The Workshop 2015 for Protection of Cultural Heritage in Thimphu, Kingdom of Bhutan

26-31 October 2015

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

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Preface

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU) was established in August 1999 with the purpose of serving as a domestic centre for promoting cooperation in cultural heritage protection in the Asia-Pacific region. Subsequent to its inception, our office has been implementing a variety of programmes to help promote cultural heritage protection activities, maintaining partnerships with international organisations, such as UNESCO and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

Among our training programmes conducted in Nara, there is first of all our Group Training Course, to which we invite 16 specialists from 16 nations for one month of training on two themes, "Preservation and Restoration of Wooden Structures" and "Research, Analysis and Preservation of Archaeological Sites and Remains," held in alternate years. Because the participants come from 16 different nations, the lectures and other aspects are conducted in English. In addition to the 11 participants from Bhutan in the Group Training Course sessions held from 2000 to the present, there were another three participants in our Individual Training Course conducted in 2014, for a total of 14 participants from Bhutan who have participated in our training.

Also conducted in Nara is the just mentioned Individual Training Course, on themes selected by the participants, such as wooden structures, archaeology, conservation science, or museology and so forth, with the curriculum tailored individually in hand-made fashion. From 2015, we have changed the title of this Individual Training to "Specific Theme Training Course", and are developing it as a month-long programme of training concentrating on particular themes. We annually invite participants from two or three countries, with about two participants per nation, for one month of training.

A third type of training programme is called a "Workshop". These are held not in Nara but in the participants' countries overseas. Beginning with Cambodia in 2007, we have conducted this programme in eight countries thus far. In Vietnam, Indonesia, and Sri Lanka the theme was 'Recording/ documentation and research methods for wooden structures', while in the other nations the content was related to 'documentation and preservation method for archaeological artefacts'.

The purpose of the workshop in Thimphu is to introduce photographic technology. With the recent spread of inexpensive and easy to use cameras, anyone can now take a digital photo by just pressing the shutter. But photographs related to cultural properties are for the purpose of recording historical materials, and have the role preserving the data for the future. Accordingly, they require the proper quality, accuracy, and level of information content.

The Workshop 2015 for Protection of Cultural Heritage in Thimphu, Kingdom of Bhutan, was the ninth attempt of ACCU Nara Office. We were fortunate enough to receive the cooperation and support from Department of Culture, Ministry of Home and Cultural Affairs, as a co-organiser. I would like to extend my sincere gratitude to Dasho Jigme Zangpo, National Speaker, Lyonpo Dawa Gyeltshen, Minister of Home and Cultural Affairs of Bhutan, Mr Rinzin Penjore, Director of Department of Culture, Ms Nagtsho Dorji, Head, Division for Conservation of Heritage Sites(DCHS), Ms Phuntsho Wangmo from DCHS; and to all related staff and parties for their cooperation. Also, special thanks to Ms Asakuma Yumiko, Chief Representative, Japan International Cooperation Agency(JICA) Bhutan Office who provided useful information on Bhutan and gave the suggestion on our activity.

Lastly, I would like to express my appreciation to Nara National Research Institute for Cultural Properties for their cooperation in dispatching an official to our workshop. I am also thankful to the Agency for Cultural Affairs, Japan (*Bunkacho*) for their continuing support.

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

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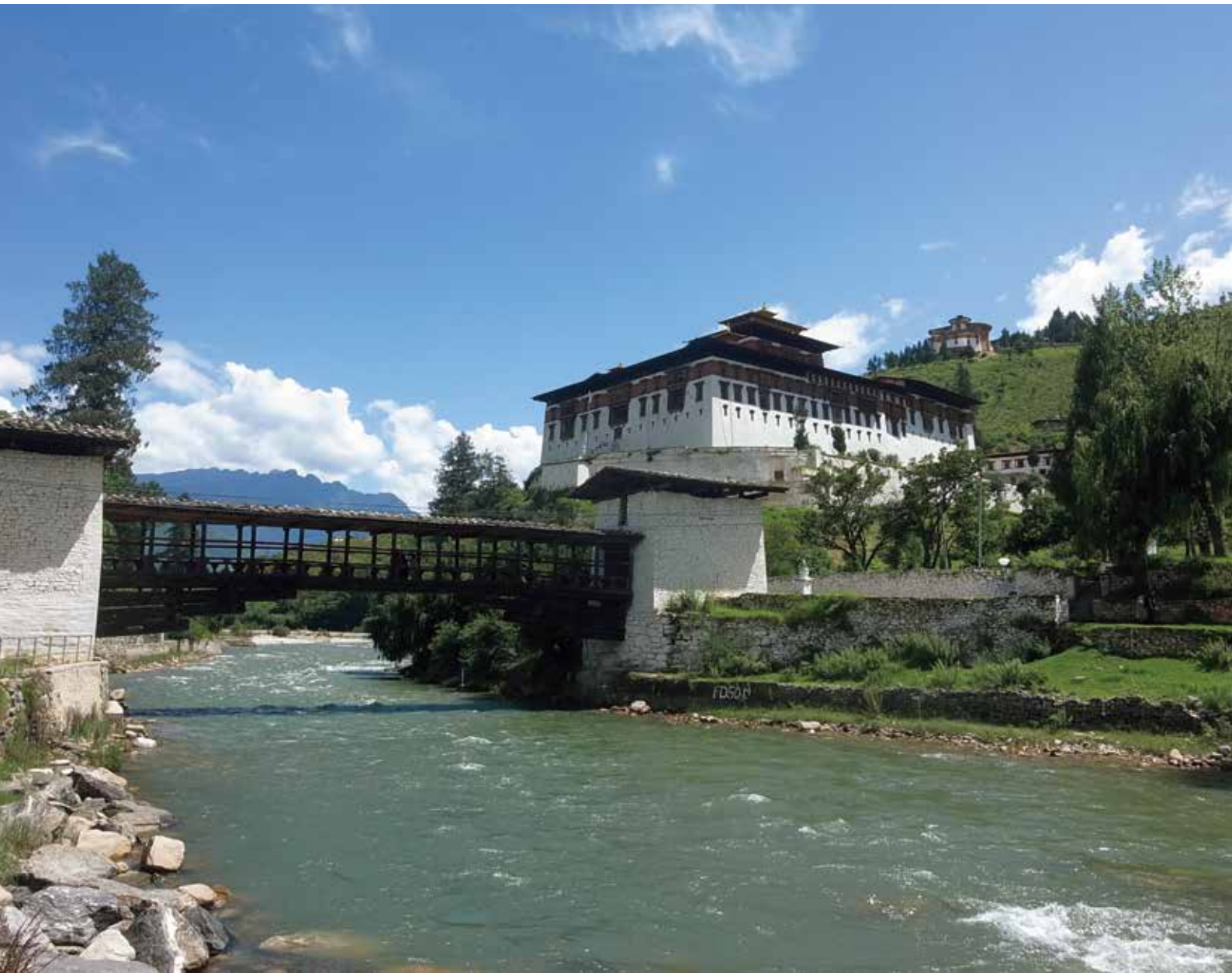
I. Introduction



Paro Dzong and Ta Dzong

1. General Information

The Workshop 2015 for Protection of Cultural Heritage
in Thimphu, Kingdom of Bhutan

1. Organisers

This course is jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); the Asia-Pacific Cultural Centre for UNESCO (ACCU); and the Department of Culture, Ministry of Home and Cultural Affairs, Royal Government of Bhutan.

2. Background

The Kingdom of Bhutan is located in South Asia and Buddhism is the state religion. The Kingdom of Bhutan is known for modernising while still protecting and passing on its unique traditional culture. Bhutanese law requires the country's traditions to be respected. For example, it is mandatory to offer education in traditional subjects and to wear national dress on formal occasions, and the traditional architectural style must be observed in the construction and restoration of buildings.

However, it has been pointed out that the tangible and intangible cultural heritage through which these traditions are passed on is at risk of alteration or rapid deterioration due to modernisation or natural disasters. In particular, there is a need to take prompt countermeasures to conserve structures including vernacular houses and temples, and documents such as sutra. In addition, the accumulation of expertise and funds in the Kingdom of Bhutan to respond to this situation are insufficient. Tasks such as acquisition of knowledge and practical techniques for documentation and conservation of cultural heritage and development of human resources are being addressed as urgent priorities.

In consideration of this situation, as well as in response to a request from the Department of Culture, Ministry of Home and Cultural Affairs of the Royal Government of Bhutan, the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO has decided to co-organise a workshop in Thimphu, Kingdom of Bhutan on photographic documentation of cultural heritage and digital data management and utilisation, as part of its cooperation for cultural heritage protection in the Asia-Pacific region.

