

The Workshop 2017 for Protection of Cultural Heritage in Kathmandu, Nepal

15-20 November 2017



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

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Preface

Since opening in 1999, the Cultural Heritage Protection Cooperation Office, Asia/Pacific Cultural Centre for UNESCO (ACCU Nara Office), has been involved in a variety of ways with international cooperation related to the protection of cultural heritage in the Asia/Pacific region. One form of this cooperation has been the development of personnel, centered on training programs.

Among our training programs conducted in Nara, there is first of all our Group Training Course, to which we invite 15 specialists from 15 nations for one month of training on two themes, “Preservation and Restoration of Wooden Structures” and “Research, Analysis and Preservation of Archaeological Sites and Remains,” held in alternate years. Because the participants come from 15 different nations, the lectures and other aspects are conducted in English. From 2000 to the present, there have been 18 persons from the Nepal participating in this group training.

Also conducted principally in Nara is an Individual Training Course, on themes selected by the participants, such as wooden structures, archaeology, conservation science, or museology and so forth, with the curriculum tailored individually in hand-made fashion. We annually invite participants from two or three countries, with about two participants per nation, for up to one month of training.

A third type of training program is called a “Workshop.” These are held not in Nara but in the participants’ countries overseas. Beginning with Cambodia in 2007, we have conducted this program in ten countries thus far. In Vietnam, Indonesia, Sri Lanka and Philippines the theme was methods for investigating and recording wooden structures, while in the other nations the content was related to archaeological investigation and recording.

The theme of the current workshop in Kathmandu is “Photographic Documentation of Cultural Heritage and Management/Utilisation of Digital Data.” This is the method of documentation, we will introduce the making of a photographic record of a heritage data such as historical building and museum collections. With the recent spread of inexpensive and easy to use cameras, anyone can now take a digital photo by just pressing the shutter. But photographs related to cultural properties are for the purpose of recording historical materials, and have the role of preserving the data for the future. Accordingly, they require the proper quality, accuracy, and level of information content. Our aim is to get the participants to think about photography from this perspective.

On the occasion of this workshop we are fortunate to have the Mohanchork in Hanumandoka palace, an important building historically for the Nepal, made available as the stage for this training. This is

truly a great honor. I am certain both those of us holding the workshop, and also the participants, will be paying very close attention to the training because of this.

We were fortunate enough to receive the cooperation and support from Department of Archaeology (DOA), Ministry of Culture, Tourism and Civil Aviation, as a co-organiser. I would like to extend my sincere gratitude to Mr Bhesh Narayan Dahal, Director General of DOA, Ms Mandakini Shrestha, Deputy Director General of DOA, Mr Jaya Ram Shrestha, Head of National Museum, Ms Aruna Nakarmi, Head of Hanumandhoka Durbar Office; Dr Suresh Suras Sheretha, Head of World Heritage Conservation Section and to all related staff and parties for their cooperation. Also, special thanks to OGAWA Masashi, Ambassador Extraordinary and Plenipotentiary, Embassy of Japan in Nepal, NISHITANI Chisako, Second Secretary (Information and Culture), Embassy of Japan in Nepal, YADOMI Toshio, First Secretary, Embassy of Japan in Nepal, NAGAMI Kozo, Senior Representative, Japan International Cooperation Agency Nepal Office (JICA Nepal Office) and TORIUMI Yoji, Representative, Japan International Cooperation Agency Nepal Office; who provided useful information on Nepal and gave the suggestion on our activity.

Lastly, I would like to express my appreciation to Nara National Research Institute for Cultural Properties for their cooperation in dispatching an official to our workshop. I am also thankful to the Agency for Cultural Affairs, Japan (*Bunkacho*) for their continuing support. We are greatly indebted to for the preparations which have led up to this day. I offer them my heartfelt thanks.

NISHIMURA Yasushi

Director

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

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I. Introduction



Nasal Chok, Hanuman Dhoka

1. General Information

Workshop 2017 for Protection of Cultural Heritage in Kathmandu, Nepal

1. Organisers

This course is jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); the Asia-Pacific Cultural Centre for UNESCO (ACCU); and the Department of Archaeology, Ministry of Culture, Tourism and Civil Aviation, Government of Nepal.

2. Background

Nepal is a landlocked country in South Asia situated between China and India. It is rich in cultural heritage nurtured by its long history and diverse culture, such as widely known World Heritage sites, “Kathmandu Valley” and “Lumbini, the Birthplace of the Lord Buddha.” However, rapid modernisation and urbanisation from the end of the 20th century have posed a new problem in the appropriate protection and inheritance of cultural heritage. In addition, the Gorkha Earthquake in 2015 inflicted enormous damage on the cultural heritage in Kathmandu Valley, and their rehabilitation is also in urgent need. Under such circumstances, one of the pressing needs is human resource development in the practical field of cultural heritage protection through international cooperation.

ACCU Nara Office has been working together with Nepal National Commission for UNESCO and Department of Archaeology (DoA) under Ministry of Culture, Tourism and Civil Aviation since 2000, accepting 12 participants from Nepal into cultural heritage protection training programme to cooperate and support the human resource development. The Gorkha Earthquake in 2015 affected historical structures such as old palace and temples in Kathmandu Valley as well as museums and their collections. Proper documentation of both movables and immovables is indispensable for the development of future risk management for the cultural heritage.

Photographic documentation serves as effective information source for the future. In this regard and its usefulness, many participants from various countries highly appreciated the programme of cultural heritage photography practice provided in the past ACCU training courses.

After mutual consultations on these issues, ACCU Nara Office and Department of Archaeology of Nepal are to organise a workshop in Kathmandu on the photographic documentation of cultural

heritage and data management and utilisation, aiming at the human resource development to protect the cultural heritage in Nepal.

3. Location

GroupA: Hanuman Dhoka, Darbar Square

GroupB: National Museum in Kathmandu, Nepal

4. Dates

11 November (Sat.) to 22 November (Wed.) 2017 (including preparation and transfer)

Training period: for six days from 15 November (Wed.) to 20 November (Mon.) 2017

5. Theme

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

6. Curriculum

Lecture

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

Practical Training

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

7. Participants

Twenty researchers who are involved in investigation, research and preservation of cultural properties in Nepal, and who belong to a research institute, the management and preservation office for cultural properties, or a museum.

8. Language

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

9. Instructors

NAKAMURA Ichiro (Nara National Research Institute for Cultural Properties)

SUGIMOTO Kazuki (Saidaiji Photo Studio)

2. Programme Schedule

Date			Morning (10:30–13:00)	Afternoon (14:00–16:30)
11	15	Wed.	(10:30–11:30) • Opening Ceremony (12:00–13:00) • Orientation for the Workshop (Venue: National Museum)	Lecture: (14:00–16:30) • Basic Knowledge of Photography • Introduction to Photography of Cultural Properties (Instructor: Mr NAKAMURA Ichiro and Mr SUGIMOTO Kazuki) (Venue: National Museum)
			(Group A) Documentation of Traditional Structures (Instructor: Mr SUGIMOTO Kazuki) (Venue: Mohan Chok in Durbar Square)	(Group B) Documentation of Museum Collections (Instructor: Mr NAKAMURA Ichiro) (Venue: National Museum)
	16	Thu.	• Lecture: Introduction to Photographic Techniques for Traditional Structures • Practical Training: Photographic Techniques for Traditional Structures I	• Lecture: Introduction to Photographic Techniques for Movable Cultural Properties • Practical Training: Photographic Techniques for Movable Cultural Properties I
	17	Fri.	• Practical Training: Photographic Techniques for Traditional Structures II	• Practical Training: Photographic Techniques for Movable Cultural Properties II
	18	Sat.	• Practical Training: Photographic Techniques for Traditional Structures III	• Practical Training: Photographic Techniques for Movable Cultural Properties III
	19	Sun.	• Practical Training: Digital Data Management and Utilisation (Instructor: Mr NAKAMURA Ichiro) (Venue: Hotel Annapurna)	
	20	Mon.	• Practical Training: Digital Data Management and Utilisation (Instructor: Mr NAKAMURA Ichiro) (Venue: Hotel Annapurna)	• Discussion • Evaluation by Instructors (Instructor: Mr NAKAMURA Ichiro and Mr SUGIMOTO Kazuki) • Closing Ceremony (16:30–17:00) (Venue: Hotel Annapurna)

II. Workshop Journal



Wood curvings stored in Patan Durbar Square

12 November (Sun.)

The ACCU Nara team, staff members and two instructors, departed from Kansai International Airport for Nepal via Hong Kong and arrived at Tribhuvan Airport late at night.

13 November (Mon.)

Consultation with the National Museum of Nepal / Preparation for Opening Ceremony

ACCU Nara held a meeting with Dr Suresh Suras Sherestha (the former participant in the Group Training Course 2009 in Nara) and Mr Jaya Ram Shrestha, Director of the National Museum of Nepal, to make detailed arrangements for implementation of the workshop. Then ACCU Nara staff went to Kathmandu to purchase necessary articles/tools for setting up the venue and for the training programme.



