

Training Report

on

Cultural Heritage Protection

**Training Course for Researchers in Charge of Cultural Heritage Protection
in Asia and Pacific 2014 - Vanuatu -
31 July - 21 August, 2014, Nara, Japan**



Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)
Agency for Cultural Affairs, Japan
Nara National Research Institute for Cultural Properties

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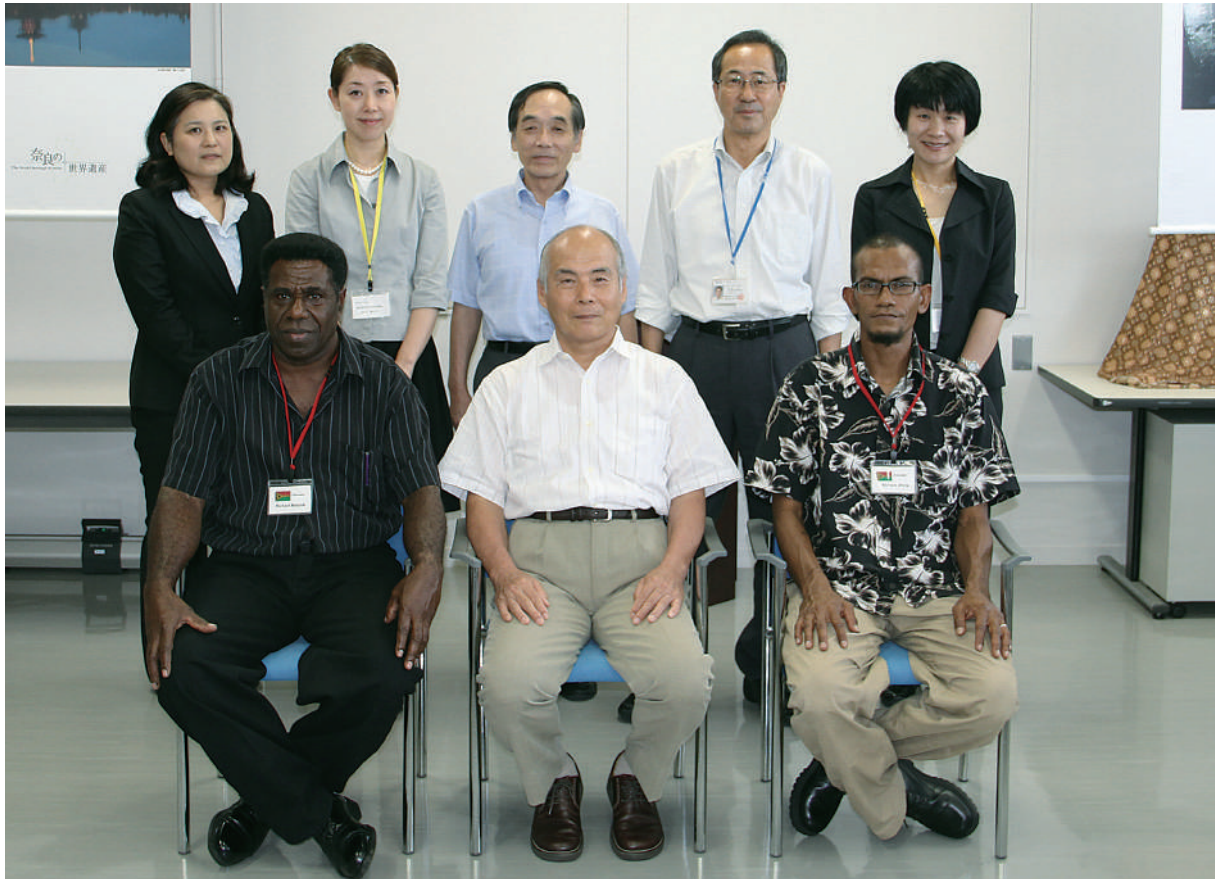
Cultural Heritage Protection Cooperation Office,
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Nara Prefecture Nara General Office Ground Floor
757 Horen-cho, Nara 630-8113 Japan
Tel: +81-(0)742-20-5001
Fax: +81-(0)742-20-5701
e-mail: nara@accu.or.jp
URL: <http://www.nara.accu.or.jp>

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Opening Ceremony at ACCU Nara Office



Cultural landscape at Harie, Takashima city



On-site training: Lake Biwa Museum



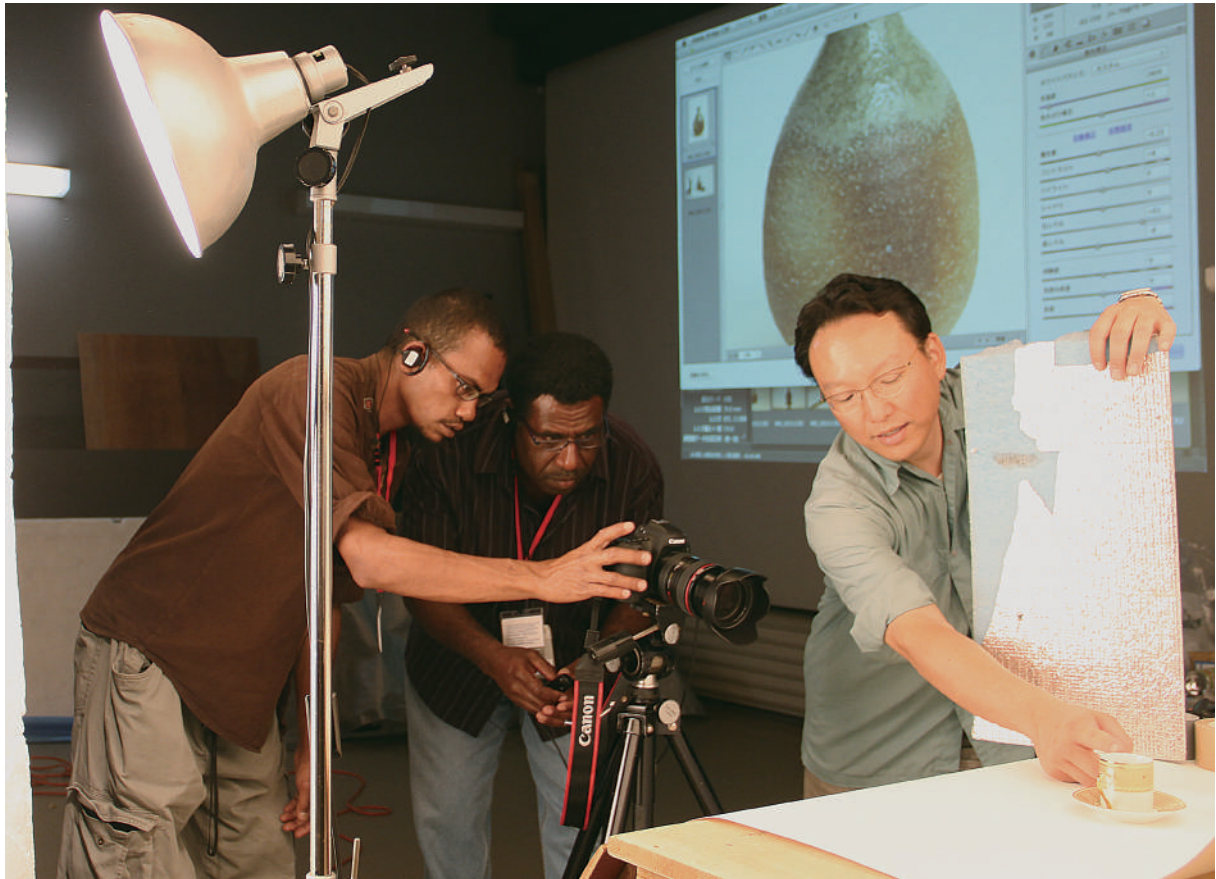
With the lecturer, Ms Tashiro, at NNRICP



Observing tour in the laboratory of conservation science at NNRICP



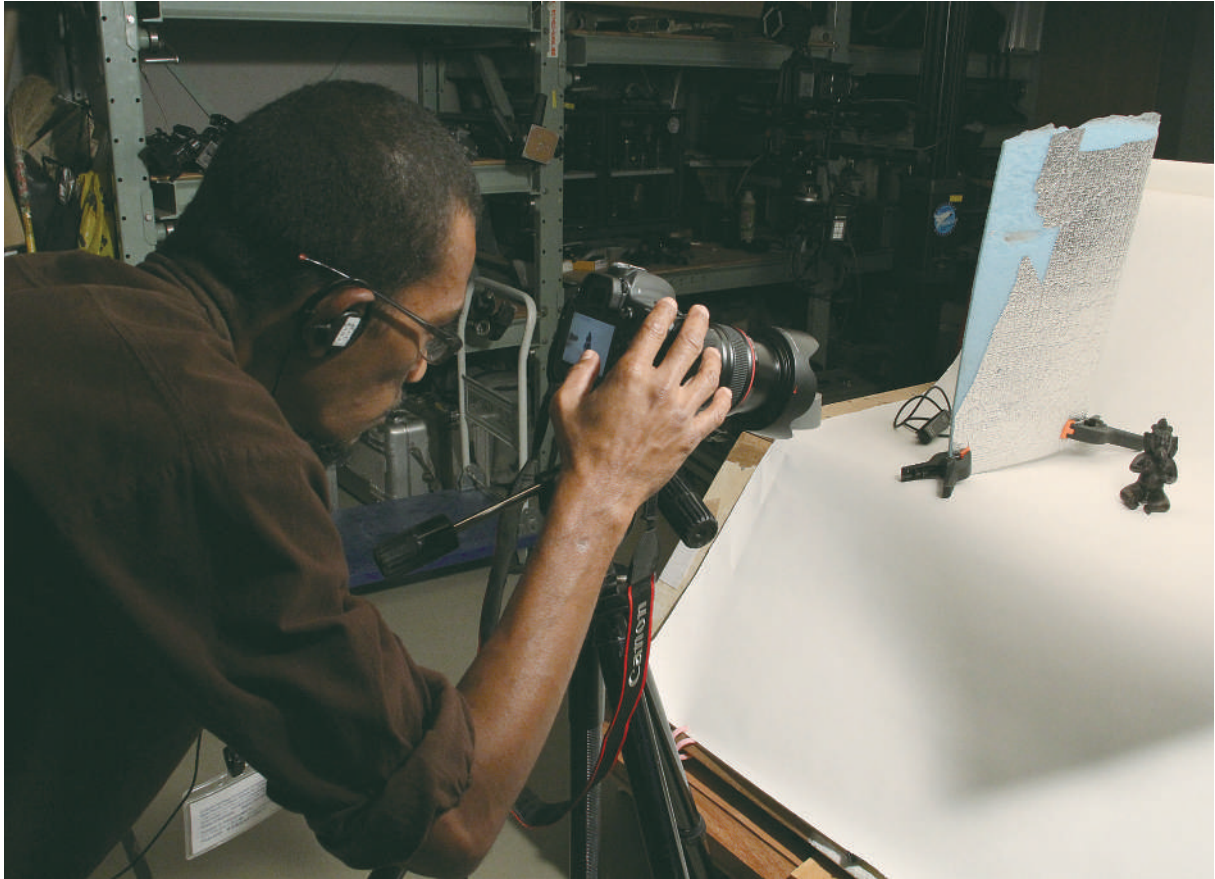
Mr Oda explained about inventory system of archaeological artefacts at NNRICP



