



# Museums, Cultural Mapping & Heritage Tourism in Southeast Asia



Bringing people and their Heritage together

International Council of Museums  
with the support of the  
Swedish International Development  
Agency and in partnership  
with Pacific Asia Observatory  
for Cultural Diversity in  
Human Development

Edited by Prof. Amareswar Galla





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**2010 - Paris**



INTERNATIONAL COUNCIL OF MUSEUMS  
CONSEIL INTERNATIONAL DES MUSEES  
CONSEJO INTERNACIONAL DE MUSEOS



SWEDISH INTERNATIONAL DEVELOPMENT  
COOPERATION AGENCY





INTERNATIONAL COUNCIL OF MUSEUMS  
CONSEIL INTERNATIONAL DES MUSEES  
CONSEJO INTERNACIONAL DE MUSEOS

## FOREWORD

Paris, 18 May 2010

Tourism continues to be the fastest growth industry in the world. While it is generally understood that all tourism is cultural, heritage tourism stands out in a significant way as it uses non renewable cultural and environmental resources. That is why ICOM is committed to promoting the highest standards for museums in heritage tourism development.

In line with ICOM's commitment to inclusive museum development, safeguarding cultural diversity and intangible heritage, we have been facilitating a series of regional workshops to ensure appropriate capacity building. The Phnom Penh - Vientiane workshop on *Museums, Cultural Mapping and Heritage Tourism* held in Southeast Asia is one such significant activity.

Content development, conservation of heritage resources and prevention of illicit activities are some of the professional areas of endeavor for museums in heritage tourism. Museums of Southeast Asia, drawing on the *ASEAN Declaration on Cultural Heritage, July 2000*, have been committed to promoting museums in sustainable tourism development. In the pervasive environment of digital technologies, the voices of diverse communities often face marginalization. Hence ICOM's focus on developing appropriate and empowering cultural mapping approaches in heritage tourism, ensuring the participation of stakeholder communities.

Bringing together the outcomes of a series of regional workshops through ICOM membership is central to our commitment for enabling incremental and participatory processes leading to a global charter for museums in heritage tourism.

We wish to thank the museums and the governments of Southeast Asia and East Timor in making this workshop a success. The range of museum professionals and community leaders that participated added significant value to the workshop. We also appreciate the leadership of Professor Amareswar Galla in researching, facilitating and convening the workshop in close collaboration with the ICOM National Committees of the region. We are thankful to Khun Samen and Hab Touch, National Museum of Cambodia, Phnom Penh, and to Thongsay Sayavongkhamdy, National Museum of Lao PDR, Vientiane, for their invaluable contribution.

A handwritten signature in blue ink, appearing to read 'A. Cummins', with a long horizontal flourish extending to the right.

Alissandra Cummins  
President of ICOM

A handwritten signature in blue ink, appearing to read 'J. Anfruns', with a long horizontal flourish extending to the right.

Julien Anfruns  
Director General of ICOM

## Acknowledgements

The ICOM Phnom Penh Vientiane Workshop is the collective effort of all the participants listed at the end of this volume. It would not have been possible without the generous support of the Swedish International Development Agency. We also wish to thank Lilimor Lindh of the Agency for her assistance. All the Governments of the ten countries of Southeast Asia and East Timor played an active role in assisting with the development of the Workshop and ensuring the participation of appropriate people from their leadership teams. In particular we would like to thank the tireless efforts and excellent coordination and assistance from the museums and culture departments of Cambodia and Lao PDR. In particular we would like to thank, Khun Samen, Hab Touch and Kérya Chau Sun from Cambodia; and Thongsay Sayavongkhamdy and Viengkeo Souksavatdy from Lao PDR. The Working Group on the Phnom Penh Vientiane Charter commends special appreciation for their tireless efforts to sift through the Workshop materials and negotiate the drafting of the Charter: Intan Mardiana N.M. Hum, Indonesia, Thongsay Sayavongkhamdy, Lao PDR, U Kyaw Win, Myanmar and Angel P. Bautista, Philippines. Nguyen Thi Tuyet, National Museum of Women, Vietnam, played an important role in ensuring that women's voices informed the whole Workshop process.

We are grateful for the valuable support of the President of ICOM, Alissandra Cummins, ICOM Executive Council, ICOM Secretariat staff Jennifer Thévenot and Eloisa Zell and the ICOM Cross Cultural Task Force, especially through An Laishun, China. Pacific Asia Observatory for Cultural Diversity Human Development facilitated the coordination of the Workshop and prepared the Workshop documentation. Kim Selling, Philia Polites and Robyn Clubb of the Observatory played an important role assisting in copy editing papers written by participants with diverse language backgrounds.



Women Participants



Kim Selling, Jennifer Thévenot and Eloisa Zell

# Introduction - Museums, Cultural Mapping & Heritage Tourism in Southeast Asia

by Amareswar Galla

The Phnom Penh Vientiane Workshop and Charter were driven by participants who represented museums from linguistically and culturally diverse communities of Southeast Asia and Timor Leste. Its integrity, from preparation to follow up, has been overseen by museum leadership of entirely Asian linguistic and cultural background. It was the first of such major initiatives in Asia by ICOM. It addressed the concern that models from developed or rich countries, where museum contexts are well resourced do not necessarily work for museums and their communities in low economic indicator countries.

ICOM is determined to promote cultural democracy and ownership in museum development through regional leadership. This is perceived as being essential for the development of genuine post colonial museology and sustainable heritage development in addressing Millennium Development Goals. It is also consistent with the principles of Ownership, Harmonisation, Alignment, Results and Mutual Accountability of the Paris Declaration on Aid Effectiveness (2005).

Throughout this volume the text from materials provided by the participants has been kept to the original as far as possible. In this sense, it is a true record of what happened during this historical Workshop in Phnom Penh and Vientiane (hereafter PPV Workshop). Spelling has been left consistent within each contribution and not necessarily across the volume. The readers are asked to bear with us for any inconsistencies. It is commendable that the entire PPV Workshop, and this volume in English, has been produced by participants and facilitators who speak and work in languages other than English. The PPV Workshop honours the commitment to linguistic diversity in safeguarding intangible heritage. It is also to put a human face to globalisation and minimise, if not mitigate, the homogenising forces that threaten the cultural diversity of humanity.

The Stockholm Action Plan (1998) and the outcomes of the World Summit on Sustainable Development in Johannesburg (2002) have identified the importance of cultural resources and community empowerment through appropriate education and training in the promotion of a framework of Integrated Heritage Management or more aptly Sustainable Heritage Development. Standard setting international instruments of UNESCO, especially the Universal Declaration on Cultural Diversity (2001); Convention on Safeguarding Intangible Cultural Heritage (2003) and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) challenge us to develop



inclusive museums that ensure the continuity of cultural contents and expressions in all their diversity.

Some of the key challenges are the promotion of participatory democracy and the bringing together of heritage resources and their neighbouring communities. The need for international best practice in education, and training for the promotion of social ecology of community centred cultural development, has become critical. Social museological and ecomuseological approaches provide the models to achieve this outcome.

However, it is only now that the holistic conceptualisation of community cultural values and heritage within the framework of Sustainable Heritage Development is being gradually addressed for bringing together tangible and intangible, natural and cultural, movable and immovable resources. The PPV Workshop had considerable input into the 2007-2010 ICOM Strategic Plan.

The PPV Workshop addressed some of the key issues relating to cultural mapping and community based resource development for effective participation in heritage tourism. The ultimate goal was to contribute to local economic development, job creation and poverty alleviation, maximising on the experiential value of heritage resources where museums could become sites for engagement between all stakeholders including domestic and foreign visitors. An integral part of this approach was human resource development through capacity building, not only at the institutional level but also among the primary stakeholders.

One of the urgent concerns is skilling for cultural mapping. There are several tools, methods and models used for cultural mapping, from simple surveys to complex Geographical Information Systems (GIS). Given the rapid development of digital technologies, processing of data and the use of GIS,

the translation of tabulations into enumeration areas and into spatially informative formats is simple and inexpensive. However, the mapping of data needs to be considered carefully focussing on relevance, appropriateness, ownership, respect for cultural diversity and intangible heritage, informed advocacy, professionalism and community grounded approaches. The First Voice of primary stakeholders could easily be overwhelmed by latent technological heaviness. Museums are critical vehicles for addressing this concern, especially ensuring the cultural rights of primary stakeholders.

Museums and heritage resources in Southeast Asia are increasingly drawn into tourism development which is a priority economic focus for the countries in the region. This has given rise to new challenges concerning the protection of environmental and heritage resources from conflicts with development, demands and impacts of increased visitation and increased illicit traffic in cultural property. While heritage resources provide the content for product development, tourism facilitates the promotion and marketing of these products. As the world's largest growth industry, the agency of tourism can provide the potential and purpose to ensure the conservation of heritage resources of significance, safeguarding intangible heritage and cultural diversity, the enhancement of their appreciation and providing for community development to achieve Millennium Development Goals.

It is within this context that ICOM is committed to building the professional capacity of museums and associated heritage agencies so that they not only protect the tangible and intangible heritage resources with a clear recognition of the significance of cultural diversity, but also take advantage of opportunities provided through responsible tourism. In May 2000, ICOM organised a workshop on Museums, Heritage and Cultural Tourism in Trujillo, Peru, and La Paz, Bolivia. From the time of its conception, this activity was seen as the first initiative in a series aimed at developing a global strategy for heritage tourism and capacity building that could lead to the adoption of an ICOM Charter on Heritage Tourism. The format - a twinned transborder activity organised in two countries - proved very successful and mutually beneficial for both countries. ICOM continued building on this format in holding the PPV Workshop in both Cambodia and Laos.

The context for cultural mapping in Phnom Penh and its diverse neighbouring communities was a starting point for this project. The National Museum of Cambodia was at the centre of it. Apart from the Royal Palace, it is the only viable place of major visitor interest in the capital and its surrounds. But there are many potential cultural and heritage neighbourhoods amenable for sustainable development. Moreover, Cambodian authorities have come to realise that the south of the country has to be developed as a visitor attraction as well. So far Siem Reap focussing on Angkor Wat has been the main focus. Hence, the location of the first part of this PPV Workshop was in Phnom Penh. At the ICOM workshop on Protection of Cultural Heritage in Southeast Asia in Hanoi, April 2001, the Laotian delegation expressed its keen interest in facilitating a workshop on Museums and Heritage Tourism in Southeast Asia with practical workshops at both urban and provincial museums and heritage areas. Thus the second part of this PPV Workshop was organised in Vientiane.

The project idea for this PPV Workshop started when over 90 delegates attending an ICOM regional workshop from Southeast Asia visited Ha Long Bay in April 2001 and learnt about the Ha Long Ecomuseum. They were impressed by the use of community grounded cultural mapping for aggregating

primary, secondary and tertiary stakeholders in the sustainable development of the Ha Long Bay World Heritage Area and the usefulness of the Ha Long Ecomuseum as a methodology to mediate the tensions between conservation and development. Sustainable heritage development informed the non-duality of Ha Long Ecomuseum projects where integrated approaches to the binary of conservation and development are considered non-negotiable. The delegates also studied the rapid growth of tourism and the challenges of conserving fragile environments and safeguarding the intangible heritage and cultural diversity of Ha Long Bay and its hinterland in Quang Ninh Province.

The ecomuseum methodology has been used in three areas in the past decade. The area of the ecomuseum is the territory in which people live. The inhabitants are the custodians of their heritage and curators in preserving tangible heritage and safeguarding intangible heritage. Ha Long Bay Ecomuseum is a marine environment. The Hoi An Ecomuseum is an integrated local area planning framework for bringing together people and their Hoi An Ancient Town World Heritage Area on the Thu Bon River and the Cham Island Biosphere Reserve. The Darjeeling Himalayan Railway brings together all the heritage values in one of the most multicultural regions of India. In all the three contexts, marine, riverine and mountainous, the ecomuseum methodology, informed by a holistic conservation ethic, has been used to bring together the primary stakeholder populations and their heritage together. Materials from all the three case studies that are also inscribed on the World Heritage List have been used as resources in the PPV Workshop.

Ha Long Ecomuseum was the first ecomuseum in the world to become a National Museum in 2007. It has several community grounded projects that are driven by the Millennium Development Goals to eliminate poverty by 2020 through measurable cultural indicators. Cua Van Floating Museum and Cultural Centre is located in the largest of the floating fishing villages, the heart of the World Heritage Area. It uses passive environmental controls based in the local knowledge systems of people who have lived on the sea all their lives. It is a museum of collective memory safeguarding the intangible heritage of the local people. It refers to both the distant and recent past and the layers of significance of its heritage values. It reconciles a hundred years of struggles with war and famine. It informs the curricula of the adjacent floating school for children, the first project in the development of the Ha Long Ecomuseum, to understand, integrate and promote both the Community Heritage Values and the World Heritage Values. The sense of place and identity of the fishing communities on the sea is dynamic and now commands the same dignity and respect as the land based communities.

Hoi An Ecomuseum addresses the Millennium Development Goals recognising the significance of the heritage villages of Thanh Ha, Kim Bong, Vang Ngi, Cam Anh and Tran Qui. People from these villages built and sustained the Hoi An Ancient Town inscribed on the World Heritage List. The recent world focus is on Cham Island Marine Protected Area that is recognised as a Man and Biosphere Reserve by UNESCO. Hoi An District, the ancient Faifo or Amravati, was one of the most significant localities of the historical Cham civilisation. The Ecomuseum focuses on the livelihood of the primary stakeholder communities using culture as a powerful tool for articulating the unique sense of place and identity of the local populations. It minimises the negative impacts of the rapid growth of tourism while endeavouring through a range of demonstration projects and tax measures to distribute the growing wealth of the District to eradicate poverty and destitution.

Darjeeling Himalayan Railway World Heritage Area has deliberately used the Ha Long Ecomuseum methodology to scope ways and means to preserve the heritage railway through the participation of its primary stakeholder communities. This brought together the descendants of people who built the railway, of low socio economic status and the caste ridden management and class driven tea estates. Although built for the British during the colonial times, the workers were paid their first wages only after India's independence. During the colonial times when the area was ceded to the British, the aboriginal Lepcha population was in the majority. But now they constitute less than one percent of the population, a story line of colonialism familiar to many aboriginal populations across the world. The civil strife aiming to secure greater autonomy for the local populations led the formation of the Darjeeling Gorkha Hill Council which together with the Indian Railways played a critical role in the inscription of Darjeeling Himalayan Railway on the World Heritage List. The ecomuseum methodology was then used to bring together diverse stakeholders, including workers on the tracks and stations and workshops, tea estate workers and owners, convents and missionary educational institutions and Buddhist monasteries. Darjeeling Valley railway stations along the line were converted into site museums - from 200 feet above sea level at New Jalpaiguri to over 8,300 feet above sea level at Ghum and the Darjeeling hill station.

The Vietnamese ecomuseums are made possible through the introduction of a new National Cultural Heritage Law in 2001. It was recently reviewed and amended to legally recognise intangible heritage elements. Dozens of workshops, focussed conferences and meetings in the past decade examined the legacies that perpetuate colonial ideas of heritage, fossilised museums and their curiosity cabinets. The Doi Moi and the opening up of Vietnam after decades of isolation required a critical transformative learning process; a process where even former American pilots now come to the War Remnants Museum in Ho Chi Minh City as museum volunteers. They are bringing log books and photographic documentation to interpret the planes and helicopters that are on display. Vietnamese Diaspora has become active in not only investing in Vietnam but most importantly reconciling the past so as to create a better understanding of what it is to be Vietnamese in the local and global contexts. This new found heritage consciousness is still in its early stages. It is incremental.

Ecomuseology is a key tool for sustainable heritage development. It is inspirational as was evident in the application of the Vietnamese example in the transformation of the Darjeeling Himalayan Railway and the Darjeeling Valley. The ecomuseum as a methodology can be a mediator of the tensions between globalisation and localisation ensuring the indigenisation of transformations and embedding the First Voice of local people in conservation. Ecomuseums deal with the legacies of colonialism. They are positioned as spaces for healing tools to promote heritage health and well being. Cultural mapping and cultural planning are an integral part of the ecomuseum methodology.

### **Cultural Mapping**<sup>1</sup>

Cultural mapping involves a community, as the primary stakeholder, identifying and documenting local cultural and heritage resources.

Cultural mapping understood and practiced within the context of integrated local area planning promotes effective people centred community development.

Through this process cultural elements are recorded - the tangibles like collections, sites, galleries, arts and crafts,

distinctive landmarks and landscapes, local industries, as well as intangibles like voices, values, traditions, memories, folklore, festivals, special events and neglected community histories.

It enables the community to focus on both selective and collective memories.

After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects to record, safeguard, promote and use these elements.

### **Cultural Planning**

Cultural planning based on the project outcomes of cultural mapping informs employment strategies and tourism development, restores historical sites, cultural landscapes, streetscapes or collections and increases cultural experiences and products through the establishment of museums as cultural centres and facilitators of festivals and special events.

Cultural planning that is driven by methods of Integrated Heritage Management and a commitment to Sustainable Heritage Development could situate museums as civic spaces for safeguarding intangible heritage and cultural diversity of local contents and expressions.

Cultural Planning is an important tool for redressing cultural inequities in post-colonial societies. It is crucial for integrated planning and sustainable economic and cultural development that is community grounded. In countries such as Cambodia and Laos, it could prove to be a meaningful vehicle for local community economic empowerment.

### **Phnom Penh Vientiane Charter Project and the PPV Workshop**

The overall goal of the twinned PPV Workshop programme was to build the capacity for conducting effective cultural mapping among museum workers in the countries of Southeast Asia and to contribute to the development of strategic alliances between the heritage and tourism industries in the region. Participants from each country met in their capital cities first to discuss the outline and requirements of the PPV Workshop. Several papers were drafted by participants in their first or national languages and then translated into English, the language of globalisation. These were distributed to all the participants prior to the commencement of the two week PPV Workshop. In this process all the participants brought their own knowledge and case studies to the PPV Workshop and informed a rich tapestry of discussions that influenced the drafting of the Phnom Penh Vientiane Charter. These papers are reproduced as a substantial part of this volume.

#### ***The objectives of Part I of the PPV Workshop held in Cambodia were to:***

- establish working definitions and the scope and value of cultural mapping and cultural planning, bringing together tangible and intangible heritage resources in all their diversity;
- discuss the ICOM La Paz Recommendations, WTO Charter, Tshwane Declaration and other national and international charters with reference to the Cultural Diversity Policy of ICOM and within the framework of the Workshop;
- develop approaches for conducting cultural mapping with reference to selected localities around Phnom Penh, with the National Museum of Cambodia as the facilitator; and



- use the approach of the capacity building workshop for the best conservation, economic and community outcomes.

**And the objectives of Part II of the PPV Workshop in Laos were to:**

- reflect and review the state of heritage tourism in Southeast Asia;
- profile and discuss case studies, with at least one from each of the Southeast Asian countries – every participant provided a detailed case study beforehand;
- workshop in small groups on thematic areas for the development of best practice through a standard setting document;
- provide training and capacity building for the participants;
- enable input into the revision of the ICOM's Cultural Diversity Policy within the framework of the workshop; and
- draft a Regional Charter on Museums, Cultural Diversity and Heritage Tourism.

**The PPV Workshop resulted in the following:**

**Working Framework:** A practical framework for the participants to conduct cultural mapping exercises in the context of their respective museums and neighbouring communities;

**Empowerment:** Promotion of participatory democracy and cultural diversity principles that are empowering for both communities and workers in the museum sector;

**Capacity Building:** Professional development and training for the workshop participants in cultural mapping;

**Shared Knowledge:** Profiling over fifty case studies and effective regional networking for the promotion of heritage tourism through intercultural dialogue.

**Best Practice:** Framework or Charter for future professional operations of heritage and tourism industries.

The PPV Workshop was co-convened by the delegate of the Chairperson ICOM Cambodia, Kun Samen and Hub Touch, and Chairperson of ICOM Laos, Thongsa Sayavongkhamdy and the PPV Workshop Director, Professor Amareswar Galla, Vice President of ICOM and Chairperson of the ICOM Cross Cultural Task Force. The three conveners with the support of one delegate from each of the other countries from Southeast Asia and Timor Leste worked as resource people for the PPV Workshop. The PPV Workshop was facilitated in Phnom Penh, Cambodia, and Vientiane, Laos from 29 July to 8 August 2006.

There were about 60 participants from the countries of Southeast Asia and Timor Leste – especially people responsible for community liaison activities and content development in the museums, as well as from the cultural/heritage tourism sector. A number of Laotian and Cambodian delegates participated in the PPV Workshop as part of local capacity building. The full program is provided in this volume. It was structured as a transborder capacity building workshop with a strong holistic conservation ethic of bringing people and their heritage together. The PPV Workshop entitled Museums, Cultural Mapping, Cultural Diversity and Heritage Tourism in Southeast Asia incorporated many cross cutting themes, especially relating to Millennium Development Goals.

The participants were requested to provide information

for sharing, based on a format developed prior to the PPV Workshop. This included, for instance, relevant heritage conservation activity material, heritage tourism content, resources relating to intangible heritage elements and the role of young people and volunteerism in safeguarding local heritage resources. It was to ensure that the PPV Workshop benefitted from the most appropriate resources being available to assist participants in a collaborative learning process.

The participants were trained in facilitation techniques for cultural mapping and the ability to respond to local needs. The techniques were delivered in a way that not only conveyed the content and reinforced immediate learning, but also empowered the participants to become trainers and local area project coordinators within their own museums. The final session of the PPV Workshop focused on: participants' and training facilitators' evaluations; development of proposals for pilot projects for cultural mapping within the respective museums of the participants; and promotion of a networking approach to ongoing heritage conservation and volunteer activity development, with appropriate pooling of resources or sharing of experiences.

Participants were able to develop concept designs for mapping exercises that they could take back to their museum and neighbouring community organisational contexts and for application in the local neighbourhood contexts. The PPV Workshop was facilitated with the understanding and shared agreement at the beginning of the two weeks that, in collaborative learning, everyone is a teacher and trainer. It entailed the following guidelines that were explained to all the participants:

- Transformation of the workshop from an aggregation of individual participants to a cooperative body of learners with common goals and motivation;
- Encouragement of independence in participant learning, including self-motivation and taking responsibility for one's own learning;
- Foster self-esteem and ability to chart out independent pathways and skills and the pace of learning in partnership with other participants in smaller teams;
- Foster respect for cultural diversity and a diversity of opinions and attitudes – learning and working in a culturally and linguistically diverse environment.
- Participant cohorts in smaller groups to take responsibility in collective exercises, complementing the work of other groups in both the individual day sessions and throughout the PPV workshop in order to create a cross-cultural understanding of the collective of participants.
- Participants gain gradual cumulative knowledge and competency in PPV Workshop subject areas and contribute to the collective inputs into the final standard setting Charter document.

Participants were divided into 6 groups with some of the experienced museum professionals selected as facilitators for the group. Membership of the groups changed throughout the two weeks so as to enable greater interaction, networking and cultural exchange among the participants.

Total: 60 participants from the 10 countries of Southeast Asia and Timor Leste. Please see the list of participants for the full names. (F-facilitator)

| Group 1                   | Group 2                             | Group 3                 | Group 4                          | Group 5                    | Group 6                       |
|---------------------------|-------------------------------------|-------------------------|----------------------------------|----------------------------|-------------------------------|
| Karim Osman (BR) F        | Hab Touch (CAM) F                   | Intan Mardiana (IN) F   | Thongsa Sayavongkham-dy (LAO) F1 | U Kyaw Win (MY) F          | Angel Bautista (PH) F         |
| Heidi Tan (SIN) F         | Nguyen Tuyet (VT) F                 | Victorino Manalo (PH) F | Elizabeth Njo (SIN) F            | An Laishun (CH) F          | Minho Han (KR) F              |
| Mai Linh Huynh (AUS/LAO)  | Dek Sarin (CAM)                     | Prak Sonnara (CAM)      | Leonardus Nahak (IN) F           | Trigangga (IN)             | Yunus Arbi (IN)               |
| Bong Sovath (CAM)         | Djoko Nugroho Witjaksono (IN)       | Kanda Keosopha (LAO)    | Roslelawati binti Abdullah (ML)  | Rosaidee bin Mohamed (ML)  | Pudarno Binchin (BR)          |
| Nitaya Kanokmongkol (TH)  | Thomas Haryonagoro (IN)             | Hanapi Maidin (BR)      | Samuel J. Haryono (IN)           | Viengkeo Souksavatdy (LAO) | U Sein Htaw (MY)              |
| Samlane Luang-Aphay (LAO) | Bounheuang Bouasisengpas-euth (LAO) | U Min Wai (MY)          | U Thein Lwin (MY)                | Ryan Palad (PH)            | Phetmalayvanh Keobounma (LAO) |
| U Ye Myat Aung (MY)       | U Min Khin Maung Lay (MY)           | John Silva (PH)         | Nguyen Viet Cuong (VT)           | Amara Srisuchat (TH)       | Ho Xuan Ring (VT)             |
| Le Dinh Phung (VT)        | Cecille Gelicame (PH)               | Tran Trung Hieu (VT)    | Suos Sodavy (CAM)                | Chey Sopheara (CAM)        | Chey Samsavann (CAM)          |
| Kong Boline (CAM)         | Do Thi Ngoc Uyen (VT)               | Chhim Sothy (CAM)       | Patchanee Chandrasakha (TH)      | Angelita B Fucanan (PH)    | Ho Viet Doan (VT)             |
|                           |                                     | Le Thi Thanh Binh (VT)  | Hang Sovann (Cam)                |                            | Kerya Chau Sun (CAM)          |

The following heritage areas provided the material for study visits during the Cambodian part of the PPV Workshop:

1. **Uddong site:** It is located in Kompong Speu province, about 40 kilometres from Phnom Penh to the north by National Road No.5. It is a historical site and also an ancient capital of Cambodia in 16th and 17th centuries. It is a mountainous area. There are several stupas belonging to the Royal Family and made in brick at the tops of various peaks. In the buffer zone of this area is the community where traditional bronze casting is an integral part of the intangible heritage values.
2. **Angkor Borei site:** It is located in the Takéo province, about 140 kilometres to the south of Phnom Penh by national Road No.2. It is a historical area and was probably the last capital of Chen-Lă. There are two main temples and several others including the earliest one in Cambodia. The Angkor Borei Museum is built for the protection of the material culture from here. The main intangible heritage resource of the local community is weaving.
3. **Prék Changkrân Place:** It is located in the Prey-Ving

province, which is about 120 kilometres from Phnom Penh to the east by National Road No.1. This is a specialised place where the locals produce a variety of silk materials and attracts considerable attention from both locals and visitors. The National Museum has been approached to revitalise this place as a heritage hub for intangible heritage and heritage tourism.

4. **Prék Thong Place:** It is in the Kandal province, very close to the capital across the river. It is also a very significant place with weaving traditions that the National Museum is keen to promote.

The second part of the PPV Workshop was held in Laos PDR. The PPV Workshop focussed on heritage tourism as different from the broader terms of cultural tourism or ecotourism. Heritage tourism is characterised by the conservation, safeguarding, development and promotion of non-renewable heritage resources.

**The following themes were addressed in the PPV Workshop:**

- Strategic Partners in Progress for Responsible Heritage Tourism

- Policy Positions in Southeast Asian Countries
- Heritage and Tourism Industry Positions in Southeast Asia
- Emerging Critical Issues in Heritage Tourism
- Opportunities and Creative Development
- Case Studies in Heritage Tourism
- Capacity Building for Competitive Edge
- Cooperative Marketing for Better Productivity
- Business of Heritage in Sustainable Development
- Museums in Poverty Alleviation and Local Economic Development
- Standard Setting for Tourism Development of Heritage Resources of Significance in Southeast Asia

The following heritage areas were considered for the study visits during the second part of the PPV Workshop in Laos PDR:

- Vientiane, the capital city and seat of government sits on a bend in the Mekong River amidst fertile alluvial plains. Despite its chequered past, Vientiane (pronounced 'Wieng Chan' by the locals) is a laid-back city with a number of interesting Wats and lively markets.
- The most important national monument in Laos is Pha That Luang (the Great Sacred Stupa), which is a symbol of both Buddhism and Lao sovereignty.
- Other sights of interest include Wat Pha Kaew, a former royal temple which is now a museum and Wat Si Saket, the oldest temple in Vientiane. Xieng Khuan is a collection of compelling Buddhist and Hindu sculptures located in a meadow, 24km (15mi) south of Vientiane.

### Drafting the Charter

Participants in the PPV Workshop had individual copies of all the relevant charters of ICOM, ICOM Code of Ethics, ICOM Cultural Diversity Policy, ICOMOS and World Tourism Organisation Charters, Tshwane Declaration from South Africa and other relevant national and regional documents. There was consensus among all the participants that a two week input of time from so many experienced museum professionals from across Southeast Asia and Timor Leste must lead to a meaningful and useful document. This was seen as being instrumental for standard setting in heritage tourism development.

The following four member team was endorsed as the Working Group for the Charter. Dra. Intan Mardiana N.M. Hum, Director for Museums, Department of Culture and Tourism, Indonesia; Dr Thongsa Sayavongkhamdy, DG DMA, Department of Museums and Archaeology, Ministry of Information and Culture, Laos PDR; Mr. U Kyaw Win, Director General, Department of Archaeology, Ministry of Culture, Myanmar; and Mr Angel P. Bautista, Head, National Committee on Museums, National Commission for Culture and the Arts.

The Working Group deliberated throughout the Phnom Penh and Vientiane sessions of the PPV Workshop and the final Phnom Penh Vientiane Charter was adopted on 7th August 2006 during the final closing ceremony and dinner in Vientiane overseen by the Minister for Culture of Laos PDR and all the delegates.

### Conclusion

The ICOM Phnom Penh Vientiane Workshop was developed and facilitated with the ambitious goal of locating museums as civic spaces and drivers for safeguarding cultural diversity and heritage diversity in Southeast Asia and Timor Leste. It brought together into a two week program for the first time the largest number of museums directors, curators, policy officers and heritage community leaders. It was practical and combined field based collaborative learning with conceptual interrogation through workshops and plenary sessions. There was strong resonance among participants to strengthen regional networking and collaboration to further museum development through relevant and ethical engagement with all the stakeholders' communities, especially the primary ones. The rapid growth of tourism is seen both as an opportunity and a threat. The goal endorsed by all the participants is - maximising the opportunities provided by tourism as a globalising growth industry and minimising the negative impacts or threats to the heritage resources and cultural communities. This aspirational goal requires institutional building among museums as actors and amateurs in sustainable heritage development. This is the spirit behind the drafting and adopting of the attached Phnom Penh Vientiane Charter.

<sup>1</sup>A. Galla, Richtersveld National Park Cultural Mapping Project, GTZ, Pretoria, 1997; A. Galla, Ha Long Ecomuseum, UNESCO Hanoi, 2002.



Hab Touch



Thongsa Sayavongkhamdy

# Capacity Building Workshop Program

30 July - 8 August 2006



|   |   |
|---|---|
| <b>Saturday , July 29</b>   |   |
| 10.00am - 12.30pm: Logistics and planning meeting, Hotel Cambodiana     |   |
| 2.00 - 5.00pm: Programme Committee meeting, National Museum of Cambodia |   |
| <b>Sunday, July 30.</b>   |   |
| <b>Time</b>   | <b>Registration and Welcome</b>   |
| 10.00am - 10.00pm   | Arrival of participants in Phnom Penh, and registration at Cambodiana Hotel |
| 7.00 - 10.00pm  | Registration and Dinner at the Hotel  |

|                        |  |
|------------------------|--|
| <b>Monday, 31 July</b> |  |
| <b>Time</b>            | <b>Sessions and Facilitators</b>   |
| 6.30 - 8.00am          | Breakfast at the hotel   |
| 8.30 - 10.00am         | <p>Opening Session</p> <p>Tonle Sap Room, Cambodiana Hotel</p> <p>Under Secretary of State</p> <p>Hon Molyvann Vann, Chairperson, ICOM, Cambodia</p> <p>Mr Thongsay Sayavongkhamdy, Chairperson, ICOM, Lao PDR</p> <p>Mr. Khun Samen, Director, National Museum of Cambodia</p> <p>Professor Amareswar Galla, Vice President, ICOM Executive Council and Chairperson, Cross Cultural Task Force, Paris</p>   |
| 10.00 - 10.30am        | Morning refreshments   |
| 10.30 am - 12.30pm     | <p>Workshop sessions at hotel</p> <p>Plenary briefing on the Workshop</p> <p>Presentation of the Workshop Theme, Goals and Anticipated Outcomes - by Professor Amareswar Galla</p> <p>Case study presentations:</p> <p>Museums and ethnic minorities – ecomuseology as a method for addressing policy frameworks, community heritage values and tourism opportunities by Professor An Laishun, Director Planning, National Agricultural Museum, China</p> <p>Cultural planning for urban environments by Mr. Minho Han, National Folk Museum, Korea</p> <p>Bringing People and their Heritage Together – A Comparative analysis of Ha Long Ecomuseum, Hoi An Ecomuseum and Darjeeling Himalayan Railway by Professor Amareswar Galla</p> |
| 12.30 - 1.30 pm        | Lunch at Cambodiana hotel  |

|                |  |
|----------------|--|
| 1.30 - 3.00pm  | Facilitated Workshop: Participants are distributed among several working groups at different round tables with experienced facilitators<br><br>Conceptual Frameworks:<br>Cultural mapping and cultural planning<br>Cultural tourism and heritage tourism<br>Museums in sustainable development |
| 3.00 - 3.15pm  | Afternoon refreshments   |
| 3.15 - 4.30pm  | Facilitated Workshop on Image Construction and Interpretation – the tensions between conservation and tourism development. Video stimulus followed by workshop exercises   |
| 5.00 - 7.00pm  | Introduction to the National Museum of Cambodia by Mr Khun Samen, Director and Mr. Hub Touch, Deputy Director.   |
| 7.00 - 9.00 pm | Welcome dinner in the courtyard of the Museum :<br><br>Welcome by Ministry of Culture and Fine Arts. Traditional music performance   |

| <b>Tuesday, 1 August</b> |  |
|--------------------------|--|
| <b><i>Time</i></b>       | <b><i>Sessions and Facilitators</i></b>  |
| 6.30 - 8.00am            | Breakfast  |
| 8.30 - 10.30am           | Workshop sessions at hotel<br><br>Targeting the project or policy situation - understanding the state of issues at hand – What do we want to do? Why do we want to do it?<br><br>Stakeholder mapping – who is, could be or needs to be involved?<br><br>Select case studies presented by participants from their country/museum by participants in each group for this exercise  |
| 10.30 - 11.00am          | Morning Refreshments   |
| 11.00 - 12.30pm          | Workshop sessions at hotel<br><br>Mapping Resources with clear Goals. Establishing the feasibility of the exercise of cultural mapping.<br><br>Assessing significance of the resources. Establishing what is unique – assessing the significance of heritage resources, stakeholders, visitor interests and local protocols<br><br>Case study examination and analysis from their country/museum by participants in each group for this exercise |
| 12.30 - 1.30pm           | Lunch at hotel   |
| 1.30 - 3.30pm            | Workshop sessions at hotel<br><br>Mapping Key Issues and analysing them<br><br>Critical examination of a case study in each group for this exercise  |
| 3.30 - 4.00pm            | Afternoon tea  |
| 4.00 - 6.30pm            | Workshop sessions at hotel<br><br>Developing Heritage Action Plan – guiding principles and objectives: exploring options and ensuring the way forward. Developing a strategic directions document  |
| 7.00 - 9.00pm            | Dinner at hotel  |

| <b>Wednesday, 2 August</b> |  |
|----------------------------|--|
| <b>Time</b>                | <b>Sessions and Facilitators</b>   |
| 6.00 - 7.00am              | Breakfast  |
| 7.00am - 6.30 pm           | <p>A detailed schedule of places for the study visit will be providing by the National Museum of Cambodia. It will include:</p> <p>Uddong site: It is located in Kompong Speu province, about 40 kilometres from Phnom Penh to the north by National Road No.5. It is a historical site and also an ancient capital of Cambodia in 16th and 17th centuries. It is a mountainous area. There are several stupas belonging to the Royal Family and made in brick at the tops of various peaks. In the buffer zone of this area is the community where traditional bronze casting is an integral part of the intangible heritage values.</p> <p>Angkor Borei site: It is located in the Takéo province, about 140 kilometres to the south of Phnom Penh by national Road No.2. It is a historical area and was probably the last capital of Chen-Lā. There are two main temples and several others here including the earliest one in Cambodia. The Angkor Borei Museum is built for protecting the material culture from here. The main intangible heritage resource of the local community is weaving.</p> <p>Prék Changkrān Place: It is located in the Prey-Ving province, which is about 120 kilometres from Phnom Penh to the east by National Road No.1. This is a specialised place where the locals produce a variety of silk materials and attracts considerable attention from both locals and visitors. The National Museum has been approached to revitalise this place as a heritage hub for intangible heritage and heritage tourism.</p> <p>Prék Thong Place: It is in the Kandal province very close to the capital across the river. It is also a very significant place with weaving traditions that the National Museum is keen to promote.</p> |
| 12.30 - 13.30pm            | Lunch: Box lunch prepared by hotel. Drinking water will be supplied on the buses. Participants are advised to wear comfortable clothes and foot wear for the warm weather. Please bring umbrellas and hand fans. We will be walking at some sites and in some places also climbing to reach places on hillocks.  |
| 7.30 - 9.00pm              | Dinner at hotel.   |

| <b>Thursday, 3 August</b> |   |
|---------------------------|---|
| <b>Time</b>               | <b>Sessions and Facilitators</b>  |
| 6.30 - 8.00am             | Breakfast   |
| 8.30 - 10.30am            | <p>Workshop sessions at Hotel.</p> <p>Debriefing from the field trip.</p> <p>Developing Heritage Tourism Plan for Phnom Penh and its hinterland.</p> <p>Led by Mr. Khun Samen, Mr. Hub Touch and Professor Amareswar Galla</p> <p>Developing audits, scoping projects and preliminary assessments of tourism development for the region</p> |
| 10.30 - 11.00am           | Morning Refreshments  |
| 11.00 - 12.30pm           | <p>Workshop sessions at hotel</p> <p>Developing Heritage Tourism Plan for Phnom Penh and its hinterland – continued.</p> <p>Identifying heritage and tourism issues that need to be considered in management, regional context and business planning</p> <p>Developing regional heritage and tourism strategic plans and action plans</p>   |
| 12.30 - 1.00pm            | Lunch at Hotel  |

|               |  |
|---------------|--|
| 1.30 - 3.30pm | Workshop sessions at Hotel<br>Developing Heritage Tourism Plan for Phnom Penh and its hinterland – continued.<br>Building on the strategic development of existing and new heritage tourism products and experiences |
| 3.30 - 4.00pm | Afternoon tea  |
| 4.00 - 6.30pm | Workshop sessions at hotel<br>Promoting Effective Coordination and Integrated Local Area Planning for infrastructure development at heritage resources   |
| 7.00 - 9.00pm | Dinner on the Mekong by boat   |

| <b>Friday, 4 August</b> |  |
|-------------------------|--|
| <b>Time</b>             | <b>Sessions and Facilitators</b>   |
| 8.30 - 10.30am          | Workshop sessions at Hotel.<br>Assessing options and developing an Options Paper<br>Establishing a stronger business case for the proposal |
| 10.30 - 11.00am         | Morning Refreshments   |
| 11.00-12.30pm           | Workshop sessions at hotel<br>Review of the first phase of the Workshop and briefing for the next phases                                   |
| 12.30 - 1.30pm          | Lunch at Hotel   |
| 1.30pm                  | Departure for flight to Vientiane at 3.25pm  |
| 3.25pm                  | Flight to Vientiane and check in at Hotel Novotel  |