14 November (Tue.)

Signing Ceremony of MoU

The signing ceremony of MOU was held at the office of the Department of Archaeology. Mr Bhesh Narayan Dahal, Director General of the Department of Archaeology, and Mr NISHIMURA, Director of ACCU Nara, signed MOU of the workshop in the presence of ACCU Nara staff, instructors and Dr Sherestha.

In the afternoon, ACCU Nara held a meeting with Mr TAI Tadatsugu and Ms HIRAI Nami from JICA Nepal Office at Hanuman Dhoka Durbar Square, to be used as a workshop venue. The conference room in the south building of Mohan Chok was reserved for the lecture thanks to the cooperation of JICA Nepal Office and the Department of Archaeology. In addition, we selected several buildings appropriate for the practical training of photography.



Department of Archaeology



Signing MoU between DoA and ACCU Nara



Meeting with Ms Nakarumi at Hanuman Dhoka Durbar Office

15 November (Wed.)

Opening Ceremony at the National Museum of Nepal

The opening ceremony was graced with the presence of Mr OGAWA Masashi, the ambassador of Japan to Nepal, as a guest of honour. After his arrival, Dr Shrestha declared the inauguration of the ceremony. At first, Ms WAKIYA Kayoko of ACCU Nara introduced the general information of the workshop in Nepal: the background, the purpose, and the process to the implementation. Then, Mr Ogawa and Mr Dahal performed the traditional lighting ceremony as Inauguration of the Training Programme, followed by the opening addresses by Mr NISHIMURA Yasushi, Director for ACCU Nara and Mr Bhesh Narayan Dahal, Director General of the Department of Archaeology. Finally, Mr



Mr Suresh Suras Sherestha



General Information from ACCU Nara



The traditional lighting ceremony



Mr Bhesh Narayan Dahal



Mr OGAWA Masashi



Mr NISHIMURA Yasushi

OGAWA Masashi, the ambassador of Japan to Nepal, delivered a congratulatory address as a guest of honour.

Mr NISHIMURA briefly outlined the training activities of ACCU Nara, which had been inviting many participants from Nepal; emphasized the importance of photographic recording of cultural properties; and expressed his appreciation for the cooperation of the Department of Archaeology and the related organisations. Mr Bhesh Narayan Dahal expressed his gratitude in return to ACCU Nara and the Government of Japan; ACCU Nara invited many officials of the Department of Archaeology who learned a lot and acquired important skills necessary for cultural heritage protection and they are now greatly contributing to the protection of cultural heritage all over Nepal. Mr OGAWA introduced the Japanese support project for the earthquake disaster of Nepal in 2015; mentioned the ACCU Nara training programmes; and expressed his expectation that this workshop will contribute toward the progress of cultural heritage protection in Nepal and the establishment of a better cooperation framework between the two countries. The group commemorative photographs were taken to conclude the opening ceremony.

Orientation Session

ACCU Nara distributed the handouts; confirmed the training schedule and checked the names of participants on the certificate. The lecture started in the afternoon.



Orientation



Self introduction by participants

Lecture : Basic Knowledge of Photography/ Introduction to Photography of Cultural Properties

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

Mr NAKAMURA introduced the different types of cameras; the performance of a camera is determined by pixel numbers and the size of an image sensor, which influences the information volume into a camera. Considering those factors, we should select the camera suitable for shooting cultural properties. He recommended a single-lens reflex camera that enables us to adjust an aperture and a shutter speed, and to select the image data format for storing and he lectured on basic knowledge of it.

Mr SUGIMOTO subsequently demonstrated necessary techniques to take photographs of cultural properties with a 4×5 camera as follows:

- How to represent the correct shape of a subject: a telephoto lens provides the image with less distortion.
- How to represent the correct colour of a subject: a grey card provides the correct colour.
- How to focus a lens on a subject correctly.
- How to preserve the data in good condition for a long period: black and white photographs are suitable for storing.

The participants asked many questions on how long the black and white photographs could be preserved; the structure of a 4×5 camera and lens performance and so on.



16 November (Thur.)

For the next three days, the class was divided into two groups: ten members in each group. Mr SUGIMOTO took charge of Group A: Documentation of Historical Building at Hanuman Dhoka, and Mr NAKAMURA took charge of Group B: Documentation of Museum Collections at the National Museum.

Group A

The instructor confirmed three important points to remember for photography: (1) to represent the original shape, (2) to represent the original colour and (3) to focus correctly. Then he lectured on methods of colour representation by using a grey card; how to adjust light in combination of the aperture, the shutter speed and the ISO speed; and on the photography data format. To prepare the afternoon session, Group A made setting of their camera as follows:

- Setting of a shooting mode (AV : Aperture Priority Mode or M : Manual Mode)
- Selection of the data storage format (For both JPEG and RAW formats)
- Setting of ISO (ISO400 was set.)

After that, they took photographs in AV mode while checking the depth of field under a guidance of the instructor. The instructor also showed how to set the desirable angle to shoot a large building.



Practical session at Nasal Chok

Group B

The classroom lecture started with the explanation of the exposure modes (the relation between an aperture and a shutter speed), the depth of field, and appropriate lighting depending on the characteristics of a subject. In the afternoon, the participants set up a temporary photography platform and the lighting stand for the practical training. Then, the instructor demonstrated how to handle the lighting properly in detail.



Lecture at National Museum



Making a temporary photography platform



17 November (Fri.)

Group A

In the morning lecture, the instructor reviewed the exposure modes (the relation between an aperture and a shutter speed) and explained the photographs taken under the different lighting and shooting positions. He also presented with PPT the purpose of a grey card and compared the projected photographs with and without on the screen; he explained how the length of focus (of a wide-angle lens and a telephoto lens) would affect the images. In the afternoon session, the participants had the practical training of taking photographs in a dark place with a flash lamp and lighting apparatus at the west building of Lohan Chok. They also took photographs of elaborate woodcarvings with a flash lamp at the south building of Mohan Chok.



Practical session at Lohan Chok



Photo session with flash lamp at Lohan Chok



Group B

In the morning, the participants set up additional temporary photography platforms and lighting stands and prepared three platforms in total for shooting from the front and overhead. In the afternoon, they selected the subjects for shooting such as a stone statue, earthenware and a coin, and started to take photographs. The class was divided into three groups and each participant took photographs in turn guided by the instructor's advice on the handling of a camera and lighting. All of them experienced the whole process of photography of the front and overhead shots.



18 November (Sat.)

Group A

After reviewing the previous day's practical training on photography, the instructor explained with PPT the detailed procedures of shooting with a flash lamp in a dark place. He also introduced the colour tone correction method with a grey card by comparing the images. Then, the group moved to Mahadev Temple to take photographs in a dark place such as under eaves. They learned two types of photography in a dark place: by adjusting an aperture and with a flash lamp. Each of them exercised their ingenuity by using a reflection board, adding several flash lamps and changing the aperture setting to take photographs under the eave. In the afternoon, the participants selected image data among today's photographs to be used for the tomorrow lesson, Digital Data Management and Utilisation, and submitted them to the instructor. After the question and answer session, the practical training for three days concluded.



Group B

For the next lesson, Digital Data Management and Utilisation, each participant prepared the photographic images of their own. They took photographs of a stone statue, a painting, a coin and jewelry following instructor's advice by devising fine adjustment on the camera settings depending on different characteristics of a subject. The instructor reviewed and commented on the practical training for three days to conclude the session.



19 November (Sun.)

Lecture: Digital Data Management and Utilisation I

Instructor: NAKAMURA Ichiro

The lecture was delivered at Hotel Annapurna. At first, the instructor reviewed with PPT the appropriate setting for each scene and the white balance and explained two methods for the colour tone correction: by setting a white balance mode in a camera; by a grey card and a correction on PC. In the

afternoon, the class was divided into groups of two or three, and practiced RAW data processing on PC. They downloaded free software, Law Therapy, and loaded the photographic data. They learned the methods for adjusting the histogram and correcting colour tones of the image.

20 November (Mon.)

The participant continued their work on the procedures of data processing at Hotel Annapurna: a series of a workflow from data correction to storage. Then, the instructor lectured on the data storage methods and introduced three methods for storage: TIFF, RAW, and JPEG. The JPEG format is not suitable for later adjustment, so the TIFF/RAW format would be preferred for the important data. There are several storage media available for data including a memory card, a hard disk and DVD, but each type of storage has advantages and disadvantages. So, he recommended that data should be stored in both a hard disk and a DVD-R for long period and should be updated appropriately. He explained about the creation of database for photographic images and introduced the EXCEL database. To summarize the lecture, he emphasized the importance of the management of photographic data.



