



United Nations
Educational, Scientific and
Cultural Organization

SAFEGUARDING THE HERITAGE OF OUR ANCESTORS

A Manual for Conducting Awareness and
Sensitization Workshops to Protect Historical
Wall Paintings in the Himalaya Region

Sanjay Dhar
Edited by Heather A. Peters



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Background and edited by Heather A. Peters
Contributions from Sophie Duong Vanhoa

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This manual is dedicated to the memory of Dawa Tsering (1972-2013), one of the trainees. He added much warmth and enthusiasm to the spirit of our team.



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PREFACE

The manual *Safeguarding the Heritage of our Ancestors: A Manual for Conducting Awareness and Sensitization Workshops to Protect Historical Wall Paintings in the Himalaya Region* grew out of a UNESCO project to safeguard the traditional heritage in general, and the historic wall paintings in particular, in Tibetan areas of Sichuan Province. It serves as an excellent example of UNESCO's work to develop better ways to communicate the importance of traditional heritage to local communities, as well as finding solutions, together with the communities, on how best to care for and protect this heritage.

The content of this manual reflects a dynamic exchange among the conservation experts sent to the area to train a small team of local artists as Conservation Technicians and the local community. As such it responds to the emphasis of both the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage which both stress the pivotal role of communities for the safeguarding their heritage. This manual

is designed to be used by local trainers in their local settings, as a both a tool for heritage conservation as well as a means of non-formal education.

The manual is available in three languages – Chinese, Tibetan and English. Although it was designed with and for a particular community in the Minyak region of western Sichuan, its content is applicable to the greater Tibetan areas in other parts of Sichuan and Qinghai, and can be customized by the individual trainers using it. The manual, in all three languages, is available online with open access to all. It is hoped that it will be used as a tool by those individuals, institutions and organizations that want to work with communities to raise their awareness of and sensitize them to the importance of their cultural heritage, and to develop ways to safeguard and protect it. UNESCO Bangkok is grateful to all the partners who have collaborated intensely to produce this unique manual.

Tim Curtis
Head, Culture Unit
UNESCO Bangkok

BACKGROUND

The goal of this manual is to provide a template and guidelines for those stakeholders who understand the importance of preserving their rich, cultural heritage traditions. It is for those who want to engage their communities not only to protect it, but also to understand better the issues of preserving historically important cultural heritage. It is one of the products resulting from a long collaboration between UNESCO and Mr. Minyak Choeki Gyaltzen, a remarkable individual who is a professor of traditional Tibetan architecture at Tibet University, and also Rinpoche of Guwa Monastery, Ganzi Autonomous Tibetan Prefecture, Sichuan Province. Mr. Choekyi and colleagues in the Culture Unit at UNESCO Bangkok have worked together for many years. However, the story of how our partnership came about begins several years before we met Mr. Choekyi.

It commences in May 2000. From that time until February 2003, UNESCO implemented a unique project: Cultural Survival in Luang Prabang: Documentation, Education and Training to Revitalize Temple Arts and Building Crafts within the Laotian Buddhist Sangha. The goal of the project was to revive the custom of young monks learning traditional decorative temple arts and building crafts within the temple setting. The project identified traditional artists and artisans who then trained the young monks. The project, carried out with funding from the Government of Norway, was implemented in partnership with the Department of Culture and Information, Luang Prabang, Lao PDR. Encouraged by the results in Luang Prabang, UNESCO sought support to implement a Phase II. In consultation with colleagues at the Nordic World Heritage Fund, the decision was to

made to expand the project to include not only additional sites in Lao PDR and other countries with Theravada Buddhist communities (Thailand, Cambodia and China), but also to monasteries belonging to the Vajrayana (Tibetan-style) Buddhist tradition (Bhutan, Nepal, India and China). In order to reflect the wider scope of Phase II (2004-2006) of the project the name was revised to Cultural Survival and Revival in the Buddhist Sangha: Documentation, Education and Training to Revitalize Traditional Decorative Arts and Building Crafts in the Buddhist Temples of Asia (Monks' Project). Phase II of the project was also supported by the Government of Norway.

It was in 2004, during the preparations for Phase II of this project, that UNESCO officers, including myself, met Mr. Minyak Choekyi Gyaltzen for the first time.

We discovered that since the mid-1980s Mr. Choekyi had been supporting the young monks at Guwa Monastery to learn traditional Tibetan temple arts and building crafts, but it was a slow process with little economic support. Hearing this, UNESCO enthusiastically welcomed Mr. Choekyi's participation in Phase II of the Monks Project, and Guwa monastery become one of the official project sites.

Phase II of the Cultural Survival and Revival in the Buddhist Sangha project, like Phase I, focused on skills training for monks and lay artists and artisans to rebuild, restore, renovate and redecorate their monasteries. However, Mr. Choekyi introduced UNESCO to a very special situation that lay outside the primary scope of the project, namely the presence of valuable wall murals found on the walls of the private chapels in the homes of families in the vicinity of Guwa monastery in Ganzi Tibetan Autonomous Prefecture. The paintings on the walls of these private chapels were extraordinary, and some were more than 500 years old. However, the murals were fragile, and many were badly damaged and in poor condition. Moreover, the homeowners, not knowing how to care for or repair their damaged murals, were keen to tear down the old chapels and build new ones. At the very least, they wanted to whitewash the dirty and damaged walls, and invite artists to paint new murals.

As early as 2005, Mr. Choekyi asked UNESCO for assistance to train a small team of young artists to take care of this valuable heritage material in a professional and scientific manner. He also asked for support to raise the awareness of the homeowners to the value of their precious cultural heritage, something he was already doing informally.

It took several years to find the funding to implement Mr. Choekyi's requests, but by 2010, UNESCO, with funding from The Bridge Fund (TBF), and in partnership with the Ganzi Kangba Ecology & Cultural Heritage Rescue & Protection Consulting

Institute (PHA), the *Gompas and Markets: Safeguarding the Legacy of Tibetan Culture* project began. Eight young local painters were identified and they started their training. Two international conservators joined the project, Mr. Sanjay Dhar, expert in the conservation of Tibetan wall murals and Thangkas, and Ms. Sophie Duong, specialist in the preservation of murals in Southeast Asia. Not only did they train the students how to assess the condition of the wall murals and how to document them scientifically, but also how to take care of the wall paintings in a systematic and technically correct way.

During the first field season (May 2010), Mr. Dhar and Ms. Duong developed a unique Awareness Raising workshop for the local homeowners and other stakeholders. By the second field season (May 2011) the trainees were already participating in conducting the workshop. Since fall 2011, the trainees, together with valuable support from Mr. Sonam Wogyal (The Bridge Fund) and Ms. Dechen Lhaze (The Bridge Fund), have worked with Sanjay Dhar and me to revise and customize the workshop materials. Drafts of the workshop materials have been tested and modified during the past three years. This manual is the result of these efforts.

The manual is available in Chinese, Tibetan and English. Thus, it is our sincere hope that this manual will be used not only by our trainees in the workshops they are planning for their own communities, but also by others in China who recognize the importance of safeguarding local traditional heritage, and want to encourage communities to protect it. The manual was designed using examples from Tibetan areas, but the core message is for everyone, for Tibetans, for Han Chinese and for the other ethnic minorities living in China today.


Heather A. Peters
International Project Coordinator
Culture Unit, UNESCO Bangkok

BRIEF OVERVIEW OF MINYAK HISTORY AND CULTURE AND THE PROJECT

Words from Minyak Choekyi Gyaltzen

Historically, Minyak was once a large kingdom occupying the entire eastern part of the Tibetan plateau. However, after thousands of years of “rise and fall”, unification and division, it is extremely difficult to understand the details of its past. The Wedding Banquet of the Benevolent (*whyile: mkas pavi dgav ston*), a 16th century Tibetan historical text, notes that: “the Minyak kingdom was situated with China to its east, Nanzhao to its south, Turfan to its west, and Mongolia to its north”. There were numerous kings, for example, Minyak King Kyalgud, Minyak King Sihod, Minyak King Gah, Minyak King Xi Xia¹, etc. After the Mongolians occupied the Xi Xia/Minyak Kingdom (13th century), some people from Minyak moved to Bhutan, Nepal, Sikkim and elsewhere. There are many monasteries, stupas, and heritage sites found in the Xi Xia/Minyak Kingdom region. Nowadays, the term Minyak only refers to Nyachukha (Yajiang) County, Dawu (Daofu) County, Dartsedo (Kangding) County, Gyedser (Jiulong) County, Nyakrong (Xinlong) County. However the survival of significant parts of Minyak culture, including language, dress, architecture, and customs through the generations is quite remarkable and very gratifying.

¹ The Xi Xia (in English, Western Xia), refers to a large kingdom which dates from c. 1038 to 1227, and is believed to have been founded and ruled by the Minyak. Note by Heather A. Peters



This is also the reason that we should do our best to protect this heritage. During thousands years of history, much cultural heritage gradually disappeared. People were not aware of the important value of their historical sites, nor did they protect them. During the “Four Clean-Ups” campaign (1963–1966) and the Cultural Revolution(1966–1976), monasteries and temples were destroyed overnight. It is fortunate that a few chapels in private households remained. After the period of “Reform and Opening Up” began in 1978, people’s lives gradually improved. However, in order to construct new chapels, the local people destroyed the original chapels, which was another disaster for local cultural heritage. For over thirty years, I have gone to many places in order to persuade people to protect the old chapels, fortified towers and traditional houses. However there are always some people who do not understand. It was extremely difficult for this cultural heritage to survive throughout the period of these overwhelming historical changes. How can we not protect them? On the

surface, this concern may seem relevant only to the people of Minyak, but it is, in fact, a cultural heritage preservation work for all Tibetans, Asians, and even for the whole world.

This preservation plan for historical wall paintings is important not only for researching Tibetan Buddhism, but also for studying the unique futures of their time, territory, environment, and culture, etc. Therefore, it is important to reinforce the need to preserve the wall paintings in the Minyak region. These are not the words of someone merely emphasizing the beauty of his hometown, but it is a duty for being a member of the Minyak people.

I, hereby, express my great appreciation to UNESCO and the wall painting conservation experts who joined this work to preserve the wall paintings, to the students who are participating in our work, and to the local people who have paintings at their homes. Thank you to all of them and others who are supporting our work.

INTRODUCTION TO THE PROCESS OF CREATING THIS MANUAL

This manual for conducting awareness and sensitization workshops for the protection of historical wall paintings in the Tibetan cultural regions is the result of an intense discussion and partnership with stakeholders, trainees and experts. Stakeholders, defined in the broadest sense to include not only people directly responsible for the protection of cultural heritage and material such as wall paintings, but also those who share the common heritage, are the key to any good strategy for preservation of cultural material. The importance of this strategy was recognized by Mr. Minyak Choekyi Gyaltzen, the Rinpoche of Guwa Monastery. Over the years, through his spiritual and personal interactions with the people of Minyak, he has stressed the need for the preservation of cultural material such as wall paintings. The awareness and sensitization workshop series was introduced as an important component of the UNESCO project to train young professionals in managing and protecting cultural heritage in a scientific manner.

The basis of the workshop design was clearly stated by formulating “the guiding principles for workshop design”. Some of the important principles are;

1. To treat the audience with intellectual respect.
2. To reinforce pride in ownership of the unique heritage.
3. To acknowledge the traditional role of home owners as primary care providers.
4. To provide an insight into the process of scientific conservation and the importance of study and planning.
5. To highlight the difference between a visual makeover and proper conservation that addresses the cause of deterioration.