Practical training of photography at NNRICP



Practical training of photography at Nara Palace Site



Practical training: Indoor session at NNRICP



Practical training on management of GPS/GIS data



On-site training: At Kasuga-taiya Shrine, World Heritage Site



Observation of artefacts of Fujinoki Tumulus at Ikaruga Cultural Property Centre



Closing Ceremony at ACCU Nara Office

Preface

The Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU Nara) was established in August 1999 with the purpose of serving as a domestic centre for promoting cooperation in cultural heritage protection in the Asia-Pacific region. Subsequent to its establishment, our office has been implementing a variety of programmes to help promote cultural heritage protection activities, in close cooperation with the Agency for Cultural Affairs, Japan (*Bunkacho*); National Institutes for Cultural Heritage, National Research Institute for Cultural Properties, Nara; the Nara Prefectural Government; the Nara Municipal Government; universities; and museums.

The ACCU Nara's activities encompass training programmes for the human resources development; international conferences and seminars; the website for the dissemination of information relating to cultural heritage protection; and the world heritage lectures in local high schools. In addition to those, ACCU Nara offers "Local Training Workshop" which dispatches a group of lecturers from Japan to one of Asia-Pacific countries and implements the practical training on cultural heritage protection on sites. Besides, we annually appoint "International Correspondent" from each country for the purpose of establishing closer ties with the countries in the Asia-Pacific region, who will periodically send latest reports on cultural heritage protection in their country.

Our office has been conducting two types of the training course in Nara: for the group and for the individuals. The Group Training Course offers the opportunity to sixteen experts from Asia-Pacific region for about one month with two themes in alternate years: "Preservation and Restoration of Wooden Structures" and "Research, Analysis, and Preservation of Archaeological Sites and Remains." Meanwhile, the Individual Training Course is organised for a few experts from one country on the specific theme according to their requests.

The Republic of Vanuatu is an island nation comprised of more than 80 small and large volcanic islands and atolls. There is an urgent need to implement a range of measures for protection as well as gaining an understanding of the actual situation of cultural heritages because it is prone to natural disasters including earthquakes.

Under these circumstances, mapping of cultural heritage with GPS/GIS has been conducted in Vanuatu, and the upcoming tasks, such as the management of data, acquirement of knowledge and practical techniques for legislative preparations toward the protection of cultural heritage, and development of human resources concerning the project, have been addressed as the urgent priorities.

Based on this current situation in Vanuatu and in response to a request from the government of Vanuatu, ACCU Nara Office has decided to invite officials with a purpose of providing the broad knowledge and practical techniques of research, documentation, management and utilisation.

We would like to express our sincere appreciation to Agency for Cultural Affairs, Japan (*Bunkacho*); Nara National Research Institute for Cultural Properties; Lake Biwa Museum; Takashima Municipal Board of Education; Tezukayama University; Hyogo Prefectural Board of Education; Kobe Municipal Board of Education; National Museum of Ethnology; Ikaruga Town Board of Education for their cooperation and support.

NISHIMURA Yasushi

Director

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

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I. Introduction

1. General Information
2. Programme Schedule



Five stories pagoda at Kofuku-ji Temple

1. General Information

**Training Course on Cultural Heritage Protection
in Asia and the Pacific 2014 - Vanuatu -
(31 July – 21 August 2014, Nara)
—Research, Preservation, Maintenance and Utilisation of
Archaeological Sites and Remains—**

1. Organisers

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

2. Background

The cultural heritages in Oceania have not been fully recognised due to their geographical conditions as island countries dispersed in the Pacific Ocean, and moreover, the human resource for protection and investigation are still under development. The number of the cultural heritages that were inscribed on a World Heritage list in Oceania is small compare with other regions. Only four cultural heritages in Vanuatu, Papua New Guinea, the Marshal Islands and Fiji were registered. Chief Roi Mata's Domain in Vanuatu is one of the few archaeological sites where detailed excavation and research was conducted in Oceania.

The Republic of Vanuatu is an island nation comprised of more than 80 small and large volcanic islands and atolls. The main island is Efate where the capital Port Vila is located. There is an urgent need to implement a range of measures for protection as well as gaining an understanding of the actual situation of cultural heritages because it is prone to natural disasters including earthquakes.

Under these circumstances, mapping of cultural heritage with GPS/GIS has been conducted in Vanuatu, and the upcoming tasks, such as the management of data, acquirement of knowledge and practical techniques for legislative preparations toward the protection of cultural heritage, and development of human resources concerning the project, have been addressed as the urgent priorities.

Based on this current situation in Vanuatu and in response to a request from the government of Vanuatu, ACCU Nara Office has decided to invite officials with a purpose of providing the broad knowledge and practical techniques of research, documentation, management and utilisation.

3. Date and Venues

Date: 31 July (Thur.) to 21 August (Thur.) 2014. [22 days]

Venues: Cultural Heritage Protection Cooperation Office, Asia-Pacific Cultural Centre for UNESCO (ACCU); Facilities and museums of cooperating organisations.

4. Objective of the Training Course

This individual training course aims at providing participants with the broad knowledge and practical techniques concerning to measures for research and documentation (survey, actual measurement, photography etc.), management and utilisation.

5. Training Curriculum

- Conservation of Cultural Landscape and its Protection System
- Risk Management of Cultural Heritage (earthquake and natural disaster)
- Exhibition Method and Utilisation
- Recording/Documentation of Site
- Management and Utilisation of GPS/GIS Data etc.

6. Participants

Richard Matanik Lore (Mr)

Chairperson, Lelema World Heritage Committee, Vanuatu Cultural Centre

Date of Birth: 14 February 1962 (Age 52)

Richard Japuneyo Shinji (Mr)

Archaeologist, Vanuatu National Register, Vanuatu Cultural Centre

Date of Birth: 29 September 1977 (Age 36)

7. Process of Invitation

The Republic of Vanuatu recommended two applicants suitable for the above mentioned invitation programme as participants. Then ACCU Nara Office has determined to invite two applicants as participants through close examination.

8. Others (Past achievement to accept participants)

Since 2000 when the above-mentioned invitation programme started, 52 participants from 17 countries have been accepted.

9. Certificate

Each participant will be awarded a certificate upon the completion of the course.

10. Language

English is the main working language of the course.

11. Expenses

Expenses for the training course will be borne by ACCU Nara Office and comprise the following:

(1) Travel expenses:

Each participant will be provided an economy-class return air ticket between the international airport nearest to their residence and Kansai International Airport (KIX), and domestic transportation costs

between KIX and their accommodations in Nara.

(2) Living expenses:

Participants shall be provided the basic living expenses incurred from the day before the training course to the next day of the final day, 30 July (Wednesday) to 22 August (Friday) 2014 in principle. Arrangements and payment for accommodations will be made by ACCU Nara Office. Also, the accommodation expenses on the way to and/or from Japan will be covered by ACCU Nara Office.

12. Secretariat

Cultural Heritage Protection Cooperation Office,
Asia-Pacific Cultural Centre for UNESCO (ACCU)
Nara Pref. Nara General Office
757 Horen-cho, Nara 630-8113 Japan
Tel: +81-742-20-5001 Fax: +81-742-20-5701
e-mail: nara@accu.or.jp

2. Schedule

Individual Training Course Schedule 2014 (31July - 21 August)

| | Date | 9:00-12:00 | 13:00-16:00 | Lecturer | Venue |
|--------|---------|--|---|---|--|
| July | 31 Thu. | | 13:30 Opening Ceremony Orientation to the Programme | ACCU Nara | ACCU Nara |
| | 1 Fri. | World Heritage: Historic Monuments of Ancient Nara | | ACCU Nara | Today-ji Temple, Kasuga-taisha Shrine and Koufuku-ji Temple, etc. in Nara |
| | 2 Sat. | | | | |
| | 3 Sun. | | | | |
| | 4 Mon. | Recording/Documentation and Survey Method of Archaeological Remains | | MORIKAWA Minoru / OSAWA Syogo / NIWA Takafumi | Excavation and Resarch Site |
| | 5 Tue. | Arrangement and Management System of Artefacts | | TASHIRO Akiko / ODA Yuki / SHODA Shinya / YAMAMOTO Yoshitaka / KAWAHATA Jun / TAMURA Tomomi | NNRICP |
| | 6 Wed. | Outline of Conservation of Cultural Landscape and its Protection System | | HIRASAWA Tsuyoshi / EDANI Hiroko | NNRICP |
| | 7 Thu. | A Study Tour: Conservation of Cultural Landscape and its Protection System in Practice I | | YAMAMOTO Akiko | Takashima City, Shiga Prefecture |
| August | 8 Fri. | A Study Tour: Conservation of Cultural Landscape and its Protection System in Practice II (Exhibition Method) | | HASHIMOTO Michinori | Lake Biwa Museum |
| | 9 Sat. | | | | |
| | 10 Sun. | | | | |
| | 11 Mon. | Management and Utilisation of GPS/GIS Data I | | UNO Takao | ACCU Nara |
| | 12 Tue. | Management and Utilisation of GPS/GIS Data II | | UNO Takao | ACCU Nara |
| | 13 Wed. | Cultural Heritage Management in Practice | | ISHIMURA Tomo | NNRICP |
| | 14 Thu. | Management of Photographic Data I | | NAKAMURA Ichiro | NNRICP |
| | 15 Fri. | Management of Photographic Data II | | NAKAMURA Ichiro | NNRICP |
| | 16 Sat. | | | | |
| | 17 Sun. | Management and Storage System for Folklore Material | | KUBO Masatoshi | National Museum of Ethnology |
| | 18 Mon. | Risk Management for Cultural Heritage (Disaster Management System) | | MURAKAMI Yasumichi / TOYOSHIMA Junko | Preservation Districts for Groups of Historic Buildings, Kobe City |
| | 19 Tue. | Site Museum in Practice | World Heritage: Buddhist Monuments in the Horyu-ji Area | ARAKI Koji | Horyu-ji Temple/ Fujinoki Tumulus/ Ikaruga Cultural Property Centre |
| | 20 Wed. | Writing Final Report | | ACCU Nara | ACCU Nara |
| | 21 Thu. | Submission of Final Report / Closing Ceremony | | ACCU Nara | ACCU Nara |

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

NNRICP: Nara National Research Institute for Cultural Properties

II. Summary of Training Course



At Nara Place Site with a lecturer

Summary of Training Course

31 July (Thur.)

■ Opening Ceremony/Orientation to the programme

- The Opening Ceremony was held at the ACCU Nara Office. Following the welcome speech by the Director of ACCU Nara Office and self-introductions by the staff members of ACCU Nara Office, the participants introduced themselves.
- Mr Matanik stated in his address that, since he has heard that Japan is a friendly country, he is very glad to have been invited to the training. Additionally, Mr Shinji stated that he has engaged in safeguarding the cultural heritage for over 14 years.
- The ACCU staff explained the contents of the training curriculum, cultural properties of Nara, cultural-property administration in Japan, precautions during the training period, etc.



