top of the basement level but the storage room is below and the basement can flood at this time. Now we have a pump for the evacuation but the problem still exists. There is also an important capillary of water growing in the wall which can affect the masonry (brick, cement and lime coat). The soil between the foundation (backfill) is affected by packing.

### **iv The Building**

#### **( i ) Roof and roof structure**

Even if the roof has been quite recently repaired (in 1994) there is still many infiltration of water. The archive, collections of photos are located in the more vulnerable place. An enormous population of bats was living over in the roof structure causing sanitary problems for the staff, the visitors and the collection. Recently we succeeded to evacuate the bats. It is really an important step.

#### **( ii ) Dust and bird dejection**

We have to find a balance between the charm of an open-air museum and some conservation inconvenience.

#### **( iii ) Circulation for the sculpture**

There are three main levels: outside and basement, the courtyard and the East gallery. All levels are separated by stairs which do not make facilitate for the circulation of important sculptures.

#### **( iv ) Security**

There is good improvement in the registration of the pieces and location. There is a good team of caretakers but the physical security could be improved.

## **IV The conservation workshop**

Since 1996, seven years of a conservation workshop, of the sandstone and wooden sculpture's collection were taken care of. Five conservators work permanently. Nearly 650 interventions have been done. From simple cleaning to very complex structural problems. Documentation about many pieces is established.

Most of the statues are movable now. The collection of lintel has also been redisplay around the courtyard by changing its position of display, but no longer closing any of the opening of light contrast. Frequently we work with a special thematic in order to control not only the conservation of lintels and lapidary inscriptions but also to provide the opportunity to organized new exhibitions as the Ganesa exhibition, Museum collection and the New post-Ankorian Buddha gallery.

## **V Conclusion**

Cambodia in 2001 is ready for tourism and the number of visitors are in fact increasing. Tourism has become a source of employment for many individuals. The Phnom Penh museum is very famous for its great collection of the ancient Cambodian sculpture and arts object but also for its remarkable architecture. Some projects are considered to be very important extension and sophisticated equipment without even thinking about the collection and the actual building. First, we had to take care, preserve, and think about the existent building. It would also be important to carry out a photographic recording of all the collections of the museum and their digitization and to support the publication policy on ancient and modern Khmer art in order to raise the young people's awareness of the archeological, historical, artistic and religious values of their heritage.

Many improvements for the conservation are possible, starting with a better organization and management. There are important potentials and many possibilities. Safeguarding cannot be reduced to consolidating, restoring and presenting. Safeguarding involves, first and foremost, giving meaning, seeking to share the value and considering as one's own all that humanity has received from the long cycle of centuries.

Finally, to ensure that the National Museum's strategy is properly catering for the management of Cambodian's cultural heritage, further legislation and special administrative regulations should be adopted, in addition to what already exists.

## 2. Indonesia

**Mr. Leonardus Nahak**  
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*East Nusa Tenggara Museum*

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### **APPROACHING SPECIAL AUDIENCE - Through Creating Ethnic Exhibition**

#### **Background**

This Paper is based on a Temporary Exhibition under the Title “Self Portrait” life of Chinese society in the city of Kupang, taking place at Kupang Museum of East Nusa Tenggara Province Timor, Indonesia in November 2002.

Idea of running this exhibition is not only inspired by number of Chinese collections owned by the Museum, but mainly by the sweet and sour experiences the Chinese community has undergone for many years. Some historical records describe that in 1436 (Groeneveldt, 1960, page 116) Chinese traders had anchored at the bay of Kupang for the trade of Sandalwood, honey and wax.

Today’s fact is that they are part of local society sharing the same Island, language, religion and culture in general. Museum standing point of bringing this idea in to Museum exhibition is the mission of the Museum which is *to collect, study and exhibit the culture of people of East Nusa Tenggara for the sake of education and enjoyment.*

Looking at Chinese society from this point of view, the Museum decided to put this Temporary Exhibition. This is due to the fact that:

- They are part of our society
- They have undergone a long political and social discrimination for a long period of 32 years.
- They have never been to the Museum
- It is important to open way to other ethnic groups to learn, understand and appreciate them.

Museum exhibitions are combination of social, educational and spatial environment (Mclean, 1996, page 150) where curator should look out of the collection room for the benefit of the exhibition.

In this paper I would like to describe how the Museum has successfully set up the exhibition and has brought Chinese community to participate and visit the exhibition.

#### **I Approach : How?**

“Chinese culture is identical to Kong Hu Tsu and I am now a Catholic. Bringing back Chinese culture to life means bringing me back to my old forgotten religion out of my Catholicness” said one chief of Chung family<sup>6</sup>. This statement can clearly show how far they have changed and how they look at their

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<sup>6</sup> City of Kupang is settled two big clans; Chung, Lay and some others, arrived in 17<sup>th</sup> century.

original culture. They are physically Chinese but mentally they are different now.

A different answer came from another man we approached and discuss about ideal of putting the exhibition. He said “ I am too young to speak about history and culture. My grandfather who is now 92 years old knows a lot but he is now sick and is hospitalized in Semarang Central Java. Our culture is forbidden. Many religious objects were burnt to dust in 1965. Now I am only doing business.”

Another young couple in their 30s we approached responded positively and told stories about how Chinese culture and buildings that have been well preserved in some Indonesian cities. Considering their busy time and the fact Museum is something new to them as well as to other groups, the Museum found its own way to approach them.

i Museum approached some elders from the four clans (Kong si) and discussed about ideas of the exhibition.

ii Museum made copies of exhibition proposal and delivered them door to door.  
The proposal described about:

- ( i ) Ideas of the exhibition
- ( ii ) How they can participate
- (iii) Time schedule
- (iv) Contact person at the Museum

iii Museum made agreement with local Radio Station to make announcement twice a day for the period of two months.

iv Two to three local newspapers put several short articles about the exhibition from preparation to the opening.

This method resulted in various way:

- i Some were happy and optimistic thinking that this is the time to stand up and show their existence.
- ii It is impossible. Time has changed and everything has gone. Nothing left to exhibit.
- iii Some come to the Museum and questioned if the Museum supported their new emerging political party.
- iv Some were curious about what was going on considering government habit of asking money for various public events.
- v Non Chinese groups questioned: “Why Chinese?” Is it because they feed Museum with a lot of money?

In such uncertain cases, the Museum took its chance to re-approach them and described clearly about:

- i Mission of Museum
- ii What was the benefit of a cultural exhibition:

- ( i ) For young generation
- ( ii ) For public
- (iii) For Chinese society

iii Put new version of Radio Announcement



This second effort resulted in phone calls, handling meetings, discussion of ideas, loaning objects and donation of food and drink for the opening.

## **II Co-curating the Exhibition**

As has been illustrated above, this exhibition is aimed to present the story of growth and survival of Chinese Culture and to approach the Chinese community to participate in museum activities. Steps of getting this exhibition prepared did not follow what the museums normally do. Since the museum did not have an expert on Chinese culture or a historian specializing in history of local Chinese community, the museum seriously needed their contribution in forms of loaning of objects, pictures, music / recordings, discussion, oral history and role of elders to pass information to the society.

Content of the exhibition is divided in some group themes where some of them required detail explanation from a knowledgeable person. Discussion was done in form of walk through the rough lay out of the exhibition, interpretation of colour, altar, bed, map of migration, family pictures, philosophical significance of some objects and signs and medicine.

In this way, museum and the Chinese society were together responsible for the content of the exhibition. Since the museum is working with the community as the source of information, it does not have to know all. Having a group of Chinese in the need of the museum has shown that they happily told their own history, personal experiences, knowledge that passed down from their parents and grandparents. Warm and friendly discussion through the gallery reflected the happiness, satisfaction and admiration that they have been given such a chance to speak about their own culture.

By sharing the responsibility with the community, museum has successfully hold some key persons of its target audience and got the first hand information for the exhibition.

This process has helped to solve the lack of information about local Chinese culture and history that the museum it self has been unconfident of.

## **III Conclusion**

Museum is a public institution that is in charge to serve all level of community. In carrying out its duty, museum must seriously take in to account various need of each different group. Success of this exhibition is basically the result of the right strategy taken by the museum.

In approaching the Chinese Society in the city of Kupang the museum has carefully discussed some sensitive issues and some essential matter that would make them think about what the museum is doing.

