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The Twenty-seventh Regular Report



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

ACCU Nara International Correspondent

The ACCU correspondents periodically send reports on cultural heritage protection activities in which they have been recently involved. This is a collection of ten reports submitted by international correspondents in the Asia-Pacific region.

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Darasbari Mosque: Ruins of a Unique Muslim Architecture in Bengal

Mst. Naheed Sultana, *Regional Director*

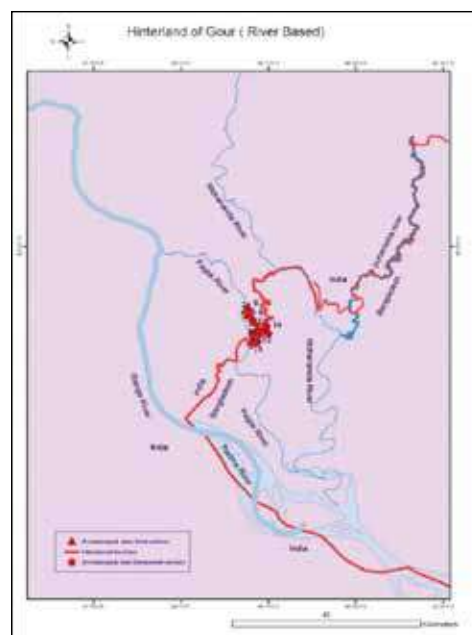
Department of Archaeology, Ministry of Cultural Affairs

The ruins of the fortified city of Gaur and its hinterlands are located on the India-Bangladesh border in the Malda district of West Bengal, India and Chapai Nawabganj district of Bangladesh. According to A.H. Dani, the fort of Gaur was built on the bank of the river Kalindi in an area about 12 km from Phulwari in the Malda district to Firojpur in the Chapai Nawabganj district. The victory of Muhammad-bin-Bakht-Yar Khilji at Nadia in 1204 CE marked a new epoch in the history and culture of Bengal. Later, this expansion of Muslim supremacy extended from West Bengal to the south, east, and eventually the entire Gangeto-Brahmaputra delta.

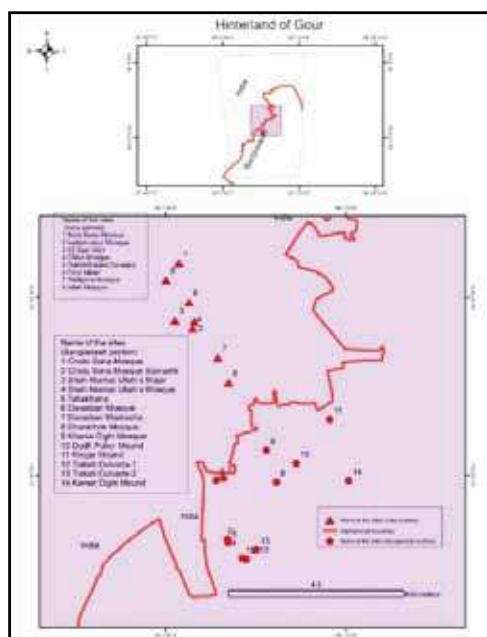
A number of sultans and generals built this fort and city step by step over a long period. It is known from an inscription found in Darasbari Mosque that the first mosque of the Sultanate period was built here and the magnificent architectural monuments of Gaur spread beyond the city. Later, this area became densely populated and several mosques, mausoleums, madrasas, mazars, resting places, culverts, roads, etc. were built.



Location of the Chapai Nawabganj district on the map



Satellite image of Gaur Fort with its riverine location



Monuments and sites in the border area of the Malda (India) and Chapai Nawabganj (Bangladesh) districts



Archaeological sites of Gaur, Bangladesh portion

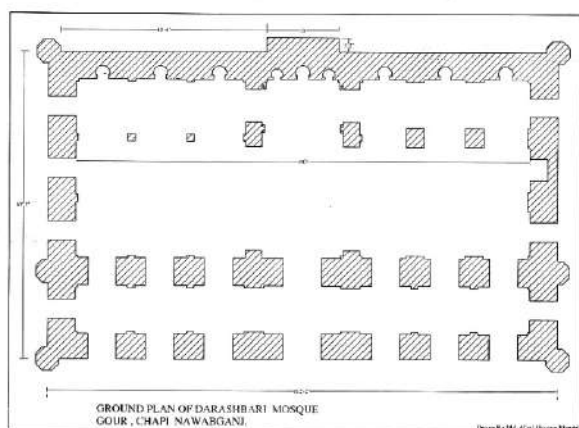
The historicity of the mosque may be pushed back to 1479 CE as it is evinced by the discovery of the Darasbari Mosque inscription. It appears to be the earliest monument of historic importance outside the citadel. The other monuments belong to the subsequent period, i.e., Hossain Shahi (late 15th to mid-16th centuries CE), Pathan-Karrani (mid-16th to late 16th centuries CE) and Mughal (17th century CE). The buildings of each above-mentioned period are distinct based on the prevailing trends of the time.

Considering the historical and archaeological importance of Darasbari Mosque, the government of Bangladesh declared it a protected monument in 1979. Darasbari Mosque is located near Omarpur, between the ancient *Sota Sona* Mosque and the Kotwali gate, which is now being used as a Bangladesh-India land port. The mosque measures 111 feet north-south on the outer surface and 67 feet east-west. There was also a verandah 16 feet wide. There were seven entrances to the east of the mosque and five more to the north and south. As a result, the mosque had 24 domes and four vaults. The dome and vault above the verandah were supposed to be relatively small. The vault and the dome are both fallen today. Darasbari Mosque is one of the ancient structures. The word 'Darasbari' means

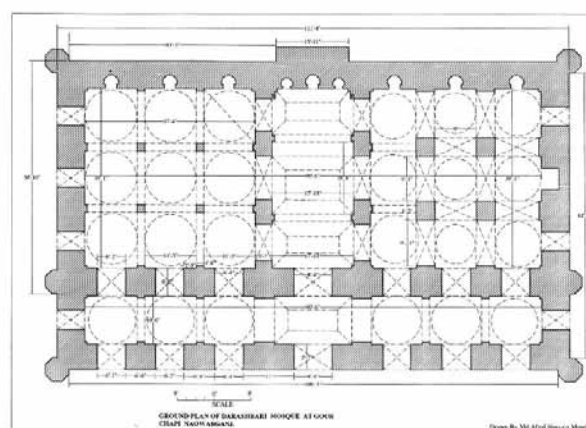
lecture room or madrasa, which was attached to the mosque. A madrasa was built 300 feet east of this mosque.

The inscription of the mosque was recovered by Mr. Ilahi Baksh from the jungle adjacent to the mosque. He first mentioned this inscription in his book 'Khurshid-i-Jahannama'. Later in 1880, Sir Alexander Cunningham published a picture of this inscription in his treatise. The inscription engraved on a black stone measuring 11.3 feet x 2.1 feet is a unique example of an Arabic manuscript. It is known from the inscription that the mosque was built in 1479 CE (AH 884) by Sultan Shams-Ud-Deen Iusuf Shah, son of Rukun-Ud-Deen Barbak Shah of Bengal (Cunningham 1984; Zakaria 2011:314).

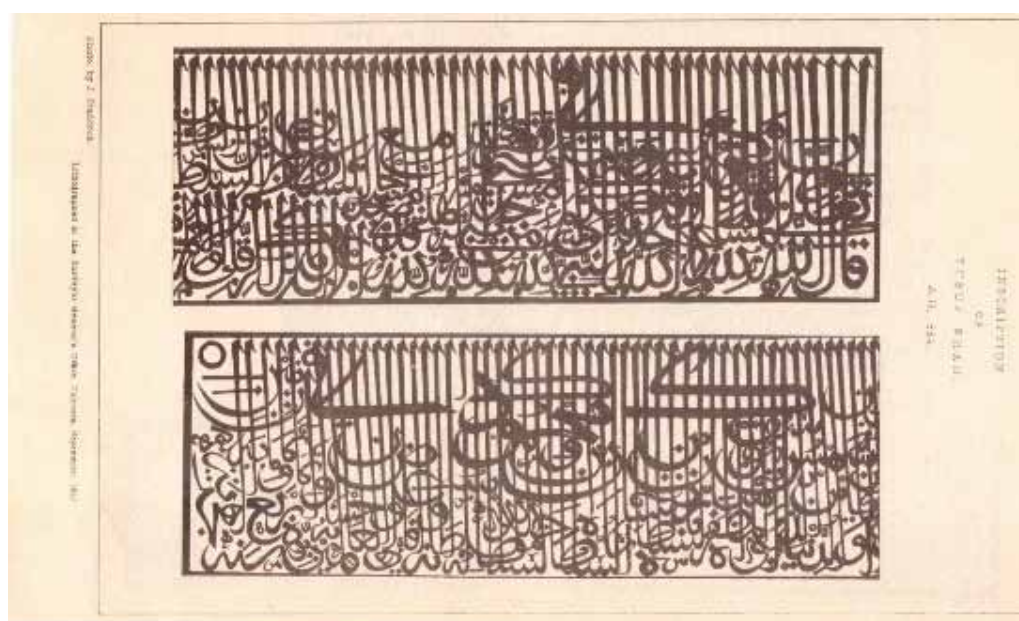
The east wall of the mosque has seven arched doorways and the middle one is comparatively larger than the others. The mosque also has two arched doorways in the north wall and three in the south. There are nine mihrabs in the west wall. Of these, seven mihrabs are of the same size, but there are two smaller mihrabs adjacent to the central mihrab. The mihrabs are multi-cusped arches and highly decorated with ornamental bricks. Stones have been used in the pillars and pilasters in this mosque. The stone pillars have chain and bell motif ornamentations.



Ground plan of Darasbari Mosque



Imaginary ground plan of the mosque



Inscription of Darasbari Mosque – a photograph collected from Sir Alexander Cunningham's book (Cunningham 1994: Plate XXII)



Ruins of Darasbari Mosque (Photo taken from south-east corner)



Ruins of Darasbari Mosque (Photo taken from north-east corner)

Inside the mosque, in the north-western corner, the ruins of four octagonal pillars can be seen. It is easy to infer from these pillars that there was a two storied platform in this part. This platform is called *Badshah-Ki-Takht* (Place of Prayer of Sultans or Kings) or *Zenana* gallery (Ladies' gallery), which has now almost completely disappeared.

Also, there are still specimens of stairs in the north-west corner outside the mosque: "In the northern wing, at the northwest corner, the pillars are massive and octagonal. They must have supported a ladies' gallery in the second story" (Dani 1961:109).



Fragments of stone pillars used in the *Zenana* gallery or *Badshah-ki-Takht*

The prayer chamber was divided into three sections. One was the central nave, which was somewhat bigger than the north and south section. Probably, the central nave of the mosque and the middle bay of the verandah were covered by the typical Bengali *Chauchala*-style roof. Use of this type

of roof is seen at *Sota Sona* Mosque, which is near Darasbari Mosque and *Saat Gumbad* Mosque in the Bagerhut district. There were four octagonal corner turrets in the four corners of the mosque, but all of them have been destroyed.



The interior of the mosque (from the north)



The interior of the mosque (from the north)

The interior and exterior of Darashbari Mosque are equally decorated. The decoration of the interior of the west wall, especially, is very beautiful. The interior surface of the mihrabs are fully decorated and the exterior is equally decorated. A large arch-tympanum has also been created on the west wall. It is divided into some small rectangular arch-tympana. They depict flowers, trees, creepers, and many decorative motifs in various patterns. Each mihrab is

enclosed by a rectangular border. "Still higher up is an outline of the arch-tympanum, which is relieved with various designs (Dani 1961:110)". Similarly, outside the mosque, there are many decorations on the west, north and south walls. A number of rectangular projected frames have been created on the exterior walls, and tree, flower, and leaf designs appear inside the frames.



Terracotta decoration in the arch-tympanum of a mihrab



Terracotta decoration on the top of a mihrab



Southern part of the mosque with three mihrabs



Central mihrabs of the mosque



South and west walls of the mosque



Projected part of the central mihrab

A small amount archaeological conservation work had been conducted by the Department of Archaeology from 1975 to 1978. Due to the absence of a roof on the mosque, the ornamentations are slowly eroding due to heavy rainfall, extreme heat, dense fog, natural disasters and climate change. In the end, it can be said that the Muslim rulers in Bengal established an independent Muslim rule of government after being freed from the central rule of Delhi. In addition to their political activities, they built numerous mosques, madrasas, forts, royal palaces, roads, large ponds, bridges, culverts, and so on. The construction of architecture in the capital Gaur Pandua and its suburbs has added its own features to Bengal. As a result, a unique style has been created in the construction of architecture in Bengal. The use of these features in Darasbari Mosque is no exception.

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Archaeology Investigation on Choding Monastery Tsento Gewog, Paro Dzongkhag

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General background of the site

The Choding Monastery ruins in Tsento gewog, Paro Dzongkhag are located on top of a mountain facing Paro Taktshang Monastery. The site is approximately 20 km from the town of Paro and 15 minutes' walk from the end of the road.

Brief historical background

According to Lopen Ugyen Penjor of Taktshang Zimchu Sarbu, Paro (descendant of the founder of Choding Monastery), the monastery is said to have been built between 1300 AD and 1400 AD by Drubchen Pema Wangchen of the Kathok order of the Nyingma tradition of Tibetan Buddhism. However, the exact date of construction is unknown. *Lopen* narrates that the three-story monastery was later damaged by an earthquake in the year of a bird during the reign of His Majesty First King Gongsar Ugyen Wangchuk. The year possibly corresponds to 1909 AD, as history records that an earthquake had struck Bhutan in 1909 in the earth female bird year.

Later, it is said that Lodey Rinchen, a Buddhist teacher of the Drukpa Kagyue order, had reconstructed the monastery to two stories and had built sacred statues of Chö-Long-Trul-Sum, Küntu Zangpo, and Damchen Dorji Legpa by himself. After him, the monastery was managed by the retired Yanglop, Shacha Dorji, and retired Tse Zimpon, Yudöm. Later, in 1996, the monastery was destroyed by fire and has been in ruins thereafter.

General description and interpretation of the site

The ruins of Choding Monastery are rectangular in plan, measuring 22.2 m in length and 12.1 m in width (Fig. 3). The walls of the ruins are of rammed earth construction. The thickness of the rammed earth walls ranges from 850 mm to 900 mm. The main entrance to the *lhakhang* is from the eastern side facing Paro Taktshang Monastery. The presence of mural paintings on the walls in two rooms (Fig. 4) indicates that the space was the main altar/shrine rooms of the *lhakhang*. The narrow space measuring 2.3 m in width was most certainly used as the storeroom (Fig. 3). The walls of the room has remnants of hanger holes and wooden members inside, clearly indicating that the space was used as the storeroom for hanging items (Fig. 5). Moreover, the size of the rooms is too narrow to be used for other purposes, and in addition, the presence of a kitchen right next to the room on the western side further justifies the function of the room (Figs. 3 and 6). There are fireplace remains in the kitchen and a water outlet for drainage from the kitchen to outside the building. A small one-story structure attached to the eastern side is possibly a room of the caretaker/helper.

Alterations

The building underwent several alterations over the period of time which is clearly evident from the ruin remnants. Further, the evidence clearly validates the oral history that the building was later reconstructed to become two stories from the original three-story *lhakhang* after the



Fig. 1. Retired Yanglop Sacha Dorji (Source: Paro Dzongkhag)



Fig. 2. Retired Tse Zimpon Eudom (Source: Paro Dzongkhag)

destruction caused by an earthquake. For instance (Fig. 7), the timber joists were shifted from the lower to the upper level by approximately 400 mm to increase the height of the rooms, and the window on the third floor was closed. However, it is clearly evident that the rammed earth walls were reused during the reconstruction and are remains from the original construction.

