



ACCUCO Training Course
on Cultural Heritage Protection
in the Asia-Pacific Region 2020

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

Agency for Cultural Affairs, Japan

National Institutes for Cultural Heritage
Tokyo National Research Institute for Cultural Properties,
Nara National Research Institute for Cultural Properties,
Kyoto National Museum

International Centre for the Study of the Preservation
and Restoration of Cultural Property (ICCROM)

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Preface

Asia-Pacific Cultural Centre for UNESCO (ACCU) was founded in Tokyo in 1971, one year before the General Conference of UNESCO adopted the Convention concerning the Protection of the World Cultural and Natural Heritage in Paris. ACCU was established in collaboration with the Japanese government and the private sector, and aims to contribute to the development of culture and education as well as to foster mutual understanding and friendship among countries in the Asia-Pacific region.

Subsequently, ACCU established the Cultural Heritage Protection Cooperation Office (ACCU Nara) in 1999 as a centre for activities promoting cultural heritage protection in the region. Since then, ACCU Nara has advanced international cooperation for the protection of cultural heritage through various training courses, international conferences, workshops, publication of international correspondents' reports, and so on.

Since we launched the programmes, we have coordinated them in close cooperation with international organisations such as UNESCO and ICCROM and research institutes and museums under the Japan's National Institutes for Cultural Heritage. We also have received plenty of supports from regional organisations to conduct the training courses.

Due to the impact of COVID-19, all of the 21st ACCU training programmes were held online in 2020. Regrettably, we were not able to meet the participants in Japan for the first time since 2000 that we started programmes. It was also regrettable that the participants were not able to visit the archaeological sites and museums to see its activity of cultural property protection in Japan.

However, we found some advantages of online training such as having more participants than usual. In addition, the participants did not have to travel a long distance and study under tight time constraints. In other words, they were able to study at their own pace. I think that online learning could be included in the future on-site training course as a pre-course. We will continue to seek new forms of training according to the opinions and recommendations from participants and lecturers.

Outline of the training course in 2020

Group Training Course (Online)

- Target participants: young professionals with 5-10 years' experience
- Training period: 2 September - 1 October (for 1 month)
- Theme: Investigation, Preservation, and Management of Archaeological Sites
- *The theme sets "Archaeology" and "Conservation of Wooden Structure" every other year.
- Number of participants: 13 from 13 different countries
- Curriculum: video lectures, online discussion/Q&A sessions, introduction videos of cultural heritage and institutes in Nara

Thematic Training Course (Online)

- Target participants: mid-career professionals with 10-15 years' experience
- Training period: 9-20 November (for 2 weeks)
- Theme: Management in Use of Heritage
- * The theme is set based on the requests from the participants

- Number of participants: 22 from **Bhutan** who belong to the Department of Culture of Royal Government of Bhutan
- Venue: online platform (Thimphu – Nara, Japan)
- *The course normally invites 5-6 participants from 1-3 countries to Japan.
- Curriculum: video lectures, online discussion/Q&A sessions, introduction videos of cultural heritage and institutes in Nara

Regional Workshop (Online)

- Target participants: young professionals (depending on the request of the host country)
- Training period: 25-27 January 2021 (for 3 days)
- *The workshop normally takes place in the target country for about a week
- Theme: Photography Techniques for Cultural Heritage
- *The theme is set based on the needs of the host country.
- Number of participants: 20 from **Sri Lanka**
- Venue: online platform (Kandy, Sri Lanka – Nara, Japan)
- Curriculum: video lectures, online demonstration lectures and online discussion/Q&A sessions

International Workshop (Online)

- Target participants: senior professionals / decision makers
- Training period: 16-22 December (for one week)
- Theme: Museum and Local Community
- Number of participants: 11 from 7 countries
- Venue: online platform
(Cambodia, China, Malaysia, Nepal, Sri Lanka, Uzbekistan – Kyoto and Hokkaido, Japan)
- Curriculum: video presentations, online discussion and presentation

This year's programmes were conducted in a different way from usual, but I believe that the participants could acquire the technical knowledge and practical skills as well as broaden their experiences throughout the online courses.

Finally, I would like to express my profound appreciation to the distinguished lecturers who kindly shared their expertise and to the organisations that provided generous supports. I also thank all participants for their active participation and mutual cooperation with ACCU programme. Lastly, I would like to thank all related personnel from the Agency for Cultural Affairs, ICCROM, National Institutes for Cultural Heritage, Gangoji Institute for Research of Cultural Property, Nara Prefectural Government, Nara City Government and other organisations for their cooperation and continued support for this training course.

MORIMOTO Susumu

Director

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

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I. Group Training Course

1. General Information
2. Course Summary
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1. General Information

Group Training Course for Young Professionals on Cultural Heritage Protection in the Asia-Pacific Region 2020

“Investigation, Preservation, and Management of Archaeological Sites”

1. Background

The 21st ACCU Group Training Course on Investigation, Preservation, and Management of Archaeological Sites was held in online due to the COVID-19 pandemic, from 2 September to 1 October 2020. In the Asia and Pacific region there are various forms of cultural heritage which are of great value from a global point of view. In order to safeguard this important cultural heritage for future generations, it is necessary to train heritage professionals for proper investigation, analysis, and preservation. ACCU Nara, in partnership with ICCROM and *Bunkacho*, has been organising training courses since 2000 on specific themes with a view to building the capacity of professionals involved with cultural heritage protection in the region. The curriculum of the 21st group training course was designed for young professionals and comprises comprehensive basic knowledge and techniques in the fields of investigation, preservation, and management of archaeological sites.

2. Dates and Method

Dates: 2 September (Wed) - 1 October (Thu) 2020

Method: online (self-paced learning)

3. Organisers

- Agency for Cultural Affairs, Japan (*Bunkacho*): Financial support of the course
- Asia-Pacific Cultural Centre for UNESCO (ACCU): Overall course planning and administration
- International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM): Dispatch 2 lectures, Gamini WIJESURIYA and Joseph KING, to the Zoom session on 5 September and 1 October, providing lecture videos, selection of participants, and professional contribution and support
- National Research Institute for Cultural Properties [Tokyo and Nara]: Nara National Research Institute dispatched 8 professionals to provide video lectures and advices of overall course planning

Support

- Ministry of Foreign Affairs of Japan
- Japanese National Commission for UNESCO
- Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage)
- Nara Prefectural Government
- Nara City Government

4. Objectives

The objectives of the training course are to provide participants with :

- knowledge of the principles and methodologies for cultural heritage protection;
- knowledge of skills-based techniques for the documentation and analysis of archaeological sites;
- knowledge of skills-based techniques for the preservation and management of archaeological sites;
- opportunities to share their knowledge of heritage protection based on their professional experiences in the field and to build heritage protection networks in the region.

5. Course Curriculum

This year, all curriculums were conducted online. Until now, ACCU training has focused on hands-on training and on-site training where students could acquire practical skills by picking up actual objects and visually observing the sites, so this year we changed the entire training style to implement the programme.

Units:

The course of this year was divided into five interconnected units following the procedures of research practice. It includes lecture videos, interactive Q&A sessions and discussions, and introduction video of archaeological sites / museums in Nara, Japan. (Please refer to the course schedule.)

1. Current Issues and Global Perspectives on Cultural Heritage Protection
2. Cultural Heritage Protection System in Japan
3. Research and Documentation of Archaeological Sites
4. Research and Documentation of Archaeological Artefacts
5. Conservation and Utilisation of Cultural Heritage

Contents and schedule:

The course curriculum was designed 4 weeks learning including weekly assignments so that participants were able to learn an overview of the processes of investigation, preservation, and management of archaeological sites in Japan.

Week1 (Unit1-2)

- Case studies on cultural heritage protection in the Asia-Pacific region
- Global trends in the preservation of archaeological sites
- Cultural properties protection system in Japan
- Preservation and improvement of historic sites in Japan

Week2 (Unit3)

- Excavation survey method for archaeological sites
- 3D modelling by SfM, etc.
- Basic knowledge of cultural properties photography

Week3 (Unit4)

- Research methods for archaeological artefacts
- Restoration of pottery and clay figures, etc.
- Conservation of archaeological artefacts

Week4 (Unit5)

- Preservation and reconstruction of Nara Palace Site
- Conservation and utilisation of cultural heritage (global perspective)

Online Platform

The platform used two, 'L-step' and 'SMARTSTREAM', provided by NTT SmartConnect Corporation. 'L-step' is an e-learning platform and 'SMARTSTREAM' is a site for watching video images. This e-learning platform has a chat function called "Talkboard", assignment submission functions such as "Check-point Report", a reference material download function of "Library", and a function that lets the organiser convey information such as "News". In addition, there is a function to display the progress level on the home screen, allowing participants to check the tasks at a glance.

Course Curriculum

File Title	Video No.	Report No.	Date of upload	Deadline of check-point report	Lecturer
Unit 1: Current Issues and Global Perspective on Cultural Heritage Protection					
Global Trends of Cultural Heritage Protection and International Charters (Part I)	U1-1	(1)	Sep. 2	Sep. 5	Gamini WIJESURIYA (ICCROM)
Global Trends of Cultural Heritage Protection and International Charters (Part II)	U1-2				
Global Trends of Cultural Heritage Protection and International Charters (Part III)	U1-3				
Zoom Session	–		Sep. 5		
Unit 2: Cultural Heritage Protection System in Japan					
Cultural Properties Protection System in Japan (Part I)	U2-1	(2)	Sep. 4	Sep. 7	FUJII Koji (Agency for Cultural Affairs)
Cultural Properties Protection System in Japan (Part II)	U2-2				
Preservation and Improvement of Historic Sites in Japan (Part I)	U2-3	(3)	Sep. 4	Sep. 7	NAKAI Masatsugu (Agency for Cultural Affairs)
Preservation and Improvement of Historic Sites in Japan (Part II)	U2-4				
Preservation and Improvement of Historic Sites in Japan (Part III)	U2-5				
Preservation and Improvement of Historic Sites in Japan (Part IV)	U2-6				
Unit 3: Research and Documentation of Archaeological Sites					
Excavation Survey Method for Archaeological Sites I (Part I)	U3-1	(4)	Sep. 9	Sep. 18	HAYASHI Masanori (NNRICP)
Excavation Survey Method for Archaeological Sites I (Part II)	U3-2				
Excavation Survey Method for Archaeological Sites I (Part III)	U3-3				
Excavation Survey Method for Archaeological Sites II	U3-4	(5)	Sep. 9	Sep. 18	TAMURA Tomomi (NNRICP)
Basic Knowledge of Cultural Properties Photography (Part I)	U3-5	(6)	Sep. 9	Sep. 18	NAKAMURA Ichiro KURIYAMA Masao (NNRICP)
Basic Knowledge of Cultural Properties Photography (Part II)	U3-6				
Basic Knowledge of Cultural Properties Photography (Part III) ※Advanced	U3-7,8				
Basic Knowledge of Digital Single-lens Reflex Camera (Part I #1,2,3) ※Advanced	U3-9,10,11				
Basic Knowledge of Digital Single-lens Reflex Camera (Part I #4)	U3-12				
Basic Knowledge of Digital Single-lens Reflex Camera (Part II)	U3-13				
Camera Settings (Part I)	U3-14,15				
Camera Settings (Part II)	U3-16,17,18				
Understanding a Histogram ※Advanced	U3-19				
Photographic Techniques for Archaeological Sites	U3-20				
Preservation of Cultural Properties Photograph (Part I)	U3-21				
Preservation of Cultural Properties Photograph (Part II)	U3-22				
Excavation Survey Method for Archaeological Sites III (3D Documentation) Part I	U3-23	(7)	Sep. 9	Sep. 18	YAMAGUCHI Hiroshi KANEDA Akihiro (NNRICP)
Excavation Survey Method for Archaeological Sites III (3D Documentation) Part II	U3-24				
Excavation Survey Method for Archaeological Sites III (3D Documentation) Part III	U3-25,26				
Unit 4: Research and Documentation of Archaeological Artefacts					
Registration and Storage of Artefacts (Part I)	U4-1	(8)	Sep. 14	Sep. 24	JINNO Megumi (NNRICP)
Registration and Storage of Artefacts (Part II)	U4-2				
Registration and Storage of Artefacts (Part III)	U4-3				
Restoration of Pottery and Clay Figures	U4-4	(9)	Sep. 14	Sep. 24	ENO Tomoko (GIRCP)
Conservation Treatment of Metal Artefacts	U4-5	(10)	Sep. 14	Sep. 24	AMAKO Namie (GIRCP)
Environment Control for Storage of Museum Objects I	U4-6	(11)	Sep. 14	Sep. 24	WAKIYA Soichiro (NNRICP)
Environment Control for Storage of Museum Objects II	U4-7	(12)	Sep. 14	Sep. 24	YANAGIDA Akinobu (NNRICP)
Photo Shooting Settings	U4-8	(13)	Sep. 14	Sep. 24	NAKAMURA Ichiro (NNRICP)
Photographing Three-dimensional Objects (Part I-V)	U4-9,10,11,12,13				
Photographing Flat Objects (Part I-V)	U4-14,15,16,17,18				
Unit 5: Conservation and Utilisation of Cultural Heritage					
Preservation and Reconstruction of Nara Palace Site	U5-1	–	Sep. 25	–	SUGIYAMA Hiroshi(Ryukoku University)
Conservation and Utilisation of Cultural Heritage (Global perspective) Part I	U5-2	(14)	Sep. 25	Sep. 29	Joseph KING (ICCROM)
Conservation and Utilisation of Cultural Heritage (Global perspective) Part II	U5-3				
Zoom Session	–		Oct. 1		
Submission of Final Test & Course Evaluation	–	–	–	Oct. 7	

ICCROM: International Centre for the Study of the Preservation and Restoration of Cultural Property

NNRICP: Nara National Research Institute for Cultural Properties

GIRCP: Gangoji Institute for Research of Cultural Property

During the one-month training period, themes were set about every week, and the deadline for watching the videos and the date of submission of the Check-point Report were also set. A total of 56 lecture videos (mandatory 50 videos), or 11.5 hours of content, were streamed. Questions for each lecture were submitted by the deadline of the Check-point Reports, and the answers were collectively obtained and shared by the lecturers at a later date. The interactive Q&A sessions were given by ICCROM lecturers, Gamini WIJESURIYA and Joseph KING, during the first half of training and on the last day of the course.



Examples of pages from ACCU e-learning platform 'L-step'

Digital Environment Requirements for online Learning

Operating System and Browser	
Windows 8.1, 10	Internet Explorer 11.0; Microsoft Edge (Windows 10 only); FireFox (latest version); Chrome (latest version)
Mac OS X	Safari (latest version)
iPad, iPhone iOS 10 or greater	Safari (latest version)
Android 5.0 or greater	Chrome (latest version)
Other requirements	
CPU	Celeron 1 GHz or greater, Core Duo 1.66 GHz or greater, or other CPU comparable to these in performance
Internet connection speed	For upload: 512 kbps or greater For download: 256 kbps or greater

6. Participants

Announcement and Response

The training course was offered to participants from the following 42 signatory countries to the UNESCO World Heritage Convention from Asia and the Pacific:

Afghanistan, Australia, Bangladesh, Bhutan, Brunei Darussalam, Cambodia, China, Cook Islands, Fiji, India, Indonesia, Iran, Kazakhstan, Kiribati, Kyrgyz Republic, Lao P.D.R., Malaysia, Maldives, Marshall Islands, Micronesia, Mongolia, Myanmar, Nepal, New Zealand, Niue, Pakistan, Palau, Papua New Guinea, the Philippines, Republic of Korea, Samoa, Singapore, Solomon Islands, Sri Lanka, Tajikistan, Thailand, Timor-Leste, Tonga, Turkmenistan, Uzbekistan, Vanuatu and Viet Nam.

The course announcement was published on the ICCROM and ACCU Nara web sites in April 2020. By the closing date for applications 14 June 2020, we received 38 applicants from 20 different countries. The number of applications was fewer than usual due to the influence of COVID-19.

Selection of Participants

It is desirable that participants are:

- young heritage professionals who are expected to have **5-7 years of experience** in the field of Investigation, Preservation, and Management of Archaeological Sites, to be currently involved in the conservation practice at heritage sites, and to be able to make effective use of the outcome of the training after returning to their respective countries;
- those who have a good command of English (each participant is asked to write reports in English);
- those who are in good enough health to attend the entire training programme;
- those who will continue to interact and exchange information with ACCU after the training course;
- those who have not participated in the ACCU group training course under the theme 'Research, Analysis and Preservation of Archaeological site and remains' before.

The documents necessary for application were as follows:

- Application Form
- Report relating to the applicant's achievements/involvement in conservation of archaeological sites.

This report should comprise:

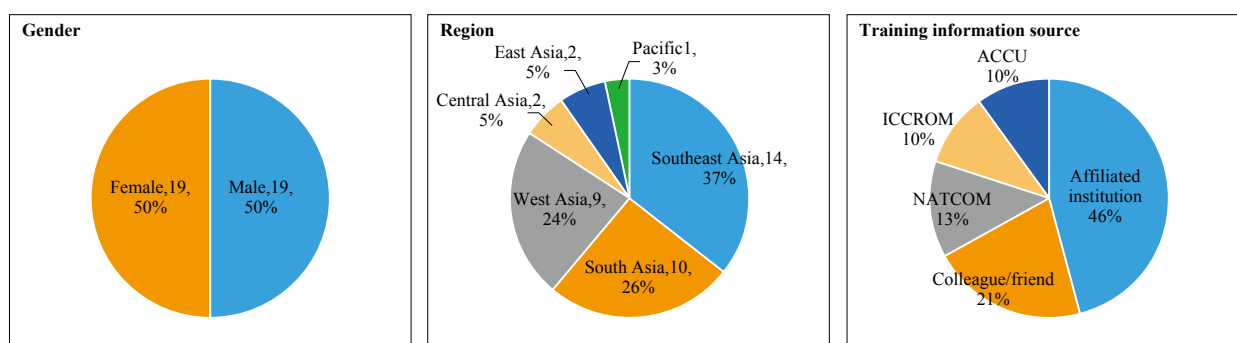
- the reason for applying;
- a brief summary of the applicant's work related to the archaeological heritage preservation;
- a future plan to utilise and develop the outcome of the training course in the applicant's country

This report should be no longer than 5 pages on A4 sized paper.

- Letter of Recommendation from the head of the organisation to which the applicant belongs
- Document Indicating English Proficiency if applicants have such documents as a reference for the screening

The Letter of Recommendation from NATCOM was required every year, but this year it is difficult to obtain it due to the influence of COVID-19, so it was done without only for this year.

All Applicants (38 from 20 countries)



*ACCU/ICCROM: Websites
NATCOM: National Commission for UNESCO

ACCU Nara Office shared all of the applications with ICCROM. ACCU screened and made a preliminary selection of candidates and then shared/consulted them with ICCROM. After ICCROM announced the information of evaluated applicants, we worked together to select 15 people from 15 different countries and 6 people on waiting list. ACCU conducted not only screening of documents but also confirmation of English proficiency by telephone. ACCU informed successful candidates and each NATCOM of the result in early July. After that, one participant declined just before starting the training, so the number of participants became 14.

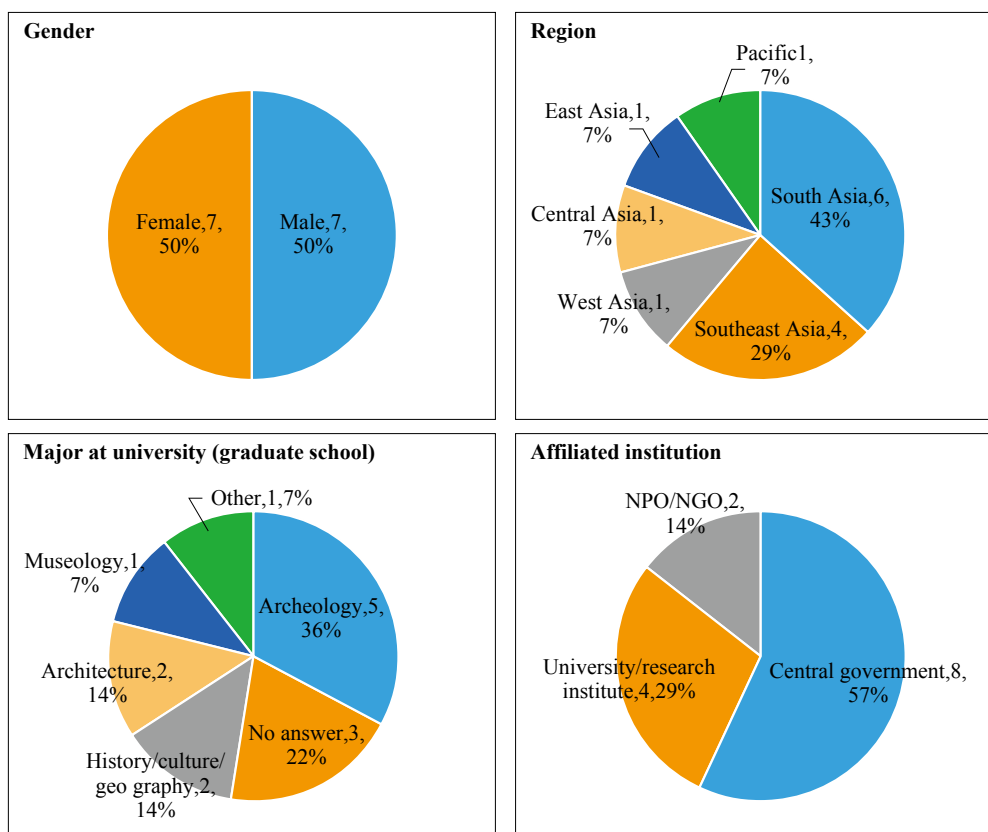
The final group of participants consisted of:

- 14 participants from 14 different countries: East Asia 1, Southeast Asia 4, South Asia 6, West Asia 1, Central Asia 1 and the Pacific 1 (refer to Appendix).
- 5 participants had backgrounds in archaeology and worked on restoration sites. 2 were in architecture. Other's

backgrounds include museology, foreign languages, social sciences and others.

- 8 of the participants worked for national governments including museums, 4 were from universities and other institutions, and 2 people were from NGOs/NPOs.
- The youngest participant was 27 years old, the oldest 38. The average age was 34.1.
- There were 7 male and 7 female participants.

Training Participants



Certificate of Completion

13 participants submitted a final test/evaluation form by the deadline (26 Oct.) and were awarded a certificate upon completion of the course. This year, one participant was unable to complete the course due to an inadequate online environment and problems in balancing work.

7. The role of the participants during the course

English is the working language throughout the course and participants need English proficiency. During the course period, each participant is required to make 14 check-point reports regarding their understanding and how to utilise outcomes, a final test and evaluation form by the scheduled deadline.

Check-point report

Lecturer Name:		Report No.:	
1. How do you evaluate the lectures?			
<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor			
2. What did you learn from the lectures?			
3. How can you utilise or apply new knowledge to your future work?			

Final Test Format

Name		Country	
1. Long-term and short-term action plans developed from the training outcomes. (What you have to do, what you want to do, what you can do)			
2. Possible solutions for the challenges mentioned in the country report (other than lack of budget and human resources).			

8. Secretariat**ACCU Nara Office**

WAKIYA Kayoko, Vice Director of Programme Operation Department and NAKASHIMA Shiho, Division Director of International Cooperation Division were responsible for the overall course planning and arrangement. SUZUKI Sonoko, Chief of International Cooperation Division, was responsible for disseminating the course information and making the training materials. The Planning Coordination Division was assisted of the course.

ICCROM

Joseph KING, Director of Partnership and Communication and ICHIHARA Fujio, Projector Manager assisted ACCU with selection of participants. Additionally, Gamini WIJESURIYA, ICCROM Special Adviser, gave lecture videos and an interactive session at the beginning of the course. Joseph KING kindly attended the online closing ceremony and also gave lecture videos and an interactive Q&A session on the final day of the course.

2. Course Summary

This year, the entire curriculum was conducted online. The progress of the lectures was as follows.

1. Participants view the lecture video before the deadline (see the General Information)
2. Participants submit the Check-point Report and question sheets
3. Responses to questions from the lecturers, sent by mail, are shared with all participants
4. For a portion of the lectures, two-way Q&A sessions were conducted with the lecturers, and opinions were shared.

17 August: Orientation

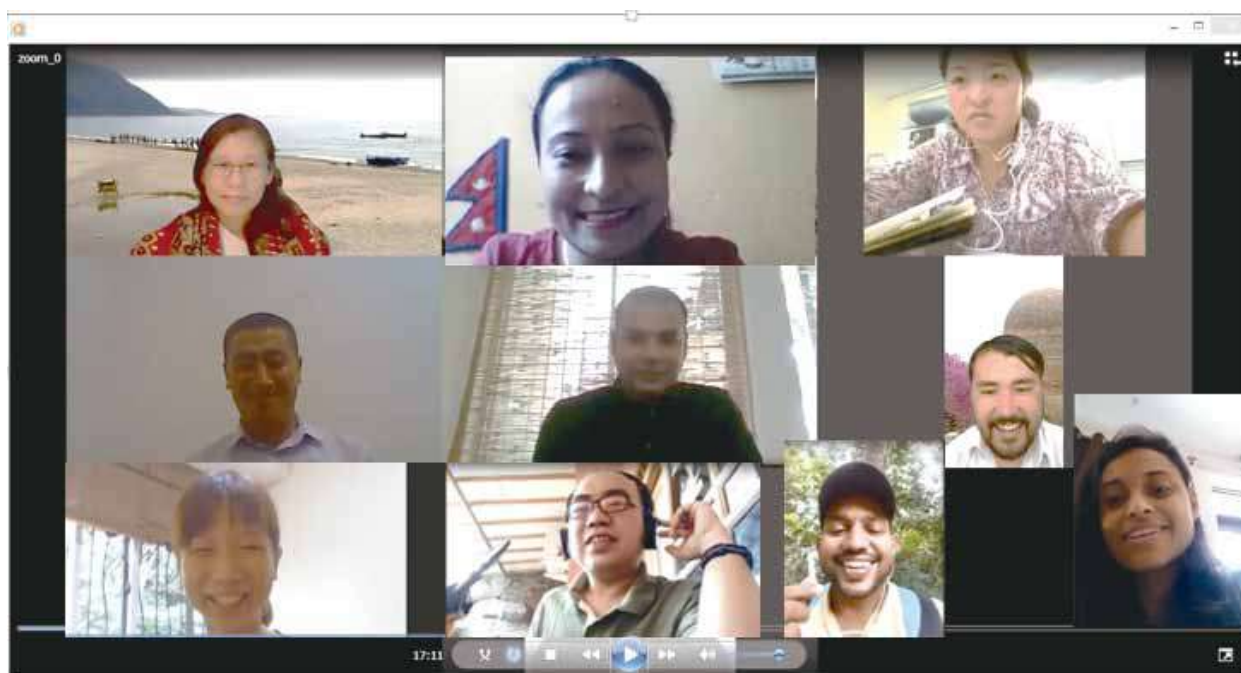
Distribution of training materials began with the orientation from August 17, about two weeks before the start of the training. The handouts were the training schedule, participants list, lecturer list, message videos from the organisers, and the orientation video. In the orientation video, we announced the outline of the ACCU, the purpose of the training, how to take the online course, and the necessary submissions. Additionally, we set up a face-to-face meeting for the participants in advance, which included checking the Internet environment.



Introduction of ACCU Nara Office



E-learning platform explanation video



Face-to-face meeting before the training

2 September: Opening Ceremony

The opening ceremony was held online. Welcoming addresses by the organisers were delivered to the training participants. MORIMOTO Susumu, Director of ACCU Nara, TOYOKI Hiroyuki, Councillor of Agency for Cultural Affairs, Japanese government, and Gamini WIJESURIYA, Special Adviser of ICCROM participated in welcoming the 14 Participants from the Asia-Pacific Region.



MORIMOTO Susumu (ACCU Nara)



TOYOKI Hiroyuki (Agency for Cultural Affairs)



Gamini WIJESURIYA (ICCROM)

2-5 September

<Unit 1: Current Issues and Global Perspectives on Cultural Heritage Protection>

■Title: 'Global Trends of Cultural Heritage Protection and International Charters'

Lecturer: Gamini WIJESURIYA (ICCROM)

A total of three videos were delivered. The lectures included many new aspects of archaeological research, heritage management issues, heritage protection philosophy, as well as modern conservation models. The creation of international organisations, charters, and their role in heritage protection were well discussed in the lectures.

What the participants learned (excerpts from the Check-point Reports)

- The lectures were very important and interesting for me. Discussion and examples focusing on heritage, people, landscape, and management, and the concepts and adaptation of intangible heritage, Convention of Intangible Heritage, Nara Document of Authenticity, expanded definitions of heritage/management/value led management, cultural landscape, living heritage, etc., were very interesting and widened my concepts on understanding heritage and heritage management. The definitions of archaeology and heritage, and contextualising the concepts of archaeological research, excavation, post-excavation activities, preservation and restoration of archaeological sites and heritage were well discussed, and I learnt many new approaches regarding archaeological research, heritage management, and conservation. (Md Morshed RAYHAN, Bangladesh)
- As a conservation architect, I come across a lot of sites of archaeological importance. This unit gave me an overall idea of what archaeology stands for and how one needs to understand a site, its surroundings and the context before commencing with any work. I was introduced to various international charters and guidelines for excavations which would help me make informed decisions with a better approach. Similar to Cultural heritage sites, archaeological sites too have distinct sets of values and functions. Community participation is for any conservation work the key to its success. (Sukriti GUPTA, India)

- The latest philosophy of archaeological heritage conservation is about the people and sustainable development of communities. I learnt that intangible heritage is also important in archaeological heritage conservation. (Yosua Adrian PASARIBU, Indonesia)
- From experience while working at the Culture and Museum Office, new knowledge is required in terms of restoring the authenticity of the object. Understanding the reading given by Dr Wijesuriya on the Conservation Context is one of the approaches that can be applied to serve the purpose of the preservation and conservation of cultural heritage sites. One of the effective approaches is involving communities in the decision-making; it is more like a bottom-up approach. (Teraaiti EUTA, Kiribati)
- The second lecture video about archaeological sites was quite interesting and informative for me. As we all know, the study of material remains of the past is archaeology. Archaeological sites are of diverse character. Some sites are living heritage while some are spiritual. Archaeological sites can be of diverse nature and in a location which has its own value and should be protected, but measures shouldn't be only confined to protection. The artefacts, the recording, the documentation of a site are for the people to know about the past, so information should be disseminated and should be made accessible to people. Our heritage should be well preserved and open to participation by the people, and we should be focused on using it as source of sustainability. (Shova MAHARJAN, Nepal)
- The lectures are very informative. The detailed lecture on heritage document preparation to its transitional phase has cleared many doubts I had and answered many of my questions. (Zahida QUADRI, Pakistan)
- I appreciated the reminder on the paradigm shift of heritage protection to encompass a values-based, people-centred approach. In my current course of work, I tend to be so focused on managing the granular details, including post-excavation conservation and management of material culture; this was a timely reminder for me to keep in mind a people-centred approach. This point is useful for sharing and giving further emphasis for my heritage colleagues. (Yinghong CAI, Singapore)
- These three lectures made me reflect more on our role as archaeologists and the significance of our work. The dynamic development of approaches and methods in archaeological preservation and management would enable us to be more inclusive and personal in relating ancient materials and living communities that are significant for our environment, cultures, fabric, and present and future people. (Kristine Kate A. LIM, Philippines)



Q&A session

After viewing the video on 5 September, an online discussion was held by the participants with Dr Wijesuriya. There were 11 participants who participated in the 2-hour Q&A session, exchanging opinions with the lecturer centring on questions about the lecture.



