

**Part V**  
**Museums and International Cooperation**

# JICA's Cooperation in Museum Construction and Capacity Building of Human Resources

Shinichi Yoshihara

**Abstract** Japan International Cooperation Agency (JICA), an Incorporated Administrative Agency, assisted developing countries in various fields as the executive agency for Japanese Official Development Assistance (ODA). JICA provides assistance through technical cooperation, loan aid, and grant aid in an integrated manner. The Agency also assists developing countries through dispatch of volunteers, emergency disaster relief, and citizen participatory cooperation. Examples of assistance to museums in Asia are given in this text. However, in comparison with other sectors such as infrastructure, health, and education, projects and training for museum development remain small scale.

## 1 Preface

Japan International Cooperation Agency (JICA), an Incorporated Administrative Agency, has been assisting developing countries in various fields as the executing agency of Japanese Official Development Assistance (ODA). JICA provides assistance with three principal schemes, Technical Cooperation,<sup>1</sup> Loan Aid,<sup>2</sup> and Grant Aid<sup>3</sup> in an integrated manner. In addition to these schemes, JICA also assists developing countries through Dispatch of Volunteers, Emergency Disaster Relief, and Citizen Participatory Cooperation (Fig. 1).

In spite of its smaller scale compared to other sectors such as infrastructure, health, and education, JICA has been continuously implementing projects and training for museum development in developing countries utilizing the three principal schemes and Citizen Participatory Cooperation in cooperation with relevant organizations such as the National Museum of Ethnology.

This paper will explain the purpose of assistance and past achievements, representative projects, and foresight in terms of museums.

---

S. Yoshihara (✉)

Japan International Cooperation Agency (JICA), Nibancho Center Building 5-25,  
Niban-cho, Chiyoda-ku, Tokyo 102-8012, Japan  
e-mail: [Yoshihara.Shinichi@jica.go.jp](mailto:Yoshihara.Shinichi@jica.go.jp)

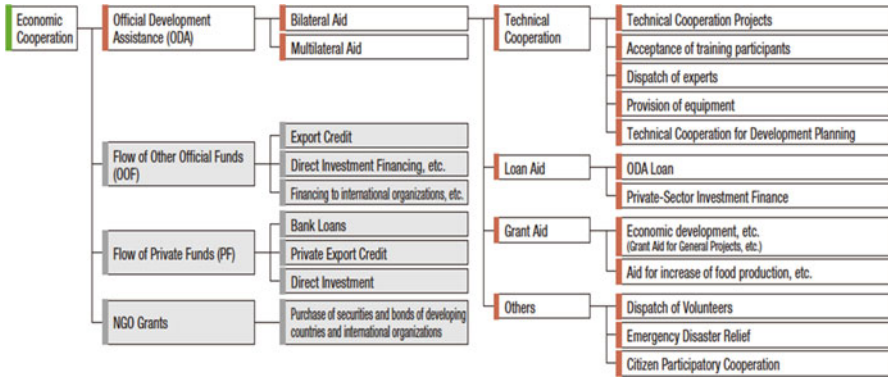


Fig. 1 Economic cooperation and ODA (Source: JICA Annual Report)

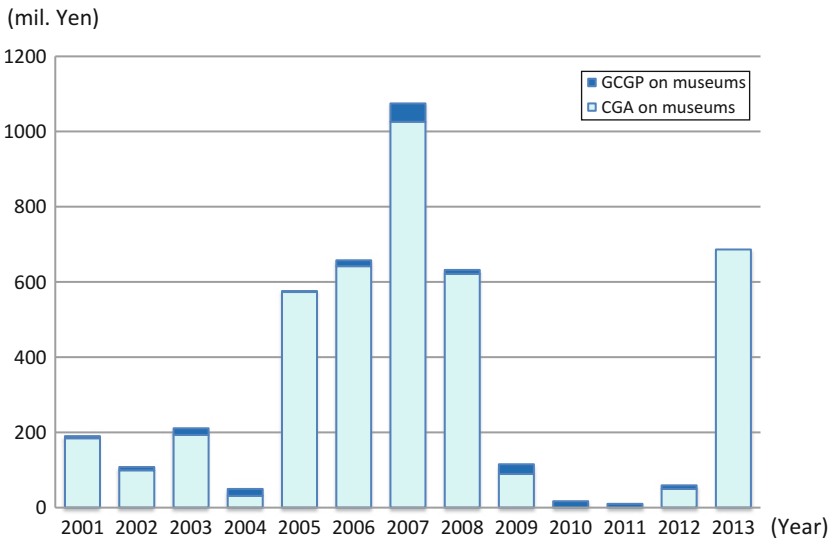


Fig. 2 Assistance to museums through GCGA and GACGP (from 2001 to 2013)