Long way of discussion to set up this exhibition has meaningfully,

- i Encouraged community to take part in museum activity
- ii Touched the feeling, history, identity of the local Chinese community
- iii Promoted pride for one's own culture through museum exhibition
- iv Unveiled the screen of fear to proclaim the reality

Today, museum professionals have discussed everywhere about museum with the new paradigm where museum cannot solely judge everything as important and needed by the public. Museum also needs to listen to community about their needs and what they can contribute.

What is written in this paper is one way to show how curators began to look out to community while holding their academic professionalism.

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### **3. Kazakhstan**

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#### **I National laws of museum management**

After the break of the USSR in 1991 at its territory had been formed several independent states that constituted the CIS (The Commonwealth of Independent States). The Republic of Kazakhstan declared its independence in 1992. Since then started forming the legislative system regulating the activity in all spheres of life both economy, politics and culture. The new Constitution of Kazakhstan and other legislative rules were adopted and came into effect.

The population of Kazakhstan is 15 000 000. It is a multinational state (over 100 nationalities live in Kazakhstan today) that serves as a very important factor for both political and cultural programs.

The first art museum in Kazakhstan was opened to the public in 1935. Currently Kazakhstan has over 89 state museums of different types such as historical, art, musical, memorial, literature, historical, military, book etc. The museums rank as follows: The republican museums, the state museums, the municipal museums, the regional museums, the local historical museums, the organizational museums. The status of each institution is determined by the source of funding and its location. The Premier cultural institution in The Republic Kazakhstan is The Presidential Cultural Center in Astana that presents a big cultural complex including the exhibition halls, library and concert hall. Since 2002 the Presidential Cultural Center launched the magazine “The Museums of Kazakhstan” that covers a wide spectrum of issues related to this sphere.

All the artifacts in museum possession is the State Property and their storage, preservation, registration and transfer are strictly regulated by the Kazakhstan legislation (The Kazakhstan Law on Culture was adopted in 1996).

The applicable in Kazakhstan “The Instruction on Registration and Storage of Cultural Properties for the State museums” is based on the USSR Law “On Protection and Functioning of the Historical and Cultural Properties”(Adopted in 1982 by the USSR Government) is still in force and will be used as a basis for the national Regulations for museum Properties.

So far we don't have a special Law on Museums but we submitted a range of proposals to the Ministry of Culture for the law draft and expect it to be adopted in the nearest future. Now we study the France Museum Law that could be very useful for us in development of our Kazakh Museum Law.

In 2002 had been established the National Committee ICOM Kazakhstan (NCIK) with the Headquarters at the A. Kasteev State museum of Arts. The Director of the museum occupies the position of President of the NCIK. The ICOM Statutes were recognized as the basis for drafting the National Committee ICOM Kazakhstan Statutes which had been adopted at the Republican Organizational Conference in Almaty in November 28, 2002.

We see a growing commitment of the government to increasing the role of museum for the society. Scores of new museums were established.

Along with the state museums in Kazakhstan function a number of private museums and galleries that represent alternative methods and approaches in museum practice.

The new technological methods of communication and presentation are being implemented in a range of the museums.

## **II Main role and activities of the responsible government agencies and institutes**

The A. Kasteev State museum of Arts is a non commercial, State cultural institution with the mission to collect, preserve and represent artworks of many countries of the world to a wider public.

The A. Kasteev State museum of Arts is funded by the State Ministry of Culture, Information and Public Concord of the Republic of Kazakhstan and operates in accordance with the annual plan that must be submitted by the museum and then approved by the Ministry of Culture. The museum staff numbers over 150 employees.

The museum administration includes Director, two Deputies (Deputy on Research and Deputy on Development (On the Non Budget Activities), Senior Curator is in charge of the collection and registration of the artifacts, its storage, transfer and conservation.

The A. Kasteev State museum of Arts was founded in 1976 on the basis of the collection of the Almaty Art Gallery (established in 1935) and the Museum of Kazakh Applied Art (established in 1970). Today it ranks as the leading institution in the sphere of visual arts. The museum includes several departments such as the Departments of Kazakh, Russian, Eastern and European arts (Painting, graphics, sculpture, textiles etc). Significant part of the collection came as the donation from famous Russian museums (the State Hermitage(St. Petersburg) and the Tretyakov gallery(Moscow)) in 1936. Currently we have over 20 000 artifacts. Over 900 of them are on permanent display.

Three special halls are given for temporary exhibitions that usually are held for a month. Many international exhibitions and contests were organized annually in the museum. Among them the exhibitions of Andy Worhol (USA), “Tulip and Man”, “ World Press Photo”(The Netherlands) as well displays from Japan, France, Russia, Iran, Turkey, Italy etc.

Annually museum provides forum for Scientific Conferences, Seminars and other professional meetings. The museum serves as a significant art center for professional artists, students of the artistic colleges, Academy of Arts etc. We are committed to pluralism and presentation of the totally contradictory creative trends for the purpose of their juxtaposition and comparison.

## **III Museum management systems and techniques**

The routine procedure for the temporary exhibitions includes the booking of the pending exhibition in advance with the Director. The special museum space is allocated for the exhibition that meets all the demands of the organizer. The Department of Exhibitions makes planning and mounting of the display using special devices (Screens, lightning, props etc.). The Department is in charge of providing captions and posting information in the hall. The Department of Education and Excursions deals with the issues concerning providing information about exhibition to the Mass Media, Embassies, Universities and other organizations in accordance with the Special Invitation List. The same Department organizes tours for both permanent and temporary displays.

The museum has 4 Research Departments. The Department of Kazakh Art, the Department of Kazakh Applied Arts, the Department of the European and American Arts, the Department of Soviet Period Arts. Each Division works on the respective aspect of the exhibition (or the project) and provides in-depth information for the interested persons. The Departments have special detailed catalogues that keep information on each item of the collection with a scientific description each of them. As a rule, each exhibition is accompanied by catalogues and other publications.

The recently established Department of Publications is in charge of preparation materials for the editions on the museum collection as well as maintenance of the computer systems. The Department on the Non Budget Activities is responsible for fundraising for the museum and organizing special projects that are not financed by the Ministry of Culture. The Special Commission on Acquisitions conducts sessions once a year and selects the objects offered for that purpose. Funds for purchasing of the artifacts are provided by the Ministry of Culture. The Special commission on acquisitions consists of the museum administration and the Heads of the Departments. Museum organizes annual cycles of lectures on the history of the world art that are accompanied by a slide show. The special training in museum management is offered annually for the students and museum professionals from Kazakhstan.

#### **IV Concerns and difficulties in the field of museum management in each country**

I think that many museums all over the world are facing the similar challengers related to organization of effective museum activities. The most important of them to my opinion are the following:

i Training of the personnel is a continuous practice that late will translate into effective and innovative museum management. For this purpose special funding is required as well the information on the existing fellowships in different museums.

ii The growth of the collection through purchasing and receiving objects is a one of the primal museum objectives. The funding for the collection increase should be adequate to the museum plan and expert assessments.

iii The creation of the professional laboratories for the object conservation is a vital aspect of the museum work. For the time being we can't say that we have the necessary level of scientific knowledge in this field.

iv The organization of the loan exhibitions as a rule are stopped by the high insurance and transportation fees. Support of the government could be crucial in organization of the international projects.

v The contacts between museum professionals today are poor with the other countries and within the country. Suggestions for developing a more effective and fitting museum management system in Asia and the Pacific Region.

The globalization that we witness today strongly affects all spheres of our life. New challengers such as terrorism, local wars, interethnic conflicts are nurtured by tribalism, religious fanaticism and, to a great extent, by poverty and low educational level of people in many countries. The museum's humane mission is a diffusion of knowledge, protection of the historical properties that shape the today's and the most important the tomorrow's culture. I'd like to make some propositions that, to my mind, will help to shape the museum of the 21<sup>st</sup> century.

i We believe that the continuous professional contacts between museums are a vital part of our

effective development.

ii Preservation of the national identity in the period of globalization becomes a focus of our efforts for museums serve as the centers where the character of each nation is presented in the most visible way.

iii To assimilate the innovations in the area of communications, administering and conservation fields.

iv Technology should become a tool that helps to improve the access to the collection

v Education is a vital aspect of the museum activity.

vi. Research in museums should involve specialists from different fields of science in order to expand the scope of study of items in collection.

vii Interregional magazine on culture of Asia and the Pacific Region should be launched for providing an opportunity to publish materials on the existing situation in culture.

viii International Conferences should be held on a regular basis.

ix Currently the Government of Kazakhstan creates the special program “The Restoration of the Historical Centers of the Silk Road” that will stimulate the development of tourism in the Central Asia. It will boost the activity of museums as well.