#### Thematic considerations

The focus of the workshop in Vientiane is on heritage tourism as different from the broader terms of cultural tourism or eco tourism. Heritage tourism is characterised by the conservation, safeguarding, development and promotion of non-renewable heritage resources.

| <b>Saturday, 5 August</b> |  |
|---------------------------|--|
| <b>Time</b>               | <b>Sessions and Facilitators</b>   |
| 6.30 - 8.00am             | Breakfast  |
| 8.30 - 10.30am            | Workshop sessions at Hotel.<br>Strategic Partners in Progress for Responsible Heritage Tourism<br>Examination of Policy Positions in Southeast Asian countries |
| 10.30 - 11.00am           | Morning Refreshments   |
| 11.00 - 12.30pm           | Workshop sessions at hotel<br>Heritage and Tourism Industry Positions in a Southeast Asia<br>Emerging Critical Issues in Heritage Tourism                      |
| 12.30 - 1.30pm            | Lunch at Hotel   |
| 1.30 - 3.30pm             | Workshop sessions at hotel<br>Opportunities and Creative Development<br>Case Studies in Heritage Tourism   |

|               |  |
|---------------|--|
| 3.30 - 4.00pm | Afternoon tea  |
| 4.00 - 6.30pm | Workshop sessions at hotel<br>Case Studies in Heritage Tourism |
| 7.00 - 9.00pm | Dinner at Hotel  |

| <b>Sunday, 6 August</b> |   |
|-------------------------|---|
| <b>Time</b>             | <b>Sessions and Facilitators</b>  |
| 8.00am - 6.00pm         | <p>Study Visits as Walking Tours in Vientiane</p> <p>The following heritage areas are considered for study visits during the workshop:</p> <p>Vientiane, the capital city and seat of government sits on a bend in the Mekong River amidst fertile alluvial plains. Despite its chequered past, Vientiane (pronounced 'Wieng Chan' by the locals) is a laid-back city with a number of interesting wats and lively markets. The most important national monument in Laos is Pha That Luang (the Great Sacred Stupa), which is a symbol of both Buddhism and Lao sovereignty. Other sights of interest include Wat Pha Kaew, a former royal temple which is now a museum and Wat Si Saket, the oldest temple in Vientiane. Xieng Khuan is a collection of compelling Buddhist and Hindu sculptures located in a meadow, 24km south of Vientiane.</p> |
| 12.30pm                 | Lunch at Hotel  |
| 7.00pm                  | Dinner at Hotel   |

| <b>Monday, 7 August</b> |  |
|-------------------------|--|
| <b>Time</b>             | <b>Session</b>   |
| 8.30 - 10.30am          | <p>Workshop sessions at Hotel.</p> <p>Capacity Building for Competitive Edge</p> <p>Cooperative Marketing for Better Productivity</p>                              |
| 10.30 - 11.00am         | Morning Refreshments   |
| 11.00 - 12.30pm         | <p>Workshop sessions at hotel</p> <p>Business of Heritage in Sustainable Development</p> <p>Museums in Poverty Alleviation and Local Economic Development</p>      |
| 12.30 - 1.00pm          | Lunch at Hotel   |
| 1.30 - 3.30pm           | <p>Workshop sessions at Hotel</p> <p>The Way Forward - Standard Setting for Tourism Development of Heritage</p> <p>Resources of Significance in Southeast Asia</p> |
| 3.30 - 4.00pm           | Afternoon tea  |
| 4.00 - 6.30pm           | Evaluation of the Workshop   |
| 7.30 - 9.00pm           | <p>Signing of the ICOM Vientiane Charter on Cultural Diversity and Heritage Tourism</p> <p>Farewell dinner at Hotel</p>  |

| <b>Tuesday, 8 August</b> |                |
|--------------------------|----------------|
| <b>Time</b>              | <b>Session</b> |
|                          | Departures     |





## **Phnom Penh-Vientiane Charter on Cultural Diversity and Heritage Tourism**

***Workshop on Museums, Cultural Mapping and Heritage Tourism in Southeast Asia 'BRINGING PEOPLE AND THEIR HERITAGE TOGETHER' Phnom Penh, Cambodia, and Vientiane, Lao PDR, 30 July to 8 August 2006***

We, the participants at the ICOM cross border regional workshop entitled Bringing People and their Heritage Together, consisting of sixty delegates from Brunei Darussalam, the Kingdom of Cambodia, the Republic of Indonesia, the Lao People's Democratic Republic, Malaysia, the Union of Myanmar, the Republic of the Philippines, the Republic of Singapore, the Kingdom of Thailand, the Socialist Republic of Viet Nam, and Timor L'Est having worked through case studies, workshops and study tours in Cambodia and Laos, recommend that,

In the context of sustainable heritage development, museums as civic spaces:

- Facilitate the maximisation of benefits and minimisation of negative impacts on stakeholder communities from the accelerated pace of globalisation in all its forms
- Locate culture in development and ensure responsible heritage tourism in Southeast Asia, as endorsed in the ASEAN Declaration on Cultural Heritage as a priority by the member countries
- Develop appropriate methodologies for systematic cultural mapping of heritage resources: tangible and intangible, movable and immovable, natural and cultural, creativity and communities, with an emphasis on the rich cultural diversity of humanity acknowledged as a priority by ICOM's commitment to the promotion of inclusive museums
- Promote the UNESCO Universal Declaration on Cultural Diversity, 2001 and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005

### **Stakeholder Engagement**

- Promote participatory democracy by bringing together heritage resources and their neighbouring communities, stimulating community based development through heritage tourism that contributes to poverty alleviation without compromising the integrity of heritage resources
- Conduct community and wider stakeholder benefit analysis so that the implementation of programmes and projects ensures economic and social benefits to the primary stakeholders
- Promote an ethical practice of development governed by the ICOM Code of Ethics
- Convey the multiplicity of perspectives and the significance of local voices through accredited programs for quality interpretation of cultural resources, communicating heritage values to visitors and ensuring the building of capacity amongst local people enabling them to participate in development activities without exploitation by middlemen or copyright violations

### **Cultural Diversity**

- Promote cultural diversity as an ethical concern in all aspects of cultural mapping and heritage tourism development affirming the rich cultural diversity of Southeast Asia considering race, ethnicity, colour, gender, age, class, economic status, faith, language, sexual orientation, and local identities
- Integrate gender perspectives addressing representation of women's heritage across the whole spectrum of museum and heritage tourism development
- Promote museums as secular spaces for interfaith dialogue and cross cultural education fostering a culture of peace and harmony
- Recognise the significance of language diversity and linguistic heritage as a resource for research, interpretation and management, and as a reflection of unique cultural perspectives, expressions and traditions of Southeast Asia
- Explore inclusive and innovative ways of facilitating the participation of people with disabilities as personnel, volunteers and visitors in the heritage and tourism sectors

## Cultural Mapping

- Promote cultural mapping as a process of the stakeholder communities identifying and documenting local heritage resources, within the context of integrated local area planning that enables effective people centred development
- Consider the importance of documentation and standardised inventorying systems for integration of intangible and tangible heritage resources, recognising the considerable cultural diversity at the local, provincial, and regional level, and, in doing so, working on the development of a Thesaurus of key words and significant terms at national and regional levels in Southeast Asia
- Promote cultural planning based on demonstration projects of cultural mapping informing employment strategies and tourism development, through quality cultural experiences and products, developing museums as cultural centres and facilitators of festivals and special events
- Recognise cultural mapping as crucial for integrated planning and sustainable economic and cultural development, providing a meaningful vehicle for local community economic empowerment and as an important tool for redressing cultural inequities in post-colonial societies
- Recognise the significance of education within the framework of cultural mapping, bringing local museums into a participatory framework with educational institutions such as schools and adult learning centres and developing modular resource materials for teachers

## Heritage Tourism

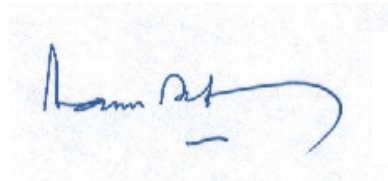
- Promote productive partnerships between museums and the private sector for the responsible use of heritage resources in tourism maximising the use of local expertise, resources and opportunities
- Ensure that the economic benefits derived from tourism are also used for heritage conservation, development, maintenance, interpretation and community capacity building through funds established from tourism income
- Prioritise capacity building for interpreters, educational personnel and volunteers through appropriate accreditation and museum certification as a way of protecting and promoting the cultural diversity of the region in the face of the rapid growth of tourism

We, the participants at the ICOM cross border regional workshop, Bringing People and their Heritage Together, envisage

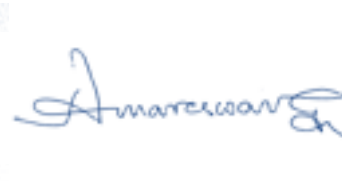
- The formation of a new entity, ICOM Southeast Asia, incorporating an Association of Southeast Asian Museums (ASEAM) to meet in 2007
- The establishment of an International Training Centre of Excellence for sustainable museum and heritage development in Asia
- Launching an advocacy campaign to promote cultural diversity and responsible heritage tourism through museums in Southeast Asia.



Ms Intan Mardiana  
Chairperson  
ICOM Indonesia



Hon. Vann Molyvann  
Chairperson  
ICOM Cambodia



Professor Amareswar Galla  
Vice President of ICOM,  
Chairperson ICOM Cross  
Cultural Task Force



Mr Thongsa Sayavongkhamdy  
Chairperson  
ICOM Lao PDR



Charter Signatories with the Laotian Minister for Culture

# BRUNEI



# Bringing people and their heritage together: A case study of The Labu Estate Industrial Archaeology Site, Temburong District, Brunei Darussalam

Pengiran Dr. Karim Pengiran Haji Osman

## Abstract

This paper discusses the Labu Estate Industrial archaeological site in Brunei Darussalam, which was gazetted in January 2006 under the Antiquities and Treasure Trove Act, 1967. It is the only site in Brunei Darussalam to have the last remains of large scale commercial rubber plantation and industrial activities that contributed significantly to the country's economy.<sup>1</sup> It provided large scale employment to the locals and was the primary source of income for many Brunieans. The site is a reminder of Brunei's early industrial activities and a reminder of the country's last commercial rubber plantation. Now Brunei is not practicing any commercial plantation, which gradually disappeared after the discovery of oil in 1929. People are more interested in working with the Government sectors or in the oil and gas industries. Commercial plantations are now part of a bygone era, and younger generations are completely ignorant of Brunei's history of commercial plantations as discussed in this paper.

The protecting and preserving of the Labu Estate therefore plays an essential part in memorializing Brunei's early twentieth century commercial plantations and its related industrial activities. The gazette of the Estate provides a timely approach, when the country's younger generations are increasingly unaware of their roots. Cash crops formed an important source of livelihood for most of their forebears and at the same time provided some sort of income to the country. The Estate is a symbol of Brunei's survival and continuous existence before the discovery of oil in the late 1920s.

The survival of the Labu Estate is largely owed to the local communities who were aware of the importance of their past history and heritage. Despite the closure of the plantation and its industry, they continued to protect and preserve the site, hence contributing to its survival. The gazette of the site is therefore highly supported by the local communities, who wished to preserve and rebuild their past glories back to the way it was. This ambition is also shared by the Brunei Museums which believe that mutual co-operation with the local communities is of essential importance in preserving and developing the Labu Estate. This is the first time this kind of collaborative approach with the local community has been taken by the Department and the project is, therefore, at a very initial stage.<sup>2</sup> It is hoped that this workshop would contribute some very valuable knowledge to us in our effort to establish a direct link with the local communities.

## Introduction: Brief information about Kampong<sup>3</sup> Labu Estate

Labu is a small village located in the Temburong District.<sup>4</sup> The Village is in *Mukim*<sup>5</sup> Labu, which is composed of five villages, namely Kampong Labu Estate, Kampong Piasau-Piasau, Kampong Peradayan, Kampong Senukoh and Kampong Ulu Senukoh. The population of Kampong Labu Estate is 142 people, which is composed of Brunei Malay (about 95%) and Chinese

(about 5%). Kampong Labu Estate is accessible to both land and water transport. It is about 16.3 kilometers from Bangar, the District's capital town and commercial centre. The Village is about 112 kilometers from Bandar Seri Begawan, the capital city of Brunei Darussalam. The Village is about 32 kilometers from Limbang Town and about 7 kilometers from the Lawas border, Sarawak's sixth Division, and about 50 kilometers from Sabah's Sendumin District. The Village is therefore strategically located, a gateway to travellers including Sarawakians living in Limbang, Lawas or beyond, and Sabahans who wish to visit Limbang or Brunei's three other districts, or to travel to Sarawak's south-western towns and beyond.

Labu Estate is under the leadership of a *Ketua Kampong*. He is elected by the villagers under the consent of the Home Affairs Ministry. Under him is the Penghulu, who is at the moment from Kampong Labu Estate. Almost 80% of the population works with the Government sectors, while the rest are self-employed as farmers and fishermen. The Village has its own primary school, a mosque, a clinic and a police station. There is one small co-operative shop, which is owned by the Villagers.

The Village is relatively flat. The hilly part is on the fringe of the Village, and this region is where the rubber plantations that the Village was renowned for used to be and the origin of the *Estate*. Most of this region is now covered with secondary forest, and some was planted with Tropical fruits, such as *durians*, *rambutans* and mangoes. In a few years time the Village will become an important local fruit production centre in the District. The still accessible river is known as the Labu River, a tributary of the Temburong River. It is a fresh water river renowned for its high quality fresh water shrimps, *udang galah*. They are highly in demand not only in the District but throughout the country as well. The river was once an important communication route linking the Village to Bangar. It was also used to transport rubber products, which I will discuss further in this paper.

## Background History

Kampong Labu Estate has a long and interesting history. According to a local legend, the Village was originally inhabited by the *Murut*<sup>6</sup> tribe for hundreds of years before the arrival of the Brunei Malays in the late nineteenth century A.D. The name Labu Village is believed to have been given by the Murut, who used to grow *labu* or pumpkins among their agricultural products. Some other people believed that the name originated from an animal name, *labu kitan* that abounded in that region. *Labu kitan* is a Murut word meaning squirrel.

The late nineteenth century marked the first arrival of the Brunei Malays to Kampong Labu. They became friendly with the Murut, who regularly visited Brunei Town to barter their products with the Malays. At first the Malays just lived temporarily in Labu and later began to settle more permanently. They brought along their families and relatives to settle with them. They were the ancestors of the present Kampong Labu Estate dwellers living there up to the present day. The Muruts, on the other hand,

continued on their move in looking for fertile lands and at the same time seeking to avoid confrontation with the Malays. They are now living further inland at Kampong Senukoh and Kampong Ulu Senukoh.

### History of Rubber Plantation in Kampong Labu Estate

The glory of Kampong Labu came in the early twentieth century when rubber plantations were introduced to the Village by a British company. The name of Kampong Labu was then changed to Kampong Labu Estate, which remains up to the present day. At its height, the Estate was recorded to have sustained as many as 1,000 people, which had a multiracial composition, such as a few English families, the Brunei Malay and imported labourers from Hong Kong, India and Java. This number was quite substantial during that time and in order to look after the welfare of the populations, the British Resident<sup>7</sup> had provided basic infrastructures such as a school, a mosque, an office with one customs officer and a policeman. A cabaret was also built where cultural activities took place and once a month theatre performances were held where performers as far away as Malaysia and Indonesia were coming to perform.

The history of rubber began in 1907 when the British Resident was granted the Brunei Estate Limited to grow rubber in Brunei. In 1908 the first rubber plantations were introduced in Kampong Labu by Mr. Abrahamson. The Estate was run by the Brunei (Borneo) Rubber and Land Company Limited and floated in London and under the Management of Mr. Johnston. In 1914 the first tapping of rubber commenced with a total production of 5,894 pounds. The plantation grew year by year until in 1930 a total of more than 3,000 acres were planted with rubber trees.

Rubber production dominated Brunei's economy and continued until the mid twentieth century. Like other rubber estates in Brunei, rubber and its related industries continued to provide a major occupation and a main source of income for almost 95% of Kampong Labu Estate communities. However, despite its importance, the rubber industry was prone to fluctuate based on the world's price market. In the early part of the twentieth century, the price of rubber was at its height due to a high demand for rubber by the industrial nations. In 1930, the price of rubber was greatly affected and fell to its lowest price. In the mid 1930s, the price of rubber began to gain its momentum when the Government began to introduce various strategies, such as the introduction of smoked rubber instead of wet rubber. Rubber production was again affected during the Japanese occupation in 1942-1945. However, production soon resumed after the occupation, and by 1950 production was increased to as much as 2,558 tons. In the mid 1950s the price was again affected, and in 1960 Labu Estate was bought by the Brunei Government, which marked the end of rubber plantation in Brunei Darussalam. Production was by now unprofitable and the occupations were just merely to support the few local communities who were still very much dependent on rubber as their main source of income.

### Kampong Labu Estate Today

The 1959 Brunei Constitution marked the end of British Resident rule and the beginning of Brunei self rule. Under self rule, the unprofitable estates were bought and came directly under Brunei Government administration. Kampong Labu Estate also came under the Government and directly under the Temburong District administration. Rubber was by now not a major occupation and most locals were engaged in various government jobs and some engaged in self-employed

activities such as fishermen and farmers. After some time the administration of Kampong Labu Estate was transferred to the Agriculture Department where it has remained up to the present day. The reason was to remake the present Village back to its former glory by encouraging the locals to grow crops or local fruits. The other main reason was to look after the rubber estate and the properties left over by the English Company, in particular the rubber machines. This last mission seemed to be less successful as less effort was focused towards protecting and conserving these machines. *The reason behind this was mainly because of the total lack of knowledge in heritage management and most importantly, lack of awareness and consciousness of heritage conservation and preservation.* As a result, many of the machines were badly maintained and some related artefacts were lost forever. Some of the buildings were also badly maintained and had to be dismantled for safety reasons.

### The Role of the Brunei Museums Department

The Brunei Museum Department was established in 1965. It is the sole Department in Brunei Darussalam looking after the country's cultural and natural heritage. To safeguard its interests, the Department was allocated with four Acts, one of which is the Antiquities and Treasure Trove Act, 1967 and revised in 1984, 1991 and 2002. It is through the Act that the protection and conservation of Brunei's historic cultural heritage is regulated and controlled.

The gazette of the Labu Estate site is a timely approach when the site is under constant threat due to lack of maintenance and the District's rapid development. A total of 6 hectares were gazetted, excluding the resident's lands which were privately owned. The Museum's policy of not purchasing the whole site was the reverse of its previous strategy in gazetting archaeological sites as has been discussed above. The new strategy is to build on the old policy of just using the Museum's expertise and expenses to overcome the Department's limited budgets and staff and at the same time to share some responsibilities in looking after the heritage. Co-operation with stakeholders and local communities is therefore the Department's main priority.

### Stakeholders

The proposed co-operation between the Brunei Museums Department and stakeholders is still at an initial stage and therefore subject to collective support from the related agencies. Among these agencies are:

#### Indirectly Involved:

- The Temburong District Office, Ministry of Home Affairs. The Office is still responsible for the Village's welfare and answerable to the Village's development. It is also responsible for dealing with outside requests in terms of study and research. The Office is headed by the District Officer and assisted by the Assistant District Officer. In dealing with the Village administration, the District Office is also helped by the *Penghulu* and the Headman. The Headman deals more directly with the Village, while the *Penghulu* deals with bigger issues that also involve the other Villages within his *mukim*. He is more like an intermediary between the Headman and the District or the Assistant District Officer.
- The Agriculture Department of the Ministry of Primary and Natural Resources. The Labu Estate is jointly administered by the Temburong District Agriculture Branch. It is more

responsible in dealing with the land and properties of the Estate as has been discussed above. The Department is still responsible for looking after the Village despite it having been gazetted under the Museum's Act. Any conservation or museum works therefore need to be referred to the Branch.

- The Brunei History Centre, Ministry of Culture, Youth and Sports. The Department is responsible for the study of Brunei's history, in particular the Royal families and their lineage. The Department is also actively involved in the study of the Labu Estate and constantly conducting their research.
- The Tourism Department, Ministry of Prime and Natural Resources. This is a long term plan which aims to promote the Labu Estate Industrial Archaeological site as one of the tourist destinations in the Temburong District. Apart from eco-tourism, the Temburong District has very little to offer compared with Brunei's three other districts.<sup>8</sup> If properly planned, Labu Estate will attract both local and foreign tourists. Apart from the heritage attractions, the local handicrafts, the orchards and the shrimps are all important assets that will make the Labu Estate an interesting place to visit. It will become a gateway and a stopover for visitors from both Sabah and Sarawak.

#### **Directly Involved:**

- The Villagers and the local communities are the most important stakeholders in the preserving and conserving of the Labu Estate. As has been said earlier, the locals played a vital part in the survival of the Village's legacy. The awareness is shared by most of the communities, from old to young generations. This was further added to by the vision of the Penghulu and the Headman of the Village who wish to use the Village's heritage as a means to highlight the Village as the sole survivor of rubber industrial activities in the District. The 2006 Village Award organized by the Temburong District Office is therefore very much welcomed by the Villagers.<sup>9</sup>

#### **Sequence of events**

- A series of research and meetings have been conducted at Kampong Labu Estate long before its gazettement in January 2006. This was done by the Archaeology and History Sections of the Brunei Museums Department. It was this research and meetings that led to the gazette proposal and eventual gazettement in January 2006. The sequence of events is as follows:
- 2000 – 2005 – Series of research projects conducted by the Brunei Museums personnel.
- 2003 – A Memorandum from the Temburong District Office asking for the Brunei Museums' advice concerning the safety of the Estate's building structures.<sup>10</sup> A series of meetings between the representative of the Brunei Museums Department, the representatives of the Temburong District Office, the representatives of the Temburong Agriculture Branch, the Temburong Public Works Branch, the Brunei History Centre and the *Penghulu* and Headman of Kampong Labu Estate. The meetings forged an agreement to preserve the building structures, except the former Manger House which was badly infected by termites. The meetings also agreed to the preservation of the Labu Estate and proposed the Brunei Museums Department as a leading agency.

- 2003 -2004 – A Series of meetings among the Museums staff with the Director of Brunei Museums, proposing, among other things, the gazettement of the Labu Estate. The meetings were conducted under the 7th Secretariat of the Museums Board (2004-2007).<sup>11</sup>
- 30th October 2004 – the first meeting of The 7th Museums Board (2004-2007).<sup>12</sup> The meeting, among other things, was proposing the gazettement of the Labu Estate under the Antiquities and Treasure Trove Act, 1967. The proposal was unanimously supported by the Board.
- November - December 2004 – Drafting and handing over the proposal to the Minister of Culture, Youth and Sports for his advice.
- January 2005 – Minor changes were made to the proposal by the 7th Secretariat of the Museums Board (2004-2007).
- April 2005 – The handing over of the proposal to the Prime Ministers Office for their comments and advice.
- June 2005 – the proposal was transferred to the Brunei Legislative Council for their final assessment and approval.
- 10th, 12th and 24th January 2006 – The meetings of the Legislative Council were unanimously supported by the gazette of the Labu Estate together with the other 14 sites.
- February 2006 – Series of Memoranda from the Brunei Museums to all Ministries and Departments informing the gazette of the 15 archaeological sites and historic monuments. Memoranda were also sent to the Temburong District Office and the Agriculture Department.
- 20 - 23 March 2006 – Research of the Temburong District by the Archaeology Section of the Brunei Museums. One of the activities was a courtesy call to the Assistant Temburong District Officer, Mr. Haji Metussin. He was delighted with the gazette and the Temburong District Office was willing to co-operate in making the Brunei Museums agenda successful.
- 18 April 2006 – A meeting organized by the Temburong District Office with representatives from the Brunei Museums. The meeting was chaired by the Assistant Temburong District Officer. Also present was the Penghulu of Kampong Labu Estate, officers from the Temburong District Office and representatives from the Brunei History Centre. The meeting was focused on the position of the Labu Estate that has been gazetted. It was officially stated by the representatives from the Brunei Museums Department that there will be co-operation between the Museums and the concerned Villagers in protecting and conserving the site. The communities will also play a part in the development activities and the income generated will be beneficial to the locals, either directly or indirectly. In the short term, the Museums will co-operate with the local communities in highlighting the former Estate and its properties as part of the programme organized by the Temburong District Office.
- 6th May 2006 – Discussion with the Penghulu of Kampong Labu Estate at the Brunei Guest House in the capital. He provided more information about the Estate and gave a document about the Estate written by the former Headman of Kampong Labu Estate.
- 16 May 2006 – Proposing a special budget to the Ministry of

Finance in the conservation and development programmes for the Labu Estate. The budget will be used for conservation and reconstruction of the building structures, landscaping, a walkway, an information centre, a site museum with a gift shop, and a café. A new yearly budget was applied primarily for archaeological sites and historic monuments.

- 29th to 30th May 2006 – A meeting and a dialogue between the representative from the Brunei Museums Department with the Penghulu, the Headman and communities of Kampong Labu Estate.

### Leadership and Decision Making

Despite the gazette of the Kampong Labu Estate, however, the management of the Village is still unclear. As has been said earlier, the management of the Village is still under various different agencies – the Brunei Museums Department is responsible under the Act for the protection and preservation of the former estate and its properties; the Temburong District Office is responsible for the Village's administration, and the Agriculture Department for the former Estate's land and its properties. However, it has been unofficially agreed that the Brunei Museums is to be the leading agency due to its control of the Antiquities and Treasure Trove Act and also due to its expertise and professionalism. It has also been unofficially agreed, that the other agencies will co-operate in whatever efforts they can in making the Museum's agenda successful.

As a leading agency, the Brunei Museum Department will be led by the Director and its Deputy Director. They themselves are answerable to the Ministry of Culture, Youth and Sports, which is headed by the Minister, the Deputy Minister and the Permanent Secretary. The welfare of the Museums is under the Special Duty Officer, who is like an overseer to the Museum's progress and also like an intermediary between the Director or the Deputy Director and their higher superiors.

As for the Brunei Museums, there are two main Sections responsible in the preserving and conserving of the Labu Estate, namely the Archaeology and the Conservation Sections. Both sections are headed by the Curators and assisted by numerous officers and technical staff. The two Sections are also helped indirectly by the other Sections, such as the Exhibition, the Archives and the Natural History Sections.

#### Strengths:

- The gazette of the Labu Estate will definitely make the site safe from any sort of development activities.<sup>13</sup>
- Co-operation with the Government agencies in making the protection and conservation of the Labu Estate successful.
- The role of the Kampong Labu Estate communities. Their effort in protecting and conserving the former Estate and its properties are highly appreciated. They also have a strong sense of belonging.
- The expertise of the Brunei Museums staff in making the effort a success. This was further added to by the support of the Ministry of Culture, Youth and Sports.

#### Weaknesses:

- Lack of co-ordination between the various Department agencies. There is also no clear cut decision of which Department is to lead the project.

- Lack of budget in the preservation and conservation of the Labu Estate. There is no budget allocated for this effort nor has a special budget has been applied prior to its gazetteing in January 2006. A special budget has to be applied before any of these efforts can be started. There is also zero budgets from the other related Department agencies.
- Lack of professional staff in handling the project. There is also a lack of experience in working with the local communities.
- Distance between the Brunei Museums Department and Kampong Labu Estate is far. The easiest way to the site is by land transport. However, it requires a passport to go there because it has to bypass Limbang in the Malaysian state of Sarawak.

### Cultural Resources

The Labu Estate project will be using the local cultural resources. The numerous building structures will be restored and some may even have to be reconstructed. Similarly, the related artefacts are to be exhibited as supporting evidence.<sup>14</sup> Apart from the existing artefacts, the Museums will also trying to buy some artefacts that were said to be missing from the Estate. The meeting on 18th April 2006 discussed the missing artifacts and the *Penghulu* who was attending the meeting has promised to gather the information from the Villagers. The Museums Department has a substantial yearly budget to buy local cultural heritage. Apart from that, the Brunei Museum is also to excavate the gazetted land in an effort to collect data and artefacts from the English Company's era. These will be also exhibited in the exhibition.

The intangible cultural heritage will also be from the local communities or perhaps from the *Mukim Labu* communities. Some of the locals are still practicing their cultural traditions, especially in the traditional handicrafts. Some older women are still practicing basketry using the abundant local materials. Some older men are also capable in carpentry and can use the available abundant local materials. These traditions can be revived and the items can be reproduced and exhibited, and some can be sold as souvenirs. Other intangible cultural heritage that can be highlighted are the traditional dances, music and songs. Performers can be recruited from the local school, which has its own cultural troop. In the long run, this tradition can be highlighted as part of the programme that runs parallel with the development of the Labu Estate site.

### Social and economic inputs and outputs

As mentioned earlier, the project has just been started and is at a very initial stage, therefore there is still no statistics both in term of social or economic inputs and outputs. What can be said is that the project is not business oriented but rather more towards the protection and conservation of the site. In the long run the site will be tuned into a heritage park where visitors can visit the site and enjoy the site seeing and learn more about the history of rubber plantation and its related industry. It will become a sole centre in Brunei Darussalam where students can come and practically learn all about the rubber industry.

The project does not involve private firms. It will be fully funded under the Government budget, with the Brunei Museums Department playing a leading role. It is also hoped that the budget will be, to a certain extent, shared by the other Government agencies, such as the Temburong District Office, the Agriculture Department or the Tourism Board.

The Government will earn a minimum return, most probably through the rental of premises such as a café, a restaurant, a souvenir shop, a kiosk and so on. The beneficiaries will be the local communities, where they can fully engage in the business activities. Some of them might also become fully employed as Government public servants in the up-keep of the park. The jobs might come from the Temburong District Office, the Brunei Museums Department or the Agriculture Department. The communities might also be involved with other activities, such as in the provision of craftsmen, performers and so forth. The park will also bring benefits to the others, such as tourist operators, taxi drivers, boat operators and others.

## Sustainability

The project will hopefully be sustained and survive for as long as possible. The key factor in this is that the gazette of the site means that it needs to be retained and maintained. Failure in this mission means total failure and an inability to perform professionally. The relevant Department will be held accountable for this failure. In order for success, however, the Department also needs a sufficient yearly budget to run the site. It needs proper maintenance, without which the site will definitely be ruined. It also needs a sufficient budget in order to develop and add value to the site so as to attract more visitors to the park.

The strength of the site is that it is the only site in Brunei Darussalam to have the last remaining evidence of rubber plantation and its related industries. The Government will fight to upkeep the site and it is intolerable to lose the site for whatsoever reasons. The loss of similar sites are regrettable and will not happen again. The site will definitely be added to the list of Temburong's limited interesting places to visit. It will add the variety of places of interest, which is so far dominated by the eco-tourism industry.

The site is also strategically located at the gateway for visitors from the Malaysian states of Sarawak and Sabah to Brunei and beyond or vice versa. The project will attract travellers to stop over in Labu Estate and enjoy the facilities that have been offered. With proper planning, the site will survive and will act as a stopping point for travellers before they continue their long journey to their final destination.

## Lessons Learnt

The Labu Estate project is the first ever project of this kind in Brunei, so it will provide useful guidelines and lessons learnt for any other similar projects in the near future. The best results will be retained, while the worst can (hopefully) be corrected and changed. But again, as has been said earlier, there is still a lot more to be learned since the project is just merely at its beginning.

### Positive:

- This project teaches us to be more prepared prior to the gazetting of any archaeological sites. The most important aspect is to have a sufficient budget in order to run the site. The Labu Estate project is almost starting from zero. There is no budget for either a yearly or a special budget. To start with, the Brunei Museums Department had to transfer from other budgets, i.e. the Archaeology and Conservation budgets, which are essentially designated for projects already in place.
- The cooperation with the various stakeholders provides good lessons to learn from. It is much better to work

cooperatively than to work alone. Shared ideas and views are surely much better than relying solely on our own. After all, other stakeholders have their own bright ideas based on their knowledge and experiences. This cooperation is also able to ease some of the burdens faced by the Brunei Museums Department.

- Cooperation with the local communities also provides good lessons to learn from. It has been a great experience, which has never been experienced by the Archaeology Section before. It has long been realised that the locals are an important part of cultural management, as was learnt from our experience at the Tasek Merimbun Heritage Park.<sup>15</sup> Local communities helped a lot both in terms of management and knowledge of the local culture and surrounding environment.
- Cooperation with the local communities and utilizing them as an integral part of the heritage park was a great experience and gave satisfaction to both parties. The site is more lively than if it was managed solely by one agency. The locals, their houses and their surroundings are themselves part of the heritage, and without them the site loses a lot of its valuable contact. The experience learned will be used in other future projects.

### Negative:

- Limited budget means that the project is facing difficulties in preserving and conserving the site, let alone in the reconstruction and redevelopment of the site. It will therefore take some time to implement, as we have to wait for Government approval for the special and yearly budgets that have been applied for.
- The distance between the Brunei Museums Department and Kampong Labu Estate is quite lengthy according to our standards. It hinders full-time concentration and work will therefore be based there on an irregular basis. Some of the Estate's artifacts also need to be transported back to the Museum for proper treatment and conservation.
- Limited resources of relevant Museum staff also hinders full-time activities at the site and hence hinders its progress. Staff efforts are also needed for other ongoing projects, some requiring full-time attention.
- Slow progress might discourage the local communities who were very eager to start the project in order to compete in a competition organised by the Temburong District Office. At some point, the Villagers tried to abandon their pilot project after they knew that the Brunei Museums Department had gazetted the Estate. However, after some persuasion and positive discussions with the Museum personnel, they have agreed to continue their project and are willing to cooperate with the Museum.

## Conclusion

The Labu Estate project is just a starting point towards cooperation with the local communities. However, since this is the first time this approach has been taken by the Brunei Museums Department, many more lessons have to be learned. The project shows how we are still very much behind compared with other countries in dealing with the local communities. Nevertheless, we never denied the importance of local communities in dealing with many aspects of this task, such as in cultural awareness programmes, the preservation and conservation of cultural properties and so on.



It is my hope that this Workshop will be a great benefit to all of us; and for our part, that the experiences from this Workshop will add further to our knowledge of the various aspects of cultural management and other related subjects. Hopefully with this valuable knowledge and shared experiences we will make our cause in the protection of our cultural heritage a great success.

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<sup>1</sup>Two other important rubber plantation sites are Gadong and Berakas in the Brunei/Muara District. Both sites have already disappeared due to the country's rapid development activities. Apart from rubber, two of Brunei's other early industrial activities were the cutch and coal industries.

<sup>2</sup>Apart from the Labu Estate site, no such approach has ever been taken by the Archaeology Section of the Brunei Museums in collaboration with local communities. Out of Brunei's four gazetted archaeological sites, only Labu Estate is still inhabited by the locals. When Kota Batu archaeological site was gazetted in 1967, the local land and houses were compensated with money and new lands. The protection and conservation of the site was therefore solely under the Brunei Museums. Two other sites are uninhabited state lands.

<sup>3</sup>Kampong is a Malay word meaning village.

<sup>4</sup>Brunei has four districts, namely Brunei and Muara, Belait, Tutong and Temburong Districts. Temburong is located in the eastern part of Brunei with an area of 1,304 square km. It is the second largest district but the least populated. The District is separated from the three districts by Limbang, Sarawak's fifth Division.

<sup>5</sup>Mukim is a cluster of villages under the headmanship of a Penghulu.

<sup>6</sup>Murut is one of seven ethnics groups of Brunei Darussalam. They normally lived in the interior regions or in the upper rivers. They were hard working and practiced agriculture as their main

source of livelihood.

<sup>7</sup>In 1906 Brunei came under the British Resident rule. In 1959 Brunei was granted self rule under the Brunei Constitution and gained its full independence on 1st January 1984.

<sup>8</sup>Among the most famous and popular eco-tourism sites is the Kuala Belalong Rainforest Field Studies Centre. Other important sites are the Ulu Temburong National Park and Batang Duri Park. Near to Kampong Labu Estate itself it is a forest park named the Peradayan Forest Recreational Park.

<sup>9</sup>The award is the first ever programme taken by the Temburong District Office aimed to promote villages in the District. Each village has to promote their own specialty and the best villagers will be proclaimed as the winners and a title as An Example Village.

<sup>10</sup>The Memorandum was dated 21st January 2003, with reference (64) P.D. Temb: PA/68/2. Archaeology File: JMB/KP/2.68/2002.

<sup>11</sup>The Secretariat was a technical committee under the 7th Museum Board (2004-2007). It has 13 members from various Sections within the Brunei Museums. It looks after the technical and research aspects which are allocated under the Antiquities and Treasure Trove Act. Among them are the preservation and the gazette of archaeological sites and historic monuments.

<sup>12</sup>The Museum Board was chaired by the Permanent Secretary of Culture, Youth and Sports and the Director of the Brunei Museums as the Secretary. It has seven committee members elected by the Minister of Culture, Youth and Sports

<sup>13</sup>Under Section 18 (1) of the Antiquities and Treasure Trove Act, 1967 that "No person shall, without the permission of the Permanent Secretary and except in accordance with such conditions as he may impose in granting such permission: (a) dig, excavate, build, plant trees, quarry, irrigate, burn lime or do similar work or deposit earth or refuse on or in the immediate neighbourhood of an ancient monument or a historical site ...; (b) demolish an ancient monument or disturb, obstruct, modify, mark, pull down or remove any such monuments or any part thereof; (c) make alteration, additions or repairs to any ancient monuments; or (d) erect buildings or walls abutting upon an ancient monument".