Q&A session with Gamini WIJESURIYA (5 September)

4-7 September

<Unit 2: Cultural Heritage Protection System in Japan>

■Title: 'Cultural Properties Protection System in Japan'

Lecturer: FUJII Koji (Agency for Cultural Affairs)

Two videos were distributed. The lecturer touched on the framework for cultural properties protection legislation in Japan, focusing in particular on archaeological sites in the lectures.

What the participants learned (excerpts from the Check-point Reports)

- The six categories of cultural properties was very interesting for me—I learned that for more control and protection of cultural properties, we should divide the cultural properties into categories and sub-categories—and the second subject was the selection of cultural properties in Japan. I will start working on a similar division, making the categories for our cultural properties in Afghanistan. (Afghanistan)
- Information on the listing of the cultural properties helped me learn about the systematic registration of different archaeological and cultural materials. Several articles related to the identification, designation and protection were described in detail. The cyclic model for preservation of cultural properties also enhanced my understanding about comprehension/dissemination, coordination/arrangement, preservation, and utilisation processes. I will share the legislative system of Japan with our policy makers to upgrade the legislation and policies to protect my country's cultural properties. (Md Morshed RAYHAN, Bangladesh)
- The detailed categories of cultural properties are different than what I have in my country where the categorisation is mostly into tangible and intangible heritage. It was also informative to see how these categories had 'National Treasures' establishing the importance of more prominent sites and properties. It was interesting to see the various categories of cultural heritage in Japan. The particular focus on the categorisation into traditional buildings and conservation techniques was interesting and gets the appropriate focus that it should have. I completely agree with the importance given to these categories and will try to initiate dialogue here with my colleagues about how this should be differently categorised in India as well. Unfortunately, we don't have any specific legal policy or a separate legal framework for their protection, but knowing about the laws applied by Japan gives a base for further research and a start on formulating such specific legal frameworks for India. (Sukriti GUPTA, India)
- It is very influential for Japan to have well developed laws for the protection of cultural properties. The law for the protection of cultural properties in Article 1, and also the talk about people who work in coordination for protection will obviously inspire the local people. The laws also deal with the proper coordination and management of cultural properties and the provision of punishments as well. The key lesson is that our future goal shouldn't be

only to conduct excavations but we also need to understand the importance of the outcomes, and can utilise them to improve the understanding of the people. (Shova MAHARJAN, Nepal)

- The articles under the Law for Protection of Buried Cultural Properties are extremely useful as reference, as we are currently thinking about similar procedures for legislative protection of archaeological materials in Singapore. There are similar issues to consider, such as scenarios when the national government has to undertake excavations (eg, Article 94 of the Law in Japan), the workflow and procedures when archaeological remains are discovered, declarations of 'National Treasures', and ownership issues. There are many administrative and procedural details to work through, as well as discussions with the police and other land-related government agencies. (Yinghong CAI, Singapore)



■Title: 'Preservation and Improvement of Historic Sites in Japan'

Lecturer: NAKAI Masatsugu (Agency for Cultural Affairs)

The lecture provided a wide range of information on the maintenance and management of historic sites in Japan. Based on Japanese case studies centring particularly on Historic Site management aimed at preservation and utilisation, the methods and goals of site preparation, and the organisation of relations among persons involved in management following preparation, approaches to local residents, and so forth were illustrated.

What the participants learned (excerpts from the Check-point Reports)

- The lecture on maintenance improvement and case examples gave me an exciting experience of understanding the overall procedure. The surface presentation of structural remains, three-dimensional presentation, virtual and augmented realities, exhibition of original excavated features, guidance facilities, facilities for user convenience, walking paths, were well reflected in the presentation. The example of the reconstruction of the Old Magistrate's office provided interesting information. I understood that there should be a balance between preservation and utilisation, there is need for various types of plans concerning historic sites, that disparity among the owners and managerial bodies is an important concern, and that all management activities should be sustainable. Several future issues also need to be considered. (Md Morshed RAYHAN, Bangladesh)
- The lectures in totality gave us a detailed knowledge about the management framework for operation and maintenance, but also highlighted the fact that communication between the concerned parties and coordination between them and the authorities form an integral part in maintaining a site. One can enhance the management of a given site by creating a balance between the stakeholders, the relevant authorities, organisations and the government. Periodical follow-up and self-evaluation on the techniques are also required for successful maintenance. (Sukriti GUPTA, India)
- There are a number of cultural and natural sites that been identified for each island in Kiribati to the Ministry of Internal Affairs through the Culture and Museum Division. The Government of Kiribati's twenty-year vision is to support both fisheries and tourism as key to sustainable development and to enhancing the livelihood of people. On the tourism side, it mainly focuses on the restoration and preservation of cultural and natural sites for tourism and educational purposes, and more importantly to revive and safeguard both the tangible and intangible cultural heritage. Understanding the lecture gave me ideas about certain processes that you have to comply with especially regarding the restoration and rehabilitation of a site. To apply the new knowledge in my context, I can apply the

three processes when I decide on rehabilitating sites, in terms of preservation, utilisation, and finally, maintenance. When applying for funding assistance, formulating a master plan for maintenance improvement of historic sites is very helpful. (Teraaiti EUTA, Kiribati)

- The first session is about the legal system, the basic principles and the way to formulate master plans for implementation, the law for the protection of cultural properties, covering the succeeding five points in the slide including the subsidy system for maintenance and improvement. The second session introduced several examples of maintenance improvement at Japanese sites from the aspects of preservation and utilisation. The third session was cases of historic sites. The problems taken up in this session include some that are in common with my country, so I would like to apply those approaches as adapted to my country's situation. (NANDINTSETSEG Narmandakh, Mongolia)
- The systems of information provision, disaster recovery, maintenance improvement for preservation, maintenance improvement for disaster preservation, maintenance preservation for modern historic sites can also be applied in our countries. (Mahinda Karunaratna KALUGALA GEDARA, Sri Lanka)
- I appreciated the presentation because the law and policies in Japan foresee and make a commitment to the preservation of such important sites by detailing aspects of utilisation and management, and the broader concepts of sustainability, feasibility, and relationship with local communities are embedded in how this is operationally done at the local level. I also learn from the disaster prevention methods. As a country vulnerable to climate change and natural hazards, we experience similar disasters and there is a lack of prevention and assessment strategies being done at the local level with regards to cultural heritage sites. I also learned from the public interaction through publicising events even during the development phases of a restoration project, and this is something we can also apply when we want to educate the public on the technical requirements of our work, and why it is indeed important to preserve historical properties. (Kristine Kate A. LIM, Philippines)



9-18 September

<Unit 3: Research and Documentation of Archaeological Sites>

■Title: 'Excavation Survey Method for Archaeological Sites I'

Lecturer: HAYASHI Masanori (NNRICP)

In this lecture on the process of archaeological excavation and methods of recording in Japan, there were detailed explanations and photographs for each step. It was also noted that nearly all excavations in Japan are conducted in conjunction with development, so it is necessary to make detailed records as the remains will completely vanish with development.

What the participants learned (excerpts from the Check-point Reports)

- I learned that you divide the excavation into different parts and it makes the excavation easier and the results more understandable. Excavation for preservation by record is necessary for development projects, as the site will be destroyed but most of the information will be recorded. We have the same method of excavation for preservation in situ to keep the site, and excavation for utilisation is another common method in Afghanistan. Geophysical survey is very useful, and I hope one day we can use such machines for our archaeological sites. (Hussain Ali HAIDARI, Afghanistan)
- I learned about aerial, surface, and ground-penetrating surveys which are done before excavation. Those surveys help workers to know better the size and characteristics of the site. The excavation steps in Japan are opening the

surface with heavy machinery, archaeological excavation by hand (manually), finding artefacts, creating work logs, supplementary surveys, and back-filling. I learned that a worker should always be concerned about stratigraphic layers to know about chronological differences within archaeological sites. A soil colour chart can be used to help in identifying chronological stratigraphy. Photography is also used to record the excavation process, stratigraphy, and artefacts. I also learned about natural scientific analysis in archaeological excavations, such as pollen analysis, radiocarbon dating and dendrochronology, studies of bones and soil. Overlapping relations between archaeological features should be recorded as read from the conditions of their soil fill. (Yosua Adrian PASARIBU, Indonesia)

- Photography is one of the methods that I can use in my future work. As already mentioned, the officers lack the capacity for doing technical activities related to the identification of sites and recording data professionally. Most of the sites in Kiribati were selected, identified, and proposed as cultural properties by villagers. In order to get accurate information on sites identified by villagers, officers need to conduct more research on the sites, but applications of scientific research are lacking. I will use photography in accordance with what has been explained in the lecture. (Teraaiti EUTA, Kiribati)
- In this course I learned about conducting archaeological research and writing scientific conclusions. The procedure for conducting general archaeological research is similar between Japan and our country. However, every stage of the excavations conducted in Japan is technically perfect. I learned a lot about the excellent level of archaeological research in Japan. For example, cultural strata and their recording, soil colour charts, the application of natural sciences in archaeological research can be novel developments in our country. It was a new revelation for me that archaeological research in Japan, as part of the culture of urban planning, is inextricably linked with the life of society. (Omon Uktamovich MAMIROV, Uzbekistan)
- I learned about how archaeological excavations are conducted in Japan—including the types of excavations, the planning and preparations, the steps to implement the excavations (eg, understanding stratigraphy, documenting the features), recording methods (eg, taking photos from a high point, being careful about the time of the day to avoid shadows) and relations to the natural sciences (eg, faunal remains, soil analysis). (Yinghong CAI, Singapore)



■ Title: 'Excavation Survey Method for Archaeological Sites II'

Lecturer: TAMURA Tomomi (NNRICP)

Explanations were given of two methods for handling fragile artefacts discovered at archaeological sites, provisionally strengthening the object to remove it and cutting the item away together with the surrounding soil. The latest chemical agents used are introduced along with the steps to follow for each method.

What the participants learned (excerpts from the check-point report)

- Transportation of archaeological remains and artefacts is an important issue while undertaking conservation work on a site. The lecture clearly demonstrated the various methods to do so without damaging the artefact and making proper use of various materials to safeguard it. In practice, I have seen using paper in different forms, but use of materials like polyurethane foam was new and I can see it of immense utility while undertaking such work. This lecture has given me a basic idea of the material along with other resins and epoxies. I will look into it in more detail and see how these can be used in practical applications in my country. (Sukriti GUPTA, India)
- This lecture provided important information on handling fragile artefacts during excavation. Dr Tamura briefly discussed first aid for fragile artefacts with examples implemented in archaeological excavations conducted in Japan. This is done by temporarily increasing the strength of the artefact and also by lifting the artefact with the surrounding soil. The traditional Japanese paper, *washi*, is used as gauze for the reinforcement of artefacts. Or the artefact is strengthened by freezing using liquid nitrogen. Thermoplastic resins, Paraloid NAD-10 and Paraloid B-72, are also applied for this purpose. The example of lifting the artefact using liquid nitrogen is also a new experience for me to understand the process. (Md Morshed RAYHAN, Bangladesh)
- Viewed from a Pacific perspective or from my experience in my country, dealing with fragile artefacts is difficult due to the lack of capacity for handling such items, and of course, the lack of understanding about relevant materials required to handle these artefacts with care. The lecture is important, as it taught me some of the methods that are important to apply for lifting fragile artefacts found in archaeological sites. (Teraaiti EUTA, Kiribati)
- The lecture is beyond my expectations, very informative. As far as the excavation I have done, we do not use these techniques maybe because we do not have these problems. This is all very new to me. (Zahida QUADRI, Pakistan)
- I usually use Paraloid B-72 for restoration of all artefacts. It can be effective for first aid conservation. I encountered more information and learned new methods. I am going to use casting tape, and the foam method for artefacts found in archaeological sites. (NANDINTSETSEG Narmandakh, Mongolia)



■Title: 'Basic Knowledge of Cultural Properties Photography'

Lecturer: NAKAMURA Ichiro/KURIYAMA Masao (NNRICP)

Cultural properties photographs are an accurate record of the data of cultural heritage, and the appropriate safeguarding of that data so it can be utilised. In these lectures, the necessary techniques for taking photos, the camera functions, and methods of preserving the data, were explained alongside practical demonstrations.

What the participants learned (excerpts from the Check-point Reports)

- I learned about different methods of archaeological site photography such as aerial photography, photography by truck-mounted boom lifts, photography by pole, photography by rolling tower and by tripod. (Afghanistan)
- I understood the orientation of light, and about forward light (light from the front), oblique light (light from the oblique direction), side light (light from the lateral side), top light (light from directly above), back light, how to provide light for photographing pottery shards, stone tools, or for photographing flat subjects like ancient texts. I learned the different settings of shooting for cultural properties photography: focusing, exposure, and stabilising the camera. The lectures were also helpful for understanding different manual settings like recording mode setting, white balancing, picture setting, and colour space setting, etc. (Md Morshed RAYHAN, Bangladesh)

- In order to understand the basics, it was essential to understand the tool, the camera as a machine and its operation. We were told about the parts of the camera and how to carry out film and digital camera work. The different settings of a camera, covering a vast variety of topics such as exposure, aperture, shutter speed, focus, sharpness, ISO, etc., were explained in fine detail. We were told about the primary differences between a film and a digital camera in terms of their workability and parts. Along with this, we were given a lot of information about the basics of photography related to object placement, background colour, proper reproduction of colour, lighting angle and techniques, using different lighting sources to obtain different results, etc. (Sukriti GUPTA, India)
- I learned that photography of artefacts as collections in museums or storage should be done with precision, both in regards to texture and colour representation. I learned that a white background is crucial in making photographic documentation of artefacts, in terms of colour precision. I learned about a collection's photo shooting techniques and their desired output format. The white balance corrector by using white paper in front of the camera is a new useful technique for me. (Yosua Adrian PASARIBU, Indonesia)
- The main challenge in our case is the storage, recording, and management. Hybrid preservation is a good way of data maintenance although it is expensive. If we can preserve documents as both digital data as well as high quality printouts, then in emergency cases we will have alternatives. (Shova MAHARJAN, Nepal)
- There were many points in the lectures which we already knew, but they were matters we did not pay much attention to, or I must say sometimes ignored. Now I realise that ignoring them can cause irreparable damage/loss for us in the long run. (Zahida QUADRI, Pakistan)
- We oftentimes just shoot in 'automatic' mode with our cameras, but the way I understand it, we still need to determine first and foremost our objectives and target outputs, and check the specs of the camera to be used. I think this would also help me determine what camera to buy and what camera to use given the aims of a documentation project. (Kristine Kate A. LIM, Philippines)
- This is my favourite unit of this course, I learned from the basics through all aspects of cultural property photography from this unit. We learned the camera settings that we specially want to consider in cultural property photography. The photographic techniques that apply for archaeological sites are also very important. We learned the proper techniques and ways of preserving the photographic data from these lectures. (Mahinda Karunaratna KALUGALA GEDARA, Sri Lanka)



Lecture by NAKAMURA Ichiro



Lecture by KURIYAMA Masao

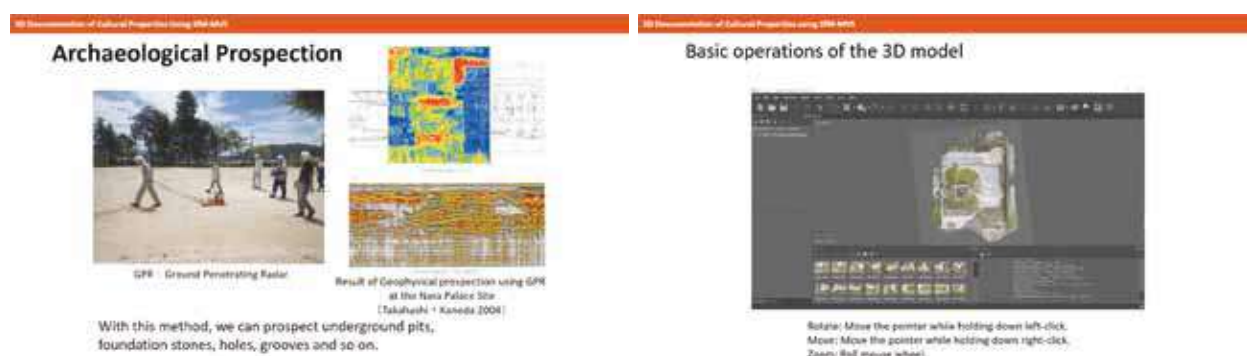
■Title: ‘Excavation Survey Method for Archaeological Sites III (3D Documentation)’

Lecturer: YAMAGUCHI Hiroshi/KANEDA Akihiro (NNRICP)

Regarding 3D recording using SfM-MVS (structure-from-motion, multi-view-stereo) techniques for surveys of archaeological sites, the methods of photographing, equipment used, and utilisations were explained. The second half of the lecture was a practical session, with participants downloading free software based on the lecturer’s instructions and making 3D images with photographic data supplied for the session.

What the participants learned (excerpts from the Check-point Reports)

- I am already using ‘Metashape Professional’, and the lecture content about the settings of this software was beneficial and made my knowledge more complete about this software. (Afghanistan)
- The lectures were based on 3D documentation of archaeological sites and artefacts using SfM-MVS software. Such documentation was previously done using LiDAR and other laser-based devices which were heavy and expensive. By contrast, the current software does not require such equipment and is easy to use. It is easy to record every type of object, from small to large, from artefacts to structures to sites, with this method. Once these are documented using the software, the models can be viewed, edited and analysed with different software. One can record very minute details too with this. For the purpose, we need to have a system in place for automatic photography to take pictures from different angles and frames. The practical exercise eventually explained step by step the procedure of generating 3D models from images using Metashape. (Sukriti GUPTA, India)
- I learned how to introduce a 3D modelling method without expensive equipment. SfM-MVS is a technology for constructing a 3D model from multiple images. (NANDINTSETSEG Narmandakh, Mongolia)
- Along with the development in technology, different instruments are also developed for recording purposes. Digital documentation is one of them, which is very effective for detailing archaeological sites, structural remains, artefacts. 3D recording can be done from very minute objects to huge archaeological sites. This can be used at any time when required. Specially, 3D recording is very useful before disasters. As I have learned some procedures of such programmes, I gained a little knowledge about it, but need a lot of practice to use it and start recordings. But I am sure that this technology will help us greatly in the conservation of cultural properties and monuments. (Shova MAHARJAN, Nepal)
- Various ways of 3D documentation were covered in the lecture. The contents of this lecture are useful for the archaeology community in Singapore to consider, in utilising such tools to enhance documentation work. (Yinghong CAI, Singapore)
- In this lesson, I learned how to make a 3D model of the area where the archaeological excavation took place. As an example, it can be said that today there is a modern requirement to conduct research with modern methods. The SfM-MVS documentation system, which is one of the modern methods of 3D modelling for documentation, aroused great interest in me with its simplicity and convenience. In addition, as a result of studying this course, I have been able to apply many modern methods in documenting archaeological research. (Omon Uktamovich MAMIROV, Uzbekistan)



14-24 September

<Unit 4: Research and Documentation of Archaeological Artefacts>

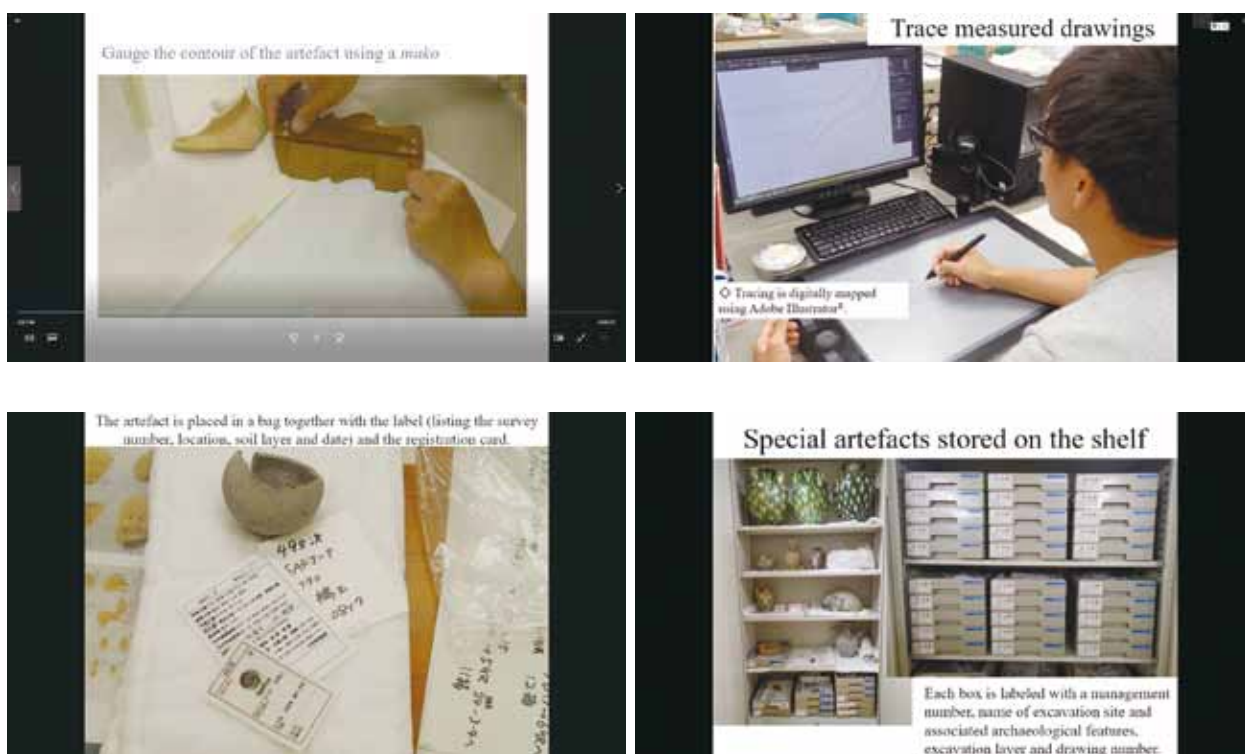
■Title: ‘Registration and Storage of Artefacts’

Lecturer: JINNO Megumi (NNRICP)

The processing of restoration artefacts, from their removal from the site, then washing, documenting, registering, and storing, is illustrated with photographs and explanations. In particular, a detailed demonstration video was introduced regarding the making of measured drawings as a method of documentation.

What the participants learned (excerpts from the Check-point Reports)

- The different pottery drawing method was very interesting. The scale drawing should include information on the production and decoration techniques as well as the shape of artefacts. (Afghanistan)
- From this lecture I learnt different practices for the documentation, registration, and storage of artefacts unearthed during excavation. The process of registration and storage of artefacts for analysis is well discussed, including the systematic recording of artefacts which is done on polypropylene synthetic paper with a permanent marker. Data are recorded on data cards for the purpose of academic, research activities. (Md Morshed RAYHAN, Bangladesh)
- The lecture covered the standard procedure to organise, analyse and store artefacts once their procurement is done. A detailed chronology of the process was explained which incorporated different treatments for different objects, coding systems, sorting into different categories, etc. While washing the artefacts, care must be taken to see if the washing agent will have any adverse effects on the object. In the case of fragile artefacts, extra care should be taken and methods such as ‘resin impregnation’ can be considered if required and only if it does not harm the object adversely. Each piece of pottery must be marked and catalogued properly before storage. Once the process of cleaning and drying is done, documentation of each object is done using text and numerical data effectively, including the preparation of measured drawings, making cross-sectional plans and elevations, supported with photographs, views, etc. A detailed documentation of measuring a round object was illustrated using polar grids, triangular rulers, dividers, callipers, etc. for appropriate measurement. Storage and compilation of the drawings is done in the form of digital drawings and vector data, and their management and the creation of a database is equally important. Restoration techniques using appropriate materials, colours, etc., were also shown. Once measured, the objects are stored properly with registration tags in special facilities in a chronological sequence. Proper care is taken to safeguard them from disasters like fire, etc. (Sukriti GUPTA, India)
- I also learned about the reconstruction of broken artefacts with plaster and cement as materials. I learned about colouring the reconstructed artefacts and how to make a distinction in the added/new parts to avoid misleading information. I also learned that that in storage, labels should at least contain information about the drawing ID number, the names of the artefact and archaeological feature, and management number. The lecturer advised that we should create a digital database (for example, with ‘Filemaker Pro’) and always make a backup. (Yosua Adrian PASARIBU, Indonesia)
- It was a very important lecture for me. It showed standard methods and precautions to organise, analyse, and store artefacts, mainly items and roof tiles excavated at the Nara capital site. The first processes are washing, classification, and joining of excavated artefacts. Next are measured drawing and restoration. The measuring and drawing of an artefact were demonstrated, so we can learn the steps one by one. (NANDINTSETSEG Narmandakh, Mongolia)
- Applying the processes indicated in these three lectures is very important to my job. This is because it taught me how to catalogue and number the artefacts stored in my museum. As already conveyed, however, by observing and learning from the lectures, it helps me understand the steps that are important in recording artefacts. Providing a management number and detailed information is very important as it may help to find easily the place, room, or locker where the artefacts are kept. (Teraaiti EUTA, Kiribati)
- Specifically, for labelling pottery, refitting or restoring broken pieces, and even the use of water-resistant paper, we need to find low-cost and local counterparts for the materials used (eg, synthetic paper, acrylic pen for labelling, cellulose adhesive). Also, I can share this with my colleagues and even with the lack of artefact conservation experts, we could come up with general guidelines and prescribed methods/materials for handling, storing, and cleaning material remains. (Kristine Kate A. LIM, Philippines)



■ Title: 'Restoration of Pottery and Clay Figures'

Lecturer: ENO Tomoko (Gangoji Institute for Research of Cultural Property)

The lecture explained step by step the refitting and restoration of pottery. For reconstruction, the two types were introduced of simple reconstruction for a published report and a permanent reconstruction for museum exhibition, and the equipment and materials used were explained with a focus on the latter.

What the participants learned (excerpts from the Check-point Reports)

- I came to know about the Gangoji Institute for Research of Cultural Properties and their role in cultural heritage conservation activities. Ms Enō's lecture is well organised for understanding the aim and objectives of the restoration of pottery and clay figures. The objective of restoration varies according to the research goal. One important aim of restoration is preparing an excavation survey report. Sometimes short-term restoration is performed for this purpose. The other type is for long-term conservation for exhibition and other types of utilisation. In this case irreversible adhesive is used for permanent restoration. For permanent restoration, artefacts are disassembled and restored for designation as national Important Cultural Properties or in the renovation of museums. Due to degradation of the materials used in previous restorations it is necessary to review the form and pattern of the pottery in the light of newly acquired knowledge through recent excavation studies. (Md Morshed RAYHAN, Bangladesh)
- I can apply this new knowledge to excavated artefact restoration in Indonesia. Apart from the philosophical and practical aspects, I learned that a major force behind pottery and clay figure restoration in Japan is the work done by private institutions. I'm really inspired to facilitate the making of such institutions in Indonesia. (Yosua Adrian PASARIBU, Indonesia)
- In the case of Nepal the processes of pottery conservation are quite similar. The process of restoring permanently with disassembling is quite impressive, which can be done following seven different steps. For restoration, taking photographs and x-rays, measuring dimensions, analysing adhesives, recording the fragility of fragments are really important and can be applied in my work as well. (Shova MAHARJAN, Nepal)
- This is also the first time I heard about disassembling pottery to restore and re-record again. I think this follows the principle that when one restores, it should be reversible. I also liked the emphasis on 'increased opportunities for public exhibition' because it enables more learning and appreciation for main stakeholders. (Kristine Kate A. LIM, Philippines)



- I was interested in learning the type of restoration aimed at long-term durability for artefacts to be displayed in the museum. I learned a lot, and I can apply this to all of my work in the future. (NGUYEN Quang Khanh, Viet Nam)

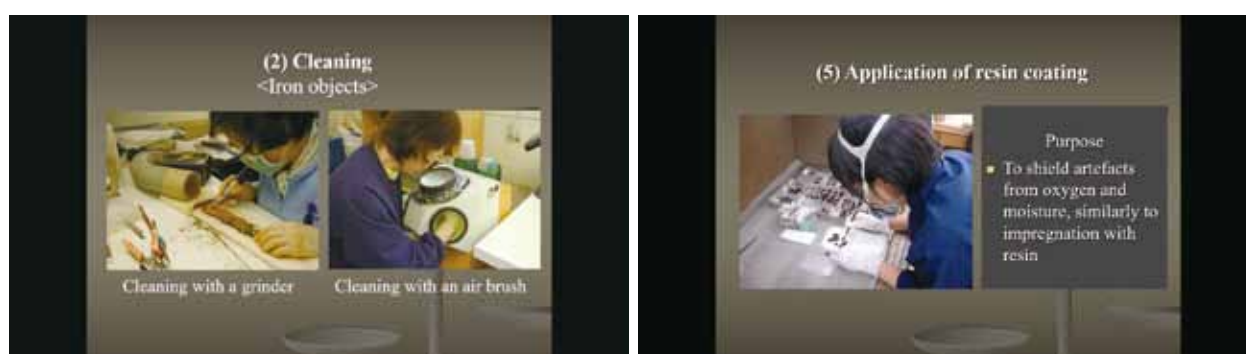
■Title: ‘Conservation Treatment of Metal Artefacts’

Lecturer: AMAKO Namie (Gangoji Institute for Research of Cultural Property)

The lecture was on conservation treatment of metal artefacts excavated at sites. Steps from the pre-conservation examination to cleaning, desalinisation, refitting, and restoration were explained accompanied by photographs.