## 2 Purpose of Assistance to Museums and Past Achievements

Assistance to museums by Japanese ODA has mainly been implemented through General Cultural Grant Assistance (GCGA) started from 1975 and Grant Assistance for Cultural Grassroots Projects (GACGP) started from 2000 to contribute to the preservation of cultural heritage and to promote culture and higher education in developing countries. The number of past achievements is shown in Figs. 2, 3, and 4. The highest is Middle East, and Asia, Latin America, and Europe follow.

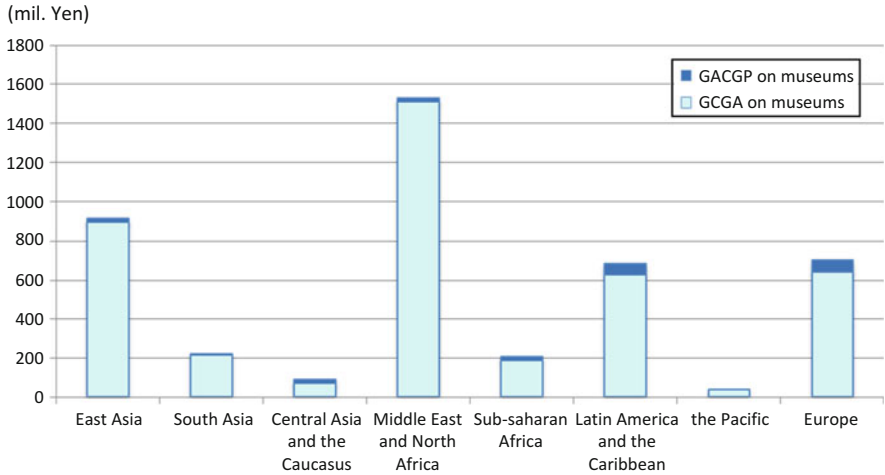


Fig. 3 Assistance to museums through GCGA and GACGP by region

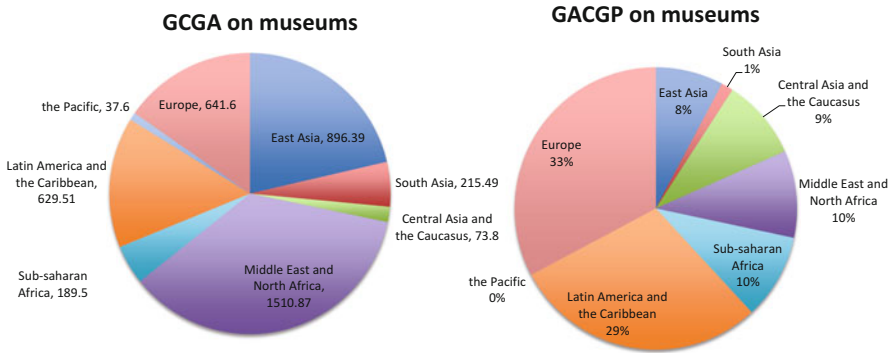


Fig. 4 Assistance to museums through GCGA and GCGP by region (from 2001 to 2013)

In recent years, some projects have been implemented with other schemes such as Technical Cooperation, ODA Loans, and JICA Partnership Programs. They further aim to promote museum-oriented development of a region and/or tourism, contributing to increase in job creation and income level among the local people.

### **3 Representative Projects of Assistance to Museums**

#### **3.1 *Comprehensive Museology (Group- and Region-Focused Training)***

The most comprehensive and historical assistance to museums is the training program “Comprehensive Museology” conducted by the National Museum of Ethnology, Japan (Minpaku) and Lake Biwa Museum. The training course, which has been improving its contents and implementation structure since its commencement in 1994, consists of lectures and practical work for about 3 months.

The objectives of this training program are to provide participants with fundamental knowledge of museum management, as well as to share with them experiences and knowledge of museum activities in Japan. In order to achieve the aim, the program consists of a full set of opportunities for the participants to attend lectures by Japanese experts from various fields, and also to visit museums and cultural sites throughout Japan. Some special training courses, which participants can select according to their own interests, are also offered as options.