<sup>14</sup>Among the artefacts are rubber related objects, Oriental and Chinese ceramics, European wares, local traditional handicrafts and documentation reports. These artefacts have been catalogued by the Museum personnel, some were conserved and the documentations were treated and repaired.

<sup>15</sup>The Merimbun Heritage Park is located in the Tutong District and under the Brunei Museums Department management (The Natural History Section). In 1984 the site was declared as the ASEAN Heritage Park. It is a huge natural heritage site, with three zoning systems. The Park also includes large living communities, Kampong Tasek Merimbun. It is inhabited by a local native people, the Dusun. They are an integral part of the Park and participate in all sorts of activities.

# Community-based development and revitalization of Brunei's disappearing cultural heritage: Tasek Merimbun and Bukit Udal case studies

Pudarno Binchin | Malay Technology Museum | Brunei Darussalam

## Abstract

Materials presented in this paper are based on a study of the Tasek Merimbun community from 1984 during some Brunei Government projects which were carried out in the village as part of the spin-off of Tasek Merimbun Wildlife Sanctuary development program. The Brunei Government has invested heavily in the development of the Tasek Merimbun Wildlife Sanctuary, now inaugurated as the Tasek Merimbun Heritage Park, an ecological research centre in the Tutong District to rival the first Brunei Belalong Rainforest Research Centre in the Temburong District. Tasek Merimbun Heritage Park has a lot to offer to Brunei's younger generations, both to entrepreneurs and academics, as part of the Brunei Government's effort in fostering further economic advancement and ecological research. The consequences of these governmental developmental initiatives in Tasek Merimbun Heritage Park are critically examined in this paper.

In contrast, Bukit Kukub eco-tour activities, run by a small committee of Bukit Udal Villagers, are gaining incremental progress due to the concerted efforts and visionary initiatives of members of the village's advisory council and the local cultural association in response to a national campaign for 'Visit Brunei Year' 2001. The eco-tour project, being loosely regulated by the Brunei Government, provides an exemplary endeavour in fostering a small scale tourist-oriented community program. The Bukit Kukub eco-tour program is still in its incipient stage, but with strong support for better infrastructure and human resources development, they may be able to generate more opportunities for further progress. Also examined in this paper are some capacity building programs organised by Bukit Udal's Advisory Council in educating their younger generation on traditional cultural values and practices and, therefore, to design and develop tourist-oriented programs to create income-generating cultural activities.

## Introduction

Brunei is a small country located in the north-eastern part of Borneo Island with an area of 5765 sq km and a population of 300,000 people. The country is administratively divided into four main districts, namely Brunei-Muara, Tutong, Belait, and Temburong. Rich in cultural heritage that incorporates some elements from the Hindu and Islamic traditions, the legacy Brunei Darussalam is not only ancient but also consists of diverse cultural heritages including seven indigenous ethnic groups comprising Brunei Malay, Kedayan, Belait, Dusun, Murut, Bisaya and Tutong. The Brunei Malay, being the dominant group, rules the country through descendants of monarchs that date back to the 14th century. The rest of the Brunei ethnic groups form the minority section of the population besides Chinese, Iban, Penan, Indian and European descendants. The official state religion is Islam, while some portions of the minority ethnic populations still remain non-Muslim.

Throughout the last four decades since 1960s, rapid social transformation has been experienced by most ethnic minorities in the country affecting their traditional heritages to an extent that is eroding them considerably. Part of the reason for this was that only major Brunei towns provide modern education and salaried jobs, thus creating a major exodus from rural populations to town centres and, consequently, major parts of their traditional lifestyle have been abandoned that are considered inappropriate to urban life (see Bernstein 1997; Kershaw 2000: 23 – 24, 204 – 205; Metussin and Bantong 2002; Pudarno 2002, 2004; Voeks and Samhan 2001). Adjusting to a multi-ethnic urban environment induces many ethnic minorities to begin to adapt, in one way or another, to new types of social relations and ways of communicating that affect the use of their mother tongue and lifestyle. Their younger generations, having less opportunity to become socialized in their traditional ethnic lifestyles, also start to adopt modern values and material possessions, with the desire to get assimilated into the dominant Islamic Malay culture. Such changes are also intensified by mounting moves by various government agencies in propagating the newly proclaimed state philosophy, the Malay Islamic Monarchy, since 1984.

The Brunei Museums Department was entrusted with the establishment of the Tasek Merimbun Heritage Park, which later became a major backdrop in shaping the Department's research programs, particularly on the ethno-ecology of Merimbun Village in early 1980s as part of a feasibility study for the establishment of the Heritage Park. At the same time, the establishment of the Malay Technology Museum, officially opened in 1988, and the establishment of the Brunei Arts and Handicrafts Training Centre at a much earlier date in 1975, complemented such endeavors in heritage revival and, hopefully will generate other forms of developmental programs to ensure the continuing survival of this ancient culture of the Brunei Sultanate and its indigenous populations.

## The Tasek Merimbun Heritage Park and Merimbun Village

The Tasek Merimbun Wildlife Sanctuary, a 7,800 hectare park, was declared in 1984 as one of Brunei's significant natural jewels. This was later known as Tasek Merimbun Heritage Park under the ASEAN Heritage Parks program. The Park is situated in the Tutong District, about 60km from Bandar Seri Begawan, and it includes Merimbun Village and inland Merimbun lakes, accessible by an asphalt country road. Besides its vast natural wildlife, Tasek Merimbun Heritage Park consists of a cluster of buildings that include an exhibition hall, a Dusun model house, a laboratory and researchers' quarters; a multi-purpose hall named *Balai Purun*; nature trails and forest camp sites (Hashim and Mohd Jaya 2000: 5, 10 – 18) and was officially launched by the Minister of Culture, Youths and Sports on 27th May 2000. The whole park is divided into three zones: Zone 1, 2 and 3, whereby Zone 1 is accessible to the public and the other two are categorized respectively as semi- and highly-restricted areas.

The Tasek Merimbun Heritage Park is currently managed by the Brunei Museums Department and has generated increasing numbers of ecological study projects on flora and fauna in the lakes area by various research institutions both from local and overseas universities. But administratively speaking, the Tasek Merimbun Heritage Park is not wholly run by the Brunei Museums Department. Handled by various government stakeholders (i.e., the Brunei Museums Department, Tutong District Office, Forestry Department, Tutong Land Office and the Environment, Parks and Recreation Department), there is some overlapping of administrative and legal areas that are controlled by these various government departments and there is also no clear demarcation line over jurisdiction between them for autonomous decision-making. Furthermore, there is no consolidated body nor any mechanism to combine these state agencies to strive for a common goal over the area in the long run. Nevertheless the Merimbun lakes have become a recreational venue for tourists and local picnickers. Due to increasing demand from the public to convert the Merimbun lakes into recreational sites, the Tutong District Office took the initiative to build up the lakes area by constructing several connecting bridges from one lake to another, and also to some of the small islets in the lakes. This includes the construction of gazebos in some places with strategic views of the surrounding landscape.

The local community was encouraged to retain their traditional lifestyle of hunting, fishing and swidden rice cultivation. With an extensive area of natural habitat, this group of Dusun communities in Merimbun Village caters for their livelihood through a subsistence economy, supplementing rice cultivation with fishing, hunting and trapping wild animals.<sup>2</sup> People from outside of the local community are disallowed by the Brunei Government from participating in these traditional activities in an effort to protect the local community's livelihood by posting warning signs and billboard in several places. These warning signs also prevent the public from poaching on those endangered species of wildlife found in the Merimbun natural habitat.

There are continuing discussions on economic and environmental issues including financial constraints, territorial disputes, and environmental damage (such as forest fires, over-exploitation of farmland) and also some measures to ensure environmental friendly and sustainable development in the area. Later in the mid-1990s further anthropological work was conducted at Merimbun Village to observe the extent to which modern development has impacted on the local people's way of life (Bernstein 1996, 1997; see also Voeks and Samhan 2001 for comparison). Diminishing activities in rice cultivation, declining wild game hunting, and the provision of some salaried jobs for the Merimbun village community mutually contributed a great deal to their cultural degeneration.

### **Bukit Udal's Homestay and Eco-Tour Projects**

Bukit Udal Village is also located in the Tutong District, which is approximately 50km from Bandar Seri Begawan and a near neighbour of Merimbun Village, 10km away. Bukit Udal Village is accessible by several routes connected to the main Tutong-Belait coastal highway as it transverses the northern part of the village. There is no major government project going on in the village, but since 2001, eco-tour and homestay programs have been organised by members of the Bukit Udal Village's Advisory Council (BUVAC) and members of the local cultural association, the Pakatan Sang Jati Dusun (PSJD), which are part and parcel of the original 'Visit Brunei Year' 2001 program – an off-shoot of a nationwide campaign for attracting tourists into the country.

Such a small-scale effort carried out by the people of Bukit Udal Village is one good example of what Galla has termed a "locally grounded" program (Galla 2002: 63). BUVAC has also contributed some regular weekend cultural performances at the renowned Empire Hotel and Country Club at Jerudong, Brunei Darussalam, to entertain hotel guests in one of its famous restaurants. Members of BUVAC and PSJD have also been active participants in several traditional cultural shows that are occasionally organised by PSJD to commemorate important Brunei national events such as the Sultan's birthday celebration, Brunei National Day, and also through cross-cultural exchange programs, performances in shopping centres, and so on.

Some of those eco-oriented programs carried out by BUVAC and PSJD includes jungle trekking, bird watching and night walk for foreign tourists.<sup>3</sup> All of these activities are carried out in the village's Bukit Kukub area, the highest point in the village which was inaugurated by BUVAC as *Taman Hutan Semulajadi Bukit Kukub (Kukub Hill's Primary Forest Park*, [see MPK Bukit Udal 2001]). Recently, a dialogue session has been organised between members of the PSJD, BUVAC and officials from the Brunei Tourism Board on 2nd March 2006 for feasibility study of implementing homestay and cultural extravaganza program both in Bukit Udal Village and the neighboring Ukong Village, with some views that if the launching effort is successful, the homestay activity may possibly spill over to Merimbun Village. This is part of the preparation for the next national plan of Visit Brunei Year 2008 and the cultural extravaganza package proposed in the discussion includes performances of traditional dances and music, some traditional songs and epic narratives. Soon after, Ukong Village received its first batch of homestayors through BUVAC by late April 2006 that consists of several VIP members of an ASEAN official delegation from Vietnam, Cambodia, Laos and Myanmar.

### **Re-evaluation of Tasek Merimbun Heritage Park project and Bukit Udal's homestay and eco-tour programs**

Initially, the Brunei Museums Department looked at the people of Merimbun Village as an open living museum that provide an example of balanced ecological lifestyle. But on the other hand, in response to government developmental policy, this once isolated and relatively unknown group of people are now subjected to a variety of social influences and also restrictions. For example, an area of forestland used for their livelihood of hunting, fishing and cultivation, is now strictly controlled by various Government agencies through limits on the uses of farmlands and hunting grounds. Perhaps by way of indirect compensation and also as part of the expected result after the establishment of the Tasek Merimbun Heritage Park, the local community may be encouraged to create and provide services to visitors to the inland lakes.<sup>4</sup> However, lacking public infrastructure for commercial purposes, only a few have so far taken the initiative to set up roadside stalls to sell local products such as handicrafts, jungle produce and refreshments. Furthermore, public facilities for commercial purposes are not available in the targeted vicinity for picnickers and, worse, some public utilities are badly maintained – particularly those bridges leading to some of the islets.<sup>5</sup> Consequently, the coming of outsiders (lake visitors and government officials) considerably influence the local community in making some social adjustments to their lifestyle and means of livelihood.

As a job-generating agency, the Tasek Merimbun Heritage Park does not create many employment opportunities for the local community at this time. Only a few jobs are created that include security services (night watchman), janitorial

services, the occasional jungle trekking expedition, and wildlife samplings for specimen collection and other research purposes, which are just enough to maintain the daily running of the Tasek Merimbun Heritage Park's research centre. There is certainly opportunity for the local community to participate in the tourist industry, but very few real tourist activities really happen in the area. Self-employment and retired elders, whose sources of income have diminished once they are out of government services (particularly those who have retired from the military), are still the common concerns in Merimbun Village, whose retirement fund is just enough to support their daily maintenance. Lacking viable sources of finances deprives the Merimbun local community the opportunity to participate in a more rigorous tourist-oriented service industry. Therefore, the local people have not been able to empower themselves to generate certain social and infrastructural progress to cater some form of developmental activities for tourism.

Any kind of governmental project being carried out in Merimbun Village appears to be detached from the local community. Therefore, there is no participatory mechanism for the local people to get involved in any decision-making process in whatever government activities that are going on in the village. Potential for large scale tourism in Merimbun Village still remains untapped. Apparently, the Merimbun Village community has failed to seize the opportunity that the situation currently offers, as compared to the people of Bukit Udal Village. Having no strong leadership (or lacking in effective solidarity among its members due to poor leadership) and also lacking the entrepreneurial spirit to create momentum among its local inhabitants, impedes potential for growth. In addition to that, the "brain drain" undermines the current potential for a reliable labour supply due to the younger community members migrating out of the village to seek jobs in town centres. Consequently, their knowledge of the environment, once considered valuable for eco-educational projects, for example, has lost its lustre and may not be able to support any ethno-ecological research program in the future.

For the Bukit Udal's eco-tour project, there is a strong sense of ownership both over the surrounding areas and the cultural identity of the local community. Members of BUVAC are well-informed about the ecological importance of their eco-system and habitats. Several members of the BUVAC are graduates from the United Kingdom in the 1970s and 1980s; and some of them have attained high position in the government offices. The village headman was also a former secondary school student and had good experience in public management and administration while in the government service before being appointed as the village headman. Furthermore, BUVAC is well connected with several tourist agencies such as Mona Flora Fauna Tour Enterprise and Sunshine Borneo Tour and Travel (both based in Bandar Seri Begawan), and PSJD's cultural troupe is also well-exposed to foreign visitors who stay at Empire Hotel and Country Club through their weekend cultural performances. In contrast, Merimbun Village is very isolated and lacking in the networks of business partners that Bukit Udal has developed over the years in attracting tourists and other potential clients.

Through PSJD, the community of Bukit Udal Village is able to organise workshops on traditional dances and music for their younger generation, particularly when there is the need to organise cultural performances for public entertainments. In this way, they have made considerable progress in utilising local culture and human resources for public consumption. PSJD has also been successful in organising an annual cultural show at Bukit Udal Village to commemorate Dusun's *Adau Gayo*

(the Dusun after harvest festival). Recently, on 28th May 2006, PSJD has organised a traditional music playing competition, a one day program that featured several musical performances and traditional dances by members of the Bukit Udal Village community to mark the end of Adau Gayo celebration for this year 2006. Such revitalising efforts by PSJD through the organisation of workshops and competitions help to invigorate and reinforce traditional values and identity as well as to develop and empower local participants to become trainers or cultural project coordinators for the Bukit Udal community in the near future. The only downside was that the PSJD's cultural hall is too small to cater for enough space for any elaborate cultural shows and, actually, the cultural hall in which most of their traditional events are organised is not suitable for sophisticated stage performances or to carry large numbers of audience.

## Conclusion

The future of the Tasek Merimbun Heritage Park as a centre for research has a lot to offer academics and future generations of Bruneians. For the past few years, many research projects have been organised that concentrate heavily on the study of the wild fauna and flora of the area. There has been no specific program to provide job training or career orientation among the local people to generate further employment opportunities. If there was a viable supply of skilled and knowledgeable labour force in the Merimbun Village or surrounding areas, various market potentials may start to open up, such as homestay, kayaking, boat ride, jungle trekking, and bird-watching. Maybe further down the pipeline more room can be created for other business opportunities such as restaurants, retailing for jungle trekking facilities, kayak or boat leasing services and so on, where the traffic flow of visitors is relatively high. Other potential activities would include school outdoor projects, the establishment of an eco-museum, and other forms of activities that can utilise the intimate knowledge and expertise of the local people about the surrounding eco-system. It seems, however, that the future development of Tasek Merimbun Heritage Park is very much dependant on the inclination and needs of the relevant government authorities in prioritising their departmental agendas. Tasek Merimbun Heritage Park and the people of Merimbun Village have yet to re-evaluate every possible option for worthwhile future development. Major tourist activities may take a long time to develop, but translating local culture into money-generating businesses may need more fine-tuning on the part of the local community over their cultural life for tourist consumption. There is certainly a lot to learn from experiences in other places in implementing small-scale developmental projects as the community of Bukit Udal Village has demonstrated, where mobilisation of the local community has greatly generated a more dynamic cultural revival for tourist consumption.

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provide the author with any reliable statistics on home-stay tourists in the area.

<sup>4</sup>Statistics of people who came to the mini museum of the Tasek Merimbun Heritage Park in 2002 is 2,462 visitors and in 2005, 3,993 visitors. These figures do not reflect the actual numbers of visitors who came to the inland lakes for recreational purposes. But the number of visitors coming to Merimbun lakes in 2005 (3,993 visitors), for example, is much more numerous compared to number of visitors who came to Bukit Kukub eco-tour sites in Bukit Udal Village in 2005 (118 visitors). The potential for eco-tourism is relatively better in Merimbun Village.

<sup>5</sup>An article in an edition of the Borneo Bulletin focuses on the saddening sight of dilapidating structures around the Merimbun lakes (Asmanuddin PD 2005: 8). Originally constructed by the Tutong District Office for picnickers, some of the bridges were demolished early 2006 as they are not safe for public use.

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<sup>1</sup>The declaration of ASEAN Heritage Parks was signed by ASEAN Ministers of Environment in Yangon in December 2003, a reiteration of an earlier agreement of 1984 (Uriarte and Lopez 2004: 29).

<sup>2</sup>Hunting and trapping wild animals have been greatly reduced in this area partly due to Brunei Museums Department's campaign on the protection of endangered species of fauna under the Convention on International Trades in Endangered Species of Wild Fauna and Flora (CITES), thus, discourages any form of hunting and trapping in the Park area.

<sup>3</sup>Statistics of foreign visitors to the Bukit Kukub ecological sites is roughly estimated to increase from 31 visitors in 2002 to 118 by 2005. Due to unsystematic data recording, BUVAC could not

# A case study of Kota Batu Archaeology Site: developing Kota Batu into an archaeological park and open site museum

By: Hanapi bin Haji Maidin

## Abstract

This paper discusses Kota Batu archaeological site which was the ancient capital of the Muslim Sultanate as well as a trading centre in the 14th-17th centuries AD. Because of its importance, the site, covering 120 hectares, was gazetted and under the administration of the Brunei Museum in the 1970s. It is the only archaeological site in Brunei that still has the abundance of archaeological remains in-situ which can be used for further studies and contribute to the interpretation and reconstruction of an early history of Brunei. Because of its high potential for attracting tourists, an effort was also made to develop Kota Batu into an Archaeological Park or Open Site Museum. However, the main purpose is to protect and preserve the Kota Batu site in the long run. This paper discusses the progress of the project from early proposals until now.

## Introduction

Kota Batu is situated about 5 kilometres from Bandar Seri Begawan, the capital of Brunei. It is sandwiched between Subok hill to the North and Barambangan hill to the South. It controls the main approach from the South China Sea into the Brunei River to the town and beyond. The Kota Batu area is within the rim of the basin in the Brunei Muara District, which gives rise to groups of low hills in the northeast, surrounded by swamps along the Brunei River. The area of Kota Batu is covered with young secondary forest located at the foot of the hill along the Brunei River in the museum area along Kota Batu road. The Brunei River is a valley bounded on either side by hill ridges of considerable height for about 300 to 400 metres.

Kota Batu is the most important archaeological site in Brunei Darussalam. Kota Batu is a Malay word for 'Stone Forts'. History tells that the fort is believed to have been built by Chinese craftsmen during the reign of Sultan Sharif Ali under whom Kota Batu was established as an administrative and commercial centre. The result of research that has been conducted at Kota Batu has shown that the Kota Batu site had a glorious epoch during the ancient time. Traders and navigators from China, the Middle East, as well as Southeast Asian countries came here for trade. Based on the archaeological evidence, it is believed that Kota Batu can be divided into two zones of settlement. The ordinary people and certain chieftains lived on the riverbanks and lower part, while the nobility and the king settled on the terraced highland.

## Previous research at Kota Batu

The discovery of many archaeological remains at Kota Batu encouraged the Brunei Government to investigate and study the site, and many series of research have been conducted from 1952/53 until now.

- 1952/53 excavation: This was the first excavation conducted at Kota Batu as well as the first archaeological excavation ever conducted in Brunei Darussalam. A total of 18 acres of land were excavated and a total of 417 trenches

opened. About 80,000 shards of ceramic were collected. The success of the excavation encouraged the Brunei Government to establish the Brunei Museum at Kota Batu.

- 1968 excavation: The excavation was conducted at the extreme upriver end of the site. The site excavated measured 2 x 4 x 400 ft. channel to a depth of 2 ft leading off the hillsides towards the river. More than 7,000 shards of ceramic were recovered.
- 1979 excavation: The excavated area was located about 200 meters downriver from the fort area. The excavation had discovered an earthenware causeway and a stone wall.
- 1979-1981 salvage work: The salvage works were conducted by collecting archaeological objects on the riverbank of the Kota Batu site. About 30,000 shards of ceramic were collected.
- 1986 excavation: The excavation took place on the terrace hillside of Kota Batu. The work of excavation was completed after 10 years and revealed an exposed stone structure measuring 25 square meters.
- 1988: Archaeological excavation, conservation and survey workshop was held.
- 1989: Sixth Intra-Asean archaeological excavation and conservation workshop was held.
- 2002 excavation: The excavation was conducted at the graveyard on the terrace hillside.
- 2005-2006 excavation: The excavation was conducted as part of the early preparations to develop Kota Batu site as a Historical Park.

## The role of the Brunei Museum in protection and preservation of cultural heritage

The Brunei Museum was established in 1965. The policy of the Brunei Museum is to protect, conserve, promote research and stimulate interest in the rich cultural and natural heritage of Brunei Darussalam, and also to protect and preserve our national and cultural heritage for educational encouragement. It also aims to stimulate public interest, love for and appreciation of the heritage with the provision of efficient and quality services.

To implement the policy and objectives of the Brunei Museum in the preservation and protection of Brunei Cultural Heritage, four Acts have been passed. One of them was the Antiquities and Treasure Trove Act of 1967, and this was revised in 1984, 1991 and 2002. Many works have been done in order to implement this act, such as gazetting the archaeological sites and historical buildings, the establishment of Museum Board<sup>1</sup>, and the formation of an Enforcement Unit.<sup>2</sup>

In order to safeguard and protect our cultural heritage in

the long term, the Brunei Government through the Brunei Museum also planned to develop two archaeological sites into an Archaeological Park and Open Site Museum. One of the archaeological sites is Kota Batu<sup>3</sup>, which is now in the process of development. Kota Batu is given priority to develop due to its importance in terms of its historical and archaeological remains. The main objective of this development is to preserve the archaeological remains at Kota Batu for educational purposes, especially for students and the public. It also aims to increase the awareness of Bruneians in appreciating the works of their forebears.

In order to develop Kota Batu into an Archaeological Park, the site will be reconstructed under the 8th National Development Plan. For this purpose, all the archaeological remains at Kota Batu site will be linked by a walkway. For tourist utilities, the site also will be provided with an office, toilets, car park, gazebo, information centre, noticeboard, wooden bridges, benches, walking track, fences and jetty. The monuments at the sites will be conserved, reconstructed and covered with roofing. Apart from these developments, a cultural village will also be built on the flat land area. Concrete bridges, a restaurant and small shelters on the riverbanks and mangrove area will also be constructed.

### Stakeholders

The project to develop Kota Batu site is fully financed by the Brunei Government under its 8th National Development Plan. This means that all the planning and arrangements are proposed, carried out and managed by government agencies without any funding from the communities and private sector. A series of meetings have been conducted between the Brunei Museum and other government agencies, namely the Ministry of Finance, Public Works Department, Tourism Department, Country and Town Planning and Department of Prime Minister's Office.

### Sequence of events

The idea to develop Kota Batu site as an Archaeological Park or Open Site Museum started in the 1980's when the Director of the Brunei Museum at that time, Dato Haji Matussin Omar, showed his interest in such work. Dato Haji Matussin, with the help of the Archaeology Section, drafted a paper for the proposal, applying an allocation for funding from the 7th National Development Plan. The application was approved with the budget of \$900,800. Although an allocation of the budget was given, no works were done due to a lack of time, preparation, and expertise.

- In 2001, a new paper of the same proposal was drafted and presented as part of the 8th National Development Plan. The same amount of budget was given.
- For early preparation, The Project of Excavation and Conservation of Kota Batu archaeological site phase one, was conducted from 5th August to 15th September 2002. For this purpose, a consultant from Malaysia, Professor Dr. Dato' Nik Hassan Suhaimi bin Nik Abdul Rahman was invited during the project. The main objective of the project was:
  - (1) To determine the settlement area.
  - (2) To determine the area of the royal mausoleum and old graveyards.
  - (3) To determine the location of the palace of the king and nobility.

- To determine the defence fortress.
- To determine the function of the structures and archaeological remains.
- 16th April 2005: The Archaeology and Natural History Section of Brunei Museum Department conducted research on the hillside of Kota Batu site with the local community. The purpose of the research was to find the archaeological remains and determine a good location for facilities (such as the walking track, steps, shelter and others).
- Similar research projects were conducted subsequently on 31st August 2005 and 3rd September 2005. On 3rd September 2005, the research was lead by the Director of the Brunei Museum, Haji Matssim bin Jibah.
- During the first phase of the project, 800 meters of walkway covering half of the site, 5 shelters and 3 bridges were constructed. The project was started in 2004 and completed in 2005. The cost of the facilities came to \$138,789. Other facilities will be constructed during the second and third phase.

### Leadership and decision-making

Since the project is totally financed by the Brunei Government, the Brunei Museum Department is fully responsible for the planning and implementation of the project. The Brunei Museum Department is headed by the Director and Deputy Director, who are answerable to the Ministry of Culture, Youth and Sports, which is headed by the Minister, the Deputy Minister and Permanent Secretary. The Ministry also assists in the provision of Special Duty Officers. As for the Brunei Museum, the Archaeology Section is fully responsible for the project, especially for the plan of work and action. The project also will be assisted by the Conservation Section and Natural History Section. The Conservation Section is responsible for preserving and conserving archaeological remains while Natural History is responsible for preserving the nature of the site. All the sections are headed by the Curators and assisted by officers and technical staff.

### The strengths of the project

- The Kota Batu Archaeological Park or Open Site Museum will become one of the major tourist attractions in Brunei Darussalam and will help to create opportunities for economic growth.
- It will also become an in-situ educational centre, especially for students.
- It will protect and preserve the Kota Batu archaeological site in the long run.
- It will create more employment.
- Facilities that are going to be built will attract tourists as well as local communities.
- The Park will provide opportunities for the communities to open their business and encourage entrepreneurs selling their local craft, and may even provide services such as tour guides and water transportation.

### Cultural Resources

As an old capital of Brunei, there are many archaeological remains found at Kota Batu. The archaeological remains

still in-situ are the causeway, artificial island, wooden posts, stone structures and old tombstones. Most important are the mausoleums of Sultan Sharif Ali, the third Sultan of Brunei, and Sultan Bolkiah the fifth Sultan of Brunei, which are also located at Kota Batu.

Apart from these, Kota Batu is also abounding with archaeological materials, especially ceramics, which signify Brunei's long trade relations with other countries. There are estimated to be hundreds of thousands of ceramics which were discovered either by surface collection or by excavation. Most of the ceramics originated in China, Thailand and other Southeast Asian countries, and Europe. The most numerous ceramics found in Kota Batu site are from China of the Ming Dynasty period (1368-1644). Apart from that, other trade artefacts found were beads, Chinese and Islamic coins, metals, glass bracelets, bricks and other objects.

Besides archaeological remains, intangible cultural traditions are still practiced by the local communities. Kota Batu site is located between two villages, namely Kampong Pintu Malim and Kampong Pelambayan, and a close distance from Kampong Air or Water village. Some of the local communities around the Kota Batu sites as well as Kampong Air still practice Brunei Malay customs that have been passed down through generations. Some of the local handicrafts are still produced like silverware, brassware, woven cloth (kain tenunan), boat making and woodcarving. The local communities also have their own traditional songs, dances, music, games and other traditions that were practiced especially during the ceremonial and festive occasions.

### **Sustainability**

The development of this site into an Archaeological Park and Open Site Museum is designed to preserve the site in the long term, especially its archaeological remains and nature. It can also raise the interest, pride and appreciation of Bruneians of their cultural heritage. For educational purposes, the site can be used as in-situ education for students, for example through a guided tour. The main purpose is to educate the younger generations and raise their awareness of their own heritage. This will also hopefully help them to love and take pride in their cultural heritage.

Certainly, Kota Batu Historical Park will become one of the major tourist attractions in Brunei Darussalam. The location of the site is very strategic because it is near to Bandar Seri Begawan, the capital of Brunei, as well as Kampong Air, which is another tourist attraction in Brunei. The Brunei Museum building and Malay Technology Museum building are also located within the Kota Batu Site. This is designed to provide tourists with new approaches to experiencing museum exhibitions and the archaeological park. Tourists not only see immovable tangible heritage, but can also enjoy a very nice view of scenery and nature. The site is also a suitable place for leisure and exercise, where people can jog on the walkway or climb on the hillside.

A continuation of good management is needed in order to ensure the survival of Kota Batu Archaeological Park. All aspects must be taken into account: from park management and human resource management, to providing good services and facilities to tourists and the public. Brunei Museum staff must be trained and educated in historical park management, and gain knowledge of the guidelines and procedures of developing sustainable management practices. This can be achieved by the transfer of knowledge and cooperation among interested academics and business operators on the issue of

sustainable cultural heritage management, as well by learning and taking the example from other countries, which are already developed in cultural heritage management. An effort should also be made to promote and market Kota Batu Historical Site as a tourist attraction both regionally and internationally, which can be achieved through the full commitment of staff from the Brunei Museum Department and collective support from other government agencies, as well as tour operators from private sectors, NGO's and also the community.

### **Social and economic inputs and outputs**

Because the project is fully financed by the Brunei Government, it is not business oriented, but rather geared more towards development into a historical park, where the most important goal is to preserve and protect the site in the long term. Although this park is not business-oriented, it will benefit the local communities in the long run. The communities are offering to open their business at the park, like souvenir shops, restaurants, kiosks and others, and in return, the government will earn through rental premises. The communities might also be involved with other activities such as cultural performances, providing craftspeople and so on.

Kota Batu archaeological site is also accessible from the Brunei River and this can benefit and increase the income of water taxis, which are operated in the water village and around the capital. To reach the site, tourists have the option to travel either by land or river. They can use water taxis if they prefer to travel on the river, and at the same time they can enjoy sightseeing along the Brunei River. Travel agencies can include the Kota Batu site for group tours when touring to the water village and river cruising along the Brunei River. Such efforts can also promote the site to the tourists.

At present Kota Batu, like the Brunei Museum and four other heritage institutions, (the Malay Technology Museum, Royal Regalia, Tasek Merimbun Heritage Park and Bubungan Duabelas) charges no entrance fee to the park. But the park will contribute to government earnings in the future if the Museum Enterprise becomes a reality in the Brunei Museum.

### **Lessons learnt**

Tourism has become one of the vital contributors to economic development in many countries. Amongst the many categories of tourism, cultural tourism is a basic component and plays a vital role in the industry. Besides intangible cultures, archaeological sites have been exploited for the tourism industry in Southeast Asia for a long time, for example Ban Chiang in Thailand, Lembah Bujang and Niah Cave in Malaysia, and Tabon Cave in the Philippines. Archaeological sites call attention due to their significance in the prehistory of a place or of mankind as a whole (Peralta, 1995: 18). These sites give a time depth to a locality, which intrinsically increases the interest value (ibid).

The transformation of an archaeological site into a historical park for tourism is the first ever such project that has been undertaken by the Brunei Museum. In the development of the Kota Batu sites, the primary concern of the Brunei Museum is to preserve the archaeological remains as well as the natural resources for future generations. The development also will not erode the natural environment and archaeological resources of the site.

From my point of view, the project has more positives rather than negatives. The positives are the outcomes from the project, while the negative side is the time consumed for the project



to be fully implemented. They are many lessons that can be learned from this project, as follows:

**Positive:**

- The success of this project will provide a pioneering example to similar projects in the future.
- It teaches us to be more prepared prior to the developing of any archaeological sites. These experiences will be valuable for similar projects in the future.
- The staff of the Brunei Museum has become more knowledgeable in cultural heritage management as well as tourism industry development.
- Development doesn't mean that everything needs to be changed. The nature of the site will be retained and conserved.

**Negative:**

- The progress of the project is very slow because the allocation of funding will take a period of time for the government to approve.
- Lack of expertise and trained staff in handling this project.
- The staff is unable to concentrate on one project because of the overlapping of projects and time constraints.

**Conclusion**

We hope that the project will be a great success although it is considered a big challenge for the Brunei Museum Department. We are still very much behind in cultural heritage management. But in spite of that we can learn from our neighbouring countries, especially Thailand and Malaysia, and we are sure they are eager to help us in this matter. By attending this workshop, we are sure that it will give many benefits and add further knowledge, especially in the aspect of cultural heritage management. These experiences and knowledge will be shared with our colleagues in the Brunei Museum.

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<sup>1</sup>The task of the Board is to be responsible for the discussion of any subjects of the Antiquities and Treasure Trove Act, such as notice of discovery of antiquities; payment of reward; compensation for antiquities preserved in place of finding; compensation for certain antiquities; dispute as to value, price or apportionment; application for license to excavate; declaration of ancient monuments, historical and archaeological sites; and others.

<sup>2</sup>The tasks of an Enforcement Unit are to visit the archaeological sites regularly in order to protect them from intrusion. At some of the archaeological sites duties include erecting sign boards; safeguarding the material culture from looting and illegal trafficking; visiting antique shops to make sure that the antiques do not belong to the Brunei Government, and lastly, deciding whether old buildings which are not in use anymore should be destroyed or kept.

<sup>3</sup>The other archaeological site is Arang Batu Coal Mines.

# CAMBODIA



# Cambodian Provincial Collections: Challenges and Future Perspectives

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## 1. Khmer art in retrospect

Those who have been to remote Cambodian areas to visit picturesque and romantic jungle-temple ruins under the imposing gaze of towers, must overwhelmingly want to see the masterpieces of Khmer sculpture that were once housed in these temples. For centuries, these statues were venerated and respected as divine embodiments of the gods, full of grandeur and spiritual power. Today these temples are almost completely devoid of statuary. This present situation has partly come about because Khmer works of art are highly sought after on the world art market and looters have exploited the vulnerability of the country's heritage to supply Khmer artefacts to sell. Most of what remains, but cannot be secured at their original sites, has been moved to depots and museums for protection against theft. While a number of these masterpieces have remained in the country, others are now outside of Cambodia in international collections.

The founding of public museum collections of Khmer art began with the European presence at Angkor in the mid-nineteenth century, when the first works of Khmer sculpture were taken to France. Although the ruins of Angkor were known to other foreigners long before the French naturalist Henri Mouhot's visit, his expedition to Cambodia in 1860 was significant in fostering Western interest and acclaim for the wonders of Angkor. A few years later, numerous French expeditions were made to Cambodia, among which was the mission organized to explore the Mekong River from 1866 to 1868 under the leadership of Ernest Doudart de Lagrée. The mission's team included Louis Delaporte and Francis Garnier. A campaign was begun at this time to 'bring Angkor into the museums.'<sup>1</sup> This was to greatly enlarge Paris collections, most notably the Musée Guimet, with its large collection of Khmer artefacts.

In 1898, with the foundation of the École Française d'Extrême-Orient (EFEO) in Hanoi, an Indochinese archaeological mission was established for exploratory research and conservation of historical monuments in French Indochina. Their activities were increasingly focused on the site of Angkor. As the temples were cleared and the restoration of monuments carried out, many Khmer sculptures and inscriptions were uncovered and moved to various provincial repositories for safekeeping in towns near the colony's most notable historic sites - including Sambor Prei Kuk, Kompong Cham, Chikreng and Svay Rieng.<sup>2</sup> In time, the EFEO expanded its operations with the establishment of an Indochinese museum located in Hanoi that included an exhibition of Khmer antiquities.

In Cambodia, the earliest known collection of Khmer art prior to 1905 was held in the Musée Khmer, located within the Royal Palace. The Musée de Phnom Penh, in the compound of the former Lycée Sisowath, was established in 1905. These early collections, along with major archaeological finds from around the country, were transferred to a newly constructed museum, now known as the National Museum of Cambodia, which was inaugurated on 13 April 1920. The museum's collections

are continually being enlarged by the addition of artefacts accidentally uncovered by local people and donated to the museum. Artefacts confiscated by national authorities from traffickers have periodically been given to the museum, and valuable artefacts have also been repatriated from overseas.

Although the main collections are housed in Phnom Penh, Cambodia's capital, a significant proportion of Khmer masterpieces can be found in the provinces. In the 1960s and 1970s, before the outbreak of civil war, a number of provincial museums were established around the country. Although these provincial buildings were used to display works of art, their most significant function was to preserve and protect Khmer archaeological objects that were found in the area. Buddhist monasteries also played a key role in the preservation of culture, traditions and customs in their communities and even today serve as important repositories for safeguarding cultural heritage. These 'hidden' collections in Cambodia offer invaluable insight into the overall history of Khmer art.

In the 1960s, for example, two museums were established in Battambang: the Battambang Provincial Museum and the Wat Pothiveal Museum. The former inaugurated in 1968, is now reopened and exhibits pre-Angkor and Angkor period artefacts relating to the history of the region. This museum complemented the display at the Wat Pothiveal Museum located on Buddhist temple grounds, which was opened in 1965. These two museums once held the largest provincial collections in the country.

During the Khmer Rouge regime (1975-1979) and the following decades of civil war and political turmoil, the National Museum of Cambodia was abandoned, as were all others throughout the country. Specialists in museum fields lost their lives and museum buildings were destroyed or used to store rice and other provisions. Numerous works of art were moved, stolen, damaged or lost, often along with their documentation. As a result of this chaos, which was followed by years of partial reconstruction, the inventories of the provincial collections have not been kept up to date. For over two decades, these provincial collections have been almost completely forgotten and continue to suffer from lack of attention and neglect.

## 2. Provincial collections survey

Contact between the provincial museums and Phnom Penh has been limited since the outbreak of civil war in the 1970s. With meagre financial and technical means, and the difficulty in accessing large portions of the country due to security constraints during the 1980s and early 1990s, it was virtually impossible to maintain provincial collections.