3. Location

Thimphu, Kingdom of Bhutan

4. Dates

22 October (Thu.) to 2 November (Mon.) 2015 (including preparation and transfer)

5. Theme

Photographic documentation of cultural heritage and management/utilisation of digital data

6. Curriculum

Lecture

- Introduction to the photographic documentation of cultural properties
- Basics of photography

Practical Training

- Photography (traditional structures, archaeological artefacts, Buddhist objects, etc.)
- Management and utilisation of digital data

7. Participants

Twenty researchers who are involved in investigation, research and preservation of cultural properties in Bhutan, and who belong to a research institute, the Management and Preservation Office for Cultural Properties, or a museum.

8. Language

The main working language of the training course is English, with consecutive interpretation from Japanese.

2. Programme Schedule

Date			Morning (9:30–12:30)	Afternoon (13:30–16:30)
10	26	Mon.	・Opening Ceremony (10:00–11:00) ・Orientation for the Workshop (11:30–12:30)	Lecture: ・Basic Knowledge of Photography (13:30–15:00) ・Introduction to the Photographic Documentation of Cultural Properties (15:15–16:30) (Instructors: Mr NAKAMURA Ichiro and Mr SUGIMOTO Kazuki)
			(Group A) Documentation of Traditional Structures (Instructor: Mr SUGIMOTO Kazuki)	(Group B) Documentation of Movable Cultural Properties (Instructor: Mr NAKAMURA Ichiro)
	27	Tue.	・Lecture: Introduction to Photographic Techniques for Traditional Structures ・Practical Training: Photographic Techniques for Traditional Structures I	・Lecture: Introduction to Photographic Techniques for Movable Cultural Properties ・Practical Training: Photographic Techniques for Movable Cultural Properties I
	28	Wed.	Practical Training: Photographic Techniques for Traditional Structures II	Practical Training: Photographic Techniques for Movable Cultural Properties II
	29	Thu.	Practical Training: Photographic Techniques for Traditional Structures III	Practical Training: Photographic Techniques for Movable Cultural Properties III
	30	Fri.	・Practical Training: Digital Data Management and Utilisation (Instructor: Mr NAKAMURA Ichiro) ・Closing Reception (19:00-)	
	31	Sat.	・Evaluation from Instructors (9:30–) (Instructors: Mr NAKAMURA Ichiro and Mr SUGIMOTO Kazuki) ・Closing Ceremony (12:00–)	

II. Workshop Journal

Thimphu City

21 October (Wed.)

The ACCU Nara Office's staff members, two instructors and an interpreter departed from the Kansai International Airport to Bhutan via Bangkok.

22 October (Thur.)

Left Bangkok in the early morning. Arrived at the Paro International Airport, Bhutan, via Guwahati, India. Then, made a visit to several cultural heritages in Paro including the National Museum.

23 October (Fri.)

Travelled from Paro to Thimphu in the morning. After arriving at Thimphu, conferred with the Bhutanese counterpart about implementation of training programmes.

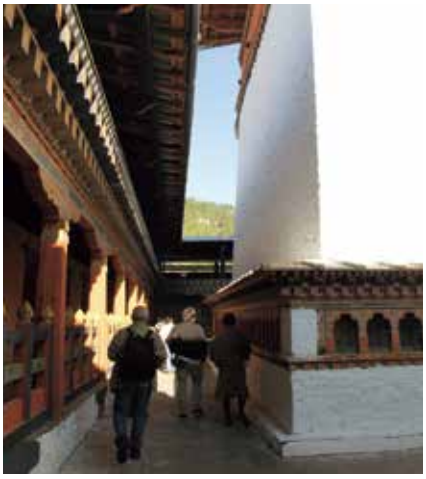
■ **Meeting with Department of Culture**

Conferred with Ms Phuntsho Wangmo, Department of Culture, about the details regarding holding workshops such as the final check of the participants in the opening ceremony, etc., confirmation of necessities for training programmes in response to the change in the training venue, and the final check of training tools/equipment.

24 October (Sat.)

In the morning, conferred with Ms Phuntsho Wangmo and Mr Tenzin Wangchuk, the officials of Department of Culture, regarding the opening ceremony, as well as the setting up of the training venue of the lecture on the first day. In the afternoon, visited Simtokha Dzong ("Dzong" literally means "castle-monastery"), where the practical training for Group A was to be carried out. After that, the Director of ACCU Nara Office greeted the representative of the monastery, and checked the training venue with Ms Phuntsho.

Simtokha Dzong



25 October (Sun.)

Conferred with a manager of the Hotel Druk, the reception venue, regarding the details of the reception including the layout, expression/display, supper menu, audio equipment, etc.

26 October (Mon)

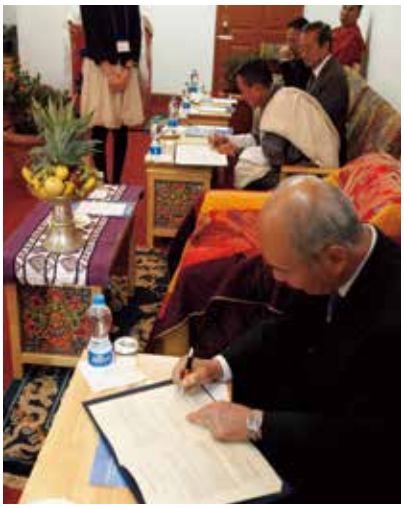
■ MoU signing ceremony

Prior to the opening ceremony, Mr Rinzin Penjore, Director of Department of Culture, and Mr NISHIMURA Yasushi, the Director of ACCU Nara Office signed the MoU for the workshops, in the presence of the participants and the officials of Department of Culture.

■ **Opening Ceremony**

After the arrival of the guest of honour, Dasho Jigme Zangpo, the Speaker of the National Assembly, the Opening Ceremony began with the "Marchang Ceremony", a traditional Bhutanese rite. Afterwards, Mr Rinzin Penjore, Director of Department of Culture, delivered a speech, followed by the guest of honour, and Mr NISHIMURA Yasushi, the Director of the ACCU Nara Office.

Signing MoU between DoC and ACCU Nara Office



Marchang Ceremony

Mr Rinzin Penjore

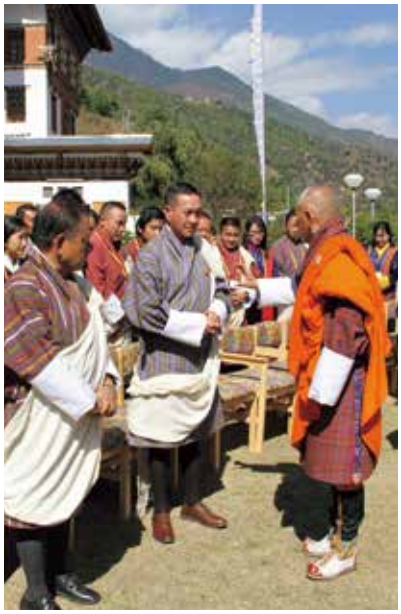
Dasho Jigme Zangpo

Mr NISHIMURA Yasushi

In his speech, Mr Rinzin Penjore expressed his gratitude to the ACCU and the Japanese government for inviting many officials of Department of Culture to participate in the training programmes of the ACCU projects in Nara, Japan, to date, and that they were able to learn a broad range of knowledge/information, and are now contributing to cultural heritage protection projects all over Bhutan.

MC for Opening Ceremony, Ms Phutsho Wangmo

Opening Ceremony venue: National Library



Dasho Jigme Zangpo, the guest of honour, also thanked the ACCU and the Japanese government on behalf of the Kingdom of Bhutan for their continued cooperation and understanding by stating that recording the cultural heritage via photography is highly significant in Bhutan where rapid modernisation is underway, and it is the training most needed now equal in importance to the development of the Cultural Properties Protection Act.

Following this, Mr NISHIMURA Yasushi explained that this training programme is the first workshop attempting to focus on "photography" among the ACCU projects for the Bhutanese participants to date, included in the address of thanks to the parties concerned, including Department of Culture of Bhutan, for their cooperation. Lastly, a commemorative photo was taken outside the building of the venue.

The opening ceremony was broadcast on a Bhutanese domestic TV station, and reported in newspapers.