Conclusion

The overall state of the ruins of Choding Monastery is fairly good. The present state of the ruins provides further scope and opportunity to examine the temple/monastic complex through well planned, cautious scientific excavation only in a few crucial areas to reveal evidence of the internal layout of the structure.

However, some parts of the outer walls have collapsed and some parts of the walls of the structure are on the verge of collapsing. Vegetation has grown over the walls, thus affecting the rammed earth walls. Therefore, there is an urgent need for protection and consolidation to prevent the site from suffering further damage.

Glossary

<i>Gewog:</i>	Block
<i>Dzongkhag:</i>	District
<i>Lopen:</i>	Teacher/master
<i>Lhakhang:</i>	Temple

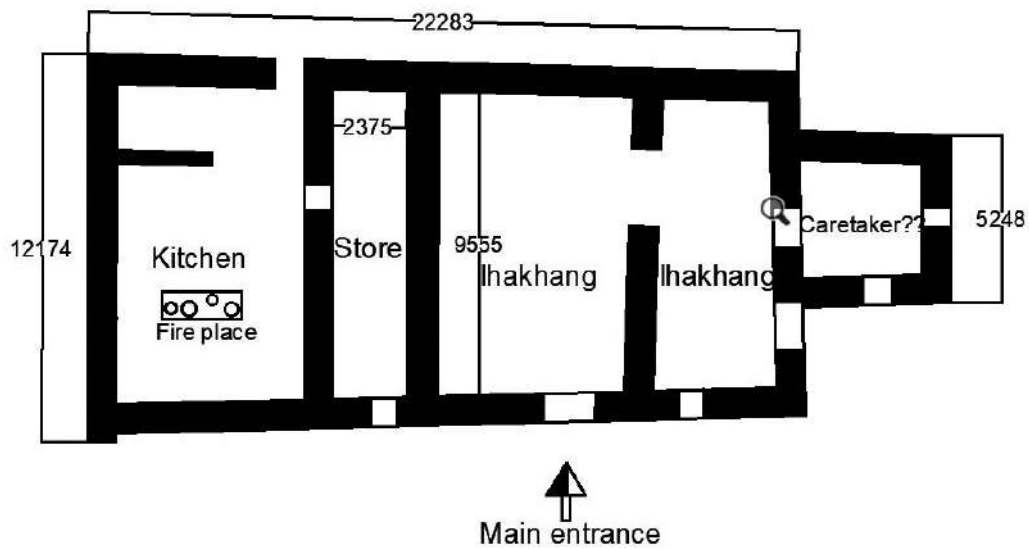


Fig. 3. Ground plan of the ruins

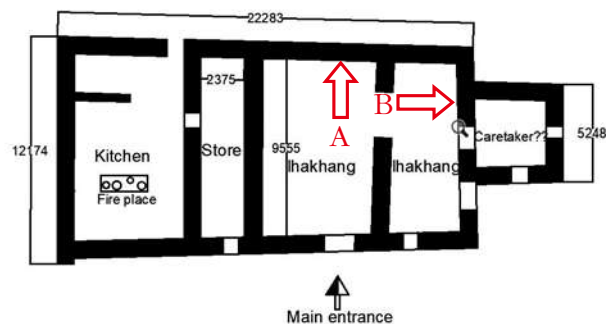
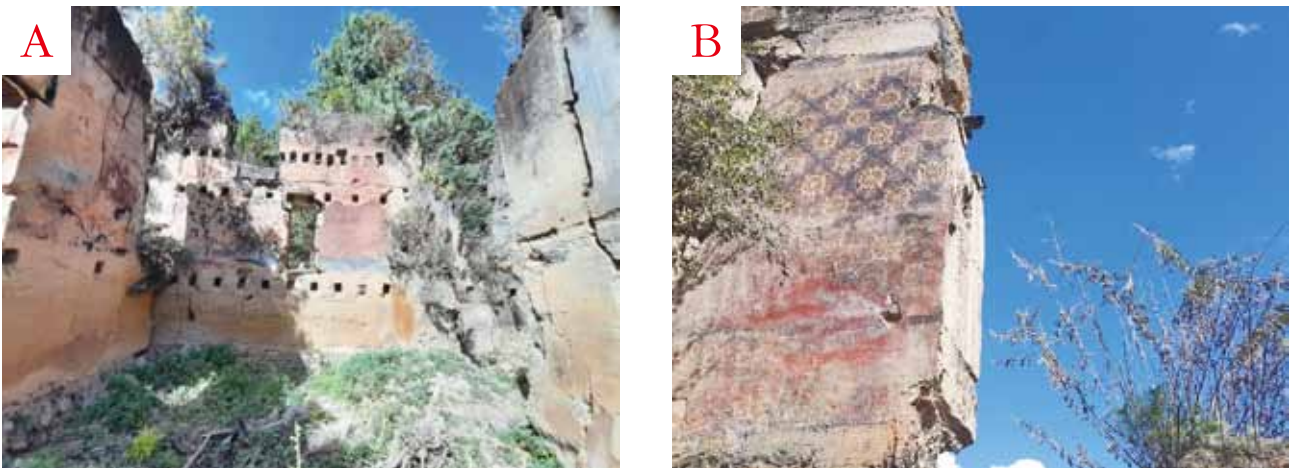


Fig. 4. Top: Photos with evidence of mural paintings. Bottom: Plan showing the direction and location of the mural paintings

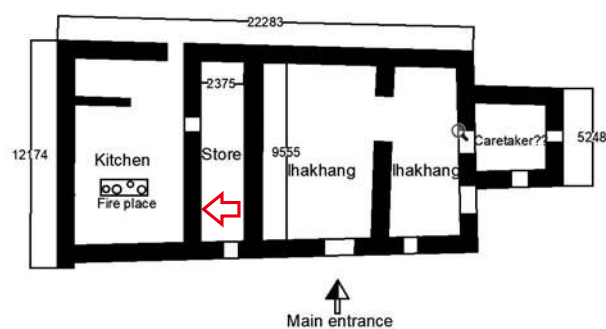


Fig. 5. Left: Photos showing evidence of hanger holes with wood remnants. Right: Plan showing the direction and location of hanger hole remnants



Fig. 6. Left: Fireplace. Right: Drainage outlet from the kitchen

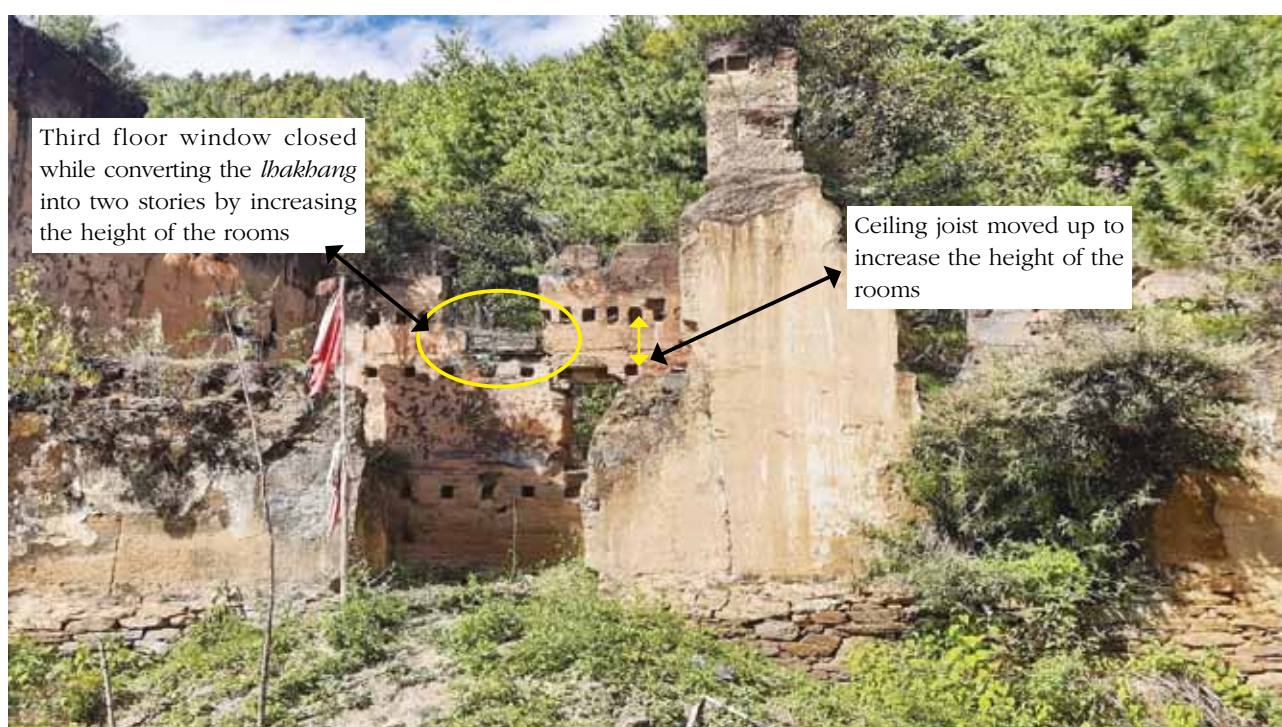


Fig. 7. Photo showing evidence of a ceiling joist being shifted and window of the third floor being closed during reconstruction after an earthquake in 1909.



Fig. 8. Ruins of Choding Monastery



Current Survey Activities at Ancient Ishanapura, Sambor Prei Kuk

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From 2017, the Department of Site, Archaeology and Conservation of the National Authority for Sambor Prei Kuk (NASPK) has been conducting a conservation and archaeological survey at the World Heritage Site of Sambor Prei Kuk. Recently, the archaeological survey activities have shifted to the moated city area, which is part of the buffer zone of the World Heritage Site of Ancient

Ishanapura, located on the western side of the temple area. This article will report the current activities of NASPK in mainly the moated city area of the ancient city complex. The approximately two square kilometers of the moated city represents the survey area and to the east the survey is limited by the natural waterways O Kok Kreng and O Kru Ke (Streams) [Fig. 1].

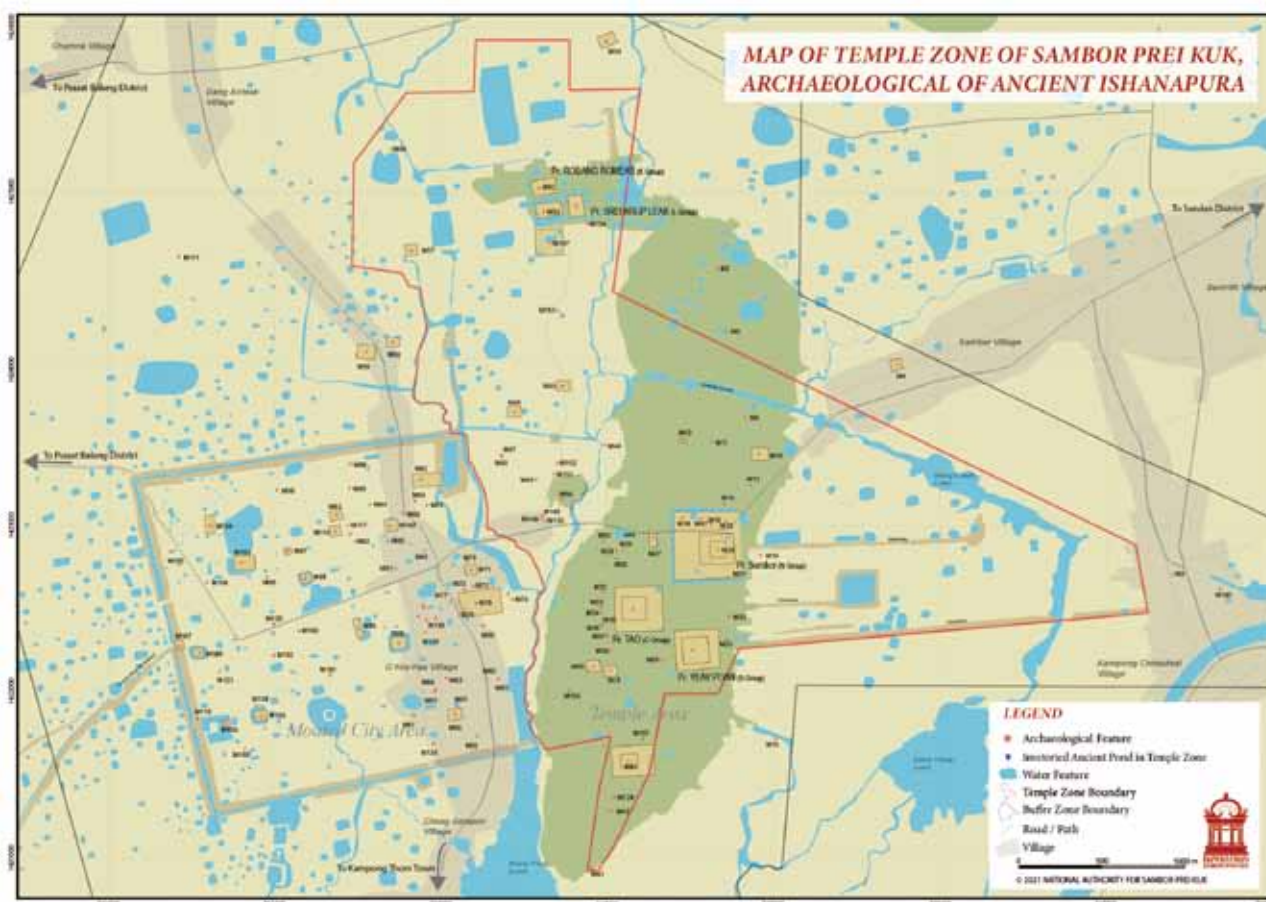


Fig. 1: Map of the archaeological features of Sambor Prei Kuk

New Monument Documentation

The latest inventory of monument sites is 63 in the moated city area. Fourteen (among the 36 newly found in the entire site of Sambor Prei Kuk) sites were newly registered to the list of sites identified in the Sambor Prei Kuk Conservation Project, a collaboration between the Ministry of Culture and Fine Arts and Waseda University. These additions to the inventory have been identified with the 2015 LiDAR data as well as site field work confirmation. This inventory required new confirmation, based on new knowledge and technological support for mapping the plan of monuments and their annex structures, e.g., satellite towers, enclosure walls, ponds, moats, causeways, etc. Before the LiDAR data was generated, it was problematic to identify any of the collapsed brick temple mounds,

especially under the shade of trees. It is importance to add to the illustration of the connection and form of the ancient urban cluster which represents religious and urban-administration spaces.

Water Management Infrastructures

The topography of Sambor Prei Kuk is situated on a sandy upland feature around five to seven meters higher than the adjacent floodplain of the Stung Sen (River). The main temple zone is situated at the highest elevation in a dense forest area. The sloped surface from the northeast to the southwest has an approximate gradient of 1 percent. This slope feature is challenging for regulating and managing water resources. Therefore, the hydraulic system management features were, and still are, important to enhanced control

of water volume related to flooding (e.g., O Kru Ke) and precipitation in the rainy season [Fig. 2].

The water control embankments system is a type constructed for generating and trapping the natural water flow from the north for the city and temple areas. This type of structure is represented by five dikes across the stream of O Kru Ke, from the Anglong Chambak (UTM: 503933 E /1423864 N), the location which diverts and controls the watercourse to O Achak (Canal) flow to Stung Sen, to the end of the stream at Beng Prang (Lake), before drifting to Stung Sen at the end point of the southeast moated wall of the city. Additionally, four other embankments were found from Robang Romeas to the north upstream. They are not only remarkable civil engineering structures, but also serve a religious purpose for the city since the city side (on the West bank) was planned for religious structures (monuments).