Damage caused by war and civil turmoil was immense, but the illicit trafficking of Khmer antiquities was also destructive. Vandalism and the illegal excavation of sacred deposits containing valuable objects at various temples and sites continue to grow at an alarming rate.<sup>3</sup> Thousands of pots, jewellery, glass and stone beads, and prehistoric tools have

been removed from sites and are offered for sale on the open market. Some identifiable and attributable pieces have been returned, but many others find their way into foreign collections. Faced with the continued looting of Khmer cultural material, the National Museum of Cambodia and other provincial authorities have brought movable heritage from sites, as well as objects found by local people, to compounds for safekeeping. Many artefacts have also been confiscated from traffickers by the Cambodian authorities.

As most museum professionals died during the Khmer Rouge regime, and education opportunities for Cambodians have continued to be limited, dedicated training and collaboration continues to be needed to improve the effectiveness of museum personnel throughout the country. A comprehensive catalogue of Cambodia's moveable artefacts is considered an essential tool to improve the management and scholarly research of its cultural heritage as well as to facilitate the restitution of stolen artefacts back to Cambodia.

Early in 2004, with generous support from Friends of Khmer Culture, Inc. (FOKCI), the National Museum of Cambodia was able to undertake a survey of provincial museums to determine the extent and state of their collections. The aim of this continuing project is to formulate a comprehensive inventory, and eventually a database, and to develop strategies for improving documentation, care and preservation of provincial collections.

The following survey is a broad overview of the current situation concerning provincial collections. As this project is still in progress, complete findings will not be available until the conclusion of the survey. Until now, nine provinces have been surveyed - Takeo, Prei Veng, Svay Rieng, Kampot, Kompong Thom, Kompong Chhnang, Kratie, Koh Kong and Banteay Meanchey.

#### **A. Provincial collections in southern provinces - Takeo, Prei Veng, Svay Rieng, Kampot and Koh Kong**

Cambodia's south contains many important sites. One of the most significant finds from this area is a group of distinctive 6th-7th century statues from Angkor Borei, in present day Takeo province, which exemplifies the pre-Angkor style known as Phnom Da. Among the most spectacular works are the magnificent statue of Harihara from Ashram Maha Rosei, and the remarkable eight-armed Vishnu represented as the supreme god, surrounded by his avatars. Many significant Buddhist images have also been found in this region: the Buddhist statues from Vat Romlok, Takeo are among the most important representations in Khmer Buddhist art.

Despite numerous outstanding examples of Khmer art originating from this region, most artefacts have been removed from their original locations. A number are now in the National Museum, Phnom Penh, while others are in overseas collections. At present, these provinces retain only modest collections.

*Takeo* has a small collection of stone sculptures, inscribed stelae, architectural fragments, ceramics, metal and wooden Buddhist figures. Some works from this collection are particularly significant in terms of historic and artistic quality. This picture illustrates six stone sculptures selected from the Takeo collection. The statue of Durga is exceptional. It portrays a rare pre-Angkorian female deity, clothed in a cylindrical mitre, with long gracefully looped

and knotted sampot. Compared to other pre-Angkorian images of the goddess, this sculpture is distinguished by elegant proportions and idealized slender form, and is probably from the 8th century.

Today Takeo has two museums - the Angkor Borei Museum, established in 1998, and a new museum in Takeo city, built in 2005, to store and display objects collected in the region.

*Prei Veng* province has a small museum, built in 1989. The objects in the collection are generally in poor condition, and mostly of unknown provenance. A lintel depicting nine divinities is perhaps the most interesting piece in the Prei Veng collection.

*Svay Rieng's* collection contains linga, yoni, statues, ceramics and architectural fragments. Many objects were acquired in the 1960s and, despite neglect, have survived. There are several important pieces in the Svay Rieng collection, such as an Angkorian lintel depicting the 'Churning of the Ocean of Milk.'

In *Kampot* province, numerous remnants of prehistoric sites and ancient structures in unexplored caves can be found. One significant pre-Angkor brick temple was found with a small linga and an inscribed stele in Phnom Chhnang cave. This is a rare example of a Khmer temple within a mountain, a majestic location that reinforces the temple's role as a sacred space.

Kampot has a small collection kept in the provincial office building, and there are several interesting objects in other districts. In Banteay Meas, for instance, local authorities collected and displayed a group of Buddhist statues at the district office building, where local people now come to pray. In the 1980s, several unsuccessful armed attempts to steal these objects were made.

In *Koh Kong*, there has recently been an important archaeological find of a shipwreck containing a large number of ceramics tentatively dated from the 15th to 16th centuries. The ceramics are mainly pottery pieces from Sawankhalok and Singaburi. Other objects found at the site include a 15th or 16th century Chinese blue and white plate featuring a qilin design, elephant tusks, domestic earthenware and lacquerware. Staff members from the National Museum were able to visit the site and document the objects very soon after their discovery. The Cambodian government, aware of the importance of cultural preservation, intends to construct a small archaeological museum in Koh Kong town to display and protect these objects.

#### **B. Provincial collections in northern provinces - Kompong Thom, Kompong Chhnang, Kratie and Banteay Meanchey**

Archaeological records show an immense number of brick and stone temples concentrated between the Tonle Sap and Mekong River. Numerous important statues were found in this region, including representations of Harihara, and the goddess Durga from the northern group at Sambor Prei Kuk. Other exceptional works include the famous Harihara from the Prasat Andet temple, and the female figure of Devi from Koh Krieng in Kratie province.

Today, *Kompong Thom's* collections are held in two locations: the provincial centre and the conservation

building at the Sambor Prei Kuk site. The collection at Sambor comprises lintels and architectural fragments from the site. The objects at the provincial centre include stone lions, lintels and fragments of sculpture from pre- to post- Angkor periods, as well as ethnological material such as tools, masks and musical instruments.

As some records of Kompong Thom's collection from the 1960s still survive, it has been possible to compare old and new data. Through this comparison, it was revealed that only parts of the previous collections remain, with many works of art still unaccounted for.

**Kompong Chhnang** province has a small collection of stone, metal, ceramic and wooden objects, presently housed in a temporary exhibition building, ultimately intended to be a museum. The objects are generally in poor condition, and many are of unknown provenance. 25 small Buddhist images of beaten silver, dated to the late 19th/ early 20th century, carry inscriptions identifying the various wats from which they were collected. A lintel depicting 'Vishnu reclining on the serpent Ananta' is perhaps the most interesting piece in the collection.

**Kratie** province also has a small collection of stone and wooden objects, presently housed in an exhibition building. The objects are generally in poor condition. There are, however, several important early pre-Angkor lintels and statues.

**Banteay Meanchey** province is rich in material cultural. Besides a number of important Angkorian temples, such as Banteay Chhmar, there are numerous prehistoric sites. The recent discovery of a prehistoric cemetery at Phum Snay yielded many burials containing thousands of grave goods including ceramics, beads, metal objects and weapons. Tragically, this discovery sparked a flurry of looting, leading to the destruction of the site.

Today, the Banteay Meanchey collection comprises around 2,000 pieces ranging from prehistoric to post-Angkor art. There are hundreds of pottery vessels in a range of shapes, sizes and styles, including early black ware, vases, jars, kendi vessels, bowls, and urns. There are also many metal objects, such as prehistoric drums, swords, palanquin fittings, mirrors, bowls, spoons, betel boxes and statues, and numerous stone architectural fragments from different periods, including lintels, naga hoods, bas-reliefs and columns. Many of these artefacts were confiscated from traffickers by provincial authorities.

The collection is stored in six different locations throughout the province including the military police headquarters, the provincial government office, a sub-division army base, and the Provincial Office of Culture and Fine Arts. These works of art have been waiting years for a newly constructed museum that is almost ready to open at Serei Sophorn, the provincial capital.

### 3. Conclusions

Today, provincial museums in Cambodia are increasingly regaining their status after years of uncertainty. Several provinces have museum buildings to house and display their collections; however, many other provinces are still without appropriate buildings to protect and exhibit their collected works. Recently the government began developing new museum sites in provinces that are currently storing significant collections of Khmer art. The newly built museums in Takeo and

Banteay Meanchey will soon be open to the public.

With financial support and the commitment of museum staff throughout Cambodia, we believe provincial collections will eventually receive adequate funding, resources, security, maintenance and staffing to encourage further research and the protection of works of art against the theft and vandalism that continues to be an endemic problem.

I would like to express my profound thanks and appreciation to all who have contributed to the preservation and protection of Cambodia's cultural heritage. It is hoped that both technical and financial support will continue and that a range of collaborative projects will be developed to train provincial museum personnel and graduates in heritage management programs to preserve the glorious heritage of Cambodia for the future.

<sup>1</sup>Francis Garnier in his publication of 1873, *Voyage d'exploration en Indochine*, illustrated removal of Khmer sculpture and river transportation on rafts during the late nineteenth century.

<sup>2</sup>Bulletin de l'Ecole Française, tome VIII, 1908, Hanoi, p. 310.

<sup>3</sup>In recent years, the most serious looting and destruction of cultural material has occurred in the northwestern corner of the country. In particular, near the Thai border regions of Banteay Meanchey province, where looted relief sculptures and other architectural fragments have often been broken into pieces and dispersed for easier transportation. Illegal digs continue at prehistoric sites such as at Phum Snay where grave goods have been unearthed and sold.

# Sombor Prei Kuk towards Sustainable Development

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## I. Environmental Context

This historical site is the former ancient capital of the Chanla empire in the 7th century. It is located in Sombor district about thirty-five kilometers from Kampong Thom, in the northern part of the province. Its boundary is connected with Preah Vihear province. The access is by road number 6, for about 5 kilometers, and then on to road number 12, which is the road to Preah Vihear, for about ten kilometers. After a right turn, it is then about twenty kilometers to the site. The journey from Kampong Thom city to the site may take about forty-five minutes by car. Sombor Prei Kuk is situated in a vast area, some parts of which are covered by forest or land on which farmers cultivate rice. Some areas are also used as local settlements. On the southern part lies a long river named the Sen River, which flows from Preah Vihear from the North and moves down to the Tonle Sap in the South. This area is occupied by about 600 families in six different communes. The people are mostly Khmers, with small groups of Kuoy (indigenous ethnic group) and Chinese. Most people who live in this region are farmers, and some have their own small businesses. Due to the results of archaeological research, the site has been established as a protection zone since March 2003 by Royal Decree. The protected area covers about 2,500 hectares, and is divided into three different sections, each afforded different degrees of protection.

## II. Institutional Context

The site is managed by several sectors, including the local community, local authority, government, private sectors, NGOs, UNESCO and experts of Waseda University, Japan. In order to prevent any potential problems, the responsibilities of the various departments concerned have been discussed. Although there has been development planning and the law of protected zones has been established, many problems have still been encountered within the temple complex. These include land occupancy issues, destruction of temples in remote areas, deforestation in temple premises, illegal buying and selling of land, new houses and roads being built in temple grounds. In order to find solutions for these issues and to plan for the management of tourism, extensive discussions and meetings have taken place. From these, it has been decided that the sectors involved should share experiences, knowledge and resources with other departments for undertaking development projects and solving problems that arise. These are regulated as follows:

- The governing of the strictly protected area is under the jurisdiction of the department of Culture and Fine Arts (brand office of the Ministry of Culture and Fine Arts in province).
- The tourism sector, managed by the Tourism Department, shall collaborate with all relevant departments in organizing services to facilitate tourism.
- The community is to carry out activities to prevent looting and other illegal activities that might occur in this area.

- Management of revenues from visitors to the site shall be managed by the Finance Department.
- Any other proposals regarding activity at the site, by other departments or organizations, shall only be carried out after approval from the Committee at designated meetings.

## III. Sequence of Events

Conservation began at the Sombor Prei Kuk Historical Site after it was rediscovered in the 19th century. Up until the middle of the 20th century, a group of researchers from the French School of the Far East (EFEO) had conducted research, performed survey operations, taken aerial photographs, made studies of the stone inscriptions, and archaeological excavation surveys. During this time they also undertook work to repair and preserve the temples. From this period until the 1990s, the site was an unstable area. After peace returned to Cambodia, from 1994 through 2004, the World Food Program supplied 12 tons of rice per month for 600 people from around the site, in exchange for maintenance and preservation work. This program has also helped improve the living standard of farmers.

From 1998, the research program of Waseda University (Japan) began conducting a main research project on the structure of temples. In 2001 Waseda began working with the Ministry of Culture and Fine Arts. The research group of Waseda has the assistance of specialists in the fields of architectural history, surveying, archaeology, geography, botany, anthropology and restoration techniques. Other important activities of this research are to conduct interviews and collect information from farmers living near the site. Part of this project includes training programs for people about how to maintain the temples.

Since the beginning of the project, there have been several inter-ministerial meetings: the first one in 2001 focused on the conservation of temples; the second meeting, held in 2002, was on the safeguarding of the Sombor Prei Kuk complex. In 2002 a photo exhibition was organized in Phnom Penh, to promote awareness of the Sombor Prei Kuk Site among local and international visitors. To ensure the long-term conservation project of the Sombor Prei Kuk site, we successfully organized a meeting to establish the Sombor Prei Kuk Conservation and Development Community. Due to the problems in this heritage region, implementing conservation projects alone is not enough and heritage work must be linked to the communities concerned.

## IV. Leadership and Decision Making

The historical site of Sombor Prei Kuk is situated in a remote area and it is a large site, covering over 5,000 acres. This size of the site has prevented thorough conservation activity to the present day. The temples themselves have suffered damage due to uneven subsidence and plant growth. Moreover, damage has been sustained due to looting, the cutting down of forests in the temple compounds, illegal land occupancy in temple areas, illegal new building and roads in the protection zone of the site,

the robbing of movable archaeological artifacts and destruction of vestiges in remote areas due to expansion of agriculture land. The management committee has made decisions in order to intervene and to regulate the situation in this region. For example:

- The guiding principles of conservation and development must always be implemented in parallel with each other.
- The main thrust of the work on the site is the conservation and preservation of the temples in their natural setting.
- Development activities must be carried out in accordance with the principles and laws of the community.
- The objective of the community is conservation, both tangible and intangible. Heritage conservation includes antiquities, temples, traditional lifestyles, natural environment, traditional culture, customs, religion and so forth.
- The community must put control systems in place to prevent looting and other illegal activities that take place in the area.
- The people resident in the vicinity of the temples must be involved in the conservation and development work. Moreover, they must be made aware of and promote the cultural value of the ancient temples. They must be assisted to understand clearly the role of Sombor Prei Kuk Conservation and Development Community and how to interact with it.
- Major achievements resulting from conservation and development work is under the common ownership of the community members.

## V. Cultural Resources

The Sombor Prei Kuk site is an outstanding example of the pre-Angkor civilization, which led to the great civilization of the entire Angkor era. The development can be likened to blossoming flowers in terms of important developments in architecture, art and city composition, with which the Khmer character has come to be identified. As an early temple site, it is one of the most significant cultural heritage regions in Cambodia. A look around the countries of South-east Asia reveals that no other temples of such significance, erected during the same period, have survived up to the present day.

As a result of research work, a form of an ancient city has come to light with the structure of temples, a territory and forest over a vast area. New discoveries are being made every day. 257 temples have been found thus far, at 115 locations. The city includes rectangular shapes of moats, canals and ponds, and traces of the city from Funan times when noteworthy irrigation networks had been put in to assist with agriculture. In addition, intangible cultural heritage has also survived from ancient times, including traditional lifestyles, the natural environment, traditional culture, customs, religion, ethnic groups and so forth.

## VI. Social and economic inputs and outputs

The present Sombor Prei Kuk is not yet a key tourism site. However, as the location of the site is in the middle of the country, it has great potential to become a junction point connecting the main Cambodian tourist destinations of Phnom Penh and Siem Reap province. It can also be connected with other important sites such as Koh Ker and Preah Vihear. As working groups on conservation progress, and with the

development of the new road, it is becoming increasingly easy to access the site. Today, Sombor Prei Kuk is an interesting site for visitors. In 2003, there were 4,200 foreign visitors, and this figure is expected to increase gradually over the coming years. There is no data on local visitors, but thousands of people visit the site on holidays and festive days.

According to the policy of the Royal Government, all income from the site is to be deposited into the government's financial resources. From this money, budgets can be allocated by the Ministry of Finance for carrying out development projects. Departments concerned with Sombor Prei Kuk can submit drafts of budget estimates for approval at the meeting of the development committee. For communities living in the villages around the temples, independent income generation can be based on three sources:

- Income from selling hygienic food and handicraft souvenirs.
- Income from services provided for visitors.
- Income from agriculture production in the framework of a household economy.

## VII. Sustainability

Outlined above is the present situation regarding the Sombor Prei Kuk site, and a provisional program for combating problems as they occur. This is the second largest historical site in the country, after the Angkor World Heritage Site. The program is a development project developed in accordance with the high value placed on history in Cambodian society. These maintenance activities have achieved appreciable results, and programs are officially established within the communities, but the measures are not yet enough considering the present situation and difficulties. Before giving my personal view concerning a sustainable Sombor Prei Kuk project, let me show examples from Siem Reap Angkor.

Increasingly, many foreign tourists visit Siem Reap Angkor, the number of visitors reached 750,000 in 2004. Siem Reap District today is faced with the following issues: heavy dependence on mass tourism; limited local economies benefits; poor urban environment and amenities; uncertain environmental sustainability; insufficient infrastructure; and weak local capacity to manage development. These issues in Siem Reap Angkor are quite similar to potential issues at the Sombor Prei Kuk site. In order to avoid making the same mistakes, and to achieve sustainable development of the Sombor Prei Kuk site, I suggest the following measures:

- Development of human resources
- Development of efficient regulations
- The strengthening of existing community
- Establishment of fund for the conservation of Sombor Prei Kuk site project
- Enhance transparency associated with income from visitors and government financing
- Set up conservation office for management of the Sombor Prei Kuk site
- Promote awareness of the value of cultural heritage to the public.

## VIII. Lessons Learnt

The process of the development of historical sites includes two major strategies working together: conservation and development. Conservation means to focus on what is already there. Development means to renew or exchange for better what is already there; rehabilitation of heritage so that it can be re-adapted to new functions in modern life.

Sustainable development of the historical site is an approach that seeks to establish a permanent and self-reliant development process within its territory. The self-reliance process of integrated conservation can be understood as a management activity that intends to plan and implement a continuous process of sustainable development. It is founded on the potential cultural and physical resources in the place and associated territory and aims at maintaining cultural, social and economic regeneration with a low ingress of energy. Integrated conservation planning is fundamentally based on the understanding and articulation of life and values of a place and their relation to the systems, forces and actors that generate change. The proposition should be articulated in time, and rooted in the cultural, economic and political structures of the place. Conservation is a dialectic between the desire to protect and the needs of planning and development, which require specific legal, administrative, financial and technical resources to answer the complexity of the problems. To ensure the sustainable development of the historical site and to be more effective, transparency and improvements on financial matters must be made.



# Conservation of Sambor Prei Kuk Historical Site

Mr Lim Try - Ministry of Culture and Fine Arts of Cambodia

## Historical Background

Sambor Prei Kuk is located in the centre of Cambodia and thirty kilometres from the present city of Kampong Thom. During the 6th century, the Khmer from Chen La dominated Funan and constituted themselves as a nation creating "Cambodia", as the country is called today. The Kings -- Bhavavarman, Mahendrarvarman and Isanavarman -- found and developed the capital of Isanapura in the 7th century now Sambor Prei Kuk which confirmed their power on the Tonle Sap plains and lower Mekong. Sambor Prei Kuk Historical Monument is a city that remains one of the most important monuments in Southeast Asia. It consists of a series of brick temples with approaching causeways and is surrounded by a moat and a number of canals, all of which encircle the citadel.

## Main composition of Sambor Prei Kuk Historical Site

This site consists of 3 main areas:

- The Sambor Temple Group. There are 3 main groups within this section of the site: North group (N group), Centre group (C group) and South group (S group), also including Z group and W group.
- The Krol Romeas Group. This consists of 2 main groups: the Krol Romeas group and the Leang Prah group, with other shrines on the site.
- The Ancient capital of Chenla is called Isanapura. It consists of hundreds of shrines, a surrounding moat (2km by 2km), two causeways over 2km long and numerous canals.

### (i) Structural Condition of the Remains

55 buildings remain within the grounds. Among them, 47 were constructed in the 7th century and around 205 buildings remain under brick mounds. Almost all of them are in a dangerous condition and require immediate attention. As the investigation continues, it is expected that the number of identified remains will continue to increase and the site area will increase.

### (ii) Causes of the Deterioration

The main causes of deterioration are uneven subsidence and overgrowing vegetation. Uneven subsidence and movement of the ground creates movement of the buildings and vertical cracks. The roots of trees work their way into the walls and break up the structure. Rainwater damages the platform and weakens the condition of the bricks, in addition to which poor drainage and termites undermine the platform and weaken the structure yet further.

### (iii) Main Causes of Damage

- Neglect
- Effects of vegetation: tree toppling, small plants taking

root, mature trees taking root, trees shaken by hurricanes.

- Construction defects: eccentric loading by corbelled arch, uneven and concentrated loading, shortage of joining adhesive strength between brickwork, overhanging brickwork.
- Material weakness: stucco becoming detached, shortage of strength in stone beam and hook
- Vandalism: warfare (gunfire, bombing), looting and graffiti

## Brief Chronology of the Conservation of Sambor Prei Kuk Monuments

This is a site which has been researched and maintained by the Ecole Francais d'Extrême-Orient since the early 20th century and was untouched during the civil war. Currently, it is under the care of the Ministry of Culture and Fine Arts; however, severe lack of funds mean that the site is not receiving the conservation it requires. The brick structure is prone to damage from the elements, such as rain and wind, as well as the damage from surrounding vegetation. A large quantity of remains is estimated to be under ground, covering an area of over 5,000 acres. A comprehensive plan to preserve this site is urgently needed. The Ministry of Culture and Fine Arts of Cambodia and Waseda University of Japan has been investigating this monument since 1998. Last year we started an inventory of the ruins, and began carrying out a maintenance program and developing a master plan for its preservation. We have held inter-ministry meetings and examined the fundamental policy for preservation.

## Policy for Preservation and Development

From the viewpoint of preservation and development, the characteristics of the Sambor Prei Kuk monument are:

- (i) Firstly, that it is one of the most important monuments having architectural remains and a 7th century city structure.
- (ii) Secondly, according to its unsafe condition, the Sambor District has remained untouched by development.
- (iii) Thirdly, Sambor Prei Kuk is located in the centre of the country, between the capital Phnom Penh and Siem Reap at Angkor. In terms of the development of cultural tourism for the country as a whole, this site has great potential with connections to Kompong Thom city.

The site remains surrounded by natural farm villages and a cultural landscape. Therefore we should aim at a development strategy to highlight these characteristics effectively. As a definite plan, we should ensure the preservation of the domestic culture and protect the landscape by limiting construction in the area to protect the rural villages and their cultures surrounding the monuments. Regarding the preservation and conservation of buildings, we should consider their characteristics, namely

that they are weak brick structures and maintain their present condition through a maintenance program. For those buildings requiring repair through dismantling, we prefer to use the original techniques without any reinforcing by concrete or modern techniques.

## Research and Suggestions for the Preservation of Sambor Prei Kuk Monuments

### 1. Investigation

#### (a) Objectives of the Investigation

- Prepare materials for the future conservation of this monument by recording its general condition.
- Analyse the design methods of the buildings and the layout of the ancient capital.
- Analyse sociocultural activities, such as the collective memory and identity of traditional systems.

#### (b) Investigation Program

This program should include the following work:

##### (i) Architectural survey

- Searching for and taking a position of the remains using GPS.
- Make an inventory of remains.
- Measure the building complex and individual structures.
- Research the structural condition of the buildings.
- Report on the state of preservation.

##### (ii) Archaeological survey

Above ground archaeology

- Clearance around and / or inside structures
- Investigation of the hydrological system

Below ground archaeology

- Clearance the interior pit that had been disrupted by theft
- Excavation investigation

Investigation of the Ishanapura city

- Sampling the above ground objects
- Clearance near the structures

##### (iii) Geographical survey

##### (iv) Chronological survey

##### (v) Anthropological survey

### 2. Zone Protection

In order to safeguard the monuments and the site from physical damage and ensure its on-going maintenance and investigation, this site has been categorized into certain zones to help prioritise activity. The Sambor Prei Kuk site is divided into three categories with different level of protection:

Zone A: Monumental sites are areas which contain the most

significant historical sites in the country.

- Area within 30m from each shrine
- The aim is to protect these remains from direct damage
- Any construction and cultivation is forbidden
- Enclosed by wooden piles to clear the border for habitants

Zone B: Area within 200m from Zone A

- Protected archaeological reserves are areas rich in archaeological remains that are to be protected from harmful land use practices and the consequences of inappropriate development.
- Protected Cultural landscapes are areas that should be protected on account of the landscape's traditional appearance or characteristics; this includes certain viewpoints or sites of aesthetic value.
- Archaeological sites, anthropological or sites of historical interest that need to be safeguarded for the purposes of research, education or tourist interest.
- Activities in this sites and areas are subject to regulation.

Zone C: Socio-economic and Cultural Development, is a zone located outside Zone B in order to encourage sustainable development and assess its impact on the environment, with a view to preserving the cultural and natural heritage.

### 3. Conservation

#### Objectives of Conservation

- Conserving historic evidences
- Minimum intervention and impact
- Conserving the unique blend of architecture and nature

#### Conservation Program

##### (i) Clearance

- Arrangement of the scattered bricks

##### (ii) Maintenance

- Shrub and herb weeding
- Tree removal

##### (iii) Stabilization / Consolidation

- Setting the provisional support for imminent collapse (By timber and /or steel pipe, brickwork....)
- Infilling brickwork into lacunae to prevent collapse
- Capping the collapsed roof and wall to protect against root damage
- Infilling cracks in brickwork to protect against root damage
- Reassembling the decorative stone debris
- Safekeeping of the scattered movable objects in storage

##### (iv) Partial dismantling and reconstruction

##### (v) Recreate and create adequate drainage

(vi) Roofing the extremely important structure

**4. Site development project: Grand design for the encouragement of cultural tourism in Sambor Prei Kuk.**

- Planning the access from Phnom Penh and Siem Reap through Kampong Thom.
- Planning the specialized accommodation between Kampong Thom and Sambor Prei Kuk, including
  - (1) Hotel
  - (2) Museum
  - (3) Storage
  - (4) Conservation office

# CHINA



# A Cultural Tool for Minority Communities Under Social Transitions: Ecomuseum Projects of Guizhou Province, China

By Prof. Dr. An Laishun – Director | Department of Planning and Development | China Agricultural Museum, Beijing, China

## 1. Background

In the process of modernisation, China has been in a situation of varied social and economic transitions, from agricultural society to industrial society, from deficient society to developing society, and from planning economy to market economy. All these transitions have greatly influenced the cultural patterns in this country, and are particularly challenging for the minority cultures in the rural areas that have just opened to the outside world.

One crucial issue concerning minority cultures we find in early opened minority areas is that some parts of unique cultures have gradually been buried in economic development and tourist industry. There is an urgent need to find some constructive theoretical concepts and successful practices, both nationally and internationally, in order to provide local minority communities with tools to handle the balance between protecting their cultural identity and rational social and economic development. The concept of ecomuseum is considered to be one of the solutions to this issue. In connection with this, several ecomuseum projects have been initiated and developed in Guizhou Province, Guangxi Autonomous Region and some other provinces, such as Yunnan, Xinjiang, Hunan and Inner Mongolia. By now, eight ecomuseum projects are finalised and another 12 are under development. The experiences we gained from Guizhou have proved that ecomuseum can be an important cultural tool for minority communities under social transitions.

## 2. Project Ecomuseums in Guizhou Province

Thanks to an eight-year fruitful cooperation between Chinese and Norwegian museum professionals, state authorities on various levels and the people of local ethnic minorities in Guizhou, the project 'Ecomuseums in Guizhou Province' formalised in 1995 was successfully concluded in spring 2005. During the project period, the protection of the totality of the natural and cultural heritage in Soga, Zhenshan, Longli and Tang'an representing the Qing Miao, the Dong, the Buyi and the Han nationalities was ensured in the form of ecomuseums.

### 2.1 The goal of the Project

The goal of the project is to support knowledge and consciousness of cultural heritage in the natural habitat and to preserve the totality of natural and cultural protection in the form of ecomuseums in Guizhou where the Qing Miao, the Dong, the Buyi and the Han nationalities are represented.

### 2.2 The Project phases

The Project was divided into three phases. In the first phase (1997-1998), Soga Ecomuseum – the first Chinese ecomuseum – was established. It represents a unique ethnic group of the Miao nationality. In the second phase (1999-2001), Zhenshan Ecomuseum was established, representing 103 families of the Buyi nationality community. In the third phase (2002-2004),

Longli Ecomuseum, which represents Han people community surrounded by other nationalities, and Tang'an Ecomuseum, which represents Dong Nationality, were established.

### 2.3 The practical "model" of ecomuseum

Though the practices of ecomuseums are organised in a variety of ways, some common structures can still be found in four ecomuseums in Guizhou:

- **A documentation center.** The Documentation center is simultaneously a data bank for the documentation of the specific culture, a visitors' centre giving an introduction to the specific culture and people being visited, and a place for working facilities and technical equipment for the museum staff and volunteers working on documentation, research and interpretation.
- **Heritage preserved in-situ.** The other main parts of the ecomuseum structure are the parts of the heritage preserved in situ chosen to be accessible to visitors, and given a specific interpretation.

### 2.4 Professional outputs of the Project

- Establishment of Documentation Centres for the ecomuseums of Soga, Zhenshan, Longli and Tangan. These centers were jointly designed by the villagers and architects and built with most direct involvement of village craftsmen by using traditional techniques.
- Most urgent restoration of most representative historical buildings (such as 10 living houses in Soga, the old wall of Zhenshan, the main gates of Longli, the dram tower of Tangan in Longli) finished.
- Collective memory documentation (such as "Qing Miao Memory"), developed and conducted by the young people from the villages about their histories and oral traditions.

### 2.5 Social and economic outputs

Social attention, cultural respect and community development are promoted along with the progress of the project. The great effects of the Project are that it has not only generated attention, but also the respect among the authorities at different levels. Many resources have been allocated to the development of infrastructure and social development around the four villages. They are all included in the list of 20 minority villages that the Guizhou Provincial Government has instructed their 13 departments to give special attention to in their budget priorities. As part of this, a water-supply project was finished in Soga. It covers 4 villages in the community. A new school was built. The transportation and the environment in four communities are greatly improved.

Another point is that rather large numbers of the population are becoming directly involved in the work of the museum. They are involved as craftsmen, as performers in the songs and dances

for tourists, in documentation and arts and crafts projects. This on one hand has reduced the distance between museum and population, and on the other hand, has increased the income of local populations.

### **2.6 The principles to follow**

In 2000, two seminars on ecomuseum were held in Liuzhi and Oslo. These resulted in the 'Liuzhi Principles', a product of a common collaboration between participants from all involved administrative levels and all four villages. Liuzhi Principles has been considered the guidance for the development. It is also a contribution to the similar heritage programme:

- The people of the villages are the true owners of the culture. They have the right to interpret and validate it themselves.
- The meaning of culture and its values can be defined only by human perception and interpretation based on knowledge. Cultural competence must be enhanced.
- Public participation is essential to the ecomuseums. Culture is a common and democratic asset, and must be democratically managed.
- When there is a conflict between tourism and preservation of culture the latter must be given priority. The genuine heritage should not be sold out but production of quality souvenirs based on traditional crafts should be encouraged.
- Long term and holistic planning is of utmost importance. Short term economic profits that destroy culture in the long term must be avoided.
- Cultural heritage protection must be integrated in a total environmental approach. Traditional techniques and materials are essential in this respect.
- Visitors have a moral obligation to behave respectfully. They must be given a code of conduct.
- There is no bible for ecomuseums. They will all be different according to the specific culture and situation of the social they present.
- Social development is a prerequisite for establishing ecomuseums in living societies.
- The well-being of the inhabitants must be enhanced in a way that does not compromise the traditional values.

### **2.6 Challenges and follow up**

Ecomuseum is very often strongly linked to identity issues, community development in socially difficult situations. This makes ecomuseum, which is people-oriented, different to traditional museums, which are objects-oriented. In other words, ecomuseum is a part of living culture and living community.

In ecomuseums in Guizhou, the main challenges and follow up are:

- To make more close integration between the villagers and the ecomuseums, and give the villagers a true feeling of ownership.

- To make tourism controlled, and develop tourist strategies where necessary to protect the culture, remembering that ecomuseums are primarily for culture, not commerce.
- To make more resources available to maintain the documentation centres and restored buildings.

# EAST TIMOR



# Progress and Challenge: Building Museums in Timor-Leste

Mr. Manuel Smith | East Timor

## Introduction

Museum or *Museion* as we all know today, refers to a building, place, or institution devoted to the acquisition, conservation, study, exhibition, and educational interpretation of objects having scientific and historical, or artistic value. The development of museums as mentioned above differs from one country to another. It depends on the historical background and development stage of the country which the museum is part of.

The museum or State Museum in Timor-Leste was founded by Indonesia in 1995 with a variety of collections. However, as a result of the crisis in 1999, only one-tenth of its collection still survives. The collection includes religious woodcarvings, wood figures, traditional crafts, musical instruments, and paintings. Since 2000, the Government of Timor-Leste under the Ministry of Education, Culture and Youth, in collaboration with the international community such as UNESCO and JICA, Japan, has made efforts to restore the oldest premises in Dili, which are being transformed into a National Cultural Centre and Museum. Training followed this for Timorese in the basics of museum collection management, conservation and preservation techniques.

Despite the efforts that have been made, a lot remains to be done. This paper presents the progress achieved so far, and the challenges faced in building the National Museum in Timor-Leste.

## Brief Historical Background

Timor-Leste was first colonized by the Portuguese from 1511–1975. Soon after the Portuguese left the territory in 1975, Indonesia took over and occupied it until 1999. The International community and the Timorese people did not accept the occupation. In 1999, the United Nations conducted a referendum where the Timorese people opted for independence. The UN or United Nations Transitional Administration in East Timor (UNTAET) later took over and administered the territory until April 2002. On 20 May 2002 Timor-Leste proclaimed the restoration of her independence.

In the ensuing four years of independence, Timor-Leste has made a lot of progress in terms of establishing institutions and building capacity to run the country. The development of the museum is one of the areas that now draws a lot of attention.

## Cultural Heritage and the National Museum

“Everyone has the right to cultural enjoyment and creativity and the duty to preserve, protect and value cultural heritage.” (Timor-Leste Constitution Title III, art. 59)

Timor-Leste has many cultural heritages and unique objects that can be found in many places in the region; for instance, Uma Lulik, the sacred house constructed of sandalwood and teak. There are also some objects such as ancestral wooden statutes, etc. In addition, there are some unique cultural and

archeological objects that still need to be explored and studied. The Uma Lulik and the objects require storage facilities, human resources and a budget in order to manage them so as to be source for study and cultural enjoyment as mentioned in the Constitution.

Since late 1999, UNESCO, in cooperation with the World Bank, the United Nations Transitional Administration in East Timor (UNTAET), and the government of Portugal, has provided technical assistance for the restoration of Uma Fukun, the oldest Portuguese colonial building in Dili, to house the National Museum and Cultural Centre. Other UNESCO projects include training to improve local expertise in heritage preservation and management, and the restoration of traditional houses, Uma Luliks. These projects have saved and restored a unique collection of 476 items that includes ancestral wooden statutes, fragments of Neolithic pottery and Chinese porcelain.

In addition, there was also a project to boost Timor-Leste's heritage, including the development of cultural and tourism policies, and a blueprint to protect ancient spiritual sites and valuable marine resources, such as Jaco Island and Tutuala Beach, on the northeast tip of the island. There are also plans to preserve the country's intangible heritage, notably by recording typical examples of local music and oral tradition.

## Challenges

Despite the progress made in the past four years, the challenge is daunting in terms of lack of clear structure, lack of facilities and human resources to develop the museum itself. There is confusion in the role and functions of the Museum and the Uma Fukun, and questions as to whether Uma Fukun is part of the Museum or a separate institution.

The National Museum has not been functioning well up to the present time due to the lack of clear structure and regulations. Until now the Museum has been placed under the Division of Culture in the Ministry of Education with only two staff. Therefore, looking at the future, there is a need to put regulations in place and work together with other relevant institutions to preserve the objects so as to avoid the migration of objects to individuals or out of the country.

There is also a need for expertise or technical assistance to assist the museum in terms of creating the regulations, and providing training in management, preservation and research to Timorese staff so they can run the museum in the future.

## Recommendations

Looking at current developments and the challenges mentioned above, I would like to take this opportunity to share some proposed recommendations, and I am expecting to have support from colleagues in the future.

We need support from experts to create the regulation, clear structure and function of the museum. We need also facilities



for the museum and further training such as museum management, research, etc. The training could be done in country and also overseas to get more experience from other countries. We have also requested our government to give more attention to the project in terms of providing an adequate budget so the museum can support activities in the future.

# INDONESIA



# Teaching Younger Generations about Heritage through Youth Scout Camp: A Case Study at the Muara Jambi Archaeological Site and Museum, Sumatra, Indonesia

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## Environmental Context

The Archaeological site and museum of Muara Jambi temple complex is located in Muara Jambi village, Marosebo Sub-district, Muara Jambi Regency, laid on recent natural levee within the height of 8 to 12 metres above sea level. Astronomically, the site is located on 103.22' to 103.45' West Longitude and 1 24' LS to 1 33' South Latitude. According to aerial photograph SLAR (Side Looking Airborne) interpretation from The National Survey and Mapping Board in 1985, the Muarajambi site is situated on an ancient delta that formed an alluvial land on the eastern coast of Southern Sumatra. In detail, the form of landscape is divided into recent natural levee, back swamp, and sub-recent natural levee, stretching along the Batanghari River Basin (Bakosurtanal 1985: II.3).

The width of this site is 1.5km and over 8km in length. It is situated about 40 kilometres downstream from the modern capital city of Jambi on the other (northern) shore of the river. This site can be reached from Jambi by car, water bus or chartered speedboat. This area administratively is within the province of Jambi that shares borders with Riau to the North, West Sumatra and Bengkulu to the West and South Sumatra to the South. It occupies an area of 54,000 square km, and based on a census by National Social Economic Survey the population of Jambi increased from 2, 479, 469 to 2, 568, 598 people in 2003. Two-thirds of the province on the western part is mountainous area and covered with forest, while the eastern part is flat and deforested. The site is located on a tropical rainforest area. It is very humid and covered with around 300 diverse varieties of trees at an average height of 20 metres. The people have used the forest for rubber plantations, fruit plantations, and horticultural plantations such as cassava, maize and sweet potatoes. Fruit plantations and wet and dry paddy field production are also part of Jambi's agriculture. Most of the inhabitants are the local Jambi people who live as farmers and fishermen.