Message from Director of ACCU Nara Office



Orientation at ACCU Nara Office

1 August (Fri.)

■ World Heritage: Historic Monuments of Ancient Nara

NISHIMURA Yasushi (ACCU Nara Office)

- To begin with, the participants looked out from the rooftop of the Nara prefectural office building over the vista of Todai-ji Temple, Kofuku-ji Temple, etc.. To the west, they viewed the Suzaku Gate and the Imperial Audience Hall which have been restored at the Nara Palace Site.
- At the Great South Gate of Todai-ji Temple, an ACCU staff briefed the participants on the repair and dendrochronology (tree-ring dating) of the Nio-zo statues. In addition, at the Daibutsu-den Hall, the participants heard explanations of air pollution, using as examples a bronze lantern and the ornamental railing tops located under the stairs.
- In the afternoon, the participants moved towards Kasuga-taisya Shrine. There, we happened across a *Gon-negi* (lit. deputy of lower-rank priest) explaining the Kasuga-taisya Shrine to visitors, so we asked the priest to join us, and toured the shrine together. Following this tour, we passed through the first *torii* gate and moved towards the precincts of Kofuku-ji Temple. At this temple, the participants



At Todai-ji Temple



At Kasuga-taisya Shrine

observed the on-going restoration of the temple buildings/cathedrals; and viewed various Buddha statues in the National Treasure Museum.

4 August (Mon.)

■ Recording/Documentation and Survey Method of Archaeological Remains

MORIKAWA Minoru, OSAWA Syogo and NIWA Takafumi (Nara National Research Institute for Cultural Properties, hereinafter “NNRICP”)

- On the way to Asuka, the participants visited the Kurozuka Tumulus (Yanagimoto town, Tenri city), an example of the management/utilisation of national historic sites, to observe how the tumulus is maintained/utilised.
- The participants toured the Imperial Audience Hall Site of the Fujiwara Palace, after listening to an explanation from a lecturer at the NNRICP Fujiwara Palace Site reference room with regard to the historical materials, including earthenware and roof tiles, as well as the Fujiwara Palace itself, which provide a dating benchmark to the 7th century.



Mr Morikawa lectured at Amakashi-no-oka Site.



Mr Niwa explained at Asuka Historical Museum

- At the Amakashi-no-oka site, the participants were briefed on the Amakashi-no-oka Toroku site presumed to be the site of the residence of the Soga clan; after which, they climbed to the hilltop to understand the locational relation and spatial expansion between the Fujiwara Palace and Asuka.
- The Mizuochi site is thought to be a “*Rokoku-dai*” (ancient water clock using siphon effect), and the participants observed the maintenance skills for presentations on a unique underground structure of this site.
- After a briefing on the Asuka period while observing the permanent exhibit of the Asuka Historical Museum, the participants saw the exhibition of the restored cloister of Yamada-dera Temple. Following this, they visited the actual Yamada-dera Temple, and witnessed the state of the well maintained site following the excavation.

5 August (Tue.)

■ Arrangement and Management System of Artefacts

TASHIRO Akiko, ODA Yuki, SHODA Shinya, YAMAMOTO Yoshitaka, KAWAHATA Jun and TAMURA Tomomi (NNRICP)

- To start, lecturers provided a briefing on the functions of each division of the NNRICP. Following



Mr Yamamoto lectured the storage processes



At the storage room of roof tile



A lecture by Mr Oda



A lecture on X ray radiography by Ms Tamura

this, the participants toured an entire system of storage processes from cleaning materials unearthed at an excavation site to recording and storing them.

-In addition, at the Conservation Science Section, the participants listened to an explanation about scientific analytical instruments including X-ray radiography, etc.; following this, they observed a wooden artefact storage system that utilises polyethylene glycol and a vacuum freeze dryer.

-In the afternoon session, entitled “Registration, Custody, and Possession of Artefacts”, the lecturers started by explaining earthenware storage processes that span cleaning, screening, storage, and custody.

-In addition, the lecturer added that, although a drawing is created manually, it is subsequently digitally traced, and registered in the database.

6 August (Wed.)

■ **Outline of Conservation of Cultural Landscape and its Protection System**

HIRASAWA Tsuyoshi and EDANI Hiroko (NNRICP)

-Before the lecture, the participants went to greet Mr Matsumura, Director General of NNRICP. Mr Matsumura stated in his address that he hoped that the training program would be satisfying for the participants.

-The lecture began with a detailed explanation of the Japanese cultural landscape, especially with respect to the framework of the cultural landscape system. Following this, the lecturer, Mr Hirasawa, introduced the “cultural landscape of Takashima city” where participants were scheduled to visit the next day for on-site training. The lecturer also explained the process from pre-landscape registration activities to post-landscape registration activities including the major components of cultural landscapes, efforts made by local residents, etc.



With Director General of NNRICP



A lecture by Mr Hirasawa and Ms Edani at NNRICP

7 August (Thur.)

■ **A Study Tour: Conservation of Cultural Landscape and its Protection System in Practice I**

YAMAMOTO Akiko (Takashima Municipal Board of Education)

-On the way to Takashima city, Shiga prefecture, the participants visited Shirahige shinto shrine (where the main hall is designated as an Important Cultural Property). In the afternoon, the lecturer, Ms Yamamoto (Takashima Municipal Board of Education), began to explain two areas in Takashima city registered as government-designated important cultural landscapes. The lecturer told of the processes through which they had studied about the conservation of the target landscapes by organising study meetings to overcome such problems as how the merits of the areas can be bequeathed, how the administration should support landscape conservation projects, etc.

-Following this lecture, the participants moved to the “Harie area”, where local volunteers acted as guides. The lecturer explained “*Kabata* (lit. riverside)”, a waterside with spring water, and its structure as one feature of the important cultural landscapes of this area, as well as how local residents have been involved with such landscapes in order to maintain them and pass them down.



A lecture by Ms Yamamoto



Observing tour of cultural landscape at Takashima city

At Kabata

8 August (Fri.)

■ **A Study Tour: Conservation of Cultural Landscape and its Protection System in Practice II**

HASHIMOTO Michinori (Lake Biwa Museum)

- Mr Hashimoto, the lecturer, explained about the Lake Biwa Museum; its concept, exhibition methods, and the technologies which were cutting edge when the museum opened, etc. According to the lecturer, for a short while after it opened, the museum adopted a method of exhibition which allowed visitors to touch the exhibits with curators providing explanations in the exhibition rooms, but, such methods are no longer used due to budget constraints.
- Meanwhile, at the restoration exhibition hall for “*Kabata*”, the major component of the cultural landscapes of Takashima city, the lecturer explained how to dismantle and exhibit historic structures.



A lecture by Mr Hashimoto



Observation in the Lake Biwa Museum

11 August (Mon.)

■ Management and Utilisation of GPS/GIS Data I

UNO Takao (Tezukayama University)

- After installing a free piece of GIS software (QGIS) into each participant's computer the lecturer, Mr Uno, introduced a number of case examples of GIS-based data use including the plotting of photo data, GIS line data, etc. The participants subsequently practiced this kind of plotting by using the installed QGIS software.
- First of all, to create a base map, a piece of GDIM software was downloaded into each participant's computers in order to create a map of Vanuatu. Then colour correction and some other effects were applied to the map by using the QGIS software. Thus, the base map was completed.
- At the following lecture, "Creating archaeological data with location information", the participants received hands-on training for QGIS-based plotting by downloading Handy GPS software, and by using the data thus created by the software.
- The lecturer then introduced GIS application examples and a virtual museum.

12 August (Tue.)

■ Management and Utilisation of GPS/GIS Data II

UNO Takao (Tezukayama University)

- The participants practiced importing GPS data (paper based) of Vanuatu and adding it to QGIS as location information. Subsequently, they converted the PDF data to Excel data, overlaid the GPS data on the map, and displayed the site drawing data on their computer screen.
- In the afternoon, the participants practiced importing photo data and adding it to QGIS. Following this, they watched a demonstration of a 3D scanner. Finally, the lecturer introduced various examples of applications and advantages of 3D data.



The Participants practiced making Vanuatu map by using QGIS software.



Mr Uno explained how to use portable GIS apparatus.

13 August (Wed.)

■ **Cultural Heritage Management in Practice**

ISHIMURA Tomo (NNRICP)

- The lecturer, Mr Ishimura, discussed the existing conditions of cultural heritage management in the South Pacific nations. He explained about the relationship between cultural heritage management and local communities by citing the Nan Madol site of Micronesia; and about sustainable development, referring to a case study of Fiji.
- With regard to the example of Micronesia above, the lecturer introduced a way to aim at world heritage inscription by involving local residents from the initial stage, upon acquiring their consensus. He also commented that although the Nan Madol site has been inscribed in the Tentative List of World Heritage Sites, there remain ongoing problems in management, etc. that must be solved.
- In addition, the lecturer discussed two additional examples in Fiji related to the relationship between sustainable development and communities, commenting that; (i) to each different problem lying in sustainable development and communities, it is necessary to apply solutions appropriate to each of them; and, (ii) for proper maintenance/management of a cultural heritage site, not only the relationship with local residents needs to be taken into consideration, but also the balance with social and economic aspects.



A lecture by Mr Ishimura at NNRICP

14 August (Thur.)

■ **Management of Photographic Data I**

NAKAMURA Ichiro (NNRICP)

- To start, the lecturer, Mr Nakamura, explained the necessity and significance of photo-recording of archaeological sites and remains, etc., as well as a methodology used to record them. The lecturer then introduced a method to record as much data as possible by using a large format camera, a technique to photograph a building structure without distortion, and how to take overhead shots from a high vantage point.
- In the afternoon, the participants undertook practical training for photographing artefacts by using

artificial lights. The lecturer provided detailed explanations on lighting for recording artefacts precisely.