In addition to improving the management of museums and professional skills of participants from various countries, the training program also promotes sharing of knowledge and experiences among the participants from developing countries and the Japanese experts who deliver the lectures in the program. A total of 190 people from over 50 countries have completed the program so far and the learning network built up in this training program has expanded to become world-wide as a result of 21-year-long assistance.

#### **3.2 *JICA Partnership Program***

As another approach to meeting the various needs of developing countries, JICA has been financing the “JICA Partnership Program (JPP),” implemented by Japanese museums to utilize their accumulated knowledge and experience in assistance activities for developing countries.

##### **3.2.1 *Community Promotion Featuring Museums and Environmental Improvement around Cultural Assets (JICA Partnership Program, 2008–2011)***

In 2006, Fukuoka Prefecture signed a friendship agreement with Bangkok City, Thailand to strengthen cooperation and exchange information in various fields including the economy, environment, culture, and tourism. With this background, Bangkok requested assistance from Fukuoka with preserving cultural properties and also utilizing them for regional development, which led to Kyusyu National Museum (KNM)’s two consecutive projects under the JICA Partnership Program.

First of all, KNM conducted training programs from 2008 to 2010 at the Bangkok National Museum (BNM) in Thailand and KNM in Japan, focusing on preservation and utilization of cultural properties, as well as strengthening the contribution of museums to local society.

In the second project, from 2010 to 2011, KNM organized an exhibition at the BNM co-sponsored by the Agency for Cultural Affairs, government of Japan. Through the preparation work for the exhibition, Thai experts worked together with Japanese experts, which led to the creation of an enticing exhibition.

This project contributed to strengthen the relationship between the two museums, and in 2012, KNM entered into an academic exchange agreement with the Fine Arts Department of the Ministry of Culture, Thailand.

### **3.2.2 Cambodia-Okinawa “Peace Culture” Museum Cooperation (JICA Partnership Program, 2009–2015)**

The assistance needs of Tuol Sleng Genocide Museum (TSGM) in Cambodia regarding museum operations and management fit the experiences of the Okinawa Prefectural Peace Memorial Museum (OPPM), which had been considering assisting overseas museums conforming with their establishment concept: passing onto future generations the historic lessons and conveying messages to the peoples of the world.<sup>4</sup>

OPPM has been implementing two consecutive projects under the JICA Partnership Program.

The first project has started in 2009 and OPPM provided technical transfer to TSGM in the field of collection, preservation, and exhibition of objects and museums activities on education.

In 2012, OPPM and TSGM co-organized a special exhibition entitled “‘Two Peace’ Peace Creation Exhibition by Two Peace Museums” at Tuol Sleng Genocide Museum as an achievement of 3-year cooperation. This is a remarkable example of a technical transfer at a museum from a museum that has the same exhibition theme of. Through the continuous cooperation between the two museums, the stage of the project is transitioning from technical transfer of curators to strengthening of museum management in the second project from 2012.

## **3.3 Representative Projects in Asia**

### **3.3.1 Cooperation to Sigiriya, Sri Lanka (Various Schemes, 2006–2010)**

The Sri Lankan government set the target of developing projects in the cultural and tourism sector as an important national policy, and the Japanese government implemented comprehensive and integrated support through various cooperation schemes. Japan/JICA offered ODA loans for upgrading the access road from the main

highway to the Sigiriya area and for building facilities such as toilets and a spiral stairway in the Sigiriya Ruins, while it provided assistance for the procurement of display equipment for the Sigiriya Museum by GCGA and dispatched volunteers for promotion of the tourism industry in the surrounding area.

Considering the Sigiriya Museum to be an important tourist-attracting facility in the region, JICA also implemented the Technical Cooperation “Project for the Development of Culture-Oriented Tourism in Sigiriya” that aimed at, and succeeded in, strengthening and enhancing the role of Sigiriya Museum in tourism activities, leading to tourism development in the region by providing technical assistance for, for example, the lectures on management of the museum, making a tourism promotion plan, and tour guide training.