This site is considered one of the richest archaeological sites on the island of Sumatra from the Old Malay Period. The eight temple-like structures appear to be Buddhist, with many menapo (uncovered temple structures), ancient ponds and channels that were probably built around the 10th-13th centuries. In 1995, a site museum was erected on the site to house artefacts found during archaeological excavation and followed by restoration

## Institutional Context

The site is managed under The Heritage Conservation Office of Jambi, specifically the sanctuary zone area which is protected under the Law of the Republic of Indonesia No.5 1992 concerning Items of Culture Property. In order to manage the area, a unit office was built on location with a small storage facility to keep artefacts found during excavation and restoration projects. In 1998 the storage then was turned into a small site museum, displayed and interpreted by The Heritage

Conservation Office's staff for public purposes. The land use management is under the Muara Jambi Regency Office.

The Provincial Government Office of Jambi has the authority to control the land use of the site, include building infrastructure to facilitate easy accessibility including building a small harbour close to the site for river transportation. In order to guide preservation concepts for future development of the site, the Department of Education and Culture in 1988/1999 have established a master plan. The policy is meant for the protection of the heritage which constitutes an integral component of policies relating to land use, development, and planning as well as cultural, environmental and educational policies. Since the year 2000, the National Policy of the Republic of Indonesia for culture is preservation and utilisation. Therefore the master plan has recently been updated by the Heritage Conservation Office of Jambi with the additional concept of utilisation of the site. The new version of the master plan was also widening its scope to protect the area from any possibility of landscape destruction that could occur in the surrounding area. As mentioned earlier, the site is near the River Basin of Batanghari where there is rapid development growth, especially the rubber and logging industries erected along the river.

Efforts to educate the young about the history of the site have been delivered by the local Jambi school curriculum by teaching what is called the "local content" lesson. The aim is to give tangible and intangible knowledge of Jambi's culture. The Jambi Education Province Office set up various learning methods for the local youths. One of the activities set up in Muara Jambi is holding a cultural camp. The site has now become one of Jambi's major tourist destinations for locals. International tourists are usually escorted by tour guides from hotels in Jambi city. Normally, tourists with a special interest in Buddhist worship have used the site for the Waisak ceremony once a year.

## Sequence of Events

The Youth Scout Culture Camp program, which started in 2001, has now become an annual program for the Government of Jambi Province. Its main objective is to cultivate an understanding in young people of the need to preserve their heritage. In 2006 the activity was held on the 6th-9th July. The central concept is "learning by doing" to get a "sense of the place", especially the Muara Jambi temples complex and its past, and gaining an understanding of the need to preserve the remains. The focus of the camp is fun, involving educational and cultural activities, and all parties involved have been very engaged. Camp attendees are junior high school students (aged 11-13) who joined their school Youth Scout program. The Branch Office for Jambi's Youth Scout organizes and invites school scouts to attend the camp. Each Regency (there are 10 regencies in Jambi Province) sends 5 delegates from their school scout group to participate in the camp. The Heritage Conservation Office of Jambi acts as the host and instructor working together with the local community.

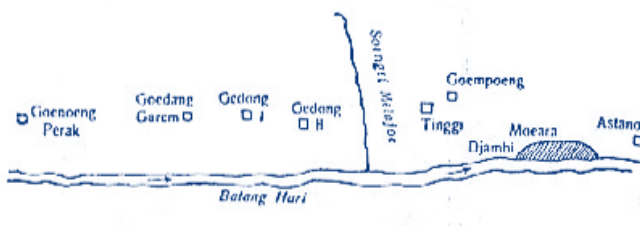
The camping ground is located within the buffer zone of the site, on the outer edge of the Gumpung Temple near the site museum. In the program, the students explore, learn and experience the unique process of heritage work, working together with experts in activities such as identifying uncovered temples (*menapo*) that spread around the site; archaeological excavation; conservation and treatment of the findings; restoration work; documentation and interpretation at the site museum. Learning about the natural resources and intangible heritage are also delivered in the program, for instance through cultural performances, art work, traditional poems and songs. Educational agendas of the cultural camp program include open dialogue, working together to clean up the site, and film presentations about various cultural heritages in the country. On the following day, there is a field trip to temples in the surrounding area, where students can experience the feeling of being in the dense forest atmosphere and the daily life of the villages. The next day, participants focus on working with the heritage.

### Leadership and Decision Making

As mentioned above, the youth scout cultural camp was first initiated by The Heritage Conservation Office of Jambi in 2001 in collaboration with the Government of Jambi Office. This program aims to share the values of preservation and utilisation of the site for education and tourism purposes. The aim of the activity was to involve students from junior high school to learn (12-14 years old) and experience working with the heritage in Muara Jambi Archaeological Site (outdoor, immovable heritage) and Museum (indoor, moveable heritage, artefacts and collections). In this case, the Heritage Conservation Office of Jambi played an important role in sharing their knowledge and experiences in working with tangible heritage with younger generations. Furthermore, the lessons learnt about intangible heritage were managed by the Cultural Park Office of Jambi. The Government of Jambi Province, through the Culture and Tourist Provincial Office, facilitated financial assistance for organizing the camp through the office of Culture and Tourism. Cooperative works among the cultural offices have been going on for 5 years. The Muara Jambi Regency Office has also cooperated in the program by holding a festival for the community during the camp session.

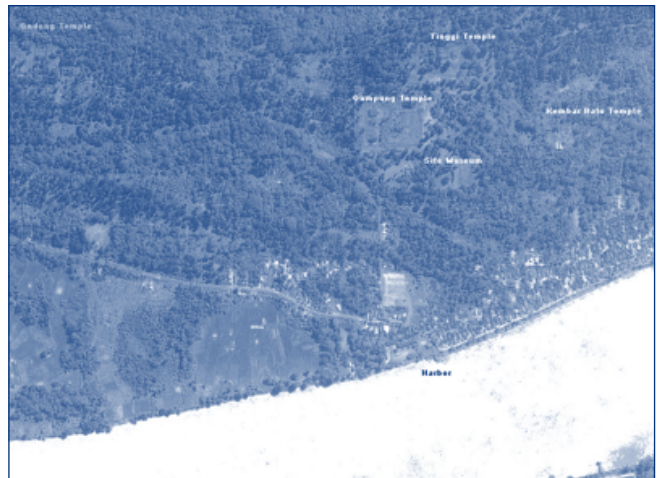
### Cultural Resources

The Muara Jambi site was first founded by S.C. Crooke, an English soldier, in 1820, during his trip to the inland area along the Batanghari River. Based on what could be discovered of the ruins, including structures made of bricks, statues, and other artefacts, Crooke described the site as once being a capital city of a big kingdom in the past. In 1920 T. Adams documented the site in *Oudheidkundig Verslag*, continued by F.M. Schnitger in 1935-1936. He identified 7 temples known by the names Stano, Gumpung, Tinggi, Gedong I, Gedong II, Gudang Gareem, and Bukit Perak. (Schnitger 1937: 5-6).



Based on these reports, in 1954, Indonesian archaeologists surveyed the area and proposed to the National Archaeological

Centre and Directorate for Heritage Protection, in the Department of Education and Culture, to do in-depth study of the potential of the site. Since 1976, the government has begun to open and clean up the site. Within the site lie Buddhist brick temples (*candi*), and eight temples have been restored by the Department of Education and Culture since 1980s, namely Kotomahligai, Kedaton, Gedong I dan Gedong II, Gumpung, Tinggi, Kembarbatu, and Astano.



The temples and the ruins in the site show that in the past, this region had been a centre of worship for Buddhism. Evidence can be seen from the various kind of findings of ritual facilities such as *prajnaparamita* statue, stupa ruins, scripts of spells carved in golden plaques or scratched on bricks. Among the inscribed bricks is the word "*wicaksana*" meaning "wise", the term "*wajra*" on gold plaques, *aksara nagari* (local inscription) appears which is read "*tantra*". This seemed to convince archaeologists that the site promoted the teachings of the Buddha. In addition to regional remains, beads, glass, ceramics, pottery, roof tiles and household utensils were also found. This evidence indicates that the site was also a living settlement in the past. The sites have been major tourist attractions and many researchers, both local or from abroad, have come to visit for various purposes.

Since Indonesia entered the New Reformation Era in 1999,



Indonesian Buddhist worshippers have used Old Buddhist temples in the country to celebrate the Waisak ceremony annually, for example in Borobudur Temple in Central Java.

In Muara Jambi, the procession has been carried out in one of the temples called the Tinggi Temple. The reason for this was that this temple has three elevations and a wider area. Every year, the number of worshippers has increased, and is even attended by Buddhists from the local Jambi, as well as from Sumatra and from overseas, including monks from Tibet and Thailand.

In order to control the impact of the growth of visitors to the Muara Jambi Temples Complex, a new master plan concept has been developed with the potential to develop the site as a tourist destination building on its various attractions, including:

- Physical expression of the cultural properties and its landscape.
- Historical values, oral tradition and local wisdom

articulated through art performance, handicraft and others.

- Heritage management processes in the field of restoration, conservation work and archaeological excavation since 1980s are activities that have attracted various visitors, students, researchers from all over the country.
- The common heritage of daily activities of the local people and beautiful panoramic views are other attractions for tourists to experience.

### Social and economic inputs and outputs

In an effort to include local communities in the heritage management process, the Heritage Conservation Office employed local people as day to day maintenance officers and security guards. During the temple restoration project, many of the locals were also part of the working process. These local workers were also involved in education activities for youths, such as the cultural camp. Locals were trained not only in technical (physical) skills, but also trained to explain the process of the work, its method and techniques.

The sites have become spaces to hold various cultural programs from the Government of Jambi, such as the cultural camps across the country for the senior high students, and the festival of Muara Jambi, where the local people gain benefits through selling food and other wares. The most popular natural sources from the locals were various kinds of fruit plantation, especially “*duku*”. Therefore, during the harvest of *duku* fruit, many people come to the site to buy fruits while enjoying the site and its surroundings. Although the majority of the people within the site are Moslem, activities such as the Buddhist Waisak ceremony held at the site is accepted in harmony. Mutual understanding and a balance in gaining benefits have been agreed by both sides. Local communities were involved in preparing facilities for the ceremony which creates additional income for the people.

### Sustainability

This case study has been monitored annually from 2001 to the present during summer school holidays in July. Since the Cultural Camp is held at the site, various scout activities for different age ranges of scout groups within the area have utilized the area for weekend camps. The Scouts realized that many things can be learned by experiencing the beauty of the nature and cultural remains in the past and the life of the people in the rural area.

The site museum is usually open during peak visitations on the weekend, but visitors that come on other days can also see the museum because the guard is always on standby around the site. The Infrastructure Department revitalized the old community harbour as the main entrance to accommodate visitors coming by water transportation, modelling its architectural design on the Jambi traditional house. The government of Jambi also realized that visitors travelling to the site using water transportation can enjoy various activities and views of the natural environment, as well as traditional floating houses on the river, sands, and gold mining in the river. Several years ago, traditional boats were used for tourists to travel by water. These boats were used to transport scouts from Jambi city to the Muara Jambi site for the cultural camps. During the two hour trip, scouts could view the scenery along the river.

The Muara Jambi Complex is surrounded by small villages near the edge of the river. The size and density of the population is not very large and no tourism accommodation supplies were

built within the area. There is however potential to create rural tourism in the area to facilitate the activities of persons travelling to and staying in rural areas (without mass tourism infrastructure).

### Lessons Learnt:

The Muara Jambi Government Office should consider implementing key elements for the sustainability of their natural and cultural resources:

1. Preserving the current resource base for future generations.
2. Maintaining the productivity of the resource base.
3. Maintaining biodiversity and avoiding irreversible environmental changes.
4. Ensuring equity within and between generations.
5. Maintaining and protecting the heritage (culture and history) of the area, region, or nation.

Connecting to the younger generations, specifically bringing youth scout groups to their heritage by holding Cultural Camps has a positive impact on students to gain additional knowledge. The implementation of the program is also in line with the mission of The National Gerakan Pramuka (Boy and Girl Scout Movement):

1. An effort to internalize the spirit and behaviour of the youth in accordance with the Scouts as part of Indonesian society.
2. To develop in members the spirit and character of the Scouts based upon faith and belief in God besides following the up-to-date progress of science and technology.
3. To develop the cadre of the nation and develop patriotism which possesses the spirit of the country's defender. One task of the Gerakan Pramuka is to prepare the cadre of the nation and the development of patriots, so specific education is needed. In order to protect the unity of the unitary state of the Republic of Indonesia, education on defending the country is needed for the scouts.
4. To motivate the members and organization of the Gerakan Pramuka to care about and be responsive to social problems. This action is to confirm the identity of the Gerakan Pramuka through its code of honour and also as a manifestation of responsiveness of all members to social problems all around them.

In the camp, boys and girl scouts are trained and learn about the need to preserve their heritage. The scouts gained new experiences, not only to practice scout activities but additionally they learnt about how to preserve their heritage. It is hoped that these generations will build awareness among their friends and peers about the importance of preserving their heritage.

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# Bringing Boti People into the Museum

Leonardus Nahak

## Introduction

Under the umbrella of the theme, "Bringing People and their Heritage Together," I am pleased to present this paper entitled "*Bringing Boti People into the Museum*". The title is taken from one of 6 temporary exhibitions funded by the Ford Foundation Jakarta, taking place at the Regional Museum of East Nusa Tenggara, Indonesia, from 2004 – 2006. These exhibitions are specially intended to highlight and recognize unique cultures of some small ethnic groups inhabiting the islands of East Nusa Tenggara.

The exhibitions are:

- People of Ndao: The jewellery makers
- Lakulo People: Clay pot makers
- Self Portrait: Life and Struggle of Chinese Ethnic in Kupang
- Rope: Metaphor of Sumbanese Social life
- Survival of Boti People

Vests of the Nage people, Ngada - Flores

Boti is a small village situated deep in the heart of the island of Timor, Indonesia. Boti people are actually Dawan-speaking peoples of Timor (known as Atoni in western literature) counted into the sub group of Amanuban people. A special quality of the Boti people is that they still keep the old traditions of their ancestors and use them to survive even today. The Boti refused to be Christianized, preferring to keep their own religion, farming system, life cycle ceremonies, weaving, plaiting, carving, managing their own art shop and accepting tourists.

In promoting tourism, the local government of the South Central Timor Regency has put Boti as the number one destination. This has brought visitors from many places – creeping through the barren backs of mountains, crossing rivers on foot, motor cycle or four-wheel vehicles. Piles of guest books clearly indicate that visitors to the village of Boti come from various professions and nationalities. Now, images and artifacts of Boti are in the museum gallery in the hope of introducing Boti to many more people. This paper will discuss what the museum and the local government can do to encourage the Boti to keep their traditions; to teach people understanding and tolerance; and to make Boti a place for learning as well as a tourist destination.

Even though the plan for the Boti people to join in the opening of the exhibition was terminated due to the three year mourning period regarding the death of their Chief NUNE BENU, under agreement with the Boti people, their weavings, baskets, kitchen utensils, images, and voices are now at the museum gallery. We still believe that having them come to the museum and seeing how the museum treats their culture, and how other people learn from them, will strengthen their self-confidence.

## Facts about Boti

I first visited the Village of Boti in 1990 to carry out a brief survey on changes in social control within the traditional community. Some old men I met along the way advised me not to go to Boti for several reasons:

- No road to Boti
- Water is difficult
- People are too shy to talk
- The chief can be very sarcastic to outsiders
- Most of all, they are "KAFIR" (no religion, they are not Christian).

Walking to Boti, I was accompanied by two men from the nearby village and a Protestant priest who was on his pastoral visitation. We ended up coming to Boti but then I learned that we were in the Christianized part of Boti. Those who have converted to Christianity had to move their houses outside of the original Boti village. A man who was just baptized in his 50's with the new name Christopher (in Dawan speaking tongue it is normally pronounced "Christofel") spoke unstopably about Boti traditions and old ways.

The second visit was in 1991, and I was in a group of three. Mr. Liufeto was our land cruiser driver and the guest was Lindsay Hebbard, an American lady, a professional photographer. She was in charge of taking photographs all over Indonesia for the promotion of Indonesian culture and tourism in the United States. Without making a stop at the Christianized section of Boti to greet friends, our land cruiser moved through the sharply sloped hillside right into the heart of Boti. We learned that the village gate has been opened long before we approached the village. Mr. Liufeto insisted that this was a good sign, we were welcomed.

The chief Nune Benu was proud to learn that Lindsay was going to take pictures of himself, his people, houses, farm, weavings, and dancers to America. His eyes sparkled and he spread a world map in front of us and asked Lindsay to point where she had come from. Then he told stories about white skinned visitors who came from their faraway countries to learn about Timor traditions. He also mentioned names of some persons he liked and disliked. He mentioned his personal meetings with a Catholic Bishop and some Protestant priests. Regarding his meetings with religious leaders he spoke wisely about values of human life, respect and the need to preserve nature and the old ways because those are what the visitors come for. Another event that still lives vividly in my memory from this visit was when Nune the chief grasped a violin from a player and showed us the right way of playing it. The photographic exhibition was successful in some big museums around the USA.

In 1996 I visited Boti again with some friends with a background in architecture. We spent almost five hours discussing the

architecture of the Ume Kbbu (the round house). My latest visit was in May 2006 when we had discussions, took photographs, and samples of handcraft to prepare for the exhibition at the museum.

### What makes Boti special

Information about Boti in Europe might have been first brought by Protestant evangelists who found resistance in the people of Boti. They refused to be Christianized.

In 1965, after the Indonesian military pronounced the eradication of the communist party, a massacre was carried out throughout the whole country to annihilate its leaders and followers. Many villagers were trapped as followers due to their poor understanding and illiteracy. In this critical moment, Nune Benu protected his people from the military might of guns. This condition has contributed to the strengthening of social cohesion within the Boti community and their leader, Nune Benu.

When visiting Boti today, every visitor will be amazed to see how the people of Boti live happily in their environment, combining tradition and nature. Men have long hair tied at the back with bamboo combs, cotton is grown around their farms, women spin cotton, using natural dyes and colors, making baskets etc. Men work on their farms, looking after cows and pigs, building houses and so forth. They also make weaving tools, musical instruments, spoons from coconut shell and the like. They wisely pass their traditions on to younger generations.

Pictures below show the nature and profile of the Boti people:



Listening to the Young Chief – Nama Benu



Father and three daughters



Traditional farming technique: needs new approach



Younger generation of Boti



Boti Women at work



City girl in Boti fashion



Entering the village Boti from East side, visitors will first encounter a billboard with these words written on it:

#### WELCOME BOTI

The king is pleased to receive foreign guests and does so with a full pleasure of old fashioned Timorese Etiquette. Boti is a village governed to this day by adat, traditional law; it is important that those who visit follow some simple common sense guidelines to show respect, honor their host and minimize the impact of tourism.

The king has requested that an approved guide familiar with the local dialect and customs accompany visitors. Mr. Marcel Besa and Deus Klau have received permission from the king to act as guides.

The king states that to understand his people and their ways it is necessary to understand the way of nature. He therefore requests that visitors walk into the village just as the people of Boti do.

The king is proud to share his knowledge of his culture and custom. Be a good ambassador. Learn how to shake a hand, how to walk about the room and present betelnut. Wear appropriate cloth. Children still find white skin glamorous. Exposure of large tracts of it is extremely disturbing. People in the village are shy, even bathing in public is done completely clothed.

Your guide will brief you on Timorese etiquette during the walk to Boti. While outsiders are not expected to eat the betel which is truly an acquired taste. Proper presentation bestows honor on both your host and courses.

THE KING AND HIS PEOPLE ARE PREPARED TO RECEIVE LARGE TOUR GROUPS ON THE LAST SATURDAY ON EACH MONTH.

As has been mentioned above, Boti is now very popular as a tourist destination. "Go to Boti and you will see the Timorese living in their tradition from the past".

#### The Role of the Museum

*Museums are moving away from the individual's personal gratification to a community wide consciousness and a concern of a worldwide issue. No issue is of greater importance or calls for more attention than the one relating to identity. As the world is being compressed by technological means, in many areas the human population is struggling for survival and identity. .... Some people are willing to forfeit their identity in the process of resolving the discrepancy of resources; others seek to retain and enhance their cultural heritage as a means of identity, self-respect and group empowerment (Edson, page 140, 1997).*

Boti is a real example of those who struggle to protect and preserve their heritage and identity. Many objects of cultural and historical value from Boti have been burned to ash when accepting Christianity, although there have been differences in modes of operation between the Catholics and the Protestants. The people of Boti have undergone a long journey – both sweet and sour – in protecting their way of life, their cultural heritage and their identity. The fact that people from many parts of the world have come and

will come to Boti, the question is how to help to protect this precious cultural legacy in Boti?

Museums as cultural institutions should take action to work for and work with communities. Museums today are no longer only custodians of objects – more than that, museums need to work with the community to serve the larger community. Curators should go out of the museum and share problems with people in society.

Presenting the Boti in a museum exhibition provokes a variety of interpretations:

- It serves to open people's eyes to facts about Boti. Boti has offered examples of using of natural dyes, original motifs, handicrafts, intangible heritage such as music, skills in weaving, and so on.
- The Boti way of life can bring people to experience a different environment: contemplation and reflection, love of nature. In Boti, visitors can listen to the voice of the wind, sounds of the river and singing birds.
- The museum can prepare visitors before visiting Boti village itself.
- Educational programs may be helpful in learning about Boti in the museum environment, as
- Visitors can also be potential threats to traditional communities.

#### A Window onto Boti

There are only 160 people in Boti village. They are living in a vastly changing world. However, the people of Boti are living their lives peacefully. The "Feku" (wooden flute) that Nune Benu used to call everybody for religious rituals is now hanging about the neck of his son Nama Benu to ensure the tradition continues. As Nune Benu, who has passed away, said: "like a sword, the shaft is gone but the blade remains."

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# Bringing the Intangible Culture Heritage to the People through the Participation of Students as Museum Ambassadors Case Study: Museum Campaign by Directorate of Museums

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## Abstract

Museums as institutions are not only a tangible form of cultural heritage in their collections, but they also provide an intangible form of cultural heritage. Directorate of Museums as museums partner has initiated the museums campaign to increase the appreciation of museums in society. The museums campaign is an effort to introduce the museums information to the public through students as the museums' ambassadors. The students transmit their knowledge about museums and their collection, including tangible and intangible culture heritage, to the wider public. The students are introduced to the intangible cultural heritage, passing on indigenous knowledge such as performance arts and ritual ceremonies. The museums campaign can fertilise the societies to love museums and the societies will preserve both the tangible and intangible cultural heritages. In the implementation of the museums campaign, the Directorate of Museums cooperates with museums and Regional Governments in Indonesia. The Directorate of Museums can be a middleman in the relationship between the regional museums and Regional Governments. Regional Governments can act as decision makers in the development of museums in their regions through participation in the museums campaign.

## Environmental Context

The Republic of Indonesia is an archipelago of over eighteen thousand islands and is located between two continents (Asia and Australia), and between two oceans (Indian and Pacific oceans). The Indonesian archipelago consists of more than 500 ethnic groups with different languages and multi-cultural heritage. There are over 700 spoken languages in Indonesia. The largest ethnic groups are the Javanese at 45 percent of the total population, the Sundanese at 14 percent, the Madurese, 7.5 percent, and coastal Malays, 7.5 percent. Indonesia's national motto "Unity in Diversity" (Bhinneka Tunggal) reflects the government's desire to preserve, develop and transmit to future generations their ancestral territories and their ethnic identity, as the basis of their continued existence as a peoples, in accordance with their own cultural patterns, social institutions and legal systems.

## Institutional Context

The Directorate of Museums, the General Directorate of History and Archaeology, and the Department of Culture and Tourism Republic of Indonesia were established to develop the regional museums, to preserve both the tangible and intangible cultural heritages. In 2000, the Directorate of Museums merged with the Directorate of History and Archaeology. But finally in 2005, these two institutions were separated again. Post regional autonomy, the Directorate of Museum represents a partner, facilitator and advisor for the museums. Indonesia currently has at least 286 museums, both governmental and private.

## Sequence of Events

Cultural preservation in Indonesia has been especially concerned that tangible forms of cultural expressions be restored and maintained, such as monuments like the Prambanan temple and works of art (paintings and sculptures). There has been a widespread emphasis on preserving those material aspects of culture that contribute to humanity's visible heritage. The less visible aspects of the world's cultural heritage have, until recently, received less attention. But there is an emerging awareness that intangible cultural expressions, such as oral traditions and literature, visual arts, music and performing arts, especially of minority peoples, need to be preserved as well. The modernisation of Indonesia has had some impact on the values and traditions of ethnic groups in Indonesia. One of the initiatives of the Directorate of Museums is the museums campaign to increase society's appreciation of museums and especially of intangible cultural heritages. The museums campaign consists of performance art, story-telling, songs, rituals, and dances, and making audio and video recordings of cultural activities and expressions as an alternative means by which to preserve and pass on these traditions to future generations.

This year, the museums campaign is carried out in Jepara (Central Java), Cirebon (West Java), Palangkaraya (Central Kalimantan), Riau (Sumatra), and Palu (Central Sulawesi). In the implementation of the museum campaign, the Directorate of Museums cooperates with museums and Regional Governments in Indonesia, which involves several activities, such as introducing the traditional music instruments and texts (manuscripts) to the students as museum ambassadors. The students will be introduced to traditional musical instruments as examples of tangible cultural heritage, and the method by which to use them as intangible culture heritage. Students will also be introduced to texts as tangible culture heritage, and be taught how to read the poem from the text as intangible culture heritage. Finally, the students can be proactive by transmitting their knowledge of intangible cultural heritage to the wider public and this effort will stimulate the public to love museums and their cultural heritage.

## Leadership and Decision Making

The objective of the museums campaign is to increase the appreciation of society to museums, and especially to preserve intangible cultural heritages. The Directorate of Museums as initiator of the museums campaign can coordinate this program to museums and Regional Government. This program has been supported by museums, especially regional museums. Practically, museums can not increase income for the region and that is why some Regional Governments are not enthusiastic about developing museums in their regions. The museums campaign in the regions is dependent on the policy of Regional Governments as the decision makers in the region. After regional autonomy, regional museums are managed

under each Regional Government, thus the Directorate of Museums cannot make decisions about the technical aspects of museums. Sometimes, this bureaucracy will be a weakness in implementing the museums campaign in the regions.

On a positive side, the museums campaign transmits knowledge through the students, the young generations, who have the potential to become museum ambassadors, at least in their school environments. The students still use their idealism to be good volunteers for the development of the museums, and can go on to become museum ambassadors in the museums campaign. The participation of the students can help museums to promote the museums to the wider public and the societies who love museums will participate in the preservation both of tangible and intangible cultural heritage in museums.

The Directorate of Museums can be a middleman in the relationship between the regional museums and Regional Governments. Regional Governments participate in the museums campaign as decision makers on the development of museums in the region. Regional Governments should make available the infrastructures for the museums campaign, and cooperate with the schools in their regions for choosing the potential students to be museum ambassadors. The Directorate of Museums as facilitator and advisor can direct museums to implement the museums campaign.

### **Culture Resource**

Museums in Indonesia help to physically preserve some tangible aspects of different cultures. Scientific and unilateral interpretations overlooked expressions of intangible culture within the indigenous communities in Indonesia. Most museums in Indonesia only present the nature of tangible collections. This leads to a lack of understanding about historical and cultural values of their museum collections. It is very rare to do the research on the museum's collections. Interdisciplinary researchers support the effort to inform the public about the museum collections. In the implementation of the investigation, museums need to cooperate with the Directorate of Museums, which has a duty to give advocacy and facilitate the human resources of museums.

### **Social and Economic Input and Output**

Intangible cultural heritages such as indigenous knowledge can be preserved through social awareness. Cultural heritage preservation has been dominated by the preservation of tangible forms of culture in the museums. The new paradigm of Indonesian museums not only preserves a society's past, but also preserves vital elements of its living culture and its continuing development. In this sense cultural heritage is more than material culture; it includes the collective memory, ritual ceremonial, language, oral traditions and performance arts. Indigenous knowledge is rooted in and transmitted from one generation to the next generation through oral tradition.

The first step is recording oral traditions, traditional music and dances which contain the cultural knowledge. These recordings are presented to the students who act as museum ambassadors. The museum ambassadors will transmit their knowledge about intangible cultural heritage, especially museums collections, to other societies. In other cases, in societies where the loss of indigenous knowledge is imminent, recordings can help to maintain knowledge that has been collected through generations. However, collecting and recording intangible and tangible cultural heritage is one part of the preservation task, the other being the storing and usage of the collected tangible cultural heritages.

The museums campaign can increase the society's appreciation of cultural heritage. Societies will be good partners for developing museums. Museums become cultural centres having several functions, ranging from exhibiting collections of valued art objects to hosting educational programmes and training courses and serving as platforms for cultural representation. The creation of cultural centres should be based on local people's needs and traditions, placing the centres within the local decision-making process. Applying this new museum paradigm to the preservation of intangible heritage means that the collected material such as records of ritual ceremonies and performance arts will stay within the context in which they were created. By using these materials in the learning process of indigenous children, the materials will also be tools of transmission, passing on knowledge from one generation to the next.

Economically, this new museum paradigm can be a potential investment in the tourism sector. When the societies really love museums, they would like to visit museums often. Museums will be a good place for public recreation and study and will increase the museums' income. Museums will be more conducive for the investors to develop their business at the museums through art shops, cafeterias, and so on.

### **Sustainability**

The museums campaign, which is the initiative of the Directorate of Museums, can be continued by regional people. The museums campaign is a good model to involve the public, especially the students as the younger generation, to be museum ambassadors. The museum ambassadors will promote the museums to the wider public. The museums campaign, concerned with preserving the intangible cultural heritage, will stimulate the ethnographical researches in the regional museums. The information about intangible forms of the collections in regional museums can support the preservation of intangible cultural heritages of ethnic groups in Indonesia. The precise presentation system can bring the visitors into the daily lives of the people represented by the cultural materials of the collections. The visitors will not need to guess the values and functions of the material cultures for a society or an ethnic group.

The museums campaign is a good way to disseminate the results of ethnographical research to the public, through the museum ambassadors. It shows that the museums function as the window of knowledge, particularly of cultural-science knowledge. Museum collections can offer knowledge about the plurality of Indonesian cultures and find similarities between the different cultural values to help integrate the Indonesian people. For the future, the museums campaign will continue in other parts of Indonesia. And this museum campaign will stimulate the cooperation of the Directorate of Museums and the museums, Regional Government, and the other institutions to preserve both the tangible and intangible cultural heritage in Indonesia.

### **Lessons Learnt**

The museums campaign offers a widening of the public's appreciation of museums and cultural heritage. Museums will further the public's cultural knowledge and fertilize public pride in their ancestors' cultures through tangible and intangible cultural heritage. Students, as museum ambassadors, will spread information about museums and be productive in producing writings related to museum and their collections.

The key is to provide society with an understanding of the importance of museums to their life.

Another part of the museums campaign is mobile exhibitions, which allow collections to be taken to areas that do not otherwise have access to museums. Mobile exhibitions can be directed at schools, to give all students the potential to spread information about museums, and various aspects which are related to the museums. The method of spreading the information about museums like the museums campaign is very effective because it emphasizes the public's ownership of their cultural heritage.

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# Establishing a Museum serving the public for study and recreation: A Case Study of Central Java Museum 'Ronggowarsito', Indonesia

Djoko N Witjaksono<sup>1</sup>

## Introduction

Based on the definition of a museum stated by the International Council of Museums as, a 'non-profit making, permanent institution, in the service of society and of its development and open to the public' (ICOM, 1974), the development of museums across the world has in general rules and guidelines. In practice however, a lot of countries have their own state regulations to protect and preserve museum collections. In Indonesia, those regulations have been declared in the State Regulation Number 5 (1992) about Cultural Heritage, the Government Regulation Number 10 (1993) about Implementation Rules of the State Regulation Number 5 (1992) about Cultural Heritage, and the Government Regulation Number 19 (1995) about Preserving and Making Use of Cultural Heritage in Museums.

At first, museum management was supervised by the General Director of Culture, Department of Education and Culture. The main duties and functions of museums in Indonesia then, were arranged by Regulation Number 0222e/0/1980 published by the Ministry of Education and Culture. In line with the changes in the state policies and supported by a local spirit of autonomy, the authority of museum management was decentralised to each local government. Decentralisation as mentioned in article 1(e) of the State Regulation Number 22 (1999) about Local Government defined as, 'handing down some government authorities by the State Government to Local Governments in the frame of the Republic of Indonesia'. Moreover, article 3(5).10 of the Government Regulation number 25 (2000) about the Authorities of State Government and Local Governments stated that there are 6 provincial authorities in terms of education and culture. The sixth authority is 'managing provincial museums, undertaking research on history and traditional values, and enriching local cultures and languages'.

Although there has been a wind of change in the legal structure of museum management in Indonesia, the existence of museums has not changed substantially at all. Most museums in Indonesia keep their functions to saving, caring for and securing their collections. There is no orientation towards public needs, making most museums in Indonesia aloof from visitors and unrecognized by the public. To change this situation, museums in Indonesia should change their orientation – not only focus on preservation, but also on public orientation. The Central Java Museum 'Ronggowarsito' started changing its orientation 4 years ago, especially in making use of museum collections for study and recreation. The Central Java Museum 'Ronggowarsito' itself was officially founded on 5 July 1986. It is close to Ahmad Yani Airport in Semarang, the capital city of Central Java Province. It takes about 45 minute air travel from Jakarta, the capital city of Indonesia. Central Java itself is the centre of Javanese culture and, as a provincial level museum, the Central Java Museum "Ronggowarsito" has collected various kinds of artifacts ranging from prehistoric eras up to recent periods. These artifacts are made of stone, wood, and metal (iron, bronze and gold).

## Museum Management

Museum management consists of management of official administration, management of human resources, and management of collections (Dwiyanto, 2004: 4). The latter has a direct connection to so many activities in order to make use of museum collections for study and recreation. According to Government Regulation No.19 published in 1995, management of collections consists of 4 activities: storage, conservation, securing and making use of museum collections. Regarding making use of museum collections, some guidance has been mentioned in the regulation above, such as:

- It should be done by considering any social function and/or preservation of museum collection (article 21:1)
- It can be formed in terms of research and display to the public (article 21:2)
- Research on museum collections can be done for understanding cultural development, science and technology, (article 22) and this research should be conducted under the supervision and guidance of museum officers (article 25:1).
- Display of museum collections to the public is aimed toward information sources, educational support, and recreation (article 27). This can be done through exhibitions, visitor guidance, paper writing guidance, explanation and interpretation, watching films/slides/ videos, and through visiting museums (article 28)
- In terms of conservation and making use of museum collections, each museum should fulfill standards of museum building, infrastructure, human resources, and permanent financial sources (article 30).
- Guidance in local/specific museums can be done through: guidance on conservation techniques and techniques for making use of museum collections; guidance to increase public involvement; giving block grants in the form of funding, equipment, infrastructure; and/or conservation experts (article 32).
- The public is given chances as broad as possible to participate in conservation and making use of museum collections in the form of establishing museums, giving to charity, providing expertise, equipment, infrastructure, and so on (article 35).

## Establishing museums serving the public for study

A dominant trend in the education field in the last two decades has been the increase of student participation in the learning process. In science subjects, this is marked by an experimental approach in order to give 'first hand experience', while in social subjects it is marked by making use of 'first hand evidence' (Carter, 1986: 437). However, due to lack of classroom facilities,

a lot of experiences and evidence are still presented only in two dimensional images instead of in three dimensions (presenting actual objects). Pictures, slides, and films are presented to give impressions on certain subjects. Museums can contribute greatly in overcoming this lack of material, by giving opportunities for direct contact with both natural and human remains.

By having such kinds of direct contact, students gain many benefits. They can, for example, improve their observation skills through educational activities in museums programmed to help students to observe an object constructively and creatively by doing some kinds of interpretation on museum collections. Students can also enjoy the beauty and authenticity of that object presented three dimensionally while in a class students only see the same object in two dimensional images. Students can also see some extraordinary things: awesome examples of fine arts, statues and astonishing achievements in science and technology. Having direct contact with cultural remains handed down by former generations will strengthen students' appreciation toward cultural heritage which in turn may lead to the preservation of tradition.

Teachers who give lessons based on artefact studies need a certain level of skill to explain them. This skill usually has been obtained by some (not all) museum guides. Teachers can make use of that skill by arranging for a museum educator to visit their schools to explain certain relevant topics, or by visiting the museum themselves before bringing their students and get some preliminary explanation about certain artefacts. However, it can not be expected that after visiting that museum teachers will have detailed knowledge about the natural or cultural heritage presented in that museum. Moreover, they probably lack time and facilities to do certain research on museum collections. In this situation museum educator staff can fulfill this gap. A good cooperation between teachers and museum educator staff will create a good planned lesson which combines expertise of museum educator staff and what students should get from that lesson. This cooperation will confirm that educational services provided by museums can fulfill students' need. What has been done in Central Java Museum 'Ronggowarsito' is similar as mentioned above. Teachers do a preliminary visit to the museum and discuss what topic should be presented to their students. Then, in the following week, teachers will come to the museum bringing their students ready to get lesson from museum educator staff. Before their coming, teachers have handed out papers full of a lot of questions for students to answer during their visit. This kind of visit will be repeated with different topics.

Another kind of educational program provided by Central Java Museum is producing a learning video program. Started from last year, the museum produced 4 video programs annually namely: Megalithic in Central Java, Hindu Cultural Heritage in Central Java, Buddhist Cultural Heritage in Central Java, Islamic Cultural Heritage in Central Java. Each title covers 3 sites and at the last part of that video there are some questions about those 3 sites in order to test the level of understanding of students or any visitors who are willing to watch that video. It is planned to be produce 4 volumes for each title and these learning video programs are also multiplied to distribute to schools in 35 regencies in the Central Java Province without any charge at all.

For those who prefer listening to watching or reading, Central Java Museum also provides 4 coin boxes. By inserting a thin 100 coin, a visitor can listen to the famous folklore in the Central Java Province, such as Dewata Cengkar (a story about the origin of Javanese alphabet), Baru Klinting (a story about the origin of

Rawa Pening, the famous swamp located in Ambarawa about 40 kms from Semarang to the south and close to the Steam Train Museum). These coin boxes were originally designed by a member of staff of Central Java Museum. They are so interesting that one provincial museum in Sumatra Island has ordered one coin box to be presented to visitors. Of course the coin box is then filled with famous folklore from that area.