What the participants learned (excerpts from the Check-point Reports)

- First of all, metal restoration is a new subject for me, so everything in this lecture is very important and useful for me. Secondly, I have learned about the involvement of private institutions in the safeguarding of cultural properties. It gives public and private institutions a sense of ownership toward their heritage. It has opened job opportunities for students and motivates people to study and take part in this field. (Zahida QUADRI, Pakistan)
- Another lecture that is not taught in our graduate school so all of these conservation techniques in handling metal artefacts are new for me, and therefore I have more follow-up questions. One thing that stuck with me is that when cleaning metals, we also have to do a pre-investigation to save the possible organic materials. To add to that, I learned that there is a way to clean metals. Usually, when they are highly corroded, we don't clean them further and just label them as metals, when in fact we can still determine the form and identity. (Kirstine Kate A. LIM, Philippines)
- In most of the excavation work in Nepal, metal coins, metal tools, and small weapons are found. Normally, metal is conserved with anti-corrosive chemicals and epoxy resin. Chemical treatments are conducted by the chemists. They perform certain procedures for chemical conservation, and I am impressed by the procedures of Japanese conservation. Hence, I can apply and suggest to our chemists as well to follow these conservation treatment procedures for metal objects. (Shova MAHARJAN, Nepal)



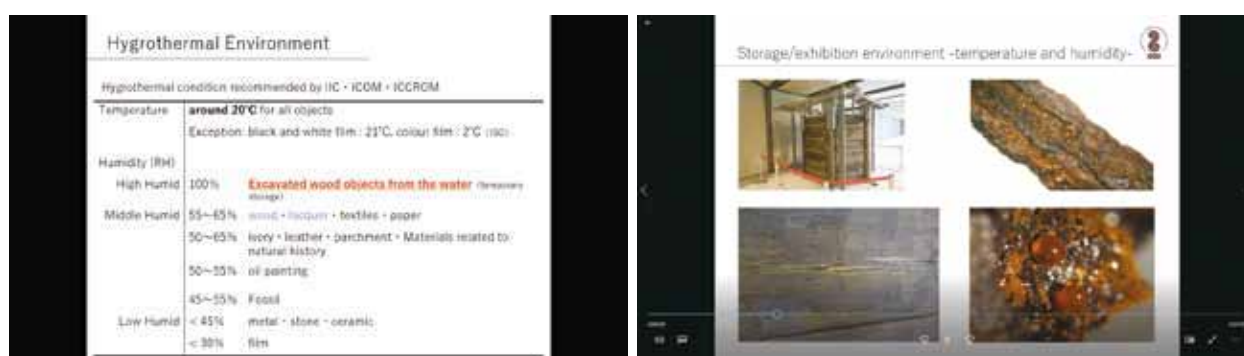
■Title: ‘Environment Control for Storage of Museum Objects I’

Lecturer: WAKIYA Soichiro (NNRICP)

Providing appropriate environmental conditions for the museum or storage can reduce the risk of deterioration for artefacts. The appropriate temperature and humidity for the type of artefact, and knowledge essential for environmental monitoring were explained.

What the participants learned (excerpts from the Check-point Reports)

- I learnt about the mechanisms of deterioration of museum objects. The best environmental conditions recommended by IIC, ICOM, and ICCROM can be followed to maintain the temperature and relative humidity for different types of objects. Environmental control is essential for the protection of porous objects like wood, stone, and metals. Changes in the moisture content may cause volume change of objects. So it is desirable that the relative humidity of the display/storage environment be kept as constant as possible. Controlling the temperature and relative humidity is extremely important for the storage of artefacts in the museum. (Md Morshed RAYHAN, Bangladesh)
- Different problems caused by improper control in the exhibition environment were discussed. The effect of temperature change on objects was discussed along with a detailed explanation on the topics of absolute and relative humidity. Maintaining absolute humidity is required to evaluate the ventilation and air movement around the object, whereas relative humidity is essential for understanding the stability of the artefact. Evaluation of measurement data was discussed to show the effects of relative and absolute humidity during daytime and night-time on an object. In order to monitor and control the environment around an object, tools such as a bimetal thermo hygrometer, sensor-based data logger, air conditioning, dehumidifiers, etc., were discussed in detail. (Sukriti GUPTA, India)
- I learned that the ideal temperature for storage of general artefacts is 20°C, for black and white photographic film it is 21°C, and for colour photographic film it is 2°C. I learned that temperature and humidity are important factors in the deterioration of porous artefacts such as wood, stone, brick, and metal. I learned that the relative humidity of the display or storage environment should be as constant as possible. (Yosua Adrian PASARIBU, Indonesia)
- We learned that humidity as well as temperature plays a key role in the conservation of museum objects. Hence a bimetal thermo hygrometer, a dehumidifier and related air conditioning systems are used for controlling temperature and humidity. An exhibition building should be well maintained with the required configurations. Humidity is controlled in exhibition cases and rooms as well. (Shova MAHARJAN, Nepal)
- Although I know the general environmental conditions that affect artefacts, I am not familiar with the actual science behind it. As to what was demonstrated in the lecture, one can actually measure conditions and they will also depend on the type of artefact one is storing or exhibiting. Knowing the measurements and thresholds, we can control the deterioration rate of artefacts and prevent further damage to cultural properties. (Kristine Kate A. LIM, Philippines)
- I strongly agree to the factors clearly discussed in the presentation. In my museum, there are artefacts that have been affected by the eight factors but we were unaware. By understanding this lecture, and of course by researching the storage of artefacts kept in the museum, I realise that environmental conditions regarding artefact storage are very important. This is because they help to maintain the authenticity of the object for a longer period of time. (Teraaiti EUTA, Kiribati)



■Title: 'Environment Control for Storage of Museum Objects II'

Lecturer: YANAGIDA Akinobu (NNRICP)

The lecture explained the storage environment for iron objects, considered the most difficult to manage among metal artefacts. The lecturer advised that paying attention to humidity management is the most vital factor.

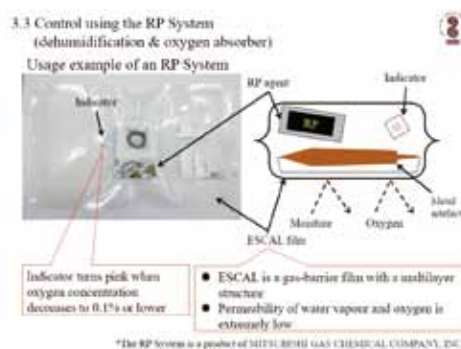
What the participants learned (excerpts from the Check-point Reports)

- Water and humidity are the main causes of corrosion, as well as oxygen in the storage and exhibition room, so what should we do? The only way for these metal artefacts is that we should remove the oxygen and water to

prevent defacing by corrosion of the metal. (Afghanistan)

- Deterioration of metal artefacts start due to oxygen and water. Some bronze artefacts deteriorate in the storage environment, which is called bronze disease. Bronze disease progresses from an area where white or green corrosion products are scattered. Iron and bronze artefacts that contain chloride salts are highly susceptible to corrosion caused by humidity. It is important to store both iron and bronze artefacts in a low humidity environment, such as for iron, below RH of 56%, for bronze, below RH of 68%. Metal artefacts should be stored in a suitable environment controlled by air conditioning, humidity control agents, RP system, etc. (Mahinda Karunaratna KALUGALA GEDARA, Sri Lanka)
- In this lecture I learned the science of deterioration of different metal artefacts such as iron, bronze, and copper in given storage environments. When corrosion impacts metals like iron, this cannot be restored and this is continuously an issue in the artefact conservation field. Knowing the science behind humidity, deterioration rates, and other storage concerns will enable control of environments that will be more suitable for prolonging the life of metal artefacts. Conducting maintenance procedures and employing mechanical devices such as air conditioning, humidity control agents, or an RP system can lessen the degree of corrosion beyond what is normally present when retrieving an artefact from an archaeological dig. (Kristine Kate A. LIM, Philippines)
- The information is very useful, and it seems the study of corrosion of metal and bronze artefacts is itself a field of study. As I have mentioned in my report, we do need experts or students in various fields to protect our cultural properties. I will share these ideas and information in case students of chemistry and physics may be motivated to take such studies further. (Zahida QUADRI, Pakistan)
- During archaeological excavations, many coins, items of handicrafts, tools, jewellery, and other metal objects are usually uncovered at archaeological sites. It is necessary to prevent corrosion of recovered metal artefacts and objects, to restore their original condition and to preserve them at room conditions. In carrying out this work, it is necessary to take into account each natural condition, which includes the humidity, and the effects of oxygen and temperature. (Omon Uktamovich MAMIROV, Uzbekistan)
- The lecture covered causes that destroy iron and bronze items. The lecturer provided ways to restore them without using chemicals. (NGUYEN Quang Khanh, Viet Nam)

Corrosion of excavated iron artefacts during storage or exhibition



■Title: 'Photographic Techniques for Archaeological Artefacts'

Lecturer: NAKAMURA Ichiro (NNRICP)

This is a lecture with practical demonstrations of photographic techniques for artefacts from excavations or museum collections. From setting up a platform to appropriate lighting for various subjects, photo techniques are explained with Asian cultural properties in mind.

What the participants learned (excerpts from the Check-point Reports)

- Setting up the platform for photography was very important and useful, and with very simple equipment we can make an ideal platform for photography. (Afghanistan)
- Use of light sources such as incandescent bulbs, which have lower colour temperature, can give a red or orange-tinted colour which might not be very suitable for photography. Instead, LED lights are used nowadays as they have a wide range of colours and are comparable to sunlight. The light source should give stable light and its placement along with the camera's position is very important. (Sukriti GUPTA, India)

- I learned to use white tracing paper as a light diffuser by putting it in front of the lamp. The lamp height and distance from the diffuser will change the image characteristics of the artefact such as its brightness and contrast. I also learned about using fill light by putting a white-coloured small board or paper near the artefact, and the reflected light can be controlled by small board's position and distance from the artefact. (Yosua Adrian PASARIBU, Indonesia)
- The lecture is very well explained although it's not easy to explain photographic techniques via video presentation. I have learned advanced techniques of photography. I have not done it before. I am used to mobile camera photography but now I feel I'm good enough to take photos of cultural objects to some extent. (Zahida QUADRI, Pakistan)
- As to what was said in the lecture, we need not have fancy setups but can use our flexibility and resourcefulness in utilising available resources. The point is to know your objective and understand the material you are documenting. (Kristine Kate A. LIM, Philippines)
- He explained about photographing flat cultural properties versus those with relief, and proper ways of light adjustment to produce quality pictures. He especially used a glass surface with a whitish background to produce good photographs of flat objects such as masks, coins, etc., which is a method of relief shot on glass, and the overhead shooting of coins was very interesting. (Mahinda Karunarathna KALUGALA GEDARA, Sri Lanka)



Now, we have a tabletop with a background,



25 September - 1 October

<Unit 5: Conservation and Utilisation of Cultural Heritage>

■Title: 'Preservation and Reconstruction of Nara Palace Site'

Lecturer: SUGIYAMA Hiroshi (Ryukoku University)

Regarding the preparations, preservation, and methods of utilisation of the Nara Palace Site, one of the components comprising the World Heritage Site 'Historic Monuments of Ancient Nara', a brief introduction is made with illustrations of its utilisation, using the examples of the new museum facility, reconstructed buildings, and an open-air site exhibit.



■ Title: ‘Conservation and Utilisation of Cultural Heritage (global perspective)’

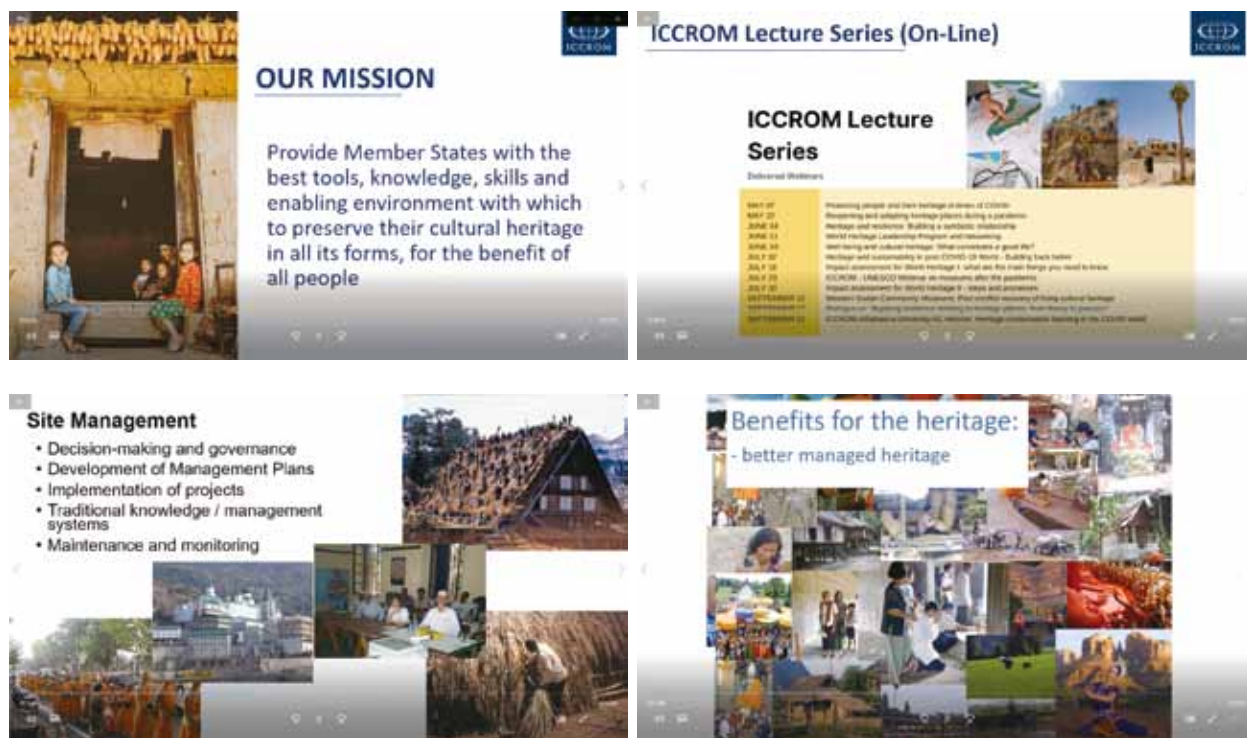
Lecturer: Joseph KING (ICCRUM)

The lecture gave an extensive introduction of ICCROM, beginning with its member countries and extending to the manner in which it strives to provide the best technology and knowledge for the preservation of the world’s cultural heritage. Also, in its latter half the lecture discussed how the movement to protect the global heritage has shifted from a materials-centred approach to a people-centred approach, and regarding the necessity of this, clarified in detail the value of cultural heritage and its influence, its significance and its methodologies.

What the participants learned (excerpts from the Check-point Reports)

- The lectures are precise enough to have an idea about the global issues of heritage management such as climate change and global risk, impact assessments and managing a site. The lectures let me know about the people-centred approaches in heritage management and how the benefits of heritage could serve local communities. I also come to know about the concepts of sustainability and heritage, digital heritage, digital documentation, etc. (Md Morshed RAYHAN, Bangladesh)
- As a conservation professional, it was informative to understand the working of a premier institute like ICCROM. Since in my current role as a trainer, it is helpful to know about the various programmes that can help me strengthen my current role more and help in capacity building in a sector which is greatly needed at the moment. Also, it provided a point of relevance as a conservation professional to know about the global practices and approaches which are very people-centred. (Sukriti GUPTA, India)
- The people-centred approach in heritage management is beneficial both for people related or living nearby the heritage, people that work in heritage management institutions, and for the cultural heritage itself. In that approach, we can gain direct benefits from community members engaging in managing, monitoring, providing resources and knowledge for its management (not just fund-raising but people-raising). I can apply this new knowledge to many aspects of my future work in Indonesian heritage management. I am now applying the people-centred approach to my work in the Old City of Lasem, Rembang, Central Java. The project in Lasem also includes a heritage impact assessment. I will utilise this new knowledge about impact assessments there.
I am very excited about interlinkages between cultural and natural heritage and its prospect for sustainable management. Here in Indonesia, we have many cultural-natural heritages, such as the prehistoric rock art regions in Kalimantan and Papua, both of which are located in natural preservation areas, with local traditional peoples. I will try to cooperate better with the natural preservation sector in my future work and plan as best we can to create sustainable management. (Yosua Adrian PASARIBU, Indonesia)
- I have attended an ICCROM course in Sri Lanka that gave me a new approach toward heritage management, which is people-centred. We did one community-based project at the World Heritage Site of Makli, but it is more focused on how to help persons of the local community who are beggars. After my return to Pakistan, we were not working on engaging them as site guides. This is indeed a problem in that the benefits are not reaching the local communities. And more to the point, I would like to add about the definition of local communities. (Zahida QUADRI, Pakistan)
- Heritage impact assessment is an area that my division is involved in on a day-to-day basis. Some of the key points of the people-centred approach to conservation and involving communities in decision-making are useful points to remind my colleagues and myself. (Yinghong CAI, Singapore)

- This lecture informed me of the detailed activities of ICCROM and its framework in the preservation of cultural heritage. It was a reiteration of Dr Wijesuriya's point of putting people at the core of this work and integrating various aspects of heritage values, given the different perspectives of stakeholders or local community members. It is good to know that our country is part of this network and we will be able to share resources that have been built over the years to better improve conservation management activities. The opportunities mentioned are important points especially in my hometown where there are only a few schools and courses that offer these kinds of topics that have practical applications on the ground. (Kristine Kate A. LIM, Philippines)



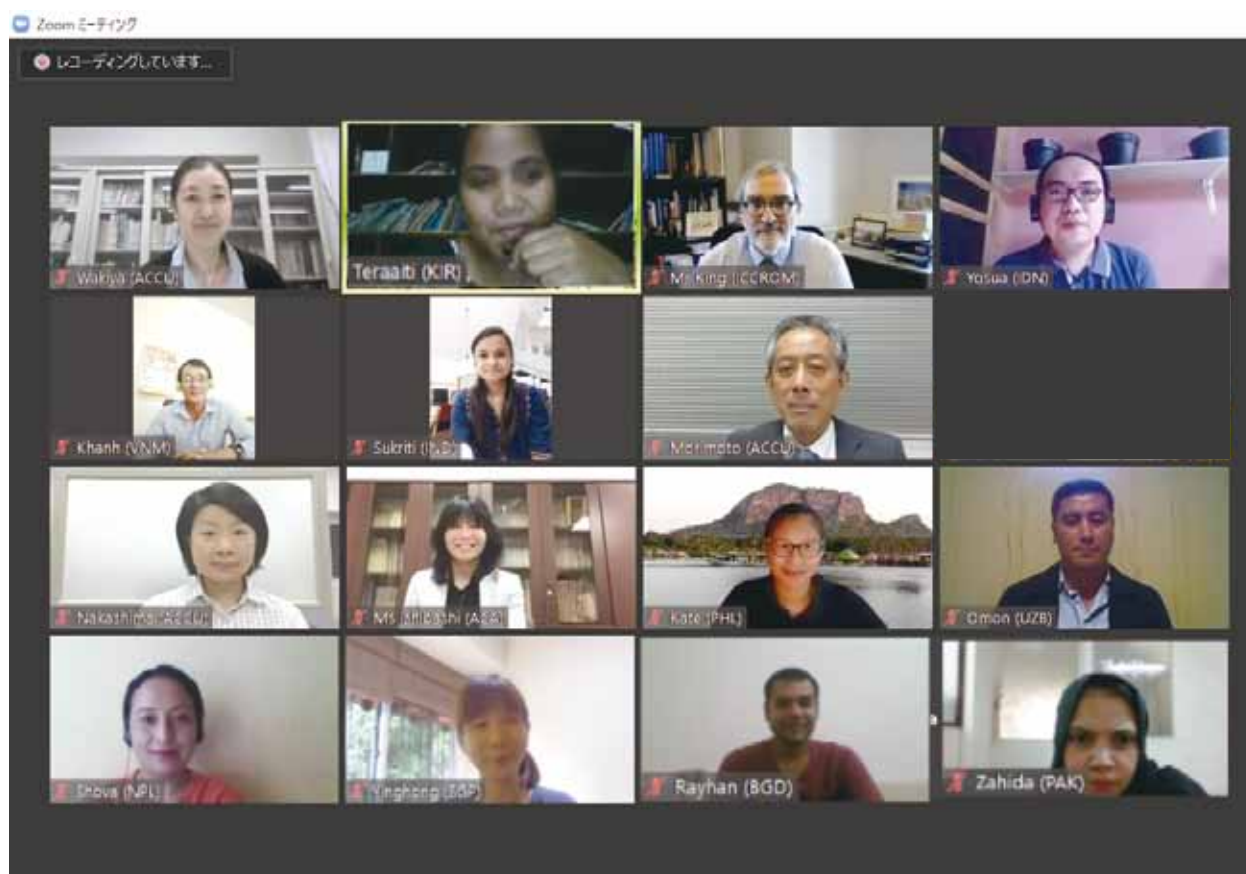
1 October

Q&A Session

Questions were taken from the participants after they had viewed the lecturers' videos. The questions varied in content, ranging from confirmations of lecture details to issues the participants had that were related to themes of the lectures. Issues were shared among the participants in relation to the activities of ICCROM, community-centred programmes, and impact assessments, and advice was received from the lecturers. Eleven out of the 13 participants participated in the session.

Closing Ceremony

Following the Q&A session, the closing ceremony was held. Representing the programme's organisers, there were closing remarks from MORIMOTO Susumu, Director of ACCU Nara; ISHIBASHI Aki, Director of the Office for International Cooperation on Cultural Heritage, Cultural Resources Utilization Division, Agency for Cultural Affairs, Japanese Government; and Joseph KING, Director of Partnership and Communication for ICCROM. As representative for the participants, Yosua Adrian PASARIBU from Indonesia stated their impressions of the programme. Subsequently, the one-month programme came to an end, and certificates of completion were awarded to each participant.

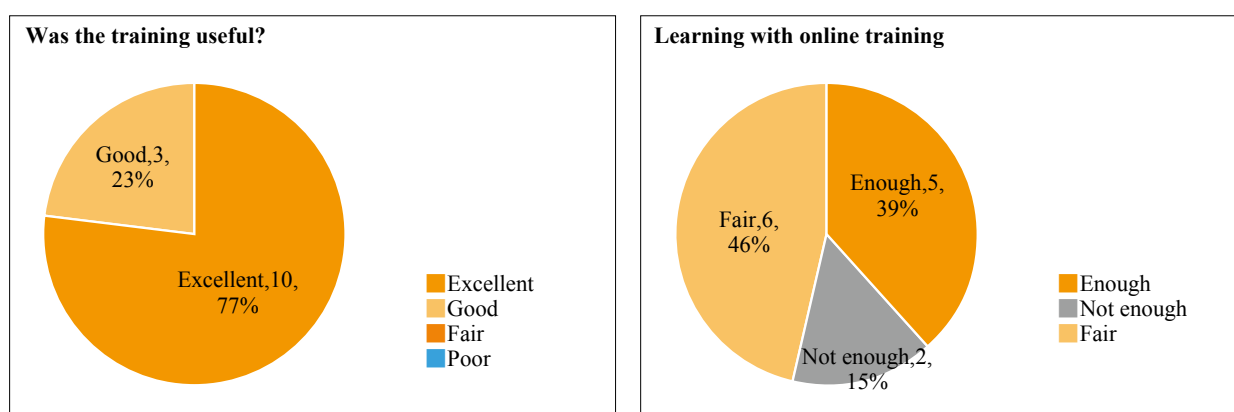


Participants at the closing ceremony

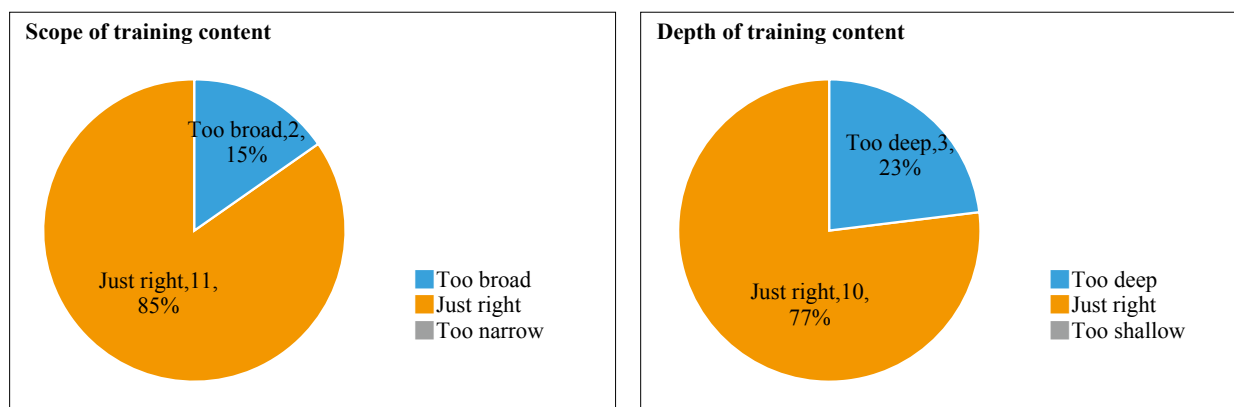
3. Course Evaluation

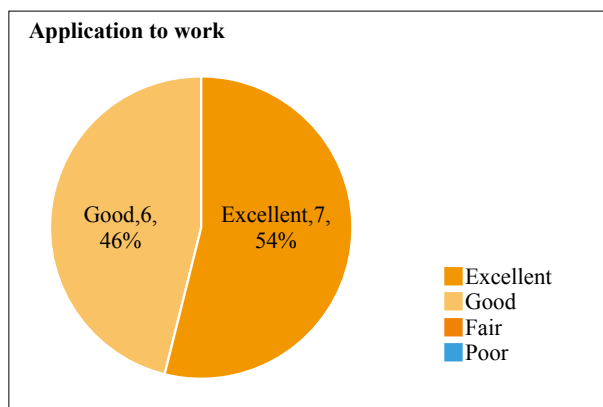
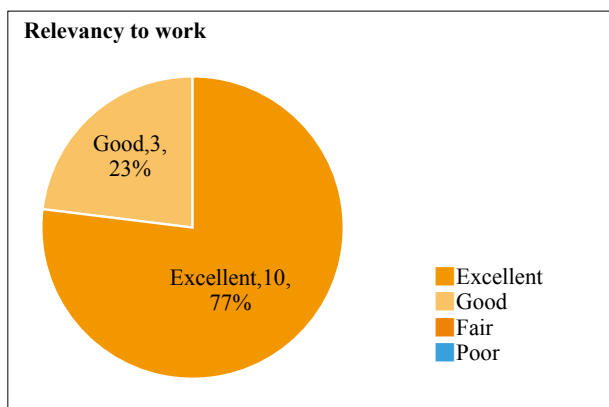
Thirteen participants submitted the evaluation. This year, ACCU asked them to evaluate mainly the impression of the online course. An overview reveals that the majority of the participants request more live interactive sessions and many of them find it difficult to understand the practical work session through the online training. As these opinions show, the levels of understanding of the training contents vary more in this year than previous years. It means that it is difficult to deliver the detailed lectures and deepen the participants' understandings only through the online course. In relation to this point, many participants select the "combination of online and on-site training" as the best training style. While the following opinions show some outcomes of the online training course, we would like to solve the challenges and improve the training style from next year onwards.

1. Overall

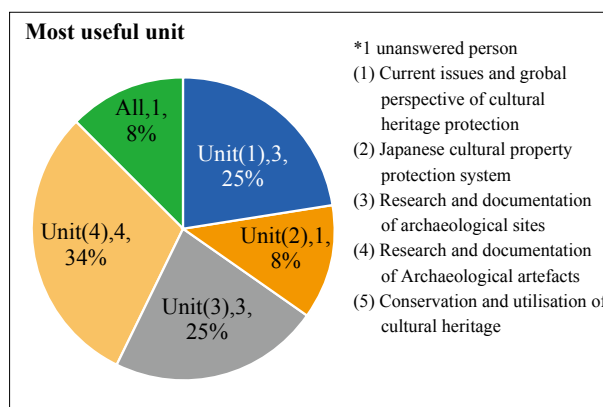
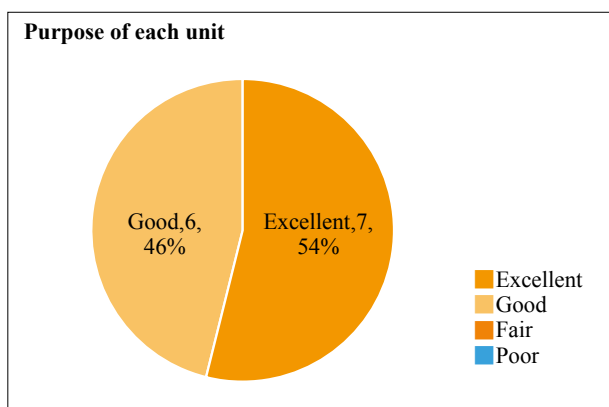


- There were opportunities to interact with experts from other countries, and it was very useful training.
- It would have been great if we had been able to interact with the lecturer through Zoom. I think that we would probably be able to learn more by having interactive lectures where the lecturers could answer the students' questions every time.
- The training content was theoretical, so I think that we needed more hands-on training.
- I felt like we needed more hands-on training to practice the steps that we learned.
- Online training can deepen our knowledge, but I think that we could have learned more with practical training.