### ***3.4 Representative Projects in the Middle East***

#### **3.4.1 Tourism Promotion Through Museum Activities, Jordan (Technical Cooperation, 2004–2007)**

Tourism is one of the major industries in Jordan, and Japan/JICA has been assisting the promotion of this sector through development of facilities and technical transfer. JICA carried out a study on “National Tourism Development Strategy and Policy” between 1994 and 1996, and proposed future projects including the establishment of four major museums in Jordan. Based on this study result, Japan offered an ODA loan for promotion of tourism by construction of road and tourism facilities such as museums in 1999.

Parallel with this, JICA dispatched volunteers and short-term experts as well as accepting Jordanians for training in Japan. In the course of cooperation, the needs for improving museum management were ascertained.

In this context, JICA implemented the Technical Cooperation Project “Tourism Promotion through Museum Activities” providing capacity development assistance for museum management, collection, and display, of objects to the four model museums built by the Japanese ODA loan: National Museum, Karak Archaeological Museum, Dead Sea Museum, and Historic Old Salt Museum. As a result of this project, counterparts became able to make long-term plans, produce a newspaper, and conduct educational and local activities.

The cooperation with Minpaku in this project made it successful and had a positive impact on all target museums.

#### **3.4.2 Project for the Conservation Center in the Grand Egyptian Museum (Technical Assistance Related to Japanese ODA Loan, 2008–2016)**

With the assistance of the National Research Institute for Cultural Properties, Tokyo, JICA has been implementing a project providing technical transfer such as Preventive Conservation, Conservation, Conservation Science, and also management to the

Grand Egyptian Museum Conservation Center (GEM-CC) affiliated with the Grand Egyptian Museum, which is currently under construction with support of a Japanese ODA loan.

In Phase 1 (2008–2011), building an accurate database as well as a department in charge of it was the main activity. In addition to this, JICA also conducted several training programs that were of high priority for GEM-CC.

In Phase 2 (2008–2016), JICA has planned 25 different kinds of training. A total of 85 training programs were conducted and 1036 GEM-CC staff members participated in total by December 2014.

## 4 Foresight

As mentioned above, Japan has been supporting museums of various countries through ODA. It is notable that JICA has the potential to connect overseas and Japanese museums. The experiences, knowledge, and networks gained through implementation of projects are expected to be utilized for further development of museums that promote the attractiveness of each region around the world.

### Notes

1. Technical Cooperation draws on Japan's technology, knowhow, and experience in nurturing the human resources who will promote socioeconomic development in developing countries.
2. Loan Aid supports the efforts of developing countries to advance by providing these nations with the capital necessary for development under long-term and substantially lower interest rates than commercial rates.
3. Grant Aid, which is an assistance method that provides necessary funds to promote socioeconomic development, is financial cooperation with developing countries with no obligation for repayment.
4. Source: Website of OPPMM.

**Open Access** This chapter is distributed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, duplication, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the work's Creative Commons license, unless indicated otherwise in the credit line; if such material is not included in the work's Creative Commons license and the respective action is not permitted by statutory regulation, users will need to obtain permission from the license holder to duplicate, adapt or reproduce the material.



# Museums and Community Development: With Special Reference to Zambian Cases

Kenji Yoshida

**Abstract** The museum is not only a storage place for tangible objects of the past, or a destination for tourists, it is also a base for the accumulation and dissemination of local culture, and for creating people's pride in or identity to the community. Only when people have pride in themselves and their own culture, can they challenge and overcome various difficulties. Examples of movements in Africa, especially those in Zambia where the author has been working for more than 30 years, clearly demonstrate that the museum, an institution for constructing cultures, can also be appreciated from the viewpoint of community development. The identity museums to be created should be open-minded and those that admit cultural diversity, otherwise it will result only in creating a nationalistic ideology. The networking of museums, both nationally and internationally, is thus essential.

## 1 Introduction

When we look back, controversy had been growing over ethnographic exhibitions in museums in the 1980s and 90s. Ethnographic museums throughout the world had long been focusing on cultures extraneous to the country in which the museum is located. Museums were likely to approach this task from their vantage point of their own cultures. However, in the 1980s and 1990s, people of the world who had long been the subjects of ethnographic exhibitions in large-scale museums became more aware of their own cultures and histories, and thus begun to protest against this prevalent one-sided approach to exhibitions of ethnic cultures. Under the circumstances, it became common for large-scale museums to have collaborative relationships with the people who are represented in exhibitions, in organizing exhibitions or constructing databases of their collections. Involvement of people in the activities of those large-scale museums promoted people's awareness of their own culture and history, and there is now a vigorous movement in every corner of the globe to build local or community museums to present on site the culture of the community.