The museum today must become a vital and truly integrated part of the national and international community. Created to preserve the cultural heritage of the past museums should be oriented to the needs and demands of the present, considering the new ways of perception of the people today. The problems and achievements of our time should not be ignored by museums. We must attract both audience and prominent scholars to increase impact and importance of the museum activities.

The museums of The Republic of Kazakhstan are committed to the principles of humanity and democracy. We are well aware of our high mission to diffuse knowledge and preserve the relics of our history. The multinational pattern of Kazakh society imposes special responsibilities on the museums that serve as a sort of a free forum for cultures of each nation.

## **4. Kyrgyzstan**

**Dr. Cholpon Turdalieva**

*Director*

*NGO Center of Museum Initiatives*

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What is the role of museums in modern Kyrgyzstan, whether they have economic, social and financial resources to influence on the society development, formation and education of young generation?

If we look at the internal economical and technical potential of the Kyrgyz museums we can see the next facts. The total area of museums of Kyrgyzstan are 33 048.2 m<sup>2</sup>, number of museum exhibits is 1 079 400.

Annually the museums get subjects, which after processing become a part of museum collection. Now collection activity of the Kyrgyz museums is carried out by purchases of unique subjects from the population, and acquisition is often realized by archeological and ethnographic expeditions. So, in 2000 about 3 088 subjects and things have got in the Kyrgyz museums.

There are 47 museum buildings in Kyrgyzstan. Most of museums in the republic have the state character and consequently means for their financing are allocated annually from the state budget. In 2003 from the state budget on culture there was allocated 47 212.9 soms. For museums from this sum it was allocated 64 985 000 soms that is \$141 271.

One of the largest museums of Central Asia, Kyrgyz State Historical Museum, can be an example to illustrate that these means are completely insufficient for realization of diverse museum activity. State financing hardly covers the operational expenditure of a museum: the salary of employees (total 112 workers), payment of municipal services, repairing of a building etc. Still to one of the revenues of museums is being the sale of tickets. So in 2002, 65 438 000 visitors have been to this Historical Museum and the income of sale was 2 508.3 soms. But these financial means are not enough so that the museums really might play a significant role in transformation of a society, similarly to 37 influential museums, about which the well known English specialist in Museum studies Kenneth Hadson said: " ... with their own existence, approach and style the museums satisfied a certain real public need".

Today what prevents the Kyrgyz museums to play a socially productive role really?

Activity of museums, even though it is especially specific - storing exhibition or museum festival, the inter-museum project should have a resonance in a society, capable positively influence formation of a cultural policy in the country. One of base elements of a cultural policy is the package of legal acts and the documents providing a legal status of the Kyrgyz museums. As a whole in Kyrgyzstan from the period of Independence many laws and the programs have been accepted to form legal base of culture as a whole and museums in particular.

So, in 1995, there was adopted the Law on culture in which in article 34 it is spoken that "... in the Kyrgyz Republic development of various kinds of museums is guaranteed. Museums are called to provide storage and popularization material and spiritual values, monuments of a history and modern

culture. All museums are open for public visiting, survey of their expositions and scientific work."

In 1999, the Law on protection and use of a cultural heritage was adopted. In article 11 of the present Law it is spoken about participation of museums in business of protection and use of a historical-cultural heritage. "Museums have the right for own expense, due to the involved means to carry out the scientific - prospecting works on objects of a historical-cultural heritage to act as experts for an establishment of scientific value of monuments". In article 33 it is spoken that all subjects of material culture received as a result of archeological works after processing and preparations of materials for the publication surrender under the certificate to the state museums and funds of storage of Institute of History of the Academy of Sciences of the Kyrgyz".

In 2000, the Law on Museums and museum Fund of the Kyrgyz Republic in which the legal status of a museum in a society is determined, its social functions is accepted. All given laws provide development of museums. Also in the republic for one decade there appeared an objective reality to accept national programs in the realization of which all the civil society participates. So Such programs were accepted: " Bilim " - directed to the development of education, "Araket" - the program on overcoming poverty.

In 1998, the program "Madaniyat" - on support of sphere of culture was accepted. If execution of laws is carried out by the certain departments the national programs are priority for many organizations, and they are realized on the basis of partnership, sponsorship, patronage of arts, that is such forms of cooperation and activity which are actual for the Kyrgyz museums today. Within the framework of this program means for strengthening of a material resources of regional museums in Talas, Naryn and Osh were allocated.

What generality unites all these state laws? In the first, they are initiated by the state, their execution is precisely regulated. In them the force of vertical connections of a museum with the higher organizations is shown: the Ministry of culture, departments on management of a cultural policy.

It is undoubted, and should be so as museums are the storehouses of national riches and a historical-cultural and natural heritage belonged to the society and there are some pluses in an administrative method of management; steady in time mission of the organization and independence of changes of an environment.

However, domination of an administrative method of management in the Kyrgyz museums narrows its resources, opportunities. In conditions of the market the museum activity is the system of exchange relations, and a museum should offer the services: information, consulting, advertising, tourist etc. The historical museum and a museum of arts in this respect show rash steps in development of museum services. For example, the museum of arts annually carries out auctions of pictures of the known Kyrgyz authors, has created club of fans and friends. And it recently has undertaken attempts in fund raising on the catalogue "Gold fund KGIM" for sponsor's means.

Recently, the historical museum realized the project devoted to a 2200-anniversary of the Kyrgyz Statehood. In the project there were involved as the organization of private and state character. However the majority of actions passes on the basis of sponsorship when business structures as the sponsor's help to allocate small means for museum actions. They, to a lesser degree, see themselves as the partners, which are carrying out the joint action or a long-term activity in the decision of mutually beneficial problems and tasks. It is necessary for museums to develop relations of partnership and realization of corporate interests.

On a basis of partnership relations the Kyrgyz museums might solve a lot of problems:



- i Formation and progress of new humanitarian values, in particular values of an open society
- ii Formation of an attractive image of region and improvement of an investment climate
- iii Introduction to sphere of social communications.

It is known that in the West the powerful companies cooperate with museums taking both material and moral benefits from it. For example, actions of IBM on supporting of museums in the USA, and also Russian Hermitage.

Market relations bring the representation about new type of the head in the system of museum management who should have knowledge and skills of the modern manager combining administrative and market methods of management. In staff structure of the Kyrgyz museums the departments of development are established, marketing of which try to take into account in the activity market mechanisms at which the determining role is played with competitive attitudes, a level of demand on those or other services on the part of their real and potential consumers. In 2001-2002 our organization under supporting of Soros Foundation (Budapest) held seminars on museum management. The seminars were held at a two-stage system. The first stage is for directors of the Kyrgyz museums, the second stage is for museum employees: keepers, etc. The results of questionnaire have shown that among the directors of museums 5 from 10 directors have answered "No" for the question "Is the professional management knowledge necessary for the director of a museum. They delegated this knowledge to the assistants, heads of a department of marketing. In a performing part to this question 8 from 10 have answered "Yes". I.e. it reflects the following situation, that in a key element of museum workers the understanding of importance of management knowledge, necessity of knowledge of bases of management for conditions of the market was not generated yet. It speaks also that the majority of directors of a pension age when they do not think about training and administrative style of management. As becoming and development of their professional career occurred on a background of the Soviet command-management system.

One of means of an effective utilization of administrative and market methods of museum management and regulation is introduction of the newest information technologies. Creation of the automated database, electronic catalogues, virtual exhibitions and sites promotes overcoming of information closeness and inertness of a management system, formation of regional and inter-regional professional and inter-professional projects and the information-resource centers, general for museums and their partners. In our opinion, one of forms of co-operation in scales of the Asian region would be creation of the Asian museum forum similar to the European museum forum. The forum would carry out coordination, cooperation, museums of the Asian countries, initiated inter-museum partnership activity, carried out actions for preservation of a cultural heritage and the national values concentrated in a museum. Globalization processes unify, standardize modern human life, whether he/she is the inhabitant of Korea, or Kyrgyzstan, and only museums where feature is reflected and kept, originality and uniqueness of a nature, the nation, the person, to some extent openly or silently resist to standardization, unification of human life.