15 August (Fri.)

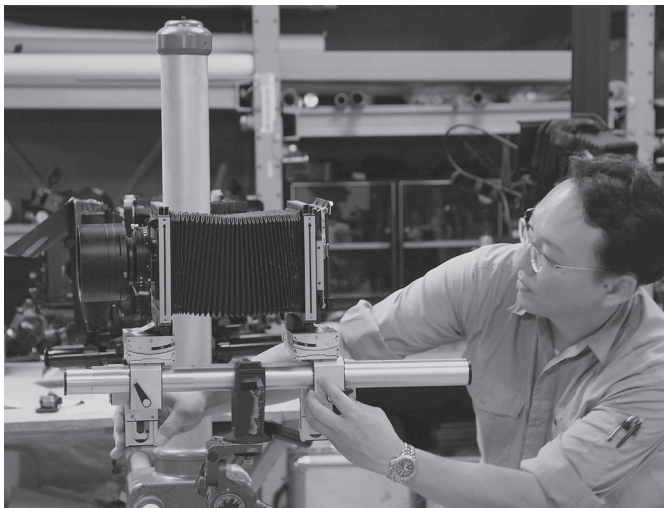
■ Management of Photographic Data II

NAKAMURA Ichiro (NNRICP)

- In the morning, the participants practiced outdoor photography. They took photos of the reconstructed Imperial Audience Hall and the fully improved/maintained Second Imperial Audience Hall site. In the afternoon, the participants imported the data they thus obtained into their computers, and printed it out using image processing software.
- The lecturer instructed them in a colour tone correction method based on the grey scale that the participants then overlaid onto images using a computer.



Practical training on photography (indoor session) by Mr Nakamura at NNRICP



A lecture on mechanism of camera



Photographic training for the tiny artefacts

17 August (Sun.)

■ **Management and Storage System for Folklore Material**

KUBO Masatoshi (National Museum of Ethnology)

-In the morning lecture, the lecturer, Mr Kubo, provided a brief introduction to the National Museum of Ethnology including the definitions of ethnology, types of stored folkloric materials, storage systems, etc.

-In the afternoon, the lecturer discussed the handling of folkloric materials and the problems involved with materials storage. Following this, a participant presented about the problems of and efforts towards preserving cultural heritage of Vanuatu; then, the participants and the lecturer exchanged their opinions through a frank discussion. The lecturer commented that an extremely wide variety of the Vanuatuan culture in practice may be thought as world culture in microcosm.



A lecture by Mr Kubo



Observation in National Museum of Ethnology

18 August (Mon.)

■ **Risk Management for Cultural Heritage (Disaster Management System)**

MURAKAMI Yasumichi (Hyogo Prefectural Board of Education) and TOYOSHIMA Junko (Kobe Municipal Board of Education)

-In the morning, following the participant's self-introductions, the lecturer Mr Murakami, briefly explained about the Great Hanshin Awaji Earthquake. Based on his experiences of the earthquake, the lecturer outlined what and how research and preparation should be undertaken prior to or during a disaster. Furthermore, based on examples, the lecturer talked about emotional distress suffered by victims during and after the earthquake, roles to be played by cultural properties against such distress, and how the approaches to a range of problems that arose during the Great Hanshin Awaji Earthquake were improved following the Great East Japan Earthquake.

-In the afternoon, the participants visited "Weather Cook House" and "Moegi House", disaster-stricken cultural properties of traditional western-style buildings in the Kitano Traditional Architectures Preservation District, and observed post-disaster restoration skills/techniques.



A lecture at Moegi House (left: outside, right: inside)

19 August (Tue.)

■ **Site Museum in Practice / World Heritage : Buddhist Monuments in the Horyu-ji Area**
 ARAKI Koji (Ikaruga Town Board of Education)

- At the Ikaruga Cultural Properties Centre, after watching an explanation video for the Fujinoki Tumulus, the participants had a lecture about the artefacts unearthed at the tumulus, focusing on a harness at the exhibition hall.
- In front of an explanation board installed in the improved environment of the Fujinoki Tumulus, the lecturer explained about pre-research status, research processes, and the current improved status.



Explanation by a local guide at Horyu-ji Temple



With a lecturer at Fujinoki Tumulus
 (second from the left)

In addition, the lecturer further explained that opening the stone chamber's interior to the public is limited to twice a year, taking into consideration the deterioration/discoloration of the red (vermilion) pigment painted on the stone coffin located in the chamber.

-In the afternoon, the participants, led by a local guide, toured the precincts of Horyu-ji Temple in the following order: (i) the Great South Gate, (ii) the Middle Gate, (iii) Saiendo Hall, and, (iv) Saiin Garan (lit. western-precinct buildings including the five-stories pagoda, main hall, and the great lecture hall. At the Daihozo-in (lit. great treasure gallery), the guide explained the exhibits displayed in this gallery, including Buddha statues etc. Finally, the participants visited the *Yumedono* hall (lit. hall of dreams) in the Toin Garan (lit. eastern-precinct buildings).

20 August (Wed.)

■ Writing Final Report

-The participants prepared the reports of their training programme.

21 August (Thur.)

■ Submission of Final Report / Closing Ceremony

-The closing ceremony for the training was held at 10:30 am following submission of the participants' final reports. After the address by the Director of ACCU Nara Office, the participants were each awarded certificates to mark the completion of their training.

-The participants expressed their gratitude for the wonderful experiences they had had, and spoke of their aspirations upon their return home to build foundations to safeguard the Vanuatuan cultural heritage, and further develop the heritage, based on the knowledge and experiences they obtained through the training.



Closing Ceremony at ACCU Nara Office

III. Country Reports by Participants



With lecturers and a Interpreter at Moegi House in Kobe city

Richard Matanik Lore

Chairperson

Lelema World Heritage Committee

Vanuatu Cultural Centre

Chief Roi Mata's Domain World Heritage Area Present Situation and Needs for Cultural Heritage Preservation in Vanuatu

Introduction:

Chief Roi Mata's Domain (CRMD) was inscribed on the UNESCO World Heritage List on July 8th 2008, at the 32nd session of the World Heritage Committee in Quebec City, Canada. It is the first and only World Heritage area in Vanuatu, and one of only about a dozen in the Pacific Islands region.

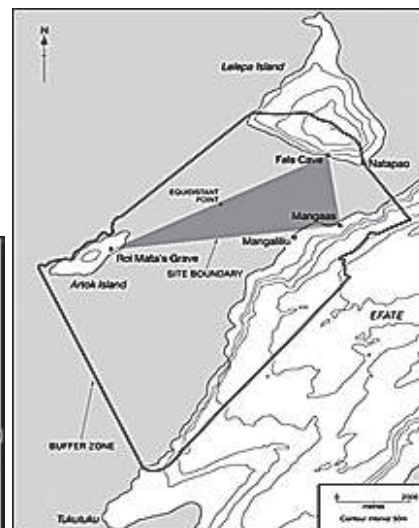
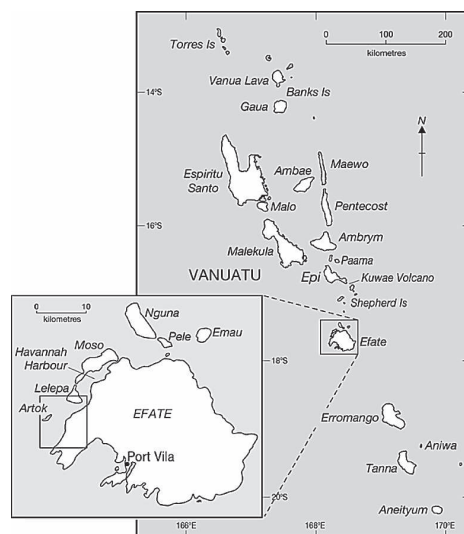
CRMD was inscribed as a Continuing Cultural Landscape, which is a landscape that combines the works of both nature and humankind, where the traditional way of life is still relevant to contemporary social life.

Location:

CRMD is located in north western Efate, which is about a half hour drive from Vanuatu's capital city, Port Vila.

The World Heritage area includes three core site areas: one on the island of Efate, another on Lelepa Island, and the whole of Artok Island.

The core site areas are surrounded by a Buffer Zone, which, like the World Heritage area, has a set of management guidelines that aim to protect CRMD.



Background:

The World Heritage area celebrates the life of Chief Roi Mata, a paramount Chief from about 400 years ago, who is famous for bringing peace to the island of Efate and surrounding islands after a period of warfare.

The local community still follows the rules of Chief Roi Mata, which play an important role in their daily life, particularly with regard to kinship structures and social relationships.

**Present situation: For cultural heritage preservation**

CRMD is managed by the Lelema World Heritage Committee (LWHC), who oversee a number of activities, projects and subcommittees including: the Roi Mata Cultural Tours; Longoro, the CRMD Park Rangers; Tupirou Committee, the planners of the proposed Nataeana Centre Project; Craft Revitalisation Project; Nuae Water Project; Land Use Planning Project; Governance Project; and the Lelepa Language Project.

The Vanuatu Cultural Centre is the focal point for World Heritage in Vanuatu, and plays a significant role in supporting the LWHC.



There are three core area sites at CRMD:

Mangaas on the island of Efate was the residence of Chief

Roi Mata. Today, visitors to the site can walk through an ancient rainforest, which includes a large banyan tree that was Roi Mata's meeting place, and see sacred stones and remains of rock walls.

Fels Cave on Lelepa Island is where Roi Mata is said to have died. It is a large cave where rock art in the interior of the cave depicts images from the time of Roi Mata.

Artok Island is a mass burial site where it is said Chief Roi Mata was buried along with about 300 of his followers. Visitors to the island can see Roi Mata's gravestone along with some of those of his followers.

Needs: For cultural heritage preservation

Site maintenance: Ongoing maintenance of the three core area sites of the World Heritage area will assist in the preservation of cultural heritage at CRMD.

At Mangaas, the coconuts need to be regularly removed from the palm trees to prevent injury to

tourists from falling coconuts, and the pathways through the ancient rainforest require ongoing maintenance.

At Fels Cave, the steep pathway and rope handrail leading to the cave must be maintained, and windblown rubbish must be removed from the site.

On Artok Island, the gravesite must be swept on a regular basis, and any rubbish that has washed ashore must be removed.