A series of artificial water reservoirs were formed in the urban cluster. Within the limits of the moated city area are 153 ponds and reservoirs. Among these, the artificial water reservoirs were formed with a direct relationship to the natural water resources [Fig. 3], e.g., Bang (W.853, UTM: 503047 E/ 1423346 N), which is situated along the flood plain of O Kok Krenk and to the East of Ta Mon Group (M.61, M.167). At the end point of the moated wall of the city it has a canal for trapping water and controlling the connection from O Kok Krenk to O Kru Ke as an extension of the upland landscape for the city area; and Koh Ronteah Banh (W.737, UTM: 502341 E/1421851 N), which is situated within the natural water plain, etc. The water is accumulated and stored during the rainy season for household and agricultural use in the dry season. In these locations, scattered ceramic sites were found.

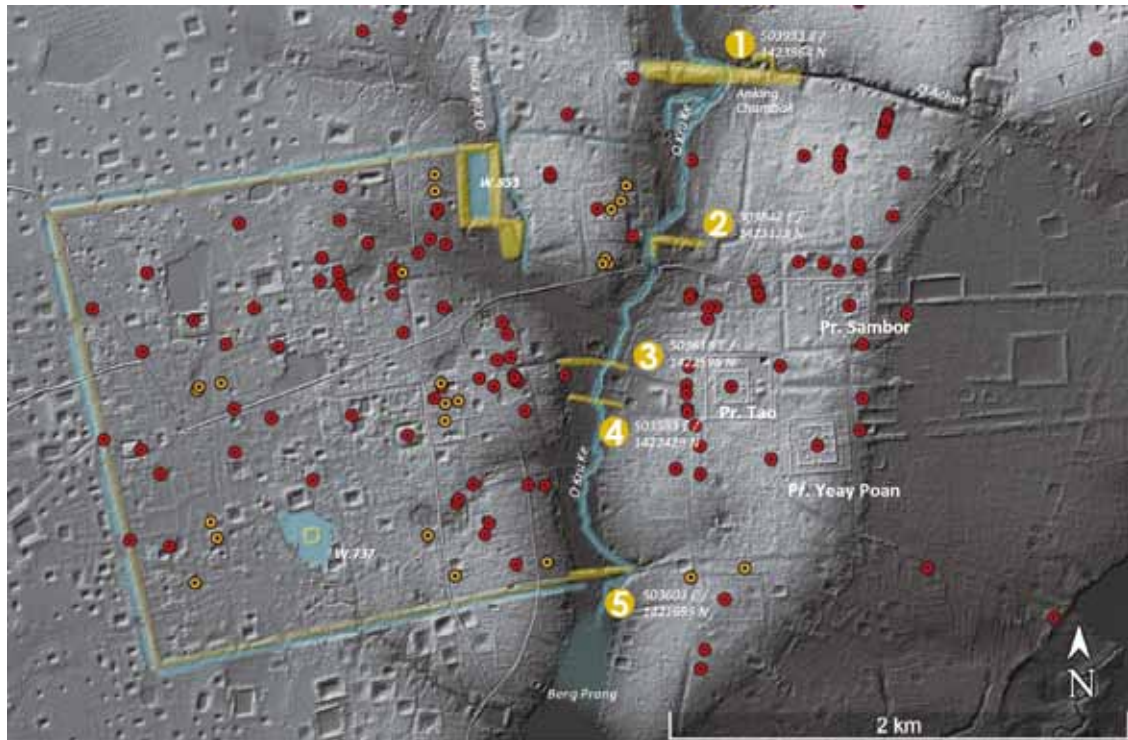


Fig. 2: Example of principal water management control in the cropped area of the moated city and the main complexes

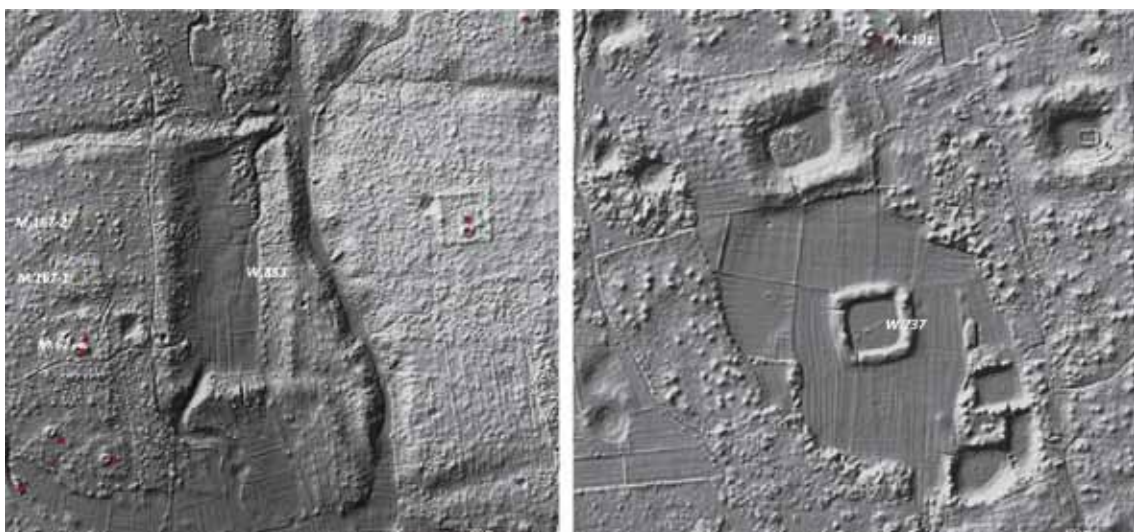


Fig. 3: Example of principal water-trapping from the watercourse (e.g., W.853) and precipitation (e.g., W.737)

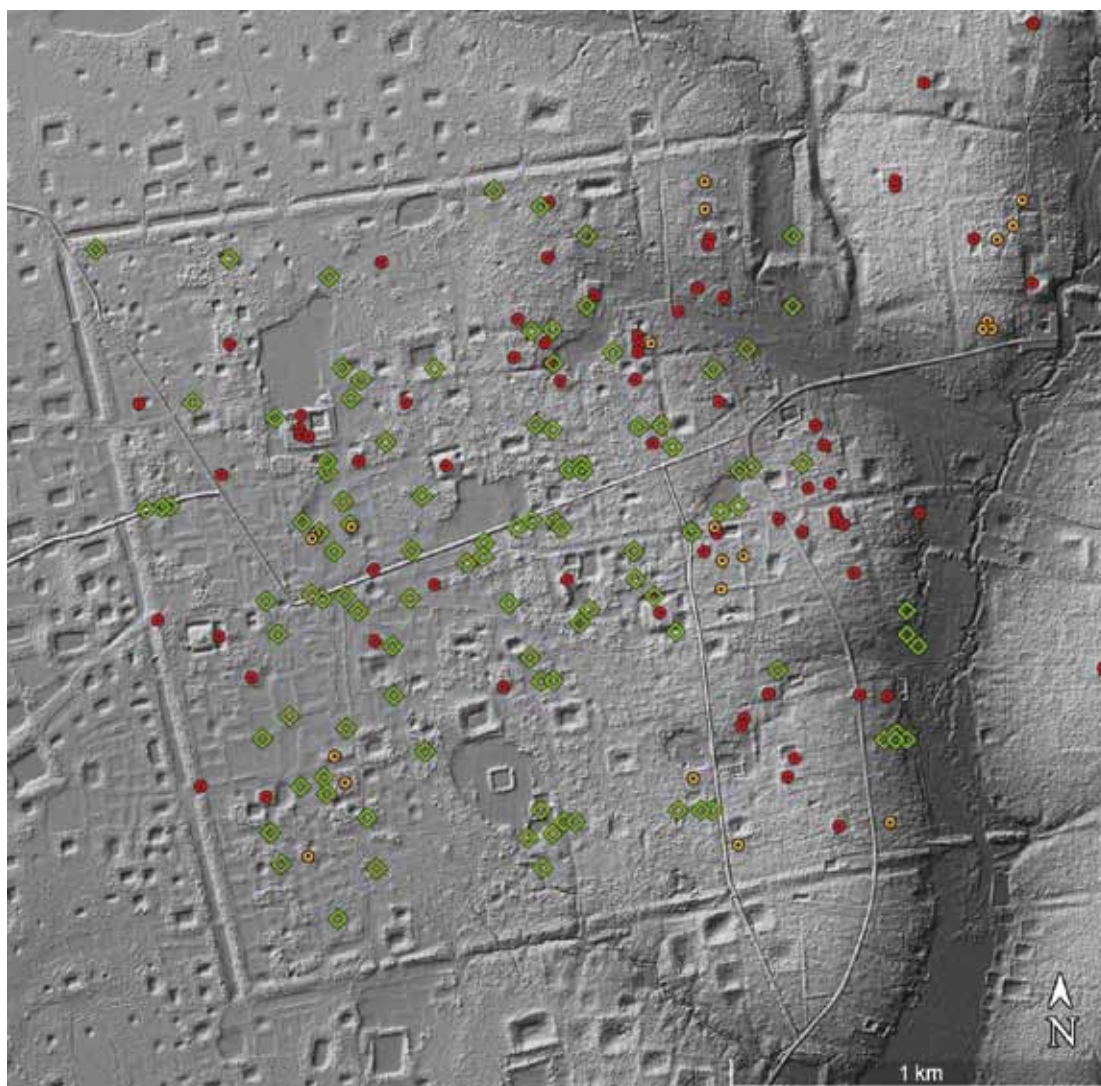


Fig. 4: Dotted ceramic scattering (71 green squares) from the surface collection in the moated city area in 2021

Ceramic Surface Collection

The ceramic surface collection survey phase was conducted approximately two kilometers of the moated city represents the survey area and to the east the survey was limited by the natural waterways O Kok Kreng and O Kru Ke (Streams). As a result of the primary survey (July 2021) from the ceramic surface collection in the moated city area, 71 sites were identified [Fig. 4]. The artifacts collection comprise Khmer earthenware and stoneware, and imported ceramics, mainly identified as Chinese ceramics. Of the artifacts above, two thousand pieces were found from touched surfaces (due to human activities) at a depth of approximately 20 to 60 centimeters. Most of the collection comprises earthenware that dates to the pre-Angkor period. Flat roof tiles and *kundi* were also found that are categorized as being from the pre-Angkor period (dated to seventh century CE). Remarkably, within the cross section of the royal road to Angkor, were found stoneware (dated from the 9th to the 14th centuries CE) and Chinese ceramics (dated from the 10th to the 14th centuries CE). The result explicated the span of human living activities principally in the pre-Angkor period, and the dates of the artifacts collected from Angkor-dated sites provide an adjacent relationship mainly with the monument, water reservoirs and other features, and testifies to the longevity of site habitation.

The water management system was an engineering and planning imperative for generating water resources in both seasons of its environs. The design was not only for a cosmological epicenter landscape, but for the economic and political administration of Ishanapura. In addition, the survey of the system provides a better understanding of pre-Angkor period water management infrastructure. The consequence of ceramic evaluation provides a reasonable parallel comparison with the stages of construction of monuments, and validates the series of previous archaeological survey results in Sambor Prei Kuk. Future activities will be generated consistent with the long-term conservation and management plan for the Sambor Prei Kuk site, especially, regarding the inhabitants and landscape in the moated city area and beyond.

Remarks: This report has been published based on the results of archaeological surveys of the Department of Site, Archaeology and Conservation of the National Authority for Sambor Prei Kuk (NASPK). The survey teams: Khann Mony, Seang Sopheak, Em Phearak (monument and hydraulic system survey team, 2017-2021); Seng Chanthha, Em Phearak, Seng Sopheak, Chhun Reaksmei (surface collection survey team, 2021-). The LiDAR image was taken in 2015 under the CALI project with the collaboration of APSARA, Ministry of Culture and Fine Arts and École française d'Extrême-Orient.



Report on Archaeological Site Museums at World Heritage Sites in India

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Introduction

Tourists, adventurers, and globetrotters alike have all heard of UNESCO World Heritage Sites (WHS), and being designated as such by UNESCO brings immense international eminence to a particular place. This has a constructive influence on many aspects of the way a community develops, especially one associated with the site in a multifaceted manner. Education, economic growth, and community engagement are areas where this is particularly treasured and tend to be more enhanced than those where heritage items have no link with the community. In this regard, museums come into attention as they have to synchronise with the representative communities to remain relevant in today's world. This report will focus on the management and other facets of archaeological site museums established by the Archaeological Survey of India (ASI) which are at the World Heritage Sites in India and critically analyse the various components of it.

History of Museums in India

In India, the museum movement started in the late eighteenth century. However, references like 'alekhyagriha' (*alekhyā* means 'a picture or painting', *griha* means 'ghar or house', and '*chitraśālā*' means picture gallery) can be found in the ancient texts. Moreover, various Sanskrit plays, viz., *Pratima Natakam* by Bhasa and *Naisadbhivacarita* of *Sribarsa* (Mahakavya) (Biswas, 2011) belonging to the 12th century AD respectively speak of the permanent and mobile exhibition galleries attached to the royal courts. Artistic representation of the Jataka on Bharhut railings and torana of Sanchi and sometimes on the exterior walls of temples gives sufficient evidence of the concept of open-air museums as early as the 2nd century BC. Also, the audio-visual shows and *pattachitras* (scroll paintings) were intended basically for public enjoyment, which is interestingly one of the important functions of the modern museum.

Archaeological Site Museums in India

In modern times, the value attributed to the in situ display is the vital concept of archaeological sites. The idea of shielding the structure and preserving the display of the excavated ruins is not new as well. It can be well understood that the idea and settings of the archaeological site museum in practice can be placed far earlier than the term itself.

In India, there are forty-six archaeological site museums run by the ASI spread over the length and breadth of India. Of these, ten are located at World Heritage Sites (WHS). These museums, being invariably attached to a WHS, represent the specific cultural repository at an archaeological monument or site, where they preserve the antiquities resulting from the excavation, exploration, and conservation of the site. The sole purpose of having

these museums is that the objects can be studied and displayed in their natural context while retaining their ecological background. Hence, the term 'site museum' implies the archaeological aspects as well as geographical and historical context of the place in its totality (Sharma, 1998).

The last 100 years have been most significant for the growth of museums in India. The first such substantial work on museums was done by S.F. Markham and H. Hargreaves in 1936 funded by a grant from Carnegie Corporation, New York to conduct a survey of Indian museums. The report prepared by them after visiting the 105 museums which were taken into consideration is said to be the first standard work of its kind (Markham & Hargreaves, 1936).

Subsequently, the museum scenario in India completely changed with the appointment of John Marshall to the Archaeological Survey of India (ASI); he was responsible for setting up numerous site museums in India under the direct command of the ASI. The first such site museum, long before it was designated a WHS, was set up in Agra (1906) followed by Khajuraho (1910), Red Fort (1911), Nalanda (1917), Taxila (1918), Sanchi (1919), Mohenjodaro, Harappa (1926), etc. (Chandrasekharan, 2017). Although after the partition in 1947, Taxila, Mohenjodaro, and Harappa were gone in Pakistan, after that, the pace of setting up more such museums slowly picked up under the tenure of Mortimer Wheeler, who established a separate branch in the ASI specifically dedicated to museums, many such museums were established.

Analysis of Site Museums at World Heritage Sites in India

The power of museums located at World Heritage Sites is immense; they can attract a plethora of visitors from different walks of life as these sites have major footfall because of their international prominence. However, when compared to their western counterpart museums, where people line up for several hours to enter, it's still a distant path for India. Why is making a trip to an Indian museum still an uninspiring prospect for most? A multitude of reasons can come into the picture. The location of museums is often fairly distant from the site; for example, at Khajuraho, the site and its museum are located more than 500 m apart and accessibility is poor. In addition, there is hardly any information about the museum at the site itself. Even signage is absent. How can a site museum attract visitors when there is a dearth of basic information related to it? The same goes with the site museum at the World Heritage Site of Bodhi Gaya. One has to really struggle to find the museum and after you have entered, all you can experience is a doomy, static arrangement of railings in two rooms. The apathy after visiting the museum stays with you for a long time. Conversely the archaeological site museum located at the Red Fort has recently been



Archaeological site museum, Khajuraho



Archaeological site museum, Bodh Gaya

upgraded and a new visitor center displaying the history of Red Fort have been made, which is yet to be inaugurated.