The first workshop was implemented in 2010 and organized for homeowners whose chapels contained significant paintings, monks and other stakeholders. It was held at Guwa Monastery over a period of three days. The workshop schedule was carefully crafted – two days were devoted to topics ranging from art history to the science of conservation, and one day was allocated for onsite interactions in one of the chapels with paintings. Introducing a range topics and approaching the issues related to preservation with empathy and understanding for the concerns and problems of stakeholders yielded positive response.

Raising awareness of and sensitizing the stakeholders about the significance and importance of looking after meaningful historic cultural material as a conservation strategy has great advantages in

economic and scientific terms. Any programme for raising awareness and sensitizing stakeholders can only be conducted by experts or individuals who have an understanding of relevant conservation related issues. These kinds of experts are difficult to find in remote areas like Minyak. Aware of this challenge, we, the experts, recommended starting a unique programme to train the trainers to conduct awareness and sensitization workshops.

Four trainees from the UNESCO advanced workshop on documentation and condition assessment of historical wall paintings held at Khar Gyatso, Sade Township were identified. They were selected based on an evaluation that included criteria such as their communication skills, understanding of conservation related issues, etc. During the workshop at Khar Gyatso, we had also ensured that the trainees received inputs for understanding the larger context of heritage management and preservation. These, it was hoped, would enable all the trainees to be cultural ambassadors promoting heritage conservation.

In spring 2011, an advanced two day workshop on awareness and sensitization to cultural material was organized at Guwa Monastery. This workshop emphasized the importance of proper technical study and documentation as part any conservation strategy. The objective was to create an understanding of the mechanisms of deterioration. This introduced the homeowners to passive and preventive interventions that help

to mitigate or prevent damage to the wall paintings. Current construction and home improvement techniques were also discussed on site, in order to review their efficacy, particularly in addressing problems of historic houses. We also invited a venerated senior monk painter, who had trained and worked in Lhasa, to share his views on the importance of preservation. This, along with a presentation by one of the trainees reporting on the workshop at Khar Gyatso, was much appreciated by the audience.

In 2011 autumn, a workshop was organised in Chengdu with the four trainees identified to conduct the awareness workshops. During this workshop all the teaching material and power point presentations used at the awareness raising workshops at Guwa Monastery in 2010 and 2011 were reviewed with the trainees and other members of the team. The format and time frame of the awareness workshop was also reviewed. After intense interactions, the trainees, with guidance, finalised seven modules on topics with titles ranging from “the history of art” to “what you can do”. The trainees also made presentations to a test audience and received feedback on content and style of presentation.

During the workshop, the trainees also felt that they needed a manual to help them conduct the workshops. A draft manual with a detailed outline of the topics to be addressed during the workshop was prepared. The power point presentations were also revised to incorporate the feedback from the trainees. It was also felt that a small film to support the workshop would be useful

to reinforce the message of preservation. In fall 2012, a follow up workshop to finalise the manual content and supporting material was organised in Chengdu. The content of the draft of the manual was reviewed, and changes suggested. The trainees mainly felt a need to have additional information to help them prepare before the workshops. The power point modules were also revised again to ensure that each of the modules presented the issues with clarity. The Chinese and Tibetan translations of the material were also tested to ensure that their meanings were correctly communicated. As a result of this exercise much of the original material had to be redrafted using vocabulary that lent itself to easy translation. The trainees also reviewed the first cut of the film produced to support the workshop, and gave valuable inputs. The film outline was finalised, incorporating the feedback from the trainees and other members of the team.

At the end of the workshop, the trainees made a presentation in Tibetan to a select test audience comprised of students, monks and people from other walks of life, with the experts as observers. Feedback from the audience was vital, and helped improve the final draft of the manual and the film. The event also served the purpose of marking the transition of the trainees to trainers.

It is hoped that this manual, along with the supporting visual material, will serve as an important tool to mitigate risks to cultural material, risks which result from lack of awareness and understanding of the universal values of cultural material and its preservation.

Section I

INTRODUCTION TO THE MANUAL



SECTION I

INTRODUCTION TO THE MANUAL

HOW TO USE THE MANUAL?

This manual is specifically designed for conducting workshops to create awareness about the importance of protecting wall paintings, and the manner in which community members can participate to ensure the longevity of these paintings. These very same principles, however, also apply to a wide variety of cultural materials such as manuscripts, clay sculpture, ceremonial musical instruments, etc.

THE MANUAL IS DIVIDED INTO THREE SECTIONS.

Section I:

This section provides information related to the context of the workshop. It provides background information related to the design of the workshop. A detailed study of this section will help the trainer to address a range of issues and questions related to the UNESCO-TBF-PHA programme, and more specifically the workshop.

Section II:

This section provides information for preparing and conducting the workshops. It has checklists and sample forms to help in both conducting the workshop and for reporting.

Section III:

This section provides detailed information for conducting the different modules of the workshop. A general introduction on the history of Buddhism and Buddhist paintings in Tibet and

the Minyak region by Rinpoche Minyak Chokyi Gyaltzen gives an overview of the significance of the wall paintings. The short section by Gem Namkha is very important because he elaborates on, and makes a strong appeal for the need to preserve the valuable paintings. This section will also help the trainer formulate strong arguments to answer questions related to the importance of preserving valuable paintings.

The section also has an overview of each of the modules together with brief notes and important information relevant to go with each of the images.

Before conducting any workshop the trainer must review this section very carefully in order to understand the objective of each of the modules and relevant information that needs to be shared with the participants.

Each section has been designed to provide the trainers with essential tools and information to conduct the workshop effectively. The workshop modules have been carefully designed to ensure that the purpose of the workshop is achieved. As such, it is essential that trainees make sure that each module is conducted properly following the basic objectives and guidelines.

WHY DO WE NEED THE WORKSHOP?

Awareness of the importance of cultural material for the local community, and also humanity at large, is an important catalyst

for changing prevailing attitudes of apathy regarding the preservation of wall paintings and other significant cultural material. Along with awareness of its value and significance, sensitivity to the various aspects of cultural material and its preservation is essential for creating a safe physical and social environment for the protection of material cultural heritage. Therefore, sensitizing local communities and creating awareness of the importance of cultural material in general, and wall paintings in particular, is an important conservation strategy. This approach is more effective than specific physical interventions, which require both time and resources.

WHAT IS THE PURPOSE OF THE WORKSHOP?

1. To create awareness of the rich cultural heritage in the region.
2. To create an understanding of the importance of preserving cultural material.
3. To sensitize the local community to the need for managing and responding to the environment of the material heritage in order to prevent its loss and ensure longevity.
4. To create an awareness of the significance of the proper approach to preventive conservation.

HOW DO WE ACHIEVE THE PURPOSE OF THE WORKSHOP?

1. By highlighting the importance of cultural heritage and historical paintings.

2. By reinforcing pride in community ownership of the unique cultural heritage and its physical expression like the paintings, and stressing the concept of guardianship.
3. By creating awareness of the universal nature of culture and art throughout the world and the unique role of Tibetan art within a larger context.
4. By acknowledging the role of home owners as primary care providers and their importance for the survival of the paintings.
5. By asserting the value of traditional techniques of care for the wall paintings and acknowledging the role these have played in the survival of the paintings and cultural material.
6. By providing insight into the process of scientific conservation, and the importance of systematic study and planning before starting any conservation intervention.
7. By creating an understanding of concepts and practice related to preventive conservation.
8. By highlighting issues and approaches that enable homeowners to make informed choices in preventive management of the chapels with wall paintings.
9. By creating an awareness of important conservation issues in order to enable homeowners to make informed choices when dealing with conservation proposals.

SOME SUGGESTIONS FOR THE TRAINERS TO CONDUCT THE WORKSHOP EFFECTIVELY:

- The trainers must at all times be aware of the broad objectives of why they are conducting the workshop. Only then is it possible to deliver a successful module.
- The trainers should have some understanding of the audience in order to ensure effective communication. For example, if the workshop audience is mainly homeowners, then, their specific concerns should be the main focus. Whereas if the audience is students, then a more general focus on cultural heritage and its importance can be emphasized. Nonetheless, the basic content of the workshop is always going to be the same, but how it is delivered and its effectiveness, depends on the trainers.
- The trainers should also develop more material on the topics they talk about by reading on the subject, or by checking information on the internet. The trainers should ensure that the information given to the audience is accurate.
- The trainers should avoid providing solutions and recipes for treatment or cleaning because this information can lead to damage.
- The trainers should always emphasize the importance of proper conservation, which requires skilled and trained people. Always give examples of other professions that need training before anyone can practice.
- The trainers should emphasize and communicate that paintings are very valuable, more than a television set or a laptop, for example, because these can be purchased again. The paintings cannot be replaced.
- During the workshop, interaction with the audience is very important. Effective communication requires a dialogue. Always talk to the audience and not at the audience. Identify people who can ask questions and engage them in debates. Use examples to illustrate or explain a point.
- Sometimes one can also learn from members of the audience. Always be prepared to have someone who knows more than you in the audience, and honestly acknowledge that person's knowledge.
- Always prepare before conducting a workshop. If the trainer appears less confident, then the impact of presentation is lost. Practice making a presentation with friends. Confidence in conducting the workshop will also grow if the trainers increase their understanding of the subject and are able to answer questions effectively.
- The role of the trainers is to facilitate understanding; it is not to educate or sit in judgement. Remember that a good empathetic approach is always effective.
- Never tell anyone in the audience that they are wrong or anything else negative. It is important to understand that everyone speaks from experience, either good or bad. As the trainer,

it is important to demonstrate the consequences of any action, and let the audience decide what is best. For the audience to choose the right approach in relation to cultural material, depends on how effectively you convey the message.

- Trainers must ensure that the audience is motivated to share information with others in the community and become ambassadors who will protect the important cultural heritage...not only mural paintings but also other kinds of artistic creations like sculpture, etc.
- If the audience has senior and respected teachers, painters, or lamas, please ask them to speak a little because they will reinforce your message. However, before inviting anyone to speak always know their opinion on preservation. Sometimes some people may have a negative approach on such interventions, and it is best to avoid inviting these people to speak unless you can effectively argue your point.
- The trainers should remember that the work they are doing is as important as restoring the murals because the safety of the murals from damage caused by human intervention is of great importance.
- A person can develop into a good trainer through practice and study and understanding of the subject. However, above all, a good trainer has to be passionate, because in six hours he can potentially save a lot of heritage from destruction.

WHO IS THE TARGET AUDIENCE?

The workshop is designed with the specific objective of building awareness and developing sensitivity to wall paintings (specifically), and art and architecture in general. Therefore it is very important to define who the stakeholders of the process are. In very simple terms; anyone who has the influence to protect or save heritage material is a stakeholder.

Broadly, the target audience (stakeholders) can be divided into three categories;

a) **Primary stakeholders:** Anyone who has direct influence to protect or save heritage material, for example, homeowners, managers of monasteries, religious heads like Rinpoche, or local officials.

b) **Secondary stakeholders:** People from around the heritage site, monastic order, officials at the county level or from the cultural bureau, professional conservators and heritage managers. Another important group in this category are people who use the spaces with heritage material/paintings, for example, family and/or monks or other people who regularly visit the structure to meet the owners, even tourists, etc.

c) **Tertiary stakeholders:** This is a broad category and defines almost everyone like students, teachers, academics, business owners, painters and those related to making or painting of sculpture/furniture etc.