Evaluation and Discussion

Group B: Mr NAKAMURA Ichiro

The instructor chose several photographs taken by the participants and evaluated them as follows:

- You should be careful about the direction of light: the facial expression of an engraved statue totally changes according to the lighted direction. To light it from diagonally above of a subject is desirable. If you light it from below, you will get scary expression.
- You should pay attention to the background colour when shooting: The colour of red or blue reflects the artefact and you cannot represent the accurate colour of it.

Group A: Mr SUGIMOTO Kazuki

The instructor chose several photographs taken by the participants and evaluated them as follows:

- You should select a right angle when shooting the large building: a photograph that contains a whole building image without obstructive structures like poles in front.
- Take photographs of large structures from a distance as far as possible, and you can get a photograph with little distortion and much information, including the roof.
- You should place a grey card as close as possible to the subject building.

After the lively question and answer session, the today's lesson was concluded. The participants submitted the training report and the workshop completed.



Closing Ceremony

Closing Ceremony started closing address by Mr NISHIMURA. He expressed his hope that each participant would contribute to handing down the cultural heritage of Nepal to the next generations by utilizing the newly acquired knowledge and techniques in the workshop. He also hoped that ACCU Nara would consider the possibility of holding the similar workshop again in Nepal to complement the short period of the workshop and that ACCU Nara would like to continue to cooperate with the cultural heritage protection efforts of Nepal. Then, Mr Bhesh Narayan Dahal and Mr NISHIMURA jointly awarded a certificate of completion to each participant.

Remarks by Representatives of Participants

Mr Sunil Dongol of Group A

I have been working at the Department of Archaeology as a photographer, but I learned professional skills and techniques for the first time. I understood that fine adjustment of lighting is very important to get correct images in addition to various settings. The programme of the workshop was well planned and elaborated one. Lastly, I would like to express my sincere gratitude to ACCU Nara representing all participants.

Ms Yamuna Maharjan of Group B

The lecture was well organised and easy to follow step by step. I used to take photographs by setting an automatic mode so far, but I really think I can take better photographs after attending this training programme. I also learned what photographs are appropriate for the museum records. I feel sorry that one week of the training period has passed so fast and I wish it would be longer. I hope that ACCU Nara will implement the similar workshop again in the future.

Closing Address by Mr Bhesh Narayan Dahal, Director of the Department of Archaeology

I would like to express my sincere gratitude to all related organisations including the Embassy of Japan in Nepal, JICA Nepal Office and ACCU Nara. The workshop was an event having profound significance for the Department of Archaeology. I expect that all participants of the workshop will absorb the knowledge completely and fully utilize what they have acquired, back in their own workplaces.

At the end, the Department of Archaeology presented a commemorative gift to ACCU Nara. The group photograph was taken to commemorate the workshop and the closing ceremony was concluded.



Closing address by Mr NISHIMURA



Closing remarks by Mr Dahal



Certificate of completion



Remarks by Mr Sunil Dongol



Remarks by Ms Yamna Maharjan



21 November (Mon.)

The ACCU Nara team held a meeting at Patan Museum with Dr Sherestha of the Department of Archaeology and Dr Rohit K. Ranjitkar of Kathmandu Valley Preservation Trust (KVPT). Mr NISHIMURA expressed his appreciation for their assistance and cooperation for the workshop in Nepal. Then the team moved to the Tribhuvan Airport and left Nepal on a midnight flight.

22 November (Mon.)

The ACCU Nara team arrived at Kansai International Airport via Hong Kong in the afternoon and was dismissed after passing immigration.

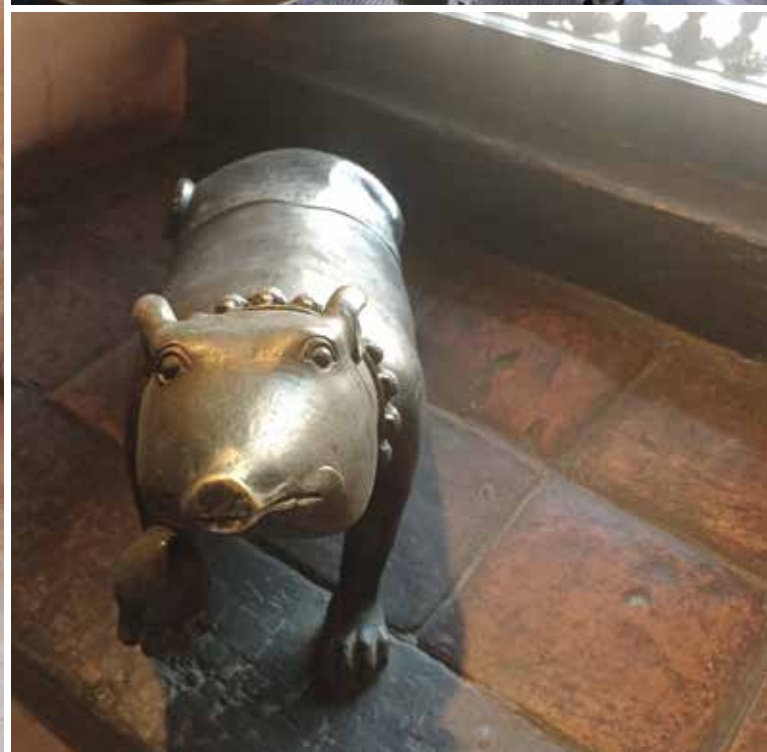
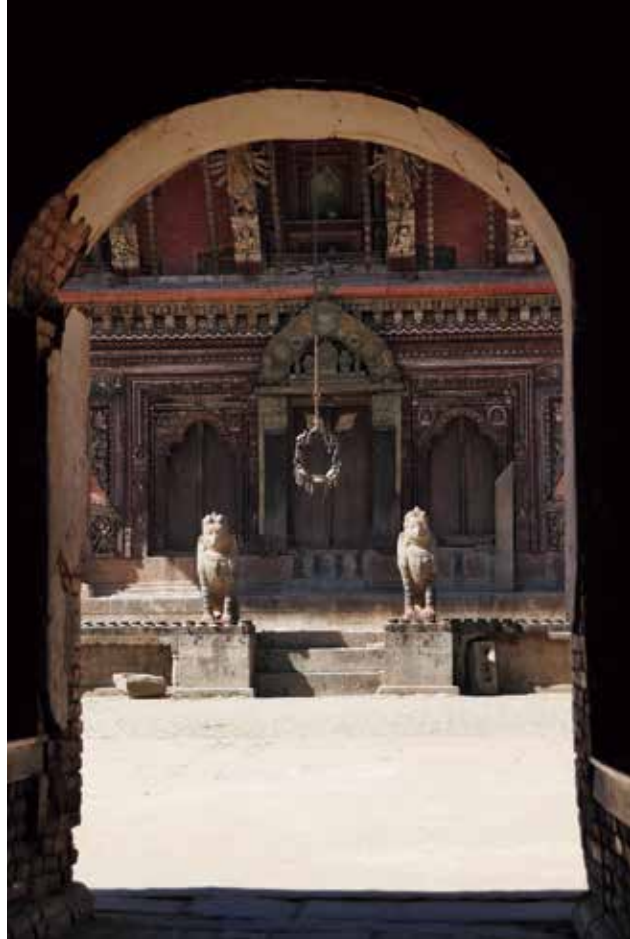
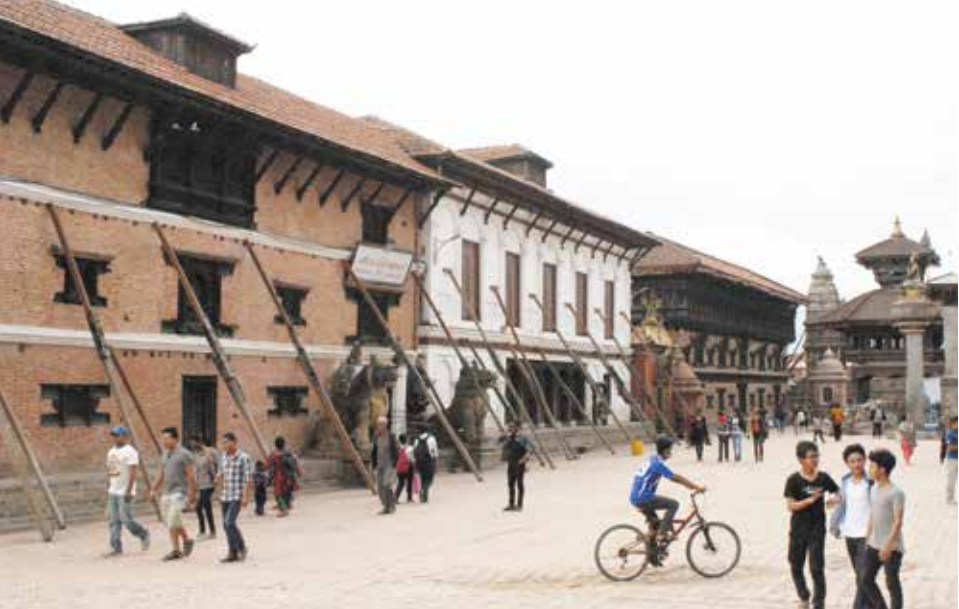