■ **Lecture: Basic Knowledge of Photography/Introduction to the Photographic Documentation of Cultural Properties**

NAKAMURA Ichiro (Nara National Research Institute for Cultural Properties) and SUGIMOTO Kazuki (Saidaiji Photo Studio)

A lecture by Mr NAKARURA

A lecture by Mr SUGIMOTO

First, the instructors explained about the basic knowledge of photography including the mechanism of a camera, differences in information volume depending on film size, image distortion due to lens, lighting methods, and the relation between shutter speed and aperture. The participants then tried to adjust the settings of the six new brand cameras that Department of Culture recently purchased, listening to the explanations of the instructors.

27 October (Tue.)

During the next three days, participants were divided into two groups of 10 participants for the practical training sessions. An instructor, Mr SUGIMOTO Kazuki took charge of Group A which undertook practice at Simtokha Dzong under the theme of "Documentation of Traditional Structures". Meanwhile, Group B, under instruction of Mr NAKAMURA Ichiro, undertook practice under the theme of "Documentation of Movable Cultural Properties" at the National Library.

■ **Group A**

In the morning, Group A listened to an indoor lecture explaining five important points for photography (e.g. resolution, distortion, depth of field, light, and colour), points related to photographing buildings (proper aperture, ISO, grey card, etc.), and types of photography data. In the afternoon, the participants undertook photography practice using AV-priority mode, while confirming differences in the depth of

field. Furthermore, the participants learned about photographing under eaves (practical photographing method using a flash light) as well.

The queen dowager honoured the training site with her visit, thanking the instructor and encouraging the participants.

The training venue for Group A, Simtokha Dzong

Training venue for Group B, National Library

■ **Group B**

At first, the participants listened to an outlined explanation about photography lighting corresponding to the conditions of an object (including a demonstration), practiced assembling a simplified photography lighting stand (using materials available in Bhutan). Then, the participants made pairs, and practiced photographing the face of a partner alternatively by using such stands. Lastly, in preparation for the following day's practical training, the instructor demonstrated how to assemble a simplified photography platform.

28 October (Wed.)

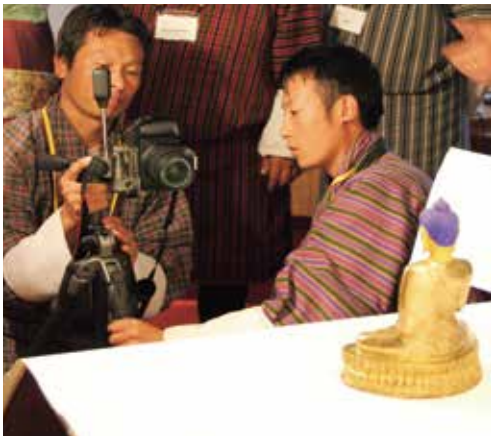
■ **Group A**

In the morning, the participants attended a lecture about basic camera operations and an explanation of

photography modes (AV, TV, and PR), etc. In the afternoon, at the inner sanctuary of Simtokha Dzong, the participants learned practical photography of mural paintings in dark places, including photography using lights, photography of uneven sculptures, and photography of the whole surface of a long and deep wall. Since light installation spots are important for dark space photography, the participants struggled to arrange the lights so that the object was evenly illuminated.

■ **Group B**

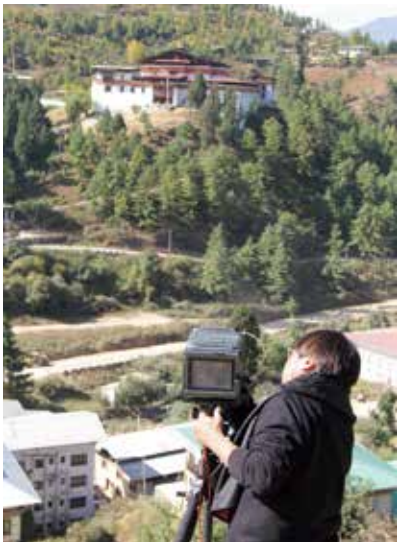
The second day of lectures began with learning how to assemble a simplified photography platform depending on an object, as well as an explanation about practical photographing skills, followed by practical training regarding the process from lighting to photographing. A sutra printing block, a ground stone axe, and a small gilt bronze Buddhist statue were used as training materials. The instructor provided additional explanations regarding the photographing of such objects being black or glossy, which are quite difficult to photograph. The participants, then practiced the kind of photography they had learned.



29 October (Thur.)

■ Group A

To practice photographing an entire building, Group A climbed a hill from the top of which a full view of Simtokha Dzong is visible across a river. They practiced photographing two types of target photos; (i) an entire building; and, (ii) the building with its geographical location, etc. After that, they moved to Simtokha Dzong, and took portraits of each other by setting the proper aperture and shutter speeds. Subsequently, the participants learned a method of photography using two portable flashlights to take photos in dark spaces in which there are no power sources.



■ **Group B**

After reviewing the previous day's practical training, the participants practiced disassembling the simplified photography platform. They subsequently listened to an explanation about the assembly of a lighting stand for large objects, and practiced using it. Then the participants practiced photographing large objects by using thanka (Buddhist scroll paintings) and the lighting stand above. Lastly, as the summary of the practice of indoor photography, the participants reviewed the training points in a textbook. In addition, as an extra lecture, the instructor explained about photographing moving objects (e.g. performance of masques).

30 October (Fri.)

A classroom lecture was held at the National Library. To start, Mr Nakamura, the instructor lectured about the handling and maintenance of photography equipment, especially how to remove dust adhering to the sensor of a digital camera. Subsequently, reviewing the photos that the participants took during their practical sessions, the instructor commented on each of them. After that, the instructor explanation about methods for saving images as well as the structure and utilisation of a database.

Early in the evening, a closing reception was held at the Hotel Druk. The participants included Lyonpo Dawa Gyeltshen, the Minister of Home and Cultural Affairs, Ms ASAKUMA Yumiko and Mr TAKANO Sho, Chief Representative and Representative Deputy of the Bhutan Office of the Japan International Cooperation Agency (JICA), and the managers of several divisions of the Bhutanese Department of Culture.

31 October (Sat.)

Participants submitted their training reports.

■ Closing Ceremony

First, NISHIMURA Yasushi, the Director of the ACCU Nara Office, delivered an address wherein he expressed his hopes that each participant will contribute to handing down the Bhutanese cultural heritages to the following generations by using the knowledge and techniques that the participants acquired, that through this training programme, that the cooperative relationship between the ACCU and Bhutan would be further developed, and, lastly he thanked Ms Phuntsho Wangmo who "opened a new door between the ACCU and Department of Culture of Bhutan, as a counterpart.

(1) Reviews by Instructors

SUGIMOTO Kazuki: Under the rapid progress of Bhutan, each and every of you are expected to precisely record the Bhutanese cultures. I would be very much honoured and happy if this training program could be helpful for such activities.

NAKAMURA Ichiro: The photographic record is one of, and the first step of, a range of recording

Mr Pema

Ms Dechen Cheki

Certificate of completion presented by Lyonpo Dawa Gyeltshen and Mr Nishimura

Ms Nagtsho Dorji

methods. I hope you will make as many records as you can, and keep them securely stored for a long period of time as part of Bhutan's records.

Awarding verified certificate by Lyonpo Dawa Gyeltshen, the Minister of Home and Cultural Affairs, with the Director of the ACCU Nara Office

(2) Address by representatives of the participants

(Representative of Group A): Mr Pema, Division for Conservation of Heritage Sites

The knowledge I learned through the workshops was all new to me. Although I had only used automatic mode photography by just pressing the shutter button, I knew that this method of expression had limitations. Accordingly, I learned exclusive photographing techniques. Photography recording techniques of not only myself but also of the other participants will be able to progress further. Lastly, as a representative of the participants, I would like to express our gratitude to the ACCU for organising this training programme.

(Representative of Group B): Ms Dechen Cheki, Division for Cultural Properties

I had also only just pressed the shutter button when taking photos before; but, through this training programme, I have acquired a range of information such as the effects of aperture and lights, as well as ISO and shutter speed. Now I can press the shutter button based on this information. From now on, I would like to create the best records possible by using the knowledge I have acquired. Further, I really hope such training programmes will be organised again in the future.

(3) Address by Ms Nagtsho Dorji, Manager of the Division for the Conservation of Heritage Site

On behalf of Department of Culture, I would like to express my gratitude to everyone who supported

the organisation of this training programme; especially to the Agency for Cultural Affairs and the ACCU that sent instructors to us. This training programme was made possible by the continued support and continual contact by the ACCU, Nara Office. I sincerely appreciate that the Japanese organisations concerned selected Bhutan as a training country. And, my fellow participants, congratulations for your acquisition of a verified certificate. I hope you will use the techniques you have learned sufficiently at your individual workplaces.