Educational services are a must for a museum. Museums can be a good tool to inform many subjects to students. This is because museums can stimulate direct observation of objects which appear in their student books. As Ganguli mentioned (1968: 27), if a museum has to have a real function for its existence, it should not ignore educational services and to make a learning process in formal education effective, it should not discard museums (Ganguli, 1968: 27). To encourage learning activities in museums, Central Java Museum also conducts drawing competitions based on museum collections; story telling making use of Kancil puppets to present fable stories; and some lessons such as: traditional dances, master of Javanese ceremony, karawitan and gamelan orchestra, and so on.

### **Establishing museums serving the public for recreation**

Museums as a regional asset have potency and opportunity for contributing a regional income. To make these potency and opportunities happen, there is a need for comprehensive and integrated museum development. When the Central Government does not become the main financial source for provincial museum development, each provincial museum has to rearrange itself in order to attract visitors and then, in turn, it can contribute some funds to regional income. One aspect that should be considered is the role museums play in serving the public for recreation. This is because there is a wind of change in tourism visits from mass tourism turning into special interest tourism (Dwiyanto, 2002:7).

The problem faced by museum management is how to become an object for tourism. According to Dwiyanto (2002: 8), in order to be a tourism objective, museums should have attraction (eye-catching), accessibility, amenity, and activity. To gain these 4 requirements, there should be some betterment in museum management in terms of exhibition, professionalism, and promotion (Dwiyanto, 2002: 8).

Museum exhibition as a kind of activity to inform museum collections should attract visitors. Visitors have to be attracted by something which catches their attention from the first step as they enter the museum, something that make them eager to know what they will see next. At Central Java Museum, the first eye catching item visitors see is a huge teak wood gebyok (an entrance wall) engraved with poems written by Ronggowarsito (the most famous writer from Surakarta palace) with his prophecy about 'the mad world'. When visitors enter the first part of permanent exhibition buildings (building 'A' the first floor) the second eye catching artefact will be there. That is a huge 'gunungan' (a decorative carving in the form of a mountain). A normal 'gunungan' is usually about 70 cm high made of a piece of cow leather, but this one is 3 m high and made of teak wood.

Museums should also expand their usage, not only displaying collections but also becoming a center of cultural preservation and enrichment. At Central Java Museum, there are cultural events performed regularly such as 'ketoprak' (a kind of Javanese drama). The cast are not only adult people but also

children from elementary schools. There is also story telling for children using special puppets ('wayang'). The famous are 'kancil' stories (a kind of fable stories). In order to be a center of cultural preservation and enrichment this museum management also encourages local people who are willing to learn about traditional dances, gamelan orchestra, master of Javanese ceremonies, Javanese wedding make up, traditional martial arts, and so on.

One recreational program filled with educational value provided by Central Java Museum is a 'city tour'. By joining this tour, students will get information on old/historical buildings spread out in Semarang city while actually visiting those buildings. The last visit is Central Java Museum. At this museum students will be given a set of written questions to answer individually or to discuss in groups. After they have answered all questions, the answers will be discussed once again led by museum educator staff. For higher level students (senior high school students or university students), the tour can be out of city.

## Conclusion

Museums nowadays should not give first priority to collecting, preserving, and securing collection. Museums should give benefits to the public, especially people living in the vicinity of the museum. In this case, museums should be able to be a place for study and as a tourist attraction.. Museum staff should be creative and create various programs to attract the public to come to the museums for study and recreation.

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# Ullen Sentalu, Javanese Art, and the Cultural Museum and Its Role: Preserving the Javanese Heritage of Royal Inheritances for Tourism

by Krt.Thomas Haryonagoro

## Abstract

Mapping art and cultural heritage throughout Asia usually concentrates on the two great civilizations: China and India. The contribution of South East Asian civilizations is often forgotten. Indonesia in particular has many unique characteristics and a long history of cultural continuity. Similarly, there are unique cultural treasures in the Mataram kingdoms in Yogyakarta and Surakarta. This paper will review the history of cultural continuity in Javanese culture and examine the role of the Javanese Art and Cultural Museum (Ullen Sentalu) in conserving and embodying the heritage of the Mataram kingdom through tangible and intangible resources.

## Environmental Context

Ullen Sentalu Museum is located at Kaliurang (878 m above sea level) on the slope of Mt Merapi geographically situated at the center of Javanese culture. Between the east and the west, linked by the eco-tourism road of the Salak plantation, lies the Borobudur and Prambanan temples and to the South is the Sultan's palace of Yogyakarta. The average temperature ranges between 18 and 20 °C. The economic and socio-political developments are characterized by traditional Jogjanese culture.

## Institutional Context

Yogyakarta (Jogja), besides being a student city, is considered to be the 'living museum' and cultural center of art and cultural conservation. Throughout the year, BARAHMUS (the association of 27 local museums), together with cultural centers and local artisans, manage various art and cultural events. During the international events, the tourism ministry, foreign embassies, international organizations, AMI (the nation museum association which consists of 282 museums nationwide), educational institutions and Jogja Heritage Society collaborate in exhibitions, workshops, research, and publications.

Important tourism sites and events around the city include the Sultan's Palace, the traditional markets at Beringharjo, silver handicrafts at Kotagede, the ceramics workshop at Kasongan, Prambanan temples, the Ramayana traditional art dance performance, Borobudur temple, Mt. Merapi trekking and 'naar boven' villas around Kaliurang heights.

## Sequence of Events

The Jogja and Solo kings encouraged and supported the establishment of the museum with the Javanese royal inheritances. The Museum was officially opened on 1 March 1997 by the Governor of Yogyakarta who represented the inter Mataram kingdoms. The opening ceremony included royal offerings and classic dance and a parade by the palace guards in traditional costume.

Ullen Sentalu Museum is dedicated to the identification, documentation and interpretation of primary records and

tangible artifacts, as well as to the preservation of intangible heritage – the experiences and expressions of Javanese royal inheritances. The Museum is a window into the hidden cultural treasures of ancient and modern Mataram Kingdoms. It seeks to preserve the splendid noble beauty of Javanese civilization for public appreciation and to engender pride in Javanese cultural identity.

## Leadership and Decision Making

The main advantages of Ullen Sentalu Museum are its unique position and beautiful setting around the Kaliurang heights, with Mt. Merapi as the backdrop. The picturesque environment and tranquility allow the visitors to enjoy the cultural beauty. Mt. Merapi, considered sacred in Javanese beliefs, adds another dimension of inner meditation for visitors.

Museum tours are the main way in which we educated visitors. Graduate students majoring in history and archeology conduct tours of the museum. Question-and-answer sessions allow visitors to learn as much as they can about the displays and the cultural heritage. The tours are one of the strengths of the museum, but we need to develop tours in languages other than English in the near future.

## Cultural Resources

There are more intangible than tangible resources in the Museum. We showcase traditional Gamelan music and art dance performances, the Batik making process, Javanese cuisine, the cultural values and ethics of the Javanese: royal ceremonies and rituals provide deep insight into the intangible royal heritage. Before experiencing the intangible heritages, visitors explore the Batik Java motifs belonging to the Jogja and Solo kingdoms.

The Javanese philosophy rests on the concept of dualism, or a balance between opposite forces. Yogyakarta's built heritage and cultural attractions to reflect this interaction of opposites – royal and vernacular traditions, urban and rural, mountain and sea, solid and void and north and south. Two other important Javanese philosophical concepts – symmetry and hierarchy – can also be seen in the city's design, architecture, and built heritage. Symmetry relates to the design and layout of buildings and their relationship to each other and hierarchy can be seen in the relationship of the royal structures to the popular ones surrounding them (Gertz, 1960; Hampton, 1998).

## Social and economic inputs and outputs

There was no sustainable funding coming from government, museum associations nor business enterprises. Government only provided legislation for lowering the charge on electricity and allowing museum revenue to be tax free; museum associations only supply a collaboration network to update museum management and engage various events; and business enterprises do not see direct benefit for their contribution.



The financial resources for the daily operation of the museum come from admission fees, and from charges for businesses to hire space within the museum for meetings and conferences. No private donations have been granted to the museum, except the donation of art and cultural objects for conservation.

The admission fee for regular visitors, except senior citizen and students, is above-average. It can deter some visitors, but it means that those who do come are not bothered by large crowds. Visitors enjoy their sightseeing around the museum halls and gardens without being crowded. Many visitors frequently revisit the museum for study or simply to enjoy the place, and this allows the continuation of the current admissions policy.

The main revenue for the museum to extend its capacity comes from the museum restaurant, shop, Javanese modern gallery and special events. The museum café and restaurant, called Benkenhoff Restaurant, remains open at night after the museum has closed for the day. The old colonial style of the restaurant's architecture reflects the museum's focus on heritage conservation. The menu, music, lighting, furniture, wall and table decorations allow visitors to extend their experience of the museum. During special events, which are usually held for large numbers of people, the museum management will open the garden terrace for dining, and organise performances of traditional Javanese dance and Gamelan music around the garden and restaurant hall.

The Javanese Modern Gallery, named Djagad Academy Gallery, is the gateway for avant-garde artists to exhibit their work and engage with the world art community. Painting or sculpture exhibitions by art academy students or local artists are held regularly throughout the year. Curators, journalists, auctioneers, and observers attend the 10-day or month-long exhibitions. Most of collections are available for sale and sell for high prices. Exhibition pieces which are not for sale go on show at other galleries.

The museum shop offers souvenirs, postcards, batik clothing, wayang, paintings, sculptures, and Jogjanese handicrafts. Many local artisans benefit from this shop but the lack of copyright legislation makes some exclusive museum pieces available as replicas in different stores without a copyright fee.

The Ullen Sentalu Museum benefits many people who are eager to learn about Javanese Cultural Heritage and its hidden treasures. Some of the tangible objects and intangible culture are not available anywhere else due to the strict customs regulations. Through guided tours, visitors will have the chance to ask further questions about the culture and its history, gaining a fuller understanding of the collections. According to the statistical data on tourism, people come to Kaliurang Heights both by day and at night, to visit the museum or enjoy the restaurants or both.

## **Sustainability**

The following points will help the sustainability of the museum:

1. Increased funding and resources
2. Marketing and promotion
3. Innovative program of events
4. Domestic and international networking for promotion and research collaboration

## **Lessons Learnt**

Acculturation, the mixing of two or more cultures while retaining unique characteristics, is the key factor to comprehending Javanese cultural heritage in Mataram Kingdom. The Ullen Sentalu Foundation, which was founded by the Haryono family and the Mataram royal family in Yogyakarta and Surakarta, realized this uniqueness in building a Javanese Art and Cultural Museum. Several other factors became a part of the museum's vision and mission: location choice; the exhibition hall's setting according to main and supporting themes; the range of museum objects based upon tangible and intangible resources.

## **Vision and Mission**

The vision of the Ullen Sentalu Museum as the window to hidden cultural treasures of the ancient and recent Mataram Kingdoms is to preserve the splendid noble beauty of Javanese civilization. The mission, therefore, is to make accessible these faded glories for public appreciation and pride in cultural identity. This vision and mission is sensitive to the fact that some forms of Javanese culture – related to ceremonies, ethics, stories, traditional values and artifacts – cannot be shown openly inside the palace, or can only be performed sacredly for limited audiences. This is not done to be controversial or to reduce the value of the culture, but rather to protect those values in their original form without disturbing the traditional customs or rules.

Through this vision, we can comprehend the acculturation process inside Javanese culture without pause due to the restricted custom or untold story. Finally, we can bring the whole picture and detail description of cultural continuation, without favor to a certain factor nor misleading the spectrum. From this point, we can attain our mission to embody and verbalize Javanese heritage for public appreciation and pride of cultural identity.

## **Main and supporting themes**

The untold story of royal women inside the Mataram kingdom and their hidden cultural heritage are the main theme of the museum. This subject cannot be seen elsewhere – in the palace it is forbidden by traditional rules and religious preferences. Through guided tours inside the permanent exhibition hall, named Guwo Selo Giri, visitors can explore the paintings and documentary photos of the queens and princesses from the kingdom of Kasunanan Surakarta Hadiningrat, and Puro Mangkunegaran principedom in Solo, and Kasultananan Ngayogyakarta Hadiningrat kingdom, and Puro Pakualaman principedom in Jogja. The untold story of the queen's role inside the palace, and the love stories of beautiful princesses and gorgeous princes are fascinating for visitors. In addition, the royal ethics, dress codes, and philosophical batik motifs created by noble women are richly displayed along the hall. During special events, visitors will have opportunity to experience one of the intangible heritages in Batik making exhibitions, art dance performances, royal ceremonies and traditional cuisine made by the noble family.

## **Location Choice**

Ullen Sentalu Museum is located at Kaliurang heights on the slope of Mt. Merapi, 25 km North of Yogyakarta. Geo-philosophically, Mt. Merapi is considered sacred in Javanese tradition. There are several positive aspects to the location of the museum. The picturesque environment around the museum makes visiting a unique experience, compared to visiting other museums located in town. There are many eco-tourism attractions close to the museum so that visitors can enjoy

excursions. The museum is situated in a significant historical district, where many meetings during Independence and succession took place. The main drawback is that the climate makes preservation of the collection difficult due to humidity and the Museum has to rely on climate-control technology.

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# New Paradigm in Contextualization of the Museum: Objects through Heritage Awareness Model

Dr.KP.Samuel J.Haryono Wedyodiningrat

## Introduction

The cultural heritage of Javanese people is inherited through their descendent breads under the legacy reign of throne Sultans of the Mataram Kingdom. '*Breads*' ('Trah' in Javanese) are the royal family members of the throne king and their offspring. They either live inside the walls of the Sultan's palace, or they are expelled due to the throne succession, and socially live among the ordinary people, and remain holding the nobility tradition in their daily life.

The presence of royal *breads* has been recognized since the first reign of Mataram dynasty until the recent period of the throne kings. The *breads*' society includes members of honorable aristocrats who were knighted by the king. The *breads* spread to the common people and are publicly acknowledged as the 'Priyayi' (nobilities) with the 'trah' number according to the throne related ancestor.

The public assumes there has been an existing intangible heritage that prevails in cultural elements such as values and ethics, ideas, aesthetic and arts, and a way of life of the Javanese society; on the other hand, the tangible heritage has partially transformed into the historical artifacts, performing arts and so on that can be substantially documented today.

Through the ages, the nobility tradition that originated from the routine ritual sacral ceremonies inside the Kraton has predominantly assimilated into the social way of life of the common Javanese people. This core basis of the knowledge and attitude of the *breads* is a part of Javanese culture and civilization per se, and it mostly remained as intangible researches of the culture heritage.

There should be an approach that will allow those pertinent inheritors to discover the hidden cultural treasures by embodying and visualizing tangible and virtual information. However, an intended study of culture heritage is likely to bring a number of ethical considerations, especially in the developing countries like Indonesia where ethnicities, gender, social gaps, the pluralism concept, different beliefs, and conflicts exist, and may jeopardize the spirit of cultural heritage conservation. Further, there are still 'Pakem' (conventional restrictions) among the Javanese perception.

The key issues are therefore to:

1. Formulate the barriers and constraints
2. Redefine the museum role (beside the ICOM states) to the expectation of the inheritors
3. (Cultural) Mapping and contextualization of the innovative artifacts and creation.

In the course of preserving the intangible heritage, there are recognized barriers. The recognized barriers after the Indonesian independence era are:

- Between the spirit of a free country and modernization, and the exclusive 'monarchy' and/or colonial reminders.
- Between the 'unity in diversity' slogan for national pride and identity, and the Javanization stigma
- Between the globalization era and the regional autonomy era

## Constraints

'Pakem' (conventional restrictions according to Javanese tradition) and 'Royal Protocols' of different *breads* origin rule. The solution was searching and experiencing a so-called 'neutral zone' strategy to unite the *breads*. Museums have the ability to spread the mission of the 'universal heritage of humanity' to bridge the different poles and bring their cultural heritage and their people together.

Ullen Sentalu's innovative museum model has a mission to be 'the Window of Mataram Kindom' – to transmit the intangible hidden treasures into tangible cultural heritage contextualization. Ullen Sentalu museum proactively encourages social heritage awareness and cultural identity. It is therefore a paradigm shift of the museum's role, from collecting and storing artifacts to actively bringing the heritage and the people together.

The mission '*Kumpulé balung pecah*' (spirit of unification of the four separate kingdoms and principedom but from one ancestor of Mataram kingdom) was approved and supported by the former kings of Mataram kingdoms. The mission split due to the 'divide et imperia' policy during the colonial period. The 'concept of renaissance of the Mataram beauty' in Ullen Sentalu Museum has enabled the recreation of life inside the palace. The motto of the innovative Ullen Sentalu Museum is to 'Re-inherit and preserve the faded heritage in concordance with the expectation of the heirs and heiresses.'

# Friends of the Museum Nasional Jakarta: Raising Public Awareness of The Museum

Trigangga<sup>1</sup>

## I. Environment context

The Special Region of Jakarta city is a province and is the capital of the Republic of Indonesia. It has a geographical location of -5°19'12" to -6°23'54" southern latitude, and 106°22'42" to 106°58'18" eastern longitude, with the islands (Seribu islands) spread in Jakarta Bay. The province, which is 650 km<sup>2</sup> located on the northwest coast of the island of Java, borders on the west with the province of Banten on the south and the east with the province of West Java and the Java Sea in the north.

The geographical location of Jakarta city is in a lowland plain where thirteen big and small rivers flow into the Java Sea and the elevation of this area is between 0 and 50 meters above sea level. In fact, 40 per cent of Jakarta's area is a flood plain. The alluvial plain of Jakarta city and its surrounding area resulted from mud sedimentation of the mountains brought by big rivers like Cisadane, Ciliwung, and Bekasi. Sediment in the form of 'alluvial fan' consists of volcanic materials that come from the volcanoes such as Mount Pangrango, Mount Gede, and Mount Salak. This sediment spread towards the north like a fan so that created the water flows like Cisadane River toward the west, and Bekasi River towards the east, while Ciliwung River towards the north splits the city and flows into the Jakarta bay.

Jakarta is tropical with temperature range from 23° to 33° C and humidity 80-90 per cent. Due to its location close to the equator, Jakarta and other cities in Indonesia have two seasons, the wet season (November – April) and the dry season (May – October). The average rainfall is 2,000 mm in a year, with downpours in January and drizzle in September.

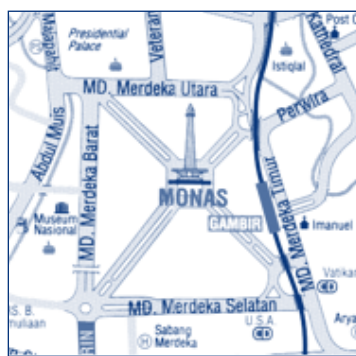
Jakarta is the capital and the center of Indonesian's administration and is administered by a Governor with five mayors for each municipality: Central Jakarta, Eastern, Southern, Western, and Northern Jakarta. Each municipality consists of several sub districts, with 43 sub districts in total. The municipality of Central Jakarta where the Museum Nasional Jakarta is located on has eight sub districts.

Jakarta is the biggest city and most densely populated in the whole of Indonesia, with 8,347,083 inhabitants (based on population census in the year 2000). The inhabitants of Jakarta city consist of various nations and ethnic groups from the whole of Indonesia, with the composition as follow: Javanese 35.07 per cent of the population, Sundanese 15.23 per cent, the Betawi 27.57 per cent, the Madura 0.56 per cent, the Batak 3.6 per cent, the Minangkabau 3.17 per cent, the Bugis 0.59 per cent, the Melayu 1 per cent, Chinese descendants 5.51 per cent, foreign citizens 0.27 per cent, and others 7.42 per cent. The Betawi (derived from Batavia, the old name of Jakarta) is the indigenous tribe of Jakarta city reflecting influences from various cultures like Melayu, Arab, India, China, and Portugal. This city is sometimes nicknamed "kampung besar" (the great village) due to the newcomers who once lived in clusters, so that there is an area called Kampung Jawa (Javanese village) where the Javanese people dwelt, Pecinan ("China town"), Kampung

Bali (Balinese village), and Kampung Melayu (Malay village).

Jakarta, indeed, is a metropolitan city that has an extraordinary power of attraction for newcomers from other regions in Indonesia. They generally come to Jakarta to earn their living and to increase their economic life. This, of course, causes a problem to the local government due to their needs for employment and dwellings. Most of them work as unskilled labourers, peddlers, household servants, and others. The population and the percentage of unemployment are going up every year. The Government of the Special Region of Jakarta strongly warns the newcomers who return to their native villages not to bring back their relatives and friends if they come back to Jakarta. This will become the Government's burden and cause seriously social impacts.

The Museum Nasional Jakarta is a Government museum located at Jalan Merdeka Barat 12, sub district Gambir, Central Jakarta. Its strategic location on Central Jakarta amongst the governmental office buildings makes it a landmark with great potential as a tourist destination. It is located on the west side of the Lapangan Monumen Nasional (National Monument Square) that becomes an axis of Jakarta city. Approximately two hundreds meters from the north of this monument is a presidential palace, and its main building has the same architectural style as the museum. On the east side, there are some important buildings such as St Immanuel's old church, Galeri Nasional (National Gallery), and Gambir railway station. Then, on the south side are the office building of the Special Region of Jakarta and the USA Embassy (see the map).



Due to its strategic location, the Museum Nasional Jakarta ought to be easy to invite the visitors' attention. Foreign and domestic tourists can reach the museum easily. Various transportations are available here: taxi, bus, train and other public vehicles. The international hotels such as Hyatt, Mandarin, Hilton, Hotel

Indonesia and modern shopping centers are close to the museum, about ten minutes by car.

## II. Institutional context

In organisational structures, Museum Nasional Jakarta is an institution under the Directorate General of History and Archaeology, Department of Culture and Tourism. There are about 45 museums in the Special Region of Jakarta, but Museum Nasional Jakarta and 4 museums, namely Museum Kebangkitan Nasional (Museum of National Awakening), Museum Perumusan Naskah Proklamasi (Museum of Proclamation Text), Museum Sumpah Pemuda (Museum

of Youth's Pledge) and Museum Basuki Abdullah (Basuki Abdullah's Museum), are managed by the central government. The others are managed by the local government of Jakarta, foundations, and other departments. There is an institution parallel to Museum Nasional Jakarta and that is Directorate of Museums which organises the policies about museums in Indonesia.

The main task and function of Museum Nasional Jakarta is to keep, preserve, secure, and organise the movable-cultural objects for the public. Using cultural objects by organising exhibitions is needed in order to make people understand the dynamic cultural diversity and history of Indonesia. By understanding about a particular ethnic group leads to the appreciation of the culture of another ethnic group, so that the intertribal conflicts can be prevented. The Museum has two objectives to fulfill, as a medium of learning (education) and as a tourist destination (recreation).

### III. Sequence of events

The museum as a public service institution has a duty to inform the people of the various cultures by organising exhibitions and educational programs. The main elements of an exhibition are to be informative, persuasive, and educative. By persuasive exhibitions, the museum makes an effort to establish a deeper understanding of the cultural objects on display. Thus, the visitor will be able to pass on his newly acquired knowledge to others.

For the last twenty years there were about 250 museums established in Indonesia. However, the growth of museums in Indonesia does not reflect the level of people's interest in visiting a museum. In many daily newspapers it is often reported that many museums do not have enough visitors and some lack visitors altogether. There are many reasons why museums in Indonesia lack visitors. First of all, most of Indonesian people have not felt the need to visit a museum. They still have the opinion that museums are a repository of old and unused objects. Such an opinion, of course, is mistaken, but it is not easy to change their mindset. Therefore, the role of museums in society is linked to the problem of how to motivate people to understand museums.

It is also necessary to understand the competition in attracting visitors' attention. The rapid growth of the economy in the big cities of Indonesia like Jakarta, involves the development of the socio-cultural knowledge of the people. In Jakarta, the biggest competition for the museum is probably the existence of malls with their food courts, game centers, and movie theaters. Since Jakarta has a high percentage of youth (about 37 per cent of population, age of 5-24 years) they are probably attracted to a modern lifestyle, and a mall is seen as a cool place, while a museum may be seen as a dull place.

Internal factors are also a reason why museums lack visitors. Besides the exhibitions that are not inviting enough to attract visitors, the limitations of the quantity and quality of museum staff means that visitors cannot be served well. In language ability, for instance, museum staff cannot serve tourists who do not speak English. Foreign tourists who pay a visit to the Museum Nasional Jakarta are not always able to speak English. Sometimes they ask to have a guide who can explain what the museum has to offer in their own language, such as in French, Japanese, German, Korean, and others.

Realising the things mentioned above, the Museum Nasional Jakarta has started to think about a strategy for future development, for instance: renovate the building and displays,

increase the strength of human resources and last but not least, make partnerships with non-government organisations.

### IV. Leadership and decision making

The present director of Museum Nasional Jakarta still continues, in principle, the predecessors' policy, that is the museum is continuously improving itself in order to draw the visitor's attention. For this intention the Museum Nasional Jakarta made a long term master plan to extend the building and create a new atmosphere. This plan was also to address the problem of overloaded collections that consist of 140,000 items and to move them to a more suitable place to rearrange and preserve them.

The construction that started in 1996 has two extension buildings, B and C, and the existing museum building is building A. The space in the extension buildings (B and C) are 64,845 m<sup>2</sup> and the existing building is only 3,535 m<sup>2</sup>. Building B consists of seven floors and two basements and building C will have ten floors and two basements. The proportion of space is 30 per cent for public service including a cafeteria, bookshop, auditorium and space for audiovisual and performances, 40 per cent for new permanent and temporary exhibition rooms and storage. The other 30 per cent is for museum offices and convention rooms, including a library and laboratory. This year, building B will have finished four permanent exhibition rooms completely. The construction of building C may be executed next year, as well as resetting the displays in building A (old building).

Another policy required is how to increase the amount of visitors to the museum. It is necessary to know that the Museum Nasional Jakarta fixed the ticket prices for children IDR (Indonesian Rupiah) 250 per person, and for adults IDR 750. This may be the cheapest ticket prices in the world, less than US\$ 10 Cent (US\$ 1 = IDR 9500). Notwithstanding, that is not quite enough to bring in more visitors. Therefore, it was decided that if the visitors were more than 50 persons in a group, the ticket price cut would be IDR 100 for children and IDR 250 for adults per person. Under certain conditions, visitors, especially the orphans and the victims of disaster who visit the Museum Nasional Jakarta, are free of charge.

Another decision is making a partnership with the parties who interact with the museum. In fact there are many organisations with regular or temporary activities that interact with the museum. Generally, their activities are aimed at introducing the public to the museum. There are two different ways they do this: first, they assist with guided tours for foreign tourists; second, they assist in introducing the museum to the public, especially "children of the street".

The Museum Nasional Jakarta has been defined as a tourist destination by the local government of Jakarta city. As a consequence, places which are tourist destinations should be ready to accept the arrival of foreign and domestic tourists. If there is a state visit, the Museum Nasional Jakarta is included in their itinerary. If the state guest speaks a language other than English, a translator is needed from foreign embassy staff or friends of the museum.

The museum's friend, who often assists the Museum Nasional Jakarta in translating foreign languages for guiding the foreign visitors, is the Indonesian Heritage Society (formerly Ganesha Society). It is an organisation that was established on February 28th, 1970 pioneered by Indonesian couple, Mr. and Mrs. Zainal Abidin, who recognised the need for help for the museum. They had a strong interest in the preservation of Indonesian

art and culture, together with Mrs. Reidun Loose, wife of the former Norwegian Consul General to Indonesia who founded the Ganesha Volunteers under the patronage of the Ganesha Society. On August 21st, 1995 there was a signing of the Deed of Establishment of the Ganesha Society which then became the Indonesian Heritage Society, a non-profit organisation registered under Indonesian law. Its main objectives were to support and assist cultural institutions, especially the Museum Nasional Jakarta, and also to promote the preservation and appreciation of Indonesian art and culture.

Most of the membership of the Ganesha Volunteers are multinational women (some of them are the wives of ambassadors) who domicile in Jakarta. However, one must keep in mind that many such members live in Jakarta for a limited time, consequently the amount of the organisation's members fluctuate; for the last five years membership has been between 400 – 600 persons, representing up to 37 different nationalities.

The main activities of the Ganesha Volunteers are to provide guided tours through the museum in English, German, Japanese, French, Dutch, and other languages such as Korean, Swedish, and Finnish by request. Language classes are also offered to museum staff and taught at several levels in English, Dutch, French, and Japanese. These courses strengthen the knowledge and usage of foreign languages by the staff and enable them to conduct tours in English.

At the moment, the Museum Nasional Jakarta has accepted the cooperation of a social organisation which calls itself *Kelompok Kerja Sosial Melati* (Melati or Jasmine Social Workgroup). This organisation was established on November 24th, 2001 as a youth's association whose membership cares about the people in their surrounding area. About 300 young volunteers are registered, with only 25 active volunteers. Each volunteer can be an active, that is as a Project Officer who conducts an activity. The activity of Melati Social Workgroup is still aimed at the public environment, especially from low-income families in marginal areas of Jakarta and Bandung (West Java).

This organisation held many social activities in Jakarta and its surroundings; one of them was to organise a reading tour to the Museum Nasional Jakarta, an edutainment program for children of the street, on August 14th, 2005. These young volunteers came to the museum together with 62 children who were picked up from four resting places in South, North, West and Central Jakarta. The Director of the Museum facilitated this activity by waiving the entrance ticket and provide a playing arena.

Let us take notice of their reason to hold this activity: "Paying a visit to the museum is very unpleasant: watching obsolete objects in glass cases, writing a record of historical objects (collection) on block note. It's a really boring recreation, moreover one must hear the guide explain with high-pitched loudspeaker, like a teacher transfers the lesson of history from the classroom to the museum". Accordingly, their great challenge was to have a visit to the museum that was not boring. They made a concept of fun learning, invited children of the street to participate and to recognise the riches of their cultural heritage with their own eyes, with no requirement to record the activity; they only watched and enjoyed themselves through learning. The children watched and were allowed to play accompanied by attractive entertainment with prizes. It was hoped that in this way they might be able to forget their boredom.

## V. CULTURAL RESOURCES

As mentioned above, the Museum Nasional Jakarta has a collection of about 140,000 items. These cultural heritage objects had been collected since the institution was established in 1778: a large amount of collections originate from various regions in Indonesia, about 15 per cent of those come from other countries. The amount of the collection increases every year, acquired by purchases, donations, and excavations.

Those collections are divided into seven groups, which are prehistory, archaeology, history, numismatic, foreign ceramics, ethnography, and maps. About 40 per cent of those collections are displayed for public, the others kept in storages for researchers. In the current renovation, those are displayed on the theme of "Diverse cultures in Unity", and consist of sub themes: [1] Man and Environment, [2] Science, Technology and Economy, [3] Social Organisation and Settlement Pattern, [4] Gold Treasures and Ceramics, [5] Art and Religion.

## VI. SOCIAL AND ECONOMIC INPUTS AND OUTPUTS

The Museum Nasional Jakarta is an institution managed by Central Government. The budget for the extension of buildings, maintenance and payment of employees' salary are decided by the government. Government as an "investor" does not determine an income target to be reached in a year. It can be seen on the cheapest ticket prices, of course, the income will not cover what the government expends. Government only gives directions that expenditures for the Museum Nasional Jakarta will have to bring a great benefit to the public. However, the outcome of selling tickets has to be paid to State Treasury.

Every year, the Museum Nasional Jakarta makes an annual report on visitors' arrivals to the museum. One can see a statistical report on amount of visitors in the Museum Nasional Jakarta for the last five years (table 1).

TABLE 1.

| VISITORS                   | YEAR           |                |                |                |                |                |
|----------------------------|----------------|----------------|----------------|----------------|----------------|----------------|
|                            | 2000           | 2001           | 2002           | 2003           | 2004           | 2005           |
| <b>A. Youth</b>            |                |                |                |                |                |                |
| 1. Children/Youngster      | 19,929         | 15,212         | 18,409         | 14,870         | 6,603          | 15,085         |
| 2. Elementary Schools      | 41,993         | 52,016         | 53,695         | 25,791         | 23,761         | 40,241         |
| 3. Junior High Schools     | 17,127         | 18,363         | 23,393         | 15,303         | 16,934         | 25,377         |
| <b>B. Adults</b>           |                |                |                |                |                |                |
| 1. Senior High Schools     | 6,784          | 8,655          | 11,179         | 5,094          | 8,745          | 10,389         |
| 2. College Students        | 794            | 1,046          | 588            | 841            | 817            | 1,513          |
| 3. Organisations           | 1,146          | 570            | 613            | 325            | 336            | 1,247          |
| 4. Foreign Tourists        | 8,502          | 8,041          | 8,187          | 5,416          | 8,014          | 9,157          |
| 5. Domestic Tourists       | 27,067         | 29,690         | 25,894         | 19,808         | 24,301         | 27,302         |
| <b>C. Special Visitors</b> |                |                |                |                |                |                |
| 1. State Guests            | 335            | 442            | 300            | 239            | 447            | 159            |
| 2. Researcher              | 66             | 42             | 81             | 14             | 74             | 99             |
| 3. Job Trainees            | 24             | 55             | 55             | 57             | 63             | 225            |
| 4. Lectures' Participants  | 605            | 1039           | 138            | 711            | 630            | 2,045          |
| 5. Others                  | 8,042          | 10,042         | 9,220          | 17,270         | 16,989         | 37,598         |
| <b>Total</b>               | <b>132,414</b> | <b>145,213</b> | <b>151,752</b> | <b>105,739</b> | <b>107,714</b> | <b>170,437</b> |

The total of those who visit the museum are very small in comparison to all tourist destinations in Indonesia, especially for foreign tourists. The percentage of foreign tourists to the Museum Nasional Jakarta in 2005, for example, is only 0.18 per cent of those in the whole of Indonesia (see table 2). This is normal, in my opinion, due to the Museum Nasional Jakarta being only one of thousands of tourist destinations that foreigners can visit. Below is a statistical report on visitors' arrival to Indonesia that bring about a great foreign exchange income to the country.

TABLE 2.

| YEAR | FOREIGN TOURISTS | AVERAGE EXPENSES / PERSON (US\$) |         | AVERAGE LENGTH OF STAY (DAY) | REVENUES (US\$ MILLION) |
|------|------------------|----------------------------------|---------|------------------------------|-------------------------|
|      |                  | PER VISIT                        | PER DAY |                              |                         |
| 2000 | 5,064,217        | 1,135.18                         | 92.59   | 12.26                        | 5,748.80                |
| 2001 | 5,153,620        | 1,053.36                         | 100.42  | 10.49                        | 5,396.26                |
| 2002 | 5,033,400        | 893.26                           | 91.29   | 9.79                         | 4,305.56                |
| 2003 | 4,467,021        | 903.74                           | 93.27   | 9.69                         | 4,037.02                |
| 2004 | 5,321,165        | 901.66                           | 95.17   | 9.47                         | 4,797.88                |
| 2005 | 5,002,101        | 904.00                           | 99.86   | 9.05                         | 4,521.89                |

How much of this annual revenue will the Museum Nasional Jakarta get? For instance, the museum's income from ticket sales in 2005 is between IDR 42,609,250 (of IDR 250) and IDR 127,827,750 (of IDR 750). The government expends by the billions rupiahs for the Museum Nasional Jakarta.

## VII. Sustainability

The survival of the Museum Nasional Jakarta depends on budget. Hence, it is hard to imagine the existence of the Museum Nasional Jakarta without the Government's support. Without this support the activities of the museum may be halted due to the high costs of maintenance of buildings and the needs of the collections, which is impossible to be covered by the sale of tickets. The

Museum Nasional Jakarta does not want to have the bankruptcy problems that many private museums have suffered. Should the Government let the Museum Nasional Jakarta manage itself? Of course not in the present time, because the precious collections of the Museum Nasional Jakarta should be preserved. The Government, through the Department of Culture and Tourism, has a main duty to protect cultural heritage of Indonesia under its authority.

Why not raise the ticket price up to ten or twenty times the original price? This is not an easy matter, as we are faced with (Indonesian) visitors who are sensitive to high price. We are in a dilemma, raise the ticket price or lack of visitors.

### VIII. Lesson learnt

The Museum Nasional Jakarta is a non-profit making institution, and it can be seen with the revenue less than expenditures. Anyway, the Museum Nasional Jakarta has a target of the number of visitors to keep increasing every year. However, this is not easy as we have to make the public aware of the importance of cultural heritage and to change their mindset about museums. It takes a long time to raise the public awareness. The city of Rome was not built in a day, was it?

How to overcome this problem? One of the ways is making partnerships with other parties, temporary as well as permanent. Friends of the museum in a non-governmental organisation will bring a direct and active role of the public toward museums. Friends of the Museum will be a "supporting organisation" so that it will really become institutionalised among the public. Someday, the presence of a museum among the public will be a necessity in their cultural life.

"Friends of museum" institution will be the resource of voluntary power in overcoming the limitation of museum staff, although it may be seasonal and not professional. At least, the members have equipped themselves with dedication and a great interest in museums. Without such a movement as a supporting element, I think museums in Indonesia will be hard to develop.

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### Photographs



A member of Ganesha Volunteers gives a guided tour in English (above and below)



A Japanese woman, member of Ganesha Volunteers, gives a guided tour in Japanese.





A member of Ganesha Volunteers gives a guided tour in French.



A young volunteer pays attention to the boy who reads out the history of the museum



Young volunteers of Melati Social Workgroup come together in a basement



A girl is drawing, while a young volunteer is watching



One of the young volunteers gives instruction to street children



Drawing competition is over, and the winners are announced



A museum staff member gives an explanation to children

<sup>1</sup>Head of the Department of Registration and Documentation, Museum Nasional Jakarta (National Museum of Jakarta)

<sup>2</sup>Children of the street are the big cities' phenomena, where they wander about in the streets without their parents' control. Their ages are 7 to 13 years, and earn a living as shoes polisher, singer on the bus, beggar, and others.

# KOREA



# '2007: The Year of Jeju Folklore' Project Reviving the Cultural Heritage of Nature's Paradise

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## Abstract

In 2006, the National Folk Museum of Korea (NFMK) initiated the project 'The Year of Local Folklore.' The project is to be carried out by both NFMK and local governments. Extending over 10 years, the project is scheduled to cover the whole nation, focusing on a specific region, one by one, each for two years. For the first year, an intensive research on the folklore of a region is conducted. For the second year, exhibitions, performances, and academic conferences are held based on the results of the research of the first year. In short, the project is aimed at laying a cornerstone on which the local government and residents will further promote their culture.