In Kyrgyzstan there are about 40 museums. They are state, public and private. Most of these museums were built in the soviet epoch. The main mission of these museums is to reflect the economy, politics, history and culture of the Kyrgyzstan in the past and present days.

But how are museums realizing such roles, do they play effective impact on the contemporary society development? If we look for the economical sustainability of the museums we can see the next facts. All the museum area is consisted from 33 048.2 square kilometers. The total number of museum exhibits are 1 million 79 400. In 2002, about 3 088 exhibits were received by Kyrgyz museums.

In Kyrgyzstan there are 47 museum buildings. The financial sustainability is formed by the state budget. In 2003, from the state budget was given off 47 million 212, 9 som for the culture. From this sum was

received to museums 6 million 498,5 som or 141 271 \$. For example, the one of the biggest museum of our republic is the State Historical Museum has received 2 milion 358,5 som, or 51 272 \$. This sum should be spent for the next museum's expenses:

Salary (som)	State taxes	Business trip within republic	Equipment pursuing	Public utilities	Other expenses	Total
676,0	169,0	60,0	350,0	499,5	604,0	2358,5

As you can see this sum is not enough for the realization of the museum activity. Nowadays museum visiting is one of the tradition income of the Kyrgyz museums. In 2002, 65 438 visitors visited the Historical Museum and the income was formed 2 million 508, 3 som, or 43 500 \$.

## **5. Laos**

**Mr. Bounhom CHANTHAMAT**

*Deputy Director General*

*Department of Museums and Archaeology*

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### **I Introduction**

Lao P D R is a land linked country, situated in the Southeast Asia, having about 5,2 million inhabitants and divided in to 18 provinces including Vientiane Prefecture, the National Capital.

The northern provinces are predominantly occupied by valleys and mountains where a large number of caves are found. It has dealt with a rich prehistoric archaeological material. The Xiengkouang Plateau is well known for its megalithic site, which contains gigantic Jars made of stone in Plain of Jars.

Another kind of megalithic site is situated in Houaphan province. It is called Hin Tang or upright stone and made of group standing slabs with stone discs. The Ancient City of Vat Phou or Stone Palace is situated in southern Laos, which is one of the most significant Early Urban system in the southeast Asia and it has been well preserved up to present day. This Stone Palace with its complex has been recently inscribed in the List of the World Heritage in the end of 2001.

### **II The Museum management**

#### **i The national law for museum management**

Lao P D R has a National museum situated in Vientiane Prefecture and some provinces have and unit of museum or a local museum. But Lao P D R has not yet the national law for museum management, which is been prepared.

However, bearing in mind that preservation of cultural heritage as preserving our national identity, in June 1997, the National Assembly has ratified a Presidential Degree on the preservation of cultural, historical and natural heritage. This degree sets out clearly a framework for the protection of the National Heritage including survey, inventory, prevention of damage and controlling of works to archaeological sites and monuments or antiquities.

The article 3 of this degree is mentioned that the government promotes the management, conservation and development of the fine national and ethnic cultures as well as the restoration of historical and archaeological site.

Furthermore, the article 4 has precisely remarks of citizen obligation "persons and entities have the obligation to contribute to the management, conservation and restoration of national heritage in order to hand over to the next generation".

## **ii Role and activities of the responsible government agencies and institutes**

Under the current strategy, the national heritage is taken care of by the government and the community and wherever possible with assistance from the international community.

The government authorities are composed of the central level and the local level. In the central level the Ministry of Information and Culture, especially the Department of Museums and Archaeology, is responsible for the national preservation.

Apart from this, the National Committee for conservation of cultural and natural heritage is one who assists the Ministry.

At the local level, the provincial department of Information and Culture replicates the whole composition of the ministry. The tangible cultural heritage is directly under the duties of the Department of Museums and Archaeology. It is also studied by the Institute for Cultural Research which plays an important role for dissemination, which helps the public appreciate the cultural heritage.

## **iii Museum management systems and techniques**

All the museums are under the supervision of the ministry of Information and Culture, and especially the Department of Museums and Archaeology. The management systems and techniques are the following:

- ( i ) To gather all archaeological heritage and collect it at the museum,
- ( ii ) To enlist and register all the items at the museum,
- ( iii ) To carry out research on items at the museum and outside,
- ( iv ) To exhibit the items to the public,
- ( v ) Each museum is to keep archaeological items and to carry out research on those items. The directorate of the museum is responsible for the museum's administration and management.

## **iv Difficulties in the field of museum management**

There are some difficulties in the field management as follows:

- ( i ) The legislation, safeguarding and conservation of cultural heritage. Illicit traffic of antiquities is increasing with development of the international tourism industry.
- ( ii ) Weak museum management which results from organizational and institutional environment; administrative matters, planning, budgeting, monitoring, controlling quality of work etc.
- ( iii ) Another consideration is the lack of qualified personnel including conservators, laboratory workers, technicians, draftsmen, art historians etc.
- ( iv ) The biggest problem is the shortage of funds.
- ( v ) Awareness of the public should be awarded education of children for appreciation of arts and for understanding the needs of conservation.

## **v Suggestions for developing a more effective and fitting museum management system in Asia and the Pacific**

As I have said, Lao P D R has some persisting problems of cultural heritage works as the lack of museum management law, the lack of qualified personal including curators, restorers, draftsmen, laboratory workers etc.

The better resolution for these lacks will be the seminar and the training programs of cultural heritage. But due to the limited funds, we were unable to set up any training programs for our staffs. However, when there is a cooperation as UNESCO, SPAFA, JACA, National museum of Ethnology in Osaka of JAPAN, the Department of Fine Arts of Thailand etc., some training programs are available for our officers in short terms, about 2 or 3 weeks. Therefore, some proposals or suggestions should be as follows:

- Training on museum
- Training on archaeology
- Training on surveying and archaeological excavation

### **III Conclusion:**

I can conclude that the above proposals will be achieved when there is a cooperation between international and regional organizations. So, we must require further assistance from international experts regarding conservation and preservation of precious artifacts for museum management.

## **6. Mongolia**

**Ms. Damdin suren TSEDMAA**  
*Director*  
*Mongolian Theatre Museum*

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I am very pleased to participate in the important workshop undertaking with the goal to innovate museum management in the international level.

Mongolia is located in the heart of Central Asia, between China and Russia. It has the population of only 2.4 million people living over the territory of 1.566.500 sq. km or equal to half of India.

The nomadic lifestyle of contemporary Mongols is an inalienable part of the Central Asian nomadic civilization. From ancient times beyond memory the nomadic tribes roaming around in this area managed not to merely survive but to preserve the basic features which had been strictly pursued through generations. Just to mention one of the most typological properties is moving of herder families with all their stuff and cattle from one pasture to another each season. Thus this way of life and carrying on with husbandry is in fact intellectual achievement that had been proven as viable and competitive by History of Mankind.

**History had never left alone the nomadic culture. Multiple and multifaceted impact of general development process in general through centuries, its dramas and tragedies had substantially modified its uniqueness but the main principles of household and traditions had still remained as the characteristic pattern of nomadic civilization. The post-nomadic settled way of life and its sophisticated form the urban life had become the other end of the way of living of humans. Contradiction, symbiosis and competition is the basis of interactions of these two patterns of civilization and culture.**

Probably Mongolia is the most classic study terrain where the most ancient Reality meets face to face the Modern World. From this point of view Mongolia had unceasingly attracted the international community of historians and other scientists of diverse profile and, not only them, but humble commoners from abroad too. The vast country is a specific laboratory where one may find the evidence of the horizon of human presence and his activities. They represent not only Mongolian, but the proto-Mongolian civilizations and cultures as well.

These traces of the past may be divided into two main categories as acknowledged and still hidden from eyes thus unveiled as yet. Among the registered sites and material evidence it is worth to notice that there over 500 stone statues and monuments over 400 petroglyphs, over 200 ruin locations of ancient cities and over 700 spots witnessing the once destroyed monastery compounds. There are many ancient untouched tombs still keeping their mystery and legends away from us. Who knows how many other cave paintings, petroglyphs, ancient settlements, artifacts and other priceless treasures of the past are still waiting for the day to be rediscovered.