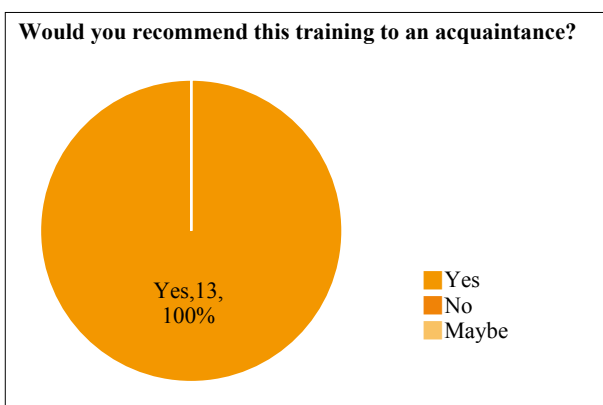
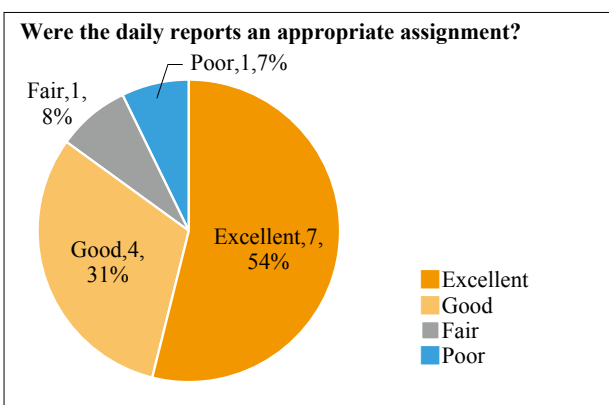




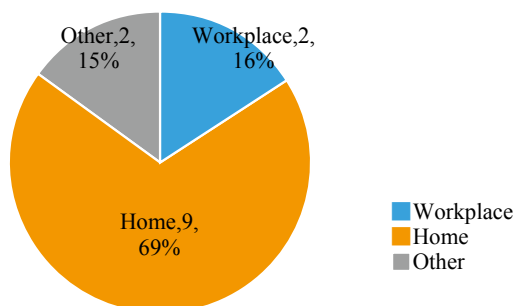
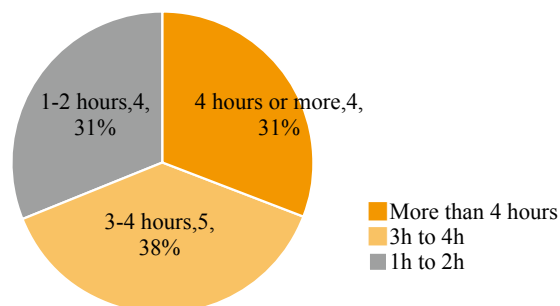
- The scientific lectures were difficult to understand.
- All of the training content was very good, but the cultural property photographs were too extensive.
- I am an architect specialising in preservation. I have many opportunities to visit archaeological sites and am required to have a certain level of knowledge for my job, so the training was relevant with my own work.
- There was some applicable knowledge, but tools (equipment) are sometimes required for professional work. I was able to keep myself motivated to apply the knowledge that I learned in my work in the future.



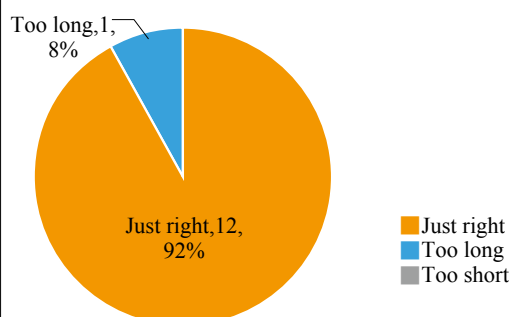
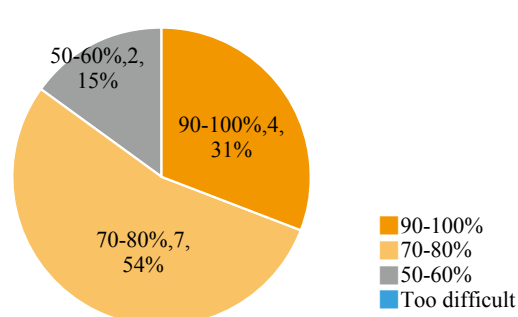
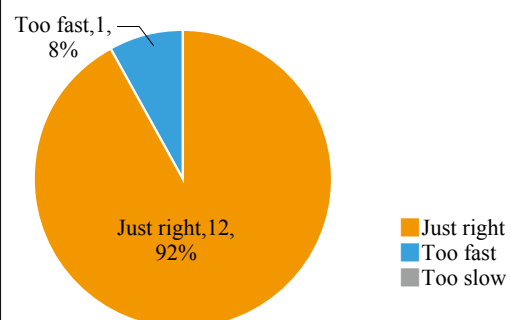
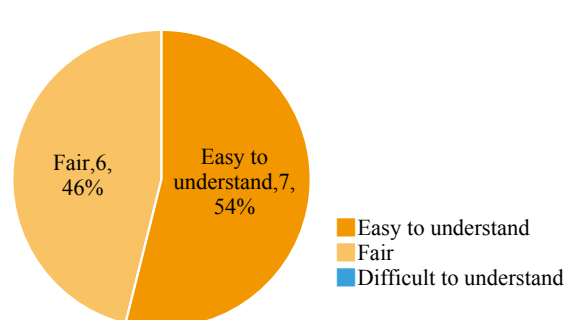
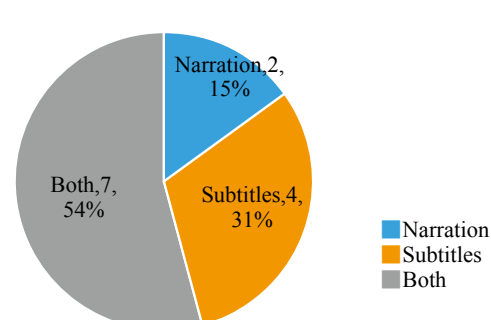
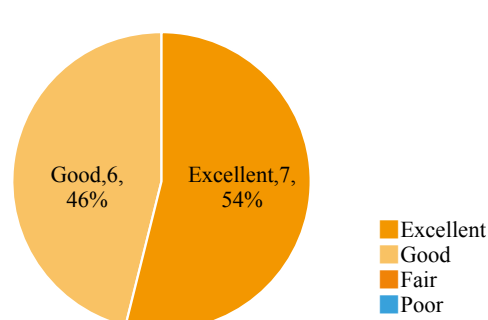
- All of the units were very useful, but I was particularly interested in the excavation techniques and recording of archaeological remains.
- All of the units were equally important for comprehensively understanding the themes.
- Unit 1 was the most useful. I was able to learn about the current situation and challenges of cultural heritage protection and the latest knowledge regarding global trends.
- For someone like me who specialises in archeology, the perspectives, approaches, and methods were relatively new.
- Other than the preservation of cultural property photographs and relics of specific materials, all of the content was very useful for my work. Those two are usually carried out by personnel with specialised knowledge.



- Strictly speaking, they were all the same tasks asking the same questions.
- By writing daily reports, I was able to summarise everything I learned in the lectures and think about how I could apply them in my own country.
- I think a format where several questions are answered would be a better task than the daily reports.

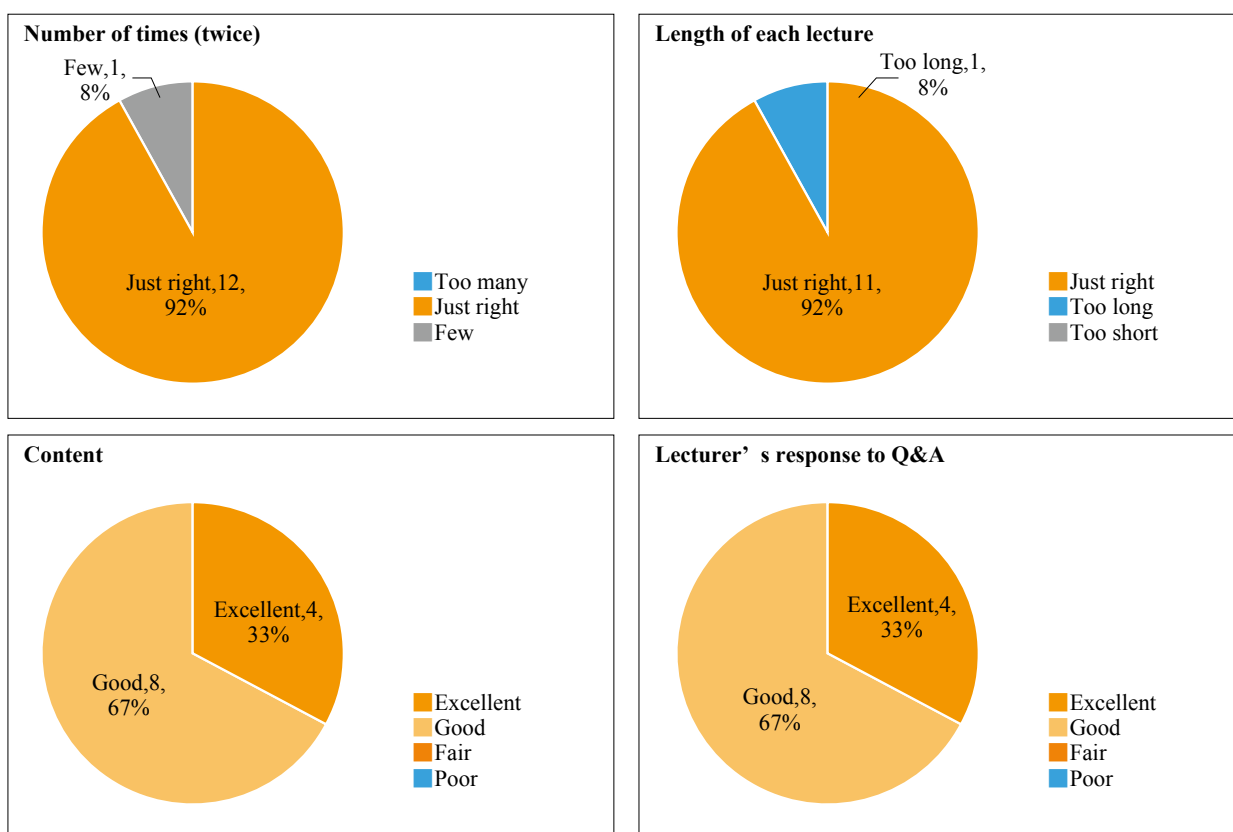
Location where you accessed e-learning**Average study hours per day**

2. Lecture materials (video/text/reference materials)

Length of each lecture (approx. 20 minutes)**Lecture comprehension****Video narration speed****Narration intonation****Easy-to-understand video lecture format****Lecture**

- Some of the lectures were too long.
- In order to clearly understand and write daily reports, I had to listen to the lectures twice or more.
- It was difficult to understand the lectures that explained the technology of the cultural heritage photographs and 3D recording, but the content was good.
- There were some lectures where I had to repeatedly listen to the content in order to understand it and take notes on the important points.
- The lecture videos of the photographs (subtitles) were most helpful for my understanding.
- All of the lecture videos were systematised. However, it would have been easier and more effective to proceed with my studies if the videos could be downloaded.
- I think lecture videos with English subtitles under the Japanese explanations would have been better.
- For the lectures that contained hands-on training of Units 3 and 4, my understanding would have been deepened more if we were able to actually learn and practice with on-site training.
- I don't think hands-on training is necessary with online training.

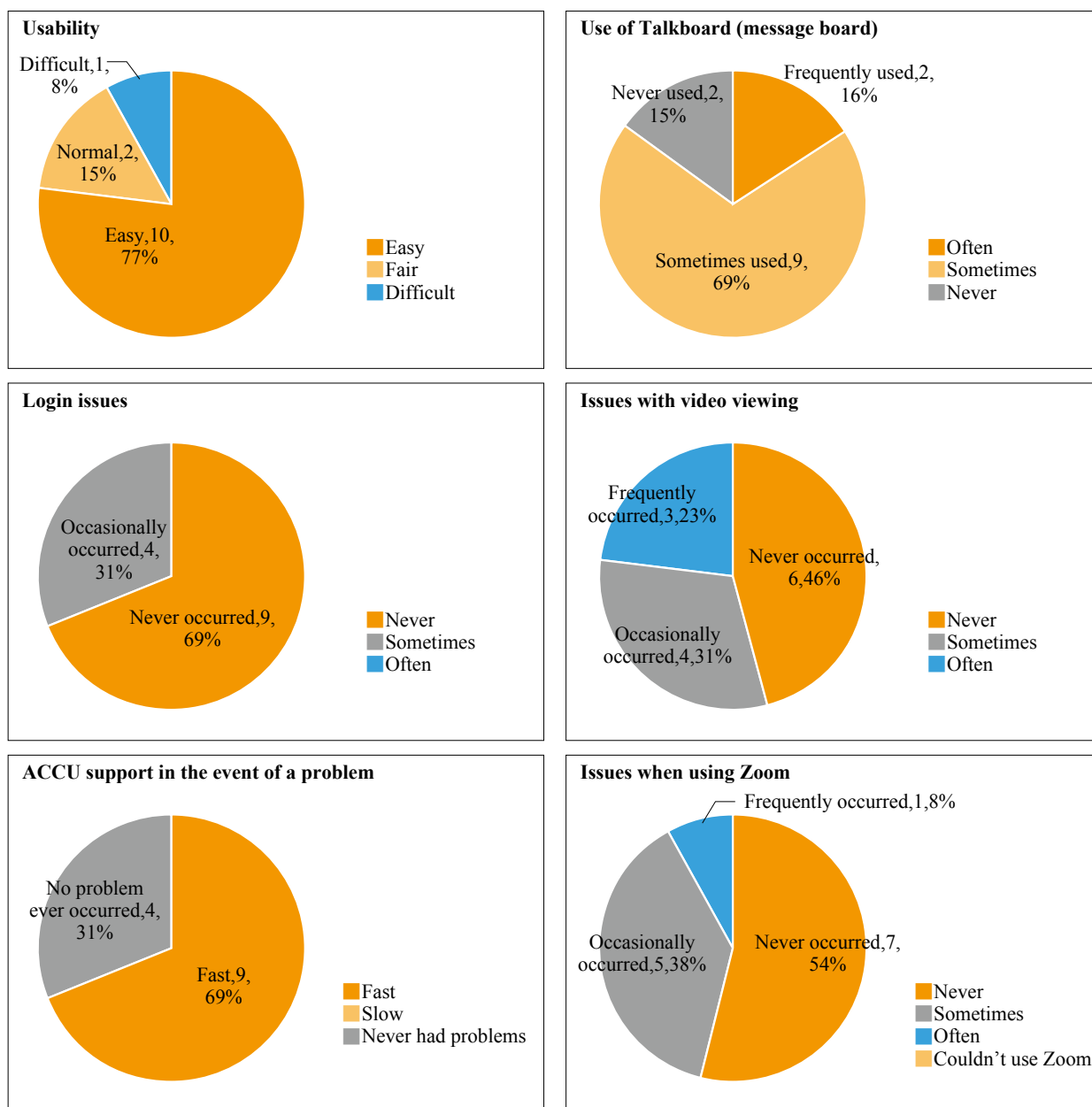
3. Interactive lectures (Zoom sessions)/Q&A



- If there had been interactive lectures after each lecture video for us to discuss about the themes, it would have helped me understand the lecture concept more clearly.
- Interactive lectures with specialists in NNRICP should be provided. This would help me deepen discussions and understanding.
- The trainees participate from countries around the world with different time zones, so I understand the difficulty in setting the times. Twice is reasonable, but if possible, it would be great for trainees to exchange opinions on a regular basis. (This kind of opportunity was planned once before, but unfortunately, I was unable to participate.)
- I was able to discuss while sharing the content that I learned as well as any questions I had.
- I think we should increase the number of interactive lectures where the lecturers and participants could discuss together in order to deepen the understanding of the themes during the one month training.
- It would be great if there were interactive sessions with the lecturers in charge of the lecture.

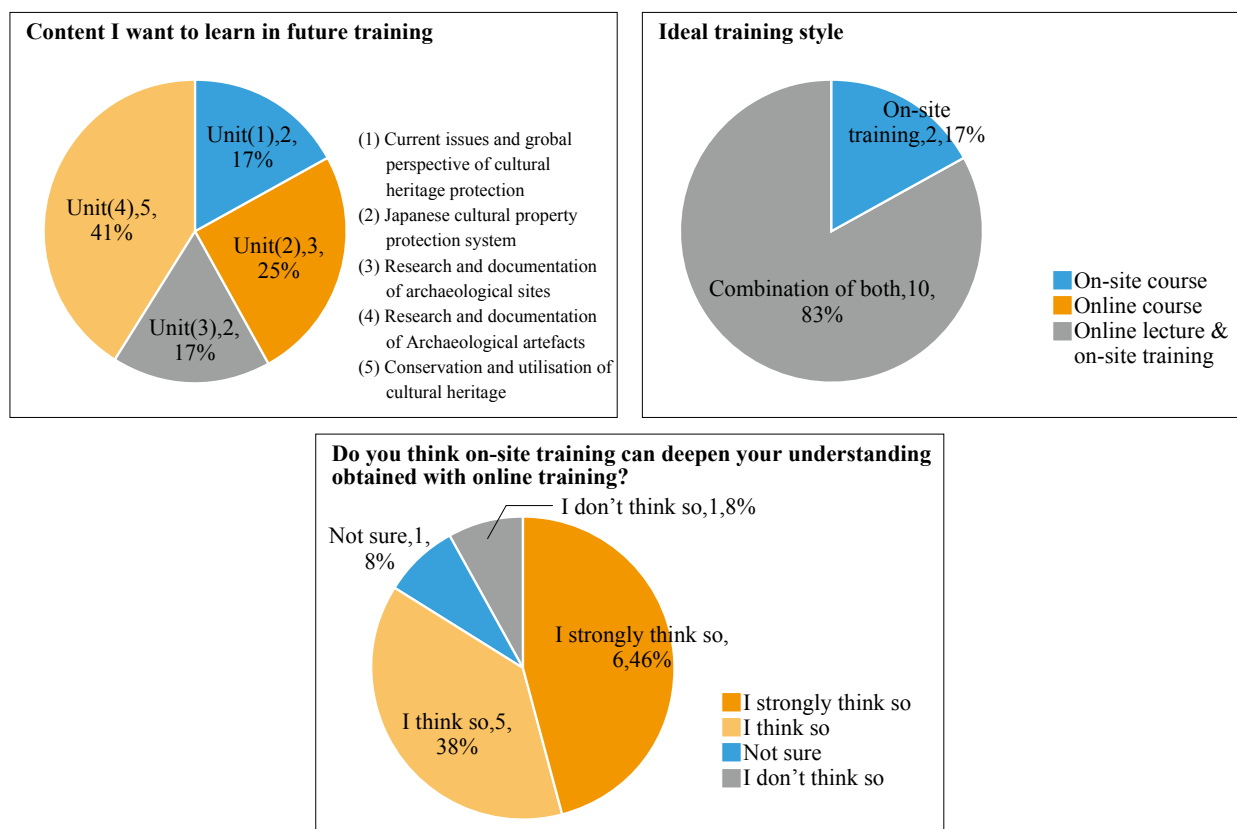
- It was very fun and productive.
- In addition to the question forms, it would be great if we had more time to discuss the questions via Zoom. I was able to clearly understand the points that were unclear thanks to the answers provided by the lecturers.

4. E-learning platform



- It was easy to use, but I couldn't understand it at first and was unable to see all of the content of the training preview.
- I had some problems with my internet connection, but other than that the e-learning page was very convenient. I managed to get used to using it by the last phase of the training.
- I was able to play it back whenever I couldn't understand (the lectures), and it was a very effective page.
- Sometimes I could not get the video to play.
- When my internet speed was slow, I had trouble logging in.
- When viewing the videos, I didn't know which button to press next.

5. Future training



- Units 3 and 4, which offered detailed training and on-site training.
- I want to learn about the current situation, challenges, and global trends of cultural heritage protection.
- I think the technical content of Units 3 and 4 should be learned with on-site training. It was difficult to understand by viewing the videos individually and listening to the main points of the content that we need to learn by just moving our hands. I think it is necessary to actually see and experience them, so I'd like an opportunity to follow up on learning about the technologies on-site from the professor of this lecture.
- The on-site training in Units 3 and 4 were very useful.
- I think some content needed to be conducted on-site in order to further deepen my understanding.
- I think it would be easier to understand what we learned in the online training if we could actually see it on-site.
- I think a combination of on-site and online training would be better, but it depends on the situation.

What would participants like to learn if we were to implement local workshops in their country?

- Preservation and management of intangible cultural heritage and recording, preservation, and restoration of brick buildings (Bangladesh)
- Material-based conservation, new approaches to preservation and management, and legal system and institution building process (India)
- Challenges of each country and global trends in cultural heritage protection (Indonesia and Pakistan)
- Japanese cultural property preservation system (Indonesia)
- Preservation and utilisation of cultural heritage (Indonesia, Kiribati, Pakistan, and Singapore)
- Cultural heritage protection theory (Mongolia)
- Survey and recording of archaeological sites (Kiribati, Pakistan, and Singapore)
- Management and utilisation of archaeological sites (Mongolia and Nepal)
- Survey and recording of artefacts (Mongolia)
- Discussion on the preservation and surveying of archaeological artefacts and remains (Uzbekistan)
- Same lectures as this training (Philippines)



II. Thematic Training Course

1. General Information
2. Country Report of Bhutan
3. Course Summary
4. Course Evaluation

1. General Information

Thematic Training Course for Mid-Career Professionals on Cultural Heritage Protection in the Asia-Pacific Region 2020 “Management in Use of Heritage”

1. Organisers

This course was jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); the Asia-Pacific Cultural Centre for UNESCO (ACCU); and the National Institutes for Cultural Heritage, Nara National Research Institute for Cultural Properties (NNRICP).

2. Background

Bhutan has been endeavouring to establish a framework of conservation and management for living cultural heritage such as temples to be conducted by monks residing in those institutions. As background, the heritage section of the central government, which is in charge of heritage conservation in cooperation with temples, has faced difficulties such as inadequate maintenance of deteriorated buildings at temples in remote areas. Accordingly the government is now taking different approaches with monks, as heritage managers with the knowledge needed to play a leading role in the management of cultural heritage. Government experts are required to support the monks in this framework, mainly by giving technical advice.

Based on these current needs in Bhutan and in response to requests from the Ministry of Home and Culture, Bhutan, ACCU Nara had decided to organise a training course on ‘Management in Use of Heritage’. Both heritage professionals and monks participated the course, in order to obtain shared knowledge and techniques relevant to this field.

3. Dates

From 9 to 20 November 2020

4. Participants

22 heritage professionals and a monk who belong to Department of Culture, Royal Government of Bhutan. (see Appendix)

5. Theme

Management in Use of Heritage

6. Curriculum

The curriculum comprised of specialised contents at intermediate level for the experienced professionals and designed based on the needs and requests received from the staff members of the Department of Culture through the inquiries.

Lectures

- Approaches of local authorities to conservation and management of cultural heritage (Video 1-2)
- Approaches of temples to conservation and management of cultural heritage (Video 3-8)
- Use of GPS/GIS for management of cultural heritage (Video 9-10)

Demonstration

- Use of GPS/GIS for management and utilisation of cultural heritage (Cultural heritage mapping)

Discussion/Q&A

- Q&A session and exchanging opinions with lecturers

Introduction of Cultural Heritage in Japan

- Todai-ji Temple
- Gango-ji Temple

Video No.	Programme	Lecturer	Date of upload	Deadline of questions
–	[Orientation]	ACCU	Nov. 9	–
1	[Lecture video] Conservation and Management System of Heritage Buildings in Nara I	BABA Hiromichi (Nara Prefectural Government)	Nov. 9	Nov.13
2	[Lecture video] Conservation and Management System of Heritage Buildings in Nara II		Nov. 9	
3	[Introduction video] Introduction to Todai-ji Temple	IMANISHI Yoshio (Todai-ji Temple)	Nov. 9	Nov.13
4	[Lecture video] Approaches of Temples to Conservation and Management of Cultural Heritage I -Administration System of Todai-ji Temple-		Nov. 9	
5	[Lecture video] Approaches of Temples to Conservation and Management of Cultural Heritage II -Current State and Challenges of Disaster Prevention Facilities-		Nov. 9	
6	[Lecture video] Approaches of Temples to Conservation and Management of Cultural Heritage III -Restoration History of Wooden Structures in Todai-ji Temple-		Nov. 9	
7	[Introduction video] Introduction to Gango-ji Temple	UEDA Naomi (Gango-ji Temple)	Nov. 9	Nov.13
8	[Lecture video] Approaches of Temples to Conservation and Management of Cultural Heritage V -Founding and Activities of Affiliated Research Institute-		Nov. 9	
–	[Interactive session] Discussion -Approaches of Temples to Conservation and Management of Cultural Heritage IV-	IMANISHI Yoshio (Todai-ji Temple)	Nov. 16	–
9	[Lecture video] Use of GIS/GPS for Management and Utilisation of Cultural Heritage I (Part I)	YAMAGUCHI Hiroshi (Nara National Research Institute for Cultural Properties)	Nov. 16	Nov. 18
10	[Lecture video] Use of GIS/GPS for Management and Utilisation of Cultural Heritage I (Part II)		Nov. 16	
–	[Interactive session] Demonstration -Use of GIS/GPS for Management and Utilisation of Cultural Heritage II-		Nov. 19	–
–	[Interactive session] General Discussion / Q&A	MUKAI Junko TNRICP ACCU	Nov. 20	–
–	[Submission] Final Report		-	Nov. 27

7. Others (Reference: number of past participants)

The Thematic Training Course (former Individual Training Course) was held in 2000 for the first time and has accepted 86 participants from 25 countries.

8. Certificate

A certificate of completion was awarded to 22 participants who satisfactorily completed the course programme and submitted a final report.

9. Working Language

English

10. Secretariat

Cultural Heritage Protection Cooperation Office

Asia-Pacific Cultural Centre for UNESCO (ACCU Nara)

757 Horen-cho, Nara 630-8113 JAPAN

Tel: +81-742-20-5001 Fax: +81-742-20-5701

e-mail: nara@accu.or.jp

Contact Personnel: WAKIYA Kayoko, NAKASHIMA Shiho, SUZUKI Sonoko

Appendix

Requirements of Digital Environment for Online Learning

Operation systems	Browser
Windows 8.1, 10	Internet Explorer 11.0 Microsoft Edge FireFox (the latest version) Chrome (the latest version)
Mac OS X	Safari (the latest version)
iPad, iPhone iOS 10~	Safari (the latest version)
Android 5.0~	Chrome (the latest version)

CPU	Celeron: over 1 GHz Core Duo over 1.66 GHz Other CPU equivalent to the above
Internet connection speed	For upload: over 512 kbps For download: over 256 kbps

2. Country Report of Bhutan

Challenges of Management in Use of Living Heritage

Introduction

Cultural heritage in Bhutan is the integral part of our identity, unity and continuity and forms indisputable physical records of the historical, artistic and technical achievements of the Bhutanese through many centuries. Heritage sites in Bhutan are some of the most beautiful expressions of the ancient culture of the people of Bhutan. The heritage sites in Bhutan encompass both the tangible and intangible heritage that has been passed down preciously from generation to generation.

The protection and promotion of heritage sites greatly contributes towards the preservation of culture, which is one of the pillars of Gross National Happiness, the guiding philosophy for development in Bhutan. Almost all heritage sites in Bhutan are a living heritage, a rich cultural heritage that is still in use and towards which Bhutanese have a strong affiliation, as it is directly linked to our daily life, understanding and practices.



Chubjakha Dzong, Paro



Punakha Dzong, Punakha



Dechenphu Lhakhang, Thimphu



Farmhouse in Changjokha, Punakha



Ura-Doshi Village, Bumthang



Dungkhar Nagtshang (Manor house), Lhuentse

While preserving the original fabric of the sites and other associated heritage sites and associated heritage values, the cultural traditions (often linked with these sites) have constantly evolved with time by maintaining their identity and relevance to society. With the advent of modernisation and development taking place at a rapid pace and continuation of usage of the heritage sites, changes are inevitable, thus becoming a challenging issue in the field of conservation of heritage sites in Bhutan.

The Department of Culture under the Ministry of Home and Cultural Affairs has been working towards the management and protection of its heritage sites, and sustaining the cultural heritage values associated with these heritage sites in accordance with the Cultural Heritage Bill, 2016.

The Cultural Heritage Bill of Bhutan, which once enacted will be the first holistic legislative document on cultural heritage in Bhutan including heritage sites, thus aims to provide value-based protection for heritage sites in the country. The Bill is to protect not only heritage buildings but also cultural sites including rural settlements and their surrounding settings. It also recognises Bhutan, as a whole, as a unique cultural landscape bearing witness to the distinctive history, wisdom and customs of the people. The advent of modernisation, which includes the introduction of new construction techniques and materials, and changes in the lifestyle and mindset of the people, puts pressure on the conservation of heritage sites in Bhutan.

Issues and Challenges

Akin to most other countries, Bhutan faces challenges while endeavouring to protect and promote our heritage sites. The following are some of the issues and challenges faced in the field of protection and conservation of heritage sites in Bhutan.

a) No heritage act or legal document

At present there is no heritage act or any legal document governing the rules and regulations for the protection of heritage sites in Bhutan. Therefore, this poses a great challenge when defining responsibilities and accountability regarding the protection and restoration of heritage sites. However, the Department of Culture has drafted its first bill on cultural heritage, the Cultural Heritage Bill 2016, which is submitted for endorsement. Once the Heritage Act is enacted and adopted, this would govern and ensure the protection of heritage sites in Bhutan.

b) Awareness, understanding and appreciation of heritage sites

The first and foremost challenge faced is the lack of awareness, understanding and appreciation among the local public on the importance of conservation of our precious heritage sites in Bhutan. The concept of conservation is not familiar to many of the stakeholders; therefore, the public is not aware of the need for conservation and doesn't understand and realise the values of the old fabric of heritage sites, which makes it difficult for conservators while executing conservation works. Many stakeholders wish to dismantle our valuable old structures and replace them with new structures. However, the importance of creating awareness and appreciation among the public is one of the top priorities given by the government of Bhutan.

Realising the importance of advocacy, the Department has carried out several activities to reach out to the public. In collaboration with the Royal Education Council of Bhutan, the Department has carried out the introspection of the school curriculum to strengthen the cultural heritage content focused on primary children. The initiative is to introduce primary kids to the cultural aspects of Bhutan. Information on Bhutan's culture explaining the basic idea of tangible and intangible cultural heritage has been introduced into the social studies syllabus. The Department has plans to extend this initiative to secondary and higher education in the future. Similarly, the Department produces publications of National Important Conservation Projects and distributes these to relevant agencies for reference.

c) Proposals for renovation, reconstruction and new construction

It is believed in Bhutan that making offerings to religious sites, most of which are heritage sites, earns merit, which encourages many people to make the heritage sites better. Hence the embellishment of heritage is the predominant practice and poses huge challenges to conservation work. Such embellishment is an age-old spiritual practice, and the act itself is intangible heritage. Thus, tangible and intangible heritage comes into conflict and the resolution of this is sometimes not amicable.