In this era of technology when social media is an important platform for marketing, most archaeological site museum websites are in a dormant state; hardly a handful have a presence on social media, and that too is rarely updated. With the COVID-19 pandemic and the many restrictions that exist, attracting visitors to museums is a strenuous task. Concurrently, every sector is going digital, and museums, especially site museums, can't be left behind. History enthusiasts who can't travel overseas should be yearning more for art connected via museums. However, it is noted with utter dismay that the site museums in India are far behind.

There is a deep-rooted reason why museums abroad like the Louvre drew 9.6 million visitors in 2019 with fairly high-priced entry tickets (approximately INR 1100), while museums in India run by the government recorded less than 1.5 million visitors despite offering tickets at just INR 20. The most basic issue is lack of will by the authorities followed by lack of resources. In the 12th Plan period (2012-2017) a number of new schemes were introduced by the Ministry of Culture for improvisation in museum functions and specific advancements in the area of management in the 14-point Museum Reform Agenda.

As technology is the most significant aspect of modern society, the focus has been on overall museum digitization, to create a national database of all antiquities, provide

enhanced accessibility to diverse visitors, as the focus of using technology in museums is more about being accessible and less about being innovative. The pivot is scientific documentation work for the museum collection along with utilization of standard software being used by renowned museums around the world. Another important facet includes upgradation of the museum website, Development of interactive information kiosks etc.

Issues of concern which archaeological site museums at World Heritage Sites deal with despite receiving funds are:

1. Lack of autonomy, archaic policies: no public private partnership is encouraged, ignorance of government towards museums.
2. Lack of skilled manpower: personnel at almost every site museum I visited during my field work expressed this concern.
3. Lack of expertise: no proper training for museum professionals.
4. No upgradation of museums: should be made people friendly, use of technology to make the displays more interactive.
5. Sub-standard maintenance, lighting, signage, etc.

Archaeological site museums located at WHS can prompt visitors to learn about the history of a region, which can stimulate curiosity and draw compassion and respect towards different cultures. These museums also connect museum professionals, archaeologists, historians, and the general public to re-discover historical linkages between different sites through workshops, exhibitions, and research projects. There are around 70,000 museums around the world, and among them 8,000 museums are located in cities or sites classified as World Heritage Sites. However, the sad reality is that many site-related museums and

interpretation centers as they currently stand lack capacity, both financial and human, with little room for interpretation. In this case, museums in South Asia are far behind, especially in India. The Taj Mahal, which is one of the world's most visited WHS, is severely lacking in terms of infrastructure and maintenance of its site museum. This situation is the direct opposite of that faced by its counterpart site museums located at World Heritage Sites in other parts of the world.

Conclusion

Museums, like all social and cultural spaces, have been constantly changing and evolving. The evolutionary process can be summarised thus: from a cultural repository to a space of informal education by multifarious means. As we all know, India's history and rich culture are immensely diverse, but many of its museums follow a standard template that needs to change with every site; every museum is different from the others. Barring a few exceptions, like the Site Museum at Sanchi, no other museum at WHS continuously evaluates the needs and expectations of the visitors.

The reason for receiving a very tepid response for exhibitions at a museum is not evaluating your visitors, their expectations, etc. WHS are places of international attention, and we should make our museums at these sites thrive and in this regard, the involvement of the community in terms of tourists as well as local people is essential.

Another aspect which needs focus is the redesign of old spaces and creating new ones to make the experience more captivating for visitors. This requires the use of manpower resources and properly trained museum



Archaeological Site Museum, Sanchi

professionals, an issue which most site museums are facing. One striking feature which can't be overlooked is accurate standardised professional training, which is crucial for all museum professionals. The Indian government should collaborate with other famous museums and agencies of Japan, the UK, the USA, Germany, and Italy for workshops and on-site training, to help make their museum experience with visitors worthwhile.

These site museums have bright prospects to serve as a living emblem of our prosperous culture and varied heritage, provided we create a veracious environment for them to thrive. The role of museums, as mentioned earlier, is constantly evolving so they are not merely a centre of collection, preservation and display of artifacts; rather, they are living, thriving organs of society which have the potential to sensitise people in multifaceted ways and act as a foundation for smooth nation building. In this regard, if this goal is achieved, then people will also find cumulative interest in the affairs of museums, which will emerge as a tool in the service of society.

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Results of Archaeological Excavations of the Medieval City of Syganak in 2021

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Among the politically significant cities of the Middle Ages, a city that stands out is Syganak, which was the capital city throughout the Ak Orda and the Kazakh Khanate. The name of the city is well known from written sources. The significance of this city and its status have been written about since the 1920s, starting with A.Yu. Yakubovsky, who gave a more scientific description of the city in his special article "Ruins of Syganak (Sugnak)," up to the recent article by H. Nagamine.

In the article "Sygnak as a port of Dasht-i Kypchak and City-Mausoleum: the period from the reign of the left wing of the Juchids to the founding of the Kazakh Khanate," H. Nagamine considered the significance of Sygnak as

a capital, as well as a city with numerous mausoleums khans of the steppe. For reference: the settlement of Syganak is located 2 km north-west of the village of Sunakata in the Zhanakorgan district of the Kyzylorda region of the Republic of Kazakhstan.

Before the start of archaeological excavations, we studied all the available materials on archaeological research from previous years. After gaining independence, archaeological research of the city of Syganak was resumed. Since 2003, planned archaeological research has been carried out in the city by an archaeological expedition of the International Kazakh-Turkish University named after Khoja Ahmed Yasawi, which until 2020 was headed by S. Zholdasbayev.



The settlement of Syganak



Mausoleum

In our first archaeological season, we examined two objects inside the fortress wall, and one mausoleum outside the fortress. Excavation site No. 1-2021: In the specified area, a preliminary excavation was laid, measuring 5 m × 10 m, along the southern part of last year's excavation. It was then expanded 10 m to the west. The excavation is divided from the previous excavation in 2020 by an approximate edge left along the ZV line. In the course of clearing the surface layer, fragments of ceramics, haphazardly scattered burnt bricks, and bones were found throughout the entire exposed area. At a depth of -50, fragments of two archaeologically intact vessels were cleared, later restored by restorers of Kazarchaeology LLP.

It should be noted that the surface of the sod layer is highly eroded and reaches 15-20 cm of the depth of the loose soil, which does not lend itself to cleaning. Later, with a deeper, harder layer amenable to cleaning, excavation work was carried out with layer-by-layer removal of soil,

followed by horizontal cleaning to reveal any structures and spots. To comply with the requirements of the technical specifications, this excavation was enlarged on the south-western side to the required dimensions and amounted to 10 m × 15 m.

Household complex: In the central part of the excavation, at a depth of -50 cm from the level of the ancient layer, there are remains of an economic complex (?), consisting of a single load-bearing wall (presumably, the corner of the wall), inside which jars were mounted. Jar No. 2 was installed closer to the middle. The thickness of the wall is 1.2 m at its narrowest, and reaches 2.2 m together with a fragment of the floor, which is adjacent to the north side.

Dimensions: Residue construction 2.1 m × 2.2 m, and 0.95 m in height. On the northwest and to the northeastern ends of the wall there are 2 more jars (jar No. 1 and jar No. 2). The rims of the jars are lined with brickwork on top, which suggests that these vessels were used as a hearth.



Excavation site No.1



Excavation site No.2

Jar No. 1: A whole ceramic jar. Thick-walled. The clay is homogeneous, dense, and light beige. The top of the jar is lined with four rows of burnt bricks. The height of the jar is 54 cm, and the diameter of the rim is 50 cm. The jar is filled with remains of ash with fragments of bricks. The bottom is whole.

Jar No. 2: This jar is the largest in the complex. It is built into the wall, and therefore, we made measurements along the inner perimeter of the vessel. The diameter of the vessel is 54 cm, and the height is 66 cm. The jar is thick-walled, made of dense clay. The vessel is filled with light gray ash in large quantities, as well as calcified bones, fragments of ceramics and bricks. The ash takes up more than half of the vessel. The bottom of the vessel is intact, does not have any cracks, and is not punctured. This jar has not been extracted, and is left for presentation to tourists and guests.

Jar No. 3: The height of the jar is 41 cm, and the diameter of the rim is 50 cm. This vessel has been glued and restored. The walls of the vessel are layered; some fragments have creases and cracks. The clay is not homogeneous, and loose in places. Inside the vessel were the remains of calcified bones of small cattle, fragments of bricks, as well as an abundance of pale gray ash.

Floor fragment: In the course of further study of the circumference of this structure, a fragment of a baked brick floor, rectangular in shape, oriented with its long side along the line NWZ-SEV, was revealed. The total length of the brick floor is 1.7 m and its width is 1.2 m at its widest point. In the course of studying this fragment, it turned out that the fragment is composed of one row of baked bricks in light yellow and terracotta colors, measuring 25 cm × 25 cm × 4 cm, the edges of which are closed by a masonry of one row of burnt bricks measuring 30 cm × 15 cm × 5.5 cm. This fragment of the floor adjoins the square.

Square: In parallel with the stripping work, work was carried out to identify the continuation of the walls of the premises, excavated in 2020. For this purpose, the southern part of the excavation site was cleared, and the continuation of the southern wall was recorded, which

is a sub-square area in terms of shape, in the center of which there are utility pits. This area was cleared at a depth of -87 cm from the level of the surface on the NE side, -67 cm on the NW side. This wall lags behind the western edge by 4.67 m. Closer to the western side of the square, there are two utility pits located in a chain from north to south. Pit No. 1 at the northern edge has a diameter of 1.03 m; pit No. 2 has a diameter of 87 cm. In view of the non-standard size, namely because of the large dimensions of the parameters—the width along the line of the approximate edge of the CU is 2.57 m, and along the NW side it is 2.49 m—this section is conventionally designated as an "area." However, the final purpose of this area has not yet been determined. The site, which is a continuation of the complex of the first construction period of excavation No. 18 (2020), is either the most powerful wall that we have excavated at this excavation site, or had the function of a site from where they went to neighboring buildings. The surface of the square is smeared and compacted. However, it was noticed during and after clearing that there was strong weathering of the coating layer.

Fragment of a mud wall: A fragment of a mud wall can be attributed to an earlier construction period. This blockage was found southeast of the complex, namely 0.66 m southeast of the extremity of the masonry of the economic complex. Within the limits of the excavation we laid, we found only a small part of the mud structure, the dimensions of which are 2.7 × 1.72 m. The fragment is oriented with its long side along the NW-SE line; the rest of this structure extends beyond the limits of our excavation. Raw bricks are made of light gray clay according to a single standard size 18 cm × 25 cm × 5 cm. The main part of this building consists of a blockage of bricks, only on the southern side of the wall can be traced a systematic laying of flat-laid mud bricks. Among the rubble of this building, two decorative slabs and a glazed crescent were found.

A fragment of a glazed turquoise crescent: 2.3 cm thick, 5 cm wide, with numerous cracks in the glaze visible on the surface. Presumably, we found a fragment of the middle part of the crescent, made from dense, homogeneous clay.

Decorative rectangular tiles in a turquoise color: Thickness 1.9 cm, width 5.5 cm, length 7 cm. The surface of the tile is cracked, with one edge broken off. Made from dense, homogeneous, high-quality clay.

Decorative tiles with floral ornaments in the middle: In two colors - turquoise and dark blue. The tiles have a rhombus shape and are 8.7 cm long and 7.7 cm wide at their widest point. Made of dense, homogeneous, light-colored clay.

It is worth noting that due to the fact that the walls of different layers were cleared, there is a difference in heights from the modern level. At the western edge, two more walls are fixed, which are located at different levels. The wall located to the south is fixed at the same level as the central wall of the excavation and has dimensions of 1.72×1.29 m. According to the stratigraphy of this wall, it was revealed that the wall was laid on a layer from a garbage heap, which indicates the unreliability and haste of this construction. The wall located to the north is recorded at a depth of only -1.01 m and has dimensions of 0.93×1.2 m. Also, due to the presence of a large number of utility pits, the walls were pierced with pits, which affects the objectivity of the study of the walls of this excavation. But still, it can be assumed that the economic complex, the fragment of floor, and the area are located at the same level and belong to the same construction period, and the fragment of mud wall to the second construction period.

Excavation No. 2-2021 was laid on the site of pit No. 1, investigated in 2020 by the staff of the International Kazakh-Turkish University named after Khoja Ahmed Yasawi. According to the results of the study of the pit, the remains of an economic building were found, in the wake of which we continued our research in the current field season. The excavation was laid on an area $10 \text{ m} \times 10 \text{ m}$. During the cleaning of the surface, a small amount of pottery and animal bones were found. Late walls made of organic matter, 15 cm long and 4.5 cm thick, were found in the walls of the pit. During the study of this wall, strong weathering of this masonry was observed; by the time this wall was completely cleaned of the deposited layer, the organic masonry had practically crumbled. The masonry was laid on the rubbish layer. The total length of this masonry is 2.2 m, with a depth of 0.6 m. In order to obtain a more informative and presentable design, after

detailed study and fixation, we carried out work to deepen and further study the entire excavation area.

Based on the results of a complete study of the excavation covering an area $10 \text{ m} \times 10 \text{ m}$, we have cleared a complex, provisionally divided into three economic parts: the left and right wings, as well as the central part. The right wing consists of three hearths, a fragment of a floor made of baked bricks, a tashnau, two small rooms, a pavement made of adobe bricks, three utility pits, and a jar was also found in situ. In the left wing there is one wall, cleared at a depth of -80m, located parallel to the eastern edge with a slight deviation to the north. On the left side of the wall, on the "left" wing, the in-situ located lower part of the grain grater, two jars, a hearth and a tashnau were cleared. In the central part of the excavation, a hearth with a tashnau was revealed; near the northern wall there is a small amount of brickwork, presumably the remains of a hearth from which the entire northern part of the wall was calcined.

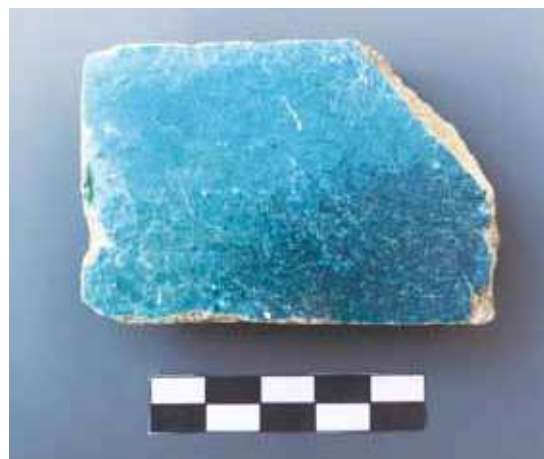
Finds: One coin, jewelry, ceramic vessels, grain grater.

Mausoleum: On the site of the supposed mausoleum, an excavation was laid, measuring $12 \text{ m} \times 12 \text{ m}$. According to the results, 13 sets of remains were cleared around the circumference of the mausoleum, including one set of remains in room No. 1. The mausoleum is a sub-square structure, made of mud bricks, measuring $7.8 \text{ m} \times 8.1 \text{ m}$ and 1.3 m high, consisting of two small rooms, around the circumference of which children's remains are arranged. The floor of the mausoleum is covered with layer of viscous clay, but it was originally a tamped floor with plaster.

We have also identified areas that are promising for further study, which will allow us to identify the urban planning structure of Syganak. Thus, archaeological research at the Syganak settlement has yielded interesting residential and burial buildings that reflect the material culture and life of the medieval population. According to the preliminary results of the study and analysis of the ceramic complex, the excavated objects should be attributed to the period of the Middle Ages, the 16th to 18th centuries. At this stage of the research, we can say that the settlement contains cultural layers of the period of the state of the Oguzes, Kipchaks, Ak-Orda, and then existed until the 18th century.