If time as the main property of Mother Nature had contributed to disappearing of many evidences of the past, nevertheless humans were and, unfortunately are the main cause of destroying and demolishing of heritage. Thus protection of cultural heritage could not but to become the main topic of the State policy in the field of national sovereignty and identity. Since late 1980-s a nationwide program of preserving all known and registered sites and locations became a priority task. If the time of revealing the value and sense of cultural heritage at the level of State policy has arrived the economic reality is still limiting the full scale implementation of the ideas, however. Thus the pitifully chronic mismatching of tasks and resources is the most dramatic in case of Mongolia.

Preservation of the registered natural sites and the collected and stored artifacts can be reliable and realistic provided museum community would attach unconditional priority to this policy and maintenance could be financially guaranteed.

Early in 1920s the necessity of developing and implementing of legal instruments in order to preserve and protect cultural heritage became a top priority in Mongolia. The State had approved a package of laws aimed at this and had taken a serial of steps to attract the attention of broad public to this topic thus developing the general awareness. In 1971 the Law on protection of cultural properties had been adopted which became the first ever governmental instrument making mandatory for everyone the national task. The strict law of socialist times somehow managed to implement the law and to achieve significant improvement of cultural heritage though neglecting many national features of the Mongols. With the fundamental changes in early 1990-s when the country had shifted over to market oriented economy many legal instruments of the past ceased to function and general mess with state management as dissolving of organizations, bankrupting of enterprises and factories unprecedented unemployment had provided favoring conditions for poachers and smugglers of natural rarities and national cultural treasures. Thus many collection funds and even ancient tombs and burials had been robbed. Parallely general anarchy and greed went beyond control which led to destroying of national heritage sites. These trends had forced the State to urgently update the legal environment and in 1994 a new law had been adopted. In 2000 a new amendment to the law had been approved providing legal protection of intangible heritage too. The provisions of the law as well as certain specific clauses of it served as methodological basis for improvement of museum service management and the system in general.

Currently there are 48 museums in Mongolia. In the capital city Ulaanbaatar there are 10 museums 9 of which belong to the system of the Ministry of Education, Culture and Science. Therefore, there are minor profile museums belonging to the Ministry of Defense and Municipality and are financed accordingly. In the Department of culture and art of the Ministry of Education, Culture and Science there is a full time staff member in charge of museum and cultural sites affairs.

In each of the 20 aimaks, i. e. administrative provinces, there is a local museum displaying diverse variety of exhibit showing ethnic and social features of local community as well as the flora and fauna of the region. These museums are similarly financed from the aimak budget. As for management and skilled museum personnel they are guided by the general policy of the Ministry. That is the principle of management. In reality the majority of them are too far from Ulaanbaatar, for instance some of them are distanced for thousands km, so the effective guidance and training the museum specialists is still a thing more symbolic as yet. Due to financial and physical limitations the Ministry is facing other funds and resources had been made available in order to update the skill of museum officers. Thus on few occasions such joint projects had been carried out. The State Inspection Board of Culture and Education is a governmental competent body to provide supervision of pursuing the relevant legislation by historical sightseeing and museum service institutions by means of a network of special inspectors. This board is the key organization to reflect to the Government and local administration the real situation and trends, and to deliver crucial information in favor to further improve management policy.

Even though the first European style museum had been established in Mongolia in 1924 there are historic evidences proving that specific forms of museum exhibitions had been displayed many centuries ago. Thus early in 18<sup>th</sup> century memorial souvenirs, diverse artifacts and rarities had been exposed for broad viewers who had been invited to such events. A prominent poet and scholar of medieval Mongolia D. Danzanravjaa who lived in Mongolian Gobi (contemporary Dornogovy aimak) had been running a permanent exhibition set up of artifacts and Burkhans (statues and silk replica of Buddhist Gods) in a specially designed and build monastery.

Currently the museums of Mongolia are carrying out important social service by storing, protecting and publicizing valuable fund of national cultural heritage and providing access for scientists and researchers. Thus the National Historic Museum which is specified in the field of national history and ethnology has a deposit of over 20000 exhibits and other material valuables. It has 40 employees who are top experts in their field. All these underline the vital necessity of providing high skill management.

One of unique features of Mongolian museum network is the fact that in numerous Buddhist monasteries are sections exposing rare antiquities and rich fund of folklore and national culture of Mongols. It is enough to give an impression if one mentions here the Erdenezuu monastery museum compound in former ancient capital city of the Mongolian Empire - Kara Korum (currently Kharkhorin) erected in 16<sup>th</sup> century on the spot where the residence of Chinggis Khaan had been located. At a time there were over 60 monasteries most of which had been demolished in 1930-s by ideological extremists. The priceless fund of the survived monasteries is a key attraction site for foreign visitors nowadays. Local visitors never cease to queue up once to step on the territory of this sacred sightseeing for them. Unfortunately the problem with this unique complex is again financial shortcomings, distant location, improper management and deficit of skilled personnel.

The task to preserve historic and cultural heritage should not be a mere responsibility of the Government. It should rather be national cause for everyone. The museum service and its culture has encouraging perspectives if based on ever developing general sophistication of the society and as broad public gets more educated and intelligent.

Probably it would be quite in time to recall a real story of a Mongolian family reflecting the traditional attitude of the Mongols to their national heritage. At the darkest time of modern history of Mongolia when 70 years ago 700 monasteries were diminished to dust and ash Mr. Tudev, a humble guard of the monasteries of D. Danzanravjaa in Dornogovy aimak who represented the 6<sup>th</sup> generation of guard dynasty of this compound had managed to hide numerous treasures and antiquities by burying them. He had succeeded to bury 64 boxes with sacred stuff such as Buddha statues, silk replica and many utilities of monastery. Night by night he rescued the treasures piece by piece. Since it was a campaign against Lamaism he could be at least jailed if not executed. He then had taught his 6 years grand son Z. Altangerel all the recipe of ancient stain paintings used in monasteries, the technique of preserving the artifacts, prevention decaying and protection from humidity. He also had revealed him the secret map of hidden boxes. As democratic changes became a reality in Mongolia in early 1990-s the little grand son at a time but now an elderly gentleman and the representative of the 7<sup>th</sup> generation of Buddhist guards had revealed the top secret to the new government and had received full support. At present the museum had restarted its functioning basing on treasures of 35 boxes. This is a classic example of an unwritten law of ancient tradition of Mongols to care for their national heritage.

The Mongolian museums have a rich and variety collections. One of the interesting subjects for foreign tourists are museums. But Mongolians do not visit museums regularly. In the last 10 years some museums had organized the exhibitions in abroad, it was well influenced in economic and development of museums.



In the field of permanent exhibition design, reconstruction of the museum display's are going regularly. Exhibition display creates a synthesis of traditional and contemporary design, an adaptation of mongolian aesthetics, the spirit, material, technique, form, motif from traditional style, to accommodate contemporary lifestyle with new design.

But partial and periodical reconstruction of the displays are separating exposition structure. The museums need combined exhibition structure of traditional and modern design in the displays. Also mongolian museums use genuine artifacts in the display because of the lack of the replicas. It is well instrument for the impression of a visitors but exhibits have an unsafe conditions.

The main topics of museum management in Mongolia is collecting policy of the cultural heritage for the museums. Most percentage of the cultural heritage own a families and personals. The state museums could not acquired high priced artifacts because of the financial problem. Since 1990 the Mongolian museums had stopped travel collecting expeditions. In the meaning time, foreign relation of the country is explored and amount of the people interesting in trade of the cultural heritages are increasing. Besides, a cultural heritages are becoming rare and they are lost their feature and meaning.

The Government should immediately determine consistent policy on enrich museum collection with new artifacts.

Museum needs to rescue a exhibits from changeable climate condition in Mongolia. The climate in Mongolia is full of extremes. Sudden changes from heat to cold, from summer to winter are required. But dry climate gives a rest for the preservation condition.

Museum curators do not waiting satisfied modern equipments, they are still use traditional way for a preservation of the artifacts in the collection room. For example; Mongolian herdsmen still live in the "ger" /house/ made from felt. They know how to keep it. In the museum we use that traditional way strewing a tobacco to the felt as protecting from insects. It shows that to investigate an own traditional lifestyle.