With the growing number of applications and proposals for renovation, reconstruction and new construction of/in heritage sites, the agency has to be more prepared and sensible about the changes. The applications are submitted to Districts by the applicants, which are then submitted to the Department of Culture for scrutiny. In doing so, the Department faces a severe challenge, especially when it comes to local professionals who lack the capacity and the required knowledge to take things forward as intended or recommended by the Department. Therefore, capacity building and professional development for local professionals in the field of cultural heritage has become critically important for the protection and management of heritage sites.

d) Change in needs

Monastic bodies are the main custodians of heritage sites in Bhutan, and are identified as the key management partners. Thus, sensitising and educating the monastic body on the management and protection of heritage sites is one of the main challenges faced by the Department. In Bhutan, it has been the trend that proposals for changes to heritage sites are mainly brought about by the custodians (the monastic body) and it is important to sensitise the proponents (the monastic body) on the tolerance of change on the heritage sites. Therefore, it is found that is extremely important to communicate with monastic bodies on the importance of preservation and protection of heritage sites. In order to achieve the target, the office has instituted an office with representatives from monastic body, which will serve as the bridge between the two organisations. It is also important to enhance the skills and knowledge of the newly instituted office.

Most heritage sites in Bhutan are occupied by the monastic body, and Dzongs also serve as government offices. Therefore, due to the fact that heritage sites in Bhutan are living heritage sites, one of the issues and challenges faced while executing protection and conservation work is that the people who live in heritage sites or are associated with heritage sites demand changes aligned with their current lifestyle. Some of the changes are for better sanitary and water facilities inside the heritage sites. This, when executed mostly without proper monitoring and implementation, weakens the structure and adds to the vulnerability of the structure to natural hazards, especially earthquakes. The structures, being old and designed according the technologies and population of residents of the particular time they were built, can fail to accommodate new technologies and the growing number of occupancy and modern requirements.

Understanding the need for intervention, the Department has ventured into the preparation of a management plan for important heritage sites. As an important project implemented in the 12th FYP, the Department of Culture will prepare management plans for five important heritage sites in Bhutan. Completed with the management plan of Punakha Dzong in the first fiscal year of 12th FYP, the government has earmarked Paro Taktshang in the second fiscal year for management plan preparation, in consideration of the importance of the site and also opportunities and challenges from the tourism industry on the site. Apart from value-based protection proposals for heritage sites, the management plan also identifies management partners and addresses risk mitigation and preparedness.

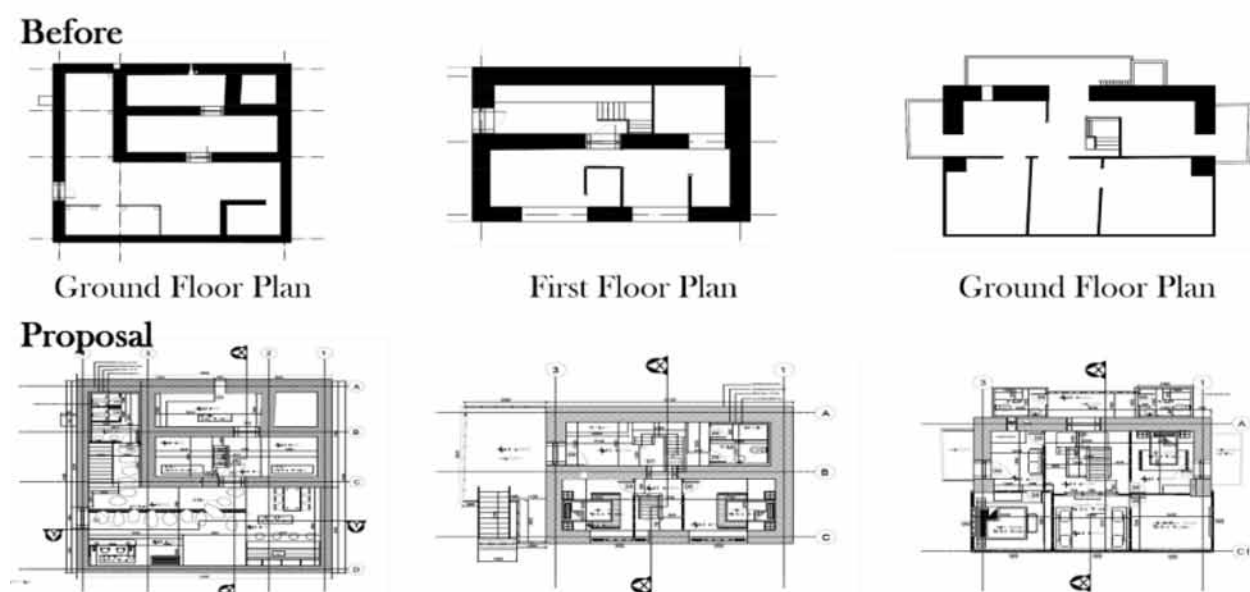
e) Privately-owned heritage in urban areas

With the dawn of modernisation and urbanisation, heritage sites have come under serious threat. This poses immense pressure on the nation's efforts to preserve and promote our cultural heritage as old low-rise traditional structures are being replaced by new, bigger and high-rise modern structures. While state-owned heritages are safe, it becomes challenging for privately-owned heritage sites, especially farmhouses due to the aforementioned factor.

As land values in urban areas are only increasing with time, it's only natural that one would aspire to derive maximum benefit from the small pieces of land available. There is always this push and pull between the conservation of old low-rise traditional houses and economically benefiting from the construction of modern buildings with increasing numbers of storeys and the optimum size permissible by the by-laws of the precinct (structural plan or local area plan).

It was established during the consultation meeting with private house owners and relevant agencies on 16th January, 2020 jointly facilitated by the Department of Culture and Japanese experts from the Tokyo National Research Institute for Cultural Properties that the authenticity of the structure is very important in order to recognise a building as cultural heritage; therefore, any major intervention is not desirable. At the same time, conservation work is very expensive and would be a burden to the house owners. Since the Royal Government of Bhutan cannot provide direct financial support to private house owners even if the house is deemed a very important cultural property, the house owners are reluctant to finance the restoration of the house without major interventions to the structure. International donors also can't render support as there is no legal system in place that ensures or recognises a structure as an important cultural property.

However, if the Cultural Heritage Bill is enacted, there are provisions for registration and designation of cultural properties irrespective of the ownership based on the cultural heritage values associated with the building or site. In that regard, state funds can be allocated for the protection of private houses if deemed important.



Restoration and rehabilitation of a farm house in Babesa, Thimphu city, supported by the Department of Culture

Besides financial support, the Department has rendered support to house owners with documentation, preparation of utilisation proposals, and monitoring, apart from the timber concession, along with other government agencies. It was found that there is a great opportunity to strengthen government and private partnership in the preservation of cultural heritage. It also motivates other private house owners to venture in the same direction and rejuvenates the pride of ownership and contributions.

The conservation of heritage in urban areas has become important as it gives a reference of comparison between modernisation and the past; a constant reminder to citizens, especially the younger generation dwelling in urban areas, to comprehend, appreciate and contemplate the importance of cultural heritage and identity. In addition, the protection of heritage will be tangible evidence of the rich Bhutanese history, culture and traditions to all walks of life. While development is necessary, sound development respecting core values (cultural heritage) has become undeniably paramount.

With the trend and pace of modernisation, it can be projected that before long, heritage in rural areas will be under the scope of these changes. With the effort of both the private sector and government, a better path for the changes can be demonstrated, to showcase a good example to the rest of the nation of the national interest in, and importance of, the protection of cultural heritage.

f) Tourism and heritage sites

The Department of Culture is burdened with numerous restoration and conservation projects without any funds, thus hampering the conservation and protection of heritage sites. Further, at present there is no funding provided from the revenue generated by tourism for the preservation, protection and development of heritage sites, even though the sustainability of Bhutan's tourism largely depends on the culture of Bhutan. Realising this, Bhutan has started to issue tickets for entry to important heritage sites, with the funds raised being directed to the Monuments Fund of Bhutan.

Besides, the flourishing of tourism only puts more pressure on heritage sites, and with the increase in the number of tourists, extra amenities and facilities have become necessary. For enhancing the trekking experience, different agencies are proposing with various developmental activities, with the Tourism Council of Bhutan in the forefront. These developmental activities pose threats to the landscape and sanctity of the heritage sites if not carried out sensibly.



Changing scenery in Gangtey village, Phobjikha, Wangdue Phodrang

It has become common practice in rural areas, for farmhouses to be rehabilitated to provide home-stay for tourists. This modality demands changes and upgrades to the farmhouses to provide modern facilities. In some cases, the



Chimi Lhakhang and settlement, Punakha



New modern structure under construction



Tshento-Shari village, Paro Taktshang Valley, Paro



New hotel constructed in Tshento-Shari village



Temporary buckle houses along the road

farmhouses are extended to accommodate more tourists. In addition, temporary sheds are also surfacing which serve as souvenir shops and accommodations for workers working at hotels, small restaurants, etc. If all the farmhouses are altered in scale and architectural facades and appear as new modern structures, the landscape of the settlement would be under threat.

At popular heritage sites, huge commercial structures have also started to be built, changing the landscape of the village and the site. This kind of development is very challenging to control as the jurisdiction falls under the Ministry of Work and Human Settlement, and without the proper legislative framework, the department is handicapped. However, for the important heritage sites, the Department will prepare a management plan which will address the immediate surroundings including the settlements and set guidelines to protect the cultural heritage values of the site, settlements and landscape (in view of the cultural landscape).

3. Course Summary

The theme of this training is “Management in Use of Heritage,” and the content is comprised of two parts.

Part I contained a particular focus on the theme of management and utilisation of cultural heritage at Japanese temples. With the topic ‘Approaches of Temples to Conservation and Management of Cultural Heritage’, two lectures were offered: (1) a lecture by the Cultural Properties Preservation Division of Nara Prefecture offering the viewpoint of the local government and (2) a lecture by a technical officer in charge of cultural properties of Todai-ji Temple from the viewpoint of the temple. In addition, the Gangoji Institute for Research of Cultural Property was introduced as a case study of cultural property research institute established by a temple.

Part II lecture was given under the title ‘Use of GIS / GPS for Management and Utilisation of Cultural Heritage’. This lecture was an interactive session with demonstration and practice. Both topics were streamed in advance as pre-recorded lectures, on which questions from the participants were sent and answered by the lecturers by e-mail or in the interactive sessions.

The course was organised in the following sequence.

1. Participants were required to watch the videos during their streaming periods (see GI for schedule).
2. Participants submitted their questions on a question sheet to which the answers of the lecturers were sent back by e-mail.
3. A few lectures (by IMANISHI Yoshio and YAMAGUCHI Hiroshi) were followed through by an interactive session with the lecturers for questions & answers and exchange of opinions.
4. On the final day, the general discussion session was held to recapitulate the training.



The video lecture at the DOC office in Bhutan

9 November

■Orientation

Distribution of training materials was started as an orientation from 9 November. The handouts are the training schedule, participants list, lecturer list and the introduction video of the World Heritage Site in Nara.

9-13 November

<Conservation and Management System of Heritage Buildings in Nara (Video 1-2)>

Lecturer: BABA Hiromichi (Nara Prefectural Government)

A total of two videos were delivered. In Video 1, the lecture gave an overview of the process of the conservation and management system for cultural properties in Nara Prefecture, and Video 2 gave an introduction of various conservation cases of wooden buildings, which explained what kind of dialogue occurred with the owner(s) during the course of formulating the final restoration plan.



What the participants learned (excerpt from the final report)

- This particular lecture gives ideas on how authorities at different levels are involved in protection of designated cultural properties and what kind of subsidy system has been adopted. It also provides information on processes involved in conservation of designated cultural properties. In addition, it also gives clear understanding of the role and responsibilities of owners of designated cultural properties.
- The video explains the protection system for various cultural properties in Japan. I understood that there is a system of designation followed in Japan where different levels of government authority can designate a heritage site/cultural property. The video further explains about the roles and responsibilities of central government, local government and owners/citizens in the protection of cultural properties. I also understood about the subsidy system for properties according to the designation.
- Lecture Video 1 explicitly explains about the designation of cultural properties of Japan (examples from Nara Prefecture) and its hierarchy of designation considering the value of the cultural properties such as important cultural properties and national treasures in accordance with the law for the protection of cultural properties. Furthermore, we have learnt about the main roles and responsibilities of the national and local government pertaining to the establishment of law, designation of cultural properties and regulations to provide assistance to the owners both at national and local government levels. Similarly, we have learnt about the roles and responsibilities of the citizens and owners for the protection of cultural properties. From the lecture Video 2, we have learnt about the conservation and management of heritage buildings through different case examples of conservation projects.

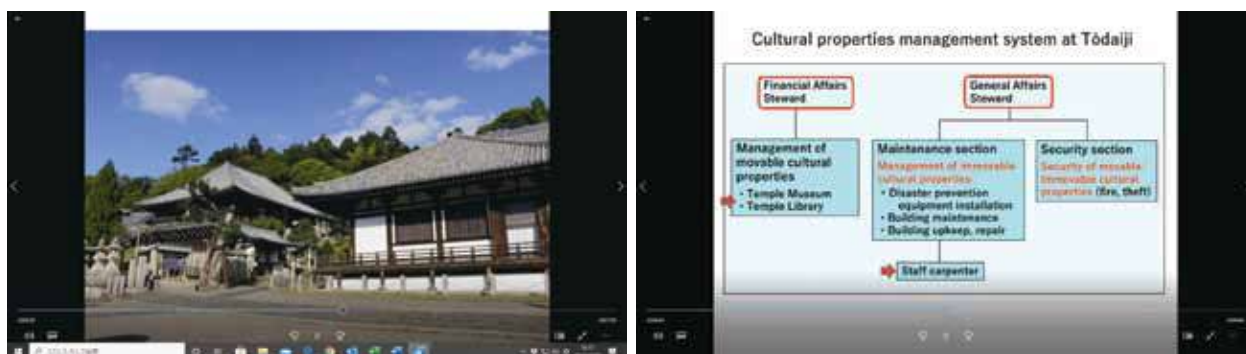
<Approaches of Temples to Conservation and Management of Cultural Heritage (Video 4-8)>

Lecturer: IMANISHI Yoshio (Todai-ji Temple)

Three videos were distributed on the management and administration of cultural properties at Todai-ji Temple: Video 4 was on the organisational structure of the departments that manage cultural properties at Todai-ji Temple, Video 5 was on disaster prevention of cultural properties held there, and Video 6 was on the actual conservation and restoration of cultural property buildings of the temple.

■Title: 'Administration System of Todai-ji Temple' (Video 4)

This lecture explained the organisational structure for management of the movable and immovable cultural properties at Todai-ji Temple. In particular, during the conservation and restoration process required for the management of immovable cultural properties, one might encounter cases where it cannot reconcile with 'convenience' or administering of 'religious events.' However, we must be fully aware that if we discontinue the use of cultural property buildings in accordance with their original purpose for the sake of preserving them, it could wipe out their inherent 'character' and their intended 'role' to play. The lecture emphasises the importance of sufficient negotiating and eventual compromising between the conservation officials and the owners (monks) in the conservation and utilisation of a 'living heritage' such as a Buddhist temple.



What the participants learned (excerpt from the final report)

- The video explains about the administrative system of the Todai-ji Temple and how the system manages a fund and utilises it for the management and conservation of the temple. The video explains about the Dai-butsu architecture in Todai-ji and also explains about the religious ceremony held in one of the national treasures in the complex. The management system in Todai-ji includes both the monk body and technical professionals with specific roles to perform. The lecture also covered the protection of traditional houses and the negotiations between conservation and utilisation, conservator and user. It is understood that it is very important for private owners to understand the value of the house in order to accept the conservation proposal.
- The most interesting part of the video was that it talked about the management system which includes the head priest in the management system which is very important for Bhutan's scenario.
- Video 4 focused on the cultural properties management system at Todai-ji, a UNESCO world heritage site, with a focus on the tangible structures and movable cultural properties. More importantly, I understood the functioning and sustenance of such a vast cultural site, with a clear description of the organisational structure of the Todai-ji Temple. The lecture continued to discuss the restoration of private houses in Japan, considering the challenges faced by us in Bhutan. It was interesting to learn how to approach conservation and restoration of private houses highlighting the importance of utilisation perspectives catering to the functioning of such houses, thus reducing friction between the involved parties.
- The lecture also talks about disagreements in the preservation of cultural properties with religious events. This is not only with temples but also there are times when there are disagreements during the restoration of private buildings. For instance, the fire ceremony in Todai-ji Temple adds a threat to the cultural properties of a fire disaster but the intangible value of the fire ceremony adds more value to the Todai-ji Temple. This lecture on the administration system of Todai-ji Temple basically relates how to manage and preserve the temples with regard to cultural properties especially with the temples in Bhutan.
- The lecture also talks about the negotiations and convincing on the restoration of old private houses in Japan which is an issue in Bhutan. The lecture mentions how we should prepare a conservation proposal which can actually adapt, blend and help in the utilisation of the house, yet does not affect the structure and the value of the house.

■Title: 'Current State and Challenges of Disaster Prevention Facilities' (Video 5)

Todai-ji Temple manages a large number of national treasures and important cultural properties scattered throughout

its vast compounds. Some of the buildings are designated cultural properties themselves, and those heritage held within them, such as Buddhist statues, are also designated, which makes the inventory of cultural properties quite long. In this presentation, the current status and challenges faced by the disaster prevention facilities at Todai-ji Temple were introduced, including fire prevention measures for cultural heritage in general. In particular, as measures that can be taken on a daily basis, the lecture shared some tasks that can be addressed immediately, such as identifying hazards and taking measures against them, preparing for a listing of movable cultural properties for evacuation in event of emergency as well as fire prevention efforts.



What the participants learned (excerpt from the final report)

- From the perspective of disaster management, I could understand the challenges imposed by the vastness of the precincts of Todai-ji and the associated vulnerability of materials and construction style, to exposure from the general populace. I learned about the basics of fire prevention for cultural properties, with emphasis on the past, present and future activities for the Todai-ji's cultural properties. It is understood that daily effort even though it seems trivial, needs to be enforced and encouraged. Aside from the daily management related to fire prevention, I understood the importance and functioning of the disaster prevention facilities such as the drencher system, lighting protection system, and automatic fire alarm system amongst others.
- The video explains about the risks related to heritage sites and the attention it requires for prevention and to be prepared to deal with such misfortunes.
- This is an important subject especially when it comes to cultural properties in use. Disasters such as fire can be prevented if a proper detection system is considered for the cultural properties. It gives an important aspect of how we should balance between preventing disaster and the cultural heritage values of the designated cultural properties, referring to an example of continuing an important fire ritual to be conducted in light of the risk of a fire disaster.
- The lecture also explains and teaches us about the different challenges faced at Todai-ji Temple with regard to the fire prevention system and some of the measure that are being addressed to overcome the challenges in the future. This can be directly related to our heritage sites especially in improving the systems and measures to prevent fire disasters which have been a major concern in recent times.

■Title: 'Restoration History of Wooden Structures in Todai-ji Temple' (Video 6)

This lecture explained the system for conservation and restoration of nationally designated cultural property buildings owned by temples such as Todai-ji Temple. In Japan, the owners of national treasures and important cultural properties do not directly conclude a contract with repair specialists for conservation and restoration of their buildings. Instead, the work is supervised either by a local government with repair specialists, a government-authorised organisation or the Japanese Association for Conservation of Architectural Monuments, to ensure that a standard conservation policy and level are maintained throughout the country.

Using the case of Todai-ji Temple, the lecture introduced the actual conservation and restoration procedure along the project flowchart.



What the participants learned (excerpt from the final report)

- This lecture highlights the importance of considering the structural soundness when restoring wooden cultural properties. It is observed that while retaining the original form of the cultural properties, it is also equally important to ensure that the structure is sound enough to avoid any further damage or causing risk to the life of users.
- From this lecture I have learned about the system involved in restoration of nationally designated cultural properties owned by temples such as Todai-ji and also the system involved in restoration for local governments and regions where there is no conservation architect. I have also learned about the methods and procedures involved in repairing the cultural properties and understood how important in-depth initial documentation of a heritage site is to the final restoration process.
- Understanding the legislation for cultural property protection from previous lectures, here we learned about the aims behind cultural properties restoration i.e., to preserve the authenticity and restoring integrity and functionality. With the aims understood, the various steps were defined systematically, from dismantling to investigation towards assembly. Such a lecture refreshes as well as reminds us of the importance of our daily effort in the preservation and promotion of cultural properties.
- History of restoration of wooden structures in Todai-ji Temples made me understand how important the documentation of the initial site is, to be carried out in-depth for restoration work of cultural heritage sites. In this video, it explained clearly about the management of restoration work, types of cultural properties repair and aims of cultural property restoration where the age of building material and subsequent alterations are carried out in sequence. Also, how important cultural property must be subjected to potential restoration work.

■Title: 'Founding and Activities of Affiliated Research Institute' (Video 8)

Lecturer: UEDA Naomi (Gangoji Institute for Research of Cultural Property)

Just like Todai-ji Temple, Gango-ji Temple is one of the components of the World Heritage Site 'Historic Monuments of Ancient Nara'. A unique feature of this temple is that it owns the Gangoji Institute for Research of Cultural Property, which is in charge of conservation and restoration of not only their own cultural properties but also those from other places across Japan. The lecture introduced the outline and management system of this cultural property research institute established by this temple. Through introduction of some examples of the role this temple plays in preservation of cultural properties, the participants got an opportunity to think about a new perspective on a role temples could play in conservation and utilisation of cultural properties.



What the participants learned (excerpt from the final report)

- It is important for there to be independent institutes which can take initiatives on carrying out research on important cultural properties which can further reinforce the policies instituted by the local or national authorities. This kind of institute will help in gathering more information for particular designated cultural properties and eventually, helping the authorities to make informed decisions and policies.
- I got to learn how the Research Institute was established and what Research Institute comprises. There are various divisions in the Research Institute like wood conservation, textile conservation, artefact conservation, archaeology and research divisions and also learned about the methods involved in conserving the relics excavated as a part of dismantling.
- Being a researcher working in a government institution with multiple tasks to cater to the conservation of heritage sites of Bhutan has been a challenging task. We are looking into the establishment of a research institute with a prime focus on traditional structures and conservation science. Thus this lecture on the Gangoji Institute for Research of Cultural Property has further enlightened my understanding towards the establishment of a research institute, from the fundamental motives to the general up-gradation of the institute into public interest incorporation foundations, with the financial aspects.
- This video is a very good reminder to us, where we are also in the process of instituting a traditional research institute. We already know through this video, what are the challenges and issues that we might come across while instituting such institutes.

16 November

■Q&A session

Lecturer: IMANISHI Yoshio (Todai-ji Temple)

After watching the lecture videos, an online question and answer session was held between the lecturer and the participants on 16 November. The question and answer session lasted about an hour, in which the lecturer responded mainly to the questions raised by the participants from watching the lecture. The questions which were dealt with during this session are as follows.

(Questions for Video 4)

1. Todai-ji Temple is managed and administered the office of head priest and the Office of the Management of Cultural Property of Nara Prefecture directly works with the Maintenance Division under the office of head priest. In such situation, what is the role and authority of Nara Prefecture on management of cultural property?
2. Who/how does the selection of staff for the management system and how are they paid?
3. Are monks residing in the building involved in the management? If so, then how are they integrated in the management system hierarchy with the technical professionals?
4. What is the main issues faced during the heritage building conservation projects in Japan?
5. Through the lecture videos, we understand that most national cultural property are Buddhist temples which are being used as worship place or as museum. However, in Bhutan, heritage sites are all living and are actively used as offices, temples and for other functions. In reference to this, conservators prefer use of such heritage structures as living structures or just as museum or display?
6. In Todai-ji Temple, there were several reconstructions carried out. The most recent structure does not comply to the original structure. How do you justify the authenticity of the cultural property?

(Questions for Video 5)

1. How the office of the head priest is involved in the disaster risk management of Todai-ji Temple and coordination of the defence team?
2. Who are involved in the preparation of disaster risk mitigation plans?
3. How often are the fires fighting equipment checked or maintained?
4. Does the system of participation of community in containing the fire helpful or does it make more difficult for the professionals to perform their duties?
5. There were incidences where the sprinkler system gets activated through false alarm destroying the timber components and other properties. What are your experiences/recommendation for using sprinklers system in

timber cultural properties?

6. How do you mobilise the first responders during disaster on cultural properties?
7. Conservation works mostly contradicts with disaster prevention techniques and technologies. How do you balance conservation works with disaster prevention measures?
8. Generally speaking, heritage sites which are usually old structures are very susceptible to earthquakes and disasters as they lack the modern interventions for resisting earthquakes and disasters. In case of the restored/conserved national cultural properties such as the Todai-ji Temple, how did you approach towards strengthening the temple to resist disasters and at the same time preserve the cultural property without sacrificing its value?

(Questions for Video 6)

1. Are the private companies or firms hired or involved in the restoration or conservation project?
2. Why is the restoration aimed for 100 years or more? Are there any reasons for having this modality?
3. Convincing the stakeholders especially the monk bodies on the restoration proposal and process of heritage sites/cultural property is one of the greatest challenge faced by the conservation professionals in Bhutan. What is the situation in Japan and how the Office for Management of Cultural Properties at prefecture level or national level deal with such situation? Is a consultative decision or who makes the decision?



Q&A session



Participants of the Q&A session on 16 November

16-18 November

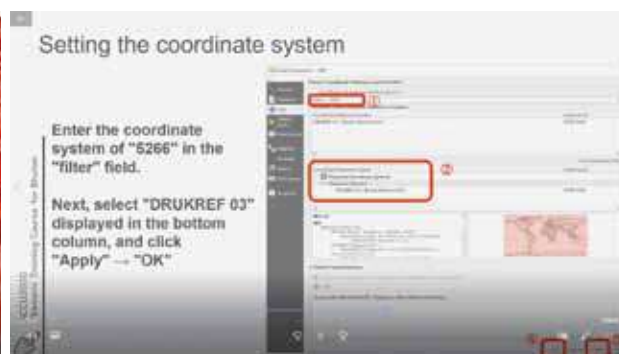
<Use of GIS/GPS for Management and Utilisation of Cultural Heritage I/II (Video 9-10)>

Lecturer: YAMAGUCHI Hiroshi (Nara National Research Institute for Cultural Properties)

This lecture was streamed in two installments: Part I and II. In Part I, the lecturer gave a tutorial on the use and initial settings of the GPS handset (Garmin) which some participants had been already using in Bhutan. Subsequently, instruction was given on the procedure of creating a map of the heritage sites using a GIS software (QGIS), by reading the GPS data acquired by the Garmin handsets into the office PCs. Part II video was a practice session, which provided a step by step instruction from transferring the data from the Garmin handset to a PC, to using a GIS software to create a map of heritage sites. On 19 November, this practical part was offered as a remote interactive practice session, following a recap lecture.

What the participants learned (excerpt from the final report)

- I learned about the Garmin device and its function keys. The most interesting thing was to know about the usage of the device in heritage sites. Surveys can be used for documentation and inventory of the heritage sites in Bhutan.
- Operation of a GPS device and the translation of information recorded in the device to our computers through the QGIS software were made understandable. It helps greatly in locating and mapping cultural sites.
- From this lecture I got the basic operating system of the GPS. Importance of GPS device in locating and mapping heritage sites. We can also record or track the route we travel. Also got the basic knowledge on how to transfer data from GPS to the QGIS programme, which would be very useful to us if we can get a chance to learn more in detailed and advanced ways.
- This session is the most interesting one as I have never used GPS and GIS software before. I learned the uses of GPS device and GIS software for mapping of the cultural properties.



19 November

■Online session

The lecturer followed the lecture video in Part II and demonstrated the procedure for creating a heritage site map. A pair of participants shared a PC each and used the data from their four GPS handsets. GIS software had been installed in the PC in advance, and the necessary map information data was distributed by the lecturer to be used for the practical training. The lecturer monitored the progress of the participants and took questions from them, as they followed the steps of making a map.



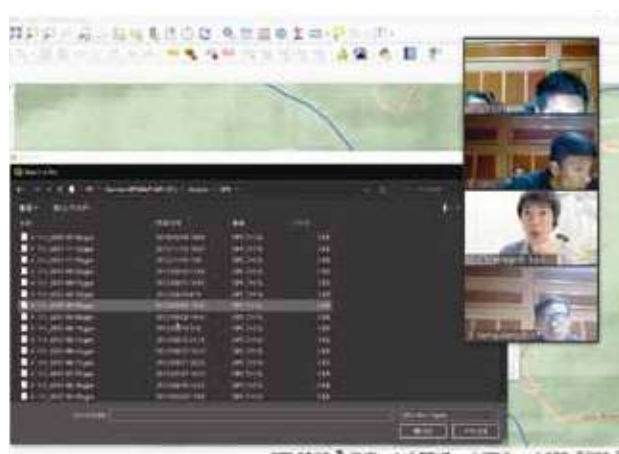
The lecturer, YAMAGUCHI Hiroshi



Remote session at NNRICP



Interactive practical session



GIS screen being shared for practice



Participants of the Q&A session on 19 November

20 November

■General Discussion

Coordinator: MUKAI Junko

Commentators: TOMODA Masahiko, KANAI Ken (Tokyo National Research Institute for Cultural Properties)

During the General Discussion, the two topics below were mainly covered.

1. Impressions, opinions and requests on the online training
2. Briefing on the TNRICP training

On the first session, the participants exchanged their opinions about the online training and what they would hope to learn more in Japan in the future. The points for improvement raised by the participants were as follows.

(1) Insufficient time for Question & Answer sessions with lecturers

This year, a total of five hours of interactive sessions were carried out during the two-week training period.

- Not all of our questions could be answered during Q&A session (multiple answers).
- The session for GIS was found more beneficial, in which participants could ask questions directly to the lecturer during the interactive session (including classroom lectures, demonstration and questions & answers).
- Questions was not answered in a timely manner. It is the best be able to ask them during a real-time lecture.
- In case of a long interactive session, it is better to have a one-hour break or so during the session.

(2) Since it is difficult to understand fully online, on-site training is required.

- On-site training is necessary because seeing and understanding the actual situation is considered important.
- On-site training is expected to heighten understanding of the content (from participants who have experienced both online / on-site training).
- It was difficult to get the whole picture of the conservation project from the explanation in the videos, so I feel that the on-site training after the online training is very necessary.
- Having never actually seen the Japanese buildings in person, it took me some time before understanding the content of the lecture.

In the case of buildings, the participants hope to gain knowledge on the heritage sites in situ by visiting the actual cultural heritage, as they believe it is essential to know the structure and characteristics of Japanese buildings so they can fully understand the content of the lecture. Some of the participants who had visited Japan before also commented, they had an easier time understanding because they had seen and were familiar with the Japanese buildings already.

(3) Gaps in the level of understanding due to participants' years of experience

When we took advantage of the nature of the online system and allowed more participants to join the training programme, we found significant variances in the level of experience and knowledge among the participants. Thus, as mentioned above, this resulted in differences in the degree of understanding of the lectures, and at the same time, it seemed to have been difficult for the lecturers to set the target level of the lecture as well.