Group A

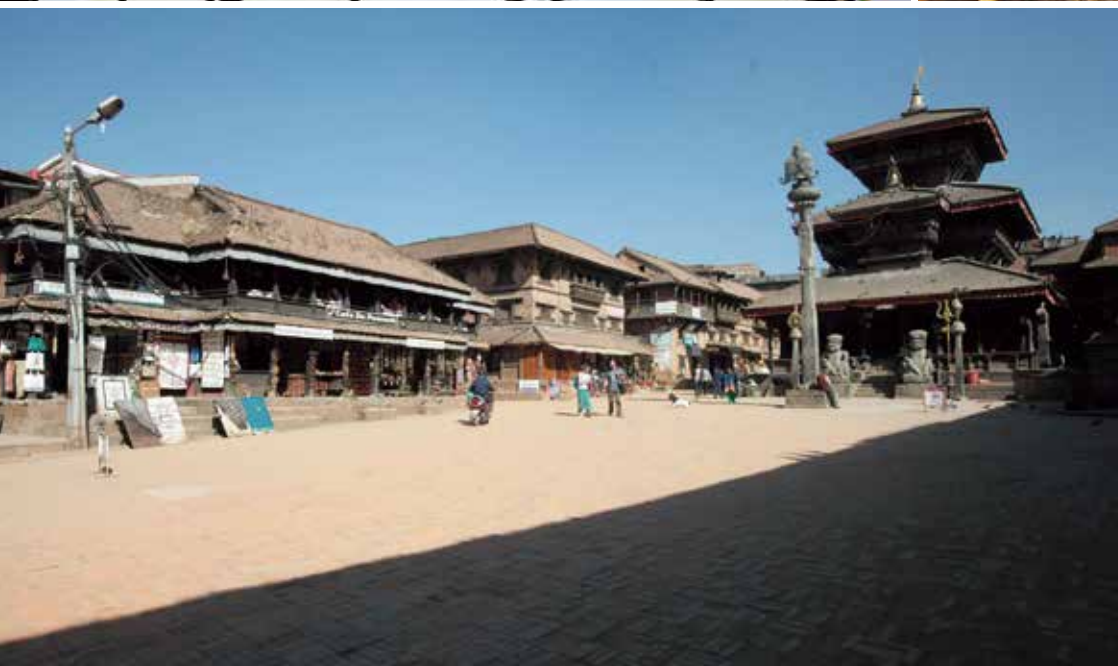


Group B











III. Report by Participants



Buddhist Art Gallery of National Museum



1. Shubhadra Bhattarai, *Archaeological Officer*

World Heritage Section, Department of Archaeology

Photography is a reflection of reality. It is an art as well as the science of capturing light and storing it on some medium. It also gives a truthful depiction of the world. In brief, photographs are a medium by which we can document and record our heritage. So we often use photography as a tool to present our valued heritage in a way not possible to express in words. Photography skills are extremely essential in the field of heritage conservation. So we (as archaeologists or conservators) should be required to have knowledge of photographic techniques. That is why photographic training is a preference for our work. It is also useful for making publications.

We all know that Nepal is very rich in cultural heritage. In Nepal, last year on the 25th of April a devastating earthquake caused massive destruction of heritage. Accordingly it was necessary to conduct a photographic survey and make photographic documentation of the damaged cultural heritage before starting any conservation/reconstruction work.

We are very happy to have this opportunity to be part of the training program. I gained knowledge from the interactive lectures by the expert from ACCU Nara, and practical training in how to operate a professional camera for indoor and outdoor photography. Through this training I now understand the concepts of photography, the techniques and skills of indoor and outdoor photography, using a gray card, the relation between aperture and shutter speed, and about ISO sensitivity, flash and light orientation. I also understand about lenses, image processing and data management. We examined photography from different angles and modes for historical buildings, and took, presented, and analyzed various photos for comparison, and discussed what was lacking in each to learn about the best options. This training will really benefit not only me but our institution as well. The knowledge gained from the lectures and practical activities will benefit my day-to-day fieldwork and my profession. I will try my best to execute these skills and I will definitely share this useful knowledge with my other colleagues too.

At last, I would like to express my sincere gratitude to the government of Japan, to ACCU Nara, and particularly I would like to extend my thanks to our instructor Mr Sugimoto Kazuki for sharing his valuable time, precise knowledge and experience with us.



2. Debendra Bhattarai, *Archaeological Officer*

World Heritage Conservation Section, Department of Archaeology

Nepal is now in the rehabilitation phase after an earthquake of 2015. The earthquake damaged a lot of cultural heritage of Nepal. Some of the monuments were totally devastated and some were seriously damaged. Documentation is of great importance in heritage conservation. Among such documentation, photographic Documentation is perhaps the most important. The international community has been providing a great deal of assistance for the conservation of cultural heritage in Nepal after the earthquake. Among such assistance, that provided by the government of Japan is highly significant. Like so much other support provided for the conservation of cultural heritage, the week-long training program on ‘Photographic Documentation of Historic Monuments and Museum Objects’ organized by ACCU Nara, Japan, in close collaboration with the Department of Archaeology of the government of Nepal, has also been a landmark support program in many ways.

I have done a lot of photography during my career as an archaeological officer. I have taken hundreds of pictures of damaged monuments after the earthquake for the purpose of documentation and inventory, and while I had some knowledge about photography as a separate discipline of study, I had no clue at all that photography has so many technical aspects and dimensions. This training program organized by ACCU Nara has not only boosted my interest in monument photography but also has changed my opinion and perspective about the subject.

The professional photographers among the participants must also have benefited from the training, in a different way. I have gained an understanding of important aspects of photography such as aperture, shutter speed, ISO speed, focus, color, use of a gray card, etc., and I am now able to use them to the extent of my learning. Apart from photography, the training program in its last two days also highlighted photo filing and data management, which will be very useful for the filing and management of our photographic record.

I was especially impressed and highly influenced by the presence of Dr. NISIMURA Yasushi himself, Director of ACCU Nara. It was an extraordinary opportunity for the participants to learn from high level experts from Japan Besides, I am also highly impressed by the humble and polite demeanor of all other officials from ACCU and both of the interpreters, SARASWATI Bharati and MANOJ Giri.



3. Purushottam Acharya, *Archaeological Officer*

World Heritage Conservation Section, Department of Archaeology

The training on photography and documentation about historical and archaeological monuments conducted by the Asia-Pacific Cultural Centre for UNESCO is very important and I'm very glad to have been a part of it.

I'd like to thank all of the teachers from Japan along with the interpreters who translated the Japanese into Nepali and made it easy for us to understand the subject matter.

The training on how to photograph and document historical and archaeological monuments conducted by the Asia-Pacific Cultural Centre for UNESCO is very important and useful.

Even though the training was for a short period, I was able to learn a great many things. So, in my view and that of my colleagues, the training would have been better if it continued for about 15 days.

Thank You



4. Shova Maharjan, *Architect*

World Heritage Conservation Section, Department of Archaeology

The workshop 2017 organized by ACCU NARA from 15 November to 20 November, for six days in Kathmandu valley for the protection of cultural heritage was quite satisfactory and very fruitful for us. The main purpose of this workshop was to provide knowledge of cultural properties photography, so that such photographs can be used as research materials, and as a record. Cultural heritage is our pride, which we have to preserve and transfer to future generations. Documentation is essential for preserving this heritage, and while there are different forms of documentation, a photographic record is one of the best forms.

Normally, we take photographs in ways focused on our requirements, but this workshop made clear for us the seriousness of photography and its value for documentation. Photographs are actual images, so minute details of reality should be reflected in their original color and surroundings. The best feature of this workshop was the combination of theoretical and practical classes, so that we could learn a range from the basic knowledge of photography to techniques for actual camera adjustment and settings, exposure settings based on aperture, shutter speed, and ISO sensitivity, plus white balance management, in various situations.

For the best photography, either in outdoor or indoor spaces, camera adjustment plays a great role. In the case of dark surroundings, flash should be used and if that is not sufficient then extra LED lights are used. Even on a sunny day, flash or other lighting can be used for shaded portions, which is really interesting, and for color balancing, a grey card is used for taking photos. Use of a tripod and stand can also contribute to achieving the best photography. Data management was also an essential part of this workshop, and we learned that if all photographs which are created are saved as raw files, then processing is easier.

Being an architect, this workshop was very interesting and informative for me. Detailed photography of all facades of a monument, of its projections, roofing styles, of each and every joint detail seems possible now with all these techniques of photography. This will obviously help in detailed drawing work so that more precise work can be carried out. Hence I am very grateful to all the teachers, the ACCU team, the mentors and management committee for allowing me to participate in this workshop.