Economic sustainability:

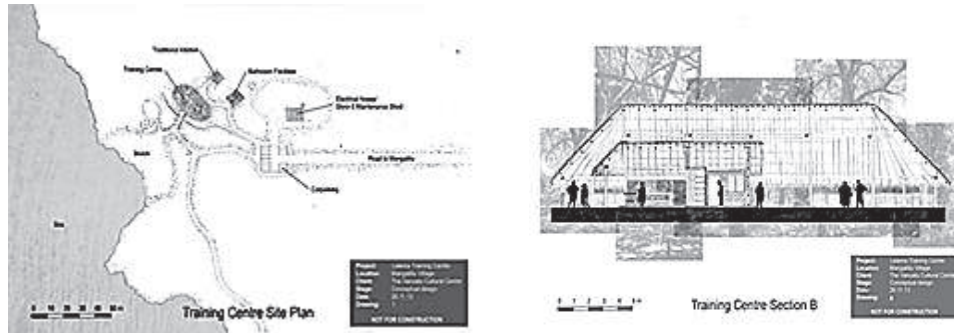
It is a significant task to maintain a World Heritage area, and the management body for CRMD requires funds to ensure that the World Heritage area is maintained sufficiently for the area to retain its World Heritage listing.

The Roi Mata Cultural Tour was established in 2006. This tour now provides a sustainable income to the LWHC, which supports the management initiatives of the World Heritage area. Funds raised from the tour go towards paying the LWHC a minimal allowance, the marketing costs for the tour and ongoing maintenance costs for the World Heritage area; however, any profit left over from the tour is put towards community benefit. The tour generates income for those members of the community who work as part of the tour.



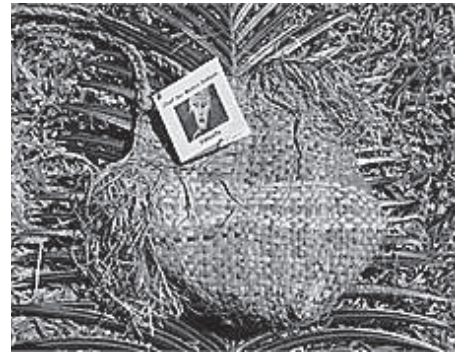
The LWHC are currently looking to establish better infrastructure for day and overnight tourists as part of the Nataeana Centre project, which will include a Training Centre and Training Bungalow. It is hoped that this project will generate more income for the region and encourage the Indigenous landowning community to establish their own tourism businesses.

The LWHC are also planning for the first Roi Mata Cultural Festival in 2015, which will commemorate the World Heritage listing, provide another income stream to support the management of CRMD, generate income for members of the local community and provide tourists with an authentic cultural heritage festival near Port Vila.



Cultural revitalisation:

As CRMD is a Continuing Cultural Landscape, it is important that the community maintains the kastom (traditional) practices and beliefs that are central to the World Heritage area listing. We need to ensure that our children are taught the ways of Roi Mata, and that the cultural practices that include singing, dancing, cooking and craft making are passed on to the next generation. The LWHC are also trying to revitalise certain kastom practices that are fading, such as building techniques and the local language.



Ongoing education:

It is important for the managers of the World Heritage area to be up-to-date with current thinking around World Heritage and landscape preservation issues. Continuing education is provided through workshops and conferences in Port Vila, as well as some International conferences and events. We hope to establish the Nataeana Centre near the World Heritage area to provide space for continuing education to the broader community in the areas of sustainable resource management, sustainable tourism and cultural revitalisation.

Encouraging appropriate development:

To ensure that CRMD maintains its significance, the Buffer Zone to the World Heritage area must not be developed in a way that would detract from the values of CRMD. One of the main objectives of promoting tourism in the area is to encourage landowners to use their land to set up businesses as an alternative to selling off their land to foreign investors, who are more likely to develop the land in a manner that disrupts the Cultural Landscape.



Teaching respect for World Heritage:

Another task for the LWHC is to educate tourists and the local community about the importance of World Heritage and how to respect the values of CRMD. Educating about the impact on the World Heritage area of such practices as inappropriate rubbish disposal, graffiti, over-fishing, tree and sand removal, coral reef destruction, inappropriate building techniques and disrespectful cultural behaviour, is an ongoing task for the LWHC.



Legal protection for World Heritage:

The Vanuatu Government has recently passed a new law that provides better protection to World Heritage areas in Vanuatu. Under this new law, state land may be acquired as a World Heritage Site, after which, the land cannot be leased and it must be managed by the kastom owners in accordance with the rules of kastom. We are currently going through the process of acquiring Artok Island under this new law, to ensure that it is protected against inappropriate development.



Conclusion:

The integrated approach to World Heritage management at CRMD, which includes environmental protection, economic sustainability, teaching and continuing education, cultural revitalisation, and ongoing maintenance, will ensure that the cultural heritage of the region will be preserved for future generations.



Psawi (“Thank you” in the Lelepa Language)

Richard Japuneyo Shinji

Archaeologist

Vanuatu National Register

Vanuatu Cultural Centre

Present Situation and Needs for Cultural Heritage Preservation in Vanuatu

Background information

Vanuatu is an archipelago comprising 83 islands. With 112 languages, Vanuatu is considered to be the country with the highest density of languages per capita in the world, an average of about 2,000 speakers per language. When we take into account the fact that a language may be shared between more than one cultural group, it is also safe to say that Vanuatu is one of the most culturally diverse countries in the world as well. This point needs to be stressed because when it comes to working on cultural sites in Vanuatu, every island, and in most cases nearly every second village, lives in a culture that might be similar to their neighbours, but is actually unique in its own right.



Figure 1: Old stone fish trap

Thus, when dealing with cultural sites and their preservation, we cannot use the same approach for all of them. Different cultural groups have different ways of life and do things differently. For example, there are over a hundred styles of houses in the whole of Vanuatu, each using different materials and built in different ways. Similarly, different cultural groups practice different ceremonies, and while most do not leave a mark on the landscape, many ceremonial grounds have magnificent constructions of stone. Also, as another example, some places have no traces of gardening in the past while others have complex systems of agriculture where the landscape is modified to suit the agricultural systems, and this is where we find irrigations system engineered to suit their particular climate, vegetation and geography.

The Vanuatu Cultural Centre fieldworkers

We are very fortunate to have a group of volunteer fieldworkers in nearly all the inhabited islands in Vanuatu, and they assist us in locating and identifying cultural sites, and also with logistics on the ground. The Vanuatu Cultural Centre Fieldworkers (or ‘Filwocas’, as they are referred to in Bislama [the most common lingua franca in Vanuatu]) are a group of men and women in the community that represent their island or cultural group in a network associated with the Vanuatu Cultural Centre (VCC). Initiated by Kirk Huffman and Peter Crowe in the late 1970s, one of the objectives of the Men’s Fieldworkers programme was to assist the VCC in the sourcing and collecting of oral traditions. The fieldworkers are men and women who are very knowledgeable in the kastom and culture of their area,

and most of them are leaders in their respective communities. They have had annual meetings (The Vanuatu Fieldworkers Workshop) for over 30 years, where a topic is chosen the previous year so they can research and then report on it over the course of two weeks. All aspects are discussed, recorded and stored at the VCC. Full details of a number of workshops have also been published by the VCC (e.g., Tryon 1996).

The role of the fieldworkers has developed very positively over the years, with the assistance and co-operation of overseas institutions and agencies. Activities now include the collection and preservation of knowledge of traditional ceremonies, cultural rituals, genealogies and many other cultural practices. These activities are recorded in the form of written accounts and audio, as well as digital and visual media. What began in the 1970s as a men's-only program included a separate women's fieldworker programme from 1989. Separate workshops are held each year comprising an almost equal number of men and women. They also assist the VCC staff and foreign researchers when conducting research



Figure 2: Two VCC fieldworkers during an archaeological training programme

in the islands, especially with logistics and in explaining the work that the VCC or researchers are planning to carry out in the respective local communities. Fieldworkers also promote cultural festivals and other related activities, and many have been instrumental in initiating and conducting such activities. It was therefore seen as an imperative that these same fieldworkers undergo some form of archaeological training if research programmes were to begin again (Bolton 1999).

The Vanuatu Cultural Centre

The VCC, which began as the New Hebrides Cultural Centre, was set up in 1957 primarily as a museum with a range of artifacts and ornaments from across the islands, but later in the 1970s it also acted as a liaison point for researchers who were coming into the country. When the country gained independence in 1980, the name changed to the Vanuatu Cultural Centre and it was officially tasked with the preservation, protection and promotion of kastom and culture in Vanuatu (Bolton 1999).



Figure 3: Professor Matthew Spriggs recording rock art in 1978

Pioneering archaeological research began in Vanuatu in the 1960s, with the arrival of Richard and Elizabeth Shutler and John Hedrick from the United States, and José Garanger from France. Later in the 1970s, there was major input from the Australian National University in the form of Les Groube, Graeme Ward, Matthew Spriggs, Winifred Mumford and Norma McArthur. This pioneering

archaeology was undertaken across various parts of the country largely up until independence in 1980 (Bedford 2006).

The Vanuatu Cultural and Historical Sites Survey / Vanuatu National Register

The Vanuatu Cultural and Historical Sites Survey (VCHSS) was set up in 1990 by archaeologists David Roe and Jean Christophe Galipaud, and a local team, comprising manager Martha Yamsiu, (later Kaltal) and field officers Peter Kolmas, Ralph Regenvanu, Nicolas Vanusoksok, François Wadra and Fidel Yoringmal. The VCHSS was established to create and maintain a database of sites of cultural, archaeological and historical significance (Roe and Galipaud 1994; Roe et al. 1994). Not only did the VCHSS record these sites but a major component of their mission was to inform and educate people in the areas they visited on the importance of their cultural, historical and archaeological sites, and



Figure 4: Stone wall used to protect topsoil from soil erosion

why and how they should be preserved. After the establishment of the Vanuatu Cultural Centre, and subsequently the VCHSS, an ever growing number of people began to understand the importance of these sites and appreciate their value and relevance in the world today. Through the tireless efforts of those who assisted in the early stages of the VCHSS, more and more people in Vanuatu became aware of the issues surrounding these types of sites. The VCHSS changed its name to the Vanuatu National Register (VNR) in the mid 2000s, although its role has essentially remained the same.

Archaeological training workshops

In 1996 an archaeological training workshop was initiated by the VCC at the Mangaasi site, on the west coast of Efate, in collaboration with Dr. Stuart Bedford and Professor Matthew Spriggs from the Australian National University. It was initially designed to train the VCC and VCHSS staff, but as interest grew, a number of fieldworkers were included. From 1996 to 2003, training workshops were conducted annually and eventually many of the VCC fieldworkers at that time from all over the country underwent training on basic archaeological excavation methods and on how to conduct surveys of cultural sites. Further training workshops involving fieldworkers, funded by the Sasakawa Pacific Islands Nations Fund (SPINF), were held on the offshore islands of Malekula in Northern Vanuatu, namely Uripiv, Uri, Wala, Atchin, Vao and the Maskelynes Islands, from 2001 to 2005 (Bedford et al, 2011).