It also includes the general public or

anyone interested who may not have a direct influence on the heritage site, but can act as a pressure group in order to preserve valuable cultural material.

It is important to understand to which of the above categories the workshop is directed, so the trainer can provide greater emphasis on areas relevant to them. For example, if the workshop audience is comprised mainly of school children, then, the emphasis should be on general principles of the significance of and need to protect heritage. Whereas if the audience is mainly comprised of primary stakeholders, then, the emphasis has to be on how best they can manage and look after the heritage material in their charge.

TRAINERS (RESOURCE PERSONS WHO WILL CONDUCT THE WORKSHOP)

Awareness and sensitization for the preservation of historic mural paintings is a very important aspect of a good preservation strategy. It, therefore, is vital that the person/s (trainers) conducting this activity have a

background that makes them suitable to conduct the training. This background can be evaluated on the basis of their association with, education about or understanding of mural paintings specifically or art in general. For example an art teacher, sculptor, painter or writer etc. can be considered.

Furthermore, it is important that the identified trainer receives training in how to conduct the workshop. Given the importance of the impact of such workshops, only those who can speak well and engage the audience should be considered.

It is very important for the trainer to fully understand the finer details of preservation. The trainer also needs to be familiar with the problems of deterioration and their causes. Although the workshop material comprises a module on these aspects, it is important that the trainer be able to address potential questions with some confidence and understanding beyond the available material.

Section II

HOW TO CONDUCT AND PREPARE FOR THE WORKSHOP



SECTION II

HOW TO CONDUCT AND PREPARE FOR THE WORKSHOP

PRE WORKSHOP ACTIVITIES

1. Select the workshop venue:

- The venue should be located in a convenient place to ensure maximum attendance of target groups.
- The venue should have space to accommodate the targeted number of participants.
- The venue preferably should have the capability to make power point presentations.

2. After deciding on the venue, contact the relevant authorities for permission to conduct the workshop.

- Brief the person in charge (the person who is helping can be a village elder or a local politician, a teacher, a senior monk, etc.) about the purpose of the workshop.
- Explain in detail the manner in which the workshop will be conducted.
- Ask the person in charge how many people can be expected to attend the workshop.

3. Check the suggested venue to ensure it has:

- The required seating capacity (how best the maximum number of participants can be accommodated comfortably)
- The capability of making a power point presentation. This means does the venue have electricity; can the room be made sufficiently dark in order to see the projection?
- In case the suggested area is not

suitable for showing a power point, try to find alternate possibilities with the host institution.

- If no alternative is available, discuss with the host what can be done to improve the workshop experience for the participants. This may require some improvisations to ensure the workshop is conducted effectively.
- A place to layout and serve refreshments.

4. Inform the host of all the equipment, furniture, etc. that you will need. In case the host is not able to provide something please make sure that you discuss possible alternatives.

5. Know your audience. Try and talk to the host organisation and other senior people to find out about the nature of the possible audience.

Some of the information that may be useful in understanding the audience:

- Average age of the audience
- Education levels
- What is the main source of income for the people in the area?

6. Review with the host how they are going to send out the invitation to the workshop to different participants.

You can also suggest some additional groups with whom you may be familiar and request invitations for them.

If you are familiar with any important

heritage site around the venue of the workshop, it is important to ensure the participation of the primary stakeholders related to that site.

7. Prepare well in advance;

- Spend time going through your presentation.
- It is always good to prepare notes for the presentation. Go through them before the workshop.
- Make sure you have a copy of the presentation in an extra drive (memory stick) or on the internet, etc.
- Do not just read from the slides. This gives a very bad impression. The better you know your material the more effective the presentation will be.

8. It is important to be presentable and appear professional. Watch the time, and do not let sessions carry over. You do not want people to start going home before you finish the entire workshop.

9. Respect your audience to ensure respect for yourself and the message that you are communicating.

SUGGESTED WORKSHOP SCHEDULE:

Time Duration: Approximately 4 to 5 hours, including breaks

Introduction/ Welcome address:
Speeches by dignitaries and chief guests (15-20 minutes)

Module 1: The story of wall paintings

(Brief history of wall paintings)
(15 Minutes)

Break (10 Minutes)

Module 2: The importance of wall paintings (Significance)
(15 Minutes)

Module 3: Making a wall paintings
(15 Minutes)

Module 4: The problems of deterioration in historical chapels
(20 Minutes)

Module 5: The causes of deterioration
(20 Minutes)

Break (10 Minutes)

Module 6: Resource development for taking care of historical paintings
(15 Minutes)

Module 7: What can you do to help preserve historical paintings?
(20 Minutes)

Questions and interaction followed by thanking the host institution and audience or any other mode of closing.

NOTE:

- If the venue has some painting sites close by it is a good idea to take the participants to see the paintings and discuss relevant issues.
- Remember, these are guidelines, and trainers can make changes based upon the nature of the audience. However

it is very important to follow the sequence of modules and ensure that the basic message of each is conveyed effectively.

POST WORKSHOP ACTIVITIES

After completing the workshop it is important to ensure that you interact with the audience. Some members may have questions related to wall paintings in their own homes or they may want to talk about paintings that they know about. Please encourage discussion, and provide inputs with reference to what you have already talked about.

A workshop is also a good place to seek information about wall paintings that may exist in or around that area.

Compiling information in a systematic manner and filing reports is essential. This ensures that the programme becomes successful, and more and more people become aware of how best to look after valuable heritage material.

Please ensure that you clear out everything after completing the workshop.

Check all the material and equipment that you may have brought with you to the workshop venue.

Please help the organisers to clear the workshop space and put it in order or at least make the offer to help.

Please make a point of filling in and filing the reports as soon as possible after the workshop is over.

Please also ensure that you settle your accounts with the necessary supporting documents etc.

Sample forms have been provided. If you feel some further information should be added make sure to do so.

File any photographs you may have taken during the workshop along with the final report.

Give your impression of the workshop in an honest manner. This is so that the programme can be improved, and also for all the trainers to learn from each other's experience.

FORM I: WORKSHOP OVERVIEW

Venue (Full address)		Date when workshop was conducted;			
		Date of your first visit to the workshop site			
Trainer1:		Trainer 2:			
Name and contact detail of the person in charge/owner of the conference venue		Names and contact details of persons who helped you organise the workshop			
Contact Person:		Name			
Phone no.:		Phone no.:			
Address:		Address:			
Why was this venue selected for the workshop					
Mode of transportation to the venue: (How did you get to the venue):					
Rank the workshop venue	Good		Average		Poor
Give your reasons					
What is your impression of the workshop					
What is your impression of the audience					

Did the audience have a lot of questions/interest	
If applicable, provide information about historical wall painting sites in or around the workshop venue	
Name of the person who provided the information	
Phone No.	
Address:	
Recommendation/ invitation for a workshop venue	
Name of the person who provided the information	
Phone No.	
Address:	

FORM II – DETAILS OF THE PARTICIPANTS

S.No	Name of Participant	Gender M/F	Age	Address and contact details

Section III

CULTURAL CONTENT OF THE WORKSHOP



SECTION III

CULTURAL CONTENT OF THE WORKSHOP

SHORT NOTES ON THE HISTORY OF TIBET AND TIBETAN WALL PAINTING

Minyak Choekyi Gyaltzen

The development of Tibetan history corresponds with that of human history. Markings found on precipices made by a primitive society illustrate history from more than ten thousand years ago. Pottery found in the Tibetan plateau dating from the Neolithic period show patterns representing clouds and birds. When the Bon religion began to dominate in the Tibetan plateau, motifs of the sun, moon, stars, dragons, antelopes, and turtles started to appear, as well as items such as knives, lances, arrows, and bows, as well as the image of Turku Shirab, the founder of this religion.

During King Songtsen Gampo's time (late 6th – 7th century A.D.), although Buddhism was introduced to Tibet from India and China, Buddhist painting mainly came from India and Nepal. The style of wall paintings from the Jokhang Temple, Samye Monastery, and other monasteries built during Sngadar period (c. 7th – 9th century), i.e. the period of the first spread of Buddhism, was influenced by northern Indian painting which came in from the west. From the 7th century to the 13th century, this painting style from the west was very popular in Buddhist painting as seen at the Jokhang Temple, Samye Monastery (before the fires in the 17th and 19th centuries), Guge Castle,

Shalu Monastery, Minyak Khar Gyatso Chapel, Jiazi Chapel, Drubha Chapel in Pusharong Town, and other Buddhist paintings in the fortified towers and chapels in the Danba area. During the 14th century, the time of the Kharmapa, the Gahe Bris School of painting emerged. After that, the Menri old and new schools appeared, and during the time of the 5th Dalai Lama (1617-1682), the Kyentse School (Khyenri) emerged. In the Kyentse and Shalu areas a painting style appeared that integrated the Menri School and the western painting style. Wall paintings from monasteries built after the Phyidar period (c. 10th century), i.e. the period of the second spread of Buddhism, for example, the Shalu Monastery, Palcho Monastery, and Sakya Monastery, are a combination of Tibetan traditional style and northern Indian painting style. There are many Menri style paintings in the Tashi Lhunpo Monastery built by His Holiness Gundun Drakpa. Paintings from the White Palace of the Potala Palace and the Gongkhar Qude Temple are in the Kyentse style. The Gahe Bris style was popular in the Chamdo area, especially in Dege, therefore, it was also called Kham Style.

Wall paintings from the Minyak Khar Gyatso Chapel, the second floor corridor of the Jukang Temple (currently

removed for preservation), Guge Castle, and Guge Phurpa Lhakang all exhibit similar stylistic traits. This is significant because they pass down the Buddhist wall painting traditions from northern Indian and Nepal. Because Lhasa and Guge are close to northern India, it is easy for them to borrow from each other. However, it is quite remarkable for a place like Minyak, which is so far from India, is still able to inherit the Indian painting style from the west. Recently, I found two chapels in Danba County similar to Khar Gyatso Chapel and which had wall paintings done in the Indian style from the west. This discovery proves that such historical paintings are not exclusive to the Minyak area.

Let me briefly introduce the history of Minyak paintings. Like other Tibetan areas, Minyak was also once a place where the Bon religion prevailed. Beginning when King Songtsen Gampo united Tibet and promoted Buddhism, the influence of Bon Religion gradually waned. In the Minyak area the strength of Bon influence was also diluted. However, although Bon monasteries could still be found in remote areas of Jiulong County, Danba County, and Taba Town in Daofu County, their wall paintings no longer had Bon religious characteristics. The current wall paintings

are all similar to Buddhist wall paintings. During the Phyidar period, Tibetan Buddhism, especially the Nyingma and Khargyu sects, prevailed in the Minyak area. However, apart from some Gahe Bris style wall paintings in monasteries from Dege, wall paintings from the Nyingma sect are rarely found. The truth is that not all the wall paintings from the Khargyu sect are in the Gahe Bris style. For example, the wall paintings from the Minyak Khar Gyatso Chapel are, in fact, not painted in the Gahe Bris style. The paintings themselves prove that if the paintings in the Khar Gyatso Chapel did not include images of Kharmapa, we would assume they are from Sngadar period. However, they do include images of Kharmapa. Thus, it proves that these paintings are from the Phyidar period. They also provide evidence to the spread of the Indian painting style from the west. The paintings also tell us that Buddhism came to Minyak during Sngadar period.