5. Prem Laxmi Shakya, *Engineer*

World Heritage Conservation Section, Department of Archaeology

Culture heritage is our pride, which should be transferred from generation to generation. So it is our responsibility to preserve it as it is. For preserving heritage, documentation is one of the essential factors. Documentation will help to store records for future use.

Hence the training programme provided by ACCU Nara for the protection of culture heritage is very important for us. This programme was held for six days in Chauni, Hanumandhoka, and Hotel Annapurna.

The main objective of this workshop was to train us to take photographs of our heritage as it is.

All of the teachers and members of the team were very nice and informative throughout the training. The training started with very basic knowledge of camera mechanisms, and the settings of the camera, including exposure settings. The teachers also taught about the photographic configuration within the camera and the development of cameras from the days of the original physical medium to today's digital format. They also taught about the configuration of the camera itself.

Classes began with theoretical topics, where we learned about the photographic environment and proper setting according to the environment. For outdoor photography, the aperture, shutter speed, and ISO sensitivity are totally different than for pictures taken indoors. As we will need the best quality image, the focus should be properly maintained. The aperture, shutter speed, ISO sensitivity, and white balance are the main things to keep in mind for perfectly exposed photography. The combination of these things will give the best photo. So for photos where there is not enough light, good results can be obtained with help of flash or LED lights. Another very essential item we learned in this workshop is that a gray card is also very important for getting the correct color in a photo and will also help in processing photographs in the computer.

In this way this workshop was very good for me, for knowing the details of the camera and the perspective of taking photographs to obtain better photos. Hence I want to thank the entire team and teachers.



6. Manjari Pradhan, Archaeological Officer, Engineer

World Heritage Conservation Section, Department of Archaeology

Workshop 2017 for Protection of Cultural Heritage started from the 15th of November and ran through the 20th of that month. The programme was hosted by Dr Suresh Shrestha, Vice Secretary, who was accompanied by the Japanese Senseis (Teachers), Mr Bhesh Narayan Dhal, Director General of DoA, Mr Jayaram Shrestha, Chief of the National Museum, Ms Aruna Nakarmi, Chief of Hanumandhoka Durwar Herchaha Adda, the ambassador of Japan to Nepal, and the participants from the National Museum.

Being one of the participants in this programme, I became acquainted with some of the great amount of work done by the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO, or ACCU Nara.

We participants were divided into two parts, groups A and B. This workshop, in which I was allocated to group A, took place in Hanumandhoka. As a matter of fact, the workshop was without doubt enjoyable and informational. The credit for this astounding workshop goes to our teacher (Sensei) as well as the interpreters, Ms Bharati Sarswoti and Mr Manoj Giri. Being from the cultural field of cultural heritage monuments, I had opportunity to learn numerous methods for taking pictures of heritage. Without appropriate photographs of cultural heritage and monuments our inventory is incomplete, so I came to appreciate the importance of this photography session. Photography is a foremost method for safekeeping the actual form and architectural structure of cultural heritage and monuments, and is suitable to the needs of management. If there is any damage to a heritage item, it can be restored to its original form with the aid of these photographs.

Consequently, I feel blessed to be a part of this workshop provided by ACCU Nara, and look forward accordingly to using the knowledge that I gained.



7. Nisha Sapkota, *Engineer*

Ministry of Culture, Tourism and Civil Aviation

First of all I would like to express my sincere gratitude to my ministry, the Ministry of Culture, Tourism and Civil Aviation, and the Department of Archeology for giving me such a significant opportunity to take part in the workshop 2017 for Protection of Cultural Heritage in Kathmandu, Nepal.

I would like to convey my sincere thanks to ACCU Nara for providing such an important workshop and their continuous guidance, suggestions, support, and encouragement during the workshop.

This is my first photography workshop so I am extremely satisfied with the contents because with this workshop I became well acquainted with a basic knowledge of photography, meaning the roles and types of photographs. This workshop also provided me with knowledge about the correlation of the aperture and shutter speed as the exposure setting on the camera. Besides this understanding, others things this workshop provided me with are knowledge about the use of a grey card, processing digital data, and shooting techniques. In my view the time for such a workshop should be a minimum of two weeks so we could gain much more information about photography.

Of course I would recommend this training seminar to others, because this type of training seminar gives knowledge about how to set up a camera for cultural properties photography, how to photograph cultural properties, and also gives guidelines for the preservation and conservation of cultural properties photographs centring on digital records, understandings of how to utilise and preserve digital photographs, of the change in colour temperature with the time of day, how to interpret the meaning of a histogram, etc.

Lastly but not least I want to extend my appreciation to the interpreters for their cooperation in making our workshop so much easier and friendly.



8. Narbada Shrestha, *Photographer*

Photography Section, Department of Archaeology

Workshop 2017 Protection of Cultural Heritage started from 15 November and continued through 20 November 2015. The programme was hosted by Dr Suresh Shrestha, Vice Secretary of the Department of Archaeology, accompanied by the Japanese Senseis (Teachers), Mr Bhesh Narayen Dhal, Director General of DoA, Mr Nishimura Yasushi, Director of Cultural Heritage Protection Cooperation Office, ACCU, Mr Jaya Ram Shrestha, Chief of the National Museum, Ms Aruna Nakarmi, Chief of Hanumandhoka Durwar Herchaha Adda, the honorable Mr Masashi Ogawa, ambassador of Japan to Nepal, and the participants from the National Museum.

Being one of the participants of this programme, I became acquainted with some of the abundant work done by the Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara).

The participants were divided in to two groups, A and B. In this workshop I was put in group A, which met in Hanumandhoka. As a matter of fact the workshop was undoubtedly enjoyable and informational. The credit for this astounding workshop goes to our teacher (Sensei) as well as the interpreters Ms Bharati Sarswoti and Mr Manoj Giri. Being from the cultural field of cultural heritage monuments, I came to know about numerous methods for photographing heritage. Without appropriate photographs of cultural heritage and monuments our inventory is imperfect, so I came to understand the importance of this photography session. Photography being a foremost method for safekeeping the actual form and architecture of cultural heritage and monuments, it is suitable to management needs. If there is any damage to a heritage item, it can be restored to its original form with the aid of these photographs.

Consequently, I feel blessed to be a part of this workshop by ACCU Nara, and accordingly look forward to using the knowledge that I gained in all of my future pursuits.



9. Sunil Dongol, *Photographer*

Photography Section, Department of Archaeology

This is my first photography training after joining the Department of Archaeology. In this training, I have come to know more about lighting, color reproduction, and shooting techniques. With the Japanese experts I learned more about photography. The most important thing I learned in this training seminar is that we have to concentrate hard while we are taking a photo, as we must think about the purpose for which we will take the photo, and we must use the right techniques and photographic accessories to take better photos, and only then can we obtain the maximum value in terms of photographic documentation.

Thanks go to our teachers for providing us with valuable lessons about photographic documentation, and I'm very much impressed with WAKIYA Kayoko in the way she cooperated during the training. I'm very grateful to the ACCU and the ACCU team for organizing this training workshop. So, in future I'll be very glad if I can get more advanced training in photographic documentation. Finally, I feel this training has been very useful for me even though the duration was short.



10. Srijana Subedi, *Archaeological Officer*

World Heritage Conservation Section,
Department of Archaeology

The relationship between Japan and Nepal has long been influential, and Japan has been helping Nepal in various fields related to construction, technology enhancement, and in the protection of cultural heritage. And this program has also helped in the same way.

The entire training was very wonderful and I believe the training will be very beneficial for my entire career. Various aspects regarding cultural properties photography and documentation were taught in a practical way, so that my photography of cultural properties shall be very much more effective in the future. The major ideas about handling the camera during photography and the camera settings were taught in the training through actual practice. The training included the overall concepts regarding the photography and documentation of cultural properties. To sum these up from my understanding, the major areas covered by the training were basic knowledge of cultural properties photography, change in colour temperature with the time of day, camera settings for cultural properties photography, and guidelines for the preservation and proper documentation of such properties.

With regard to the recent devastating earthquake (April 25, 2015), the preservation and renovation of the historical properties became very challenging in the absence of proper documentation and photography of those properties. There was no proper system for documentation with photography of those cultural properties, which created difficulty in assessing exact data for the destroyed historical properties. The training shall be very helpful in the proper documentation of historical monuments to generate exact data about cultural properties.

One area of relevance for this training is the systematic documentation method for cultural properties, or CHIMS as the abbreviated form of Cultural Heritage Information Management System, which has been developed for the systematic documentation of heritage property datasets. We hope that with the help of CHIMS, we shall be able to conserve exact data on heritage materials so that we can minimize the kind of loss we suffered before.

Lastly, I would like to thank the entire team of ACCU Nara, Japan, for conducting the training and the Department of Archeology for providing the opportunity to participate. I hope this type of training shall be conducted in the future as well, and that I shall have an opportunity to participate again.