After taking a commemorative photo and bidding farewell to the people concerned, the ACCU staff members left Thimphu. In the evening, they arrived at Paro.

1 November (Sun.)

In the morning, the ACCU team left its lodging facility to the Paro International Airport. Left Bhutan on a flight in the morning, and arrived at Bangkok (transit airport) via Guwahati, India, in the late evening. Subsequently, left Bangkok on a flight at midnight to the Kansai International Airport, Japan.

2 November (Mon.)

Arrived at the Kansai International Airport in the early morning.

Closing Ceremony

Group A

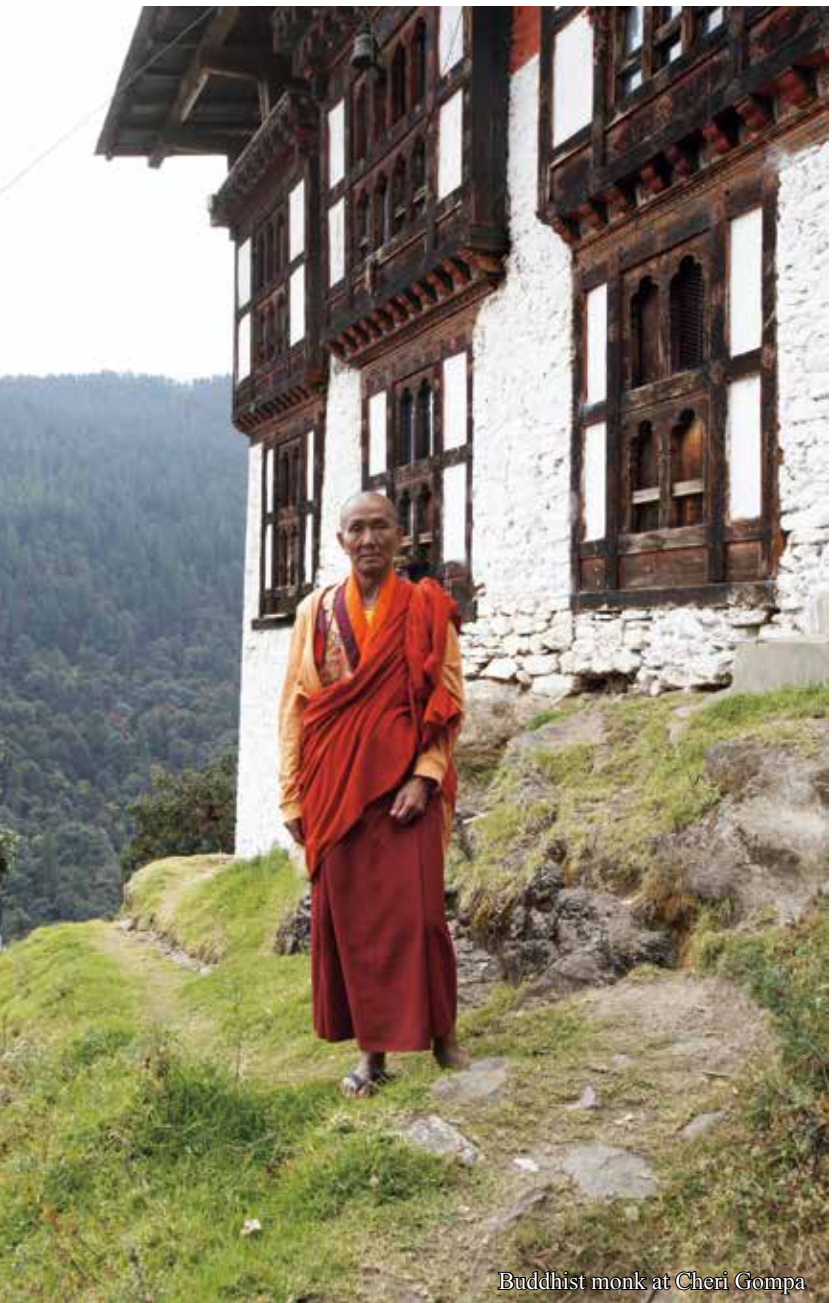
Group B

Cheri Gompa

Clock Tower Square, Thimphu

Paro Dzong and Paro Airport

A Street in Paro



Buddhist monk at Cheri Gompa

Tachogang Lhakhang

A View of Cheri Gompa

A view of Thimphu

Tashichho Dzong

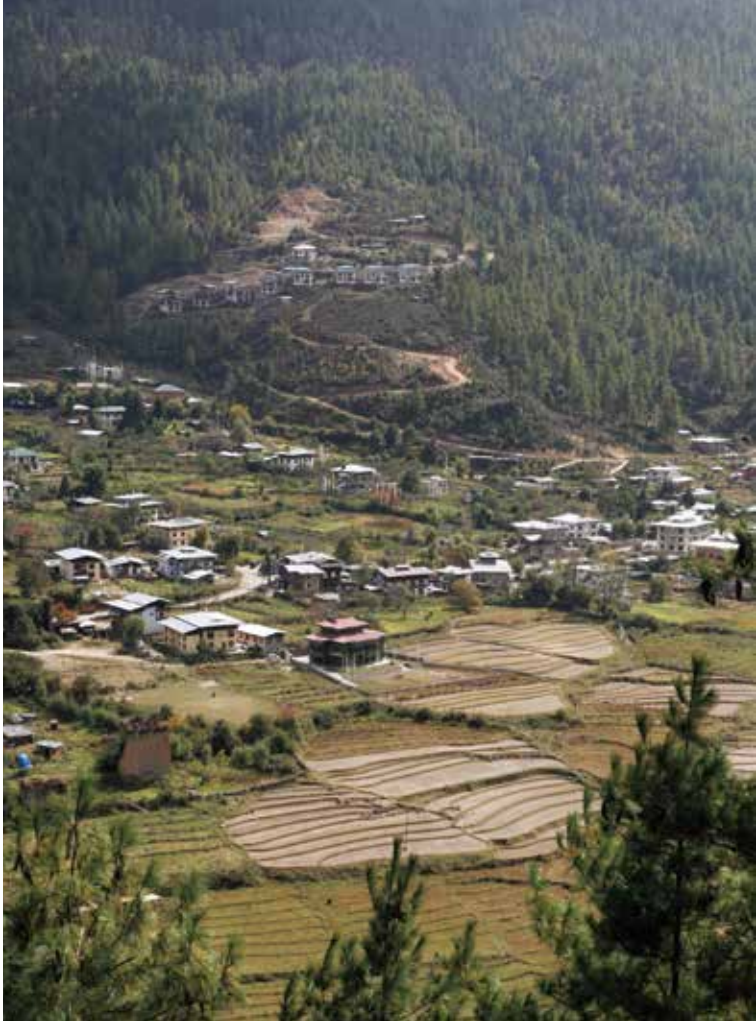
A view of Paro

Paro Airport

Paro and Paro Dzong

Tashichho Dzong in Thimphu

A bridge at Tachogang Lhakhang



Buddhist monks in Tashichho Dzong

III. Reports by Participants

1. Sangay Kinga
Assistant Architect
Archaeology Section
Division for Conservation of Heritage Sites

In the present era, taking photos of items such as buildings, natural landscapes, people, celebrations and other events, etc., using the latest low or high quality professional digital camera has become very common and for many has turned into a serious hobby or profession. But to become a professional photographer who documents cultural heritage properties is an immense challenge, to achieve the goal of preserving and recording requires proper skill and knowledge of photography.

Participating in this 2015 Workshop has been a great opportunity and has further developed my photographic skills which will assist my office in the process of preserving and promoting our cultural heritage. In this context, I would like to thank all personnel from ACCU, the officials and experts from the Nara National Research Institute for Cultural Properties, and representatives of the Japanese government for making this workshop possible.

The most enriching knowledge I gained through this training is an understanding of the right objective and framework for taking photos of cultural heritage properties that should not lead to incorrect information with a reduction of recorded information in the future. In addition, the workshop also prompted me to be more vigilant during or before taking a picture, and to be aware of the ideal position, distance, proper perspective, angle of the photographer in relation to the object, and also to use the right kind of lens with the proper setting of the aperture and shutter speed, depending on the camera mode that we prefer for taking the photo. Taking photos with the use of different techniques such as gray card under different light conditions, using inbuilt flash lighting and providing a strobe light, has further developed my photographic skill and knowledge. Taking photos also requires a suitable depth of field, which totally depends on two factors, the lens and aperture value.