For the reliable long term preservation of the collections museum staffs bear a high burden of a care for the collection in comparison with other country's museum staffs. For example, the national history museum has 10 curators /staffs/ and 20000 unit exhibits. It is short ratio for the museum preservation, research, promotion works.

The museum directors are changing their positions regularly or they are not professionals. It has some difficulties for the improvement of the museum management. In present, 9 of 10 state museum directors /in Ulaanbaatar city/ are working first time in museum.

Next problem is a training of the professional workers. The Mongolian Cultural University has the faculty on the museology. The faculty needs to innovate the education program and provide needed textbooks on museum. The museum management depends on good skilled professionals and well-planned policy.

In globalization period, main purpose of the museums' is a protection and promotion of the world cultural heritages through good skilled professionals.

### **In suggestion for the UNESCO Regional training workshop context :**

i. To consider a guide for documentation work of the museum collection as standard direction to the international museum organization

- ii. To distribute a video report of the some well development museum as new information for museum staffs.
- iii. To organize a museum jointed festival in some country which included a promotion of the cultural heritage, customs etc.
- vi. To continue a museum training workshops in other country like in Mongolia or to find a way for a learning young staffs in museum profession
- v. To attend an using a power of the volunteers and museum friends in museum activity
- vi. To organize travel exhibitions as instrument for a promotion of nation feature
- vii. To collect documental artifacts of the intangible heritage as basic exhibits in museum display. .

## 7. Myanmar

Mr. Than WIN  
*Deputy Director*  
*National Museum*

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### **I. Introduction**

Myanmar is a country, which has a long history of cultural development and cultural sustainability. Myanmar can be said the country with unique characteristic of culture, custom and tradition which have been dominated by Buddhist Culture. Buddhism is the main religion of the people in it plays major role in every day life of Myanmar.

The state has taken into account on the development and dissemination of Myanmar Culture and its cultural heritage. The state has already laid down the social objective for the awareness of cultural preservation and restoration.

### **II. The brief background of museums in Myanmar**

The early museums of Myanmar can be mentioned as Buddhist Monasteries where all kinds of in valuable antiquities and found cultural objectives have been kept. As museum development is associated with the awareness of people, their value system, curiosities, which may be, expressed the living standard, it has become a gradual process to establish such kind of museum as state level. Among those four objective the following three reflect the responsibilities of the Ministry of Culture, which has been establish since 1952.

- i. Uplift of the morale and morality of the entire nation.
- ii. Uplift of national prestige and integrity and preservation and safeguarding of cultural heritage and national character.
- iii. Uplift of health fitness and education standards of entire nation.

When those leading state objectives, the Ministry of Culture has laid its policy ' to love and cherish the country and people by taking pride on own good traditions as well as by preserving, exposing and propagating Myanmar Cultural Heritage'.

As culture is believed as the products of the people, behaviors and value system of Myanmar are also and Buddhism- oriented.

The first museum in Myanmar was Phyare Museum, which was established as commemoration of Captain Phyare, Commissioner for Bago, after annexation of Lower Myanmar in 1852. In that museum, local arts and crafts, and various ancient coins were displayed. After the Second War the museum the archaeological department maintained collections including coins.

During the British Colonial rule, the British established various museums such as museum of Royal

materials at Mandalay in Upper Myanmar, archaeological site museum at Bagan, Pyay, Mrauk-U and Shwe Bo. The first archaeological museum in the true sense of the term was near the northern covered causeway of Ananda Temple in Bagan in 1904 in a very modest way. With the attainment of independence, there was progress in the aspect of cultural museums. In 1952 the Ministry of Culture was first established. It eventually led to the opening of department of responsible for preserving National Cultural Heritage and cultures of national groups. According to the reveal the characteristic of the culture of ethnic groups, and to the promotion of research and cultural works, museums and libraries have been set up in respective regions.

### **III. National Laws of museum management**

**Myanmar is an agricultural based nation. The rich traditional and religious cultural places are in the whole of the country. Myanmar is known as a beautiful country adorned with flora and fauna country blessed with abundant natural resources.**

**The State Peace and Development Council make an effort not only for the development of the Ministry of Culture for the people. It has laid down the national objectives for the entire nation to be aware of its cultural preservation.**

Those which concern main duties

- i. Uplift of the morale and morality of the entire nation.
- ii. Uplift of national prestige and integrity and preservation and safeguarding of cultural heritage and national character.
- iii. Uplift of dynamism of patriotic spirit
- iv. Uplift of health fitness and education standards of entire nation and also

**Other laws are enacted during the initial establishment of the department.**

- i. The Union of Burma Cultural Council Act. 1955
- ii. The Antiquities Act. 1957.

The State Peace and Development Council enacts "The Protection and Preservation of Cultural Heritage Region Laws' on 10<sup>th</sup> September 1998. In chapter V, the function and duties of the Ministry of Culture are (d) carry out public education work for protection and preservation of cultural heritage regions, and for taking pride in the value of the cultural heritage.

### **IV. Act & Law**

**Historically, in the framework of ancient monuments protected under act, law and notification in Myanmar. On the other hand, Treasure trove Act was issued at England in 1878. In 1891; Indian Treasure trove was issued in India. At that time, Myanmar was under British colony country. In this way, Indian Treasure trove act issued in Myanmar automatically.**

**The first law concerning an archaeological protection was enacted in 1904 as Act of India Act in March 18, 1904.**

**After independence, there was an Act which protected and preserved ancient monuments and antiquities in Myanmar. That act was called The Antiquities Act 1957.or Ancient Monument and Antiquities Act 1957.The act was issued in Feb.28, 1957.There was altogether 28 sections and prescribed the penalties. Myanmar antiquities, which are priceless cultural properties, are in fact Myanmar National Heritage. So those antiquities are preserved and protected by law in Myanmar. According to 1957 respective sections strictly protect Act, Myanmar antiquities. No one is allowed to transfer way, kind of antiquities without legal permit and those who break the law must be punishable by standing laws and order. Therefore, that who break the law shall be punished with an imprisonment at least 6 months or with a fine of kyat at least 500kyats and with both.**

## **V. Introduction of the main roles and activities of the responsible government agencies and institutes**

### **i. The Ministry of Culture**

If culture is lost, race disappears. Only when culture is high the country can aspire to greatness. Genuine culture is the essence of the human. Such are the important saying for Myanmar people. Awareness and understanding of the history of Myanmar people's culture contribute largely to the preservation and protection of Myanmar cultural tradition, custom and heritage and the fostering of the spirit of patriotism. In order that every Myanmar citizen can carry out one of his or her birth duties. i.e. preservation and protection of national culture, the Ministry of Culture takes a major protection for raising the national spirit and for spreading fame of Myanmar culture.

Three departments are

- (i) the Department of Fine Arts
- (ii) the Department of Cultural Institute
- (iii) the Department of Archaeology

The ministry administered on preservation and education of the cultural heritages to the departments.

### **ii. Cultural Service**

The ministry has also extended policy approval to 30 years plans to the departments. Plans are al ready to be put into operation first five year stage by stage. It has been decided that at least the new building for the national library should be completed. Even the preliminary organization and administration and museum will call for the services.

The Ministry of Culture has activated to develop State and Divisional public libraries and museums. These libraries and museums, the institution is seeking to make and adequate provision for the people of the land, for a wide and learning library and museum service in the sense of the state. In this sense, library is not merely a local reading center, and museum a place for satisfying curiosities or serving a show window for curios. The libraries and museums can be planned organized and run as active communities centers for social education and creative recreation.

### **iii. The Department of Cultural Institute**

**The Department of Cultural Institute has been established since 1954, to carry out the study and research on the culture of racial culture and literatures. Works of**

**National Library, work of National Museum, work of Art Gallery as well as other works of Drama and Arts Training School. Present, it is one of the main department, which is the focal point for carry out the State's cultural policies and objectives to preserve, explore and disseminate Myanmar cultural heritage and tradition with a view to take pride and cherish the nation and it people.**

The main Responsibilities of the cultural institute in brief are as follow;

- (i) to establish State and Division Library and cultural museums and collect the Myanmar Cultural Heritage objects and to preserve and display.
- (ii) to make research and expose the history of cultural heritage which have been collected.
- (iii) to disseminate Myanmar Culture all over the world through tourism and attract the tourist to visit the State and Division Library and Museums and National Museum.
- (iv) to display the collected objects not only in permanent display but also making changes in display to keep abreast with time.
- (v) to establish the National Library and State and Division Libraries and Cultural museum to collect the ancient palm-leaf manuscripts, paper-parchment, ancient treatise, and literature compiling the national bibliography yearly and to make plans accessible for public and to publish the rare books and manuscripts.
- (vi) to compile and publish the cultural traditions of the national races by means of making research.