(4) Necessity of coordinators

There is a need for someone who has received training in Japan to act as a coordinator on the Bhutanese side, and for someone who are well-immersed in both the Bhutanese and Japanese projects (i.e., Ms Mukai for this training) to act as a bridge between participants and lecturers.

(5) Difficulty of balancing out the regular work and the attendance to the training

- A participant indicated not having been able to spare enough time for the training course while working full time doing his regular work. He felt that interactive sessions were easier because he could earmark time for and participate in them.

- Online sessions have an advantage of allowing more people to participate, but then, it posed a problem of not being able to participate fully where too many colleagues were enrolled, because work did not get done otherwise.

Based on the feedbacks above, when designing a Thematic Training Course intended to focus on a specific theme and provide more in-depth learning, it would be imperative to screen the mid-career level participants and increase the number of simultaneous interactive lectures and question & answer sessions. In addition, it would be desirable to combine a technical lecture with an ‘on-site training’ for deepening their understanding. When targeting on a single country, it could be more beneficial to involve both a Japanese coordinator who is familiar with the actual situation in the target country, and a local coordinator who has experience visiting Japan to give impact on deeper understanding. In the general discussion, we were able to obtain useful opinions for future training.

Finally, KANAI Ken provided the outline of the training programme of the Tokyo National Research Institute for Cultural Properties to be held in January. The theme of the TNRICP course was ‘Management and Utilization of Living Heritage,’ which centered on private traditional farmhouses, while ACCU training focused on Buddhist temples. The two institutions have cooperated in designing and implementing this joint project by hosting differently themed training courses for the same participants for deeper understanding.

After the General Discussion, the closing ceremony was held to conclude the two-week training course.



Participants of General Discussion

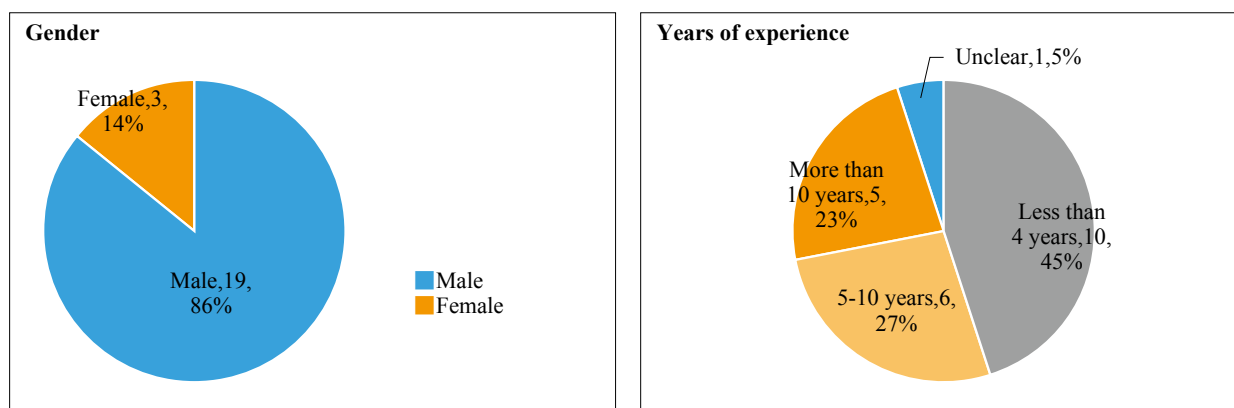
4. Course Evaluation

The Thematic Training Course 2020 enabled us to provide training opportunities to more participants than on-site training, which is a big advantage of the online course. On the other hand, the course evaluation by participants reveals some disadvantages such as a difference in understanding level because of the participants' diverse years of experience and the difficulty in getting quick and detailed responses to their questions.

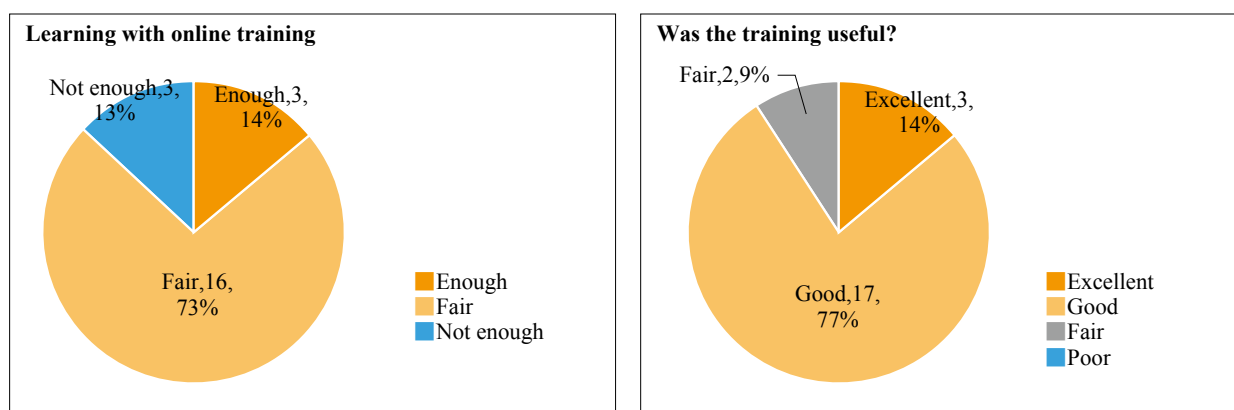
During the two-week training period, we conducted three live interactive sessions holding Q&A and discussions. Each session lasted around two hours for a total of six hours, and it appears that the number of hours was insufficient according to the participants' feedback. In particular, many of them request to increase the Q&A time because the participants cannot receive answers to their questions on the spot while learning with the lecture videos, unlike face-to-face lectures. This is the point to be improved in the future training course.

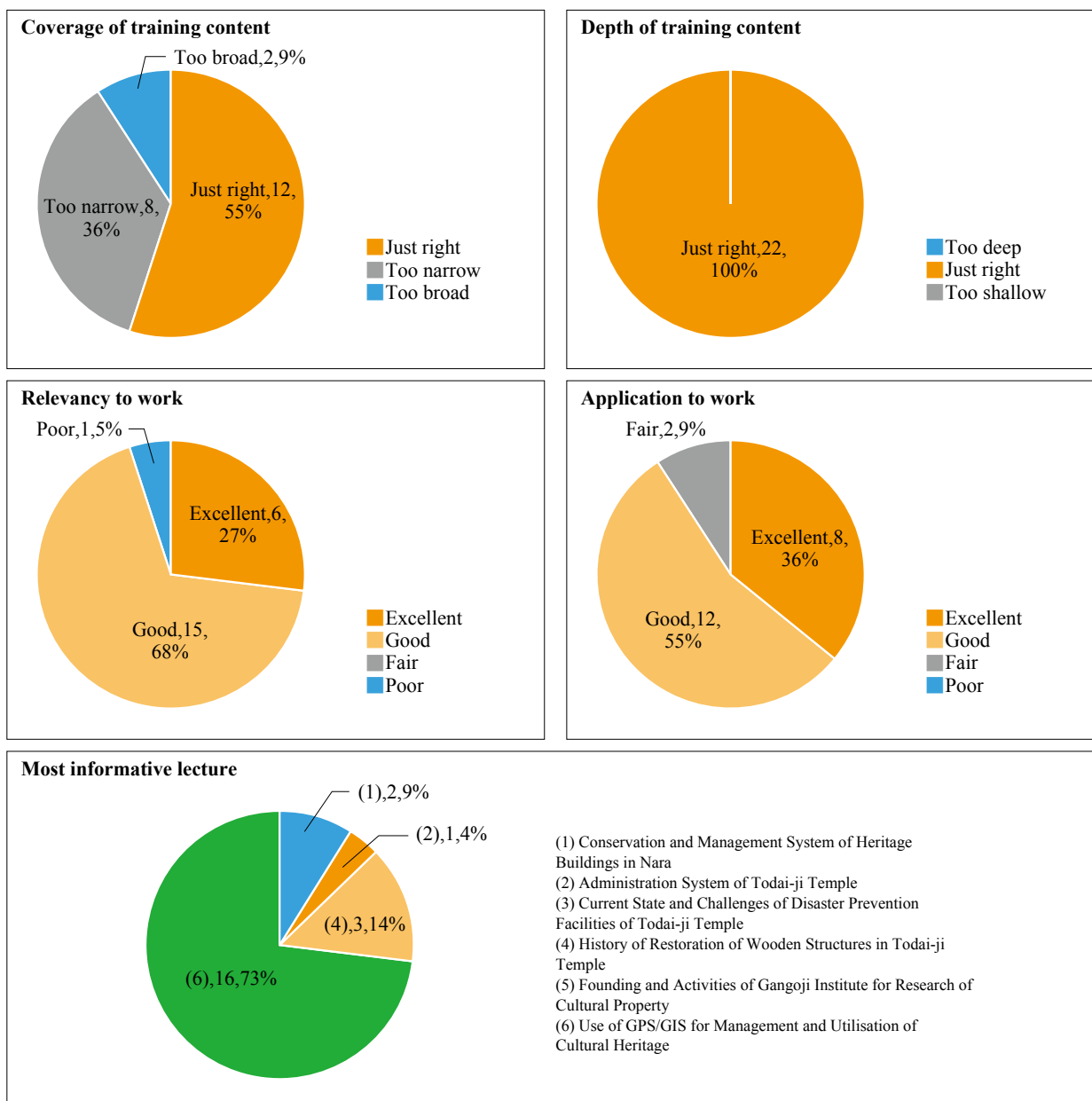
As for the training curriculum, that was established from the participants' requests based on the preliminary questionnaires, it seems that some contents can be fully understood online while others are difficult. We realise that online lectures can cover the contents related to "knowledge" to a certain extent although work sessions and on-site study are indispensable to deepen understanding of the contents related to "techniques" and "living heritage". The course is evaluated as "useful" as a whole, but we will continue to search for the ideal training method based on this valuable feedback.

1. Participants



2. Overall course





(Comments on overall course)

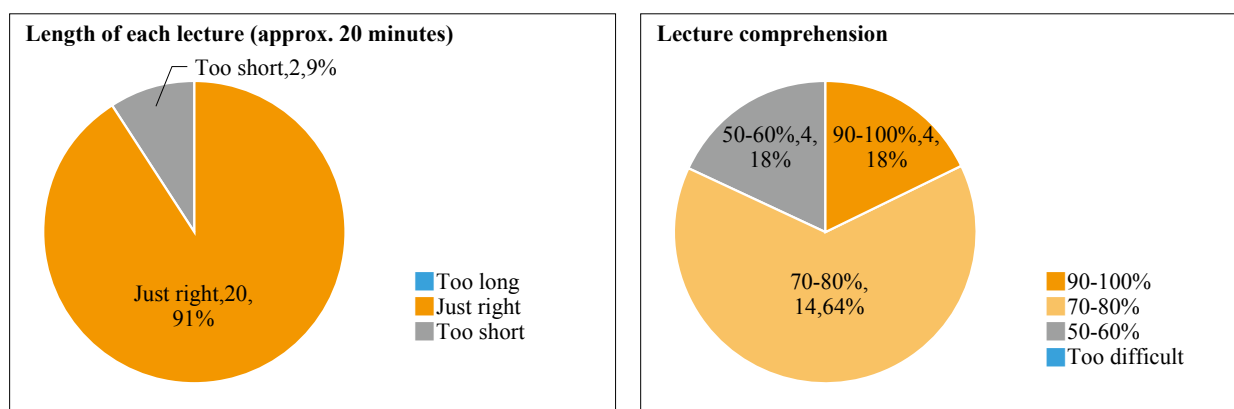
- The training period was appropriate and useful.
- Overall, the training was very useful and great.
- It was very useful training, but it would have been even better if we could have visited the actual sites and spent more time on the discussions.
- I had many questions and topics that I wanted to discuss, but due to the time restrictions and online features, it was difficult to ask everything.
- There should be more interactive lectures (multiple answers).
- I was able to learn enough online, but interacting online for the practical training was a bit difficult.
- The number and duration of the interactive lectures should be increased although it is necessary to consider the time difference. As a personal impression, because of the increased number of Participants, it became difficult to find time to spend on the training (particularly participation in interactive lectures) during my daily work.
- For future training, I think it would be better to consider increasing the number of real-time lectures.

(Comments on the training content)

- All the content that I desired was incorporated into the training.
- It would have been better if there had been more lectures and practical training relating to GPS devices. I could have learned more about how to use them and their advantages (multiple answers).
- If the content focused more on the role of monks in the cultural heritage management system, I think it would be more interesting and useful. We were not able to learn much about the role of monk groups throughout the training.
- It would be better to have more detailed explanations and share issues about cultural heritage conservation and management.
- Considering the training period, the depth of the content was appropriate.
- The content was relevant to most of my work (particularly the conservation and management of cultural heritage), and the training was very useful.
- If the course had covered the conservation/management methods of Bhutanese cultural heritage, I believe I could have been able to more accurately understand the shortcomings of our procedures and the opinions and remedies from Japanese experts.

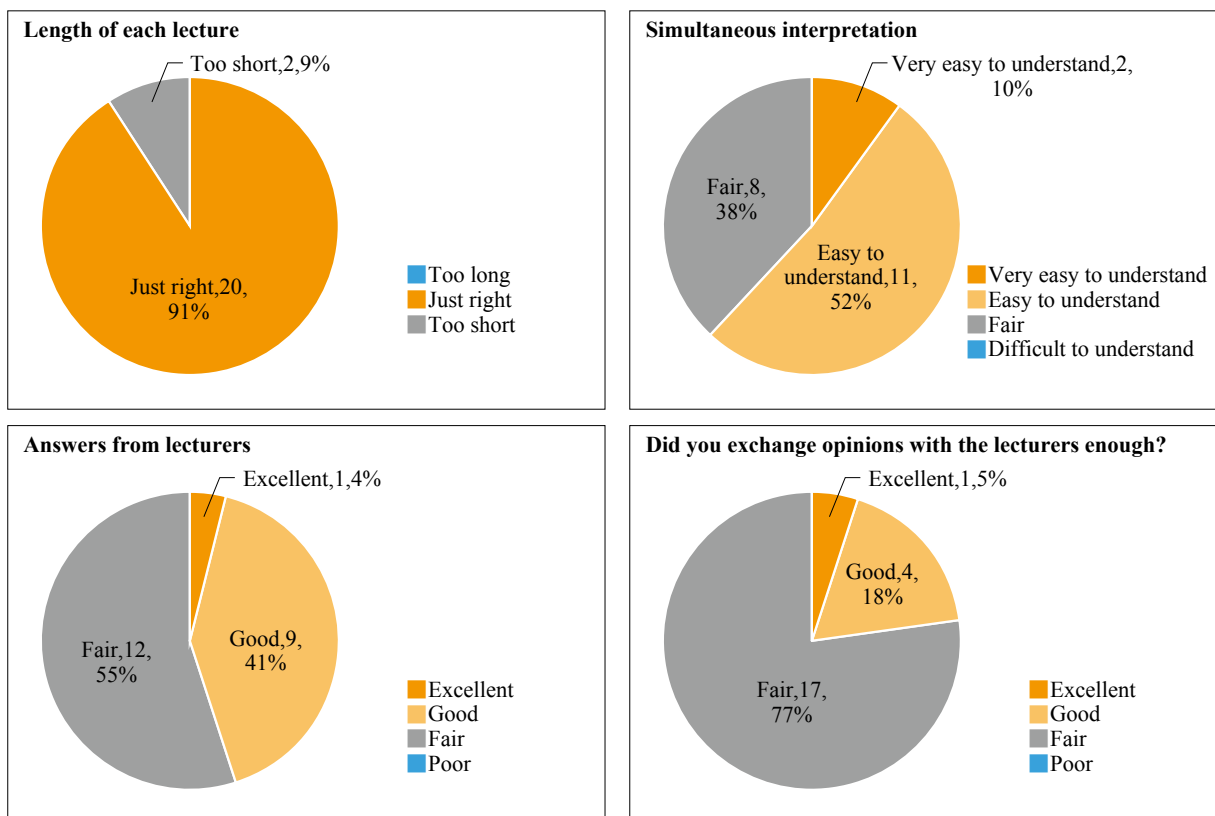
(Application to work)

- The knowledge gained through training was very useful, but the methods are very different between Japan and Bhutan, so there are some that cannot be applied.
- It can be applied. I felt the need to focus on creating cultural heritage maps using QGIS.
- In particular, the creation of cultural heritage maps using QGIS could be applied in Bhutan.

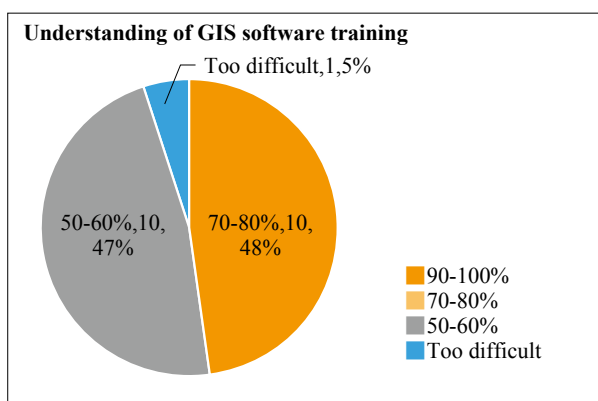
3. Learning materials

- There were some videos that I felt were too short.
- It would be better if there were more detailed explanations of the technical procedures and stages of restorations (2 answers).
- We did not actually see the cultural properties that appeared in the video lectures, so it took time to understand the lecture content.
- There weren't any opportunities to immediately clarify the questionable points, but the video lectures offered easy-to-understand explanations and they weren't difficult to understand.
- It would be great to have interactive content within the lecture materials.
- The materials were enough to understand the lecture content. The video lectures were easy to understand.

4. Interactive sessions (Zoom sessions)



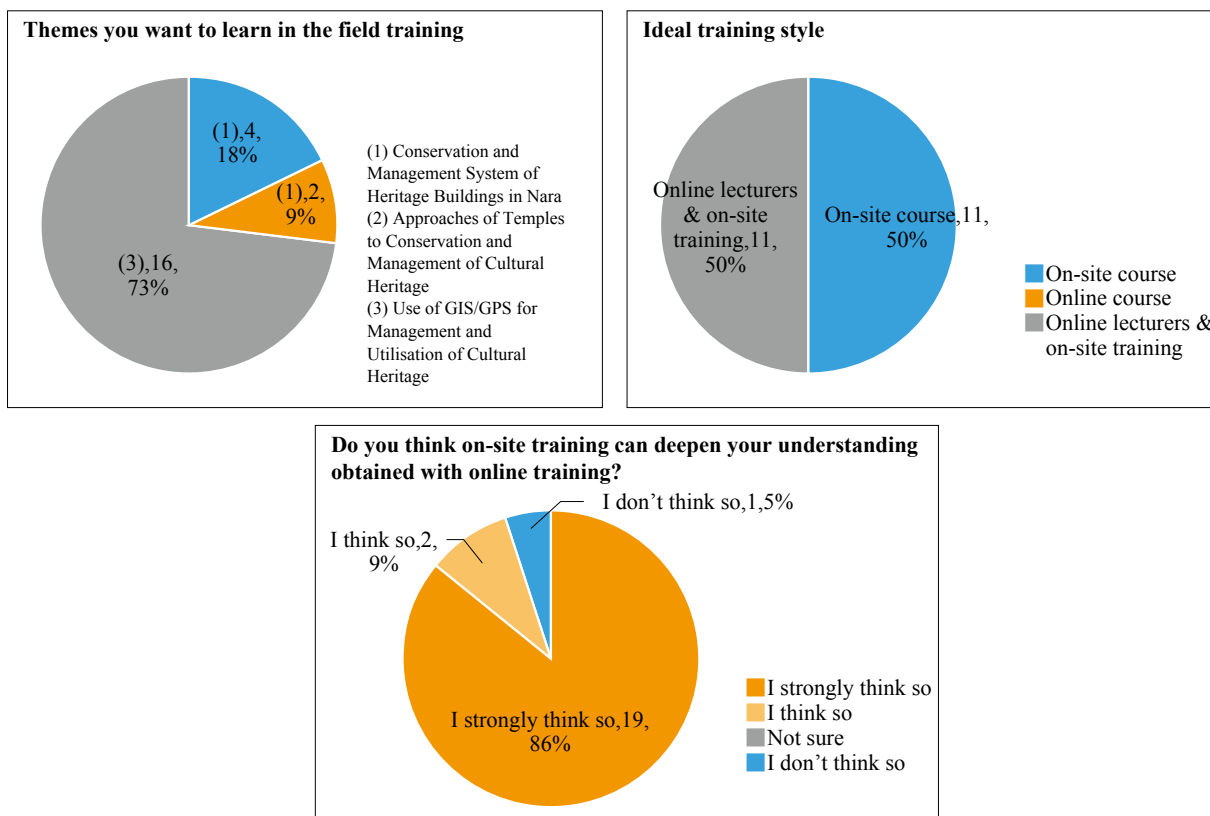
- There was not enough time, and not all of the questions were answered (multiple answers).
- There are still some unclear points.
- Many questions were raised after the answers were given from the lecturer.
- In order to maintain interest, the answers to the questions should be given immediately (there shouldn't be a time difference between questions and answers).
- There were only two interactive lectures via Zoom, so for future training I believe that the number of interactive sessions should be increased.
- It was not very interactive.
- The time restrictions and time differences are challenges of interactive lectures. In the first interactive lecture, I couldn't tell who the speaker was due to the absence of a facilitator. (There was a facilitator, but her face did not appear on the screen. A simultaneous interpreter was used, so it was the same voice as the answers from the lecturer, making it difficult to distinguish. This is an area that we will improve next time).



(GIS software QGIS training)

- I needed more time.
- The number of lectures and practical training related to GPS should be increased (multiple answers).
- If we could actually use it at the sites, it would be easier to understand how to use it.

5. Requests for future training



- (3) is the highest priority, but I want to also have intensive practical training (hands-on) in order to understand the conservation and management of cultural properties.
- The use of GIS/GPS for heritage management is still minimal in Bhutan, so I would like to have training in (3).
- I think it is important to see and understand the situation, so on-site training is necessary.
- I believe that on-site training is more practical and effective.
- I can expect to understand the content, process, and interactions more with on-site training.
- It was difficult to understand the overall picture of the conservation business with the explanation from the lecture videos, so I think on-site training is necessary after the online training is completed.

6. E-learning page

The Participants collectively watched the video lectures. Because we did not grant access to the e-learning platform to everyone, only one Participant representative answered the following questions.

Questions	Answers
Usability of the e-learning page	Fair: It was my first experience studying with an e-learning page.
Problems with logging on to the e-learning page	Never occurred
Technical difficulties watching the lecture videos	Never occurred
Problems with downloading the lecture text and reference materials	Never occurred
Did you receive quick support from ACCU when a problem occurred?	Yes: The online meetings held during the training preparation period were very useful.
Technical difficulties taking part in the Zoom sessions	Sometimes occurred: The Internet connection was weak, and there were delays during the lectures.
Overall internet environment	Fair: The Internet connection was weak, and there were delays during the lectures.
What is the useful function(s) of the e-learning page? Please suggest any additional functions to make the online course more effective or useful.	The dedicated training page and the distribution of narration scripts were very useful. If each Participant received an ID and password for the e-learning page and could browse the lecture videos on their own, it would be even more convenient.
Other comments, etc.	I have no other comments regarding the technical issues other than those stated above. ACCU responded quickly when necessary.



III. Regional Workshop

1. General Information
2. Course Summary
3. Course Evaluation

1. General Information

Workshop for Cultural Heritage Protection in Sri Lanka

1. Organisers

This course was jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); the Asia-Pacific Cultural Centre for UNESCO (ACCU); Department of Archaeology, State Ministry of National Heritage, Performing Arts and Rural Arts Promotion.

2. Background

ACCU Nara started implementing the training courses on cultural heritage protection in the Asia-Pacific region in 2000, and has invited the total of 31 participants from Sri Lanka.

In this context, ACCU Nara has gathered information and exchanged opinions with officials of the Department of Archaeology, with former ACCU participants, and with Japanese experts who have long contributed to cultural heritage protection in Sri Lanka about beneficial training opportunities for a wider range of heritage practitioners. In order to respond to one of the requests received, we have decided to co-organise this workshop on the theme of “Photographic Techniques for Cultural Properties” with Department of Archaeology, State Ministry of National Heritage, Performing Arts and Rural Arts Promotion. Due to the unprecedented situation in the world, this workshop took place online.

3. Dates

25-27 January 2021

4. Participants

The 20 professionals working at Department of Museum and Department of Archaeology in Sri Lanka who are involved in research, conservation, or management of the cultural heritage.

5. Theme

Photography Techniques for Cultural Heritage

6. Curriculum

(1) Delivering lectures videos

Lecture

- Basic knowledge of cultural properties photography
- Camera settings and operations

Demonstration

- Set up of photography platform
- Lighting orientation
- Photographing methods of museum objects

(2) Interactive online session

- Live Q&A session
- Training summary

(3) Submission of training report

Schedule

Date	Means	Content	Video No.	Reference Material
Jan. 25-26	Video	A Basic Knowledge of Cultural Properties Photography සංස්කෘතික වස්තූන් ඡායාරූපකරණය පිළිබඳ මූලික දැනුම	1,2	Basic Knowledge of Cultural Properties Photographs (Chapter 1&2) සංස්කෘතික වස්තූන් ඡායාරූප පිළිබඳ මූලික දැනුම (1&2 වන පරිච්ඡේදය)
		B Camera Settings and Operations I කැමරා සැකසුම් සහ මහෙයුම්	3,4	Basic Knowledge of Cultural Properties Photographs (Chapter 6) සංස්කෘතික වස්තූන් ඡායාරූප පිළිබඳ මූලික දැනුම (6 වන පරිච්ඡේදය)
		C Camera Settings and Operations II කැමරා සැකසුම් සහ මහෙයුම්	5,6,7	Camera Settings for Cultural Properties Photography: Without Using a PC සංස්කෘතික වස්තූන් ඡායාරූප සඳහා කැමරා සැකසුම්: පරිගණකයක් භාවිතයෙන් නොරච
		D Understanding a Histogram හිස්ටොග්‍රෑමයක් වටහා ගැනීම	8	Understanding a Histogram හිස්ටොග්‍රෑම අවබෝධ කර ගැනීම
		E Lighting ආලෝකකරණය	9	Basic Knowledge of Cultural Properties Photographs (Chapter 7) සංස්කෘතික වස්තූන් ඡායාරූප පිළිබඳ මූලික දැනුම (7 වන පරිච්ඡේදය)
		F Photographing Three-dimensional Objects I ත්රිමාන වස්තු ඡායාරූප ගත කිරීම	10,11,12	–
		G Photographing Three-dimensional Objects II ත්රිමාන වස්තු ඡායාරූප ගත කිරීම	13,14	–
		H Photographing Flat Objects පැතලි වස්තු ඡායාරූපගත කිරීම	15,16	–
27	Zoom	9:30-11:30 (Sri Lanka time) 【Interactive Session】 Q&A	–	–

List of Lecture Videos

	Topic
A	Basic Knowledge of Cultural Properties Photography
	Overview of Cultural Properties Photography
	Role and Types of Photographs of Cultural Properties
B	Camera Settings and Operations I
	Mechanism of How Images Are Captured by Camera (1)
	Mechanism of How Images Are Captured by Camera (2)
C	Camera Settings and Operations II
	Photo Shooting Settings in JPEG (1) – Shooting Modes
	Photo Shooting Settings in JPEG (2) – Recording Modes/ White Balance
	Photo Shooting Settings in JPEG (3) – Picture Controls/ Colour Space
D	Understanding a Histogram
E	Lighting
F	Photographing Three-dimensional Objects I
	Set up of Photography Platform for Front Shooting (1)
	Set up of Photography Platform for Front Shooting (2)
	Photographing Method of 3D Objects
G	Photographing Three-dimensional Objects II
	Front Shooting of Various Objects (1)
	Front Shooting of Various Objects (2)
H	Photographing Flat Objects
	Set up of Photography Platform for Overhead Shooting – How to Remove Shadows
	Overhead Shooting of Relief Carving – Lighting Control

7. Working Language

Text materials: Sinhalese

Lecture and demonstration videos: Sinhalese subtitles

Interactive session: Sinhalese with consecutive interpretation

8. Instructor

NAKAMURA Ichiro, *Official Research Photographer*

Photography Section, Department of Planning and Coordination,
Nara National Research Institute for Cultural Properties

NAKAMURA Ichiro became an assistant at the Photography Section of Department of Asuka-Fujiwara Imperial Palace Sites Investigations, Nara National Research Institute for Cultural Properties, in 1995 after working as a commercial photographer. He is currently responsible for photographic documentation work at the institute as well as the training for Japanese heritage practitioners. He is also working on the optical study using infrared photography and application of digital technology to develop an efficient photographic method to take high-definition pictures of archaeological sites. As a board member of “Research Society of Photographic Technology for Cultural Properties”, he is tackling with the establishment of a long-term preservation method of photographs to transmit them to the future generation.

9. Interpreter

Sinhalese-Japanese and interpreters English-Japanese arranged for the interactive session.

Panini Dushmantha KUDAVIDANAGE (Sinhalese-Japanese)

HATA Chiyako (English-Japanese)

10. Secretariat

MORIMOTO Susumu, *Director of ACCU Nara*

OTO Masashi, *Vice Director of ACCU Nara*

WAKIYA Kayoko, *Vice Director of Programme Operation Department*

NAKASHIMA Shiho, *Division Director of International Cooperation Division*

HORIKAWA Kazuko, *Division Director of General Affairs*

SUZUKI Sonoko, *Chief of International Cooperation Division*

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2. Course Summary

The theme of this workshop is ‘Photography for Cultural Heritage’, with training that featured practical skills being conducted online. The training was done entirely in Sinhalese, and provided a 2-hour question-and-answer (Q&A) session following two days of video lectures. The eight videos were delivered with Sinhalese subtitles, and the interactive Q&A session following the videos was conducted through consecutive Sinhalese-Japanese translation.

Preparations on the Sri Lankan side, from the recruiting of participants to preparing the venue and setting up the online environment, were centred on Prasanna RATNAYAKE of the Department of Archaeology. The participants gathered at the Archaeology Information Centre, Kandy in Sri Lanka to view the lectures (photos).



ACCU produced the videos, arranged the interactive session and coordinated with the instructor, and provided the interpreter.

■Selection of participants

Applications were invited from interested staff of the Department of Archaeology (DOA), Department of National Museums (DOM), and the Central Cultural Fund. There were 23 applications received (3 after the deadline) from the DOA and DOM. The 20 selected participants were informed and sent the Workshop documents.