One very important principle that I learned in this workshop is to establish guidelines for the preservation of cultural properties photography centering on digital records through the best method of saving digital records and easy access in selecting the photographs for the services provider in the institution. The storing of digital data in the right location in a local optical disk, backup storage and online storage are also important factors as is the preferable format, such as TIFF and JPEG that are compliant with Exif data. The cleaning of the camera both outside and inside using the right tool kits is another important factor for the photographer, particularly to eliminate dust or particles that have penetrated inside the sensor, to avoid having spots on the pictures.

2. Nidup Tshering

Assistant Engineer

Wangdue Dzong Reconstruction Project

Division for Conservation of Heritage Sites

For a small country like Bhutan, the preservation and promotion of its unique culture and tradition play an important role. All the developed policies of Bhutan are governed by the principles of GNH (Gross National Happiness) and conservation of cultural heritage is recognized as one of the important pillars of GNH. So my division, the Department of Culture (DoC), under the Ministry of Home and Cultural Affairs (MoHCA), has been created as a separate body to enhance the cultural practices of Bhutan, and in this regard my work is the conservation and reconstruction, and new construction works of Dzong (fortresses), Lhakhangs (Temples), and scared places of Bhutan.

On this occasion, the Culture Heritage Protection Cooperation Office, Asia/Pacific Culture Centre for UNESCO (ACCU), Japan, organized a week-long workshop in Bhutan (from 26th-31st October 2015), on the theme of the Protection of Cultural Heritage in the Asia-Pacific Region 2015, with a focus on "Protection of Cultural Heritage through Photography." So before this training on photography, we only knew the basics of taking photos by just clicking on a button in an auto mode and we did not pay attention to the quality of the photos (if the photo comes out good, we just say that the camera is good and if not, we just say that the camera is no good), and we never cared about lighting either. Now, after the weeklong training in photography, by learning both theory and through practical works, I obtained considerable knowledge about photography, especially as to its importance for heritage sites, for the documentation of both old and new structures. Before, we did not know the various functions of different aspects of the camera, but know I have come to know that each and every part of the camera has his own function, and that especially for heritage sites the important features are shutter speed, aperture, and ISO, etc., which are more widely important in taking photographs. Now, after the training, when I go back to my place of work at the construction site, I will implement this knowledge at my site and teach it to friends and my younger colleagues.

Lastly, I would like to thank the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU), Japan, for bringing this program to Bhutan and giving us the opportunity to participate in this training. My heartfelt gratitude goes to the working team and we will never forget what you all taught us, in your sincerely generous manner, so that our rich cultural heritage will be protected through documentation by photography.

3. Yeshi Samdrup

Architect

Trashigang Dzong Conservation Project

Division for Conservation of Heritage Sites

When I first heard about "the Workshop 2015 for Protection of Cultural Heritage in Bhutan Photographic Documentation of Cultural Heritage" organized by the Asia-Pacific Cultural Centre for UNESCO (ACCU), Nara, in collaboration with the Department of Culture, I was greatly looking forward to participating. And to my good fortune, I was given the privilege of being a participant in the workshop.

The importance of photography is universally understood and it is an important tool in the documentation of heritage sites. However, prior to this workshop, photography was always a big challenge for me. I always used "automatic mode" in the camera while documenting the important heritage structures, irrespective of whether the camera was a simple or sophisticated one. I knew that there were many options on the camera but was always deterred from using them as I was not trained and unacquainted with the features.

This workshop walked me through the important and mandatory techniques for using the camera to get the desired photographs. In addition to that, the lecturers of the workshop were from the background of heritage site photography and thus took the lesson beyond the camera techniques and into the field of photography of heritage sites. To share an experience, the importance of lighting in photography was an eye-opening lesson for me, since I had previously considered that bright sunlight was the best condition for photography. Similarly, I learned about the suitable conditions for photography and how photography does not stop with just using the camera, but also involves understanding the site and its conditions and creating artificial input to make good photography.

The closing of the workshop is not an end to my pursuit of knowledge in photography. It is a beginning and I will persevere to improve my skills and enhance my knowledge to contribute to the proper documentation of heritage sites in Bhutan. Now I am eager to go to the site and use the skills that I have learned in this workshop. Thanks to the ACCU Nara Office.

4. Pema

Project Manager/Engineer

National Conservation Laboratory Construction Project

Division for Conservation of Heritage Sites

I am very happy to note that this year is very important for the people of Bhutan as we are celebrating the 60th Birth Anniversary of our great fourth King His Majesty Jigme Singye Wangchuck. Having this Workshop for the Protection of Cultural Heritage 2015 organized in Bhutan in itself is a milestone for the Department of Culture, a unique and significant contribution to the larger event. The workshop on protecting cultural heritage through photographic documentation was a whole new learning experience for this young conservation practitioner.

From the basics of photography to image processing, the subject coverage was well designed, keeping in view the duration of the workshop. The six-day workshop has equipped me with theoretical knowledge through the lecture sessions, in addition to the critical practical sessions. I was able to explore the features available in the camera and had exposure to image processing software. For example, taking photographs of cultural properties is a basic requirement in my profession for preparing reports, documentation, and other related works. While taking photographs, I had been using the auto and default settings with their respective limitations. But after attending the workshop, I am confident that I will be able to carry out my responsibility more professionally.

The workshop, run by experienced instructors Mr Sugimoto and Mr Nakamura, was aimed at participants' practical production requirements. The instructors' and the organizers' tireless demonstrations were very impressive, bringing a wealth of practical know-how to the workshop. Moreover, this workshop has provided the platform for interaction amongst the ACCU and the Royal Government of Bhutan and we take this as a stepping-stone for more future collaborations. After this workshop, we realized the vast difference between what can be achieved and what we are doing, and there is more to do. I feel that the ACCU can make a big difference in filling the gap.

I would like to repeat that the six-day workshop was a fruitful and enriching experience. Given an opportunity to participate in such workshops organized by the Cultural Heritage Protection Corporation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU), I will be happy to participate again whole-heartedly.

5. Dendup Tshewang

Engineer

Division for Conservation of Heritage Sites

Bhutan is facing many challenges in protecting and preserving its cultural heritage, which is of great value. With time and modernization, many heritage properties face the danger of being destroyed or damaged. The demands of the people are also changing, as they no longer want the age-old structures that our forefathers built, but rather want modern buildings with modern designs, thus threatening our valuable culture. Accordingly, photographic documentation is a vital tool for recording those data in place of the cultural properties themselves for future reference.

The workshop on photographic documentation of cultural heritage sites organized by the ACCU Nara Office in collaboration with the Department of Culture was very useful to us. The training showed me that taking a photograph is not just a click of a button but involves great skill and technique. Settings on the camera are very important for obtaining good photographs that can be understood by any person. In order to use a DSLR camera, there are mainly five components that need to be taken care of, namely, aperture, shutter speed, ISO sensitivity, mode, and white balance. The timing of the photography and the weather are important factors as well. If all of the above-mentioned settings are adjusted properly, then the photograph will contain all the essential information without any risk of misinterpretation by the viewer.

We learned how to take photographs of still objects and moving objects, and the correct format in which the photographs need to be saved. Although anyone who has basic knowledge about photography can take a photograph, documentation photography is a great challenge. During our last session of the lecture, we were introduced to digital database management, which is a very good system for maintaining and keeping records of our cultural heritage.

Though we had a bit of a language barrier, learning was very easy as we were trained both in theory as well as in practical lessons. With the knowledge of photography that I obtained from this training, I am very much confident that I will be able to take photographs that will yield an abundance of information which in turn will help not only with my work at present, but also for anyone who will have access to the photographs for their work in the future.

6. Sonam Tenzin

Cultural Officer

Archaeology Section

Division for Conservation of Heritage Sites

Bhutan is the only country in the world left with rich cultural and heritage sites untouched. However, being a developing country, the utilitarian and sensual value of the agelong preserved intangible and tangible cultural heritage is now being lost without notification to higher authorities during construction (the building of roads, commercial and residential buildings). Due to the degeneracy of the current age, the younger generation does not value the essence of our cultural heritage buildings, the architectural design that has been built in typical Bhutanese style from the early 12th century. Despite the sovereignty and the inner wellbeing of the country, the indigenous is being diversified by the commercial interest.