Decorative tiles of the mausoleum



A fragment of the decorative tile from the excavation site No.1



A fragment of the crescent tile from the excavation site No.1



Decorative tile in rhombus shape from the excavation site No.1



The amphora from the excavation site No.2



The amphora with two handles from the excavation site No.2



Jar from the excavation site No.2.



Jar No.1 from the excavation site No.1



Jar No.3 from the excavation site No.1



Lamp from the mausoleum



The Big Burial Mounds and Their Peripheries in the Suusamyr Valley, Kyrgyzstan

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In 2019, a joint Kyrgyz-Romanian archaeological expedition was conducted in the high altitude Suusamyr Valley, Kyrgyzstan. The main purpose of the expedition was to discover and map the historical heritage of one of the least archaeologically studied regions of Kyrgyzstan. As a result of the expedition, 29 archaeological sites, which include more than 1000 individual objects, were discovered and mapped. The vast majority of the discovered sites are situated in the south-western part of the valley and represented by cemeteries of the Early Iron Age. Among them, the big burial mounds and various constructions on their peripheries are of special interest.

Nine big burial mounds with a diameter of 30-75 m and a height of up to 2 m are concentrated in the vicinity of two cemeteries (Fig. 1). The mounds have either truncated-conical or hemispherical cross-sections (Figs. 2, 1; 2, 3; 3, 1). The first shape is typical for the biggest mounds. The plan view of the burial mounds is round (Figs. 4; 5). There are several big mounds for which the plan view is close to a rectangular shape. In the center of all burial mounds there is a depression or hole, which indicates that they had been looted.

The big burial mounds of the Suusamyr Valley have been grouped into 6 types, which are differentiated from each other by the shapes and nature of the constructions on their peripheries (Figs. 4; 5). The constructions are stone enclosures, ditches and stone-earthen ramparts, which have a square (rectangular) or circular shape in the plan view. The burial mounds are circled by these constructions, which are situated at a distance of 20-35 m from the mounds. All stone enclosures, ditches and stone-earthen ramparts have a passage (entrance) in their eastern and western parts. Almost all burial mounds are accompanied by stone enclosures made up of eight stones, which are situated in their western part (Fig. 6). The stone enclosures are stretched out in a south-north direction in number from 2 to 87.

Types of the big burial mounds and their quantity are as follows: 1 – “burial mound on the stone-earthen platform, encircled with double rectangular enclosure” is represented by one example (Fig. 5, 1); 2 – “burial mound, encircled with double stone round enclosure” is represented by one example (Figs. 4, 1; 5, 2); 3 – “burial mound, encircled with double stone round enclosure and vertical stone, erected in the southern and northern parts of the enclosure” is represented by one example (Figs. 2, 1; 2, 5; 3); 4 – “burial mound, encircled with rectangular ditch” is represented by two examples (Figs. 2, 4; 4, 2; 5, 4); 5 – “burial mound, encircled with round ditch” is represented by three examples (Figs. 3, 2; 4, 3; 5, 5); 6 – “burial mound, encircled with double rampart” is represented by one example (Figs. 4, 4; 5, 6).

There is no doubt that the burial mounds with various constructions and stone enclosures around them make up one whole burial-memorial complex, and they are more or less synchronous.

A comparative study of the Suusamyr burial-memorial complex with those situated in other regions has allowed us to identify the differences and similarities between them. It also has helped to establish the general chronology of the burial mounds within the 8th (7th) to 3rd centuries BCE [Gass, 2011; Mozolevskii, Polin, 2005; Nagler, 2017; Partsinger et al., 2017; Tashbaeva, 2011]. A more precise date for the mounds could be established after excavation and analysis of the finds. It is absolutely obvious that such kinds of big and elaborate burial-memorial complexes were built in honor of people who enjoyed a life of privilege. The concentration of the nine big burial mounds not far from each other (within 4–6 km) indicates that they were built over several generations. All of this allows us to assume that the Suusamyr Valley in the Early Iron Age was one of the important political and/or cult centers in Kyrgyzstan.

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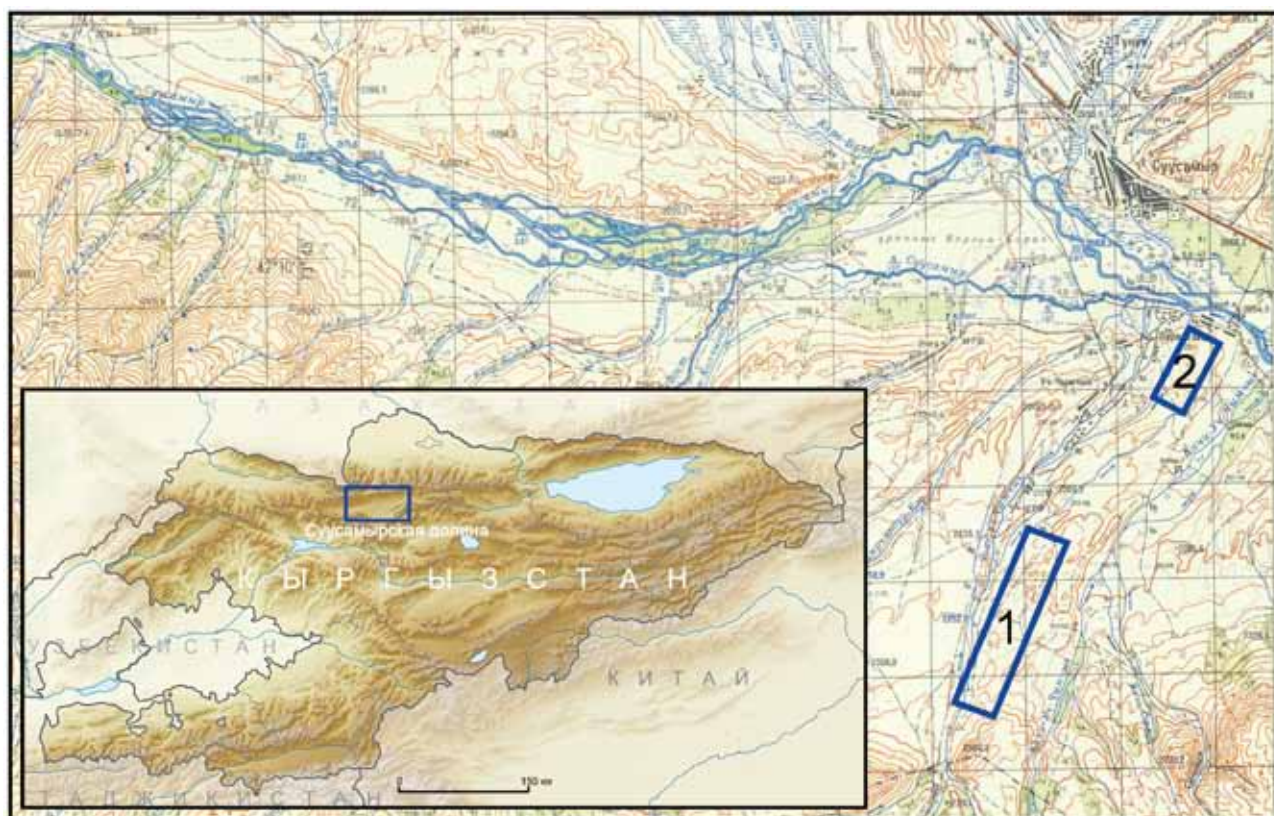


Fig.1. Location map of the big burial mounds (Chon-Uch-Emchek (1) I and 1-May (2) cemeteries in the Suusamyr Valley, Kyrgyzstan



Fig. 2. Big burial mounds and related constructions around them: 1, 2 – burial mound no. 13, 1-May cemetery; 3, 4 – burial mound no. 31, Chon-Uch-Emchek I.



Fig. 3. Big burial mound no. 10 and related constructions around it; Chon-Uch-Emchek I cemetery.

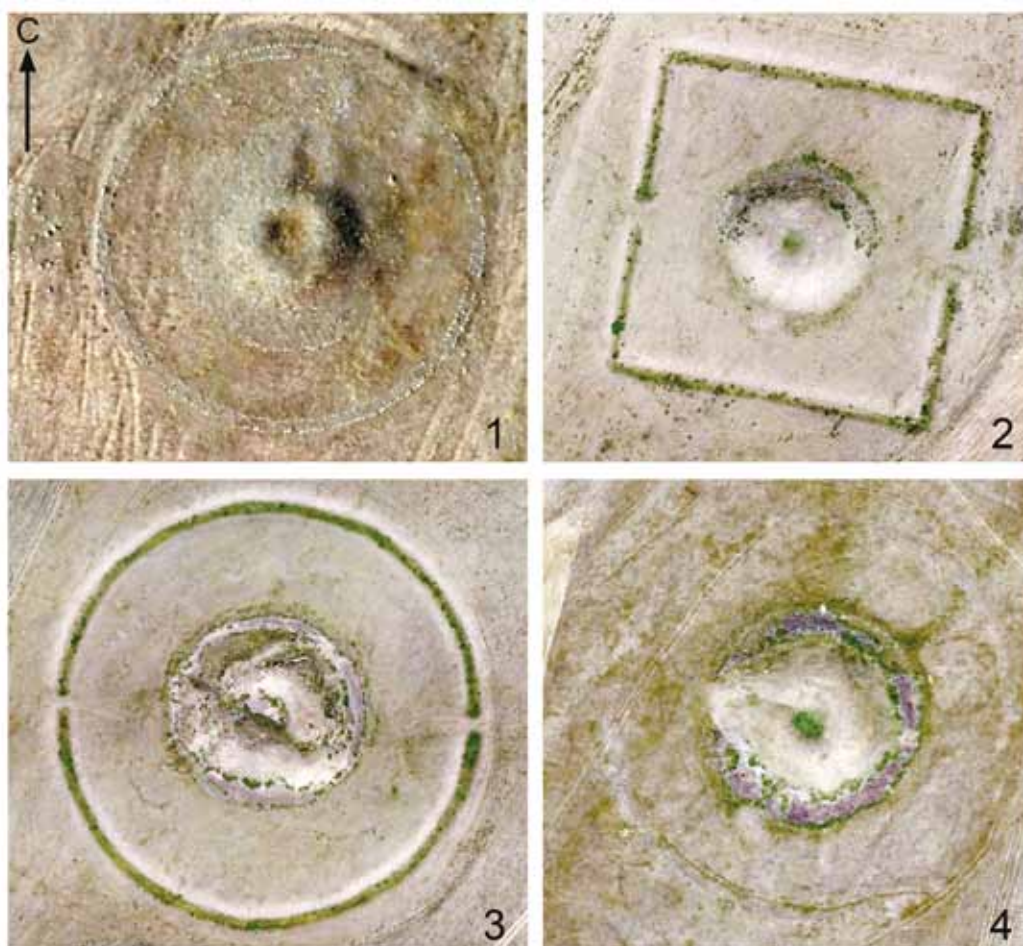


Fig. 4. Aerophotos of the big burial mounds and their peripheries in the cemeteries Chon-Uch-Emchek I and 1-May. The figure is not to scale.

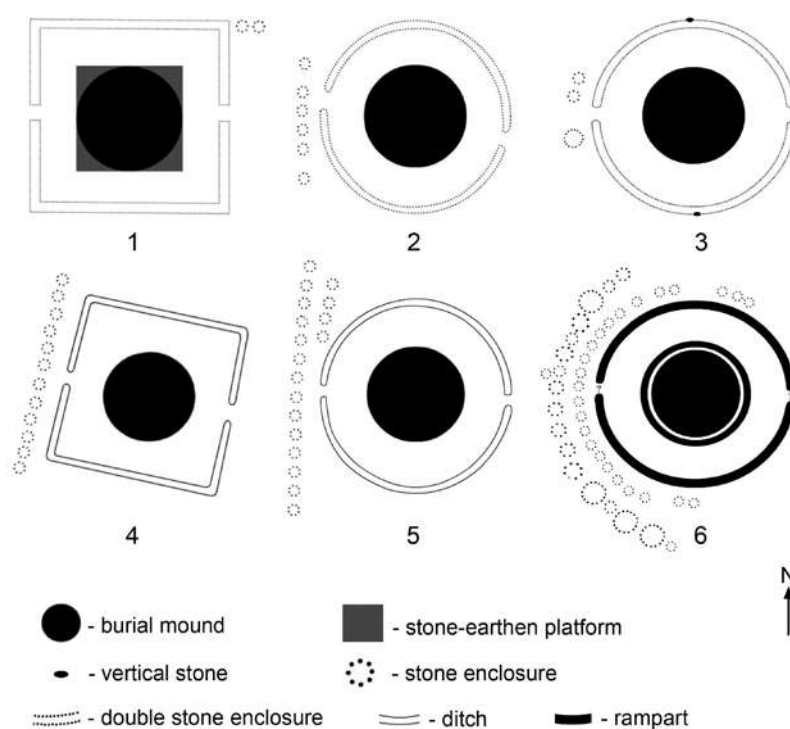


Fig. 5. Schematic table of the big burial mound types at the cemeteries Chon-Uch-Emchek I and 1-May: 1 – burial mound on the stone-earthen platform, encircled with double rectangular enclosure; 2 – burial mound, encircled with double stone round enclosure; 3 – burial mound, encircled with double stone round enclosure and vertical stone, erected in the southern and northern parts of the enclosure; 4 – burial mound, encircled with rectangular ditch; 5 – burial mound, encircled with round ditch; 6 – burial mound, encircled with double rampart. The figure is not to scale. Suusamyrl Valley, Kyrgyzstan.



Fig. 6. Stone enclosures in the western part of the burial mounds; Chon-Uch-Emchek I (1) and 1-May (2-4) cemeteries.

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Experience of the Third Cycle of Periodic Reporting in Nepal: A Brief Note

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Background

As per the instruction since the last side event organized by the UNESCO World Heritage Centre during the 43rd Session in Baku, Azerbaijan, the Government of Nepal has been consciously focusing on grave matters as Nepal has been in the Post-Earthquake Rehabilitation Process for the last five years. It's a great opportunity in such a situation that many of the issues and opportunities regarding World Heritage Properties could be shared with the international community as well as with the World Heritage Committee.

Unfortunately, this eagerly awaited moment was postponed due to the devastating effect of the worldwide COVID-19 pandemic. The pandemic compelled the world to divert from its regular activities and forced us to adapt in unusual ways. In the meantime, Periodic Reporting, which takes place every six years with assistance from the UNESCO World Heritage Centre, has been carried out during this pandemic in an unusual way, via online systems, including the orientation, training and other related processes for each and every stakeholder including: National Focal Points, Site Managers, UNESCO staff and many others.

Nepal is one of the States Parties to the World Heritage Convention 1972 that has been involved in this process from the beginning. Even with the challenging situation in Nepal caused by the pandemic, one of the great opportunities taken was the use of online systems. As a National Focal Person (Culture), I have been completely involved in this Third Cycle of Periodic Reporting; having experienced the Second Cycle of Periodic Reporting in 2010-2012.

Experience on Exercises

After taking part in the pre-launch orientation and inauguration/launch program (during that time the pandemic was at its worst, especially in Kathmandu/Nepal), government officials were not allowed to stay at home and instead continued their official activities while being physically present, however there were certain health protocols to be followed by all to prevent many people gathering together. In this situation, I was taking part in each and every orientation and training program organized by the UNESCO World Heritage Centre's Team online using Teams, which still continues.

In such situation, all of the World Heritage Properties were closed due to imposition of a lockdown, and many of the site managers were out of contact and difficult to reach; therefore, it took more than two months to inform everybody of the process, the importance of their role in the process, and finally, to gather together in a different manner. We then planned to conduct a series of workshops to complete this exercise with the approval of the Department of Archaeology (DoA) and began organizing an initial workshop in the department, which we continue to do.