During the past two hundred years, many painters emerged in Drakguo (Luhuo) county, and many of the paintings in chapels and households are said to have been painted by artists from Drakguo. Although the paintings in Danba are more than 400 years old, these paintings belong neither to the Gahe Bris style nor the Indian style from the

west. Therefore, they are classified as Kham paintings. There is no detailed information regarding which specific artists painted them.

During the Cultural Revolution (1966–1976), most of the wall paintings in the Minyak area were destroyed, and only a few survived. After the beginning of the period of “Reform and Opening Up” (1978), when monasteries could be restored, I sent six monks to Lhasa to learn painting from the masters Dobgyal, Yeshi Shirab, and Tashi Chupel. They belong to Menri New School which emerged during the time of the 13th Dalai Lama (1876-1933).

Now with support from UNESCO and cooperation with the Ganzi Kangba Ecology and Cultural Heritage Rescue and Protection Consulting Institute (PHA), we are implementing a cultural project which aims to rescue and preserve wall paintings in Minyak area. What we do is meaningful, and I strongly believe that the combination of preservation and research will bring great success for the work of heritage preservation in Minyak and other Kham areas.

WORDS FROM GEM NAMKHA, VENERABLE MONK AND PAINTER

The preservation of cultural heritage and cultural traditions has become more and more urgent. All of us should do as much as we can to contribute to it.

The reason of why there is still so much historical heritage in the Minyak area of Ganzi is mainly because our Rinpoche taught us to protect our heritage like our own hearts. He gave us reasons why every individual and each family should not harm this valuable heritage, and explained to us the importance and value of having it in our hometown. It is for this reason, the heritage has been kept.

Everyone is aware that this place experienced tremendous changes in the past. The Cultural Revolution caused great harm to our religion. It brought enormous damages to internal spiritual beliefs as well as to those material things which symbolize our religion. What we see today is the result of efforts made by our elders who took good care of what remained. However, due to lack of awareness, some of us are still endangering these historical sites. As his holiness, Tsangyang Gyatso, once said, “We do not realize the value of our treasure when it belongs to us. However, we suffocate from regret when we lose it”. Many people damage wall paintings by splashing water on their surfaces, or piling garbage next to them. It was such a pity that no one could repair them then. And only now have we come to realize their value.

Fortunately, today we have our Rinpoche who has invited professionals and professors from other countries to work for the safeguarding and restoration of our heritage. Our ancestors paid huge treasures, their crops and whatever was

needed to create the wall-paintings.

Our main work here is to clean the soot and dirt off the walls in the old chapels. Although there are experienced, fine artists, and numerous kinds of pigments, I think keeping the original wall paintings is more valuable than repainting and putting new colours on them.

THE WORKSHOP TRAINING MODULES

MODULE 1:

The story of wall paintings

This module is designed to make the audience aware of the rich tradition of wall paintings in different cultures around the world. It also will familiarise the audience with chronological and regional developments in wall paintings; from the paintings in the caves to paintings in monasteries and homes.

Why do we need to talk about the story of wall paintings?

An appreciation of beauty and art is part of natural human instinct. Art also has been, and is even today, an important means of communication for stories of heroes like Gesar, of Gods like Sakyamuni or even of demons like Mara, and much more. Above all art is a unique form of expression, representing people's beliefs, their understanding of the world, and culture. When we show the paintings made at different times and in different cultures, the purpose is to emphasize the unique manner in which paintings are represented in different times and places.

By emphasizing the diversity in how different people express themselves artistically, we want to draw the attention of our audience to the importance of their own culture and its artistic output, such as wall paintings.

Do we have to educate the audience in the history of wall paintings?

The purpose of this module is not to educate the audience in the history of wall paintings. The trainer only needs to make sure that the audience is aware of the unique qualities of art in different times and geographical regions.

What will happen if the audience understands that artistic creations such as wall paintings are unique to each culture and period?

An appreciation of the unique nature and significance of the wall paintings in the international context should create in our audience a sense of pride. It will also hopefully make them feel responsible to protect the important historical relics belonging to their own culture.

Note:

- The visual material for this module is based on some of the most important wall paintings in the world. The trainers should become very familiar with the images so that they can explain the details of these paintings.
- It is not important to know everything about the paintings in the power points. However, some understanding of the region and culture in which it

has been produced will be helpful to communicate better.

Module 2:

The importance of wall paintings

This module is a continuation of the previous module and the purpose is to reinforce the message of the importance of the paintings and the importance of preserving them. In this module the trainers have to emphasize other aspects that make the paintings worth saving for future generations.

Through this process the trainers are required to develop in the audience a sense of the significance and value of the historical relics.

The trainers should be aware of the fact that only if they can communicate the value of these paintings will the owner or stake holder, and larger community be motivated to look after the paintings.

In this module other important and relevant aspects that are more comprehensible to the audience are mentioned. These can prove to be significant motivators, so, the trainers should be very familiar with each of the arguments. By reinforcing the significance in religious and/or community history and artistic terms, the audience should become more receptive to subsequent modules.

Why do old paintings get damaged and destroyed?

This is the most important question that the trainer has to be aware of. There are several reasons why historical paintings get damaged or lost. For example, the owner or person responsible does not really want to destroy the paintings, but damage happens due to complex factors such as the environment of the painting (soot and smoke from butter lamps, rubbing hands on the paintings, etc.). Often because the owners feel that damaged paintings cannot be restored, they commission new paintings to replace the old historical ones.

What do we lose when historic paintings are destroyed?

Historic paintings are not important only for their artistic merit, but because they also serve as documents of history in the regional and larger geographical context. These paintings document the understanding and development of a culture. The depictions hold stories that are unique to the individual family, group of people or a larger religious belief. Within the Tibetan Buddhist context 'merit' is an important concept and destruction of the chapel contributes to negative merit because millions of prayers are lost. Therefore, when old chapels and paintings are damaged, and destroyed to build new ones, we lose the stories and prayers of our ancestors. We become responsible for taking away the heritage of our future generations. In the process, we make them culturally poor when compared with people and cultures that look after their heritage.

Note:

- The trainers are encouraged to use examples that they are more familiar with. This module should be presented with passion.
- It is important to always emphasize that losing these paintings is an irretrievable loss in terms of not only the history but religious merit.

Module 3: Making a wall painting

Understanding the materials and properties of wall paintings is useful for taking good care of them. With this module the trainers will start to introduce the concept of preservation, and to do this, a basic understanding of the materials and process of making a wall painting is useful.

The trainers also need to stress the complexities and difficulties of making a wall painting. By developing an understanding of the difficulty and long process, it is hoped that the audience will improve their appreciation of the paintings. It is usually noticed that when we have an appreciation of the process of making something, we tend to be more mindful.

How does understanding the materials and techniques of making wall paintings help us to take better care of them?

By creating a general awareness of the materials and techniques, it is possible to prevent damages to the paintings caused by improper maintenance. For

example, by knowing that the paintings are made with glue that is affected by water, a person looking after the paintings will never throw water or use a wet cloth on the paintings. Also, if one is aware of the sensitive nature of the paint surface, then, hard brooms, etc. will not be used to remove dust from the painted walls.

Can we not tell the audience how to take care of the paintings instead of talking about the material and techniques?

Yes, this is also a good way to educate people in how to take care of the paintings. But if people understand the reason why they should not use water or a wet cloth, then, they are likely to be more careful. Proper information about the nature of an object will also help them to take care of other things like painted furniture and sculpture.

Why do we need to talk about training the artist?

It is important to make the audience understand that to become a painter, like any other profession, requires long training and knowledge. By understanding the long hours of practice and training, the audience may, it is hoped, develop greater respect for the painter, and value the work that goes into making a wall painting.

NOTE:

- The trainers should utilise their own experience (if they are painters

or had training in a workshop) to communicate the difficulty of making a painting.

Module 4: **The problems of deterioration in historical chapels**

In this module the trainer will define various types of problems of deterioration that are generally encountered in historical chapels. Depending on the nature of audience, it can usually be assumed that most people are familiar with these problems in one form or other. This is because many of these problems are also common to more recent constructions.

How do we identify problems of deterioration in wall paintings?

Most people are familiar with some sort of damage to walls and plaster in their homes. Some of these problems also are common to historical wall paintings. Therefore, it is easy for the audience to relate the problems of damage to the walls in their homes with the damage to historical paintings. By helping the audience recognise problems of deterioration in wall paintings, it helps to create a context for understanding why and how wall paintings deteriorate.

Why do we need to define the problems of deterioration?

When we look at damaged and deteriorated wall paintings, we feel that the entire painting is so damaged that nothing can be done to restore it. For

example, even a simple thing like loss of visibility, that is, when the painting is not very clear because of dust and dirt deposits, seems to most people as if the painting is damaged beyond repair. By understanding the damage in a specific manner with examples from our regular environment, complex problems appear manageable.

NOTE:

- It is important to make this session interactive by asking the audience questions such as, have you ever seen this particular problem? (Refer to the visuals in the slide). The more interactive the session, the more is the impact of the workshop. This is because the trainers will be giving a vocabulary to the participants to further discuss these problems.
- Take time to show and discuss the slides - ask a lot of questions. If the audience is not responsive try and answer your questions as if you are the audience.

Module 5: **The causes of deterioration**

In the previous module we identified some of the visually disturbing problems of deterioration. This module is a continuation, and aims to identify the reasons for the deterioration in wall paintings. By relating cause and effect we are trying to educate the audience in how to prevent further damage, and in how to take better care of their heritage through simple actions of

managing problems before they affect the paintings.

The recommended approach is to conduct this module as a quiz (question and answer session). For example, you can ask the audience to tell you the reason for the particular type of damage that is shown in the slide. Ask several people before finally answering the question. When explaining the cause it is important to ensure that the audience feels confident in their own knowledge. Because the essential theme of the workshop is to help build sensitivity and awareness...the audience needs to be 'awakened' rather than 'infused'.

The causes of damage and deterioration in wall paintings are complex. Do we need to explain in detail?

Wall paintings pose difficult challenges as a result of the complex nature of making them, the technology and materials. The environment of historical paintings in the house and chapel is also challenging. Therefore, most of the reasons for damage and deterioration are going to be complicated. It is not easy to explain all the different factors that have caused the damage. It is not the purpose of the workshop to provide technical understanding of the problems in wall paintings.

It will be sufficient to identify the major recognisable causes; for example water damage is easy to identify and understand.

What does 'awakened' rather than 'infused' mean?

In this workshop the purpose is to create awareness and sensitivity to issues related to preservation of wall paintings. In our experience this can best be realised by making the audience think about the relevant issues by utilising their experience and understanding. When the audience is able to bring their own understanding and experience to explain cause and effect to the damages in historical wall painting, we are 'awakening' them and making them sensitive to wall painting preservation.

If we just inform the audience about different types of damages and what causes them, we are 'infusing' them with information. The lessons learnt through this approach are not necessarily well understood, and more importantly are easily forgotten.

What can we hope to achieve by creating an understanding of damage and causes of deterioration in wall paintings?

Damage is usually caused as a result of neglect and improper actions. For example, if water is leaking into the painted chamber it is better to look at the source as soon as possible, rather than let it develop further. In this manner less damage is likely to occur. Or, for example, if too many butter lamps are lit in a closed space, the soot will be deposited on the walls. These are things that are easy to understand, and homeowners and stakeholders can take

some preventive steps to avoid damages from such causes.