---

K. Yoshida (✉)

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

e-mail: [yoshidak@idc.minpaku.ac.jp](mailto:yoshidak@idc.minpaku.ac.jp)

© The Author(s) 2016

N. Sonoda (ed.), *New Horizons for Asian Museums and Museology*,

DOI 10.1007/978-981-10-0886-3\_14

187

While globalization has been prevailing in every aspect of human life, the significance of the museum as a device that is rooted in each local community, inherits its culture, and furthermore, newly constructs it, has been recognized more widely.

## 2 Museum Training Courses

Along with an increase in the number of museums in the world, demand for the opportunity to acquire the knowledge or techniques required for managing museums has become more vociferous year by year. However, there are only limited occasions for acquiring substantial knowledge and techniques related to museums in an integrated manner. Under such circumstances, a series of museum training courses, which has been carried out by the National Museum of Ethnology, Japan (Minpaku) in collaboration with the Lake Biwa Museum as a project sponsored by Japan International Cooperation Agency (JICA), is a very unique attempt in the world.

A total of ten trainees participate in the course every year from all over the world. As for this year's course that started on the 18th of April and finished on the 25th of July 2014, there were ten trainee participants from four countries: Jamaica, Myanmar, Egypt, and Palestinian Authority. The subjects of this 4-month course range from the history of the museum, its latest trends, methods of collection management, conservation science, exhibition design, database construction, museum education, and development of museum goods to crisis management. All of these subjects are mainly undertaken in the workshop style focusing on discussion or practice rather than giving unilateral lectures. Lecturers of this course are researchers and curators of museums in Japan such as Minpaku or the Lake Biwa Museum, and other experts are also invited according to each specialized field. We would ask a professional of an art-transporting company to give a lecture in a workshop for packing art objects, and an expert individual who is in charge of marketing for business practices. After the 2011 Tohoku Earthquake and Tsunami, training in risk management and disaster prevention has been intensified. Training trips are also on the program during the course term to visit not only museums in the Kansai area but also the museums in the Hokkaido, Tokyo, and Hiroshima areas.

There is no model that is applicable to all aspects of museum management.

It is our planned scheme that the participants search for something that is applicable to the museum activity of their own country through directly experiencing the various activities that Japanese museums provide. As far as I know, there is no such occasion on a worldwide level as this course that comprehensively serves to provide training in a wide variety of museum activities.

While the course provides them with an opportunity for training, the "trainees" are actually curators who are well experienced and have been active on the front-lines of their country's museums. Thus, in reality, this training opportunity becomes like a forum where our experiences in Japan meet their experiences, so that we are able to learn from each other and share new knowledge and recognition.



**Fig. 1** Museology workshop in Livingstone 2005

We have accepted 216 trainees from 56 countries and regions in the last 21 years, considering the outcome of the current “Comprehensive Museology” course (which started in 2012 and its predecessors, i.e., the “Intensive Course on Museology” that lasted between 2004 and 2011) and the original “Museum Technology Course,” which started in 1994 and lasted up to 2003. From next fiscal year 2015, we plan to renovate the course by placing more weight on the role of museums as an instrument of community development, and we will start the course under the new title of “Museums and Community Development.” The global networks connecting the museums that have been constructed through these courses are a great fortune for all of the people and organizations involved in the course.

### **3 Development of the Training in Japan**

But there is more than that. As for Zambia, by 2004, we had received six trainee participants in the courses. In Zambia, a workshop entitled “Museology Workshop in Livingstone 2005” (Fig. 1) was organized by the six former participants targeting museum curators of the country who did not have a chance to come to Japan for the period 4–9, December, 2005. It delighted us in that, in this way, the achievement of the training acquired in Japan can be further developed in each country and lead to unique activities of the locals. The initiative taken by the former participants in the



**Fig. 2** New ethnographic gallery at the Livingstone Museum: village life (*left*), urban life (*middle*), and a corner called “Museum” (*right*)

museum training courses was highly appreciated by the JICA regional office, and from 2006 to 2008, a more intensive workshop on museum activities focusing on a particular subject each year (exhibition design in 2006, collection conservation in 2007, and documentation including the construction of a database and film making in 2008) was organized as a follow-up program to the training course. Each year, former participants in the course played the role of instructor, and we, Japanese museum specialists, also joined the workshop as facilitators. And the follow-up workshop really functions as an opportunity where a unique museology based on local specifics is jointly created by all participants. Needless to say, the current project “New Horizons in Asian Museums and Museology” which led by Professor Sonoda, has exactly the same intention and can be considered to create a unique museology in each Asian country. The form of development that we have aimed at from the very beginning of the project of the training course has finally been attained.