Under the administration of the Department of Cultural Institute, there are following branches;

- (i) The National Library
- (ii) The National Museum (Planetarium and Bogyoke Aung San Museum)
- (iii) Libraries and Cultural Museums of States and Divisions

## **VI. Museum Management System and Techniques**

The National Museum is an educational and recreational center and place of awareness to the public. The 5 stories new building reopened on September 18, 1996, at the time of visit Myanmar Year 1996. The old Museum was established in 1952, then shifted to the next place, Pansodan Street in Feb 8, 1970. Exhibition area is 300,000 square feet and facilitate for other activities. Planetarium and Bogyoke Aung San museum, which are under the National Museum.

The current saturation of museums is information centers. The museum is too easy to relegate to the past. It is really an integral part of our present, what we choose to preserve define our community identify, virtual to social cohesion. We study yesterday to understand what we are today, and to supply information that helps us decide what to become tomorrow. In this ongoing- process of shaping and reshaping culture, institution that are memory-banks of heritage. Traditionally, museum has focused their attentions on the past. Their preoccupation with the material remains of the past has made them object orientated. This is reflected in the key function of museum, to collect, preserve, study, exhibit, interpret; all are activities performed on museums 'artifacts or specimens which we learn, and teach, about heritage.

Today there is a growing appreciation in the museum world that museum do not exist primarily to service their collection of material heritage, but rather to serve society by helping provide the knowledge its need to survives and progress.

The National Museum's main functions are;

- (i) Collection
- (ii) Conservation
- (iii) Exhibition
- (iv) Education
- (v) Research
- (vi) A small reference library

**i. Collection**

- Donation and purchase
- Data collection
- Archaeological findings handed over by the Department of Archaeology
- Collection and research of Geological excavation of the Department of Geology
- Paper Record
- Temporary collection and exchange with state and division libraries and museums

**ii. Conservation**

- Preventive Conservation
- Traditional method
- Preservation & Conservation

**iii. Education**

- To educate the children from schools, visiting the museums in their study, tour visits annually.
- Performing Arts competition.
- To train museum staffs in the field of museum management.
- The first Diploma in Museology course was established in 2002.

**iv. Exhibition**

(i) Permanent Exhibition; there are 14 showrooms in our National Museum

- Yadanabon period showroom
- The Lion Throne Hall
- Myanmar Epigraphy and Calligraphy showroom
- Myanmar Historic Period showroom
- Showroom of Royal Regalia
- Myanmar Prehistoric Period and Proto-historic Period showroom
- Natural History showroom
- Showroom of Myanmar Traditional Folk Arts
- Myanmar Performing Arts showroom
- Myanmar Art Gallery-1
- Myanmar Art Gallery-2
- Myanmar ancient ornaments showroom
- Showroom for the Culture of National Races
- Buddha Images showroom

(ii) Temporary Exhibitions

- Annual Exhibitions; the exhibitions are always held annual as national events (such as Independence Day, Union Day Exhibition and etc.)
- Special Exhibitions; the exhibitions are held under cultural exchange programmes.

- Individual Exhibition
  - Century of famous writer and other special offer exhibition
  - Painting exhibitions of famous artist
  - Regular Exhibition of Ministry of Culture
    - (e.g – Beads exhibition, Myanmar Costumes exhibition, Legacy of Bagan exhibition etc.)

## **VII. Concerns and Difficulties in the Field of Museum Management**

### **i. Concern**

- (i) Tourism improvement
- (ii) Traditional museum management system
- (iii) Training museum staffs
- (iv) Provide interested people

### **ii. Difficulties**

- (i) Lack of awareness and interest of public
- (ii) Lack of allotted budget
- (iii) Lack of train personals
- (iv) Lack of museum storage facilities
- (v) Upcited technologies and fictionalized

## **VIII. Suggestion for developing a more effective and fitting museum management system in Asia and the Pacific Region**

- i. More cooperation and solve the problems of individual museum.
- ii. Advanced Museum management systems should improve within the region.
- iii. Provide and share certain level of museum management system to least developing countries in this region.
- iv. To integrate the developing cultural societies.

## **IX. Conclusion**

**This workshop is integrating the region and fulfills the museum management system. Asia and the Pacific region be unique region in the world.**



## 8. Vietnam

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Development planning and orientation for Vietnamese museum system to 2020

### I. Status of Vietnamese Museum System

#### i. Brief Historical Development of Vietnamese Museum System

**The development history of Vietnamese museum can be divided into three stages with typical characters as followings:**

**(i) 1858 - 1945 Stage:** This is the period that Vietnam was under French occupation, the museum system had not been established. At the beginning of 20<sup>th</sup> century, some collections valued for exhibition had been formed, that is:

- Louis Finot Museum with exhibition collections on Vietnamese fine art products, Chinese fine art, and some South Eastern and Asian ceramics.
- Geological Museum with mineral samples collected by French during their occupation time in Vietnam.
- Cham Museum with collections on Cham sculpture for the research and introduction of Champa culture.
- Khai Dinh Museum (Hue) with collections of ceremonial wares, costumes of the Nguyen dynasty and some fine art products donated by the people to the Nguyen royal court.

**(ii) 1945 - 1975 stage:** The period that Vietnam has gained independence and the whole country had to concentrate in the national defending task with the two resistance wars against French and American. The museum system consists of only the Museum of History, Vietnam Revolutionary Museum, Museum of Fine Arts, Army Museum, Cultural Museum of Vietnamese Nationality, and some general exhibition halls (as referenced museum) in some localities.

**(iii) 1975 up to now:** This is the period that Vietnam has unified the whole country and the first 10 year (1976-1986) task it to overcome the war consequences and bring the country out of crisis. Since 1986, with “Doi moi” (renovation) policy, it has gained significant changes in economy. Among the Doi moi achievements, there has been some improvement in Vietnamese museum industry, that is the up-grading of existing museums to meet needs for scientific research and education, introduction of cultural history for the mass as well as for the peoples in the world in which it should be mentioned Ho Chi Minh Museum, Museum of Ethnology, Museum of History in Ho Chi Minh city, and tens of specialized museums, local museums. So far there have been 117 museums and museological units in Vietnam (excluding collections being preserved and exhibited in some government offices, excluding the museums and traditional houses in the localities and army units). The above mentioned museums are not

remarkable compared with the number of museums in other countries, but this should be taken into account as the development of museums during the past 50 years has shown the achievement of State's good policy and orientations, the results of continuous efforts of the museological and conservation cadres and officials in the preservation and protection of national cultural heritage through the setting up and organizing the activities for the museums – the cultural units with researching, collecting, preserving, and exhibiting function that helps to make known the national history, educate the national tradition, preserve the characteristics of national culture.

## **ii. Museological Legal Document and State Management Work**

(i) The cultural heritage of Vietnam is protected by Decree No 65/SL signed by the former president Ho Chi Minh on 23 November 1945. This decree was elaborated upon and strengthened by decree No 519/TTG of 29 October 1957 on the management, classification and measures protection and restoration of the historical and cultural monument in Vietnam.

(ii) In 1984, facing the requirements of a new situation and after consulting the laws on cultural heritage conservation of other countries on 31/3/1984, the Vietnam State Council issued the Ordinance on the protection and Use of Historical Cultural Relics and Scenic sites.

(iii) The Cultural Heritage Law has been approved by the National Assembly of the Socialist Republic of Vietnam at the 9<sup>th</sup> session of the X National Assembly Congress. This Law creates a legal foundation for the protection, utilization, and inheritance of national cultural heritage, protection of the right and legal interests of private sector towards the cultural heritage – objects of museums; institutionalize the State policy on protection and enhancement the museological and cultural values. At the same time, the Cultural Heritage Law contributes to the socialization of museological activities and protection of cultural heritage (establishment of antique association, private museums etc.), creates favorable conditions for Vietnamese museums to improve the relationship and cooperation with other museums and international organizations in the world.