Fieldworkers from many different islands were involved, and this was an advantage in that as they returned to their various islands, they not only assisted in the



Figure 5: VCC men and women fieldworkers during archaeological training

dissemination of information about archaeology, but could also then identify and explain sites in their area. An extraordinary example of the benefits of this program is the discovery of the Lapita site at Teouma, where Salkon Yona, a VCC fieldworker from Epi who had been to the training at Mangaasi, correctly identified a Lapita sherd brought to him by Charlie Nati, a bulldozer driver, and fellow Epi islander, who was working on the Teouma site removing earth for the development of a prawn farm. Yona's enthusiasm and interest led to one of the most important Lapita discoveries in Vanuatu to date.



Figure 6: Lapita pot from the Teouma Lapita site

Prior to, during and after these archaeological training workshops, excavations were also taking place in other areas and islands in Vanuatu. During these excavations, cultural and historical sites within the vicinity would be surveyed.

Present situation

With funding from UNESCO for the World Heritage site on Efate, the VCC was able to survey all of the cultural and historical sites on the island of Efate. We are now focusing on three different islands and for different reasons.



Figure 7: Stone platforms at Ureparapara

In the northern islands of the Banks group, especially on the island of Ureparapara, are high platforms constructed out of basalt slabs (*nowonwon*). Built prior to European arrival, these raised stone platforms were used as foundations for men's houses (*gamal*), with smaller ones used as ceremonial dancing platforms for high-ranking men. These marked the area where people used to conduct grade-taking ceremonies in the past. In collaboration with Yoko Nojima, a Japanese researcher, we are in the process of surveying these stone structures on Ureparapara and adjacent islands that have similar structures. We plan to completely survey all the stone structures in these islands during the duration of this project.



Figure 8: Ceremonial grounds with sacred stones planted to mark pig-killing ceremonies

In central Vanuatu, on the island of Malekula, a project has already been in progress for the last two years to conduct research on the period of European contact. Surveys have already been conducted on the southern and northern parts of the island on archaeological, cultural and historical sites in those areas, but plans are already in place for us to completely finish surveying all the cultural and historical sites and survey as many of the archaeological sites as we possibly can on Malekula.

In the southern part of Vanuatu on the island of Aneityum, most of the cultural and historical sites were surveyed back in 1978 to 1981 by Professor Mathew Spriggs, but it was not until quite recently that a Lapita site was discovered under the site of the mission station. Thus, it provided the perfect opportunity to research the initial arrival of humans on the island, the Lapita people, and to also research one of the first successful mission stations in Melanesia. Archaeological surveys on the site will continue for some more years and we are planning to complete the surveying of all the other cultural and historical sites that have not yet been surveyed.

So far, we have surveyed less than half of the cultural and historical sites in the country. Because the country is quite dispersed in terms of the number of islands and fairly culturally diverse, and due to the insufficiency of the available human resources, we have taken quite a long time to get this far in surveying all of our cultural and historical sites. But we are changing our approach (formally, we would go to a specific area on an island and solely work on covering the sites in that particular area) and concentrating only on a few places to fully survey and document the cultural heritage there.



Figure 9: Traditional taro irrigation on Aneityum

Needs

The Vanuatu Cultural Centre is a small but growing institution, and in terms of surveying, we have accomplished a lot already. Documentation of sites and plotting GPS coordinates have been going on for some time, but there is still a lot of work to do to complete all the sites in Vanuatu. What the training could assist us with in this area is to expose us to other methods of field survey that may be easier or could produce better results in our work. We would also be interested to see the technology involved in the process of preserving these sites.

What we are interested in is what can be done after a survey is conducted. Some questions have been raised in Vanuatu concerning cultural/historical sites and tourism. How can we preserve and promote

them, at a time when many of the younger generation are no longer interested in culture and tradition? And how can we get people interested in preserving their own culture? How can people economise on their traditional heritage? We want to look at the area of ‘awareness making’, about the ways and means of getting people to be more conscious of the heritage around them.

Japan is known for its reverence and respect shown towards culture and tradition, and I believe that ultimately, that is what we want to learn from our training: how to respect our heritage in order to protect it for the generations to come.

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IV. Final Reports by Participants



With lecturer and interpreter at the traditional house on display in Lake Biwa Museum

Richard Matanik Lore

Firstly, I would like to thank the organisers of this training for the opportunity to learn so much. In this report I have included only a few things that I have learned, but we have learned so much more that will assist us in the better management of Vanuatu's first World Heritage site, Chief Roi Mata's Domain. The report is divided into two parts: (i) what we learned from the Cultural and Heritage sites, and (ii) what equipment we learned how to use.

Cultural and heritage sites – Temples and shrines

Our first visit was to Todai-ji Temple, a World Heritage site at Nara. It was very interesting to see the different kinds of buildings and the construction methods. It was also interesting to learn from the Director of ACCU, Mr Nishimura Yasushi, how the temple was built and its history. We saw how the temple was being managed and how the people of Japan respected it, and this is something we would like to apply when we get back to Vanuatu.

It is very interesting to see that access to historical sites in Nara is free. To walk around, you do not have to pay any entrance fees. They do, however, have small shops and eating places where income can be generated in other ways. This is something we could think of using back at home at our World Heritage Site, Chief Roi Mata's Domain. The site I manage relies exclusively on the collection of an entrance fee, which covers the bus ride to the site, a tour of the site, transportation by boat to the other two islands inside Chief Roi Mata's Domain and food afterwards. The idea of setting up other ways of



Local crafts made by women from Lelepa Island and Mangaliliu village

earning money for the community by having small shops selling artefacts and food can provide alternate means of earning an income, which means we can reduce the fee currently being charged. Usually, women individually sell their own handicrafts, but now we can collectively set up a place to sell these items, so that each woman does not have to be present the whole time tourists are visiting the site, but can leave them at a certain place for one person to sell them, and they can come and collect the money afterwards. This is in line with the idea of a museum which I will discuss later in this report.



Outer gate of Horyu-ji Temple

Also, when entering the Shinto shrine, which we did after the visit to the temple, I could sense that there was power and spirit there. People really respected the shrine and the trees surrounding it. This type of respect is a bit lacking at our cultural site and hopefully after talks with the people in my community, we can respect it again in the way that people respect their sacred sites in Japan.

At Chief Roi Mata's Domain, most of the site consists of either dark bush or the sea, except for the area covered by Mangaliliu village and the surrounding gardens. Most of the bush has remained untouched for a long time, and we have not taken much interest or noticed it as being an important part of our lives. We see it all the time and so it is an ordinary thing to us, and sometimes people cut the bushes and trees without thinking. The people of Nara look after their forests and make them look so attractive and nice. When they are small, they put up sticks to protect each tree. When I return home I will try to get the people to be more interested and respectful of the natural landscape and not cut down trees unnecessarily for no reason. I will try to educate the people as to the importance of every tree and how they make the place look nice, and that they are part of Chief Roi Mata's Domain, so we should not unnecessarily cut them down. They will have to understand that it will benefit them in the future if they look after what they have today.

I also see over here how small labels are put on each tree to show people what kind of tree it is. When I return home I will have our people put labels on trees explaining what the trees are used for traditionally. This will help in the education of visitors, who will be able to come to the World Heritage site and not only learn about Chief Roi Mata, but also learn a bit more about the natural vegetation growing around the site.

I also noticed how people would wash their hands before they went inside, and this also showed signs of respect for the temple. The burning of incense also made them wise.

One other thing I learned over here was that the national government, through the Ministry of Education, Culture, Sports, Science and Technology, and local municipalities all assist in funding their cultural sites. When we return home I will try to find ways to get our national government and local governments to assist in the funding of our cultural sites.

Cultural and heritage sites – Cultural landscapes (*Lake Biwa*)

On Thursday, 7th August we visited Lake Biwa and a village by the name of Harie, where the people living there try to maintain how their ancestors used water in the past. They make, use and promote the use of natural springs for drinking water, and to wash vegetables and their utensils.

On my island we still use water from the stream on the mainland and wells, but people take it for granted. When I get back I will tell them how fortunate they are to have such a water source so that in the future we will try to maintain it as best we can and not pollute it.



A house in Harie village, Lake Biwa Museum

At Lake Biwa Museum I saw how they had built a complete traditional house inside the museum so that people can come and see how houses were built and used in the area. Back home we have plans to build a traditional village beside the Roi Mata's Domain so that visitors can get a glimpse of how people lived in the past. The house we visited at Lake Biwa Museum has given me many good ideas on how we can do this.

Cultural and heritage sites – Archaeological sites (*kofun*)

We visited a burial mound (*kofun*) with Mr Shimomura, where they had buried a person with many mirrors. Beside this site was a museum built to house all these mirrors and other artefacts recovered from the grave during its excavation. The government of Japan saw the importance of this site and set up the museum to look after the artefacts from the site. The landscape on top of the mound was mostly natural, but it looked very appealing and had a manmade lake on the side. We learnt that in Japan, they buried very important people and Emperors in this type of mound and that a large ceremony took place during the burial. The World Heritage site that I am managing belonged to a great chief, Chief Roi Mata, and he was also buried with a large ceremony. Many of his people sacrificed themselves to be buried alive with him. His many wives were also buried with him. Many of the people buried with him wore lots of jewellery made out of pig tusks, trochus shell rings and numerous shell bead necklaces, and these were later excavated and removed by a French archaeologist by the name of Jose Garanger, and are still in the Vanuatu Cultural Centre. I can relate to the style of burial done in Japan many years ago because in some way, it is similar to that of Chief Roi Mata's.

Building a museum beside this cultural site and the use of nature to beautify the site are two things I am looking forward to developing for the Roi Mata's Domain when I return home. It is a very good idea to have a museum near the cultural site because artefacts from the site can be stored near the site and visitors can visit it and learn more about the importance of the site. It is also important for children

to learn more about their heritage by visiting the museum, so I think when I go back, I will let my people know about this so we can start working on plans to build a museum.



Chief Roimata's grave

Apart from the excavation on Artok in 1968, from 1996 to 2003, Dr. Stuart and Professor Matthew Spriggs, two archaeologists from the Australian National University, led a training exercise to train Vanuatu Cultural Centre Fieldworkers for 7 years in and around Roi Mata's village. The two excavations have uncovered many artefacts that are still sitting in boxes in the Vanuatu Cultural Centre, and we would like to build a museum to bring these artefacts back to the Roi Mata Domain. Artefacts coming from this site also include three different types of pottery dating from 2,900 BP to 1,000 BP.