Visible results of the training course are now appearing in Zambia. Some temporary exhibitions on local communities at the Lusaka National Museum were installed by using the so-called carton-box technique, which was introduced during the training course in Japan. It is a form of technology that makes use of simple materials like carton boxes to make partitions and display walls for exhibitions. Achieving maximum efficiency by using minimum equipment is always a basic item on the training agenda.

The new ethnographic exhibition recently completed at the Livingstone Museum is a unique reflexive exhibition. In refurbishing the ethnographic gallery, the museum divided the gallery into three parts: Village Life, Urban Life, and a corner called “Museum” (Fig. 2). Visitors are invited to enter into the reconstruction of a village setting first, where a bicycle and plastic water tanks are placed in front of thatched huts, then to another reconstruction of urban life settings where familiar scenes in a town for visitors are reconstructed by combining paintings, photographs, and real objects, and finally to a corner called “Museum” where a typical ethnographic exhibition is developed by displaying objects visitors are actually using in their daily life. Through this exhibition, visitors are unconsciously led to review their own choice of where to live either, in a village or in town, which is a crucial question that all people in Zambia are facing, and are also invited to rethink about the nature of a museum that is showing their daily utensils. In this exhibition, visitors are not only visitors per se, but became active players in the exhibition. By being juxtaposed with reconstruction of village and urban settings, a typical ethnographic exhibition in the museum has become another reconstruction of a

museum setting, all of which shed new light on visitors' experience either in a village, in a town, or in a museum. The curators who were engaged in realizing this exhibition said to me that they were inspired by the exhibition to which they were introduced during the course in Japan, that is "Images of Other Cultures" held at Minpaku in 1997, where the British Museum's old galleries and kiosks and roadside shops in Europe, Papua New Guinea, and Japan were reconstructed. In fact, I am the one who curated the exhibition. They say they digested some concepts of the "Images of Other Cultures" exhibition and created their new ethnographic gallery. It seems to me that this exhibition at the Livingstone Museum can be considered as a new type of reflexive exhibition that has been developed uniquely in Zambia by digesting their experience in Japan (Yoshida and John Mack 2008).

#### 4 Creation of Festivals and Local Museums

Perhaps there is a particular reason that Zambian museums, or more precisely Zambian museum professionals, are now so acquisitive of knowledge and techniques in museology. It is not because of my involvement.

In Zambia, there have been few festivals organized based on a whole ethnic group. One of the few examples of this sort is *kuomboka*, or Royal Barge Festival, of the Lodzi people. Having been inspired by such a big-scale festival, in 1980, a ceremony called *nchwala* where the first harvest of the year is brought to the King was revived among the Ngoni people (Fig. 3). Following the Ngoni, a neighboring



Fig. 3 *Nchwala* ceremony of Ngoni people. 1999



Fig. 4 *Kulamba* ceremony of Chewa people. 1984

ethnic group named Chewa created a harvest festival called *kulamba* in 1984, based on an old custom of annual tribute to their King (Fig. 4). Stimulated by these movements, yet another ethnic group in the region, the Nsenga, invented a rain-calling ceremony called *twimba* in 1988, by combining various old customs (Fig. 5). It is noteworthy that the purposes and dates of the ceremonies are well differentiated so that they do not overlap each other. The *Nchwala* of the Ngoni is to celebrate the first harvest of the year, and is thus held in the midst of the rainy season. The Chewa's *kulamba* is a harvest festival, and is held in the depths of the dry season. The *twimba* of the Nsenga is a rain-calling ceremony, and is held at the beginning of the rainy season. Since then, the movement of creating ethnic festivals is spreading over the whole country under similar slogans like "Let's start our tradition," and now almost all major ethnic groups, which number 73, have got their own annual festivals. Why are they differentiated in date and meaning? Some chiefs and kings explained by saying unanimously, "Otherwise, our own ceremony would not be well covered on TV, and we would also lose an important occasion for lodging appeals to the President and his ministers." The central government actually supports these movements by providing transport for audiences, and by sending representatives like ministers and in some cases the President himself to each festival.