In line with the above statement, the Workshop 2015 for the Protection of Cultural Heritage at Thimphu, Kingdom of Bhutan, was held by the ACCU Nara Office in cooperation with the Department of Culture, Ministry of Home and Cultural Affairs, Royal Government of Bhutan. The weeklong training has an impact on protecting typical Bhutanese architectural designs and preserving tangible and intangible cultural values in the country. By teaching the functions of the camera, it has served in managing the detailed photographic data documentation of cultural properties. Since photo documentation is a crucial element in preserving and promoting heritage sites, the workshop ended up providing clear information in using the camera and its settings. I found this workshop handy as the lecturers imparted valuable information on how to use camera, such as adjusting the shutter speed, aperture, depth of the field, and lighting. Though the workshop period was too short, like a bee gathering a pin tip's worth of honey for its meal, training of longer duration in this area could professionalize the field. Given this opportunity, I am a little better equipped for basic usage of the camera, despite my errors. However, this workshop will benefit documentation in the field of archaeology, monuments, and moveable cultural properties of the country, since the Department of Culture is mandated to conduct such documentation. Further, I found that handling the camera with care is equally important in using the camera in the field. I came to know a few of the functions of the camera by attending this training. Thus we look forward to having such training and workshops in future, for further preservation and documenting the important cultural properties for our future generations.

7. Sonam Gyeltshen

Administrative Assistant

Division for Conservation of Heritage Sites

A significant part of Bhutan's history is still in oral form, deprived of records and documentation. Recorded history took shape only from the 7th century with the advent of Buddhism in Bhutan. Photography was known only from the time when British Indian missions came to Bhutan, and black and white photographs taken by the missionaries are still visible in the pages of Bhutan historic writings, which are actually worth preserving, to treasure our past.

This first ever workshop on the protection of cultural heritage through photographic documentation has provided a very useful platform for learning photographic techniques, which has definitely enhanced our capacity by making us better photographers. The workshop on photographic documentation techniques has bestowed enormous knowledge in the field of photographic technology needed to digitally record, document, and conserve our cultural heritage, so that a well made record of the richness and uniqueness of our cultural heritage is left behind for our future generations to glorify their past with pride.

Bhutan has several historic ruins distributed across the country that have beautiful stories to tell. But that's only on the surface and what is held underneath is still a mystery for us to discover through archaeology and proper photographic documentation. There are many cases where ruins and priceless objects are increasingly uncovered while executing civil and agricultural works, as 72.5 percent of Bhutan is still under forest cover. Bhutanese professionals prior to this workshop had never done proper photographic documentation of cultural properties, monuments, and archaeological finds. But now that we are trained and taught, we assure you that the photo documentation of cultural heritage from hereafter will never be the same. Our heartfelt gratitude goes to the ACCU Nara, Japan, for their generous support and endeavors in coming to Bhutan to train us, to teach us the secrets of the camera…we now remain enlightened, better trained and equipped for operating the camera and producing good photographs that would speak thousand words to the viewers.

8. Tenzin Wangchuk

Record Assistant

National Conservation Laboratory Construction Project

Division for Conservation of Heritage Sites

First of all I would like to express my heartfelt gratitude to the Asia-Pacific Cultural Centre for UNESCO (ACCU) Office, Nara, Japan, for selecting our country Bhutan (Land of Thunder Dragon) for 2015's Workshop on the Protection of Cultural Heritage in the Asia-Pacific Region.

The week-long training began on 26th October 2015 with the opening ceremony graced by the National Speaker of Bhutan, His Excellency Jigme Zangpo followed by the marchang ceremony, and right after the ceremony the participants were divided into two groups, Group A and Group B, with 10 members each. Then Group A was assigned to the documentation of traditional structures based at Semtokha Dzong and Group B to the documentation of movable cultural properties within the National Library and Archives of Bhutan.

During the entire workshop we were taught the techniques for traditional photography both in practice and theory, as well as digital data management and utilization. Particularly the presentation/group discussions, and the activity on using a gray card to get true the color of a photo was interesting, relevant, and useful for my professional field. I felt the need for more guidance in the documentation of movable cultural properties which was taught to Group B, which I could not learn due to time constraints, so I felt that we need at least a month-long time for the same course of training.

After attending this workshop I have learned the ideas and techniques of taking photographs of cultural properties which I never knew before, though I have taken many cultural properties photographs for both structures and movable properties. Especially the mode and settings of the camera were lost on me; I had seen on the camera the settings of Auto, P, AV and TV but never used any except the Auto mode, resulting in very poor quality photographs, and always wondered why my photographs were like that. But hereafter I will not make/should not make the same mistake and really can take very good quality photographs using the right mode in different conditions with different settings.

Therefore, I really want to thank the ACCU office and staff for giving me this wonderful opportunity to attend the workshop, which really enhanced my knowledge and skills in taking photographs of cultural properties as I never had before. This kind of workshop would be relevant and useful for our future employees on a regular basis and also in the form of refresher courses with advanced changes and improvements. Arigato gozaimasu, Tashi Delek

9. Dechen Yangzom Nedup

Architect

Wangdue Dzong Reconstruction Project

Division for Conservation of Heritage Sites

In this collaboration between the Asia-Pacific Cultural Centre for UNESCO (ACCU) Nara and the Ministry of Home and Cultural Affairs (MoHCA) Bhutan, the workshop on photography of cultural properties personally proved to be a highly elucidating and relevant learning experience for me. I would like to thank everyone involved with this workshop for allowing me and my colleagues to learn from such great experts.

In my office, we are tasked with the very important duty of the renovation and restoration of national heritage sites. However, an often overlooked aspect of carrying out our responsibilities effectively is the comprehensive and effective documentation of the work we undertake before and after completion. Prior to this workshop, when I had to document the state of a project that was ongoing, I would use my limited camera skills to try to capture as much as I could of the current status of the work. However I often felt that I did not effectively document the site and would supplement my photographs with numerous and exhaustive sketches. This had some very obvious shortfalls. Firstly, it took an inordinate amount of time, as I had to sketch aspects of the site from various angles and in great detail. Secondly, as expected I would sometimes miss out small but important features of the site. Finally, taking the photographs with my limited skills did not result in much addition of value, and in fact felt like a zero addition of worth at times.

From the very start of this workshop, I perceived the great value of the DSLR photography techniques and concepts that we would cover. Though I had heard of shutter speed, ISO, and aperture, I did not know how interrelated they are in affecting the outcome of a photo. For example, if I were to use an aperture of f/8 on a bright, sunny day, I would have to use a very fast shutter speed of 1/200 or more. This is because with a faster shutter speed, there will be less time for light to enter the camera sensor, allowing us to see a clear image, rather than one washed out by the excess light. This had happened to me as recently as a few months back at a restoration project at Tango Monastery. Bright and sunny weather resulted in me taking photos that were washed out and not very useful in documentation.

This is just one of the many skills that I gleaned from this very valuable workshop. Armed with this new knowledge, I am sure that I will be able to greatly enhance my ability to document our national heritage sites with accuracy, efficiency, and utility.

10. Ugyen Lhachey
Project Engineer
Gasa Dzong Conservation Project
Division for Conservation of Heritage Sites

My sincere appreciation goes to the Asia-Pacific Cultural Centre for UNESCO (ACCU), Nara, for organizing a workshop on Cultural Heritage Protection in Bhutan on the theme "Photographic Documentation of Cultural Heritage." I would also like to thank the Division for Conservation of Heritage Sites, Department of Culture, for organizing a workshop that is more important than the regular content of our academic background.

Photography is actually a creative hobby which helps us notice the world around us. Through the weeklong training program, I have gained knowledge on the basics of photography and the practical usage of the DSLR camera. We learned the functions of different modes of the camera and many other terms such as aperture, shutter speed, depth of field, color temperature, digital image saving format, and ISO sensitivity. Additionally, we learned how to manage data and to save digital records on different media. It is desirable to save the important documents for cultural properties both as hard media and as digital media, which is the so-called practice of "hybrid saving." This ensures that the data can be used generation after generation for reference.

The significance of this training program is in the practical usage of the DSLR camera for the documentation of cultural properties, which needs to be conducted during conservation work especially for Dzongs, temples, and other heritage monuments. It is indeed a great opportunity to have such a training program, most specifically in the field of conservation work, under the Department of Culture, and we hope to see similar programs in the future. Therefore, I would like to acknowledge the innovative ideas, feedback, and experiences shared freely by the team of the ACCU Nara Office.

11. Daza

Library Assistant

National Library and Achieves of Bhutan

Firstly, I would like to thank the Cultural Heritage Protection Co-operation Office for ACCU (Asia-Pacific Cultural Centre for UNESCO), Nara, Japan, for giving me the opportunity to participate in this training.