Jeju Island was selected as the first target of the project because its folklore has been conserved relatively well due to the separation from the mainland, but it is at risk of extinction due to the recent rapid development.

## Environmental Context

Jeju Island is located about 150 km southeast of the mainland of South Korea. Before modern times, the island was used as a penal settlement. Its total area is 1,848 square kilometers, which is three times the size of Singapore or 1.7 times the size of Hong Kong. The land is generally flat and oval-shaped. Mt. Halla, in the center of the island, provides contour lines which form concentric circles, letting the cultivated lands spread on the sea coast. The weather is subtropical oceanic climate with four distinct seasons. The temperature ranges from -1°C to 35°C.

The island is endowed with beautiful natural settings and a unique traditional culture. It is the premier tourist destination in Korea because of its unparalleled natural beauty. Scenic beaches, waterfalls, cliffs and caves are situated throughout the island and allow visitors numerous ways to enjoy their leisure there. Mt. Hallasan, a national park comprised of an extinct volcano cone, is especially popular. About five million tourists (domestic and foreign) visit the island a year. In 2002, UNESCO designated the island as an ecology preservation zone, 'Biosphere Reserve.'

The percentages of primary, secondary, and tertiary industries in the island's economy are 16.1%, 3.0%, and 80.9% respectively. The population is 557,000, which is 13% of that of Singapore or 8% of that of Hong Kong. The island boasts of its excellent social overhead capital such as airport, ports, and road facilities. All tourism sites in Jeju are within one hour's travel by car.

Though Jeju's origin of history goes back to the Stone Age, it has developed rapidly since the 1960's. In particular, the Korean government has recently recognized Jeju's enormous potential as a center for tourism and business. It designated the island as Free International City in 2002, and as Special Self-Governing Province in 2006. With greater autonomy, Jeju is pushing ambitious projects to build tourism attractions and business complexes.

## Institutional Context

There are over 40 museums in Jeju, including Jeju National Museum, Jeju Folklore & Natural History Museum, Peace Museum, and Museum of African Art. Each of them has their own unique themes such as folklore, natural history, foreign arts, food, cinema, and even sex. About half of the museums are connected with the National Folk Museum of Korea (NFMK: Director Hongnam Kim) through The Network of Museums' Cooperation.

The Network was initiated in 2005 and has been led by NFMK to help local museums. NFMK provides local museums with educational programs, professional assistance to repair and arrange collections and various workshops at its own expense.

The collaboration and cooperation between central and regional governments to develop Jeju also plays an important role in designing and implementing any project in Jeju.

## Sequence of Events

In January 2006, NFMK drafted the project 'The Year of Local Folklore' and got the approval of the Minister of Culture and Tourism. Soon after, NFMK entered into The Treaty of the Year of Jeju Folklore with Jeju Province. By the end of March 2006, NFMK had discussed and decided the details and schedules of the project with Jeju Province and local folklorists. In April, NFMK concluded an MOU with the National Institute of the Korean Language to study Jeju dialect, which is so unique that a person from the mainland cannot communicate with a person who uses it. NFMK is considering cooperating with UNESCO to preserve it as oral and intangible heritage of humanity.

Also in April, NFMK organized two research teams made up of four of its staff members and eight local experts, and dispatched them to two villages of Jeju, which have been evaluated as representative of the overall Jeju folklore. Residing in the villages, they will undertake intensive research until November.

Basically, the project is to be carried out by both NFMK and local governments. Extending over 10 years, the project is scheduled to cover the whole nation, focusing on a specific region, one by one, each for two years. For the first year, an intensive research on the folklore of a region is conducted. For the second year, exhibitions, performances, and academic conferences are held based on the results of the research of the first year. Hopefully, cultural commodities, tangible or intangible, are also developed. Up to this point, NFMK plays the trigger role. From the third year on, the local government takes the lead.

The reason Jeju was selected to be the first target of the project is because the folklore of the island has been conserved relatively well due to the separation from the mainland, but is at risk of extinction due to recent rapid development on the island.

## Leadership and Decision Making

A formal framework for the project was set up in February 2006 for the Committee for the Year of Jeju Folklore. The governor of Jeju province took the position of chair of the committee, and the director of NFMK took the vice-chair position. Legislators of the National Assembly representing Jeju and directors of major cultural institutions in Jeju joined as committee members. The executive committee was also organized, which is chaired by the director of NFMK. The secretariat is composed of five divisions in charge of planning, research, exhibition, acquisition, performance and education, respectively.

Although the committee and the secretariat are made up of the people from NFMK and Jeju Province, NFMK has played a leading part from the inception of the project. More accurately, Hongnam Kim, the director of NFMK has initiated and led the project.

## Cultural Resources

Jeju has a very strong and unique oral folk tradition, especially in the bonpuri (the main themes of shaman songs told in story form) and nodongyo, the traditional work songs of farmers or fishermen. Oral traditions can be categorized into legends, folk songs, proverbs, riddles, and so forth. Jeju is often called 'a treasure house of folk songs' because the songs of this province are rarely found in other provinces. Folk songs have a relation to the way of life of the local residents and reflect the real facts of their living. The powerful and dynamic tunes and words reflect their attitudes toward living.

Jeju is also an island of tales. Every town has its own myths and legends. There is hardly a nook or cranny, stone or cliff on Mt. Halla that doesn't have a legend or story about it.

It is well known in other provinces that Jeju has many folkways and songs of shamanistic origin. Other kinds of music are hard to find. Musical instruments of Jeju are mainly percussion instruments used in shamanism music.

Folk Craft is the popular art handed down generation after generation among the common people. It was not for ornamental purposes of the privileged classes but for the use in the daily lives of the people. Jeju has a large number of folk craft arts, including kat (korean hat) crafts, bamboo crafts, native grass crafts, ceramic skills and the art of dyeing.

## Social and economic inputs and outputs

The budget for this project is about USD 2.5 million, of which USD 2 million is borne by NFMK and the rest is borne by Jeju Province. The project is aimed at laying a strong foundation on which the local government and people of Jeju will further build to promote their culture. The end result of the project will be a comprehensive report on the island's folklore. The report will provide a detailed explanation of the cultural resources of Jeju and show Jeju's potential as a centre of cultural tourism. In the second year of the project, some pilot programs (exhibitions, performances, conferences, etcetera) will be implemented, utilizing the findings of the report.

Considering that the impact of the project will extend over a long period of time, a rigid cost benefit analysis does not seem to make sense.

For the first two years, the main investor is the central government, namely, NFMK. However, it is the responsibility of the local government and people to exploit the outcome

of the project. The residents of Jeju are assumed to be the beneficiaries. The local newspapers and broadcasters have welcomed and applauded the project, partly because the project does not include any regulations that disadvantage the residents.

## Sustainability

The benefits of the project are sustainable by its very nature. What is critical is how to make full use of them. One of the ultimate ideals of the project is to build an eco-museum where the natural and cultural heritages of Jeju are preserved in harmony. The leading role of the local government and the active support and participation of the residents are essential factors in reaching this goal, because the human and financial resources of NFMK will be moved to another region.

## Lessons Learnt

It is too early to enumerate the lessons because the project is still in the initial stages. However, a few general observations can be made. First, the project must have a clear long-term vision, expertise, and resources. In the case of this project, NFMK and its director have effectively and efficiently met this requirement. NFMK secured the support of the central government (the Ministry of Culture and Tourism) from the beginning. Second, close collaboration and cooperation between the central and local government is crucial. NFMK concluded the necessary treaty with Jeju Province, and formed a joint organization to carry out the project. Third, support and participation from the local community should be secured. Keeping this fact in mind, NFMK has made strategic efforts to involve the local press in the project, and has been very successful. Lastly, it is highly recommended that a local group be organized by both private and public sectors of Jeju to keep the project going. The group is required to independently draft and implement development strategies.

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# LAO PDR



# Conservation of Luang Prabang World Heritage Site

**Thongsa Sayavongkhamdy – Director General | Department of Museums and Archaeology  
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## I. Background

Prior to the formal launch of the Luang Prabang Conservation Project (LCP), the Department of Museums and Archaeology (DMA) at the Ministry of Information and Culture (MIC) undertook several independent conservation projects within Luang Prabang Municipality. These included: Vat Xieng Thong, Vat Vixun, Vat Mayand – in particular the Royal Palace, and Vat Long Khun. DMA also launched the conservation of Tat Kuanhsi Waterfall, approximately 25km outside Luang Prabang Town. The Conservation of the Royal Palace was carried out with financial and technical assistance of the Swedish International Agency (SIDA) and lasted 3 years from 1989 to 1991 and cost approximately one million US dollars.

DMA implemented the project engaging full staff, in particular the major architectural staff, with the participation of local craftsmen. The Swedish partner was the National Ethnological Museum. The project consisted of three components. The first component consisted of rehabilitation of the whole building; replacement of deteriorated architectural pieces in the roof structure and the floor; replacement of the gilded pinnacle topping the roof of the building; plastering; fitting wooden doors, windows and related structures. The second component consisted of improvement of exhibition, and the final component involved training of the Museum staff.

Vat Long Khune consisted of the full repair of three buildings, the sanctuary, and two buildings for habitation of monks. These conservation projects carried out throughout Luang Prabang Municipality provided us with higher confidence in our own capacity to deal with conservation of cultural heritage. We were able to train our staff, strengthen our leadership, revive the potential of local craftsmen, revive traditional techniques - including recipes for plaster and natural colour, and create public awareness and inspiration for larger scale projects of conservation.

In 1991, seizing this momentum, I designed and launched the project of conservation of the whole historic town of Luang Prabang. I conceptualized the conservation of the whole historic town of Luang Prabang from 1979 to 1987 while I was fully engaged in the curatorial work carried out in the royal palace compound and also at the private residence of the royal family. During these years I spent a long time creating the inventory and documentation, cataloguing, interpreting and exhibiting of the whole royal collection including the regalia and paraphernalia housed at the royal palace and the private residence of Xieng Thong. I also ensured the opening of the Royal Palace to the public, and the whole operating system for the museum that was just converted from the former Royal Palace in 1979.

In 1987, the Secretary General of the Lao National Commission for UNESCO (Lao National Com.) and I submitted to the Minister for Culture the importance of the International Convention of World Heritage (1972). The Government ratified the Convention in 1987.

In 1987, in the indicative list I filled out and sent to UNESCO as documents accompanying our access to the International Convention (1972), I mentioned Luang Prabang amongst the five candidates to the nomination list of World Heritage Sites.

## II. Activities Before UNESCO Intervention

### 1. Conceptualisation (1979 – 1987)

During the conceptualization phase, I conducted interviews with knowledgeable persons in Luang Prabang. This enabled me to deepen my understanding of the history of Luang Prabang as the capital of the Lao Kingdom from 1353 to 1975, the history of the town and the most significant buildings still surviving in the town, and the legends and myths related to the creation of the town. I also identified the masterpieces of fine arts (architecture, sculpture, decorative arts) and learned about their role in the past.

The process of learning the history, the significance of arts, and the lifestyle of the local population sparked in my mind the idea of conservation of Luang Prabang. This was reinforced by my full participation in the management of the royal palace national museum, newly converted.

### 2. Formalisation 1987 – 1992

The concept of the conservation of Luang Prabang was designed and it became a dossier that required final approval from the government. DMA engaged a series of conservation meetings within the Ministry of Information and Culture. It then expanded the participation so that the Ministries of the central government could participate. The main supporters at the time were the Lao National Authority of Tourism (LNTA), the Ministry of Constructions, Posts, Communications and Transport, the Ministry of Public Health and the Lao National Commission for UNESCO.

Consultation with the Governor and the Departments of Luang Prabang Province led me to organize a full scale public consultation meeting; the local population involved in the future conservation had to be fully informed and consulted. The culmination of this consultation process was the final meeting that was organized from 5th-7th October 1992, at Luang Prabang. Approximately 120 participants were involved, comprising officials from one Ministry of the central government, officials from provincial and district administration, local population, private sectors, foreign participants and diplomatic corps in the Lao PDR. The local population consisted of all village chiefs within Luang Prabang Municipality, elderly people, members of the National Front, head monks of the Buddhist clergy, and renowned craftspeople.

The discussion was centred on the issues of conservation of Luang Prabang: the heavy load of duties and responsibilities of the town residents, the significance and impact of the conservation, and the future of the town. Four papers from experienced urban conservators were presented from Thailand.

Germany, Canada and France. Approval of the project of conservation of Luang Prabang that was sought during the whole process of formalization was finally obtained by large consensus of the participants in the public consultation meeting.

### **3. Initial Phase (1992 – 1995)**

DMA and the Department of Information and Culture of Luang Prabang initiated the following activities:

- Public awareness campaign on conservation of cultural heritage through formal meetings
- Public participation
- Documentation of built heritage (that is, inventory of buildings of outstanding value from the point of view of architecture, decorations, history and science).

### **4. In-Depth Interview with Local Residents**

In-depth interviews were conducted with owners and users of buildings of outstanding value, in view of gaining a better understanding of the building and also of the future role and responsibilities of the owners and users.

### **5. Implementation of the Preliminary Regulations**

The issue and implementation of preliminary regulatory measures concerning the built heritage, in particular the buildings, which would be designated protected cultural properties.

### **6. Co-ordination of Administration**

Co-ordination mechanisms with other line departments of the administration at provincial, district and village level were devised and implemented.

### **7. Dissemination of Information and Town Planning**

Dissemination of information was through mass media (newspapers, radio, television) and through village meetings and monastery meetings. This phase was marked by three significant achievements which were: the relocation of the bridge on the Nam Khan River; zoning of the town; and low-rise buildings as a measure imposed on new buildings. The national road called Road No. 13 linking northern Laos from the Chinese border to the Vientiane Capital and continuing south towards the Cambodian border was designed to run through Luang Prabang town. For that, a bridge was designed on the very place where the Nam Khan River joins the Mekong River; the traffic would therefore pass through the main artery of Luang Prabang town. The bridge was about to be built with a loan from the Asian Development Bank (ADB), the villages along the new road accessing the bridge were already redecorated and the access road to the bridge was under construction. The construction company was fully engaged to construct the road and bridge.

Sensing the adverse impact from this construction that would bring to the down-town and historic area of Luang Prabang (jammed traffic, vibrations which would endanger the fragile structure if monasteries along the main artery of the town, noise, pollution and so on), I personally engaged myself in filing a strong request to relocate this upcoming bridge. This process lasted approximately six months and finally the bridge construction was stopped and later moved to a new site which is outside the current town.

The zoning was implemented by administration of the province by designating the core of Luang Prabang town as an historic

area where conservation would take place. New construction would be carefully controlled, and the suburb of Luang Prabang town would be restricted as an area of modernization and urbanization. Finally, the limited height of new buildings was reinforced. The modern five star hotel on the Prince Phetsarath residence site abided by this regulation and cut down from three-storied buildings to two.

DMA drafted regulatory measures for conservation of Luang Prabang. It also invited the Institute of Urban Planning, the Ministry of Construction, Post, Communication and Transport to assist in drafting the regulatory measures concerning the urban development, construction of new buildings, repair and demolition of existing buildings and other technical aspects related to traffic, drainage, lighting and green space of the town.

From the beginning of the conservation of Luang Prabang it consisted of three main components as follows:

- Built Heritage
- Natural Heritage
- Living Cultural Heritage

The impact of tourism on the health of the population was foreseen and for this, the Ministry of Public Health as well as its Provincial branch were involved in the consolidation process from the beginning.

The built heritage consists of monasteries, traditional houses, colonial style houses and the townscape. The natural heritage consists of the Pousi Sacred Mountain, at the junction of the Nam Khan and Mekong Rivers, the 180 ponds in the town and the green space. The living culture consists of life-styles, ideas, Buddhist religious rites, festivals, customs, music, dance and culinary traditions.

## **III. Activities after UNESCO Intervention**

### **1. Nomination on the World Heritage Site (WHS) of UNESCO**

While implementing the initial phase of conservation of Luang Prabang town we also requested technical assistance from UNESCO in view of preparing the application form for future listing as a World Heritage Site. The Centre of World Heritage of UNESCO organized several missions to Laos to prepare the two main documents required by the application: the documentation and the management plan. The expert consultants dispatched by UNESCO assisted us in preparing the required documents and strongly supported our candidature. Luang Prabang was nominated a World Heritage Site by the World Heritage Committee during its session held in Berlin, December 1995.

### **2. Declaration of World Heritage Site**

The official declaration ceremony was organized by the Government of Lao PDR in 1997 in the presence of high-ranking personalities of central and provincial government and also Mr. Frederic Major, Director General of UNESCO.

## **IV. Concept and Implementation of the Plan de Sauregarde et de Mise en Valeur de Luang Prabang PSMV (Safeguarding and Preservation Plan)**

### **1. Concept of PSMV**

In 1996, the Governor of the Province of Luang Prabang signed a special co-operation agreement with the Major of Chinon on the preservation of Luang Prabang Town as a World Heritage Site in

the Lao PDR. Based on similarities and commonalities between Luang Prabang and Chinon, a small town with rich cultural and natural heritage built on the banks of a river – both towns are WHS, both are facing similar problems of urbanization and tourism development – it was decided to take advantage of the experience of Chinon.

Following the Chinon experience, it was seen that the conservation of a town required a special organization that would be especially mandated to deal with all the issues that concern both the core problems and the indirect related matters.

**The core problems were:**

- (i) Identification of items to be designated protected items of cultural heritage.
- (ii) Regulations that govern the cultural heritage
- (iii) Realization of physical conservation of the town
- (iv) Active and responsible participation of the community

The related problems were:

- (i) Uncontrolled urbanization
- (ii) Tourism related activities
- (iii) The relationship between the urban area and the surrounding territories

**2. Implementation of PSMV**

**The phases of implementation were:**

- (i) Regulations
- (ii) Inventory of built and natural heritage
- (iii) Guidelines for restoration, rehabilitation, repair and public viewing of cultural heritage sites.
- (iv) Projects of restoration were funded by Agence Francaise de Development (ADF)
- (v) Access to facilities to neighbourhood within the town.

**The following issues were dealt with:**

- (i) Drainage
- (ii) Public lighting
- (iii) Garbage collection
- (iv) Roads
- (v) Traffic
- (vi) Tourism related business (hotels, restaurants, souvenir shops, etc)
- (vii) Transportation, including the airport
- (viii) Cultural activities

**III. Conclusion: Lessons Learnt and Future Directions**

The lessons so far gained from conservation projects at Luang Prabang are threefold. Firstly, the importance of community-based conservation where heritage managers

involve community members at all levels of planning and implementation, treating them as active agents in the process, and not just peripheral advisors. Secondly, the leadership function of the Ministry of Information and Culture and Maison du Patrimoine as facilitators and administrators for conservation and development projects. Thirdly, the critical analysis of comparable heritage management cases from abroad in order to learn from and adapt to best improve Luang Prabang.

In 1979, the Royal Palace in Luang Prabang was converted to a museum and its heritage value was formally recognised by the nation, thus marking the first major conservation endeavour since the establishment of the Lao PDR in 1975. Since that time, the town has experienced many economic and cultural changes. Marching alongside these developments is the continual conservation of the town, which has matured and evolved in its own right into the modern and vibrant historic town it is today. The conservation projects undertaken thus far have helped to resuscitate a once dilapidated ghost town traumatized by war and civil unrest. The houses, temples, streets, shops and buildings have been rehabilitated and restored (almost) to their former glory. With the town physically back in shape, this World Heritage site is now bustling with people: old locals returning to their home town; new residents carving a place for themselves keen to participate in the new social dynamics brought on by World Heritage inscription; and fascinated visitors passing through en masse, drawn by the special atmosphere of this courtly yet quiet town.

The only logical next step for Luang Prabang conservation is preserving its intangible heritage in order to give context to that special atmosphere and in order for local traditions that marked Luang Prabang as the founding site of Lao national identity to revive and survive. As a result, the Government of the Lao PDR via the Ministry of Information and Culture and its partners at the Maison du Patrimoine and others are currently considering projects to safeguard the intangible heritage of Luang Prabang. Together with the legal considerations of ratifying the UNESCO Convention on Intangible Heritage (2003), the conservation of intangible heritage ought to be high on the agenda.



# Inventory and Restoration of Buddha Statues: Reviving Traditional Conservation Techniques with Local Monks in Luang Prabang

Bounheuang Bouasisengpaseuth - Deputy Director | Lao National Museum

## Introduction

The Lao PDR is a landlocked country located in Southeast Asia. Research into Lao history has revealed important information and evidence testifying to the richness of Lao civilisation, history and cultural heritage. The discovery and analysis of archaeological sites, such as ancestral burial grounds, demonstrate feats of architectural and engineering ingenuity in themselves, as well as contributing to the greater history of Asia. The way of life of the Lao people reveals a fine cultural heritage rich in fine arts, such as beautiful Buddha images, temples, sculptures, murals and wall paintings, mosaics, and carved wooden ancient houses, which have been much appreciated by visitors, so much so that the Palace National Museum at Luang Prabang is now a designated World Heritage site.

The Lao Government established the Department of Museums and Archaeology within the Ministry of Information and Culture as the primary government body for the protection of cultural heritage in Lao. The Department is responsible for carrying out and authorising archaeological excavations, conservation, interpretation and promotion of projects concerning Lao national heritage. In doing so, the Department must ensure that staff are equipped with knowledge and skills in archaeology, fine arts, museology, history and science by both national and international training. It regularly sends staff overseas for professional training through intensive networking with international heritage organisations, as well as to cross-provincial and cross-institutional training workshops within Laos. Recently, the Department undertook a major project to establish legislation specifically to protect cultural and natural heritage. This involved persuading the Ministry of Information and Culture to take on board the legislative proposals and a widespread advocacy campaign to educate the public about the new laws.

Cultural heritage is both created and destroyed by people. From pre-historic times to the modern day, humans have set up monuments, architectural sites, artworks and tools to mark their civilisation. I would like to explain my work in Luang Prabang. The project involved registering all the Buddha statues in Luang Prabang temples and working with local monks to restore damaged objects using traditional techniques. It was divided into three field trips in 2001, 2005 and 2006. I found that it was extremely important for people to share their skills and knowledge in the conservation of cultural heritage. The project used local and expert knowledge in fine arts, architecture, engineering and natural resources.

The following were goals for the project from 2001 to 2005 under the Lao National Cultural Heritage Protection scheme:

- The conservation and management of original ancient objects of fine art, and the preservation of Lao National Cultural Heritage in order for it to have a long life.
- To continue the support and development of original Lao

fine arts, and for the youth to continue their patronage of Lao cultural heritage.

Funded by the Minobusan University in Japan, the project applied similar principles as UNESCO whereby international heritage professionals collaborated with local expertise to try and revive traditional and sustainable methods of conservation of ancient objects. Based on my background in Lao archaeology and ancient artefacts, I was nominated to coordinate the project from 2001–2005. I was also invited to coordinate a second project in 2005 funded by the University of Pennsylvania Museum in America to research ancient archaeology in the middle of the Mekong River in Luang Prabang. I mention this second project because it had a similar structure of community-led heritage management. The Buddha Inventory and Restoration Project brought together technical experience from overseas, as well as Lao experts and the Buddhist religious community members such as abbots, monks, novices and lay people.

The project was broken down into three yearly components and we focussed on one section at a time. At the end of each year, we would gather the restored objects and put them on public exhibition at the Lao National Museum to promote public access to these national treasures. We also published information about our work on radio, television and newspapers and organised a special exhibition opening with government and other administrative authorities. Publicity was primarily organised via the Department of Museums and Archaeology at the Ministry of Information and Culture. The Department also provided a broader understanding of cultural heritage preservation in Laos, and our work was presented within this context.

The application of recent heritage protection laws can be problematic in remote areas of Laos where people may not be as aware of the reasons for adhering to heritage law, or know of proper methods of conservation. Before Luang Prabang was listed as a World Heritage Site, many residents were did not understand the importance of cultural objects they encountered in their daily lives. Many farmers would come across pre-historic stone tools in their rice fields and discarded them without thought. Similarly, other precious objects were also found in caves and riverbanks and treated with the same indifference. Some residents did recognise a level of value in the objects and kept them in their homes as decorations. For others who saw even more value, they would sell it to a local artefact dealer. However, often the appreciation for the cultural object stopped short of a greater community sense of ownership and the need to protect it for the sake of celebrating one's cultural identity.

Four or five years ago we began to ask for the local people's participation and several training workshops were undertaken for this purpose. Together we discussed aspects of restoration, preservation and conservation, with special regard to both traditional and modern techniques. Some of the more

interesting traditional techniques were in grave danger of being totally lost, particularly the use of the natural materials such as:

- Lacquers (Nam Khieng)
- Ash (Khithoa)
- Mulberry (Po Sa)
- Final Juice (Nam Hang)
- Resin (Nam Manh Yan)
- Stick Lac (Khi Khang)
- Cellophane (Khisi)
- Gold Leaf (Kham Pew)

During my field trips in 2001–2002 in Pak ou Village, Luang Prabang, I often came across souvenir shops selling objects such as stone tools and jars. In the nearby Xang Hai Village, there were four or five shops selling similar ancient artefacts. It is lack of understanding for these objects that caused them to be placed on the market and recklessly sold. Moreover, the opportunity to understand the object is further removed with every sale.

Our hopes for the future involve strengthening the understanding, appreciation of, and technical expertise in heritage conservation through more collaborative community based projects such as the Buddha Inventory and Restoration Project, as well as effective heritage protection legislation. I am very honoured to be a part of the ICOM Cultural Mapping workshop.

# The Art of Weaving

Mrs. Phetmalay vanh Keobounma – Deputy Director | Lao National Museum | Laos

## Introduction

Towards the end of the 1980s, the Lao government implemented the New Economic Mechanism (1988), which included opening the doors to both neighbouring and distant countries, which had similar and different government systems. The result was an increase in commerce and imports, and increased traffic of visitors. The opening up of the country and the economy had both positive and negative impacts upon traditional textiles and other cultural goods and traditions. The traditional textiles from many remote regions became popular and highly visible both in everyday use and with collectors both within the country and overseas, and Lao traditional textile were suddenly in high demand. Old patterns from various regions, both for skirts and shawls, were revived and reproduced. Due to this free market, traders were able to seek out the traditional textiles in remote areas and market them to consumers outside the country, with no control or records of the exports. The author had the opportunity to meet foreign friends and say, 'these textiles are the heritage of our people, which we inherit from our ancestors, and are the treasure of the Lao people. Thus they are very valuable to us.'

## Weaving and Lao Women's Personal Attributes

Since the time of monumental change in the way humans lived toward the end of the Stone Age some 20,000 years ago, fabric making for daily use has been one of the main tasks assumed by women of almost all ethnic groups and races of our planet, and Lao women of all ethnic groups are no exception. Whether in the distant past or the present, this division of labour amongst men and women has changed very little. The responsibility for fabric making has affected women in a number of ways, both positively and negatively. On the good side it has raised the social status of Lao Women who have weaving and embroidery skills.

Lao women usually sit at the loom and learn how to weave from before the age of ten, with their grandmothers and mothers as teachers. Through teaching and learning in the oral form, folktales, poems and proverbs are embodied in the woven motifs of Lao traditional textiles, and technical skills as well as the beliefs and cultural uses of the different kinds of cloth have been passed down from generation to generation as the heritage of family and society.

## Women weavers as carriers of culture

Another impact may be seen as somewhat unfair in all ethnic groups, since weaving became a cultural mandate. Women have been made responsible for preserving the old traditional style of dress and thereby for preserving culture; nowadays wearing clothes made on traditional looms has become one of the identifiers of particular cultural traditions.

## Lao weaving and National Dyeing Techniques

The different traditional weaving techniques of Laos have created a diversity of textures and patterns, which appear on the

many beautiful costumes of the Lao people. These techniques have been passed down from generation to generation, usually verbally and physically (through demonstration). There are two kinds of looms used in Laos: the floor loom and the back strap loom. The women of the Lao Loum, who form a large part of the population, use the floor loom widely all over the country. The back strap loom used by the Mon, and Khmer ethnic groups (Talieng, Katou, Gnae, Gae, and so on), can be seen in the South, such as in SeKong, Salavanh and Attapeu provinces.

## The Weaving Process

When selecting the yarns, there are two main things to address before a weaver gets started: the yarns for the warp and the weft. Whatever the size, the warp thread should be strong and well twisted, while the weft thread must be adaptable to the various textures and designs. Silk and cotton are widely produced and used in every part of Laos, they are found in a vast range of sizes and qualities. As a matter of fact, extensive experience is needed for choosing yarn properly. There are three types of silk used in the country:

- Rough silk (*Mai Peurk*) made from the thick covering of the silkworm cocoon.
- Medium silk (*Mai Kang*) made from the central layer of the cocoon; this layer provides soft and shimmering silk yarn.
- The finest quality silk (*Mai Nyod*) is taken from the inside of the cocoon.

## Dyeing

Natural silk is white or yellow in colour, whereas raw cotton is white. The dyeing techniques are therefore different, using different natural sources to provide numerous colours ranging from very subtle, light colours, through bright colours to rich dark hues. Natural dyes can be divided into two different kinds: cold bath dyes and hot bath dyes. Temperature is very important for colouring, as some cloth colours are completely distorted when put in hot water. Some of the tropical dyes that Lao weavers can obtain from insects, wood leaves, roots and seeds, are easily found.

## Creating patterns

Of the many different patterns created on the floor loom, all derive from six main weaving techniques, as follows:

- *Kit* (supplementary weft)
- *Matmi* (tie and dye)
- *Mouk* (supplementary warp)
- Tapestry
- *Kom or Makmai* (twisted yarn)
- Multiple heddles.

## Motifs on antique Lao cloth

Generally speaking, the fabric patterns and motifs by various ethnic groups in Lao, as is the case with other peoples in the world, depict both living and non-living things, man-made objects inspired by the environment and from products of weavers' imaginative minds. Traditional Lao woven motifs can be divided up into the following main categories:

1. Living creatures, including large and small animals such as elephants, horses, tigers, snakes, deer, oxen, buffalos, chickens, birds, butterflies, crabs, fish, earthworms snails and humans.
2. Plant parts including young stems, vines, flower petals, leaves, seeds and various zigzag lines, which are believed to represent vines and leaves.
3. Lines imitating the sun, stars, streams, clouds, mountain ranges, and paddy fields represent Nature and the environment.
4. Objects including boats, candle stands, airplanes, and writing characters.
5. Strange mythological creatures from the human imagination and from religious beliefs including such creatures as lion-elephants, horse-deer, magical snakes, dirt-elephants, frog or gibbon men, angels, and phantoms. The lion-elephant and the magical snake are called different names depending on the region of the country.

In addition to motifs that are products of the weavers' imagination drawn from folk tales, we also see motifs replicating plants and the surrounding environment. In addition, stars in the sky, the sun and its rays, mountain ranges, river currents (*Kasac hamlai*), cloud shapes (*Korn mek*) or cloud patterns (*lai mek*) are also important features. In antique Lao fabrics there exist a diversity of motifs, often beautifully made with many colours from natural dyes comparable to the art pieces of other nations. New weaving methods will continue to develop along with new motifs. However, it is necessary to conserve and promote these ancient motifs as an identifier of Lao fine art, and we must also improve weaving methods and effective dyeing methods with natural raw materials so as to reduce the hard work that women weavers now do.

The Lao National Museum has collected and exhibited both antique and modern textiles, but there are yet not enough collections from each area of Laos, which is needed to preserve this precious cultural heritage. It is important to continue to collect various woven textile items, including clothing, household articles (such as bags, nets, curtains), ornaments, grave goods and shrouds. There are also the most wonderful clothes, especially a huge variety of skirts which Lao wear, such as short skirts, skirts which come undone, tight skirts, embroidered skirts, petticoats, underskirts, skirt brocaded in silk and old silver, striped skirts, and patterned skirts.

# Effective Management Strategies of War Affected Heritage Sites: Community-Based Management and Archaeological Investigation at the Plain of Jars

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## Background

The landscape of the Xieng Khunang plateau in North Central Lao PDR is dotted throughout with thousands of stone jars in clusters of one to over one hundred jars. Initial studies of the Plain of Jars in the 1930s suggested that the stone jars are associated with the burial practices of the prehistoric communities living in the area. Excavation by Lao and Japanese archaeologists in the intervening years has supported this interpretation with the discovery of human remains, burial goods and ceramics dated by comparative material from Dongson in Vietnam, to the early Iron Age from approximately 500BC to 800AD.

From 1964-1973 Laos experienced intense ground battles and aerial bombings. Laos is the most bombed country per capita in the world. The area in which the Plain of Jars is situated was of great strategic importance particularly during the Indochina conflicts of the 1960s and 1970s, and suffered heavy aerial bombardment and intense ground battles, during which 85% of the villages in the province were bombed.

## Project Activities

Since 1998 UNESCO and the government of Lao PDR initiated a multi-year project to safeguard the Plain of Jars, intending to remove the danger of unexploded ordnance, and help to rehabilitate the plateau's agricultural land and identify priority areas for protection for archaeological research and tourism development.

Phase I of the project (1998-2000) was dedicated to the development of one of the project's principal tools: a precise GIS (geographical information system) map of the Plain of Jars. GIS maps provide vital information for de-mining operations as well as the geo-coding of archaeological resources. GIS maps also provide the basis for a cultural resource management plan for the province of Xiengkhouang, which will facilitate the nomination of the Plain of Jars to the UNESCO World Heritage List, thus effectively placing the site under permanent international protection.

Phase II of the project (2000-2002) focused on surveys in the field to compile a comprehensive and detailed cultural heritage inventory of all archaeological sites and their component features in the Plain of Jars. This was accomplished through on-site training of village based teams in documentation and recording techniques, linked to the GIS database developed during Phase I. Identification of sites in particular danger or at risk from unexploded ordnance, erosion, development pressures or theft, were also included in the Phase II inventory.

- Phase III (2003-2005) has developed and tested a series of community-based methodologies to address the issues that were identified during the Phase II inventory as follows:
- A community-based site management methodology that

enlists provincial, district and village level authorities, as well as village-based teams, to work together to monitor and protect the jar sites within their respective areas of responsibility, which has been adopted and formalized by Provincial Decree and tested at several sites.

- A community-based strategy to assist methodology for diagnosing and treating soil erosion problems at jar sites, which has been tested at jar Sites 2 and 3.
- A community-based methodology for UXO clearance at archaeological sites that causes no harm to the heritage, humans or livestock, providing an improved environment for socio-economic development, including a Community Based Heritage Tourism (CBHT) authority, which has been developed at jar sites 1, 2 and 3 in partnership with the Mines Advisory Group (MAG) with funding from NZAID.
- A methodology to monitor and mitigate current and emerging threats to culture and biodiversity due to CBHT development, which has been tested at seven sites earmarked through a consultative process for CBHT development.

## Future plans:

- To reduce poverty and promote sustainable livelihoods through linking sustainable resource management with socio-cultural and economic development based projects concerning 'pro-poor tourism' in Xieng Khouang Province, Lao PDR. The project goal is in line with the Lao PDR National Growth and Poverty Eradication Strategy (NGPES), which identifies balanced economic growth, socio-cultural development and environmental preservation as the three pillars of the Lao PDR development policy and the Lao PDR National tourism strategy (part of the NGPES), favouring pro-poor, community-based tourism development.

Based on various needs assessments, different project objectives have been identified and these future plans or goals are outlined in the following:

- Additional UXO clearance and training in erosion control measures at strategically selected areas to create safe and stable environments for CBHT development.
- Further academic research, consolidation and analysis of findings to firmly document the significance of the Plain of Jars is needed for the production of interpretive site materials for visitors and eventual World Heritage nomination.
- Development of a suite of site interpretation programmes based on an academically sound statement of significance.
- Building capacity and training of communities in development and management of community-based heritage tourism products and associated livelihood opportunities.

- Setting up provincial guide service units and providing training for guides.
- Building greater capacity to use the socio-economics of the cultural and natural heritage based on the impact monitoring methodology.
- Strengthening the capacity of the provincial authorities to oversee province-wide tourist operations.
- Nomination of the Plain of Jars to World Heritage inscription.

## **Conclusion**

In general, the participation behind the creation of the Lao PDR's first community-based heritage protection agreement proceeded very well, with important and relevant suggestions provided by a wide range of stakeholders. Provincial personnel from the Information and Culture service, Tourist Office, police and members of the local community involved in the management of the jar sites, received training for future involvement in the creation of cooperative agreements. The resulting successful seminar and workings of the pilot Community Based Heritage Protection Co-agreement is the result of diligent teamwork, backed by adequate, accessible financial and technical resources as well as the support of the Provincial and National Authorities.

Although substantial efforts have yielded significant rewards, there is still a great need for the UNESCO project team to successfully finalize and promulgate the agreement. Now that the necessary technical and financial strategies are already in place to support this important activity, it is imperative at this time to continue the momentum with the view of sustaining preservation activity until such time as the site is inscribed on the World Heritage Register and/or this precious heritage area attains complete protection.

# Lao People's Democratic Republic: The Role of Governance in the Protection of Cultural Heritage

Mr. Kanda KEOSOPHA – Archaeologist Division of Cultural Heritage Management | Lao PDR

## Background

The Lao nation is built upon a long established civilization, history and culture. Archaeological discoveries have produced an abundance of traditional architecture, art, and archaeological ruins that reveal the patience, expertise and painstaking work by our Lao ancestors. There is a close relationship between material and immaterial traditions (or intangible heritage) that can be demonstrated in the living experiences of an ethnic group. A community's shared identity – its values and feelings – can be expressed in their language, archaeology, artistic creations, cultural performances, music, and in many other ways. A friendly disposition and a deep sense of care for others, including foreigners, is characteristic of the Lao people. A strong sense of community, family values and wisdom are the most treasured qualities amongst the Lao people.

After the foundation of the Lao People's Democratic Republic on 2 December 1975, the Party and Government of Laos strove towards the rehabilitation of traditional customs and actively invested in the conservation, restoration and promotion of the nation's beautiful cultural heritage. It worked towards comprehensive protection of the cultural heritage. The law concerning the preservation of Cultural, Historical and Natural Heritage aims at preserving the traditional values of the country. It also works to promote and develop the special skills, talents and knowledge of the Lao people. These legislative directions lead to economic growth and contribute to social stability, peace and harmony. By working together to correct past wrongs, improve governance and socio-traditional management, the Lao PDR is able to build a society based equality, peace and civility in all fields.