25-26 January

■Video Lectures (A–H)

Instructor: NAKAMURA Ichiro (Nara National Research Institute for Cultural Properties (NNRICP))

A total of 8 videos were delivered. The videos were divided into the following groups of lecture topics (refer also to the General Information statement).

Classroom lectures:

1. Basic Knowledge of Cultural Properties Photography
2. Characteristics of Digital Single-lens Reflex Camera
3. Camera Settings and Operations

Practical skills lectures:

1. Photo Shooting Settings
2. Photographing Three-dimensional Objects and Flat Objects

In addition, printed texts were distributed, and videos also provided on topics starting with the basics of cultural properties photography to practical skills with a focus on the cultural properties of Sri Lanka. The videos totalled about 3 hours.

Participants were given official leave to study the videos, on Monday, 25 January. The participants gathered at the Auditorium of the Archaeology Information Centre in front of the Sacred Tooth Relic in Kandy on 26 January. An introduction was given by Mr Ratnayake, and course materials distributed among the participants.

The PDFs for the lessons were displayed and discussed, and clarifications made by the professional photographers of the DOA and DOM. The videos were watched, and issues that arose discussed among the participants. A half-hour discussion was held before commencing the interactive Q&A session online with the instructor, Mr Nakamura.



Discussion/video lecture at Auditorium of the Archaeology Information Centre



The distributed lecture videos

27 January

■Interactive Q&A Session

Instructor: NAKAMURA Ichiro

Discussion started at 10 am (Sri Lanka time) and the interpretation was done by Panini KUDAVIDANAGE. The Q&A session ended at 12.30 pm, having continued for about 2 and one-half hours, with a 15-minute break.

The main issues that the participants had were as follows.

1. The use of professional cameras in heritage photography was rare.
2. What is the best format to save the photos? RAW/JPEG/TIFF?
3. How to store the photos?
4. Is it essential to have a white background?
5. How to photograph glass objects and beads?
6. How to reach the small corners of temples with paintings?
7. What is the effect of using flash lighting?
8. What to consider when photographing larger objects and buildings?
9. How to photograph prehistoric tools?
10. How to use simple digital cameras and mobile phone cameras in heritage photography?

In addition to the above, all of the participants requested the ACCU provide a practical session in the future. Although it was new for the participants to engage in an online programme, this training gave them a good experience and the final interactive session left them very satisfied with very clear explanations by the instructor and the simple translations done by Mr Kudavidanage.

Meanwhile, on the day of the session, the ACCU began preparations at 11:00 at the Nara National Research Institute for Cultural Properties. To provide technical support for the on-site interpreter, there was an English interpreter specialising in cultural properties translations in place in Nara. Prior to the starting time, the audio settings were checked, and a briefing was held with the interpreter and instructor. During the Q&A session the instructor's practical demonstrations were video-recorded and simultaneously distributed. Questions were taken from nearly all of the participants, and it was possible to share the issues involving cultural properties photography in Sri Lanka.

There were many questions from the participants about photographing large objects. While it was possible to provide a certain amount of knowledge in this regard through demonstration and explanation, there are aspects such as the light settings which cannot be conveyed online, and it was felt desirable to hold practical training on location for this theme.





Interactive Q&A session in the photo studio at the Nara National Research Institute for Cultural Properties





Participants and resource people

Finally, following greetings from a representative of the participants and advice to them from the instructor, ACCU Director gave the closing remarks and the training programme ended. The participants subsequently submitted their final reports by 29 January.

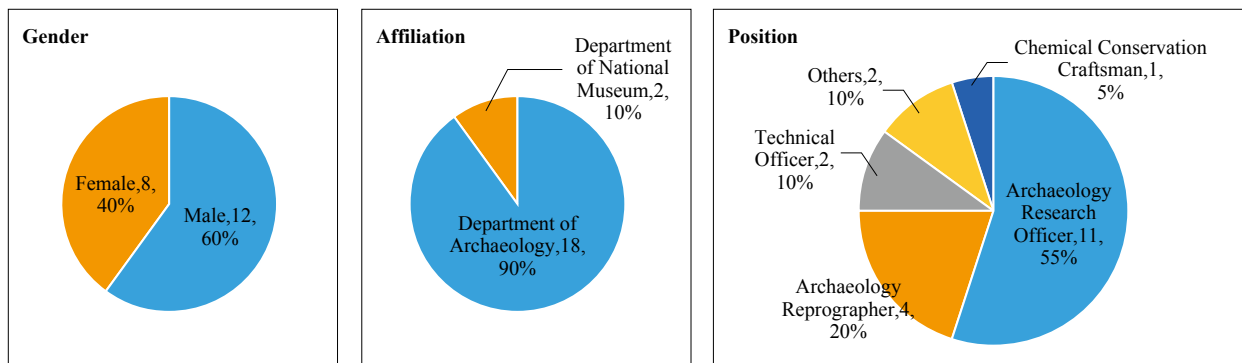
In conducting this programme remotely, a great amount of cooperation was received from the Department of Archaeology of Sri Lanka. The cooperation from Sri Lanka is noted below in detail, along with our appreciation.

- The Department of Archaeology provided lunch and tea for both days of the programme.
- The Department of Archaeology and the Department of National Museums provided transport for the participants who required it.
- Six officers were given accommodation at the Department of Archaeology Office and National Museums Kandy Office.
- Rasika DISSANAYAKA, Civil Engineer, handled all of the logistics including for travel and meals.
- J. B. DISSANAYAKE, Assistant Director of the Kandy DOA Office, provided the meeting place, multimedia equipment, Wi-Fi connection, and office assistants, enabling smooth operation of the programme.
- Coordination with the ACCU, and all aspects of management, were conducted by Prasanna RATNAYAKE.

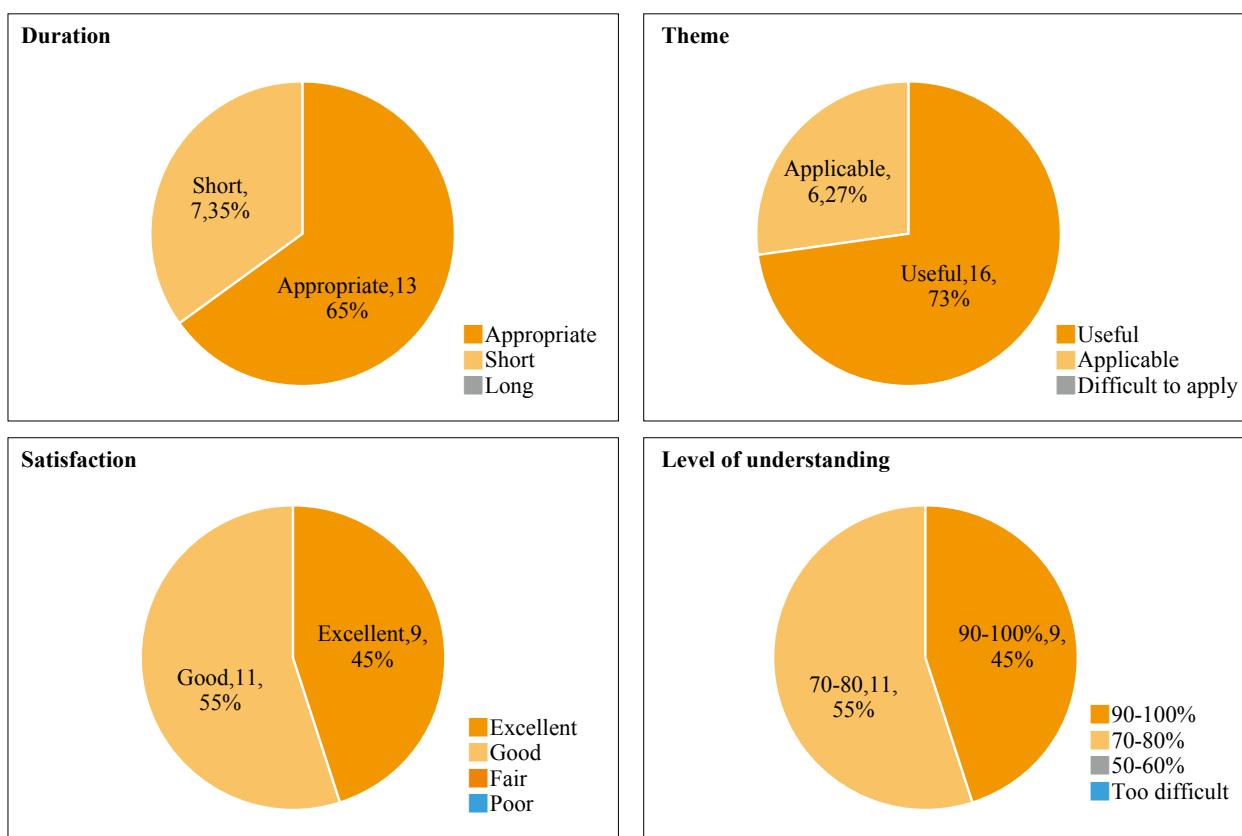
3. Course Evaluation

This year's Workshop conducted online. Generally, the evaluations from the 20 participants were positive, although the most of the opinions were that it was necessary to combine on-site training in order to deepen their understanding of practical skills and camera settings. The interactive session through the internet environment and consecutive interpretation was carried out smoothly without any problems.

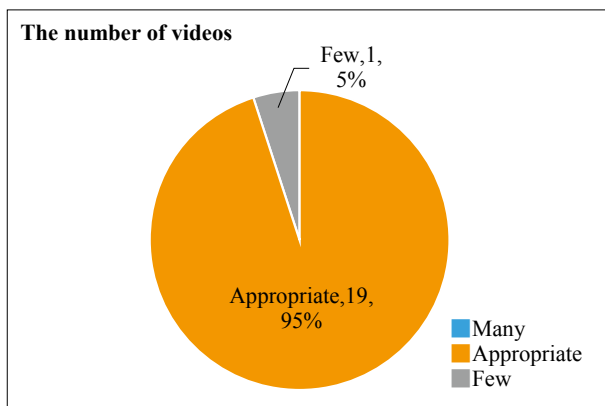
1. Participants



2. Overall



3. Lecture videos

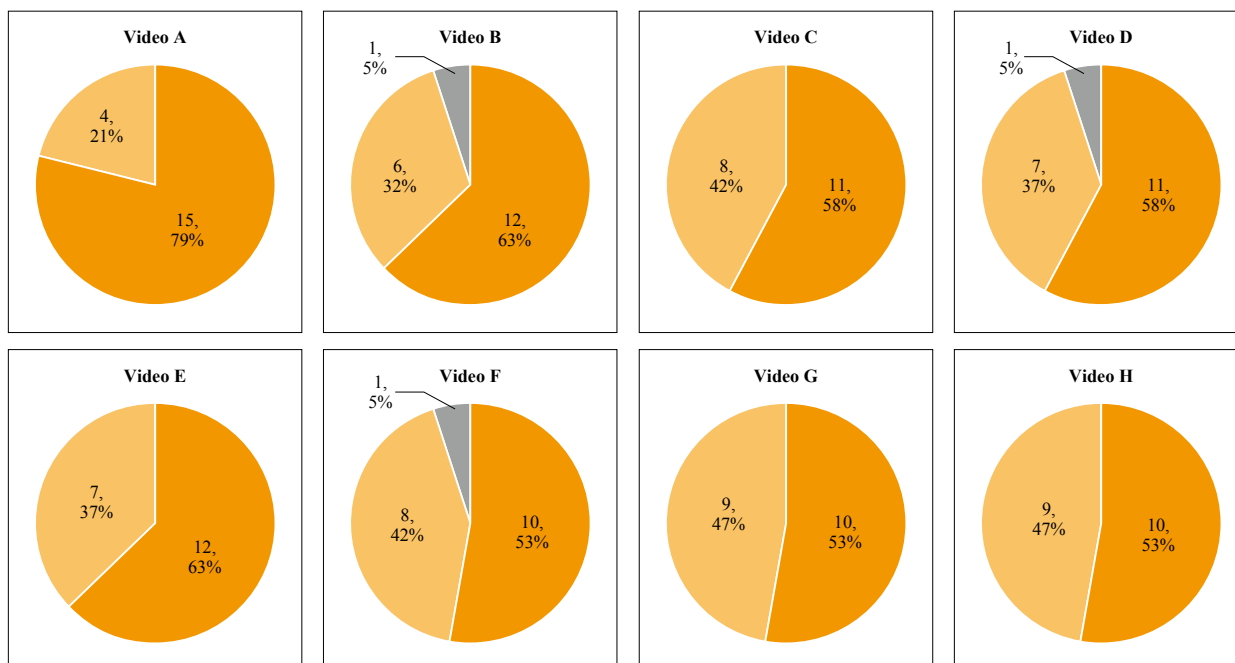


A	Basic Knowledge of Cultural Properties Photography
B	Camera Settings and Operations I
C	Camera Settings and Operations II
D	Understanding a Histogram
E	Lighting
F	Photographing Three-dimensional Objects I
G	Photographing Three-dimensional Objects II
H	Photographing Flat Objects

※A total number of 8 videos, 183 minutes.

How useful/applicable to your work were the contents of each lecture video?

■ Very useful ■ Useful ■ Not informative



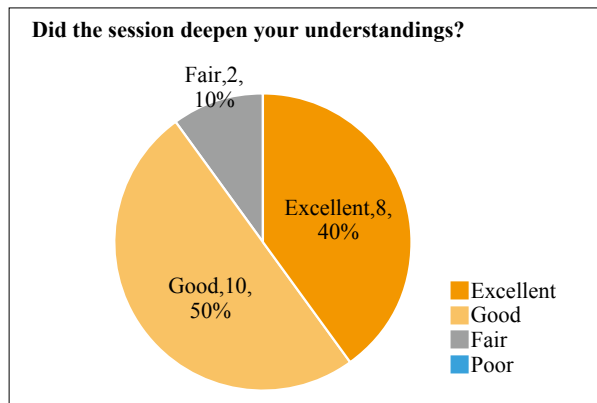
【The most useful video (multiple answers)】

Video	Answers	Rate
Video A	16	84%
Video B	17	89%
Video C	16	84%
Video D	13	68%
Video E	15	79%
Video F	16	84%
Video G	14	74%
Video H	13	68%

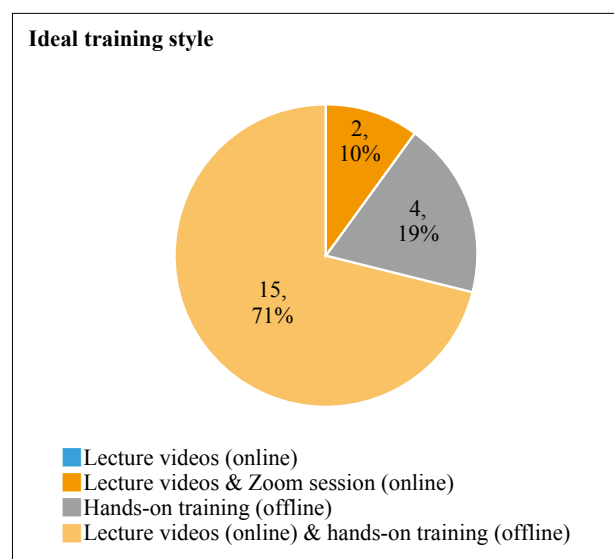
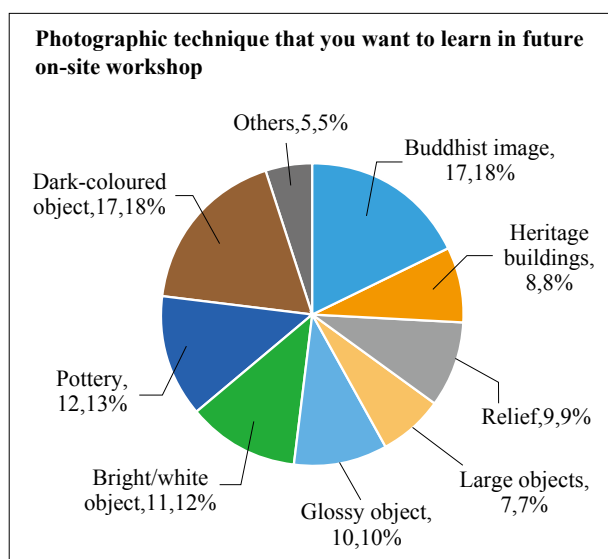
【The most difficult video (multiple answers)】

Video	Answers	Rate
Video A	0	0%
Video B	0	0%
Video C	2	11%
Video D	5	26%
Video E	1	5%
Video F	1	5%
Video G	2	11%
Video H	2	11%

【Interactive session】



4. Future workshop



What the participants learned from the workshop (excerpt from the final reports)

- In this workshop I learned that antiquities should be photographed on a white background. Therefore, from now on, white background will be used in the photography of Antiquities in Sri Lanka. Also, smart phone photograph technology we have, but in this workshop we realised that the photos taken by smart phone are not of good quality. And also know that lighting system should be used in photography. I also learned about the camera and its accessories. I also learned that there must be mental concentration when taking a photograph.
- Reproduction of real colour of the cultural property is very important. Instructor explained different types of light sources, such as sunlight, room light, LED, like this. Aperture, Shutter Speed and Sensitivity are main key pillars. Understanding those things will help us to capture the cultural properties more accurately.
- When photographing cultural objects, lighting is an important factor. The direction of the light, the angle in which the light falls on the object results in quality photographs. Except during special instances, use of indirect light is suitable. It is more suitable to use sub-lighting sources rather than one main source of light. The type of light that is standard is the light that is obtained crossways.

- How to set the lighting before taking the photograph

I did not consider the lighting when taking a photograph. However, with the learning of the course, I was able to eliminate the shadings and reflections of light on the photograph which highlights the information of the object that helps to understand the observer properly. Figure-3, shows a test photographs that I have experimented on the light settings using available resources like white A3 papers, tracing papers and phone flash lights at home.



*Figure-3,
White background*

- As an officer employed in the Ethnology Division of the National Museums Department, I was able to acquire the basic knowledge required to photograph museum objects, while following correct technical and lighting methods in tasks of acquiring museum pieces, documenting them, referring them for conservation, carrying out research work and publishing them and monitoring items etc.
- This workshop was very important for my profession in many ways. Because under my professional affairs, I have to prepare inspection reports of architectural monuments, conducting conservation and maintenance projects, documentation of movable artefacts and making final reports. Photographs must be included for the reports to record the existing condition. Actually, before this workshop I didn't pay much attention to the lighting so much. But I understood the importance of lighting for photography. And Mr Nakamura pointed out the very simple but very important factors for us. It was very useful for us to make quality photographs and do my duty well.
- It was important to pay attention to the types of cameras and lighting conditions to be used when taking a photo. There is a clear difference between photography with cultural value and ordinary photography. We have to focus on a few points that were followed in taking photographs with cultural value. The background color used for the photo is one of them. When a colorful background is used for photography, the colors are reflected and there are obstacles to accurately reproducing those cultural objects. Therefore, it was made clear that this problem could be avoided by photographing using a white background. It was also explained that the color range of the cultural object could be kept accurate even if the background was changed after taking photos on a white background. This is one of the technique that I had never experienced before.
- When photographing cultural objects of different shapes, the knowledge of the angle at which the photograph should be taken as well as the illumination was imparted. Advised on controlling the light according to the direction in which the light should be applied. It also described how to take white photos on a white background, and how to photograph shiny objects. It also provided a clear understanding of aperture, shutter speed, and ISO value changes when taking photos. In addition, it was stated that the memory card on which the photo was taken should be formatted by the camera itself and it was not advisable to delete the non-standard photos taken by the camera.

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1. General Information

International Workshop for Senior Professionals 2020 “Museum and Local Community”

General Information

1. Background and Objective

In recent years ACCU Nara has held international conferences to reconsider and discuss issues in human resource development for cultural heritage protection and the future outlook of international training, in order to improve the current situation and meet the various challenges we face. One of the opinions provided by the majority of participants in the discussions was the need for organising a workshop or conference to revisit heritage conservation in close cooperation with local communities. As is well known, the role of the community is vital for efforts to conserve and utilise cultural heritage through the generations. In some countries of the Asia-Pacific region, however, experience and case studies in this field are as yet limited, and the community's role in cultural heritage protection is still being explored.

In this context, for the past two years ACCU Nara has conducted International Workshops on the theme of ‘community-centred approaches to cultural heritage protection’, focusing in particular on the area of ‘historic towns’ where Japan has gained extensive experience over the decades at involving local communities in conservation work, and on diverse types of cultural heritage encompassed within regional society. Through these workshops, participants have benefited from Japanese experience in heritage conservation in areas such as balancing tourism and heritage conservation, promoting collaborative efforts with local communities, and providing systematic government support for these efforts.

The 2020 International Workshop, as the third in a series on the above theme, revisited the roles of ‘museum’ and ‘local community’ and focused on the interaction between them. How museums can better contribute to local society and development is a critical issue tackled by the International Council of Museums (ICOM) and discussed at its General Conference held in Kyoto 2019. Museums today are expected to play a pivotal role in a wide variety of areas, from culture and education to the local economy and revitalisation, in order to contribute to local development. ACCU Nara provided an opportunity for museum professionals to exchange opinions and shared experiences about the roles of ‘museum’ and ‘local community’, and about the possibilities and difficulties in achieving these goals.

Due to the unprecedented situations surrounding COVID-19, this year's workshop took place online. The senior professionals who are playing active roles in the field of cultural heritage protection, especially dealing with the above-mentioned issues, and are involved in policy formulation in their respective countries of the Asia-Pacific region participated in this workshop and learned various approaches through discussions with experts from Japan and overseas. The main objectives of this International Workshop were to make a contribution to leadership development and encourage mutual understanding in this field, as well as to build networks among museums in the Asia-Pacific region.

2. Organisers

This workshop was jointly organised by the Agency for Cultural Affairs, Japan (*Bunkacho*); the Asia-Pacific Cultural Centre for UNESCO (ACCU); and the Kyoto National Museum, under the auspices of the National Research Institute for Cultural Properties [Tokyo and Nara], Nara Prefectural Government, and in cooperation with the Japan Consortium for International Cooperation in Cultural Heritage and the Japanese Council of Art Museums.

3. Dates and venue

16-22 December 2020

Online - Digital platform

4. Schedule

The case study report videos were delivered via 'L-step' on ACCU's e-learning platform from 16-21 December. Each participant's video is 20-30 minutes each. The general discussion was held on 22 December in the symposium as an interactive session. The symposium was delivered simultaneously to the pre-registered observers. A total of 60 observers from 15 countries participated. The number of the observers from abroad were 27 from 14 countries including Afghanistan, Barbados, Cambodia, China, Egypt, Fiji, Mongolia, Myanmar, Nepal, the Netherlands, Pakistan, the Philippines, Sri Lanka, and Viet Nam.

Date	Programme	
16-21 December	Presentation Videos (video distribution)	Opening Remarks by ACCU Director
		Case Study Report 1 "Rethinking of Museum and Tourism: Cases from Asia" TASHIRO Akiko (Hokkaido University)
		Case Study Report 2 "The Museum of Kyoto and Local Communities: The New Museum Developed Together with the Community" MURANO Masakage (The Museum of Kyoto)
		Case Study Report 3 "Museum and Local Community: Challenges and Prospects for Community Developing of the National Museum of Cambodia" CHAP Sopheara (Cambodia)
		Case Study Report 4 "Localization of Ecomuseum: 17 Years Practice of Dimen Dong Ecomuseum" REN Hexin (China)
		Case Study Report 5 "The Central Fire Station : George Town World Heritage City, Malaysia" Ming Chee ANG (Malaysia)
		Case Study Report 6 "Patan Museum and Local Community" Khanal SANDEEP (Nepal)
		Case Study Report 7 "Fortifications of World Heritage Site of Galle: Linking the community with the living history through interpretive presentation" Nilan COORAY (Sri Lanka)
		Case Study Report 8 "The State Museum of History of Uzbekistan as a Center of Preservation of Cultural Heritage" Otabek ARIPDJANOV (Uzbekistan)
22 December	Online Symposium (real-time session)	Keynote Speech "The Result of ICOM Kyoto and Future Issues: The Figure Pursued in Museum in the Future" KURIHARA Yuji (Kyoto National Museum)
		General Discussion "The Role of the Museum for Local Development"

【Video Distribution】Case Study Report 1:

“Rethinking of Museum and Tourism: Cases from Asia”

TASHIRO Akiko (*Associate Professor, Research Faculty of Media and Communication, Hokkaido University*)

Case Study Report 2:

“The Museum of Kyoto and Local Communities: The New Museum Developed Together with the Community”

MURANO Masakage (*Curator, The Museum of Kyoto*)

Case Study Report 3:

“Museum and Local Community: Challenges and Prospects for Community Developing of the National Museum of Cambodia”

CHAP Sopheara (*Chief, Education and Publication Office, National Museum of Cambodia*)

Case Study Report 4:

“Localization of Ecomuseum: 17 Years Practice of Dimen Dong Ecomuseum”

REN Hexin (*Director, Dimen Dong Ecomuseum, China*)

Case Study Report 5:

“The Central Fire Station: George Town World Heritage City, Malaysia”

Ming Chee ANG (*General Manager, George Town World Heritage Incorporated, Malaysia*)

Case Study Report 6:

“Patan Museum and Local Community”

Khanal SANDEEP (*Executive Director, Hanumandhoka Palace Museum, Nepal*)

Case Study Report 7:

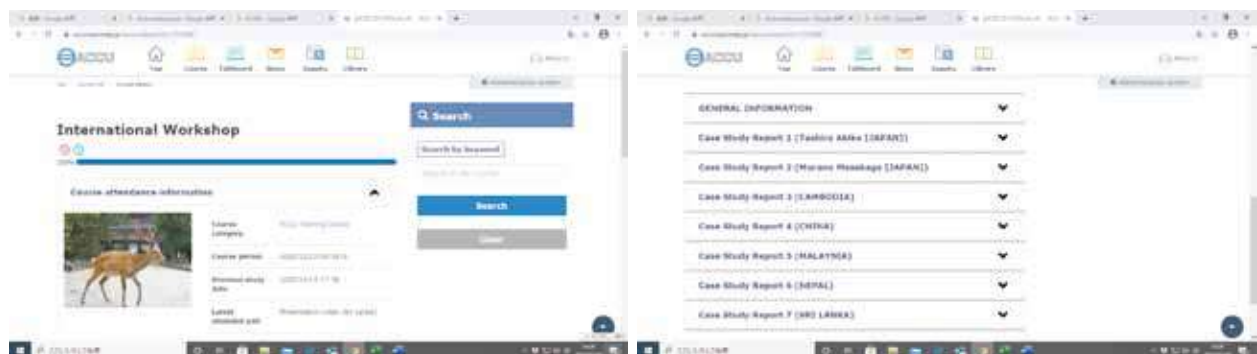
“Fortifications of World Heritage Site of Galle: Linking the community with the living history through interpretive presentation”

Nilan COORAY (*Team Leader and Conservation Specialist, Strategic Cities Development Project - Rehabilitation of the Fortifications of Galle Fort, Ministry of Urban Development and Housing, Government of Sri Lanka*)

Case Study Report 8:

“The State Museum of History of Uzbekistan as a Center of Preservation of Cultural Heritage”

Otabek ARIPDJANOV (*Deputy Director, State Museum of History of Uzbekistan*)



The digital platform for video distribution



Case study report 1 by TASHIRO Akiko (Japan)



Case study report 2 by MURANO Masakage (Japan)



Case study report 3 by CHAP Sopheara (Cambodia)



Case study report 4 by REN Hexin (China)



Case study report 5 by Ming Chee ANG (Malaysia)



Case study report 6 by Khanal SANDEEP (Nepal)



Case study report 7 by Nilan COORAY (Sri Lanka)



Case study report 8 by Otabek ARIPDJANOV (Uzbekistan)

22 December (14:00-16:00 [Japan time])

[Online Symposium]

Keynote Speech:

“The Result of ICOM Kyoto and Future Issues : The Figure Pursued in Museum in the Future”

KURIHARA Yuji (Deputy Director, Kyoto National Museum)

General Discussion

“The Role of the Museum for Local Development”

Commentators: KURIHARA Yuji, TASHIRO Akiko, MURANO Masakage, YOSHIMURA Kazuaki

Moderator: MORIMOTO Susumu (ACCU)



Keynote speech by KURIHARA Yuji



Presentation by YOSHIMURA Kazuaki



Participants of the general discussion (Online Symposium)

5. Working Language

English (Simultaneous interpretation between English and Japanese)

6. Secretariat

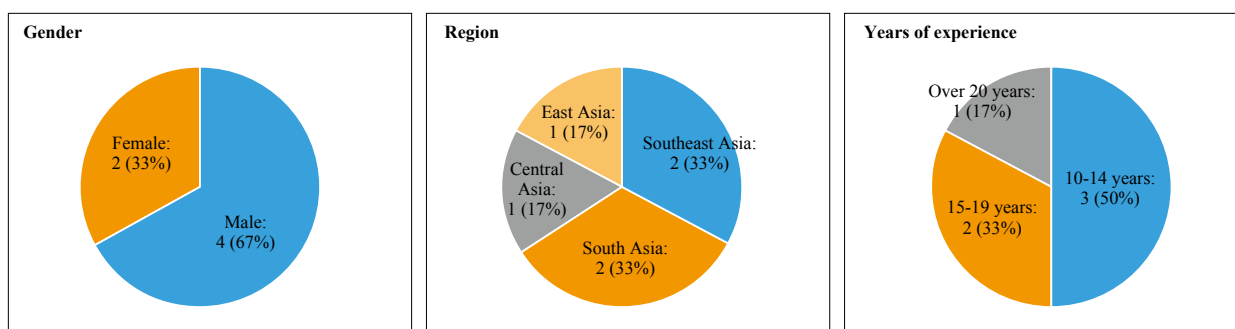
ACCU Nara was responsible for the overall management of the workshop. We obtained cooperation from Shaun Ian MACKEY, Guest Researcher of Nara National Research Institute for Cultural Properties for distributing the videos and from the Japan Consortium for International Cooperation in Cultural Heritage and the Japanese Council of Art Museums for publicising the online symposium.