We used many methods of communication to reach this stage, including:

1. Collection of telephone numbers and email addresses
2. Contact via telephone and email
3. Contact via the mass media (exploring their involvement in such media)
4. Online meetings with a few of the members (series of discussions)
5. Physical meetings in the Department,
6. Online discussions
7. Conducting the workshop on Exercise of the Third Cycle of PR

When we conducted the first workshop, almost all participants were very excited and requested us to continue to organize regular workshops until completion of the series. Therefore, we are organizing a site managers' workshop specifically on the Third Cycle of PR twice a week; sometimes online and sometimes with everybody physically present.

The workshops include all the site managers of Kathmandu Valley and Lumbini however, from the fourth workshop onwards, the focal units' representatives of natural sites were also invited. It was difficult to coordinate their involvement together with cultural site managers over the last few months, but eventually it was successfully done.

There are seven protected monument zones (PMZ) within Kathmandu Valley World Heritage Property; therefore, each PMZ has separate site managers as if it were a single site. However, any issues or problems have been solved in joint efforts by all site managers (SM). Furthermore, there are multiple authorities taking care of each PMZ. These include the DoA, related municipalities, and semi-governmental and non-governmental organizations that are also working within the PMZs as site managers.

For example: Hanumandhoka Protected Monument Zone is taken care of by a site manager from DoA/WHC Section (1); Kathmandu Metropolitan City (1); Monument Preservation and Durbar Maintenance Office (MPDMO) (1) – altogether there are three site managers for each PMZ. But some of them concurrently hold more than one positions, therefore, there are thirteen (13) site managers to manage Kathmandu Valley World Heritage Property as it consists of seven separate PMZs, which is defined by the Integrated Management Framework for KV. However, while it seems like a complex site and management system, we do have prior experience regarding site management and reporting systems from the Second Cycle as well as the Third Cycle of Periodic Reporting.

The site managers who are involved in this process are:

1. Hanumandhoka Durbar PMZ – Representative, Kathmandu Metropolitan City (SM)
Representative, MPDMO (SM)
DoA Officer (SM)
2. Patan Durbar PMZ - Representative, Lalitpur Metropolitan City (SM)
Representative, MPDMO (SM)
DoA Officer (SM)
3. Bhaktapur Durbar PMZ - Representative, Bhaktapur Municipality (SM)
Representative, MPDMO (SM)
DoA Officer (SM)
4. Changunarayan PMZ - Representative, Kathmandu Metropolitan City (SM)
Representative, MPDMO (SM)
DoA Officer (SM)
5. Bouddhanath PMZ - Representative, Kathmandu Metropolitan City (SM)
Representative, Bouddha Area Development Committee (SM)
DoA Officer (SM)
6. Swayambhu PMZ - Representative, Kathmandu Metropolitan City (SM)
Representative, Federation of Swayambhu Management and Conservation (SM)
DoA Officer (SM)
7. Pashupati PMZ - Representative, Kathmandu Metropolitan City (SM)
Representative, Pashupati Area Development Trust (SM)
DoA Officer (SM)
8. Lumbini, the Birthplace of Lord Buddha, World Heritage Property Representative (SM)
9. Representatives – Department of National Parks and Wildlife Conservation

Accepting our invitation, the representative from the UNESCO Office in Kathmandu, Culture Unit also participated during the fourth workshop on 27 January 2021; which was very fruitful for the site managers and the representatives from the World Heritage Unit, Department of National Parks and Wildlife Conservation as well. The fourth workshop was held with all participants physically present at a meeting hall of the Department of Archaeology, Kathmandu.

The participants were very excited to be involved in this process. There were 15 members, who have been regularly participating in the workshops, and we have already conducted four workshops.

Conclusion

Pandemics are not a good thing—even the word itself implies nothing good; but somehow these challenges compel us to divert society through unusual and different means of functioning. Similarly, the UNESCO World Heritage Centre has been conducting a series of training and orientation sessions as well as experience sharing moments regarding the Third Cycle of PR process. In parallel, Nepali authorities and the site managers for cultural heritage are also actively participating with enthusiastic and eager interest, even in this situation caused by the COVID-19 pandemic. This proves that heritage and other professionals are dedicated to preserving, conserving and managing their sites from their hearts.

Finally, regarding the output of periodic reporting exercise, the reports were submitted to the World Heritage Committee through the World Heritage Center on 31 July 2021, which was the deadline agreed to by all states parties.



The third cycle of periodic reporting guidelines translation in Nepali, distribution to Coordinating Working Committee members and site managers



The third cycle of periodic reporting exercise jointly with cultural and natural World Heritage Site managers



The periodic reporting exercise with Coordinating Working Committee members at DoA



Te Papa Atawhai Cultural Heritage Conservation Projects, Southern South Island 2021-2022

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Southern South Island, Te Papa Atawhai Department of Conservation

Introduction



Fig. 1. Location map of heritage sites

The Southern South Island (SSI) Region of Te Papa Atawhai Department of Conservation (DOC) contains thousands of cultural heritage sites. The variety of heritage sites present is extensive and includes Polynesian/Māori sites related to the discovery and settlement of New Zealand commencing ca. 1300AD, and later Pakeha/European and Chinese sites with these sites dating from 1769 onwards. DOC is responsible for the protection and management of these cultural heritage resources, and this is advised on by a team of Senior Heritage Advisors with one of these specialists located in each Region of the organisation.

This report presents some examples of heritage conservation projects and initiatives currently underway in the SSI over the 2021-2022 year (Fig. 1). These projects have been identified through the development of Four Year Heritage

Plans for each of the six Operations Districts which make up the SSI Region.

Historic Backcountry Huts – Freeman Burn, Caswell Sound, Martins & Big Dam/Turnbull's Dam Huts

The Freeman Burn Hut measures ca. 4m x 6m and was built in the 1930s of corrugated iron and native Rimu timber by the Murrell family (Fig. 1 & 2). The Murrell family developed a private tourism venture in Fiordland National Park by building a track between Bradshaw Sound and Lake Manapouri and servicing this by four huts. The Freeman Burn hut is the only hut that has survived, and ownership of the hut passed over to the Crown after the second world war. In the 1960s, the hut interior was modified from its original 1930s construction and painted National Park red (Fig. 3). The external

corrugated iron chimney was removed in the 1970s. Although over the years the hut has been maintained, it now requires extensive work to bring it up to a safe standard. To ensure that this work conserves the huts heritage authenticity a Conservation Plan and Works Specification was developed by a heritage consultancy to guide the restoration, which is planned for early 2022. As most of the fabric dates to the 1960s and it is from this period only those historic photographs are available, it was decided to restore the hut to this period, though any earlier original fabric identified will be left in place. The hut will be available to any person who visits Fiordland National Park, a UNESCO World Heritage Area.

Caswell Sound Hut was built in 1949 by a United States and New Zealand expedition to study the differences between the Fiordland and American Wapiti populations (Fig. 1 & 4). In 1905, American Wapiti were released in Fiordland and since this time had been cross breeding with local Red Deer. The expedition ended soon after the hut was built and following this it was used by hunters and as an emergency supply depot for Amphibian aircraft until the early 1960s. The hut is still in use today but needs urgent restoration, the last major work being undertaken on the structure in 1993/1994. The hut measures 5.3m x 3.7m, is made of corrugated iron and Rimu timber with a classic West Coast corrugated iron chimney and has a recycled early 20th century window. It is possibly the most original of the backcountry huts from the first half of the 20th century left in Fiordland. To ensure that this restoration conserves the huts' heritage authenticity, a Conservation Plan and Works Specification was written by a heritage consultancy to guide restoration works planned for 2022. The style of the hut will be kept as is and all original sound timbers and iron etc. retained. This hut sits in Fiordland National Park, a UNESCO World Heritage Area.

Martin's Hut is located in the Longwood Forest in Murihiku /Southland and measures 2.5m x 2.5m (Fig. 1 & 5). It was built in 1910 by Mr Fred Mason but it is not known if this hut was preceded by an earlier hut. The timber for this weatherboard hut was pit sawn on site by Mr Mason from local Silver Beech and the original wooden roof is still present under the corrugated iron roof. The chimney is made of corrugated iron and timber, and the window is early 20th century. The interiors have been changed over the years but essentially the hut is authentic. This hut was used by a raceman who maintained Martin's Water Race nearby which was built ca. 1891 to provide water for gold mining on the Longwoods. Hence it is possible this hut was replaced an earlier raceman's hut. A Conservation Plan and Works Specification is currently being completed for this hut and the conservation works may commence in late 2022.

Big Dam Hut (also known as Turnbull's Dam Hut, Fig. 1 & 6) is also located in the Longwood Forest and may have been built to maintain the nearby gold mining dam which was built in 1898 (the dam is also known as Big Dam). The hut measures 2.5m x 3.5m and is made of flat iron with the pit sawn and adzed timber framing possibly made of Silver Beech. The chimney of the hut is made from flat iron, the roof from corrugated iron and the

window is early 20th century. The Conservation Plan and Works Specification currently being developed for the restoration of this hut will confirm the species of timber the hut is made of and the age of the hut. It's possible this hut either has elements dating from both the late 19th and early 20th centuries or is of 20th century origin and replaced an earlier hut. It is hoped the conservation of this hut will be undertaken in 2022.

DOC is being assisted with the conservation of the above huts by the Backcountry Trust and heritage consultancy New Zealand Heritage Properties Ltd (NZHP Ltd).

Murihiku Kaitiaki Monitoring Guide Update

Back in 2012 one of my UNESCO reports described the development of a Kaitiaki Monitoring Guide for Murihiku (the Māori name for the area of land including Southland and Rakiura/Stewart Island). This guide was written to manage known and discovered Māori, Pakeha and Chinese heritage sites and artefacts/taonga being lost to the sea through coastal erosion. Volunteers who walked the coastline of Murihiku used the guide to record information about heritage sites encountered and recover artefacts before they were lost to the sea or were taken by the public. This guide needs updating not only due to ensure best heritage practice is still followed but because the legislation protecting heritage sites has changed. The updating of the guide is support by Kaitiaki Roopuu Ki Murihiku and I will complete the first draft of the updated Murihiku Kaitiaki Monitoring Guide by the end of 2021.

McMeekings Farmstead, Otago Peninsula

This small farmstead on the Otago Peninsula dates back to the 1870s and is an excellent example of the small dairy farms that once operated not only on the Otago Peninsula but more commonly around New Zealand beginning in the mid-19th century (Fig. 1, 7 & 8). The farm is a near intact, nineteenth century dairy farm complex that includes an early cottage, and attached dairy building, cow byre, milking shed, stables and cart shed. The Conservation Plan & Work Specification for this heritage site notes: "While each building is represented elsewhere in New Zealand, and are therefore not unique, as part of an intact unmodified dairy farm complex their contribution to our understanding of pioneering Pakeha rural life is significant. The buildings' aesthetic and architectural significance is largely unmodified which is particularly rare on a small domestic scale." This heritage site therefore provides a continuous history of small-scale colonial dairy farming that spans 125 years. This cultural heritage place is also being prepared for Tohu Whenua status which is a national list of 50 significant heritage sites which tell the story of New Zealand. Conservation work being undertaken on McMeekings over the next year includes removing vegetation impacting on the structures, making buildings watertight, controlling drainage and removing nuisance trees. A local heritage society and heritage consultancy New Zealand Heritage Properties Ltd are supporting the conservation work.

William Rathbun's Grave, Bowen Falls, Milford Sound

Located at Cemetery Point in Milford Sound, Fiordland National Park (UNESCO World Heritage Area) is what is considered by many as the most picturesque grave in

New Zealand (Fig. 1, 9-11). This is the grave of William Rathbun (1838-1894). William was from Westport and had lived there for ca. 25 years. His obituary in the New Zealand Tablet (21/12/1894; page 33) notes he was in good health and so his sudden death while visiting his friend Donald Sutherland in Milford Sound was unexpected. Donald and his wife Elizabeth ran a hotel known as the 'Chalet' in the late 19th/early 20th century in Milford Sound. William left a wife, four daughters and three sons. One source says he was a Canadian man possibly from Nova Scotia and died while working on the Milford Track. A beautiful gravestone was made for William's burial place as well as an ornate iron surround. Unfortunately, time has taken its toll on the grave and in the 2020 floods in Fiordland, the headstone was split in half and the ironwork damaged. DOC is working on a project with the Historic Cemeteries Conservation Trust to have a monumental mason who specialises in restoring heritage graves assess the grave for restoration and then undertake repairs in 2021-2022. It is likely the original gravestone will be kept permanently off site due to its fragility and it will be put on display in the local Museum. A new gravestone will be made for William's burial. The goal for the ironwork is to repair and return this to site.

Māori Cultural Heritage Sites Record Upgrades, Mason Bay, Rakiura

The erosion of the huge dune system in Mason Bay on the west coast of Rakiura has seen the exposure of numerous Māori archaeological sites over many years (Fig. 1, 12-14). Climate change causing increased high wave activity has been accelerating this erosion and this will continue. One of the issues contributing to the dune erosion and exposure of sites is marram grass which although this grass was introduced by Pakeha/Europeans to hold dunes together, it changed the natural dune dynamics over the decades and the collapse of the resulting high dunes continually exposes archaeological sites. Dune restoration work by DOC is seeing the eradication of marram which gives space for native dune plant species like Pingao to reintroduce itself and restore the natural dune dynamics. This restoration also aids in protecting the buried archaeological sites. While this restoration work is being undertaken, exposed sites need to be managed. In February 2022, DOC will commence an annual project to survey the dunes alongside Iwi in Mason Bay to update records on the known sites, record new sites and manage exposed site features and taonga/artefacts. This work is crucial as there are a number of sites culturally significant and sensitive to Māori.

Ned and Phil Callery Cottages, Golden Point Reserve, Macraes

The DOC Golden Point Historic Reserve at Macrae's is important for the story it tells about alluvial and hard rock mining for the Macrae's area from the 1860s through to the mid-20th century (Fig. 1, 15 & 16). The key feature of the reserve is a functioning mining battery known as Callery's Battery powered by a rare single crank kerosene engine. The battery site possibly dates to 1902 but the battery as seen today is a machine reconditioned by the Callery brothers in the 1920s and then used until the 1950s to crush rock to extract gold and scheelite. This battery is considered New Zealand's best surviving

example of a working stamper battery on its original site. The cottages of Ned and Phil Callery were built in the 1920s and are of an unusual build material for this time being built of sod and mud brick. This material presents challenges for conservation due to it being very sensitive to moisture, repairs requiring to be undertaken by a sod and mud brick specialist, and if this material is not managed carefully the structure can be prone to movement. A Conservation Plan and Works Specification has been produced to guide the conservation work on these cottages which will commence in 2022. The Golden Point Trust, OceanGold Mining Company, Heritage New Zealand Pouhere Taonga and heritage consultancy New Zealand Heritage Properties Ltd are supporting the conservation work.

Conclusions

The above projects to conserve and manage cultural heritage sites in the SSI Region of DOC over the next few years illustrates the commitment by DOC and its partners to ensure the story of New Zealand is accessible by future generations. Much of this work can only be achieved through the donation of time and resources from external groups and this is important not only for the heritage places themselves, but so as the connection is maintained with the public so they can also participate directly in heritage conservation.

Acknowledgements

The heritage conservation work in the SSI can only be achieved through the dedication of the DOC Heritage Rangers and Operations Managers in the Region, Iwi and the input from the DOC Heritage Advice Team. Key to the success of these projects is also the contributions made by the parties mentioned above.