The trainer however needs to be careful about not emphasising the solutions. The trainer should help the audience come to a conclusion, and then explain the consequences of improper intervention. For example, in case of water seepage, if the opening is not closed properly the problem will just shift to another part of the wall, therefore, causing more damage.

NOTE:

- Complicated answers should be avoided. However, misleading and incomplete answers can cause loss of trust and faith in the trainer.
- If in some cases the cause is not clear to you, it is better to admit that. This approach will also help the audience understand the complexities of conserving a historical building.
- The trainers should continue to build a visual library of different problems and improve the module with better and more demonstrative visuals.

**Module 6:
Resource development for
taking care of historical paintings**

Care of historical paintings is a resource intensive process. Qualified human resources and well trained professional are not readily available, particularly in remote areas of the Himalayas which has such rich and diverse cultural material. Therefore an important question from

the point of view of the audience will be – who will come and restore these paintings? This module gives an idea of some efforts to build human resources in the region.

This aim of this module is also to reassure the audience that different agencies and organisations are in the process of developing human resources, that is, people who are qualified or have sufficient understanding to undertake intervention on historical wall paintings.

Why do we need to show what types of understanding and training are required for managing historical wall paintings?

The important message of this workshop is to take care and be aware of the problems of historical paintings; and that it is important to prevent amateurish repair or cleaning of the paintings because this can cause a lot of damage. Therefore, the trainers need to explain to the audience the process of extensive training over a long period of time that is essential for anyone before they can start an intervention.

Why do we need to talk about documentation and scientific examination of wall paintings?

It is important that the audience understand all the stages that are part of good conservation effort. By stressing the importance given to documentation and scientific examination during training, it is hoped that the audience will appreciate the key role this stage

plays in decision making. Knowing the importance of documentation and scientific examination to the process of making right treatment choices in the conservation of wall paintings will also help the audience and stakeholders to make informed decisions as to who should be allowed to undertake restoration and conservation of these valuable paintings.

NOTE:

- The trainers should not present themselves as restorers of paintings, but encourage the audience to seek help through various organisations and institutions that have the infrastructure and legal mandate to execute such work.
- It is important for the trainers to know that Chinese Heritage Regulations specify who can undertake restoration works, etc.

**Module 7:
What can you do to help
preserve historical paintings?**

This is the most important module in the workshop and has been designed using everyday situations that cause damage to historical wall paintings.

This module has been designed as a fun and interactive exercise. At the end of the workshop such an approach should help focus the interest of the audience on the important message of safeguarding, and will also be educational.

Do we need to have people actively participating in safeguarding of wall paintings?

Yes, it is important that people are aware of the importance of historical paintings and are actively involved in their preservation. But this involvement should not be direct. By this we mean that people should not try to clean paintings, etc. If that happens then, we have failed to give the right message.

We want people to participate in what is called 'passive conservation'. This means that they prevent damage by acting on the cause before it affects the historical painting.

Many times homeowners have made drastic changes and repairs that have affected historical wall paintings. What should we do in such a situation?

It is important not to blame anyone but to convey the message that if something has been done wrongly in the past, this can be rectified by not repeating the same behaviour in the future. In most of the cases, the reason for wrong intervention is poor understanding of the problems.

How important is it to convey that conservation intervention should be undertaken only by trained people who have experience and real understanding of the issues?

This point cannot be stressed sufficiently. The whole workshop is aimed at creating awareness of the significance of wall

paintings, and how it is important to save them from damage and complete destruction. Improper intervention causes more damage, and important paintings that could be restored are often lost completely. For example, often people make repairs with materials such as cement that are not compatible with the original construction material. This can cause more damage.

NOTE:

- Trainers should involve the audience in trying to recognise the situation in the slide, and then explain how damage can occur. The module has examples of good and bad practice of how to

interact with wall paintings. This will help them to be more careful with the paintings.

- This module is the most important part of the workshop. Its success will depend on how all the other components have been managed. At this point the audience should be fully aware and sensitive to the needs of preservation of cultural material.
- The most important aspect in conducting this section is to ensure that you are not critical or blame anyone. Please also use this opportunity to talk about other heritage materials like Thangka paintings, sculpture, manuscripts, etc.

Section IV

THE MODULES



PHOTO CREDITS FOR POWERPOINT SLIDES

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² PHA is the acronym for: Ganzi Kanba Ecology & Cultural Heritage Rescue & Protection Consulting Institute

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Slide 6	Left: ©PHA/Jigme Lhawang Right: ©PHA/Jigme Lhawang
Slide 7	Left: ©Tai Keju Right: ©UNESCO/S. Dhar
Slide 8	Top left: ©UNESCO/S. Duong Vanhoa Top right: ©UNESCO/S. Duong Vanhoa Bottom: ©PHA/Jigme Lhawang

Slide 9	©UNESCO/S. Duong Vanhoa
Slide 10	Top: ©PHA/Jigme Lhawang Bottom: ©PHA/Jigme Lhawang

MODULE 7

Slide 1	Top: ©Tai Keju Bottom: ©Tai Keju
Slide 2	No Photo
Slide 3	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 4	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 5	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 6	Top left: ©UNESCO/S. Dhar Bottom left: ©UNESCO/S. Dhar Bottom right: ©UNESCO/S. Dhar
Slide 7	Top left: ©UNESCO/S. Dhar Top right: ©UNESCO/S. Dhar Bottom: ©UNESCO/S. Dhar
Slide 8	©UNESCO/S. Dhar
Slide 9	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 10	©UNESCO/S. Dhar
Slide 11	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 12	Top left: ©UNESCO/S. Dhar Top right: ©UNESCO/S. Dhar Bottom: ©UNESCO/S. Dhar
Slide 13	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 14	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 15	Top: ©UNESCO/S. Dhar Bottom: ©UNESCO/S. Dhar
Slide 16	©UNESCO/S. Dhar
Slide 17	Left: ©UNESCO/S. Dhar Right: ©UNESCO/S. Dhar
Slide 18	Top left: ©PHA/Drapa Nyima Top right: ©UNESCO/S. Dhar Two on bottom: ©UNESCO/S. Dhar

Module 1



1. The story of wall paintings

Description of Image: Shows an Avalokitesvara.

Note: In this module it is not important for the trainer to talk about historical details but to introduce to the audience the larger context of paintings. The trainer needs to emphasize the unique qualities of paintings in different regions and time periods. The audience must feel the significance of the historical paintings in the larger context. The trainer can study further and develop more engaging material.



2. What is painting?

Description of Image: An artist drawing the image of Tsongkhapa on the wall.

Note: Painting is the application of colour on to any surface like paper, wall, fabric, etc. The trainer should explain this as best as they can, using ideas and definitions from local traditions.

3. Types of Painting

Paintings can be classified on the basis of the support (wall, paper etc.) on which they are painted, or the medium in which the pigment is held (tempera, oil, etc.).



Description of Image: Example of a wall painting (painting from a chapel in Minyak region). Example of a painting on cloth (thangka painting). Example of a painting on paper (illustrated manuscript)

Note: It is important to elaborate and explain the different types of paintings. The trainer should stress that these paintings are all expressions of religious and artistic output. The wide range of materials used to express ideas and represent surroundings, adopted by an artist from the earliest times underlines the importance of painting to any community or culture.



4. Cave painting almost 18,000 years old (France)
Description of slide: Cave paintings from Lascaux, France depicting bulls and other animals

Note: Trainer should talk in general about the nature of painting, as a natural instinct illustrating that even early man wanted to express and record his surroundings.



5. Tomb painting from Egypt (6,000 years old)
Description of slide: Painting depicting a ritual procession. From a tomb in Egypt (about 6000 years old).

Note: The trainer should refer to the stylistic aspects of the painting, and the manner in which animals and humans are depicted.



6. Pompeii, Italy (2,200 years old).
Description of slide: Paintings on the walls of a Villa from Pompeii



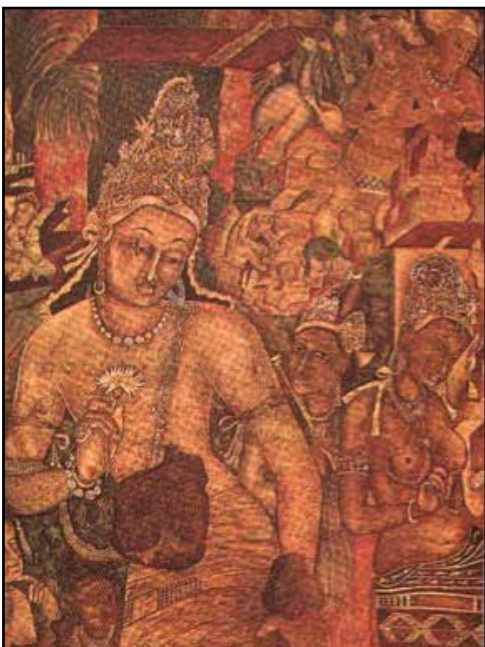
7. Padua, Italy (700 years old). Painting by Giotto
Description of slide: Painting by Giotto, an Italian painter, at Padua in Italy.



8. Paintings inside a chapel in Florence, Italy.
Painting by Massacio (600 years old).

Description of slide: Paintings inside Brancacci Chapel in the church of Santa Maria del Carmine in Florence, Italy.

Note: It will be good to draw comparison with the manner in which monasteries are painted in the Himalayan region.



9. Bodhisattva Padmapani, Ajanta Caves, India (1,800 years old)

Description of slide: Bodhisattva Padmapani painted on the cave wall at Ajanta in India.

Note: The trainer will need to talk to the audience about how these paintings have served in developing Buddhist art in the east not only in terms of iconography but also in technique (the medium of painting is water soluble glue).



10. Sigriya Caves, Sri Lanka (1,600 years old)

Description of slide: Two celestial maidens.

Note: The trainer should emphasize that these paintings are the only surviving examples from this period and have escaped destruction. Today, the few surviving paintings are a source for understanding the history and development of art and culture in the region.



11. Kizil Caves, Xinjiang, China (1,500 years old, the Tang Dynasty)

Description of slide: A God and a female attendant from the Caves of a Thousand Buddhas at Kizil. (The wall painting was removed in the early part of the last century and is currently in the Museum of Asian Art, Berlin, Germany).

Note: Point out some of the stylistic features such as the use of colours and ornamental details.



12. Sumda, Ladakh, India (900 years old)

Description of slide: A Thousand Buddhas and a detail.

Note: It is important to point out the stylistic and iconographic features, and to bring out similarities and differences with paintings in the region.



13. Chamchung, Basgo, Ladakh (400 years old)

Description of slide: Paintings in the Maitreya Temple (Chamchung) Basgo, Ladakh India.



14. Khar Gyatso, Minyak region, Sichuan Province, China

Description of slide: A section of the wall from the chapel at Khar Gyatso.

Note: With this slide, try and impress on the audience the range of art and cultural expressions across the world. It is important to also draw the audience's attention to the unique qualities of wall paintings in the region, paintings that are not only part of the regional heritage, but also part of a larger international context.

Module 2



1. The importance of historical wall paintings
 Description of the image: The image represents a section of a wall painting from the Minyak region.

Note:
 Introduce the topic of the Module.
 Present a short summary on what you want to discuss in this section.