Equipment - GPS/GIS

An interesting piece of equipment that I learned how to use during the training at ACCU Nara is the GIS (Geographical Information System) taught by Professor Uno Takao, which will be very useful to me when I return home. Back at home I used a GPS that was a little different from the one used here. The difference was that the GPS that was taught to us over here was much simpler and very easy to use. The way that Mr Uno taught us made it very easy to understand. In Vanuatu I used a GPS but could only plot sites and did not know much about how it was used. Over here we learned much more, especially to mark out a boundary using the linear function of the GPS.



Panoramic view taken during training

When I get to Vanuatu, I will use the skills taken here to properly mark out the cultural sites as indicated above. These sites have been marked out but some of them were done on a boat so they are not very accurate, and when we put them on a GIS map, they appear in the sea. Also, with the skills learned to make a linear map, I will be able to mark out the boundary as above so that we will be able to have a proper map of the boundary.

Equipment - Camera and photography



Practicing using a good camera

At the Nara National Research Institute for Cultural Properties, Mr Nakamura gave a two day lecture on what cameras are and how to use them. At that time we learned some background on the different types of good cameras, how to shoot different angles and how to arrange the lighting so that the pictures we take will be of good quality. We also learned how to store the photos properly and how to play around with the photos on a computer to make them better. I have used cameras in Vanuatu, but the results were not too good. This training has helped me

understand what a good camera can do to a photo to make it more appealing. It has also enabled me to have a better understanding of simple techniques that can make a photo better. When I get back, I will try to obtain a good camera and take more and better photos to promote our World Heritage site and update the photos on our website on a regular basis.

Conclusion

I learnt a lot during this very educational and informative training, which will be very useful for me when I return home. I am very glad that the Asia-Pacific Cultural Centre for UNESCO included us in this training, and I am sure that the new knowledge I gathered in and around Nara will be very useful to me and to my management team when I return home.

Psawi (thank you)

Richard Japuneyo Shinji

Cultural landscapes and cultural sites, and structural plan

Initially we were told how cultural landscapes are managed and administered in Japan. In Japan, cultural properties are managed according to their importance. If they are of national interest, such as World Heritage sites and sites categorised as 'Special Historic Sites, then the National Government oversees the administration and management of the sites. If the site is not of international or national significance but is significant and important to more than one city in a prefecture, then it comes under the administration and management of the prefectural government; and if it is important to a particular city, then the city council looks after it

In Vanuatu, one institution administers and manages all of the affairs of all the cultural sites. It would be more efficient if Vanuatu took a similar approach to that of Japan, where a structure is set in place that designates the administration of the site according to its level of importance. This is due to the



Excavation of Roi mata's village in 1999

fact that even though all sites are important, their sphere of importance differs. This depends a lot on the sphere of influence of the site and how many people view it as important. Also, the rarity and commonality of the site will influence whether the site will be of local, national or international importance (and hence could be added to the World Heritage List). It will enable easier and more efficient management and administration of our cultural, historical and archaeological sites.

We have also observed that the production of written materials for cultural sites can assist in raising awareness of the site and people can become more aware of the importance of the site. Where there is a lack of information on a particular cultural site, the general public can easily forget the importance of the site.

Due to the work of the early churches in their attempt to eradicate the customs and culture of Vanuatu, many people are no longer attached to their cultural sites as their ancestors were, and do not see the importance in preserving them. Many cultural sites have been destroyed through neglect or human-induced activities, and the historical sites are even viewed as European entities and thus are not looked after. One of the ways we can stimulate their interest in the importance of these sites is to document them in a way that enables the people to once again see their importance, and so encourage them to start looking after them properly again.

It is my belief that the stories and oral traditions associated with the land determine its importance to the people of that place, and that a cultural site is evidence of a society's attachment to the land. Over

the decades and generations, people have been detached from the land and the culture that dwells within. Though the Vanuatu Cultural Centre has been producing numerous materials over the years to promote our culture and the importance of our cultural sites (in general), there is not much work being done to promote the individual cultural sites. A thought that emerged during the training was to focus on a few cultural sites that have the potential to become sites of national heritage, and use them as examples to produce materials in the form of booklets, posters and short videos, and to create websites for them. To further promote our cultural sites, we have to start concentrating on promoting just a few initially (due to our economic limitations and lack of adequate manpower) so that others can see the positive feedback attained, in the form of more visitors to the sites and providing more income for the locals within the vicinity, in order for them to see the importance of protecting and promoting their own cultural sites.

By doing so, eventually our government may see the importance of this and participate more in this endeavour. In the future, it will take a strong government commitment to ensure the further protection of our cultural landscapes; however, to ensure this occurs, there is a need to show the government that it would be economically beneficial for the country as a whole.

In addition to creating more adequate materials promoting these sites, the construction of small museums located beside cultural, historical and archaeological sites, as evident at nearly all important cultural sites in and around Nara, can further assist in:

- I. providing a means for people residing within the vicinity, especially children and youths, to gain more knowledge on the cultural, historical or archaeological site in their area, through displaying information, stories and data about the site and the surrounding area;
- II. providing a means for people in the area to have access to a little extra income from visitors to the site and the museum seeking more information;
- III. storing and displaying the artefacts, narrations and accounts from the site.

Museum - Exhibitions

During the course of the training, numerous visits were made to the museum in and around the area. Though we saw and learnt about many wonderful exhibits, only a few points will be noted in this report. When artefacts are displayed in a good way, it has a good flow that can provide the visitor with a better understanding of what is on display.



Inside the National Museum of Vanuatu

In Vanuatu we normally place artefacts into showcases and put simple labels on them. One thing we learnt during the course of this training is that creating different types of displays back home can contribute to making the displays more informative and more interesting for visitors.

We learnt how to place artefacts chronologically and thematically; the former being lining up displays from the earliest to the latest, and the latter being placing them according to certain themes.

An example of how this can be done at the Vanuatu Cultural Centre is to set out the pottery collection from the first types of pottery to the last or most recent types. For Efate pottery we could do it like this:

Lapita – Arapus – Erueti – Mangaas

At the Lake Biwa Museum, they had the following themes:

- The geological history of Lake Biwa
- Human history around Lake Biwa
- Lake environment and our life
- Aquarium

In Vanuatu we could use the following themes and sub-themes, arrange them in a manner that would be interesting, and bring in experts to assist in the organisation of these displays:

- Anthropology
 - Ceremonies (i.e. masks, tamtams (wooden gongs) and other clothing)
 - Agriculture
 - Housing
 - Crafts (i.e. mats, baskets)
 - Kava
 - Sand drawing
 - Human adaptation to the:
 - Environment
 - Climate
 - Migration and trade
- Archaeology
 - Pottery
 - Tools
 - Ornaments
 - Excavations
 - Sustenance

I was also greatly impressed by the way models were used in exhibitions. Models are great in assisting visitors to visualise how things were like in the past, and we learnt that information to reconstruct



Agricultural site that can be modelled

these models can be obtained from old photos, archival materials, archaeological excavations and old architectures still surviving today. For example, in Vanuatu we could work on small-scale models of our ceremonial grounds and even though some are still used today, they are all on other islands. The Vanuatu Cultural Centre could look into building one in the museum in order for visitors to visualise what they are like on the other islands.

Equipment and technology

In Vanuatu, the Vanuatu Cultural Centre itself does not have equipment to conduct and record archaeological surveys at cultural and historical sites. We rely a lot on researchers from universities and institutions abroad to bring in the necessary equipment to conduct these surveys. The equipment currently at the VCC that has been brought in by these researchers and left in our custody consists mostly of hand tools and non-electronic equipment. All the electronic equipment, such as GPS, ground penetrating radar and total stations are taken back after the work is done. In addition, there has been some local training on the use of this equipment, and most of this is centred on the application of the equipment in the field. There is little training on how to analyse the data collected in the field so we can make sense of it. Usually, the final analysis is done by experts from these universities and institutions. Most of the artefacts (such as the pottery, shell and stone ornaments) are analysed in Vanuatu. Prior to this training, I have had a bit of practical knowledge on using a GPS and a total station, but that was as far as my knowledge went with electronic devices. Most of the practical work and analysis done in Vanuatu is manual, with the use of basic computer software.

In the training course, we learnt that the GPS, Garmin eTrex 30, is a small, simple but effective GPS device. An explanation was given on what happens when one is used and we learnt how to use a GPS to collect both ‘point’ data (taking positions) and linear data (for example, tracking).

In addition we were taught GIS (Geographic Information Systems software used in conjunction with a GPS) theory, the basics on how to use GPS coordinates on a GIS map and how to manage the data. We also learnt how to download and utilise QGIS (GIS freeware) and how to use it to do research, manage our data, and how to exhibit the data so it can educate the general public on the importance of our sites and landscapes.

We learnt how to download and use DEMs (Digital Elevation Models), which are digital maps on a 3D model surface; enter positions (from GPS coordinates) and linear data (such as road coordinates) from a GPS, and laser scanning data (from a 3D Laser Scanner) onto a GIS base map; how to insert

graphical data (pictures, photos, paintings, maps and drawings) into QGIS and integrate it into the base map; and analyse data over space (spatial analysis) and height (slope analysis). A possible example given of the latter was an analysis of energy consumption during a given period to show how people use flatland and slopes, which could then suggest reasons why the land was used in such a way during the given period of occupation.

We were taught how to analyse data in it in a given time context (chronological analysis); how to use different layers (vectors) to display data, making it easy to add and remove different kind of data at will; how to convert Southing and Easting data in the GPS coordinates in order to be able to use them on a GIS map; and were told that data from total stations or any type of device that recorded location information could also be downloaded into GIS.

Another piece of interesting equipment introduced to us for the first time was the RICOH THETA, a camera used to take panoramic pictures. It can be used to provide a 360° image of an archaeological or cultural site for publicity and educational purposes. It can be used to create digital museum displays or digital ‘tours’ of a museum (for example, one can click on a certain artefact to acquire information about it). It also has the following useful features:

- It can be used on the Internet and with Google Maps.
- When outside a room, it can automatically add location data for all points to take, which can be uploaded to the Internet.
- It can be used to take pictures of small or large features.

3D scanners are quite expensive but they can provide a 3D virtual image of a site. During this training we learnt:

- what 3D scanners are and their capabilities
- that this equipment is very good for displays
- that they are better than drawings and 2D pictures
- that they are more accurate and can be used to scan archaeological and cultural sites, which in turn can be used to promote their importance
- that they can also be used to produce detailed pictures of large and small artefacts

Cultural heritage management

Vanuatu, like many other countries in the Pacific, faces many issues in the management of its cultural sites. So far, we have been concentrating mainly on the surveying, recording and collection of data from cultural sites, and due to the significant variation of cultural sites, little has been done to focus on the sustainable management of nearly all of them.