Fig. 2. Freeman Burn Hut built in the 1930s (Photo: NZHP Ltd)



Fig. 3. Freeman Burn Hut in the 1960s (Photo: DOC archives)



Fig. 4. Caswell Sound Hut built in 1949 (Photo: Matt Schmidt)



Fig. 5. Martin's Hut built 1910 (Photo: NZHP Ltd)



Fig. 6. Turnbull's Dam Hut, possibly built early 20th century but could have 19th century elements (Photo: NZHP Ltd)

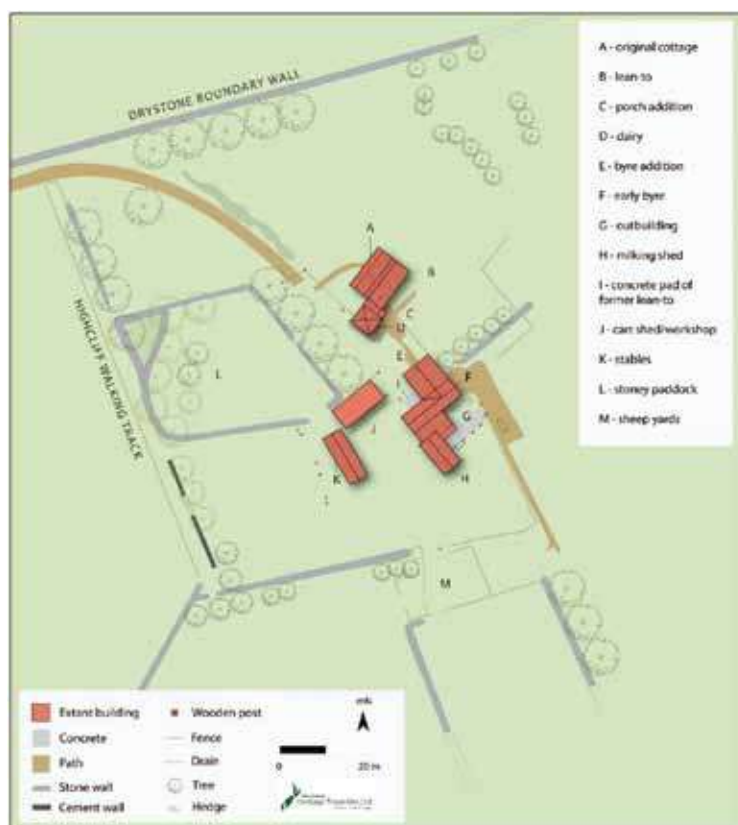


Fig. 7. Plan of McMeekings Farmstead (map by NZHP Ltd)



Fig. 8. McMeekings Farmstead Cottage which may date back to ca. 1870 (Photo: NZHP Ltd)



Fig. 9. Location of William Rathbun's grave, Milford Sound, Fiordland National Park (Photo: Matt Schmidt)



Fig. 10. DOC Heritage Ranger Luke Bovill recording William Rathbun's grave, Milford Sound, Fiordland National Park (Photo: Matt Schmidt)



Fig. 11. William Rathbun gravestone, broken and weather worn (Photo: Matt Schmidt)



Fig. 12. Recorded archaeological sites, Mason Bay, Stewart Island/Rakiura (Source: ArchSite)



Fig. 13. High eroding dune exposing archaeological sites in Mason Bay, Stewart Island/Rakiura (Photo: DOC/SCHIP partners)




Fig. 14. Close view of high eroding dune showing the edge of an archaeological site being exposed (Photo: DOC/SCHIP partners)



Fig. 15. Ned Callery's Cottage (Photo: NZHP Ltd)



Fig. 16. Phil Callery's Cottage (Photo: NZHP Ltd)

	<p>Fifteen Years Since Mandui: Issues and Ways Forward for Cultural Heritage Protection in Papua New Guinea</p> <p>Jason Kariwiga, <i>Teaching Fellow</i> University of Papua New Guinea</p> <p>Roxanne Tsang, ³ Teppsy Beni, ¹ Kylie Sesuki, ¹ Vincent Kewibu, ¹ and Matthew Leavesley ^{1 4 5} (Appendix)</p>
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Introduction

In 2006, the late Herman Mandui, Chief Government Archaeologist, contributed a short essay in an edited volume of works titled “Archaeology of Oceania: Australia and the Pacific Island”. The volume has near its conclusion a small section of papers written by indigenous Pacific archaeologists under the overall theme of ‘politics’. Mandui’s contribution, “What is the Future of our Past? Papua New Guineans and Cultural Heritage”, is the last overall chapter and is three pages in length. In it, he considers the importance of protecting Papua New Guinea’s archaeological heritage and argues why this heritage should be protected. Fifteen years on, the issues and challenges that Mandui so clearly articulates are again at the forefront on discussions of cultural heritage management. Here, we revisit the issues discussed in the essay and their implications almost two decades later.



Herman Mandui (left) observing stratigraphy, at the AER site, Kosipe, PNG, 2005. Photo. Matthew Leavesley

The national diversity conundrum

Much is made of the cultural and linguistic diversity found in Papua New Guinea (PNG), the independent state comprising the eastern part of the island of New Guinea, islands of the Bismarck Archipelago and Bougainville, and many thousands more that fringe every coastline. Estimates for the number of languages currently spoken in PNG vary but are generally estimated to be nearly 850 (“Papua New Guinea’s incredible linguistic diversity” 2017). These languages are spoken by an estimated nearly 9 million people in 2020 (United Nations 2021). Adding to this mismatch of tribal societies is a long and deep history. Archaeological evidence suggests humans first settled eastern New Guinea some 50,000 years ago (Summerhayes et al. 2010) although it may be earlier at 65,000 years (Clarkson et al. 2017). European contact was sporadic from the 16th century until the last 150-200 years when Europeans first settled permanently on the coast. Indeed, it was only in the early 1930s that the first ‘whitemen’ entered the interior remote highlands of New Guinea and interacted with stone-age societies.

It is within this muddled context that Mandui pens this essay. At the time of writing, Mandui was Deputy Head of Archaeology in the country’s National Museum & Art Gallery (NMAG). The NMAG is the largest of the country’s repositories for cultural objects; built in the year of PNG’s independence in 1975 and opened to the public two years later, it houses the country’s tangible cultural treasures.

The NMAG also functions as the state’s official regulatory body through an all-important piece of legislation, the *National Museum and Art Gallery 1992*. This law gives the NMAG the power and responsibility to regulate archaeological research, artifact collection and conservation, site registration and record maintenance, and cultural heritage management.

However, despite the myriad of cultures and traditions, this very diversity can be a “positive unifying force” (Mandui 2006:379). Unity, Mandui argues, can be achieved “only ... by understanding and preserving as much as possible of the nation’s 50,000-year past” (Mandui 2006:379).

Fifteen years ago: a review of Mandui

As the basis for his argument for unity in the face of diversity, Mandui (2006:379-381) offers four reasons why it is important to protect PNG’s archaeological heritage.

Firstly, having knowledge and an understanding of the past contributes to creating and maintaining a sense of common identity, in this case a common national identity. Mandui argues that unlike many other countries whose identities are forged in circumstances such as wars of independence or founding historical documents, Papua New Guineans must look to their deep history and specifically the objects of shared pasts as symbols to develop and sustain a common identity.

Secondly, Mandui points out that although individual PNG societies routinely associate material objects with often abstract meanings and behaviours (which are exclusive to each group), these meanings can be lost or less defined at the national level, where the abstract connotations are of no or little value. Hence the materiality of the object creates its own value, one that in time becomes of larger significance. This fits perfectly with the concept of archaeological research, where objects and what they infer about human pasts is the main objective. Because tangible cultural heritage hinges on the material, then, certainly at a national level, material objects of significance can be viewed as of overall national value.

Thirdly, PNG has a rapidly growing regional economy, one that even fifteen years ago was obvious. This growth has the consequence of rapid unplanned infrastructure development and urban expansion in areas such as mining and forestry. A consequence of this is the “irreversible”

(Mandui 2006:380) loss of 50,000 years of history. Hence, a sample of archaeological sites must be preserved in the face of this wanton destruction.

Lastly, Mandui argues that every archaeological site is unique and holds its own intrinsic value. Therefore, protecting a sample of every type of site is necessary, lest we lose forever something of cultural and scientific value.

Who is responsible for protecting our cultural heritage?

Individually, every Papua New Guinean has the responsibility as current guardians of tens of thousands of years of a continuing past to protect, preserve and promote their history. How Papua New Guineans perceive the Western idea of cultural heritage is difficult to define, so perhaps it is better to view the concept through 'kastom', this being, in part, the Melanesian perception of experiencing the present and past as existing at the same time (Leavesley et al. 2005). Papua New Guineans thereby protect and promote cultural heritage by 'living it' or using it to their benefit such as in legitimizing membership to clans and tribes, or indeed, through pursuing land ownership claims.

The individual obligation is transcribed into national laws and international agreements that the country is party to. For example, PNG is a signatory to UNESCO's 'Convention Concerning the Protection of the World Cultural and Natural Heritage'. This document recognises the intrinsic value and importance of cultural and natural heritage, ongoing threats to this heritage, and the need for collective and collaborative effort at all levels to ensure the safeguarding of these legacies. Nationally, the 'Papua New Guinea Vision 2050'¹ is a national policy document that sets out the country's goals and aspirations leading up to the year 2050. Vision 2050 is built around seven priority areas of growth; one of these 'pillars' is *Environmental Sustainability and Climate Change*. This states:

We owe it to future generations to preserve our uniquely diverse cultures and traditions. Our cultures and traditions identify our uniqueness in the world. Principles and values that are embedded in our time-tested cultures also need to be captured, emulated, and passed on to future generations [Section 15.2].

To realise such lofty goals, one must take stock of the current situation. Fifteen years on from Mandui's essay, we again look at the issue of cultural heritage protection in PNG.

Fifteen years on: the situation today and looking forward

PNG will celebrate 50 years of political independence in 2025. Needless to say, Mandui's assertion of finding such an identity through a shared material history still rings true today. A 2012 study among tertiary students at the University of Papua New Guinea (UPNG) found that attitudes towards national identity and nation-building are dependent on several factors, including place of origin, gender, language, and group identity (Feeny et al. 2012).

For instance, 70 per cent of respondents from three of the country's four regions reported being 'very close' to feeling Papua New Guinean while only 56.4 per cent from the fourth region felt the same way (n=288). For group identities, respondents (n=293, ranked % first preference) identified 'Family' (57%), 'Religion' (18.1%), 'Occupation' (11.6%), 'Ethnic/language' (5.1%) groups as more important than 'Nationalist' (3.8%).² Also, the overwhelming majority (71.5% to 28.5%, n=284) maintained that it is "better if groups maintain their distinct languages, customs and traditions" rather than (it is) "better if these groups adapt and blend into society (Feeny et al. 2012:137). Even so, the same study found that 92.5% (n=varies) were 'Proud' of 'PNG's history'. A further 95.4% (n=varies) felt the same about 'Its [PNGs] distinctive culture and crafts' (Feeny et al. 2012:135).³ This cross-section may well be regarded as a fairly accurate indicator of the attitudes of the current youth cohort given UPNG, as the largest tertiary institution in the country with around 15,000 total enrolments, attracts high school graduates from across the country every year. The latter two findings support Mandui's position of a common national identity through a shared tangible (and intangible) history.

From 2003 to 2015, PNG enjoyed "comparatively robust economic growth" (Osbourne et al. 2017:55). This was because of various factors such as high prices for commodity exports and development of the resources sector (Osbourne et al. 2018). The latter is especially relevant to discussions of cultural development management; specifically, large-scale mining and petroleum projects require large areas of land to be cleared and modified, and through this process, many sites of archaeological and cultural importance are being destroyed. Another issue worth highlighting is the lack of enforcement by the responsible authorities, primarily the NMAG, of the relevant laws and regulations relating to the protection of tangible and intangible cultural heritage. This issue again comes down to the shortage of appropriate human resources, financial and funding difficulties at the institutional level, access issues—both physical (access) and gatekeeper access, and legacy issues of past mismanagement at the administration level.

The question now turns to what is being done to safeguard PNG's tangible cultural heritage.

The concept of cultural heritage for sustainable tourism has been gaining traction in the recent decade (see Denham 2013; Ford et al. 2019; N'Drower 2014). Denham (2013) writes of a community-driven museum he visited while conducting fieldwork in the highlands of New Guinea in 2007; the Kalam Cultural Museum was initiated "to foster a sense of cultural awareness among community members [at Simbail] and was part of initiatives to generate tourism in the area" (Denham 2013:118). Denham's team of archaeologists were requested to inventory the artifacts on display, including stone club heads, stone axe adzes, bone points, headdresses, and stone bowls,

¹ PNG Vision 2050 https://www.mindbank.info/download_file/814/cf294fc7247e78039454fd921aeb1e91f0373ad8

² 'We are all part of different groups, but some are more important than others to us. Which

do you rate as the most important?' (Feeny et al 2012:135)

³ 'How proud are you of PNG in each of the following?' (% N varies). Very Proud, Proud, Not Very Proud, Not Proud at all, Don't know (Feeny et al 2012:135)

for tourist information and safekeeping (Denham 2013). More recently, similar efforts have been made in Madang Province on the north coast of New Guinea (Ford et al. 2019). Here, there are opportunities for cultural dance festivals, handicrafts and markets, World War II heritage, as well as contemporary pottery-making which survives on Bilbil Island near the town of Madang (Ford et al. 2019). These ventures not only keep stories and crafts alive for younger generations but also allow locals to earn money.

There have been some successes on the issue of destruction of cultural heritage resulting from resource projects. Starting in 2008, staff and students of the Anthropology, Sociology and Archaeology Strand of UPNG participated in extensive archaeological salvage excavations at a proposed liquified natural gas plant construction site at Caution Bay, 20 km northwest of Port Moresby. These excavations uncovered the presence of a 2,900-year-old pottery-making culture called Lapita, then only known from the Bismarck Archipelago and the islands of the Pacific to the east (McNiven et al. 2011; David et al. 2011). On a smaller scale, UPNG Archaeology carried out archaeological excavations at a series of sites also at Caution Bay between February-March 2018; this was undertaken for a local electricity company that planned to build a power station (digim'Rina et al. 2018).

A scarcity of trained personnel working in cultural heritage still plagues the sector today. Despite this there has been progress, specifically in the country's tertiary education system. UPNG offers the largest anthropology, sociology, (and in the case of archaeology, the only) university degree in the country.⁴ Between 2016 to 2021, a total of 123 high school graduates were accepted to study in the program.^{5 6} While not all these undergraduate courses focus on cultural heritage exclusively, there is a determined focus spread throughout (e.g., archaeology courses, social impact and social mapping assessment courses, PNG cultural anthropology and cultural ecology courses).

Finally, more must be done to protect PNG's cultural heritage moving forward.

First, PNG's prehistory and culture should be introduced as specialist subjects into the national education curriculum at both higher primary and lower high school levels. Presently, these are taught under the umbrella subject 'Social Science'.⁷ Taking the subject of history, for instance, the origins of Papua New Guineans (i.e., most of PNG's history) is taught at Grade 6, while Grades 7 and 8 focus on the period of European contact and colonisation and World War II (Department of Education 2018). Students only begin to receive specialist history lessons (as opposed to 'Social Science') in Grades 11 and 12 (Department of Education 2008). Understanding PNG's

long and unique prehistory can not only instil a sense of identity and ownership in young people but also make cultural heritage a desirable sector for future employment.

Second, research and research collaborations between stakeholder state departments, institutions and groups should be encouraged and increased. This includes the NMAG and UPNG, but also other universities and specialised organisations such as the National Research Institute (NRI) and the Conservation and Environment Protection Authority (CEPA), and those guarding intangible cultural heritage such as the National Cultural Commission (NCC). The importance of such institutions cannot be understated; they represent the state and more explicitly the national agenda when it comes to unifying Papua New Guineans. Moreover, cultural heritage workers (e.g., anthropologists, archaeologists, historians, and museum curators) should be encouraged to interact with local communities in the course of their work. This means organising community meetings on fieldwork, recording sites and origin stories, fielding questions on heritage law and processes, organising workshops, and speaking at local schools. This brings cultural heritage down to a personal and more relatable level for the ultimate stakeholder, i.e., the people.