11. Nabaraj Adhikari, *Museum Officer*

Department of Archaeology, Regional Museum in Surkhe

The cultural heritage (monuments and other properties) comprises a fundamental means for knowing the past. Accordingly these heritage materials should be studied and researched. The study and research of cultural heritage materials demand their proper documentation. Photography is the best means of documentation for the cultural heritage. If the photography is not conducted properly, it becomes more difficult to know our history. Accordingly, archaeologists and museum personnel need to know the basics of professional photography in order to document the cultural heritage. In this regard, the ACCU Nara workshop 2017 for protection of cultural heritage in Kathmandu, Nepal, has been fruitful. The workshop focused on the importance of the following.

- Light setting, camera settings, aperture, exposure, and ISO sensitivity
- Photographic tools and techniques of museum collection regarding antiquities in different circumstances
- Color conversion and reproduction
- Processing raw digital data (such as NEF) into JPEG and other formats
- The preservation of photographs for future study and research

The workshop will contribute to strengthening our institutional capacity on the following bases.

- Development of professional insight and skills in the conduct of archaeological photography
- Enhanced confidence of personnel for documenting cultural properties
- Understanding by personnel of the vitality of light and shadow in photography

Hence the organizers should be acknowledged and thanked for this workshop. It would better if this workshop had the duration of seven days in order to have enough practice. It would better if the participants had their own cameras and laptops and it would be better to review the workshop with a refresher session within one year.



12. Pratima Ranjit, *Museum Officer*

Department of Archaeology, National Art Museum, Bhaktapur

I started my career with the National Museum, Chhauni, 29 years ago. Now, I have been working as a museum officer in the National Art Museum at Bhaktapur since 2013.

I feel privileged to participate in this workshop on the photographic documentation of cultural heritage and the management/utilization of digital data, as training in basic knowledge of cultural properties photography. As a whole the training is very beneficial to me in terms of its content and practical learning. Moreover, I have learned how to manage photographic, visual data of our important objects of cultural heritage, and utilize such data in the present digital world. I am very eager to put the learning of this training to use in my professional life. I think this will help me to document objects of cultural heritage at my office in the proper way. And this documentation will obviously be a milestone in the preservation of this heritage in our records for the future.

In these 29 years of my work experience, this training has been unique for me. This is very wonderful training which makes available basic knowledge of cultural properties photographs. Therefore, I would like to heartily thank to the organizer ACCU Nara, and the DOA of Nepal and all my fellow participant colleagues. I also hope and wish to participate in this kind of capacity enhancement training in the future.

THANK YOU



13. Kaji Man Pyakurel, *Museum Officer*

Department of Archaeology,

Monument Conservation and Palace Maintenance Office Lalitpur

Nepal is rich in both cultural and natural heritage. Tangible and intangible cultural heritage is our pride and is situated all over the country. Kathmandu valley being the capital city consists of much living heritage, having seven World Heritage Sites registered with UNESCO. The birthplace of the Buddha in Lumbini and surrounding sites are part of the archaeological heritage of the country. After the massive earthquake of 2015, many workshops, seminars and discussions have been organized and yielded fruitful output for the recovery of damaged heritage.

In this regard, the ACCU workshop for the protection of cultural heritage through photographic documentation aims to enhance the knowledge and skills of young and concerned professionals. During the training, useful lectures were delivered on modern techniques of photography such as the camera settings, exposure setting, lighting, color temperature and reproduction, and shooting and processing the digital data. I was also able to enhance my skills and techniques in the procedure of setting the aperture and shutter speed in relation to the ISO sensitivity. The role of the grey card is very useful for the maintenance of the true color of the objects. The practical sessions of the workshop provided many techniques and skills for setting the camera and shooting. Processing the digital data is a very useful application for protecting the photos and keeping a true record of the cultural heritage.

All of the lecture topics were very useful and achievable for the sustainable protection and conservation of our cultural heritage through the photographic documentation system. We always talk about the authenticity of heritage, which is only possible to verify with a highly accurate technical record. Maintaining the authenticity of heritage needs enhanced skills and professionalism as provided by this workshop program. Therefore, I cannot say enough about the value of this workshop and the training achievement. We have no personnel with such a depth of knowledge about photography in our organization. While short but sweet, this training is very fruitful, amazing and wonderful. I would like to make a fervent request to ACCU Nara, to please give priority to Nepal for similarly relevant future training which can help us with the protection and recovery of our damaged heritage.



14. Yamuna Maharjan, *Museum Officer*
Buddha Art Gallery, National Museum

I was immensely pleased with the workshop. Learning about photographic documentation and the management/utilization of digital data was really enjoyable, along with being relevant to my work. It was a most useful six-day workshop.

I enjoyed learning about the important aspects and tools of good photography. In the past, I had not considered things like aperture, shutter speed, exposure, arranging lights, original shape of the objects, color temperature, or texture in my museum object/heritage photography work. I only used the auto mode on cameras and without further processing I used the photos in my report writing and also in our digital inventory of museum objects. Now that I have learned new information on photography from the two Senseis, Nakamura Ichiro and Sugimoto Kazuki, who presented it very clearly, I believe I will be able to take better and more accurate pictures for the digital record, publications and printing.

The workshop format was excellent, and the course materials were presented very clearly. It was easy to follow as Ichiro Sensei highlighted the relevant parts of the slides as he went along. Additionally, receiving the handouts of the slides in advance which I can review on my own later, and getting to learn practically, added value to my experience.

The facilitators were very knowledgeable, and addressed our questions right away with expert answers. The interactive and practical sessions have been really valuable.



15. Mimi Pradhan, *Museum Officer*

National Museum, Department of Archaeology

The lectures and practical training were held on the premises of the National Museum, Chhauni, in Kathmandu. This workshop was very informative and fruitful, providing us with training in technical methods regarding photography. The collections of artifacts in the National Museum include around 10,000 items, out of which around 200 are in good condition and the rest are facing serious danger of deteriorating. However, the museum has not been able to take concrete steps due to a lack of proper training and proper technical knowledge about the conservation of historical objects. So this workshop gave very valuable training for obtaining precise data to keep from before and after any change of condition of historical properties. Through this workshop I have learned how to use a camera in the proper way. The lectures consisted of an outline and guidance regarding documentary photography. The photographic documentation of the objects is a vital part of the initial step of an accession, and for keeping a photographic inventory in the museum. Understanding the importance of photographic documentation for research, conservation and storage, and learning step by step the basic techniques of how to make accurate images of objects and how to preserve and utilize image files made me realize that photographic documentation is very important for the safety and security of heritage. From the training as whole, I came to understand and experience the importance of using the camera with historical properties. As a result of this training, I will be able to use the functions of camera for proper photography, to aid in the protection and recording of data for cultural properties in the museum.

Finally, my overall experience in this workshop was quite interesting, relevant and inspiring. It's been a great opportunity to participate in the workshop conducted by ACCU and I gained terrific knowledge and concepts of photography that are highly applicable to my own work. This will help me to develop further knowledge and enhance my career in the field of the photography of cultural properties, and helps to solve issues that I faced before in conducting photography. I will definitely apply the methods I learned that are within our means to improve the practices at the National Museum, Chhauni.

I heartily extend my thanks to ACCU, Nara and its team. My special thanks go to Mr Nakamura Sensei for his tremendous effort in giving me guidance and a better understanding of photography. I also thank Mr Nakai San, Ms Suzuki San, Ms Wakiya San who gave us full attention in the entire workshop. I generously thank the DOA for selecting me to participate in this worthwhile training workshop.



16. harada Shiwakot, *Museum Officer*
National Numismatic Museum

From 15 November 2017 we participated in very useful training which was held for six days, that is from 15 November – 20 November, in which we were given a delightful opportunity to learn advanced, skillful, modern and very useful photographic techniques which will help us in the future as well as in many ways such as taking perfect and appropriate photographs of various objects we see, and it will be very much required in our official work also such as taking pictures of monuments, museum objects, ancient objects, etc. Now we will no longer limit the beautify of things we see in life to just seeing them, because we can take photos and keep them with us throughout our life time and look at them whenever we want.

We were trained by a very worthy and extremely talented Japanese team, who taught us everything in a very brief, organized, and systematic manner; the balance between lectures and practical training was very amazing, as we were taught everything in detail and after that given the chance to practice it as well, which made the concepts very much clearer to all of us and the training will surely remain in everyone's mind for a very long time. Everyone was given individual attention, and all the trainers made sure that the concepts were clear to everyone and every individual learned in the best possible manner. Now we no longer need to approach a professional photographer for shooting museum objects, as we can all do it by ourselves, all thanks to the amazing Japanese trainers who made us somewhat professional in such a short period of time, that is just six days. We learned everything in a systematic and brief manner where time management was a major factor. Every individual was taught techniques such as lightning, color contrast, focus, zooming in and out, cropping, and many more advanced skills.