(iv) However, the system of legal documents associated with the protection of cultural heritage and museological work has not been reasonable; management policy has shown the insufficiency, has not met the demand of museological work and practice. Concretely:

- Legal document on the classification and criteria of museum is been available, the ranking of museum is insufficient.

- Legal document concretizing the policy on finance for museological work is not clear.

- Policy on training, organization, salary and harmful compensation for museum workers is not reasonable.

- Annual expenditure of museological work is managed directly by higher authority, therefore the activities of some museums are not strictly controlled and managed.

- The relation between state management unit (Department of Museology and Conservation) and training units (Museology Department of the Hanoi Culture University) and specialized units (system of museums) is not closed, not supporting to each other so there is limitation and waste.

- There has not existed the Association of Vietnam Museums – the centre for exchanging experience between Vietnamese museums and other museums abroad, where the conference and workshop on museology can be held, where the support for museological activities can be found. Moreover, there has not been available one specialized magazine for museological industry that serves as necessary information means to exchange specialized experience.

## **iii. System of Management Ranking and the Weakness of Vietnam Museums**

(i) The museums in Vietnamese museum network are under the specialized management of the Department of Museology and Conservation, the consultant for the Ministry of Culture and Information (MOCI) to fulfill its governmental management function on museological and conservation work. It can be ranked as follows:

- Class 1: The museums under direct management of MOCI: Vietnam Revolutionary Museum; Vietnam Museum of History; Vietnam Museum of Fine Arts; Ho Chi Minh Museum; Cultural Museum of Vietnamese Ethnic;

- Class 2: The museums under other industries and ministries that include: Museum of Ethnology - Centre of Social Science and Humanity; Museum of Vietnamese Women - Union of Vietnamese Women; Museum of Oceanography - National Centre of Natural Science and Technology; Museum of Post - Post and Telecommunication General Department; Vietnam Geological Museum - Ministry of Industry; Museum of People's Police - Ministry of Police; System of 25 museums of army forces - Ministry of National Defence.

- Class 3: The museums under provincial and metropolitan management: 79 ones.

(ii) There is unbalance among the types of museums: the number central and specialized museums are still not so many; mostly are local museums with the similar type and content; museum of natural history and museum of science are not available. Among 116 existing museums, except some specialized museums such as Museum of Post and Telecommunication, Museum of Oceanography, Museum of Geology, ... specialized topic museums such as Museum of War, Museum of Bac Son Insurrection, Museum of Cham Sculpture, and 26 museums of army history, the remaining are of social history.

(iii) The physical infrastructure and facility for the storage system of Vietnamese museum has not met the needs technical standard of the protection and preservation of objects in the museums.

(iv) The number of museums now has not reflected the practical power to the society. At present we have the list of 116 museums but the museums in their meaning as cultural institution (stable material facilities including buildings, technical equipment, and exhibition objects, organization system with normal operation) cover only 20 ones. Most existing museums have utilized the old building with a bit renovation or in original form to make the exhibition rooms so the architecture is not suitable, the building quality is only for normal civilian work. The technical equipment and means for the exhibition and conservation storage are in lack excluding some central museums and some major museums, most of the remainings are seriously degraded.

## **II. Development Orientation of Viet Nam Museological to 2020**

(i) Museum is an unit serving scientific research, educating culture, carrying out collection of objects, inventory, conservation, exhibition, and propoganda of historical – cultural relics and natural subjects in accordance with its social function. The museum function has social significance and determined by social development demand so that the museums can be a motive for the development of the society.

The rearrangement of museum system in Vietnam follows the tendency of reducing the duplication in content, resulting into the more effectiveness of museums' activities. Determine the organization model in the museums by specific classification: national museum, local museum.

(ii) Strengthen researching work and collection of objects to build the collection and museum. Develop the museums with cooperation with other sections that have the similar purpose. Museological operation is purely cultural activities but should become an independent institution participating into every spiritual activities and be present in every field of the social life when its socialization is high.

(iii) The building of museums must be based on scientific principles. That means the establishment of museums must be based on the original collections, and based on that to define the characteristics of museums so that each museum can have its own cultural characteristics, not duplicating in content. Apply reasonably and effectively the scientific and technological achievements in museological activities, at the same time catch up with new development trend of other museums in the world.

(iv) Adjust and improve the exhibition in a way to exhibit the original objects, reflect the socio-economic status, cultural history, natural history; apply scientific technology in research and exhibition so that each museum can really become an information center for specialization on social science and natural science. The form of exhibition must have high artistic value and attractive to the visitors. The combination, involvement and exchange through museological activities must be held regularly and broadly in order to build some collections for the international exchange with propaganda and introduction framework.

(v) The museums are more and more affect the spiritual life of all the people's status in the society. Museological activities should be put into regular activities of the community life. Museum knowledge should be put into the primary education and graduate education. Make known the task of propaganda and education on the national tradition for the mass, especially the young generation. Museum would become an attractive address for the involvement of the mass in social activities, scientific workshops, human activities, exchange on environment and human beings in the 21 century.

### **III. Major Projects on Museum to 2020**

- Establish the Vietnam ICOM,
- Establish the Vietnam Museum Association,
- Prepare Projects on adjustment and improvement of exhibition rooms in the Museum of History, Museum of Fine Arts, Cultural Museum Vietnamese Nationalities,
- Build the Museum of Natural History, Museum of Vietnamese Literature, Halong Ecomuseum, Performing Arts Museum, Museum of Post and Telecommunication, Museum of Education...
- Project on provincial and metropolitan museums,
- Project on computerization of object management in the whole museology and conservation industry. Construct the information network of museums, establish the bank of documents on object and museological information.
- Prepare project on Museum of Contemporary Arts,
- Prepare project on three natural preservation areas,
- Prepare project on construction of specialized museums such as: Aviation Museum, Water Rice Museum, Petroleum Museum, Museum of Medicine, Museum of Biology, Museum of Architecture, Museum of Textile and Garment...
- Enlarge the form of public museum and private collections such as: Museum of Bat Trang Ceramic Wares, Museum of Antique Money, Museum of Dong Ho Paintings.
- Project on technical finalization of conservation storage,

### **IV. Major Solutions for the Implementation of Planning**

In order to execute effectively the museological planning 2000 – 2010, it is necessary to take into account the following solutions:

- i. Capitals: State budget; Joint venture; Enterprises; Private sector.
- ii. Investment regime: Invest reasonably with focus on museums; issue enthusiastic policy to absorb the financial source for the museums besides the state budget in the initial stage, and increase other financial

sources such as donation, contribution of private and collective sector, income of museums, ... in subsequent stages. Propose the government to deliver part of construction capitals from ODA source for the construction of museums as investment for infrastructure. At the same time call for international sponsor as the source for restoration of cultural works and establish the fund of museums.

iii. Financial Policy: Financial policy for museological activities: collection, introduction... Policy on incomes through museological activities.

iv. Law: Implementing the Law on Cultural Heritage and other legal document under the law to put the museological activities into order and execute the state management in accordance with the law.

v. Training: Pay more attention to the training of human resources for museological activities with high quality and suitable with museological characteristics, i.e both high specialized knowledge on exhibition objects and occupational experience on museology and conservation in order to meet the work requirement. It should be agreed on program and method of training work among governmental management units and training units.

vi. Propoganda and Education

Educate the mass of people the sense museology and conservation, the respect of national traditions, the pride of ancestors, and the preservation of cultural heritage (materials and spiritual) for future generations.

vii. Socialization

Execute effectively the policy on socialization of cultural activities with museological activities in order to create the sense of duty in the whole community regarding to museological field, absorb different resources and at the same time bring the museological activities to the people.

viii. Policy and Regulations

It must be titled the museum workers and officials as the persons who work both as scientists and culturalists and partly as occupational laborers. Therefore there must be satisfied policy for them both in materials and spiritual benefits.

ix. Improve international relations to serve directly the museological activities in various forms: exhibition exchange, scientific information, training, ...

x. Improve and issue standards to implement the cross-section cooperation, especially the sections directly involved in and have potential to open new activities for the museological field such as education and tourism.

xi. Strengthen the cooperation in holding exhibition between the central museums and provincial museums; among provincial museums, and hold exhibitions in cooperation with other museums in the whole country and abroad.