One constructive point we learnt from Dr Tomo Ishimura’s lecture was the importance of considering all aspects that contribute to efficient management of a site. He showed us that not only is the physical heritage important, but when one desires to administer and manage a cultural site, it is important to take into account the surrounding community and its economic needs and wants. Heritage cannot be managed adequately in isolation; we have to balance its needs with those of the community and the

economic benefit that can be derived from the site. One aspect cannot operate in isolation, as this can lead to the deterioration of the heritage site. When we eventually draft our plans for the management of cultural sites and landscapes in Vanuatu, we will take into consideration these initiatives to ensure that each cultural site is managed in a manner that includes and encompasses all important aspects. In addition, some idea shared by Dr Ishimura on sustainable development in Fiji will be very useful for us to consider when developing our cultural, historical and archaeological sites.

Future plans based on what I learnt during the training

- Consult with other government departments on how to improve our cultural landscapes:
 - Department of Education
 - Department of Lands
 - Department of Environment
 - Department of Agriculture
 - Department of Fisheries
 - Department of Finance
 - Department of Climate Change and Meteorology
 - Department of Tourism

- Conduct meetings with communities involved with the site to conduct development of the site according to the needs of the community and in a way that the community is accustomed to, and in line with the availability of resources (both in terms of manpower and the environmental resources available within the vicinity).

- Put together a group of young volunteer 'experts', and work on building up their capacity to work with, and on cultural sites, such as:
 - Artists
 - Writers
 - Camera personnel
 - IT personnel
 - Youths skilled in cultural crafts

- What to utilise or carry out in order to promote the importance of our cultural landscapes and heritage:
 - Good professional photos
 - Brochures
 - TV
 - Arts and crafts
 - Drama
 - Art (in the form of paintings, drawings)
 - Documentaries
 - Video clips

- Involve young people/schools through competitions, participation in cultural activities
- Use of natural vegetation and surroundings for enhancement of beauty and use of local materials, without too much pressure being placed on the cultural and physical environment
- Improve the quality of service in accommodating visitors in cultural areas
- Constantly monitor the development of sites by regularly conducting follow-ups to ensure steady growth
- Conduct small competitions to involve the public with the displays in the museum and also to add content to the museum. For example, conduct a competition on the best black and white photographs members of the public have in their private collections.

In Vanuatu I will work on writing up a plan on how to achieve the above, focusing initially on how income can be generated from cultural sites (to ensure their sustainability and gain initial interest from communities) by concentrating on a few sites and using them as examples or templates for the improvement of other cultural sites and landscapes, namely:

- The South West Bay area of Malekula – improving their Custom School and ceremonial sites
- Lelepa island and Mangaliliu village – Chief Roimata's Domain
- Aneityum – taro agricultural sites and work on the history of the Church

I would like to conclude by expressing my deepest gratitude to the organisation that made this training possible, the Asia-Pacific Cultural Centre for UNESCO, and its staff for providing us with the opportunity to learn so much, and for assisting Vanuatu to better manage its cultural landscapes, cultural sites and cultural heritage. You have given us the necessary 'tools' to further preserve, protect and promote our heritage, for which we are much obliged.

V. Appendix

1. List of Participants
2. List of Lecturers and Interpreter
3. Staff Members, ACCU Nara Office



1. List of Participants

Richard Matanik Lore

Chairperson

Lelema World Heritage Committee

Vanuatu Cultural Centre

P.O.Box 184, No. 2 Area, Port Vila, Vanuatu

Tel : (678)22129

rmatanik@gmail.com



Richard Japuneyo Shinji

Archaeologist

Vanuatu National Register

Vanuatu Cultural Centre

Vanuatu Cultural Centre, PMB 184, Port Vila, Vanuatu

Tel : (678)22129

rijashna@gmail.com



2. Lecturers and Interpreter

■ Nara National Research Institute for Cultural Properties (NNRICP)

247-1 Saki-cho, Nara 630-8577 Japan

<Department of Cultural Heritage>

HIRASAWA Tsuyoshi, *Head*, Cultural Landscape Section

Tel: (+81) 742 30 6816 Fax: (+81) 742 30 6815 e-mail: hirachan@nabunken.go.jp

EDANI Hiroko, *Researcher*, Cultural Landscape Section

Tel: (+81) 742 30 6816 Fax: (+81) 742 30 6815 e-mail: edani@nabunken.go.jp

<Department of Planning & Coordination>

ISHIMURA Tomo, *Senior Researcher*, International Cooperation Section

Tel: (+81) 742 30 6850 Fax: (+81) 742 30 6841 e-mail: tomoishi@nabunken.go.jp

TASHIRO Akiko, *Associate Fellow*, International Cooperation Section

Tel: (+81) 742 30 6757 Fax: (+81) 742 30 6841 e-mail: tashiro@nabunken.go.jp

NAKAMURA Ichiro, *Official Research Photographer*, Photograph Section

Tel: (+81) 742 30 6838 Fax: (+81) 742 30 6859 e-mail: ichiro@nabunken.go.jp

NIWA Takafumi, *Researcher*, Exhibition Section

Tel: (+81) 744 24 1122 Fax: (+81) 744 21 6390 e-mail: niwa@nabunken.go.jp

<Department of Imperial Palace Sites Investigations>

ODA Yuki, *Researcher*, Archaeology Section 2

Tel: (+81) 742 30 6834 Fax: (+81) 742 30 6830 e-mail: odayuki@nabunken.go.jp

SYODA Shinya, *Researcher*, Archaeology Section 1

Tel: (+81) 742 30 6833 Fax: (+81) 742 30 6830 e-mail: shoda@nabunken.go.jp

YAMAMOTO Yoshitaka, *Researcher*, History Section

Tel: (+81) 742 30 6837 Fax: (+81) 742 30 6830 e-mail: yamayoshi@nabunken.go.jp

KAWAHATA Jun, *Researcher*, Archaeology Section 3

Tel: (+81) 742 30 6835 Fax: (+81) 742 30 6830 e-mail: kawahata@nabunken.go.jp

MORIKAWA Minoru, *Senior Researcher*, Archaeology Section 3

Tel: (+81) 744 24 1122 Fax: (+81) 744 21 6390 e-mail: minorum@nabunken.go.jp

OSAWA Shogo, *Researcher*, Archaeology Section 2

Tel: (+81) 744 24 1122 Fax: (+81) 744 21 6390 e-mail: osawa@nabunken.go.jp

<Center for Archaeological Operations>

TAMURA Tomomi, *Researcher*, Conservation Science Laboratory

Tel: (+81) 742 30 6847 Fax: (+81) 742 30 6846 e-mail: ret6024@nabunken.go.jp

■ Lake Biwa Museum

1091 Oroshimo Kusatsu, Shiga 525-0001 Japan

Tel: (+81) 77 568 4814 Fax: (+81) 77 568 4850

HASHIMOTO Michinori, *Research Scientist (Japanese History)*

History, Culture and Earth Sciences Research Group, Collection Section

e-mail: hashimoto@lbn.go.jp

■ **Takashima Municipal Board of Education**

455 Tanaka Adogawa-cho Takashima-city, Shiga 520-1292 Japan

Tel: (+81) 740 32 4467 Fax: (+81) 740 32 3568

YAMAMOTO Akiko, *Director*, Cultural Property Division

e-mail: yamamoto658@city.takashima.lg.jp

■ **Tezukayama University**

7-1-1 Tezukayama, Nara 631-8501 Japan

Tel: (+81) 742 48 6042 Fax: (+81) 742 48 9025

UNO Takao, *Professor*, Department of Culture and Creativity, Faculty of Letters

e-mail: tuno@tezukayama-u.ac.jp

■ **Hyogo Prefectural Board of Education**

5-10-1 Shimoyamatedori Chuo-ku, Kobe 650-8567 Japan

Tel: (+81) 78 362 9443 Fax: (+81) 78 362 3927

MURAKAMI Yasumichi, *Head*, Cultural Assets Division

e-mail: yasumichi_murakami@pref.hyogo.lg.jp

■ **Kobe Municipal Board of Education**

6-5-1 Kano-cho Chuo-ku, Kobe 650-8570 Japan

Tel: (+81) 78 322 5798 Fax: (+81) 78 322 6148

TOYOSHIMA Junko, *Chief*, Cultural Assets Division

e-mail: kazue-higashi@office.city.kobe.lg.jp

■ **National Museum of Ethnology**

10-1 Senri Expo Park Suita, Osaka 565-8511 Japan

Tel: (+81) 6 6876 2151 Fax: (+81) 6 6878 7503

KUBO Masatoshi, *Deputy Director-General*, National Museum of Ethnology

e-mail: kubom@idc.minpaku.ac.jp

Tel: (+81) 6 6878 8285 Fax: (+81) 6 6878 7503

■ **Ikaruga Town Board of Education**

1-11-14 Horyuji-nishi Ikaruga-cho Ikoma-gun, Nara 636-0114 Japan

ARAKI Koji, *Chief*, Lifelong Learning Department

Cultural Property Preservation Section

Tel: (+81) 745 70 1200 Fax: (+81) 745 70 1201 e-mail: syougai@town.ikaruga.nara.jp

■ **Interpreter**

SOHMIYA Ayako, *Freelance Interpreter*

■ **Assisted Organisation and Collaborators**

DOI Kazutaka, *Director*, Weathercook House

3. Staff Members, ACCU Nara

NISHIMURA Yasushi, *Director*

nishimura@accu.or.jp

TAKAHASHI Wataru, *Deputy Director*

takahashi@accu.or.jp

KOBAYASHI Ken'ichi, *Director*, Programme Operation Department

kobayashi@accu.or.jp

WAKIYA Kayoko, *Director*, International Cooperation Division

wakiya@accu.or.jp

HORIKAWA Kazuko, *Chief*, Planning & Coordination Division

horikawa@accu.or.jp

SAKIMOTO Keiko, *Chief*, International Cooperation Division

sakimoto@accu.or.jp

NISHIDA Michiko, *Staff*, Planning & Coordination Division

nishida@accu.or.jp

SHIMOMURA Nobuhito, *Staff*, International Cooperation Division

shimomura@accu.or.jp

Cultural Heritage Protection Cooperation Office

Asia-Pacific Cultural Centre for UNESCO (ACCU)

757 Horen-cho, Nara 630-8113 Japan

Tel: (+81) 742 20 5001 Fax: (+81) 742 20 5701

e-mail: nara@accu.or.jp

http: //www.nara.accu.or.jp/