The training started with an opening ceremony graced by the Chief Guest, Dasho Jigme Zangpo, Speaker of the National Assembly of Bhutan, followed by a welcome speech by the Director, Department of Culture, and a short speech on the ACCU's functions by the Director of ACCU.

After the ceremony, we were briefed on the introduction to photographic documentation of cultural properties.

Next, the instructor gave us an introduction to photographic techniques for moveable cultural properties in the morning session. In the afternoon session, we did practical training on photographic techniques for moveable cultural properties.

From this training we learned about the importance and usage of: the aperture, shutter speed, and white balance; the erection of a platform for the photography of statues, wood blocks, sutras, thangkas and other objects; the usage of tracing paper, white and silver paper, black cloth, and lighting; the management and utilization of digital data, and guidelines for the preservation of cultural properties photographs centering on digital records.

Lastly, I have gained a lot of knowledge about digital cameras from this training and it will go a long way for me in developing and improving the methods and quality of photographs, and in preserving them. Now I will be able to undertake and perform my work better than before. I sincerely thank the experts from the ACCU, Nara, for enlightening me about the digitization of photography and hope for similar training in the future.

Thank you.

12. Nima Gyeltshen

Senior Communication Technician

National Library and Achieves of Bhutan

First of all, I would like to thank the Cultural Heritage Protection Co-operation Office for ACCU (Asia-Pacific Cultural Centre for UNESCO), Nara, Japan, for giving me the opportunity to participate in this important training.

The training started with an opening ceremony that was graced by the Chief Guest, Dasho Jigme Zangpo, Speaker of the National Assembly of Bhutan, followed by a welcome speech by the Director, Department of Culture, and a short speech on the ACCU's functions by the Director of ACCU. This was followed with the signing of a memorandum of understanding (MoU) between the ACCU Nara Office and the Department of Culture, Bhutan.

After the ceremony, we were given a brief introduction to the photographic documentation of cultural properties. This was followed by an introduction to photographic techniques for moveable cultural properties in the morning session. In the afternoon session, we did practical training on photographic techniques for moveable cultural properties.

From this training we learned about the importance and usage of the aperture, shutter speed, and white balance, the erection of a platform for the photography of statues, wood blocks, sutras, thangkas and other objects, the usage of tracing paper, white and silver paper, black cloth, and lighting, and about digital data management and utilization and guidelines for the preservation of cultural properties photographs centering on digital records.

I have gained a lot of knowledge and ideas about digital cameras from this training and it will go a long way for me in developing and improving the methods and quality of photographs and preserving them. I will be able to make good use of the knowledge and ideas gained from this training and put them into practice in a good way. I would like to offer my heartiest gratitude to the experts from the ACCU, Nara, for enlightening me about the digitization of photography, and I hope for similar training in the near future too.

Thanking you.

13. Ugyen Chophel

Photographer

Division for Cultural Properties

Bhutan is a country well known for its rich and diverse cultural heritage. Over time it has been increasingly observed that the value of culture or culture in its entirety has been depreciating and becoming endangered. One of the timely interventions to safeguard this country's rich cultural heritage has been a weeklong workshop on protecting cultural heritage through photographs. The photographic documentation workshop mentored by officials from the Cultural Heritage Protection Corporation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU), Nara, Japan, not only covered the basics of photography, but also technical aspects of photography and documentation. The standardization of photographic documentation was also one the central themes of this workshop.

The workshop shed light on the many advantages photography offers for the study of cultural properties. Besides its basic function of storing data and keeping records for an extended period of time, the workshop focused on how photography could play a vital role in preserving and restoring our country's rich culture and tradition. The workshop gave special attention to a photographic topic related to cultural properties which in particular is indoor photography. The participants were also adequately trained on pragmatic and technical aspects of the photography of moveable cultural properties and traditional structures. The other technical aspects such as digital data management and utilization were also taught to the participants.

I would like to express my utmost appreciation and gratitude to the entire team from the Cultural Heritage Protection Corporation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU), Nara, Japan, for this noble initiative. I am no longer an ordinary photographer but a photographer who can professionally take pictures of historical materials and document them. My additional knowledge on different types of lighting techniques, saving formats, and other technical aspects such as exposure, shutter speed, and ISO sensitivity will definitely be a huge help in my career. I pledge to use all this knowledge to the best of my capacity in fulfilling my Department's mandate to promote, protect, preserve, and restore cultural heritage and historical materials through the means of cultural photography and documentation.

14. Dechen Cheki

Conservation Assistant

Division for Cultural Properties

The international training program on Protection of Cultural Heritage of ACCU, Japan, gave me a good opportunity to learn by attending this training. This training program provided me with photographic skill enhancement, with both theoretical and practical content.

As a central conservation lab, we receive a lot of ancient objects which have historical importance. Our main purpose is to make good documentation of the objects for our present and future records. Before, to me photography was just a matter of clicking the shutter and trying to get clear pictures, but after this training I have learned about the following.

1. Understanding of digital cameras
2. Shooting mood and white balance
3. Exposure
4. Understanding of the aperture, shutter speed, and ISO
5. Kinds of lens, and
6. Importance of light in photography.

What I have gained from this program will positively contribute to my work. I really hope this kind of training will be expanded and continued, if more people like me are able to attend to learn new things it will be a great benefit to all.

All of the instructors were kind, helpful and co-operative. I would like to thank all the ACCU team. “May the Noble Triple Gem shower it’s blessing on you all, for many more years, that you be a Tower of Strength for the Future”

15. Norjai Wangdi

Record Assistant

Division for Cultural Properties

During the past six days I have learned all about basic photography, I also learned how to keep photographic documentation. The course was very intensive and a lifetime opportunity for me to learn all about photographic documentation of moveable cultural properties. This course will help me in my work while working on records of cultural properties from now on.

I look forward the similar courses in the future and I would like to thank all the visiting ACCU expert team members from Japan for imparting us skills and knowledge on photography, and I am thankful to the DCHS team for rendering us support during the course.

16. Lobzang Norbu

Photographer

Paro Museum

The protection of cultural heritage properties is the most important task in preserving tangible and intangible culture for the country's identity. It has been my privilege to participate in this weeklong training on how to protect and preserve culture properties through photographs, organized by the ACCU Nara Office.

In this workshop, I learned many new things which are very helpful in the field of photography. Work with the camera settings, uses of lighting, setting up the studio, study of colors, etc., and how to photograph different objects from different angles in perfect focus. I learned how to bring out the good qualities in the photography of cultural properties, and how important photography is in the preservation of culture properties. These ideas and knowledge will improve the quality of my work in archiving, recording, and publishing, so I felt this training has been most fruitful and productive.

In this weeklong training I came to know that photography is very important in the preservation and protection of cultural heritage properties. I would like to thank the team of specialists from the ACCU Nara Office for conducting this training in Bhutan, and for their utmost efforts to make the content very understandable for the participants and the training successful.

17. Chimmi Wangmo

Museum Assistant

Paro Museum

Beginning 26 October 2015, a six-day long workshop on the 'Protection of Cultural Heritage in Bhutan through Photographic Documentation' was organized by the ACCU Nara Office. The participants were from different institutes under the Department of Culture, MoHCA. The workshop took place at the National Library in Thimphu, Bhutan, and there were 20 participants in total.

As one of the participants and I was very glad to receive the training in this type of workshop, as I gained much knowledge about how to handle cameras; therefore my heartfelt gratitude goes to the officials from the Cultural Heritage Protection Corporation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU), Nara, Japan, for conducting such a workshop. To be frank if such a workshop had not been given to us I would still lack so much knowledge about cameras, such as how to use a camera in the best manner, where to use it, what its function is, and so on. And not only that, I also got knowledge about protecting our cultural heritage through photographs. The instructors were good enough to make everything understandable, so I am very grateful to them for making this workshop very interesting, meaningful, and successful on its completion. Once again I would like to thank the ACCU team.

18. Chencho Wangdi

Musician

Royal Academy of Performing Arts

The workshop organized by the ACCU for the duration of about one week, which was held from 26 to 31 October 2015, centered its aim on providing the trainees with knowledge and skills on the usage of high quality digital cameras and on sharpening their skills to help preserve cultural properties through the visual medium of photography.

The professional instructors had the task of teaching us various ways to capture the tangible and intangible arts of the nation, by guiding us on the usage of the tools and skills of photography through simple tips.