2. These are some of the reasons for not preserving historical paintings and historical houses:

1. Historical houses and buildings are damaged and not safe.
2. Historical houses are located on land with commercial value for the owner.
3. Younger generation wants modern buildings and facilities and comforts not present in the old buildings.
4. Maintaining old houses is very expensive and needs special attention.
5. Historical paintings are damaged and full of dust and dirt.
6. The chapel or room looks very dark, and the images of the gods to be worshipped are damaged.
7. New paintings are much more attractive and fashionable.
8. New paintings bring merit for the house owner.

9. New houses and paintings also reflect the importance of the owners in the community.
10. Taking care of old paintings is difficult and expensive.
11. The old paintings cannot be repaired and improved without repainting, so it is better to remove the old paintings and get new ones made.
12. The style of the new paintings is very attractive, and rich in colour and detail.

Note:
 This slide lists some of the common reasons given by stakeholders of historical structures for why they prefer to build new structures.
 The trainer must present these arguments from the point of view of the 'stakeholders' in very strong terms. It is important to understand that all the arguments listed are valid. The purpose of the workshop is to present an alternate scenario where preserving the wall paintings emerges as a viable and strong option.
 After listing the reasons, pose the question, 'let us now look at what the old historical houses, paintings and relics have to offer?' or something like that.



3. Old houses contain the memories of our ancestors

Description of the image: The image shows the altar of a private chapel. The arrangement is personalized with the flowers. Many of the ritual objects have been acquired over a long time by different generations of the family. Some additions have also been made in recent years. This is a continuous process that gives the chapel its unique identity.

Note: Emphasize the personal aspect for stakeholders in relation to the chapel.

The main purpose is to stress the value of memories and the association of objects in the chapel with the ancestors.

Also point out that the current owner also adds to the setting in the same manner as his forefathers have done. For example, in this image several new sculptures have been added to the main altar.



4. All old chapels have accumulated prayers and blessings of the previous generations. These are lost by demolishing and rebuilding an old chapel.

Description of the image: In the image, a large number of people are offering prayers and respects to a visiting High Lama. A large number of monks also can be seen on the right hand side. This image illustrates how in the past, as today, prayers are offered to visiting High Lamas. Large numbers of monks and people are seen offering prayers that add to the merit of the homeowner and which accumulate as blessings in the Chapel.

Note: The purpose of this slide is to reinforce the message in Slide 3. In Slide 3 the emphasis is on the merit associated with High Lamas and other religious people.

In the current slide we want to emphasize the importance of the prayers offered by the large number of local people and homeowners who use the chapel. These prayers also add merit to the chapel.



5. Old chapels have accumulated a lot of merit because many prayers and ceremonies have been conducted inside these places over the years.

Description of the image: Shows a High Lama (Rinpoche) offering prayers.

Note: The motivation for building new chapels often is dictated by a desire to gain merit. Here the trainer has to demonstrate that the merit gained by building a new chapel may not be more than preserving the old.

Present the following argument: often these chapels may have been visited by High Lamas whose presence and touch impart great merit to the paintings and chapels. This merit is lost when old paintings are removed, as are the millions of prayers that have been said by generations praying in the chapel.



6. Historical paintings are a rich source of information about the people, region and religion. Losing these paintings means the loss of family history, loss of regional history and loss of the history of a culture that helps define who we are.

Description of the image:
Image from a Maitreya Temple in Ladakh, approximately 400 years old; showing the Royal family and activities in the fort.

Note: In this slide the trainer should talk about some of the other (besides religious) aspects that make historical paintings significant. For example, paintings are significant as part of the family history (Who built the house and commissioned the chapel? Who were the main deities that the family worshiped? Over the years, how have these preferences changed? What does this change tell us, etc.?)

Similarly the paintings also contain information about regional histories.

The trainees should stress that by losing the paintings, the community and region loses a lot of information. Some has already been recorded, but other information has yet to be deciphered. If the paintings are lost, then, there is no way to know more about our past, and the community will deprive its future generations of historical evidence.



7. Each region has a unique style that is representative of the regional culture. For example, the regional styles of Ladakh and Minyak .

Description of the image: On the left is a painting from Ladakh region of India, approximately 300 years old.

On the right is a painting from the Minyak region of the Sichuan Province, approximately 600 years old.

Note: The images in the slide illustrate the stylistic differences in the paintings of the two regions.

The trainer can refer to the previous module on 'the story of wall painting' to reinforce the concept that all historical paintings have unique features that are typical of the region and artistic style.

The trainer should also try to point out differences in the two paintings, for example, the dress, ornaments or the manner of depicting hands and facial features.



8. No two paintings can be the same because they have been made by different people at different times. Preserving this variety enriches a society

Description of the image: On the left is an image from Khar Gyatso in the Minyak region, approximately 600 years old.

On the right is an image from a chapel in the Pumbuxi area of the Minyak region, approximately 500 years old.

Note: Here the trainer has to emphasize that even though the region and style may be the same, differences due to individual artists also make the paintings unique.

The trainer must show some of the typical features that make them different from each other as a result of different artists having painted them.



9. Styles also represent the richness of a region through its contact with other styles and regions. Description of the image: A painting from the Du Khang Barpa, Hemis Monastery in Ladakh (India) about 350 years old.

Note: The trainer here needs to talk of cultural exchanges of a region with its immediate neighbours and within the larger regional context.

In the example, the trainer can point out the influence of Central Tibetan paintings which are clearly visible in the image. The trainer should bring out the commonalities and at the same time stress the differences.



10. Historical paintings have been painted with materials that have survived hundreds of years. The materials that are used today do not always last as long. Often problems of deterioration can be noted soon after painting them.

Description of the image: On the left is a painting of the Sakyamuni at Khar Gyatso in the Minyak region of Sichuan province; it is approximately 600 years old.

On the right is a painting from a chapel at the Guwa monastery in the Minyak region in Sichuan province: it is approximately 15 years old

Note: The trainer needs to emphasize the longevity of historical paintings. The purpose is not to criticize the new paintings, but to highlight the quality of materials and technique used that has allowed the paintings to survive for such a long time...almost 600 years in this case.



11. All over the world people take care of their material culture because it defines their culture and is a matter of pride.

Description of the image

1. A chapel with paintings from Florence, Italy approximately 600 years old
2. A chapel with paintings from the Minyak region of Sichuan Province, approximately 600 years old.

Note: The trainer needs to talk about the awareness of historical paintings in the West (in particular) and other parts of the world. Also, he should mention how great efforts are made by people in the West to ensure that the paintings from antiquity with historical and artistic merit are preserved and cared for, with a lot of support from the stakeholders and general public.



12. Now we have to ask ourselves, are the reasons for not preserving historical paintings and historical houses more important than the reasons for their preservation and ensuring the survival of these valuable paintings for generation after generation?
Description of the image: The slide shows a historical painting inside a damaged structure.

Note: The trainer must repeat some of the points from Slide 2, and then, repeat some of the major points from the rest of the presentation. For example, the trainer should talk about the merit gained; talk about the loss of important historical information; or the loss of unique artistic works, etc.

The trainer can also ask some of the participants a few questions in order to get a sense of the impact of this presentation.

Module 3



1. Making a wall painting

Description of the image: The image shows an artist working on a wall painting

Note: Introduce the topic of the Module.

Present a short summary on what you want to discuss in this section.

Explain why it is important to talk about making a wall painting



2. Making a wall painting is very complex process.

What we see on the walls is the result of a lot of training and practice by the painters.

Description of Image: A painted historical chapel from the Minyag region, approximately 600 years old.

Note: Talk in general about the complex nature of wall paintings.

Emphasize the planning aspect and time it takes to make a wall painting.

Make sure to mention that people think making wall paintings is simple, that it just requires hiring a painter who is told what to make, and who then brings his team to paint. You should explain to the audience that even the initial stages of preparation and interaction with patrons is not a simple process...you can share some experiences you may have had with regard to public perception of painters and wall painting.



3. The wall on which the paintings are executed has to be carefully prepared. Appropriate clays and proper mixture of mortar has to be applied in a way so that the paintings can survive a long time. For example, when the preparation of the base layer is not right, the plaster cracks and may start falling off.

Description of Image: 1. Shows how plaster is applied on the wall. 2 &3. Show different types of clays and straw used in a mixture to prepare the mortar.



Note: It is important to highlight the complex nature of each of the components of a wall painting.

Here the trainer needs to emphasize the importance of choosing and using the right materials in proper proportions. It is also important to talk about the consequences of not using the right mixture or materials or following the correct technique of application.



4. Colour (pigment)/ glue/ brushes and so many other things are required for making a painting. It is very important that the quality of materials be good. If the quality is not good, then, the results are not long lasting.

Description of Image: 1. Pigments used for painting
2. Binding material used for painting (animal glue)

Note: The basic purpose of this visual is to inform the audience about the importance of using proper materials.

At the same time please stress the complexities involved in the preparation of painting materials



5. Training artists is a long process. It can take 6-7 years of learning before a good artist is ready.

Description of Image:
1. A painter making a drawing.
2. Shows a drawing for a thangka painting.

Note: Describe in detail the training process. Impress on the audience that painting skills require a lot of study and practice.

The trainee can talk about the process of learning the iconography of different images ...for example Avalokitesvara.

It is very important to stress the time it takes to fully train as a painter of thangka or wall paintings.



6. After preparing the wall surface, first a grid of lines is laid out on the wall surface.

Description of Image:
An artist laying out the grid on the wall for drawing the images in proportion with the strict iconographic guidelines.

Note: Talk about the importance and need for laying out the grid. You can tell them how, without the grid, it is difficult to draw the complex iconography which follows the prescribed measures of proportion for the different deities.



7. Drawing an image. The image has to be accurate in all the details, and should follow the iconography exactly as described in the scriptures.

Description of Image: The artist drawing an image of Tsongkhapa on the wall.

Note: Stress the importance of understanding the iconography and probable consequences of any mistakes in the image.



8. A wall painting can have several images of gods and other deities.

Description of Image: A painter examining the drawing on a wall.



9. After the drawing is completed, colours are filled in a sequential manner. The background colours and large areas are filled in first.

Description of Image: An artist filling in the background colours and large areas such as the landscape and features like the mountains, etc.

Note: Here the trainer can mention that as part of training, the apprentice helps the master by filling in the background colours.



10

Description of Image:

1. A painter filling in the large background areas.
2. View of the painting before the finer details are filled in.



11. After painting in the background, colours are carefully filled into the main image. This is usually done by a senior experienced painter.

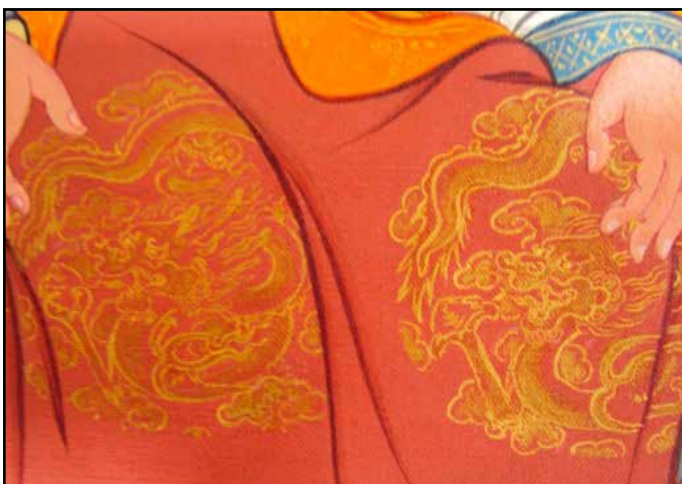
Description of Image:

An image of Avalokitesvara

2. A senior artist painting the fiery halo of a fierce deity.

Note: The trainer should stress the complexity of the process, and also explain in some detail how different effects are achieved.