In retrospect, there are not many options for various ethnic groups to proclaim their identity by means of festivals while getting along in harmony with others than to "revive" each ethnic group's festival in a short period. It was indeed a way of avoiding particular groups becoming prominent in society.



**Fig. 5** Twimba ceremony of Nsenga people. 1999

In the 1990s, having created festivals, each group started planning to build its own museum to show its cultural heritage. Some have already been established, most of which are located at the very sites of the annual festivals. The Nayuma Museum built by the Lodzi people in 1986 is a pioneering museum in the trend (Fig. 6). The Choma Museum in Choma in the Southern Province, which is dedicated to the Tonga community, can also be mentioned in this context (Fig. 7).

Another example is the Moto Moto Museum, which was originally established by a Catholic Father, Jean Jacques Corbeil. He built an ethnographic collection that includes objects used in girls' initiation ceremony called *chisuingu* while he was working in Bemba land (Corbeil 1982). The collection was donated to the national government and the museum became one of the national museums in 1974. But because of the character of its collection, the museum is nowadays playing the role of a community museum for the Bemba people (Figs. 8 and 9).

Yet many other museums are now under construction or contemplation. Among them is a museum called Nsingo Hall in Ngoni land. The Ngoni people are now trying to convert the former municipal hall into their own community museum.

As for the Chewa people, with whom I have been carrying my fieldwork for more than 30 years, their masked dance called *gule wamukulu* (Fig. 10), together with another masked dance in Zambia, that is, the *makishi* dance of the Luvale people (Fig. 11), was registered in 2005 as Intangible Cultural Heritage by UNESCO. After the registration, the Chewa people, or more precisely, the Chewa Traditional Council



Fig. 6 Nayuma Museum in Mongu



Fig. 7 Choma Museum in Choma





Fig. 8 Moto Moto Museum in Mbala



Fig. 9 Reconstructed *chisuingu* girls' initiation hut in the Moto Moto Museum



**Fig. 10** *Gule wamukulu* dance of Chewa people

that was established at the time of the first *kulamba* ceremony in 1984 decided to create a museum at the site of the *kulamba* ceremony. Though the building is not yet completed, the plan is well underway. A similar movement is also going along among the Luvale people. When I started my fieldwork among the Chewa, it was scarcely known that the Chewa people has a masked-dance tradition (Yoshida 1993). When I think of those days, I feel I am living in a completely different age.

It is noteworthy that the target visitors of these museums are people of the local communities rather than tourists, and that the museums seek to strengthen people's



**Fig. 11** *Makishi* dance of Luvale people

pride in their culture and to transmit their traditional culture to a younger generation. The notion of the museum is, however, quite new to the most of the local people. People are finding their own way of creating their museums.

Out of these endeavors, some notable activities are also emerging. Moto Moto Museum, which I introduced above as a community museum for the Bemba people, launched an outreach project to prevent HIV infection in their surrounding areas. Some pieces in their collection, which were used for traditional education during girls initiation ceremony called *chisungu*, were displayed and used for providing villagers, especially women, with information about prevention of HIV infection.

Another museum, the Livingstone Museum (Fig. 12), which again I referred to above, held an exhibition entitled “What we have been told about Independence” (Fig. 13), which was brought to fruition by collecting reports written by school children of what they had been told by their parents and grandparents about Independence. This exhibition gave people of the local community an opportunity to re-discover their historical heritage, and led to the development of some touristic spots.

In these ways, the museum is now playing the role of instrument for the development of communities. The museum, an institute of constructing cultures, can also be appreciated from the viewpoint of community development.