I was honored and privileged to benefit from this golden opportunity to attend the workshop as I could learn and explore the various ways and techniques of using a camera not only for photography but also as a profession which would benefit both the nation and my Academy as well. I really felt that taking pictures does not mean that a person is an expert in photography, but one must know the right purpose of taking a picture. For instance, if a person takes a picture of a sacred mask, he must keep in mind to capture its significance and details in order to preserve its own beauty and not distort its originality for future generations. With this new knowledge of photography, I can preserve and promote the importance of the arts and traditions of our country.

I will try my best to make my knowledge useful to our administration and share my experience to preserve our performance through the visual medium of pictures.

19. Tshering Penjor

Driglop

Driglam Section

First of all I would like to convey my heartfelt gratitude to ACCU Nara, and the Division for the Conservation of Heritage Sites under the Department of Culture, Ministry of Home and Cultural Affairs, for organizing such an important workshop and also giving me the opportunity to participate in it. I am very proud and privileged to participate in the workshop on the protection of cultural properties, which is very relevant to my job.

In this workshop, we learned a lot in the process of taking photographs of cultural properties. After participating in this workshop, I came to know that the light alignment is one of the most important parts of photography. I also learned that we can arrange the basic lighting requirement in the process of the photography with easily available local materials. I obtained basic knowledge about setting the ISO, aperture and the shutter speed values to ensure better quality for the picture. We were also taught about different methods for saving digital records such as digital photographs, regarding the preferred recording media, preferred file format, storage location of digital data, and data maintenance. We learned about file management with regards to photography, precautions to be taken while preparing digital photographs, and other important topics. We also learned how to maintain and clean up our cameras in a professional way.

This workshop will benefit me in the following ways:

- To bring better quality to photographs of any kind.
- Use of different tools to set the lighting effects on the object to be photographed.
- Different methods to handle the materials used in photography.
- Importance of light alignment in photography.

We could have learned much more if the workshop had been for a longer duration. Though there was a minor language barrier between the instructors and the participants, we remain very grateful to the instructors for putting all of their efforts to bringing their knowledge and thoughts into our understanding, which made the whole program very productive and interesting. Lastly, I would like to congratulate the team from the ACCU and the Department of Culture in Bhutan for successfully completing such a wonderful workshop, and we also look forward to have such training and refresher courses in the near future.

20. Tshewang Gembo

Assistant Curator

Textile Museum

Date and Venue

The training workshop took place 26–31 October 2015, at the National Library of Bhutan.

The Training Workshop

The workshop was opened by the National Speaker of Bhutan, who welcomed the participants and remarked on the importance of the protection of cultural heritage in the Asia-Pacific region.

Outcomes of the Training Workshop

From this workshop for the Protection of Culture Heritage in the Asia-Pacific Region 2015, I have gained many thing regarding photographs and cameras. I have learned how to operate the camera and how to take photographs of artifacts and so on. Without any knowledge of the camera, we cannot take good photographs of artifacts. There are three main important aspects to note for taking a photo: 1) the aperture, 2) shutter speed, and 3) ISO setting. We should know how to adjust these three according to the conditions when we take a photo. I have also learned how to correct the white balance for the camera, and I also even learned how to make a very simple studio by using local equipment (i.e. PVC pipe, white sheet paper, wire, tracing paper, glass, hook, blub, lamp shade, plywood, cello tape). The white balance is important in taking photographs of artifacts. We learned how to take photos of 3-dimentional objects like books, thanka, and so on. We also learned how to maintain the camera and how to keep it clean. I am very thankful to the team from Japan for giving this interesting training on the camera and photography. I hope to get more training on the camera and photography in the future.

IV. Appendix

Dochula

1. Participants

1 **Sangay Kinga**
Archaeology Section, DCHS, DoC

2 **Nidup Tshering**
Wangdue Dzong Reconstruction Project, DCHS, DoC

3 **Yeshi Samdrup**
Trashigang Dzong Conservation Project, DCHS, DoC

4 **Pema**
National Conservation Laboratory Construction Project, DCHS, DoC

5 **Dendup Tshewang**
Division for Conservation of Heritage Sites, DoC

6 **Sonam Tenzin**
Archaeology Section, DCHS, DoC

7 **Sonam Gyeltshen**
Division for Conservation of Heritage Sites, DoC

8 **Tenzin Wangchuk**
National Conservation Laboratory Construction Project, DCHS, DoC

9 **Dechen Yangzom Nedup**
Wangdue Dzong Reconstruction Project, DCHS, DoC

10 **Ugyen Lhachey**
Gasa Dzong Conservation Project, DCHS, DoC

11 **Daza**
National Library and Achieves of Bhutan, DoC

12 **Nima Gyeltshen**
National Library and Achieves of Bhutan, DoC

13 **Ugyen Chophel**
Division for Cultural Properties, DoC

14 **Dechen Cheki**
Division for Cultural Properties, DoC

15 **Norjai Wangdi**
Division for Cultural Properties, DoC

16 **Lobzang Norbu**
Paro Museum, DoC

17 **Chimmi Wangmo**
Paro Museum, DoC

18 **Chencho Wangdi**
Royal Academy of Performing Arts, DoC

19 **Tshering Penjor**
Driglam Section, DoC

20 **Tshewang Gembo**
Textile Museum, DoC

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3. Interpreter

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Freelance Interpreter

4. Assistants

Phuntsho Wangmo

Engineer

Division for Conservation of Heritage Sites

Department of Culture

ISHIDA Kasumi

Senior Architect

Division for Conservation of Heritage Sites

Department of Culture

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SHIMOMURA Nobuhito, *Staff*, International Cooperation Division

Group photo at Opening Ceremony

MEMORANDUM OF UNDERSTANDING

between

Department of Culture, Ministry of Home and Cultural Affairs,

Royal Government of Bhutan

and

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

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (hereinafter referred to as "ACCU Nara Office") and the Department of Culture, Ministry of Home and Cultural Affairs (hereinafter referred to as "DOC") have decided to co-organise the workshop for Cultural Heritage Protection (hereinafter referred to as "Workshop") as part of a co-operative programme for cultural heritage protection in the Asia-Pacific region.

The purpose of this Memorandum of Understanding (hereinafter referred to as "MOU") is to set out the procedure and mutual understanding in the implementation of Workshop as set forth below.

1. Workshop is co-organised by DOC, Agency for Cultural Affairs, Japan (*Bunkacho*) and ACCU Nara Office.
2. The main theme of Workshop encompasses 'Photographic Documentation of Cultural Heritage and Management/Utilisation of Digital Data'
3. Workshop is implemented from 26 to 31 October 2015 in Thimphu, Kingdom of Bhutan.
4. English is the working language during Workshop.
5. Workshop participants consist of 20 professionals, recommended by DOC from among those who are involved in study, research and protection of cultural heritage at departments of cultural heritage protection and other research institutions as well as museums in Bhutan. The final decision regarding participants shall be settled upon consultation between both DOC and ACCU Nara Office.
6. Responsibilities and expenses to be incurred by both parties on the implementation of Workshop are as follows:

A) Responsibilities of ACCU Nara Office:

All expenses required for the items listed below shall be borne by ACCU Nara Office.

1) Dispatching a group of instructors from Japan
2) Employment of a Japanese-English Interpreter
3) Procurement of all necessary tools/materials for Workshop except those prepared by DOC (B-3)
4) Provision of daily allowances to all participants during Workshop, in accordance with the relevant regulations in Bhutan
5) Publication/creation of a report on Workshop

B) Responsibilities of DOC:

1) Preparation of training venues with necessary installation in/around Thimphu
2) Preparation of cultural properties for photography (traditional structures and movable heritage)
3) Procurement of the necessary cameras and tools for Workshop (six cameras, two tripods and two lenses)
4) Facilitating the ACCU Nara Office team with all necessary documents to enter and travel within Bhutan. This includes acquiring customs clearance with tax exemption for bringing equipment (cameras, lenses, tripods, PCs, etc.) into Bhutan, which will be used for implementation of Workshop.
5) Providing ACCU Nara Office with all possible assistance for the implementation of the training programme

7. This MOU applies to Workshop only and will expire after completion of Workshop.

8. Any dispute arising out of the implementation of this MOU shall be resolved amicably by both parties.

IN WITNESS WHEREOF, both ACCU Nara Office and DOC hereto have executed this MOU in duplicate by placing their signatures, and each party shall keep one copy of the original.

26 October 2015

NISHIMURA Yasushi

Director
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Rinzin Penjore

Director
Department of Culture
Ministry of Home and Cultural Affairs
Royal Government of Bhutan
Thimphu
Kingdom of Bhutan

Memorandum of Understanding