With this slide the trainer also needs to convey to the audience the high level of skills required by a painter.



12. After the main parts, like the flesh and clothes areas of an image, are filled in with colour, the fine ornamental details are painted. This process also includes the application of gold paint and gold leaf.

Description of Image:

Detail showing dragon pattern painted on a textile with gold colour.

Note: The trainer must emphasize the difficulty and skills required in painting such details.



13. The painting is completed only after long hours of work and skilled application of colour by many painters working with a senior painter.

Description of Image: Shows a section of a wall painted in 2003.



14. Gods will possess the images only after a proper ceremony for investing the spirit is carried out. Once the gods start living in the images, the chapel is ready for worship.

Description of Image: Shows Lamas performing the rituals of investiture.

Note: The trainer should talk about the ceremony for investing spirits in the image. It is important to stress that in historical paintings, unless a special ceremony has been performed, the spirits do not leave the image. Therefore taking care of historical paintings is also important for this reason.



15. Today, as well as in earlier times, the process of painting was long and difficult. It involves a lot of time and effort by the painters and Lamas.

Description of Image: A section of a wall painting.

Note: With this slide the trainer, after having talked about the hard work that goes into painting, must also stress that learning to paint is a long and tedious process.

In this module two important messages must be conveyed.

a) That the wall painting is the result of great effort on the part of the painter, and therefore, needs to be treated with respect.

b) That historical paintings have also gone through this process at the time of their conception, hundreds of years ago, when the conditions for accessing materials such as pigments, were far more difficult.

The purpose of emphasizing the above points is to create an appreciation for the significant aspects of historical paintings

Module 4



1. The problems of deterioration in historical chapels

Description of Image: Shows a damaged chapel with historical paintings.

Note: While introducing this Module the trainer must interact with the audience by asking questions. This will increase the audience's involvement and understanding.

It is important not to talk about the cause of damage at this stage, but only to highlight some of the common problems that the audience may have encountered in historical chapels.



2. Loss of plaster. The plaster has fallen down exposing the stone wall.

Description of Image: The stone wall is visible (The plaster has fallen down exposing the stone wall)



3. Plaster Visible: The paint layer has fallen off exposing the plaster underneath.

Description of image: The paint layer has fallen off exposing the plaster underneath.



4. Structural Crack

Description of image: Shows a corner of a historical chapel with a structural crack.

Note: A large crack that extends beyond the plaster layer to the wall is called a structural crack.



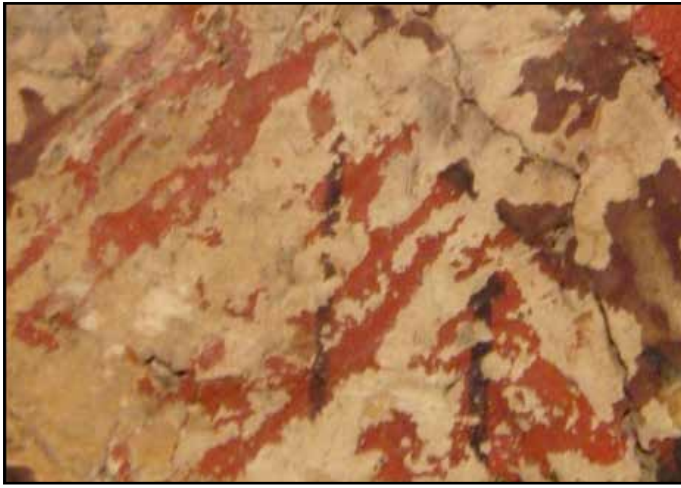
5. Separation between wall and plaster

Description of image: Shows typical damage where the plaster layer is separated from the stone wall.



6. Separation between different layers of plaster

Description of image: Shows a section of wall plaster with the loss of adhesion between the different layers



7. Loss of Paint Layer

Description of image: Shows an area where the paint layer is lost.



8. Damage to the painting due to water

Description of image: Shows different types of damages to the wall paintings related to water seepage in the painted chapel. Often, in the process, mud is deposited on the paint layer.



9. Flaking: The paint layer has separated from the lower layer of plaster which is likely to fall down and cause a loss of the painting or the colour on the surface.

Description of image: The image shows an area of wall where the paint is separated from the plaster and will fall off over time resulting in a loss.



10. Soot: One of the most common problems in historical chapels that affects the visibility of the painting

Description of image: Shows a wall painting affected by soot to the extent that the painting is not clearly visible anymore.



11. Dust and Dirt: The mural is covered with dust and dirt that has accumulated over centuries, making it difficult to see the painting.

Description of image: Shows an area of a wall painting covered with dust and dirt.



12. Mechanical damage (vandalism): This is caused by people scratching or writing on the painted wall with a sharp instrument.

Description of image: Shows an area of the wall painting that has several scratches on the surface.



13. Damage caused by improper repairs and also by sticking other materials on the walls
Description of image: 1. Shows a crack filled in with clay improperly. It covers part of the original paint layer. 2. Small Tsha tsha have been stuck onto the wall surface to fill in damaged areas.



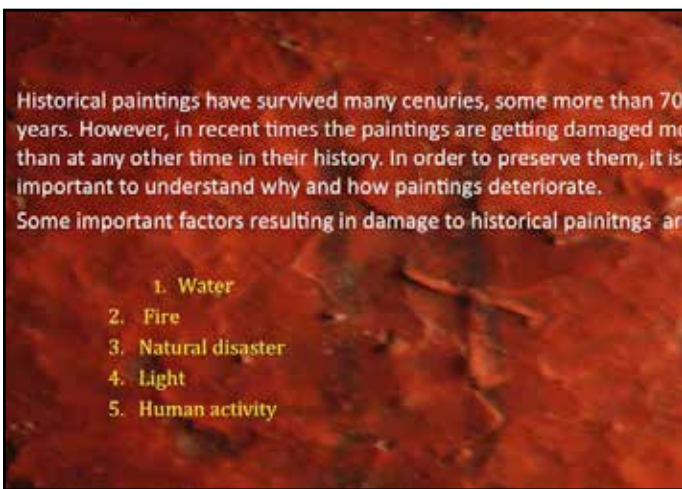
Module 5



1. The causes of deterioration

Description of image: Shows a damaged wall in a historical chapel

Note: In this Module the trainer should engage the audience by asking questions and trying to help them arrive at reasonable conclusions about the possible cause of the damage shown in the image. Each slide depicts a common situation often encountered in any building, old or new. By isolating the cause through discussion, the trainer can effectively create awareness about the situation in historic chapels.



2. Historical paintings have survived many centuries, some more than 700 years.

However, in recent times the paintings are getting damaged more than at any other time in their history. In order to preserve them it is important to understand why and how the paintings deteriorate. Some of the important factors resulting in damage to the historical paintings are:

1. Water
2. Fire
3. Natural Disaster
4. Light
5. Human Activity



3. Lack of roof maintenance results in rain water entering the chapel and damaging walls and historical paintings.

Description of image: 1. Shows the damaged roof of a house from the outside 2. The same area photographed from inside the house.

Note: The large opening is susceptible to rain resulting in further damage to the structure of the house and the historical paintings in the chapel.



4. Rain Water and wind entering through damaged openings, like windows, can cause a lot of damage. Description of image: A damaged window, note the damage to the painted surface around the opening which is due to water.



5. Water loosens the bonds between the plaster and the wall resulting in loss of plaster. Description of image: The stone wall is visible (The plaster has fallen down exposing the stone wall)



6. Rising damp from the ground often causes problems due to salts that affect the paint layer. Description of image: 1. Shows the outer wall of a chapel affected by ground water. 2. Shows a team examining the water problem from outside the chapel.



Note: In this case the water source was identified as a damaged drain, from which water was seeping into the wall during rains.



7. Natural events, like earthquakes, cause a lot of damage by impacting the structure.
Description of image: 1. Shows a corner of a historical chapel with a structural crack. 2. Shows a structural crack in the outer wall of the building.



8. Butter lamps lighted close to the painted walls or near wooden elements can cause damage to the plaster or lead to fires. Improperly lit butter lamps also create a lot of soot which completely covers the paintings.
Description of image: 1. A butter lamp lit close to the wall. 2. Shows a wall painting affected by soot to the extent that the painting is no longer clearly visible.



9. Improper maintenance and open windows lead to the accumulation of dust and dirt on the wall paintings. These not only deface the paintings, but also act as agencies for further deterioration.
Description of image: Shows an area of a wall painting covered with dust and dirt.



10. Some colours, particularly the new ones, are susceptible to fading due to light. Light also affects other components in a painting, like glue and varnish.

Description of image: Shows wall paintings in the porch with lot direct sunlight falling on the painted surface resulting in the colours fading and other damage.

Note: Mention that some of the colours used in new paintings tend to fade much faster than the traditional colours. The trainer can ask the audience if they have encountered such a problem. It may be useful to engage the audience in a discussion on how old paintings generally have fared much better than new ones – one of the reasons being the quality of materials and following proper technique of painting.



11. During rituals, water and other materials are offered. Sometimes these fall on the wall paintings, resulting in damage.

Description of image: Shows offerings being made to the gods.



12. A lot of damage is done by people who rub hands on or sit against a wall painting (Careless movement of people).

Description of image: 1. The lower section of a wall damaged because of people sitting next to it or running hands along the wall. 2. A person leaning against a painted pillar, such movement inadvertently affects the paintings.



13. Things placed improperly against historical wall paintings cause a lot of damage.

Description of image: 1. Shows an electrical board hanging from a painted pillar. 2. Brooms and other objects used for cleaning resting against a painted wall.



14. Improper cleaning and using wrong implements can lead to scratches and damage.

Description of image: 1. Shows an area of the wall painting that has several scratches on the surface. 2. Shows a person cleaning the chapel floor



15. Repairs need to be carried out carefully by people who have some understanding of the problems related to historical chapels. Improper repairs can lead to more damage.

Description of image: 1. Shows a crack filled in with clay in an improper manner covering part of the original paint layer. 2. Repair around a beam has caused loss in a large area of the original plaster.

Note: It is important to stress the need to seek help before intervening. This may also be a good time to ask the audience if they think any person can or should make repairs in a historic chapel.

Module 6



1. Resource development for taking care of historical paintings

Description of Image: The main image behind the altar at Khar Gyatso depicting the 3rd Karmapa

Note: This module is designed to provide basic information related to training and resource development for heritage managers. It is important to stress the need for homeowners and other stakeholders to appreciate and understand the importance of the proper scientific conservation approach.

With each slide the trainers need to emphasize that for proper conservation all or most of the steps that are talked about are important.

This will also allow the stakeholders to take informed decisions when approached by people wanting to help restore the paintings. If the team does not suggest following the proper steps, then, they should not be allowed to work. Shortcuts are likely to lead to loss or damage through bad conservation.



2. One of the important components for ensuring the survival of historical paintings is developing trained human resources and awareness of scientific conservation

• Conservation of historical paintings has to be done using a systematic and scientific approach.

• Various international charters and UNESCO also provide guidelines for a proper approach to conservation of paintings.

• National Governments have laws and guidelines that emphasize a systematic approach to conservation.

• Improper conservation can lead to complete loss of or damage to cultural heritage.