Fig. 12 Livingstone Museum in Livingstone



Fig. 13 “What we have been told about Independence” Exhibition at the Livingstone Museum

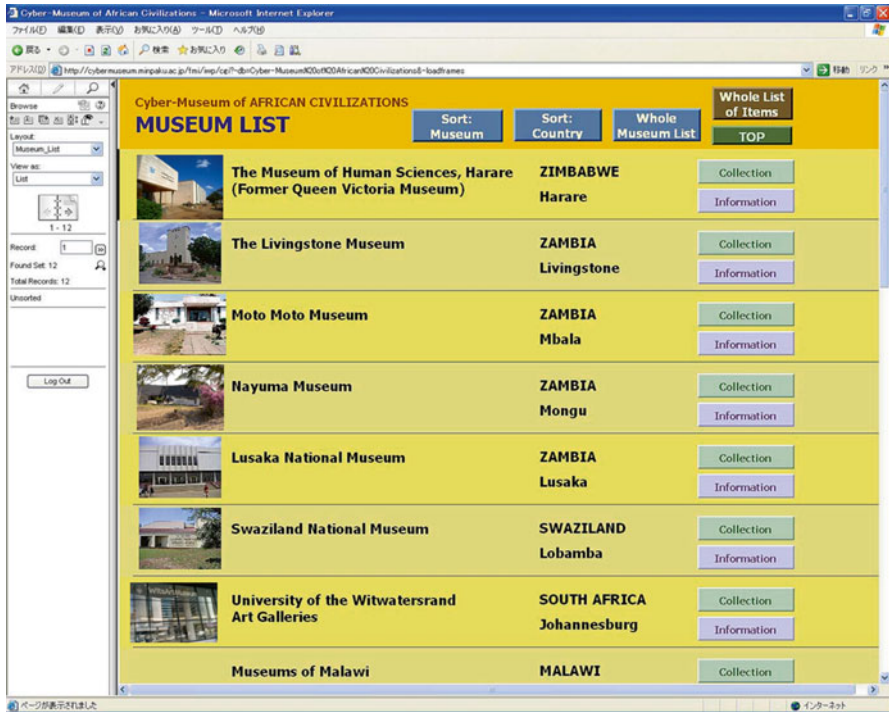


Fig. 14 Cyber-Museum of African Civilizations

## 5 Conclusion

Before concluding, it should be noted here that, if the identity created or strengthened by this movement is narrow-minded, it will result only in creating a nationalistic ideology. The identity museums to be created should be open-minded and those that admit cultural diversity. For this purpose, the networking of museums, both nationally and internationally, is essential.

In Zambia, the National Museums Board based in the capital city Lusaka is supporting the movement of establishing local museums on the one hand, and it is trying to network these movements on the other. I myself am also supporting their activities by connecting the network with the various programs carried out by our museum, the National Museum of Ethnology, Japan.

In this paper, I have introduced a series of museological workshops held in Zambia as follow-up programs to the training course in Japan. To these workshops, people who are involved in constructing community-based museums are also invited for the purpose of sharing knowledge and experience in the field of museology. A database sharing information on the collections of participating museums is also constructed (Fig. 14). Although there are many ethnic groups in Zambia, almost all of them belong to the so-called Bantu-speaking language group, and they share

many aspects of materials culture. The database can demonstrate the existence of this commonality that crosses national borders. Construction of the database is also a part of our endeavor to foster an open-minded identity. The role of a museum as an instrument for constructing culture and society that is rooted in the relevant community and yet equipped with a sense of open-minded identity will certainly become increasingly vital in the coming age.

The museum has long been considered as a place of representation, preservation, and conservation of the tangible cultural properties of the past. From this viewpoint, there seems little room for museums to contribute to community development. However, the museum is not only a storage of tangible objects of the past, nor just a tourist spot, but a base of accumulation and dissemination of local culture, including knowledge, memory and technology that has been transmitted from one generation to another in the community, and thus, a base for creating people's pride in or identity to the community. Only when people have pride in themselves and their own culture can people challenge and overcome various difficulties. In this sense, museums may well be considered to be a fundamental instrument of community development, and thus development aid.

**Open Access** This chapter is distributed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, duplication, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made. The images or other third party material in this chapter are included in the work's Creative Commons license, unless indicated otherwise in the credit line; if such material is not included in the work's Creative Commons license and the respective action is not permitted by statutory regulation, users will need to obtain permission from the license holder to duplicate, adapt or reproduce the material.

## References

- Corbeil, J.J. 1982. *Mbusa: Sacred Emblems of the Bemba*. Mbala, Zambia: Moto Moto Museum.
- Yoshida, Kenji. 1993. Masks and Secrecy among the Chewa. *African Arts* 24(2): 34–45. 92.
- Yoshida, Kenji and John Mack eds. 2008. *Preserving the cultural heritage of Africa: Crisis or renaissance?* Oxford: James Currey.