I would highly recommend this training to everyone because in this modern era photographic skills are very important for capturing the beautiful moments of life, which we would otherwise be limited to seeing and living just in the moment. These six days of time were worthwhile and very fruitful. I would like to thank ACCU Nara for providing us this opportunity to learn new things, meet amazing people and learn much more about the facilitators' culture, heritage, ancient history, lifestyle and much more.



17. Sharmila Upreti, *Museum Officer*
Buddha Art Gallery, National Museum

It was my great pleasure to be part of the photography training organized from 15^November to 20 November 2017 by the Cultural Heritage Protection Cooperation Division, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara), with the collaboration of the Department of Archeology (DOA).

I, being a museum officer in the National Museum, Chhauni, found the training very handy. It is very essential for an officer like me to have primary knowledge of photography. Since it is my fundamental task to conduct the documentation with photos of every object in the museum, this training has proved very beneficial for me. I used to photograph the objects in the museum previously too, but this training helped me to sharpen my skills in photography. The guidance in this program helped me to learn about the settings of the camera such as resolution, light, exposure, ISO sensitivity, white balance focus, and much more. The training proved very valuable not only for me, but for all of the participants and was a great opportunity for learning.

Concluding, I'd like to thank ACCU Nara for providing us the opportunity to participate in the photography training, and I look forward to similar upcoming programs in the future.



18. Subash Dangol, *Museum Officer*
Kapilvastu Museum

I am working as a Museum Officer in the Kapilvastu Museum which is under the supervision of the Ministry of Culture, Tourism and Civil Aviation, and the Department of Archeology of Nepal. The Kapilvastu Museum, which is located at Tilaurakot, is one of the most important and famous museums in the southwest Terai region of Nepal. This institution was established in 1962 at Taulihawa with the aim of collecting and displaying objects discovered from the excavation at Tilaurakot. Its main mission is to manage and preserve all those objects in the proper manner for future generations. This museum has rare collections of artifacts beginning from the 11th century BC to the 3rd century AD. Some art objects, pottery and terracotta figurines displayed in this museum are comparable to the Pre-Buddhist, Buddhist, Mauryan, Sunga and the Khusan period cultures.

The main objective of this workshop was to give knowledge and teach techniques on how to use the camera to record different objects and artifacts in the proper way. Being involved in this workshop, I gained a lot of knowledge on how to photograph cultural heritage objects, understandings about histograms, camera settings for cultural properties, guidelines for the preservation of cultural properties photographs centering on digital records, as well as photographic techniques for museum objects. Besides that, I learned how to use a gray card in photography and also how to process a raw file into a jpeg file with the help of a computer and without a computer. For a raw file, we have to use photographic software such as RawTherapee, Picasa, and Adobe Photoshop, etc. Through this software we can use different tools to make fine photos. So this type of software is very useful.

This workshop was very beneficial for me. Being involved in this workshop will definitely help me apply the knowledge and methods in my museum activities. There are many valuable objects inside the museum where I work, but there is no proper photographic documentation. After participating in this workshop, I will be able to make proper photographic documentation.

Lastly, I would like to thank ACCU Nara, and the Department of Archaeology, Nepal, who made it possible for trainees like me to get to know more about the techniques and methods of photography. I am sure everyone who participated in this training seminar will benefit and make use of the knowledge in their particular fields.



19. Jaya Narayan Karki, *Museum Officer*

Hanumandhoka Herchha Adda

(Hanumandhoka palace management and conservation office)

The workshop entitled ‘Workshop 2017 for Protection of Cultural Heritage in Kathmandu Nepal’ organized by the Cultural Heritage Protection Co-operation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU, Nara), with close cooperation of the Department of Archaeology, was completed on 20 November 2017.

A considerable amount of knowledge of photography and data management was obtained by all of the participants over the six days of training provided by Mr. Nakamura Ichiro. The program was facilitated by Mr. Manoj Giri, translating the lectures into the Nepali language. This enabled an unprofessional person like myself, who did not even have basic knowledge about how to handle a camera and take a photo, to acquire adequate basic knowledge of photography through the lectures and practical training. The lectures covered the necessary basics of photography, how to use a camera, how to set up for good photography, and also the data management after the photography. It was wonderful to know the use of the gray card and its effect and function in professional photography. Raw data saving, and the use and function of a histogram, were additional lessons we got from this program.

Finally, I have found this six-day program highly beneficial, and I want to express my tremendous gratitude to both of the instructors and all the officials from ACCU Nara.



20. Ram Chandra Shrestha, *Photographer*

Photography Section, Department of Archaeology

I work as a photographer with the Department of Archaeology. This training was therefore highly valuable for me, as I learned about recording the actual color, and proper size and view of the subject to be photographed. I have worked as a photographer on the excavation of Tilaurakot in Kapilvastu, and at Swayambhu and Pashupati, and also for the painting conservation of Shantipur Temple at Swayambhu, and now I am engaged with the Documentation Unit of the Department of Archaeology, which is associated with UNESCO. There are many more valuable subjects for photography. Even though I am a professional photographer, I feel I have been lacking considerable knowledge in my field. Day by day, there are many new items of software and instruments being launched in this world. Sometimes we cannot get information about them all and it is therefore difficult to handle them properly by ourselves. Nakamura Ichiro Sensei and Sugimoto Kazuki Sensei provided us with the proper techniques and methods of photography. I specially obtained knowledge of lighting, color temperature, color reproduction, and the processing of digital data.

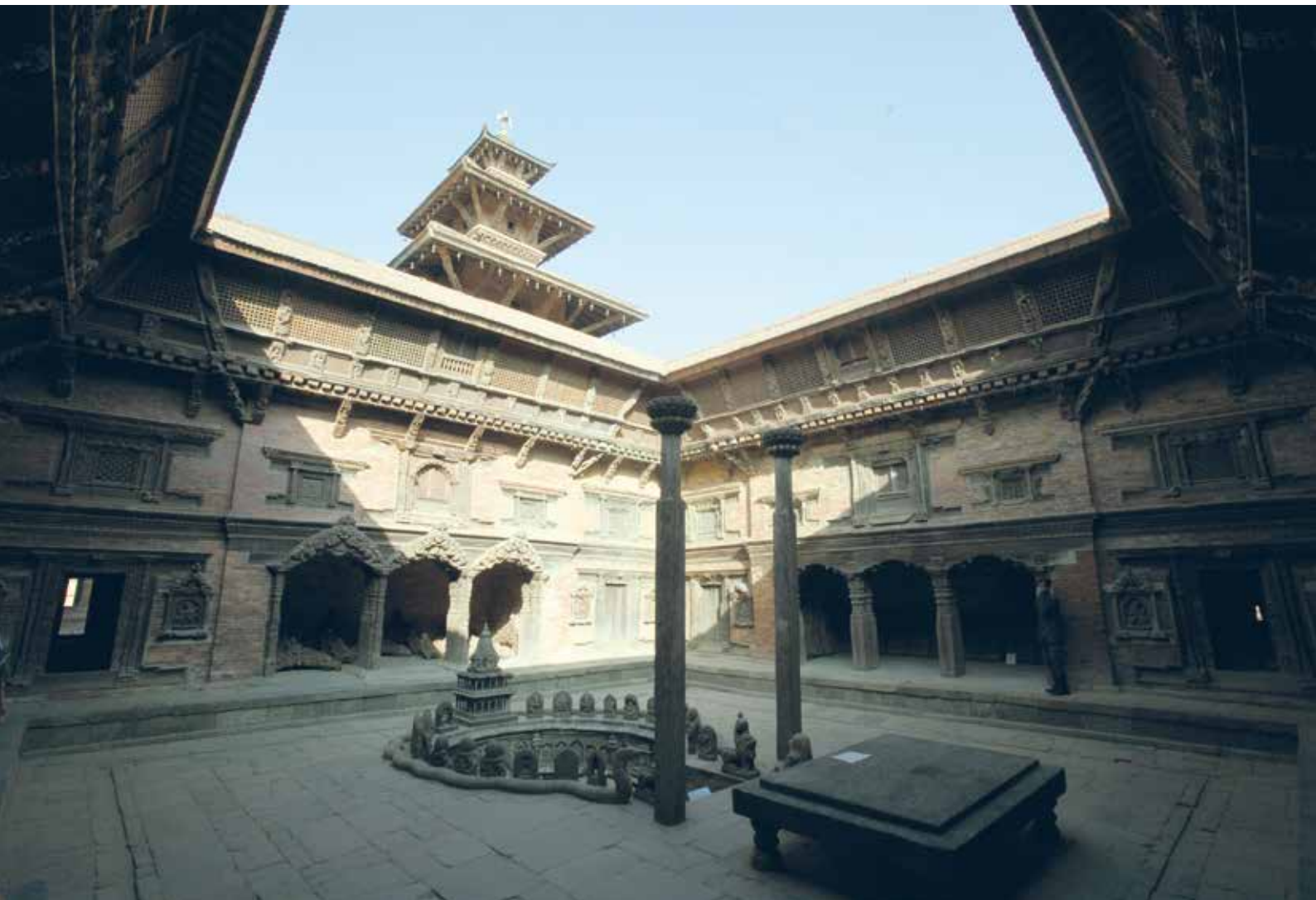
We got tremendous satisfaction from this training and I hope that many more training programs will be launched in the upcoming future. But there were two separate groups in the practical workshops, so we could not get the full range of knowledge of this training. If there had been more days, and we changed from one group to another, this would have been better for us.