Therefore it is very important to ensure effective training of human resources.

UNESCO and PHA have been working towards capacity building for the Minyang region.

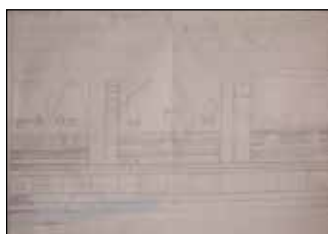
The training is intensive. Just like training of painters takes time and practice, so does training resource persons.

Note: Each of the points on the slide should be talked about in detail.

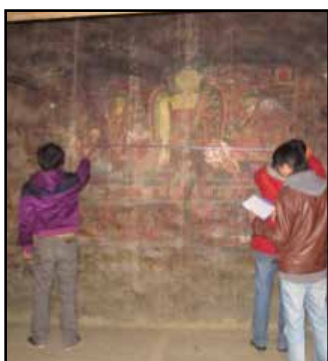


3. Any good management strategy starts with understanding the problem. The first step to increase our understanding of the problems is proper documentation of the building and the paintings.

Description of Images 1 & 2: Trainees from the Minyag region learning to document the building.



4. Architectural drawings prepared by the trainees. Description of Image: 1 & 2 Show drawings of Khar Gyatso measured and documented by the trainees.



5. Proper documentation requires understanding not only the building, the painting materials and techniques, but also the agencies of deterioration in addition to the religious and cultural context of the paintings.

Description of Image: Trainees on site recording the condition of the paintings



6. Photographic documentation is an important step not only to record the condition, but also to help understand the problems. Today, many scientific techniques are used to understand better the problems of deterioration.

Description of image: The trainees being shown how to take proper photographs and also how to use different types of equipment like the microscope.

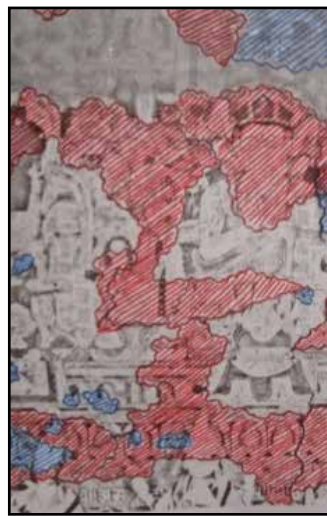


Note: The trainers need to stress the importance of photographic documentation.



7. Learning to identify different types of problems and how to plot them. This helps to decide what type of intervention is required and also how to plan the logistics, cost estimates, etc.

Description of Image: 1. Trainees with the expert looking at various types of deterioration. 2. A sheet with graphic documentation of some problems of deterioration in the historical paintings



8. Learning how to analyze the properties of materials. This is important in order to choose the appropriate material for repairs. Use of improper material for repairs causes more damage.

Description of Image: Different clays sourced from around the site being studied to understand their basic physical properties. This evaluation along with scientific analysis of painting material helps in selecting appropriate material during the conservation process.





9. Every action and intervention has to be fully tested and analyzed. This is done by conducting extensive tests.

Description of Image: Demonstrating to the trainees the importance of proper analysis and tests before approaching the paintings.



10. Capacity building and training requires the cooperation and advice of many people and institutions. Consultations and teachings from learned architects and painters help to understand the complex problems of preserving historical paintings.

Description of Image: 1. Experts and trainees with a senior monk painter who had trained and worked in Lhasa, discussing iconography and the technique of painting in the Minyag region. 2. The Minyag Rinpoche, a traditional architect, with the trainees discussing different aspects of the conservation training.



Module 7



1. What can you do to help preserve historical paintings?

Description of image: A group of villagers and homeowners together with conservation trainees and experts. Inset of a traditional house in a dilapidated condition.

Note: In this module the trainer needs to suggest possible ways in which the stakeholders can help preserve historical paintings.

It is, however, very important to stress that homeowners should avoid making repairs and cleaning the wall paintings. Also impress on the audience that more can be achieved through simple maintenance and care than through bad or improper intervention



- Protecting historical paintings is not only important for the local community, but is also important for the National and International Community. Cultural Heritage is a treasure that belongs to everyone, but its safety and well-being can only be ensured by those who live closest to it and to whom it belongs.
- So, what can you do to ensure the well-being and preservation of the valuable heritage that is in your trust...directly or indirectly?
- Even people who are not owners and guardians of heritage properties have an important role to play in cultural preservation.
- Awareness of heritage related issues is one of the first steps towards being a responsible ambassador of your culture. It is not important to spend a lot of money and expertise to take care of your heritage. It requires attention in the same manner as to family valuables, to household equipment, the same attention

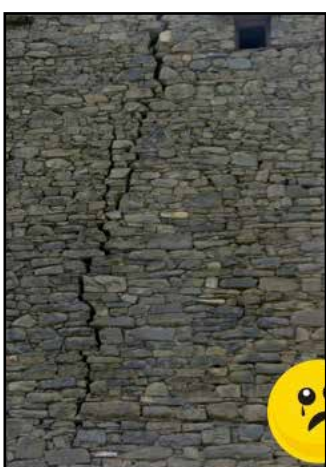
2. Protecting historical paintings is not only important for the local community, but is also important for the National and International Community. Cultural Heritage is a treasure that belongs to everyone, but its safety and well-being can only be ensured by those who live closest to it and to whom it belongs.

- So what can you do to ensure the well-being and preservation of the valuable heritage that is in your trust...directly or indirectly?
- Even people who are not owners and guardians of heritage properties have an important role to play in cultural preservation.
- Awareness of heritage related issues is one of the first steps towards being a responsible ambassador of your culture.

It is not important to spend a lot of money and expertise to take care of your Heritage...it requires attention in the same manner as to family valuables, to household equipment, the same attention that one pays to children.



3. Prevent water seepage by properly maintaining the building. Minor repairs cost less in the long run.
 Description of image: 1. A chapel with damaged roof that allows water on to the wall paintings. 2. Detail of wall damaged due to water seepage from inside.



4. Historical structures should be used with care. Due to ravages of time some parts may have become weak, and improper or excessive force, like storing heavy material, can result in damage and loss to people and property.
 Description of image: 1. A historical building with a large structural crack, seen from the outside. 2. A historical building used for storage of construction wood. This increases the stress on the already fragile building and can cause further damage.

Note: The following example can be used:
 Overloading a cart drawn by an old horse will result in the likely death of the horse, and damage to the goods being carried.



5. Historical paintings have a lot of merit and accumulated prayers. By placing things against them we show disrespect and damage them.
 Description of image: Bedding placed against historical wall paintings in a chapel.

Note: The trainer should stress the religious aspect of showing disrespect.



6. A lot of damage is done to the wall paintings as a result of placing things like furniture next to the wall. In the process of shifting furniture damage can take place.

Description of image: Furniture placed against the wall in an improper manner affecting the wall paintings.



7. The Chapel is not a store room. Important history and valuable heritage is lost by treating wall paintings as supports for storage.

Description of image: Examples of improperly stored items resting on the historical wall painting.



Note: The following example can be used: You can ask how would you feel if you see a young man, around 20 years old, walking while supporting himself on an old man.



8. Historical wall paintings are more valuable than many other things we may possess, particularly because if lost, we cannot get them back. A wooden box or music speakers can always be purchased again. What is more important?

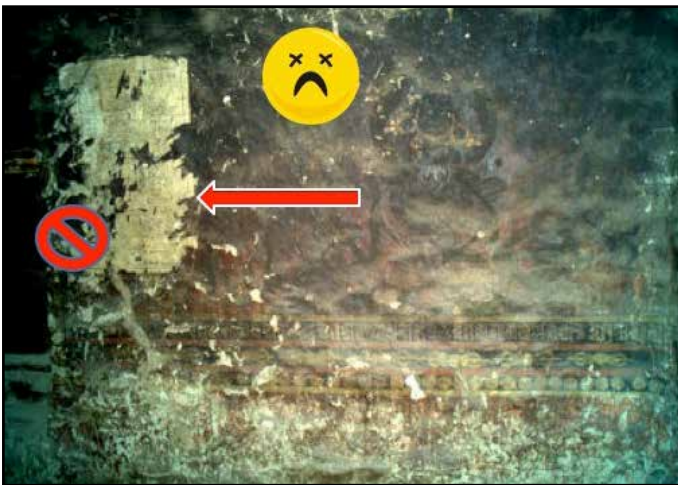
Description of image: Guitar, music speakers and other valuable household materials stored against a wall with paintings.



9. A good way to place furniture in a painted room is to keep it away from the wall.

Description of image: Examples of a good way to keep furniture in a painted chamber.

Note: The trainer must emphasize the need to move furniture carefully.



10. Pasting paper, posters or any other materials on the wall paintings results in damage and loss. The mural is more important than the paper or information that it may contain. If something needs to be pasted on a wall, please find an appropriate place to do so

Description of image: Shows damage caused to a wall painting as a result of pasting paper.

Note: The trainer must keep in mind that if the wall is damaged and the paintings not visible, the stakeholder, at the time when he pastes the paper onto the wall, may assume that he is not causing damage.



11. When the wall is covered with soot and dust it completely hides the paintings. If we cannot see the paintings, they are not necessarily lost. With special equipment we can see the paintings. It is possible to clean the soot and expose the brilliant work underneath.

Description of image: 1. A section of the wall covered with soot and dust making it difficult to visualize the painting underneath. 2. The same portion seen in infrared light, making visible all the details.

Note: The trainer should stress the availability of technology to help understand the technical aspects of wall paintings better. This in turn helps us to make informed choices while treating the paintings.



12. In case of any damage, always preserve the pieces that have fallen and never touch or try to clean damaged areas. This causes irreversible damage

Description of image: Examples of areas from where plaster may have fallen down or is likely to fall.



Note: Stress the need to collect and store fallen debris properly.



13. If parts of the mural or the ceiling fall down, please store them properly because they can be reused and repositioned in their original place.

Description of image: Painted ceiling panels that have been dislodged carefully stored in one corner of the chapel.



14. When the paint layer is wet due to water seepage, fungus or other disfigurements can become visible. It is better to leave the area untouched and not clean it with a broom or cloth. The best intervention is to stop the water seepage. Description of image: Wall damaged due to water seepage.



15. Damaged or dark murals can be cleaned by experts (it should be done properly otherwise all painting will be lost)
Description of image: Shows a portion of the wall painting cleaned improperly. 2. An infrared image of the same area showing the hidden details beneath the layer of soot and dust.



16. Temporary repairs or interventions in historical chapels should be done in a way not to damage the paintings.
Description of image: Shows a temporary support to hold a damaged beam on the roof.



17. When making repairs, avoid filling in the painted areas.

Description of image: Areas of improper repairs that cover original paintings.

Note: Sometimes it may be necessary to make some emergency repairs. If you have to do so, it is important to stress the need for doing this with care, and without damaging or covering the historical paintings. If possible it will be best for the stakeholders to seek the advice of some person who has an understanding of how best to solve the problem.



18. Cement is not the ideal material for repairs of historical houses. Improper use can result in more damage to the structure and the paintings than before. Because cement is stronger than clay, water entering through cracks dissolves the clay and creates voids that are not visible, making the structure weak.

Description of image: Shows a historical home with cement repairs.

Note: The trainer must be aware that the stakeholder is trying to safeguard the historical homes and due to lack of information has chosen a faulty approach. As such it is important to communicate your understanding of the motive for such an intervention.









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