2. Course Evaluation

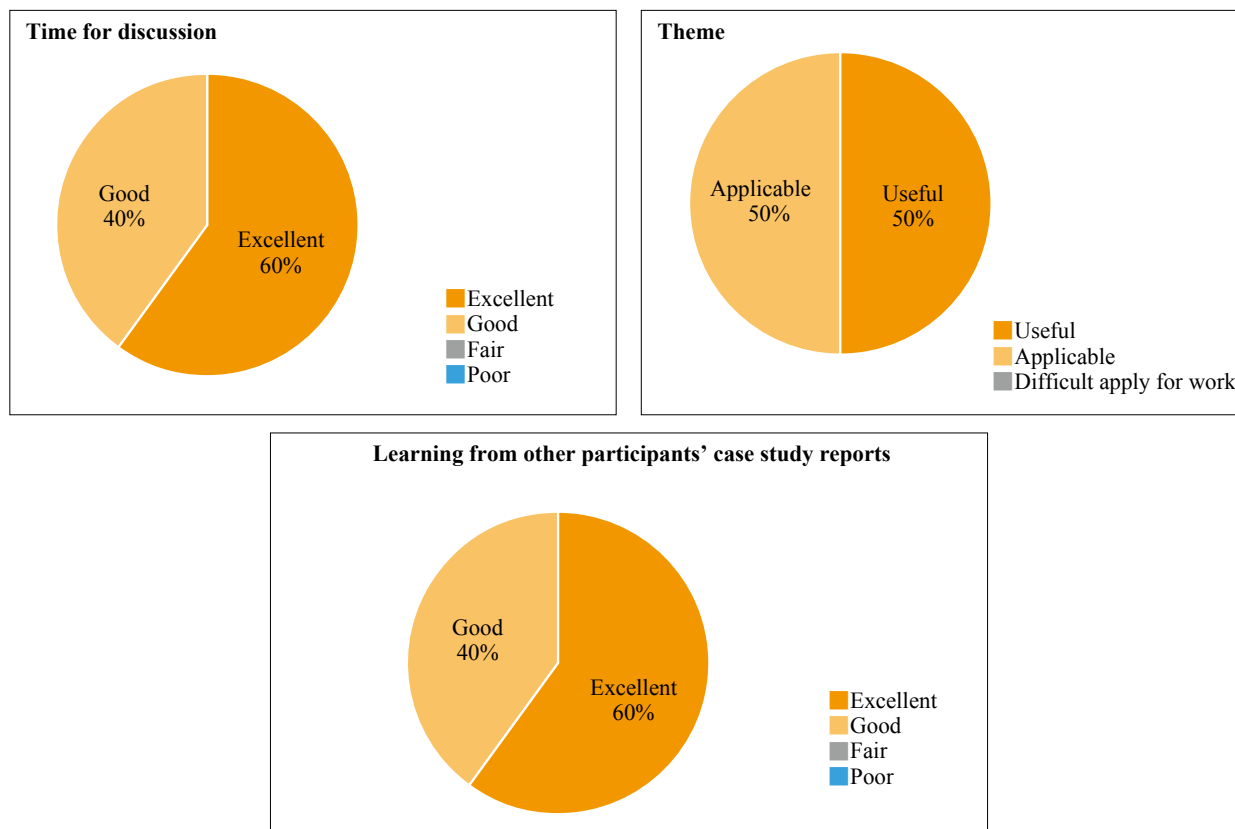
This year's International Workshop was conducted online. Over the first six days case study reports were presented to the participants via the e-learning platform, after which a two-hour symposium was held live online. Three Japanese panellists participated from a venue in Kyoto, with the other seven panellists joining in on the digital platform. Questionnaires on the workshop were then given separately to the Japanese and overseas participants. Generally, the evaluations were positive, although the majority of participants were of the opinion that the time allotted for the General Discussion was too short. This will likely be an issue to deal with starting from next year. It is also thought that the format for the case studies and Keynote Speech can be reconsidered in the future. Incidentally, there were no major problems in any country with Internet access.

A. Evaluation by overseas participants

1. Participants

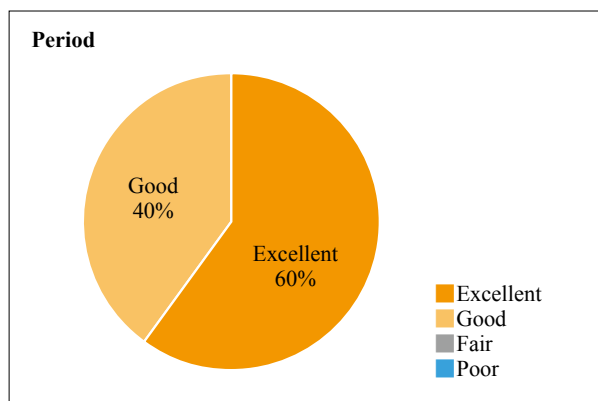


2. Overall



- Time is very limited for the discussion segment due to the online meeting.
- The workshop provides an opportunity to learn about new dimensions of the museum's role in and with the community.

3. Online case study reports



- The research and work done by Dr Tashiro on the importance of the museum for sustainable tourism has yielded a lot of information.
- Unfortunately, we were not able to communicate on this topic face-to-face, but I wanted to thank Dr Tashiro for the excellent report. As you know, the issue of 'diversified tourism' and 'diversified museum' is true today and is an important factor of study for tourism+museum.
- The activities and efforts of the Museum of Kyoto are good. I would like to know more about their work.
- The Museum of Kyoto plays a very important role, not only in exhibiting historical artefacts but also with helping the community to understand cultural heritage in general.
- The work that the Museum of Kyoto is doing in relation to *Machizukuri* has played an important role in preserving the important cultural heritage of the beautiful city of Kyoto.

Which country's case study was the most useful for you?

【China】 Sri Lanka. Tangible world heritage shares the same problem, of sustainable development, with intangible world heritage (past traditional songs are world intangible heritage, and even after nearly two decades of preservation efforts, they are still in decline). Sri Lanka's case is a good reference.

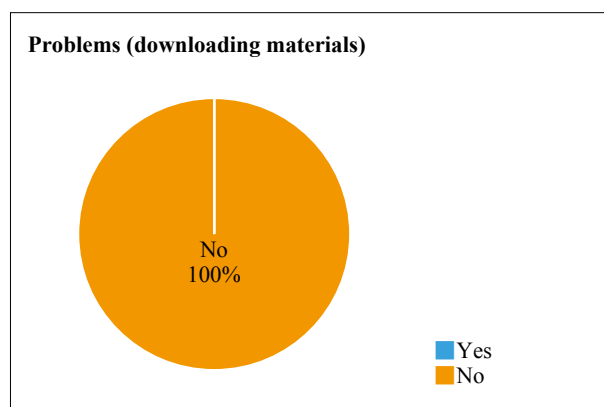
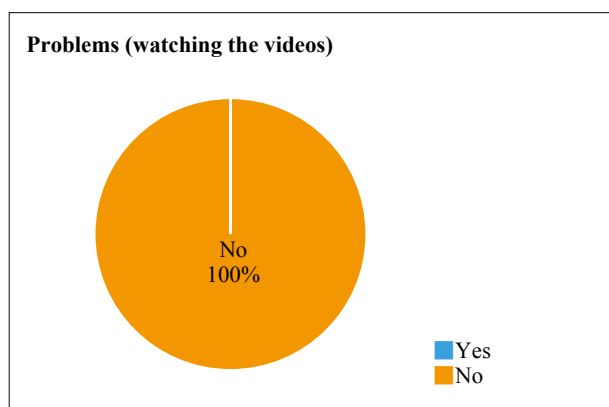
【Malaysia】 Uzbekistan, Nepal. All examples are good, but I appreciated the information on Uzbekistan and Nepal as I have yet to visit either country.

【Nepal】 China. The work that the Ecomuseum has been doing for Dimen Village for the past 17 years has been very important for the preservation of the traditional technology, knowledge, and skills of the local community. Really commendable work.

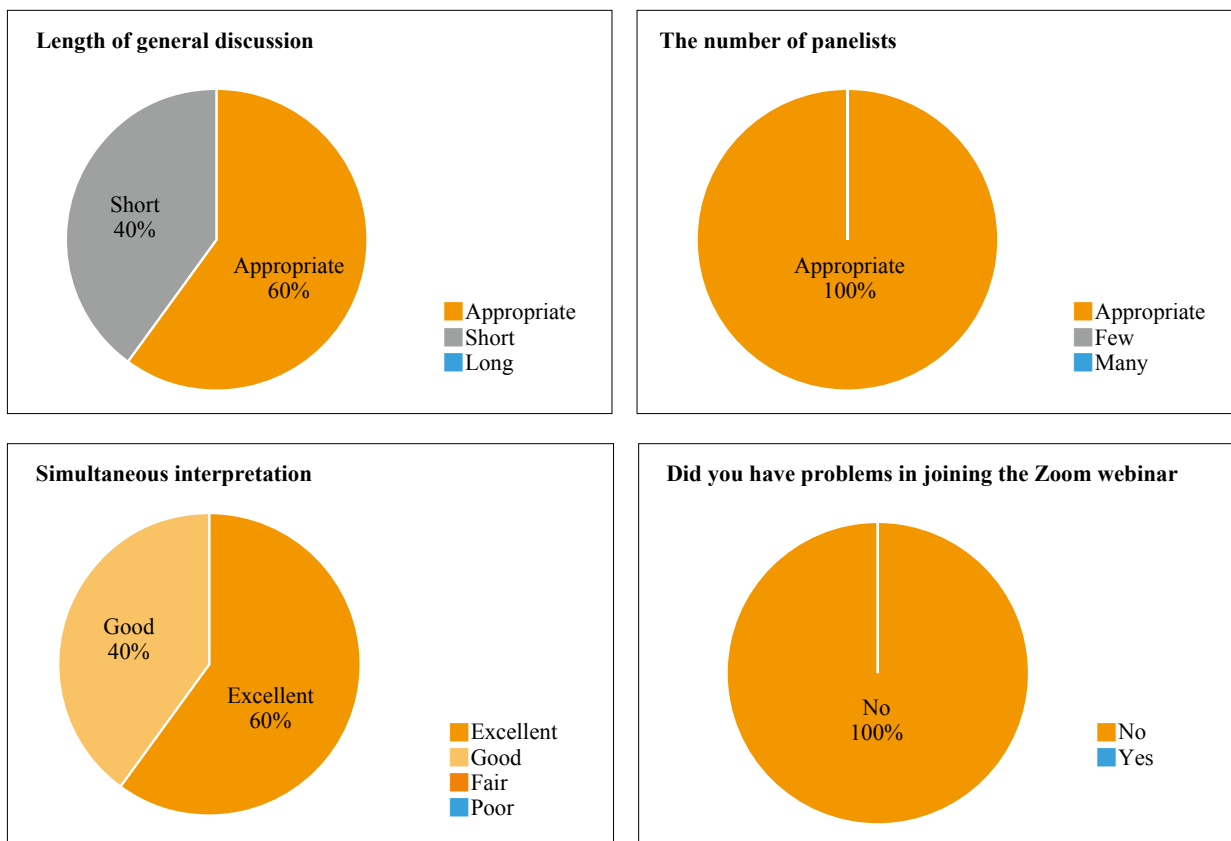
【Sri Lanka】 Malaysia. Due to the similarities with my case study on Galle.

【Uzbekistan】 All. All of these participants had different presentations about their own countries' museums, that allowed us to understand the role of the community in working with a museum.

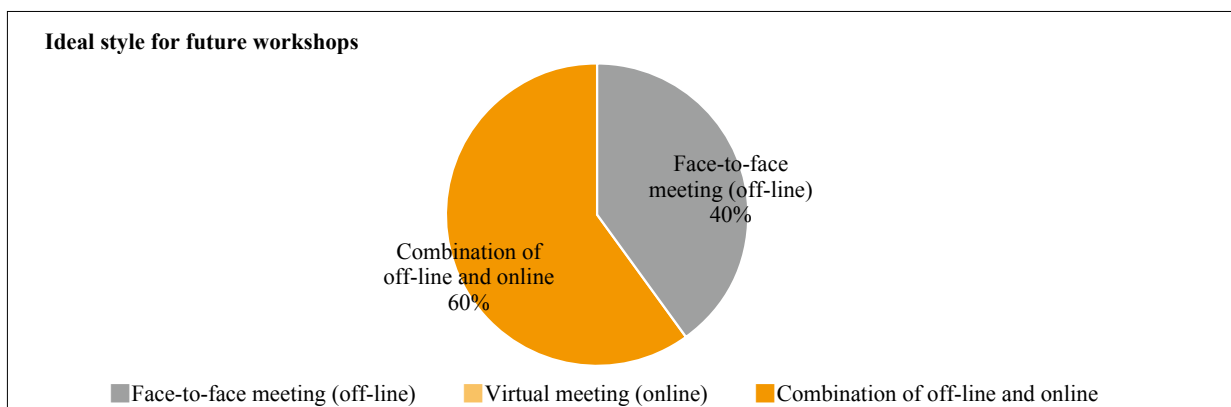
4. E-learning page or digital platform



5. Symposium



6. Future workshops

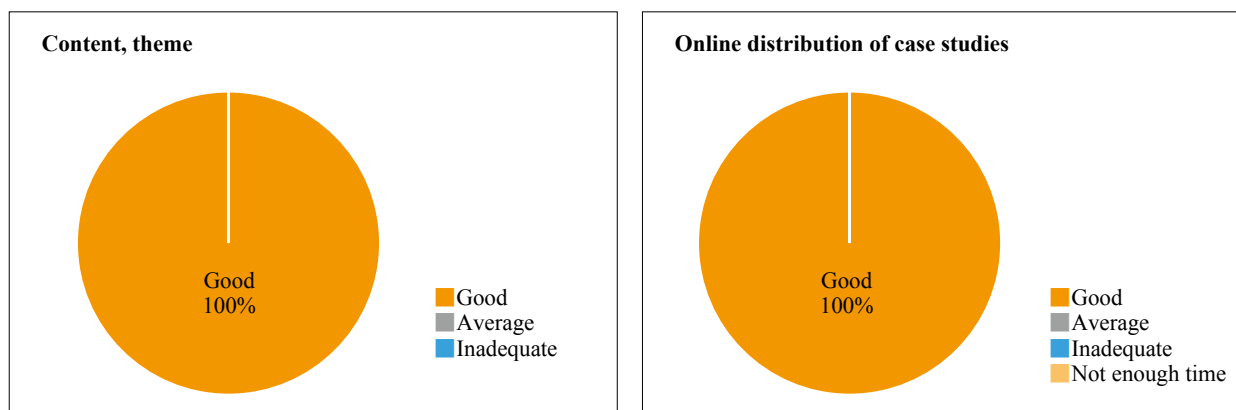


[Opinions for improvement of future workshops]

- Providing more online discussion if possible. (2 participants)
- Maybe consider uploading the recordings and make them available to the public so more can benefit from this.
- The “online” workshop was good but I like off-line.
- An informative workshop for museum-related experts on the new dimensions associated with the museum would provide a lot of knowledge. It would be very beneficial to have this type of workshop.
- Maybe a one-day workshop would be good.
- I enjoyed reading the materials before attending the meeting, and it would be nice to spend more time with other participants and speakers so we can bond and build networks better. I also want to thank the secretariat for always contacting me and following up with sufficient and useful information.
- I think face-to-face is a best for workshops and meetings like this.
- The ideal way must be a face-to-face meeting, but to generate more attention, and therefore encourage participants from various backgrounds to support museum business, is vital.

B. Evaluation by Japanese participants

1. Overall



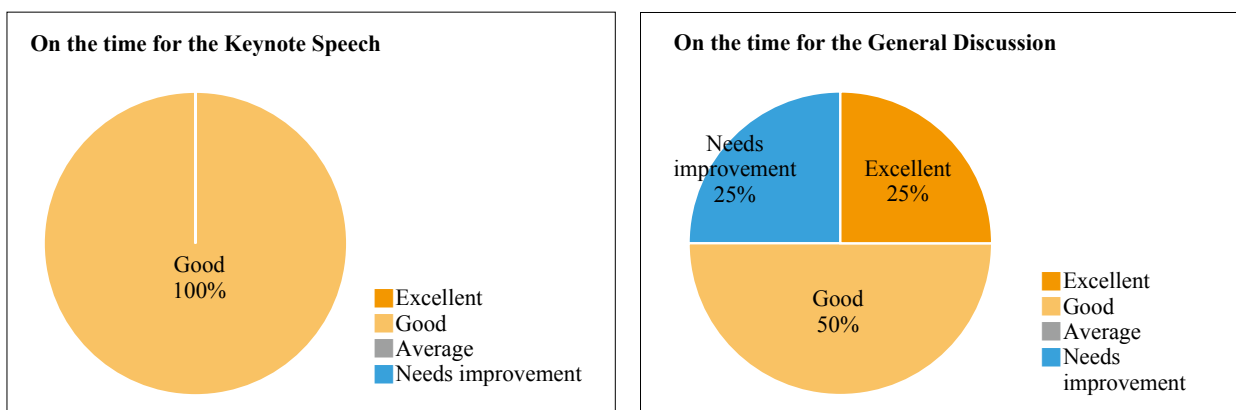
【Opinions on the content, theme of the workshop】

- It was good that the discussion could focus on Asia.
- It was good to learn about the various case studies from each country. But there was some difficulty in having deep discussion online.
- The participants were from a true variety of museums, and the selections were excellent.

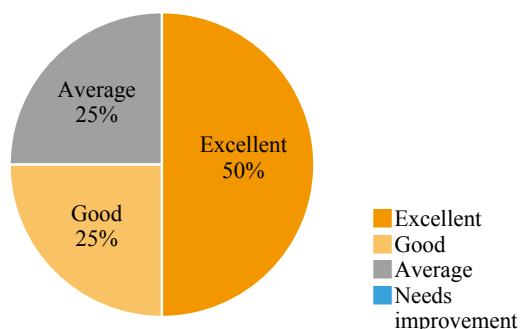
【On the online distribution of reports ahead of time】

- For ordinary conferences we are also able to examine materials ahead of time, and while time is taken up for discussion, it does allow for deep debate on that occasion, and can be very effective.
- Being able to watch the presentations on my own schedule, and to deepen my understanding thereby was very beneficial.
- It was very good that preparations were made ahead of time to give us detailed materials for each speaker and could then watch the discussion. If possible, I think it would be good to have a slightly longer interval prior to the meeting itself (as it would be good to read the materials carefully).
- Having received the materials ahead of time, it became clear what I wanted to ask, what I wanted to discuss.

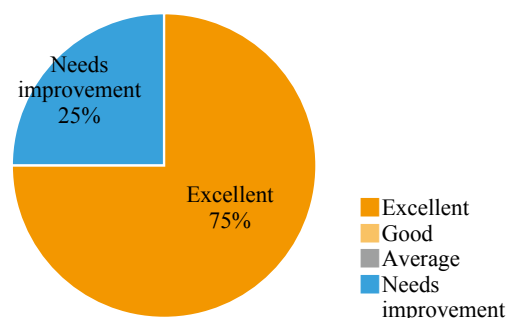
2. General Discussion (online)



On the number of panelists



On the conference operation (including translations)



- The Keynote Speech was very easy to understand and the length was just right. The General Discussion was too short for very deep debate.
- It would be good if we were able to listen to both the English and the Japanese channels.
- After each panellist listened to the Keynote Speech and then had the General Discussion, it ended with only questions on the talk, (to have deeper discussion) wouldn't it be better to limit the number to just one or two countries?
- Instead of having the General Discussion broadcast live, editing it and distributing it afterwards (on YouTube, etc.).

C. Opinions from all participants

【Which themes would you like to see covered in future programmes?】

- Practical experience on sustainable development, together with research prospects. (China)
- (1) How to work with community-based projects, and (2) Heritage institution management skills (Malaysia)
- Since I myself am associated with a museum, a workshop related to exhibition design for the museum would be useful. (Nepal)
- Managing living heritage (Sri Lanka)
- In a future workshop, I would like to see the issue of the display of artefacts in exhibitions. (Uzbekistan)
- The role of archaeological expeditions in the formation of museum collections. (Uzbekistan)

(Japanese participants)

- Digital technology for museums (digital archiving)
- Collaboration with schools, companies
- The influence of the coronavirus pandemic on museums
- Strengthening museums in Pacific region countries
- Decolonisation
- Museums and Sustainable Development Goals
- Environmental problems of museum exhibitions and storage

V. Appendix

1. Group Training Course
2. Thematic Training Course
3. Regional Workshop
4. International Workshop
5. Acknowledgements for Cooperation
6. Staff Members of ACCU Nara

1. Group Training Course

A. List of Participants

Bangladesh

Md. Morshed RAYHAN

Assistant Professor, Department of Archaeology, Comilla University



India

Sukriti GUPTA

Training Coordinator, IHA-INTACH Heritage Academy, Conservation Department, INTACH (Indian National Trust For Art and Cultural Heritage)



Indonesia

Yosua Adrian PASARIBU

Material Culture Heritage Analyst, Directorate of Cultural Safeguarding, Directorate General of Culture, Ministry of Education and Culture



Kiribati

Teraaiti EUTA

Senior Museum Officer, Culture and Museum Division, Ministry of Internal Affairs



Mongolia

Nandintsetseg NARMANDAKH

Researcher/Conservator, Division of Fund and Laboratory, Institute of Archaeology, Mongolian Academy of Sciences



Nepal

Shova MAHARJAN

Architect, World Heritage Section, Department of Archaeology, Government of Nepal



Pakistan

Zahida QUADRI

Assistant Director Excavation, Culture, Tourism, Antiquities and Archives Department, Directorate of Antiquities and Archaeology, Government of Sindh



Philippines

Kristine Kate A. LIM

Committee Head/Board Member, Research and Publication Department, Kapisanan ng mga Arkeologist sa Pilipinas, Inc.



Singapore

CAI Yinghong

Manager, Heritage Research and Assessment Division, National Heritage Board, Singapore



Sri Lanka

K.G. Mahinda Karunarathna

*Development Officer, Section of Archaeological Explorations, Regional Office (Central Province),
Department of Archaeology, Ministry of Buddhasasana, Cultural and Religious Affairs*



Uzbekistan

Omon Uktamovich MAMIROV

*Archaeologist, Landscape Archaeology,
National Archaeological Centre of the Academy of Sciences*



Viet Nam

NGUYEN Quang Khanh

Vice Director, Management Board, Kien Giang Museum, Department of Culture and Sports



B. List of Lecturers

Unit 1

Gamini WIJESURIYA

Special Advisor, ICCROM

Unit 2

FUJII Koji

*Technical Official, Second Cultural Properties Division,
Agency for Cultural Affairs, Japan (Bunkacho)*

NAKAI Masatsugu

*Senior Specialist for Cultural Properties,
Cultural Resources Utilisation Division,
Agency for Cultural Affairs, Japan (Bunkacho)*

Unit 3

HAYASHI Masanori

*Senior Researcher, Archaeology Section 3,
Department of Imperial Palace Sites Investigations,
Nara National Research Institute for Cultural Properties*

TAMURA Tomomi

*Senior Researcher, Department of Imperial Palace Sites
Investigations, Nara National Research Institute for Cultural Properties*

NAKAMURA Ichiro

*Official Research Photographer, Photography Section, Department of
Planning and Coordination,
Nara National Research Institute for Cultural Properties*

KURIYAMA Masao

*Chief, Photography Section, Department of Planning and Coordination,
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YAMAGUCHI Hiroshi

*Researcher, Archaeological Research Methodology Section,
Center for Archaeological Operations,
Nara National Research Institute for Cultural Properties*

KANEDA Akihiro

*Head, Archaeological Research Methodology Section, Center for
Archaeological Operations,
Nara National Research Institute for Cultural Properties*

Unit 4

JINNO Megumi

*Head (archaeology), Archaeology Section 2, Department of Imperial
Palace Sites Investigations,
Nara National Research Institute for Cultural Properties*

ENO Tomoko

*Conservator, Earthenware Restoration Unit,
Conservation Study Group for Cultural Properties,
Gangoji Institute for Research of Cultural Property*

AMAKO Namie

*Conservator, Metalware Conservation Unit,
Conservation Study Group for Cultural Properties,
Gangoji Institute for Research of Cultural Property*

WAKIYA Soichiro

*Head, Conservation Science Section, Center for Archaeological
Operations, Nara National Research Institute for Cultural Properties*

YANAGIDA Akinobu

*Researcher, Conservation Science Section, Center for Archaeological
Operations,
Nara National Research Institute for Cultural Properties*

Unit 5**SUGIYAMA Hiroshi**

*Professor, Study of Cultural Heritage, Faculty of Letters,
Ryukoku University*

Joseph KING

Director of Partnership and Communication, ICCROM

2. Thematic Training Course

A. List of participants**Pema**

Executive Architect, Division for Conservation of Heritage

**Pema Wangchuk**

Architect, Division for Conservation of Heritage

**Dechen Dorji**

Project Manager, Division for Conservation of Heritage

**Phub Dorji**

Senior Monk, Division for Conservation of Heritage

**Tshering Namgay**

Engineer, Division for Conservation of Heritage

**Karma Tenzin**

Senior Architect, Division for Conservation of Heritage



Yeshe Samdrup

Senior Architect, Division for Conservation of Heritage



Pema

Deputy Executive Engineer, Division for Conservation of Heritage



Dendup Tshewang

Deputy Executive Engineer, Division for Conservation of Heritage



Tenzin Namgyel

Deputy Executive Electrical Engineer, Division for Conservation



Kunzang Tenzin

Engineer, Division for Conservation of Heritage



Chosang Doma

Architect, Division for Conservation of Heritage



Sonam Tobgay

Deputy Executive Engineer, Division for Conservation of Heritage



Tashi Tobgay

Engineer, Tango Monastery Restoration Project



Ugyen Dorji

Engineer, Division for Conservation of Heritage



Tashi Tshering

Architect, Division for Conservation of Heritage



Pem Choki

Architect, Division for Conservation of Heritage



Kuenzang Dorji

Graphic Designer, Division for Conservation of Heritage



Tenzin Wangchuk

Archaeology Technician / Sr. Store Keeper, Division for Conservation of Heritage



Sonam Gyeltshten

Archaeology Technician, Division for Conservation of Heritage



Pema Khandu

Electrical Engineer, Division for Conservation of Heritage



Kinzang Gyeltshen

Engineer, Chagri Restoration Project, Division for Conservation of Heritage



B. List of Lecturers and Resource Persons

BABA Hiromichi

*Senior Manager, Cultural Property Preservation Office, Cultural Property Preservation Division,
Culture, Education and Creative Living Department, Nara Prefecture*

IMANISHI Yoshio

Executive Advisory Engineer, Todai-ji Temple

UEDA Naomi

*Researcher, Conservation Study Group for Cultural Properties,
Gangoji Institute for Research of Cultural Property*

YAMAGUCHI Hiroshi

*Researcher, Archaeological Research Methodology Section, Center for Archaeological Operations,
Nara National Research Institute for Cultural Properties*

MUKAI Junko

Architect / Cultural Heritage Specialist

TOMODA Masahiko

*Director, Japan Center for International Cooperation in Conservation,
Tokyo National Research Institute for Cultural Properties (TNRICP)*

KANAI Ken

*Head, Conservation Design Section, Japan Center for International Cooperation in Conservation,
Tokyo National Research Institute for Cultural Properties*

C. Interpreter**SOMIYA Ayako**

Freelance Interpreter

3. Regional Workshop

A. Participants**Mahesh Priyankara GURUMATIYA**

Archaeology Reprographer, Photography Division, Department of Archaeology

**Sumedha Deepthi KUMARI**

Archaeology Reprographer, Photography Division, Department of Archaeology

**Palitha HERATH**

Archaeology Reprographer, Photography Division, Department of Archaeology

**Arjuna SAMARAWEERA**

Archaeology Reprographer, Photography Division, Department of Archaeology

**Anoma Kumari SOORIYAKUMBURA**

Archaeology Research Officer, Central Province Office, Department of Archaeology

**Anusha Rathnamali ATHUKORALA**

Archaeology Research Officer, Central Province Office, Department of Archaeology



Malsha Madushani RANASINGHE

Development Officer, Badulla District Office, Department of Archaeology



U. Anura SHANTHA

Archaeology Research Officer, Central Province Office, Department of Archaeology



Nilanthi Kumari EDIRISINGHE

Archaeology Research Officer, Central Province Office, Department of Archaeology



Wimal Jayantha BANDARA

Archaeology Research Officer, Central Province Office, Department of Archaeology



Shiranthi Anuradha SENEVIRATNE

Archaeology Research Officer, Central Province Office, Department of Archaeology



I.D.M.WIJE BANDARA

Archaeology Research Officer, Central Province Office, Department of Archaeology



Charitha KARUNARATNE

Technical Officer, North Western Province Office, Department of Archaeology



Sugath Wanigarathna JAYASEKERA

Photographer, Department of National Museums



Vithanage Don Jayan LAKMAL

Assistant Director, Department of National Museums



Nuwan Sampath UYANAGE

Chemical Conservation Craftsman, Chemical Conservation Division, Department of Archaeology



J.A.D.M.Menaka JAYASURIYA

Archaeology Research Officer, Central Province Office, Department of Archaeology



Romesh Tharaka JAYAWEERA

Technical Officer, Polonnaruwa District Office, Department of Archaeology



Indrajith PERERA

Archaeology Research Officer, Kegalle District Office, Department of Archaeology



Dammi BANDARA

Archaeology Research Officer, Epigraphy Division, Department of Archaeology



B. Instructor

NAKAMURA Ichiro

*Official Research Photographer, Photography Section, Department of Planning and Coordination,
Nara National Research Institute for Cultural Properties*



C. Interpreters

Panini Dushmantha KUDAVIDANAGE (Sinhalese-Japanese)

HATA Chiyako (English-Japanese)

D. Co-organisers

■Department of Archaeology, Sri Lanka

Prasanna B. RATNAYAKE

Chartered Architect, Department of Archaeology

Rasika DISSANAYAKA

Civil Engineer, Department of Archaeology

J. B. DISSANAYAKE

Assistant Director, Kandy Office, Department of Archaeology

4. International Workshop

A. Participants

JAPAN

KURIHARA Yuji

Deputy Director, Kyoto National Museum



TASHIRO Akiko

Associate Professor, Research Faculty of Media and Communication, Hokkaido University



MURANO Masakage

Curator, The Museum of Kyoto



YOSHIMURA Kazuaki

Director of Curatorial Division, Archaeological Institute of Kashihara, Nara Prefecture



MORIMOTO Susumu

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



CAMBODIA

CHAP Sopheara

Chief, Education and Publication Office, National Museum of Cambodia



CHINA

REN Hexin

Director, Dimen Dong Ecomuseum



MALAYSIA

Ming Chee ANG

General Manager, George Town World Heritage Incorporated



NEPAL

Khanal SANDEEP

Executive Director, Hanumandhoka Palace Museum



SRI LANKA

Nilan COORAY

Team Leader and Conservation Specialist, Strategic Cities Development Project - Rehabilitation of the Fortifications of Galle Fort, Ministry of Urban Development and Housing, Government of Sri Lanka



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