Being involved in this workshop will definitely help me in the documentation of cultural heritage and historical activities. After participating in this workshop, I will be able to make proper photographic documentation. This workshop was very useful for me.

In conclusion, I would like to thank the Asia-Pacific Cultural Centre for UNESCO of Nara, and the Department of Archaeology of Nepal, who gave me the chance for this training. Special thanks go to Nakamura Sensei, Sugimoto Sensei, Nishimura Yasushi, Nakai Isao, Wakiya Kayoko, Suzuki Sonoko and all the team members. I am sure everyone who participated in this training will benefit in their particular fields.

I realize that I was in the dark room before this training. But now I feel I am the developed film which can show its performance in future.

IV. Appendix



Sundari Chok, Patan Durbar Square

1. Participants

1. **Shubhadra Bhattarai**, *Archaeological Officer*
World Heritage Section, Department of Archaeology
2. **Debendra Bhattarai**, *Archaeological Officer*
World Heritage Conservation Section, Department of Archaeology
3. **Purushottam Acharya**, *Archaeological Officer*
World Heritage Conservation Section, Department of Archaeology
4. **Shova Maharjan**, *Architect*
World Heritage Conservation Section, Department of Archaeology
5. **Prem Laxmi Shakya**, *Engineer*
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6. **Manjari Pradhan**, **Archaeological Officer**, *Engineer*
World Heritage Conservation Section, Department of Archaeology
7. **Nisha Sapkota**, *Engineer*
Ministry of Culture, Tourism and Civil Aviation
8. **Narbada Shrestha**, *Photographer*
Photography Section, Department of Archaeology
9. **Sunil Dongol**, *Photographer*
Photography Section, Department of Archaeology
10. **Srijana Subedi**, *Archaeological Officer*
World Heritage Conservation Section, Department of Archaeology
11. **Nabaraj Adhikari**, *Museum Officer*
Department of Archaeology, Regional Museum in Surkhe
12. **Pratima Ranjit**, *Museum Officer*
Department of Archaeology, National Art Museum, Bhakthapur
13. **Kaji Man Pyakurel**, *Museum Officer*
Department of Archaeology , Monument Conservation and Palace Maintenance Office Lalitpur
14. **Yamuna Maharjan**, *Museum Officer*
Buddha Art Gallery, National Museum
15. **Mimi Pradhan**, *Museum Officer*
National Museum, Department of Archaeology
16. **Sharada Shiwakot**, *Museum Officer*
National Numismatic Museum
17. **Sharmila Upreti**, *Museum Officer*
Buddha Art Gallery, National Museum

18. **Subash Dangol**, *Museum Officer*
Kapilvastu Museum
19. **Jaya Narayan Karki**, *Museum Officer*
Hanumandhoka Herchha Adda (Hanumandhoka palace management and conservation office)
20. **Ram Chandra Shrestha**, *Photographer*
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Group photo at Opening Ceremony

Project Implementation Agreement

1. Name of the Project

The Workshop 2017 for Protection of Cultural Heritage in Kathmandu, Nepal

2. Implementation Body

Name: Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU)
Address: 757 Horen-cho, Nara, 630-8113, JAPAN

Name: Department of Archaeology, Ministry of Culture, Tourism and Civil Aviation
Address: Ramshahpath, Kathmandu

3. Background

Nepal is a landlocked country in South Asia situated between China and India. It is rich in cultural heritage nurtured by its long history and diverse culture, such as widely known World Heritage sites, "Kathmandu Valley" and "Lumbini, the Birthplace of the Lord Buddha".

However, rapid modernisation and urbanisation from the end of the 20th century have posed a new problem in the appropriate protection and inheritance of cultural heritage. In addition, the Gorkha Earthquake in 2015 inflicted enormous damage on the cultural heritage in Kathmandu Valley, and their rehabilitation is also in urgent need. Under such circumstances, one of the pressing needs is human resource development in the practical field of cultural heritage protection through international cooperation.

ACCU Nara Office has been working together with Nepal National Commission for UNESCO and Department of Archaeology (DoA) under Ministry of Culture, Tourism and Civil Aviation since 2000, accepting 18 participants from Nepal into cultural heritage protection training programme to cooperate and support the human resource development.

4. Objectives of Project

The objective of the project is to assist DoA in/with management of cultural heritage in Nepal through the practical training on the photographic documentation technique for cultural heritage.

The Gorkha Earthquake in 2015 affected historical structures such as old palace and temples in Kathmandu Valley as well as museums and their collections. Proper documentation of both movables and immovables is indispensable for the development of future risk management for the cultural heritage.

Photographic documentation serves as effective information source for the future. In this regard and its usefulness, many participants from various countries highly appreciated the programme of cultural heritage photography practice provided in the past ACCU training courses.

After mutual consultations on these issues, ACCU Nara Office and Department of Archaeology of Nepal are to organise a workshop in Kathmandu on the photographic

documentation of cultural heritage and data management and utilisation, aiming at the human resource development to protect the cultural heritage in Nepal.

5. Project Period

15 November 2017 – 20 November 2017

6. Project Location

National Museum; Museum Road, Chhauni, Kathmandu, Nepal

7. Project Activities

- Workshop on Photographic Documentation of Cultural Heritage and Management/Utilisation of Digital Data
 - ① Lecture on basic knowledge of photography
 - ② Practical training on documentation of historical building
 - ③ Practical training on documentation of museum collections
 - ④ Lecture on management and utilisation of digital data
- Evaluation by the instructors and feedback from the participants

8. Expected Outcome/ Results

This training course provides participants with improvement of professional ability and methodologies/techniques for recording of cultural heritage through hands-on training for photography. Also, this training aims to contribute to human resource development in cultural heritage protection in Nepal.

9. Source of Funding

Agency for Cultural Affairs, Government of Japan

10. Types of Assistance

Technical training, Human resource development

11. Relevant Line Ministry

Department of Archaeology, Ministry of Culture, Tourism and Civil Aviation

12. Reporting Mechanism

A report of the project results shall be published in English and submitted to DoA within four months, by the end of March 2018, after completion of the project.

13. Project Implementation Details

Liability

The entire program shall be carried out within the framework of the respective laws and regulations of the two countries.

Participants

Workshop participants consist of 20 professionals, recommended by DoA from among those who are involved in study, research and protection of cultural heritage at DoA and other research institutions/the local university in Nepal.

Responsibility

Upon implementation of the activities stated in this Agreement, ACCU Nara Office and DoA shall bear responsibilities as follows:

1. ACCU Nara Office shall:
 - a. cover all personnel and travel expenses for the Japanese members to participate in the workshop activities.
 - b. cover all the expenses for interpreters in the workshop activities.
 - c. cover all the expenses for publication/creation of a report on the workshop.
 - d. provide daily allowances to all participants during the workshop, in accordance with the relevant regulations in Nepal.
2. DoA shall:
 - a. make arrangements at the Nepali side for facilitating preparation of the materials and the equipment to be used for the workshop activities including custom clearance with tax exemption.
 - b. make arrangements of training venue with necessary installation.
 - c. make arrangements of cultural properties for photography (traditional building and movable heritage).
 - d. make arrangements for permissions and authorizations as well as exemption from official charges required to undertake the cooperation activities safely and smoothly in Nepal.

Publication

Ownership of the intellectual property right of the deliverables and data regarding the project activities under this Agreement shall belong to ACCU Nara Office and DoA. But it cannot be used for any commercial purpose.

Any use of the information must be approved by DoA with written advanced notification from ACCU Nara Office.

14. Exit Policy

Further cooperation activities based on the results obtained by this Agreement shall be discussed with both parties and implemented under separate Agreements.

Any matter or question arising out of or relating to this Agreement shall be settled in good faith by mutual agreement between both parties.

Two originals of this Agreement shall be made in English, signed by the representative persons of both parties and one set each shall be kept by both parties.

Signatures

Representative of the ACCU Nara Office:

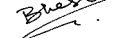

Yasushi NISHIMURA
Director, Cultural Heritage Protection
Cooperation Office, Asia-Pacific Cultural
Centre for UNESCO

757 Horen-cho, Nara, JAPAN

Date: 14 November 2017
Office Seal



Representative of the Government of Nepal


Bhesh Narayan Dahal
Director General, Department of
Archaeology, Ministry of Culture,
Tourism and Civil Aviation

Ramshahpath, Kathmandu

Date: 14 November 2017
Office Seal






Memorandum of Understanding