Third, funding for research and conservation activities must be prioritized by future governments. Spreading research and management funding across stakeholder institutions means an increase in knowledge and awareness of the issues surrounding cultural heritage. In addition, funding towards community and provincial heritage projects, such as local museums (see Ford et al. 2019) and festivals, will translate to greater ownership of both the tangible and intangible, and can lead to greater cooperation at all levels.

Lastly, a review of PNG's cultural heritage laws is necessary. Other commentators have alluded to this need (e.g., Denham 2013). The country's laws for cultural heritage date back to the 1950s, 1960s, and 1990s. A review should consider issues relating to land ownership, economic development and its impact on land and cultural heritage, having standardised operating procedures, and the export of cultural artifacts, among others. Updated laws mean stakeholders and enforcement personnel are better able to manage cultural heritage.

Further considerations: archaeology as a uniting force

The role of archaeology in discussions of national unity in PNG is one that should be encouraged beyond academia and cultural heritage management. The nationalism ideology has recruited archaeology to validate the existence of a nation, and the value of archaeology is in its ability to "produce material evidence of lengthy cultural continuity and connection with ancestors" (Shnirel'man 2013:14). Beyond feelings of patriotism and nationalism, archaeological discoveries situate countries within a global framework.

⁴ Divine Word University offers a Bachelor of Arts (PNG Studies & International Relations) and the University of Goroka offers the same degree (BA) in Sociology & Anthropology.

⁵ Enrolment figures, 2016 – 16, 2017 – 25, 2018 – 20, 2019 – 20, 2020 – 21, 2021 – 21. UPNG Acceptance Lists for school leavers, 2016-2021.

⁶ Figure excludes those re-enrolling, and enrolling as non-high school leavers for the first

time, as well as excluding students who over four years of undergraduate study chose to undertake the program as a study minor.

⁷ At higher primary level (Grades 6, 7, 8) Social Science includes as components 'Culture' and 'History and Change' but also three other 'strands' ('Civic and Organisation', 'Environment and Resources' and 'Trade') (Department of Education, 2018).

The archaeological heritage of PNG has a *holistic* appeal, one that should surpass individual tribal and linguistic groupings, and one that ideally must have national and global appeal. An added issue is who and what sets the agenda for archaeological research in PNG. In the first decade of archaeological research in (then colonial) PNG from around 1960, expatriate researchers focused primarily on the antiquity of man, the origins of agriculture, and pottery traditions in both highland and coastal New Guinea (Allen 1972). By the 1980s to 1990s, the Lapita culture in the Bismarck Archipelago became the centre of attention for expatriates and some Papua New Guinean archaeologists (e.g., Jo Mangi, John Muke) (e.g., Allen & Gosden 1991, Allen & White 1989). More recently the focus has shifted to incorporating cutting-edge scientific methods such as genetic evidence (e.g., Brucato et al. 2021) and having more in-depth and equal research collaborations between local and international institutions (e.g., the Papuan Past Project^a). This collaborative environment ensures Papua New Guineans have a greater voice in questions of how and in what direction their cultural heritage is investigated. It remains true, however, that even Papua New Guinean archaeologists are not indigenous to the areas where they work, and so differing priorities will exist between even them and local communities. Hence these issues need to be voiced on all sides before conducting research.

Conclusion

Since Mandui first set out his thoughts on the state of cultural heritage management in PNG fifteen years ago, significant progress has been made. This progress is seen in the steady number of anthropology and archaeology student intakes at UPNG every year. It is seen in the mutual working relationships between the large gas and petroleum companies and the cultural heritage sector. Issues remain, of course, such as shortages in funding for the overall sector; however, this is a challenge for current cultural heritage stakeholders to properly utilise existing and secure outside resources through collaboration with other local and overseas partners. There is also the added responsibility of making archaeology and cultural heritage appeal to the national conscious. Through these efforts, we continue to grow the legacy that Mandui and others before him left for future Papua New Guineans.

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Herman Mandui (1969-2014) was Chief Government Archaeologist from 2008, and Deputy Director of Science and Research at the PNG National Museum & Art Gallery until his untimely passing. He was a close friend and frequent collaborator with staff and students of UPNG's Anthropology, Sociology & Archaeology Strand. We also acknowledge the life and work of the late Jo Mangi (d. 2020), former UPNG archaeology and anthropology lecturer and pioneer in PNG's cultural heritage sector. We thank the UPNG Archaeology Laboratory Group, and the PNG National Museum & Art Gallery.

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Conservation Efforts of Our Heritage During the Pandemic

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Projects to safeguard collections in museums and heritage sites have been put on hold for some time. It is only during certain instances when COVID-19 cases in the country are low that the government becomes lenient and relaxes the Community Quarantine. It is during this period that as cultural workers, we get the opportunity to continue our tasks, to carry on our responsibility to maintain museum collections and our rich heritage. This paper will focus on the conservation efforts mainly in Intramuros during the pandemic, specifically at San Agustin Museum, Museo de Intramuros, the Intramuros walls and fortification, and the collaborative efforts of cultural entities.

At San Agustin Museum

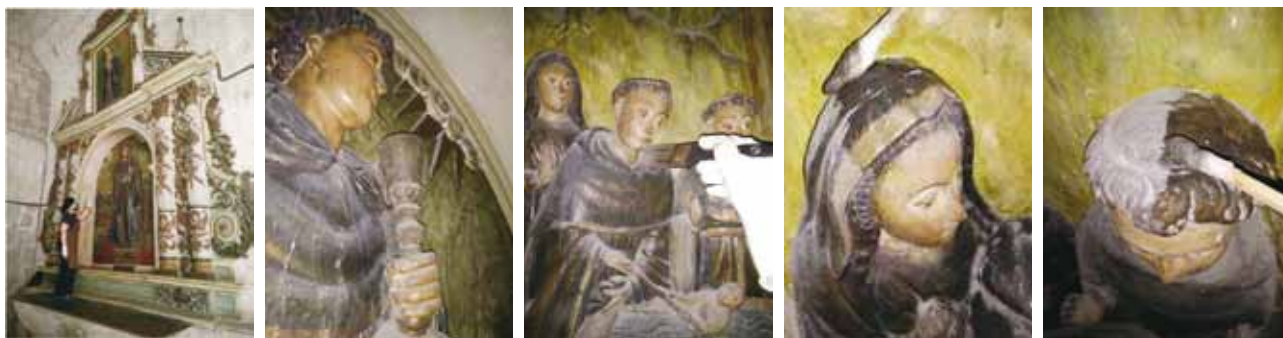
The San Agustin Museum holds some of the oldest ecclesiastical collections in the country. It was formerly a monastery located within the San Agustin Church Compound in Intramuros, Manila. The church was founded in 1571 and assigned to the Augustinian Friars by

Miguel López de Legazpi upon the order of King Philip II of Spain. It was declared a UNESCO World Heritage Site by UNESCO in 1993. The walls of the monastery and the present museum where the collections are exhibited are made of adobe. Because of its porous characteristics, some parts of the wall become damp and powdery over time. Depending on where the items are stored, the fluctuations in temperature and relative humidity, inadequate ventilation, and insect infestations are some factors that affect these centuries-old collections. Preventive conservation can certainly mitigate and minimize the degradation of our tangible cultural heritage.

Along the cloisters of this former monastery are four 18th century retablos or altars dedicated to particular saints, known to the Augustinians as the “altars of the processions.” The altars represent the journey of a friar to the priesthood. The *retablos* pictured below were among those that needed immediate intervention.



Retablo of *Santo Tomás de Villanueva* portrayed giving alms to the poor. The upper part is a relief of St. Joseph and the Child Jesus. There are severe ground and paint losses and lifting of paint layers that had to be consolidated to prevent further deterioration. Photographic documentation was done using natural light and with a thermal vision camera.



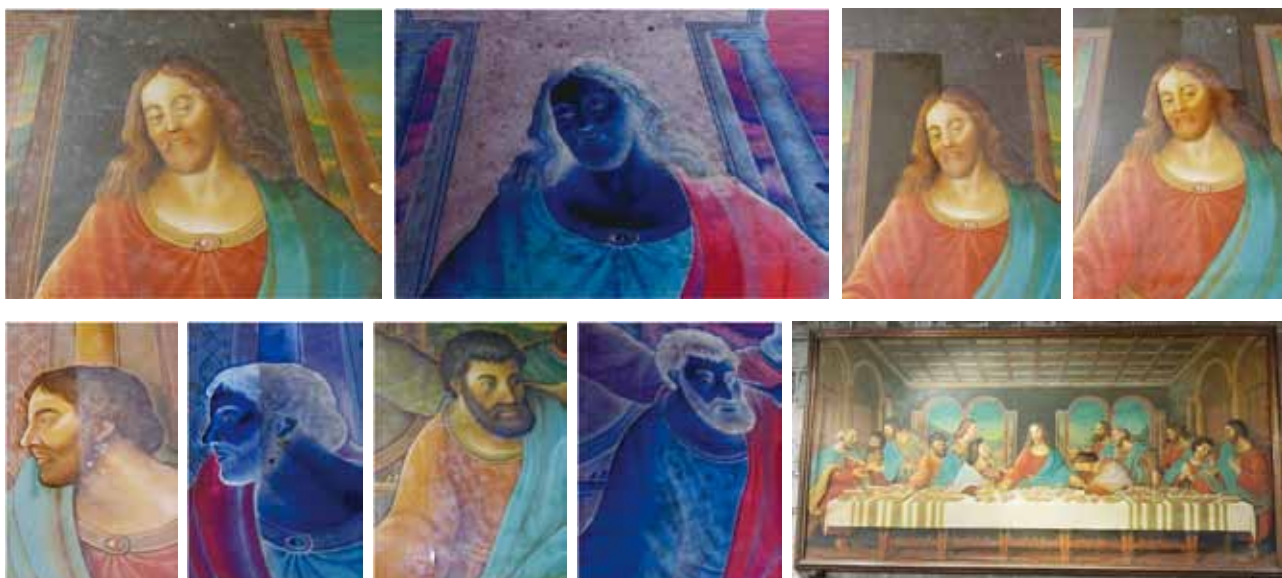
The altar dedicated to *San Juan de Sahagun*. The figure is seen holding a chalice for his symbolic devotion to the Holy Eucharist. The surface required careful cleaning. Partial consolidation was applied to ground and paint layers that were lifting. The relief of Santa Rita can be found in the attic.



Corner altar dedicated to *San Nicolás de Tolentino*. The upper panel portrays the finding of the True Cross by St. Helena and Emperor Constantine. Surface cleaning, partial consolidation of paint layers and reintegration were done. *San Guillermo el Ermitaño* is depicted in the last photograph wearing the Augustinian habit, resisting the devil's temptation to leave his penitential ways. This altar is yet to be cleaned and preserved.



This 18th century polychrome wooden image of Mary Magdalene has elaborated floral designs and punched patterns. It was in severe condition. There was mold and white particles present on the surface. The bottom part had evidence of insect attacks. The image was cleaned, consolidated, and stabilized. Full restoration will be done eventually.



The photographs above show the condition and the cleaning process done to a huge painting entitled "The Last Supper" by Luigi Diacobe, exhibited at the Old Refectory of the Augustinians. The painting was covered with mold and dust. Extensive and careful surface cleaning was successfully done.

At Museo de Intramuros

The Intramuros Administration is the government body responsible for the orderly restoration and development of Intramuros as a monument to the Hispanic period of Philippine history. Museo de Intramuros, under this agency, was recently established after the Reconstruction

of the San Ignacio Church and the Casa Misión (The Reconstruction of the San Ignacio Church was included in the Sixteenth Regular Report) to house their religious and secular heritage. The Museo de Intramuros is run by the Intramuros Administration, part of the Cultural Property Conservation Development Program.



The restoration of the missing parts of a wooden *calado* with floral, leaf, and bird motif ornamentation was part of their project. The composition was completed based on the remaining existing parts. The wood material used is narra, considered as one of the hardest local woods.



The missing parts of a late 19th century wooden altar for the Holy Family image, a 19th century relief depicting the "Crucifixion," and a polychrome statue were also restored.

Restoration and rehabilitation of Reducto de San Pedro

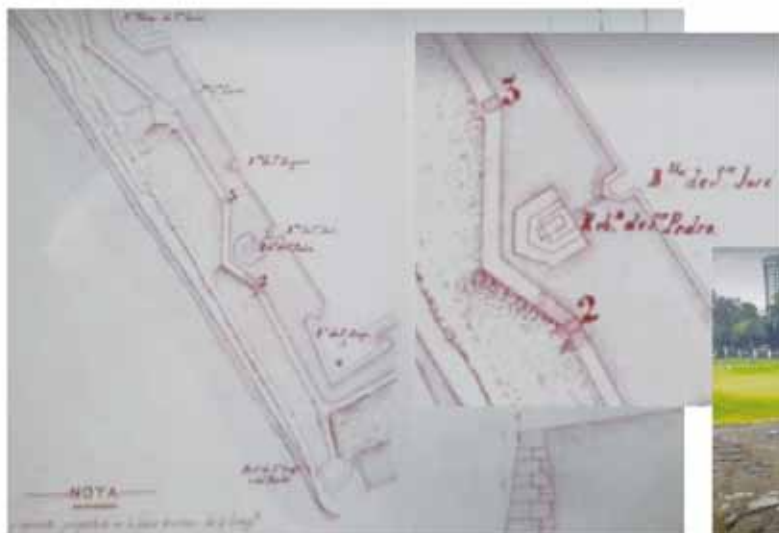


Located within the walls of Intramuros is an artillery storage area called the Reducto de San Pedro (Recent photographs from the Intramuros Administration).



Condition prior to restoration: There were traces of damp roofing used during the 1950s rehabilitation that had contributed to further deterioration of the walls.

The Reducto de San Pedro is one of the historic defense systems of Intramuros facing the bay side (Manila Bay). According to a study of the preparation of the Intramuros Conservation Management Plan, *Reducto de San Pedro* and portions of the seafront walls are the most intact parts of the walls of Intramuros after World War II. The proposed project is the activation of Reducto de San Pedro in which part of the scope of works is the restoration of the reducto itself, installation of electrical and plumbing facilities, and restoration of the bridge connecting the reducto to the main defense wall of Intramuros (Source: Culture, History, Development. The Intramuros History. Intramuros Administration).



Collaboration among cultural entities

The restoration of the “Portrait of Rafaela de Erenas,” a Juan Luna painting, is a collaborative work between the Philippines and the San Agustin Museum. The painting

was acquired by the Intramuros Administration restoration of this significant work upon the approval of the San Agustin Museum Director.



Juan Luna was a distinguished Filipino painter who painted the Spoliarium. He won several prizes abroad and achieved international recognition in Italy, Spain and France. Juan Luna was born on October 23, 1857, and died in Hong Kong in 1899. His remains were later placed in Niche No. 73 inside the San Agustin Crypt in the San Agustin Church Compound. The portrait of Juan Luna (1857-1899) (left) appeared in *Ilustracion Artista* on October 20, 1884, as indicated in the caption placed inside the crypt.

The restoration of this Juan Luna painting is a timely tribute for Juan Luna's 164th Birth Anniversary. The subject in this restored painting, Srta. Rafaela de Erenas, was a niece of the former Governor General of the Philippines Don Ramon Blanco Erenas Reira y Polo. She

is depicted wearing regal attire and a headdress most likely to indicate her social status or political affiliation. The painting is signed by the artist at the bottom right with the following inscription: *A la Srta. Da. Rafaela de Erenas, signed by LVNA 1895.*



Documentation of the painting with a thermal vision camera and the use of UV light.



The painting was mechanically cleaned, deformations were corrected, and loose paint layers were consolidated.



The original canvas support of the painting was already brittle. It was therefore necessary to attach a lining. Ground and paint losses were filled and retouched.



The "pointillism" technique was introduced.



The most recent photo of the painting using illuminated light, after the application of a protective coat

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