## Objectives of the National Heritage Law

The Law on National Heritage contains the principles, regulations and management guidelines for heritage protection in Laos. It provides for the conservation, preservation, revival and restoration of national heritage and its utilisation. It outlines the rights, functions, responsibilities and organization of the State, the society and the people in relation to preserving the traditional values, historical and natural heritage of the nation. It aims to educate the population to love their country and shared national values that unite the people in a common identity. These values are the foundation, which will ensure cultural sustainability of the Lao nation.

## Policy of Lao PDR Government

The government maintains equal power distribution throughout the country regarding the management of national heritage by transferring the power and usage to various sectors and local authorities. The government must ensure that socio-economic development must work in harmony with the conservation and preservation of national heritage. It strives to promote and create conditions for individuals, internal and external organizations to contribute to the sustainable preservation of national heritage, including activities to enhance research

in heritage, establishing and maintaining inventories and promoting national values through the protection of common and outstanding heritage.

## Definitions

### *Cultural heritage*

Cultural heritage pertains to the tangible and intangible heritage, or moveable and immovable assets of cultural, historical, scientific or technological significance, and that which contributes to the nation's cultural resources for the benefit of future generations.

### *Tangible cultural heritage*

Tangible heritage pertains to physical heritage, which can be moveable or immovable. Some examples of tangible heritage include: fine art, unique artefacts, handicraft, weaving, painting, production tools, traditional musical instrument (e.g. the Khen, a wind instrument comprising of a double row of Bamboo-like reeds fitted in a hardwood sound box), palm leaf manuscripts, archaeological sites (Plain of Jars, Wat Phou), ancient cities (Souvannakhomkham), and many others.

### *Intangible cultural heritage*

Pertains to the invisible or intellectual component of physical heritage; it is the expressions of ideas, traditions, systems of knowledge, ways of creating. Intangible heritage includes: knowledge, skill, philosophy, beliefs, values, customs which are expressed through urban planning, social etiquette, language, literature, folk tales, legends, stories, proverbs and poetry, folk music, folk dance, and so forth. For example, the national folk dance is the Lamvong, where people dance with their partners and move in a circular direction. Ultimately there are three circles: a circle dance by the individual, another one by the couple, and a third danced by the whole party. Textbooks documenting traditional medicines, and other knowledge are transferred from the previous generation to the current generation.

## Conservation and Preservation of the National Intangible Heritage

1. Conservation and preservation of the national intangible heritage must go along with its promotion, distribution and wide usage both within and outside of the country.
2. Residents of other nationalities and foreigners, including private and international organizations, that will be conducting research and analysis of the cultural heritage must seek permission from the Ministry of Information and Culture and ensure that customs are properly observed.
3. Copyright: it is prohibited to rewrite, or copy research or ideas of other people on cultural heritage for publication or distribution without permission from the original owners.

## Cultural Heritage Management Organization

The Ministry of Information and Culture was assigned to be the central coordinating organization in the management of cultural heritage in conjunction with other government sectors and local authorities. The Lao government divides the management of cultural heritage into four main levels:

1. At the central level is the Ministry of Information and Culture.
2. At the Provincial level is the Division of Information and Culture of each province, capital city and Special Zone.
3. At the District level is the District Information and Culture Office, and Main City Council.
4. Village authorities.

There are also certain special organizations that manage cultural heritage which is accepted as being 'world' or regional heritage, including the National Heritage Committee, the Local Heritage Committee, and the World Heritage Office, which have different regulations for organization and operation from the above.

## Roles and Functions of the Ministry of Information and Culture

The rights and functions of the Ministry of Information and Culture in the management of the cultural heritage are described below:

1. Research, building policy structures, strategic planning, issuing agreements on the national cultural heritage.
2. Survey, data collection, analysis, and excavation the national heritage of each type.
3. Distribution, education on the policies and guidelines, laws and regulations on the national heritage.
4. Supervision and promotion of regional and world heritage through implementation of the law, planning, and conducting projects on the national heritage.
5. Registering the national heritage that exists in their ownership.
6. Recruitment of officers to manage the national heritage.
7. Coordination with other concerned sectors in the management and implementation of laws concerning the protection of national heritage.
8. Cooperation and creation of relations with other countries and international organizations on national heritage work.
9. Report and assess the implementation of work on the national heritage for the government and Prime Minister.

## Roles and Functions of the Provincial Information and Culture Division

The rights and functions of the Information and Culture Division of the province, capital city and special zone, on the management of the national heritage are described below:

1. Implementation and distribution of the law, planning, and

project management for the Ministry.

2. Surveying and collecting data on the national heritage in the area of responsibility.
3. Promotion and education about the policies and guidelines, regulations and laws on the national heritage.
4. Supervision and enhancement of the district information and culture offices on the implementation and management of national heritage.
5. Coordination with the concerned authorities in management and implementation of the work on national heritage.
6. Reporting and assessing the implementation of work done on the national heritage and report to appropriate Ministries.

## Roles and functions of other concerned organizations

In the management the national traditional heritage, other concerned agencies at the central and local levels such as the District Information and Culture Office, and village authorities have rights and functions to coordinate with the Information and Culture Sector following to their role and responsibilities.

## The Cultural Heritage Fund

In order to preserve, conserve, revive and restore the heritage for sustainable development, it is necessary to create a national heritage fund, which is raised by the following means:

1. The government budget.
2. Assistance from foreign countries and international organizations.
3. Contributions from individuals and organizations both within and outside of Laos.
4. A share of income in the appropriate proportion from the use of the valued heritage, such as: visitor services, promotion, heritage research and analysis, tourism entrepreneurs, fines from violators and others.
5. Fees from other tasks that impact on the cultural heritage.
6. Income from the operation of heritage activities.



# MALAYSIA



# A Case Study on Melaka, Malaysia

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## Abstract

Melaka has the longest recorded continuous history of any town in Malaysia. It is rich in historical heritage, such as traditional houses, mosques and temples and colonial buildings and monuments. Melaka enjoys a thriving tourist industry with roughly one million foreign visitors and one million domestic visitors annually. Due to its strategic location along the chief shipping channel linking East Asia with South Asia, Melaka has a rich and fascinating history. This history lives on today culturally, ethnically and architecturally. Arab, Hindu, Chinese, Portuguese, Dutch and British historical influences are still very much alive. There can be no doubt that the historical core of Melaka is the primary attractive force for tourism to the area.

## Introduction to Melaka

Melaka is a state of Malaysia, located at the western coast of Peninsular Malaysia between Negeri Sembilan and Johor. Melaka sits on the Straits of Melaka – the world's longest strait, connecting the Indian Ocean and the China Sea.

Melaka was founded by an Islamic prince who left Sumatra. A small fishing village, it slowly developed into an important trading port, serving as a stopping point for traders from both China and India. Today, Melaka is no longer used as an important port for trading purposes, but it has become a popular tourist attraction in Malaysia. Hundreds of tourists come to Melaka daily.

Because of its strategic location, Melaka has been influenced by many cultures: it has Chinese heritage, as well as cultural influences from the Portuguese and the British due to the fact that both of these countries occupied Melaka, before the independence of Malaysia. Melaka is known as one of the food paradises in Malaysia and a wide array of cuisines can be found in Melaka, such as Baba and Nyonya food, Portuguese food, and local delicacies such as chicken rice and grilled fish. The climate in Melaka is tropical and it is sunny throughout the year.

## Demographics

Based on the statistics in the year 2004, there are roughly 700,000 people in this 1650 square kilometer state, composed of 50% Malays and 40% Chinese; Indians, including the Chitty people, make up a sizeable minority; and the Kristang; people with Portuguese ancestry, have a small community.

## State Government

Melaka is administered by its State Assembly and Executive Committee (EXCO). The State Assembly represents the highest authority in the state and decides on policy matters. The EXCO is responsible to the State Assembly and comprises members who are appointed every five years by the political party in power. It is headed by the Governor (Yang Di-pertuan Negeri), who is appointed by the Yang Di-Pertuan Agong of Malaysia.

The Chief Minister's Department is the administrative pillar of the State Government and is responsible for the overall administration of the State, as well as its political interest. For administrative purposes, Melaka is divided into three districts under separate jurisdictions:

1. Melaka Central District and Land Office
2. Alor Gajah District and Land Office
3. Jasin District and Land Office

## Economy

The tourism and manufacturing sectors are the two most important sectors in the state economy the Melaka slogan is 'Visiting Melaka Means Visiting Malaysia'. It is rich in cultural heritage and bears several places of historical interest. Melaka is a manufacturing center for products ranging from food and consumer products to high-tech weaponry and automotive components and electronic and computer parts. There are at least 23 industrial estates that house about 500 factories from the United States, Germany, Japan, Taiwan and Singapore.

## Popular Historical Destinations:

1. Famosa Fort
2. St. Paul's Hill
3. Dutch Square/Stadthuys
4. Cheng Hoon Teng Temple & Jalan Tokong
5. Kampung Hulu Mosque
6. Kampung Kling Mosque
7. Hang Jebat and Hang Kasturi Mausoleums
8. Heeren & Jonker Streets
9. Bukit China & Sam Poh Teng Temple
10. Portuguese Settlement
11. St. John's Hill
12. Kampong Morten
13. Kampung Chitty
14. Tranquerah Mosque

## Management of Heritage

### Responsible Agencies

Currently there are three governmental agencies responsible for the safeguarding of cultural heritage and carrying out conservation and preservation work in the state of Melaka:

Ministry of Culture, Arts and Heritage (Federal Department); Local Authorities / Municipalities; and the Melaka Museums Corporation.

- The main objectives of the Ministry of Culture, Arts and Heritage are:
- To formulate policies and legislation regarding art, culture and heritage
- To plan, execute and coordinate art, culture and heritage activities
- To preserve and restore national heritages
- To conduct research and development in art, culture and heritage

The Local Authorities/Municipalities are responsible for development control within conservation zones designated in the Structural Plan. The Melaka Museums Corporation works hand in hand with the local authority and municipality and other organizations.

## **Planning For Heritage Tourism**

### ***Carrying Capacity and Tourism Development Strategy***

Melaka is expected to receive 4.4 million visitors in the year 2006. The government of Melaka aims to attract all kinds of tourists – budget & high-income, students and professionals, back-packers and golfers, traditional and modern. The State has started an aggressive promotion and publicity campaign to attract these tourists through eight sectors or tourism products. Each sector has set up their own Working Committee. The eight sectors are:

1. Historical & Cultural Heritage Sector
2. Recreation (Eco-Tourism)
3. Sport (golf & water sports)
4. Shopping
5. Convention
6. Education
7. Health
8. Agriculture (Agro-Tourism)

History and cultural heritage are the main focus of the State. Melaka is known for its history and legends. Malaysians learn about Melaka through history subjects in school from the primary level. A visit to Melaka is a top priority for Malaysians as it is the birth-place of their nation.

Current schemes implemented by the municipality to increase the revenue from the tourism industry for heritage conservation include parking fees, entrance fees to museums and hotel and restaurant taxes. However, there is no specific allocation from the municipality for heritage conservation. The municipality is responsible for maintaining the cleanliness of the area, landscaping, providing street furniture, lighting and signage. The municipality has its own office on the site to oversee the site maintenance for tourists.

Most of the budget for specific conservation programmes is obtained from the Federal Government through the Ministry of Culture, Art and Heritage. A total of RM20 million is allocated

for Melaka for every Malaysia Plan (5 year period). The Melaka Museum Corporation is responsible for providing maintenance of heritage buildings, especially state monuments and the museum building, using money raised from the entrance fees to museum.

## **Community Participation**

### ***Tour Guides***

All the tour guides are local. Melaka has a total of 54 registered tour guides under the Melaka Tour Guides Association (MTGA). Most of them are affiliated with local travel agencies (MATTA – Melaka Association of Travel and Tours Agencies). Only a few are freelance.

### ***Restaurants/Food Outlets***

95% of the food outlets are owned and run by local Melakans. Only a few big restaurants and café owners are not local (mainly from Kuala Lumpur and Singapore), but their businesses are run by the locals and they serve local and Western cuisine.

### ***Accommodation Facilities***

All hotels and guest-houses are owned and run by locals except the international class hotels. One heritage hotel (Puri Hotel) is operated by the Singaporeans.

### ***Souvenir/Craft Shops***

All of the craft stalls are operated by the members of Melaka Petty Trader Association and Melaka Art Society. All of the souvenir/craft shops are located in heritage houses and owned by the house owners. This includes art galleries and antique shops.

### ***Traditional Performing Arts***

Melaka State Government has a local cultural troop, established in 1989. The group comprises ten male and female dancers and singers and ten musicians. The group performs traditional Malay, Chinese, and Indian dances and music at every state function and at dinners. There Indian Temple of Fine Arts does performances during the temple activities, as does the Peranakan group of the Straits-born Chinese and the Portuguese Cultural group. These are all locals and mostly youth and students. The Portuguese group is the most active, performing at many hotels. All of the cultural groups are overseen by Melaka Cultural Council established by the government, and coordinated by the Department of Art and Culture.

### ***The Volunteer Programme of Heritage Conservation***

There is not yet a volunteer programme for heritage conservation or heritage activities. A heritage NGO, the Melaka Heritage Trust was only established in 1999. It has brought together all the related professional and local community groups from various ethnic backgrounds. However, the Trust has not yet put forward any activities related to conservation programmes. Since any conservation projects have to go through the Melaka Museums Corporation for approval, the museum's personnel provide supervision and consultation for every programme.

### ***Heritage Conservation Schemes***

To date, there are no local contractors registered for conservation projects.

## **Conclusion**

The Government of Malaysia is fully committed to preserving the country's heritage, forming new ministries, consolidating legal instruments, enhancing the management at national and local levels, as well as promoting programmes of awareness and education.

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# The Chitty Community of Malacca in Malaysia

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## Abstract

Malaysia is one of the most ethnically and religiously diverse nations in the world today, with all of the world's major religions, as well as major Asian ethnic groups, represented. In this relatively tiny area, peace thrives, as the various groups co-exist in harmony and tolerance, complementing one another to enrich the shared character, cultural mosaic and vision of the nation. Malaysian, Chinese, Indian, Chitty (Indian/Malay mix), Arabic, Thai, Peranakan (Chinese/Malay mix), Indonesian and Portuguese blood are found here. This case study will concentrate on the Chitty community and the way they celebrate the *Ponggol* Festival.

## The Chitty Community



The Chitty community of Melaka in Malaysia is rather small and almost obscure if compared to other communities such as the Malay, Chinese and Indians of Peninsular Malaysia and the indigenous ethnic tribes of East Malaysia. However, their unique character as a sub-culture community born out of the very nature of Malaysia being a multi-racial nation with diverse cultures and religious backgrounds, make them a unique and integral element in the Malaysian demographic fabric. The Chitty community was forged in the time of the Malay Sultanate of Melaka in the 15th century through inter-marriage between Indian traders and local Malay women. The marriages nurtured a relatively complete assimilation into Malay culture, dress, traditions and even language; with the exception of religious beliefs, where they remained Hindus. The assimilation was so complete that later generations eventually lost the ability to speak Tamil, the language of their forefathers, and use Malay as their language of communication.

The purpose of this paper is to record the cultural and religious practices of this unique community, especially their festivals, centred in the only Chitty village of its kind; probably in the whole world: namely the Chitty Cultural Village in Gajah Berang, Melaka.

To recap a little, the Chitty community came about as a result of intermarriages between Tamil traders who visited Melaka

for trade from about the 15th century AD, during the Melaka Malay Sultanate. The Tamils were from among the *Shresthi* caste, which could be translated to mean 'traders'. Their Hindu traditions dictated that only the men of their community could make the voyage to trade, thus leaving them to lead long periods of solitary life while on their journeys – and this in turn led them to seek out marital unions with the local women. These particular traders originated largely from Kalinga Patenam in South India, who settled in *Kampung* (Village) Keling in Melaka. Apart from general traders, many were also highly skilled goldsmiths.

With the decline of Melaka as an important trading centre in the region; which is believed to have begun from the time of the Dutch colonisation; the Chittys moved out of the city to more rural areas and converted to agricultural activities as their main form of economic activity. It is believed that their eventual evacuation from the city came about as a result of their collaboration with the Portuguese during the latter's attack and conquest of Melaka in 1511. For the 130 years that the Portuguese ruled Melaka, the Chittys were a favoured community and thus their trade and status in Melaka thrived. However, with the arrival of the Dutch in 1641, their influence waned until eventually they were evicted from Kampung Keling and moved out to the outskirts of the city. They initially settled in the Tengker area before finally laying down their roots in the present-day Chitty Cultural Village in Gajah Berang. The village at present is made up of about only twenty homes with a total population of approximately 400 people.

While they hold fast to their Hindu religious background, the Chittys are by and large Malay in their cultural outlook and social behaviour. *Bahasa Melayu* or the Malay language is their main language of communication, even in their Hindu prayers and chants. Only the temple priests still perform their prayers in Sanskrit. Their dress, especially among the women, is quite completely Malay. The women dress in either a loose sarong hanging from the hips down to the ankles, over which is worn a loose fitting sarong and blouse which stops at the hips, which is called the *kebaya pendek*. Both types of blouse are held in place with linked brooches of gold or silver. They wear their hair rolled into a bun and set with handsomely crafted hairpins, also of gold or silver. The men usually dress in an Indian sarong with a belt at the waist and a Malay cekak musang waistcoat with a turban-like head wrap.

## The Ponggol Festival

As a community forged through intermarriage, we would be right in expecting to witness rather unique cultural and social features, and the Chittys certainly do not disappoint. Among the more important and colourful celebrations in their religious calendar is the *Ponggol* or harvest festival. This thanksgiving festival for a bountiful harvest is celebrated on the last day of the Hindu month of Margli, which coincides with 13 January each year. The Festival is held over four consecutive days beginning

on the 13th January with a festive ritual, *Bhogi*, honouring the deceased members of the family, and continues with a ritual on 14th January (the first day of the Hindu month of *Thai*) called *Bitthu Ponggol* (House Blessing). The festival continues with *Maatu Ponggol* on the third day, which honours the cow, which is an integral element of each household, and culminates on the fourth day with *Kanni Ponggol*, the blessing of the unmarried ladies of the family.

## Bhogi

The *Bhogi*, a feast prepared in honour of and as a memorial to the deceased members of the family, is held on the last day of the Hindu month of *Margli* and marks the commencement of the *Ponggol* Festival. On that day, the Chitty community prepares a special rice dish cooked in coconut milk served with an impressive fifteen side dishes – a culinary spread with an equally impressive assortment of sweet desserts. All these dishes are prepared with much love and with many taboos observed as part of the ritual, as this food array will first be offered to the spirits of the ancestors before being presented to the congregation for consumption. The strictly enforced taboos applied during the preparation of the feast for the ancestors is that the cooks are not allowed to indulge in unnecessary banter or even to sneeze or cough as this might cause the spirits of the ancestors to shy away from the occasion. They are also forbidden to linger around the threshold of the household lest they hinder the path of entry of the ancestor spirits. Those involved in the preparation of the food are not allowed to taste the food before it is first offered to the ancestor spirits in the ritual. As those involved in the preparation of the feast are required to be spiritually and physically pure, women experiencing their menstrual cycle are also excluded from the team.

The *Bhogi* ritual generally begins around 6:30pm in the evening and concludes at about 8 or 9pm at night. It is believed that it is about this time that the ancestor spirits visit the homes of their descendants. The eldest male member is endowed with the honour of initiating the rites in welcoming the ancestor spirits to the feast. A pot containing the embers from the stove, a set of new clothes, some cigarettes or tobacco, a betel leaf set complete with betel leaf, betel nuts, and chewing lime, are among the ritualistic offerings, which are arranged on a large tray placed in a prominent place in the main hall of the house. The offerings may also include beverages such as coffee or alcoholic drinks. Banana leaves are placed facing inwards toward the house, always in odd numbers – as in three, five or seven – depending on the precedents set in previous years. Three scoops of the rice cooked in coconut milk are then placed on each of these leaves. The fifteen side dishes are placed around the rice in a clockwise arrangement, starting with the wet dishes and followed by the dry and fried servings. The sweet desserts are placed on separate serving plates. A lamp and two candles are lit and placed at the head of these offerings along with a pair of dehusked coconuts.

The eldest male heir of the household then begins the ceremony by burning incense and lighting scented joss sticks. At the end of the prayers and mantras offered in honour of the ancestor spirits, he pierces the two-nyior *belaung* coconuts. The resulting flow of the juice of the coconuts is symbolic of cleansing the offerings. The water from the coconut is used in the belief that it represents water in its purest form. This final rite is also a signal that those in the congregation may now consume the food.



Image of the Bhogi feast

## Bhittu Ponggol

In days when the Chittys were still involved in planting activities, the *Bhittu Ponggol* ceremonies were held in the fields. However, these days, since the farmlands are no more, the rites are held at the community temple. The *Bhittu Ponggol* constitutes an integral part of the Harvest Festival celebrations. The rites begin early in the morning at about 8.30am. The *pendaram* or the head priest leads the prayer ceremony. Milk is boiled in a clay pot, with rice being added in later. The boiling milk is allowed to overflow the cooking pot and flow to the ground, signifying thanksgiving to and harmony with Mother Earth while symbolising a petition for prosperity for the villagers.

In earlier days too, a public gathering with traditional entertainment like dancing and singing were held immediately after the temple ceremonies. These days, however, as the younger generation prefer to keep the ceremonies brief, the open house concept, where friends, relatives and neighbours are invited into homes, is the preferred mode. Traditional cakes and sweets such as *dodol*, *wajik* and *halwa* are among the favourite delicacies served on that day.



Bhittu Ponggol rites led by the chief priest

## Maatu Ponggol

The cow is synonymous with the paddy field animal of choice. The *maatu ponggol* is declared a rest day for this farm animal which is kept busy all year round working the fields. It is also a time to honour the cow for all its contributions to the family. This festival ceremony is generally held at about 4.30pm in the afternoon, either in the temple or in the fields. All members of the community who own cows are obliged to perform prayers and participate in this ceremony. The bulls are gathered in the temple grounds, in groups of between four and six, and

are given a ceremonial bath. The bulls are then bedecked with garlands and a bell is hung around the neck and a floral designed cloth is draped over their backs.

The temple priest initiates the prayer ceremony. He again boils milk and rice in a clay pot as in the *bittu ponggol* but this time it is fed to the bulls. Various types of fruit are also included in these meals served on banana leaves for the bulls. After the bulls are finished with their ceremonial meal, they are brought in a procession around the village. Traditionally, in India, it was at this time that young maidens were matched with their prospective bridegrooms. A pouch containing a prize, usually money, is tied around the neck of the toughest and most ferocious bull, and the young bachelors of the village are encouraged to subdue the bull and claim the prize. Traditionally, the prize also included their right to propose to a maiden of their choice as their intended bride. Of course this was in earlier days when the community was rather more orthodox in their views about the social behaviour of their young and when free mixing of unmarried men and women was frowned upon.



Image from the Maatu Ponggol ceremony

### Kanni Ponggol

The *kanni ponggol* ceremony is celebrated on the final day of the four-day festival, and is held to fete the unmarried maidens of the community. It is also performed as a general blessing for all the young maidens, that they will be successfully married to suitable husbands. It is usually held in the community temple grounds. Preparing a meal was an essential skill required of each young maiden who was ready to be married, and as such, the occasion of the *kanni ponggol* was used as an opportunity to display their culinary skills to the community as well as to prospective husbands. Each of the maidens is required to prepare a meal of sweet rice concoction with milk, coconut palm sugar and buttermilk. This must be cooked in a clay pot in full view of the community. The cooked rice is ladled out onto a tray lined with banana leaf. All the eligible bachelors are then invited to share in the meal. It is through this ceremonial meal that many a young man found his life partner in days of old. The discipline and skill with which the meal is prepared and presented determines the readiness of the maiden for marriage and family life.



Image from the Kanni Ponggol ceremony

### Conclusion

While trade was the earlier incentive for migration of Tamils from South India to Malaysia, they also found many other reasons to settle permanently in the new land. This forging of a new community based on intermarriage has brought together a rich mix of migrant and local traditions which is uniquely Chitty. Although they are classed as a minority community in Malaysia, Chitty culture and traditions have survived and actually thrived in Malaysia, albeit with some changes through the passage of time. Many of the younger generation of Chittys may not fully understand or practice these cultures and traditions, but through re-education and exposure to the culture, the elders hope that the youngsters will treasure the traditional rites for posterity.

To ensure the continued preservation of this culture and also to generate an interest among the younger generation, the Melaka State Government has established a Chitty Museum close to the Chitty Cultural Village in Gajah Berang. The Museum houses a fine collection of Chitty artefacts and information gleaned from various sources on the history, culture and traditions of this community. It is hoped that with the establishment of this Museum, the general public may come to understand and appreciate this unique community known as the Chittys.

# MYANMAR





# The National Museum in Myanmar: Its Role and Challenges

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## Environmental Context

The National Museum of Myanmar is one of the major institutions of the Department of Cultural Institutes. It was first opened in June 1952 and has now been reopened at the new splendid five-storied building located at No. 66/74, Pyay Road, Dagon Township, Yangon, and purposely constructed in spacious and specially landscaped grounds on 18 September 1996. The National Museum of Myanmar offers a frank and unpretentious record of the cultural development of the country, reflecting the people's sincere pride for their unique past. It takes thirty minutes by taxi from the Yangon International Airport to this museum, and its location is not far from the downtown area. Some diplomatic offices, residences and embassies are in the vicinity.

## Institutional Context

According to the mission of the Ministry of Culture, the best way to love and cherish the country and the people is through preserving, exposing and propagating Myanmar cultural heritage. The departments under the Ministry have been undertaking Myanmar cultural development activities with the cooperation and coordination of related institutions. Under the Ministry of Culture, there are three main departments, including the Department of Cultural Institutes, Department of Fine Arts, and Department of Archaeology; each managed by a Director General. The Director and an operating staff of 200 manage the National Museum. The most relevant institutions of the National Museum of Myanmar are cultural and archaeological museums, tourism organisations, government religious organisations, educational departments, and other international organisations and NGOs.

## Sequence of Events

The National Museum was established in 1952 under the administration of the Ministry of Culture in order to become a centre for people to learn about Myanmar culture so as to help shape a better future. The Museum carries out tasks such as collecting artefacts on ancient Myanmar cultural heritage; preserving and conserving the collected cultural heritage; displaying the cultural heritage for the public; undertaking research and publishing about the cultural heritage; disseminating the information on Myanmar culture to the public, including students and youth for promoting patriotism; and protecting the displayed objects and collected objects from the danger of natural disasters and pests.

The significant events in the establishment of the National Museum are as follows:

### 1. Premises

At the beginning of the establishment of the National Museum, it was housed in one building combined with other departments of the Ministry of Culture. The new five-storied building of National Museum was opened on 18 September 1996.

## 2. Collection development

According to the guidelines of the State, the National Museum has been collecting Myanmar cultural artefacts, fossils, paintings and materials of Myanmar national groups by purchasing, accepting donations, exchanging and transferring collections from other departments. A masterpiece of the National Museum is the 180-year-old Lion Throne of Myanmar kings that was received back from the British after independence. In addition to the materials of the last Myanmar kingdom at Mandalay Palace (in the 19th century) including royal regalia and richly ornamental attires of the last Myanmar King and Queen; paintings by famous artists; folk arts and crafts; traditional utensils of Myanmar ethnic groups; and materials for Myanmar performing arts have been increasingly acquired.

## 3. Displays, exhibitions and special activities

Fourteen wings were added in the new building of the National Museum of Myanmar, to enhance and explore Myanmar cultural heritage. There are temporary exhibitions for arts and crafts; special exhibitions on Myanmar traditional culture like costumes and textiles; exploring ancient cultural heritage of Bagan; ancient ornaments, and so on. The museum has to participate in special significant activities at the national level.

## 4. Research and education

The Research and Development Section has already formed and done research on specific Myanmar cultural heritage, publishing museum pamphlets, museum guidebooks and "Royal regalia from National Museum" (in English).

## 5. Human resource development

In order to disseminate Myanmar culture, the National Museum has conducted training courses in museology and offered lectures on museology to its staff and to youths. Starting from the 2002-2003 academic year, a Diploma in Museology course conducted by the Yangon University of Culture has been conducted in the 3rd floor of the National Museum building, in collaboration with staff from the Department of Cultural Institutes.

## Leadership and Decision Making

According to the organizational structure, the Director of the National Museum is responsible for the development and promotion of museum functions and services. Major development projects of the museum, need to be submitted to the Director General of the Department of Cultural Institutes for approval at the Ministerial level. The government also manages the financial arrangements and investments in the museum, and also nurtures various assets. For some functions and activities such as exhibitions, symposiums, and workshops on preservation and safeguarding of Myanmar cultural heritage that are often organized by the National Museum with the cooperation of other related organizations, the expenses have been borne by both organizations.

## Social and economic inputs and outputs

Museums are built for people, thus they have the right to evaluate our museums in all aspects. So, it is a source of pride for every museum to be frequently visited and to attract as many visitors and users as possible. If this can be achieved, it does not only realize the role of museum as an educational institution, but can also raise sources of income for museums as well. In Myanmar, the Government provides the financial allocation for the National Museum. The allocations are for the museum and for the protecting and nurturing of its various assets: the collections and related documentation, the premises, facilities and equipment. Any money received from the disposal of specimens or works of art should be applied solely for the purchase of additions to the museum collections.

In the National Museum, planned programs and activities should be aligned to all levels in societies, that is, to students, graduates and the general public. Therefore it has not always been an easy task to organise entertainment and fun educational programs, especially for young students. Numerous programmes have been carried out in the form of school holiday activities, awareness programs, exhibitions, research collaboration, expertise and advice services in the fields of archaeology, natural history, ethnography, handicraft, arts, conservation and archives, through working visits and short attachments. It is through these programs that people have become aware of how important it is to preserve their culture and traditions and then be ready to study and learn what it is needed to form the museum and how to manage and maintain its facilities.

Tourism is now a major world industry. Domestic and international tourism continues to be among the foremost vehicles for income generation, while at the same time providing venues for cultural exchanges. It is now a known fact that a lot of travellers travel in search of new ideas and fulfilling adventures; thus one attraction to heritage sites is the history, arts and culture manifested in a locality. In Myanmar, the National Museum has been working in close partnership with the Department of Tourism to provide tourist programmes with cultural content and value. Cultural heritages of the National Museum showcase the Myanmar culture and tradition, reflecting the diversity, richness and values of the Myanmar people. Cultural tourism has become the common factor for the National Museum. The figures below show international and local visitors that visited the National Museum during "Visit Myanmar Year", a national plan of action to promote tourism, from 1996 to 2005.

Visitors to the National Museum (1996-2005)

| Year | Locals | Foreigners |
|------|--------|------------|
| 1996 | 12056  | 6754       |
| 1997 | 29823  | 20399      |
| 1998 | 49402  | 21768      |
| 1999 | 63494  | 20224      |
| 2000 | 69287  | 21279      |
| 2001 | 123758 | 23013      |
| 2002 | 94947  | 20254      |
| 2003 | 51467  | 21768      |
| 2004 | 21809  | 9842       |
| 2005 | 29203  | 18780      |

Source: National Museum of Myanmar

## Challenges

Some major problems facing the National Museum and some ideas for addressing these challenges are as follows:

### (a) National Level

- Very limited financial support for conservation and preservation.
- A lack of professional expertise within the field to combat the problems of preservation, as well as a lack of necessary equipment and facilities.
- More cultural museums should be opened under the National Museum.
- The admission fees are considerably lower than neighbouring countries.
- No museum education can be disseminated.
- Group visits by government officials and other free-of-charge visitors' frequent visits should be limited.
- Special exhibitions, temporary displays and thematic exhibitions should be held frequently and put in the museum calendar.
- More souvenirs from the National Museum should be produced in a wide range and with reasonable prices.

### (b) International Level

- The National Museum needs to undertake staff exchange programmes for internship and training.
- There is a lack of joint international studies on techniques for the preservation and restoration of cultural heritage in the National Museum.
- International research meetings, workshops, symposiums, and conferences should be held in the National Museum.
- There is a lack of exhibitions of Myanmar cultural properties shown overseas.

## Sustainability

Cultural properties are indispensable for attaining a correct appreciation of the history and culture of our country, and they also serve as the foundation for the future cultural development and improvement. The appropriate preservation and utilisation of cultural properties is thus very important. The Myanmar government and the State Peace and Development Council both make an effort in the development and preservation of the culture. National objectives for the entire nation to be aware of its cultural preservation have been laid down, and these objectives are as follows:

- To strengthen the morals and morale of the entire nation.
- To uplift national prestige and integrity through the preservation and safeguarding of cultural heritage and national character.
- To encourage the dynamism of the patriotic spirit
- To lift health, fitness and education standards of the entire nation.

Among these National Objectives, the first and second are directly related to the duties of Ministry of Culture. Other laws

were also enacted during the initial establishment of the Ministry:

1. The Union of Myanmar Cultural Council Act 1955
2. The Antiquities Act 1957
3. The State Peace and Development Council enact the protection and Preservation of Cultural Heritage Regional Laws on 10th September 1998.

Apart from being a tourist destination, the National Museum will serve as learning centre for students at all levels, from primary school through university, as well for as for individuals interested in history and culture, anthropology, archaeology and sociology, including academics and researchers. Myanmar National Museum has launched several activities related to awareness-based programmes. They are implemented by means of annual exhibitions, individual exhibitions, special exhibitions, guided visits, works of art/ craftsmanship/culture, painting competitions, publication of research findings, and outreach programmes. These activities are developed with the intrinsic and extrinsic needs of the museum's targeted groups in mind, including informal and formal groups of visitors: preschoolers; primary school children; students from middle schools; high schools and universities; school teachers; special groups; holiday tour groups, and so forth.

It is clear that many of the activities of the National Museum are educational, and that they contribute to the participation of the public and the improvement of knowledge in society about the conservation of our cultural heritage. Such exposure has helped people to realise the importance of knowledge and awareness in protecting the nation's heritage. Through continuous education regardless of age, qualification, group, area of expertise and time, the museum has been able to emerge as an educational centre that is continuously making the effort to attract the public to visit the museum. In addition to exhibitions and educational programmes, the publication of research findings is another effective approach to extend the scope of publicity about the importance of the museum. Apparently, the participation and involvement of the public in the conservation of the cultural heritage is still being controlled and efforts must be made continuously so that such awareness can be the lifeblood of society.

### Lesson Learnt

In the culture and development area, the museum and its educational programmes play an important role, and can be considered as an integral component of larger socio-economic development initiatives. Due to the rapid economic growth of some nations, the social development and the revitalization of communities are considered as a key to solving some of the pressing issues in Asian countries. The tangible and intangible values are measured in terms of those displayed objectives collected from successive periods. The proper methods for the collection, display and dissemination of intangible values of Myanmar traditions has significance for cultural preservation, while at the same time engaging in a creative change of economic styles. The importance and relevance of cultural properties and ownership is another factor to be addressed. Strategies for tourism promotion call for many inputs in the field of museum management. Tourism, in fact, provides an opportunity to explore the challenges of growth in national income, infrastructure development, job creation, promotion of cultural industries and socio-economic development.

The National Museum of Myanmar is the most prominent and prestigious venue to display the cultural richness of the Myanmar people. It encompasses many fundamental cultural aspects of Myanmar, and these can pave the way for future cultural policy guidelines. The following are some suggestions for ways to improve and build upon the existing strengths of the museum:

- A range of showrooms to present the cultural development and the tangible cultural objects of past Myanmar kings of the 19th century should be part of the key resources for understanding Myanmar and its cultural standards.
- Currently, due to the unskilled arrangement of the structure of the building, its design and organization are not fully appreciated. The basic concept of the National Museum cannot be applied in its structural design.
- Creativity and innovation have been neglected in museum displays and management.
- Public relations of the National Museum have pointed out its mismanagement and lack of trained personnel.
- Many interventions are required, especially from international sources.
- Specialized skills for the conservation section and laboratory are urgently needed.
- The cultural landscape of Myanmar should be revealed in more diverse ways, and inspiration from Myanmar values should be more skilfully involved.
- Tourism promotion and the arrangement of group tours, need to be well organised and informed.
- More technical support and IT background is encouraged for the museum at a national level.
- More coordination and cooperation with the Hotel and Tourism Directorate are recommended.

The new understanding of the museum and its development and the way these interlink with globalization and the economy of the country will be the stimulating factors for future challenges. The emergence of cultural sustainability, on the other hand, is a timely response to the challenges of 21st century. The concept of 'creative industries' calls for those curators and administrators of museums who are competent, responsible, and creative, and who can foster community revitalization and ensure the positive interaction of beneficiaries and supporters for museums in the future.

# Case study on Promotion of Archaeological Attraction in Ancient Srikshetra

U Thein Lwin

## Environmental Context

Ancient Srikshetra is located near Upper Myanmar and is on the east bank of the main river Ayeyawaddy. It is a popular tourist station and a convenient stopover on the road between Began and Yangon. *Srikshetra* is a Sanskrit name meaning 'Field of Glory'. The area has excellent soil that is very fertile, making it perfect for crops and plants. The land form included shallow range, wide fields, channel and the river for ancient transformation etc. The region's climate is very pleasant due to the monsoon; the temperature ranges between 45°F and 103°F, and the annual rainfall is 130cm.

There are 13 villages located within the city walls. Most of the people are farmers who cultivate paddy fields and garden plants both inside and outside the city walls. Archaeological remains of the city walls, Buddhist religious buildings, stupas, temples, monasteries, ancient urban settlements and old mounds are scattered around the 80 square kilometers of the area.

## Institutional Context

The Department of Archaeology works under the Ministry of Culture to carry out work in Srikshetra. The local authority, regional administrator and organizational structures such as the Urban Development Department, the Tourism Department, and security forces are also involved. The primary institution is the Archaeology Department, which provides the budget, time, technicians, and experience to ensure the protection of the area's ancient buildings and landscapes through museums and other public displays.

## Sequence of Events

Dr. E. Forchhammer, Government Archaeologist, first discovered the ancient Pyu city of Srikshetra in 1882. French General Lean de Beylie and Mr. Taw Sein Ko, Government Archaeologist, excavated this site in 1907. Since that time archaeological explorations and excavations have revealed several ancient remains and artifices, including the city walls with numerous gate-ways and moats, huge Buddhist stupas and temples, monastic complexes and Sima (ordination halls). There are also remains of urban settlements and the palace site, old mounds, lakes and canals that have been exposed in the area of the ancient township. Although they were well-preserved at the time, 100 years of weathering and vegetation growth have destroyed the ancient remains. The archaeological excavation conducted by Mr. C. Duroiselle between 1910 and 1927 revealed valuable antiquities such as 22 gold plates of pali cannons, several Buddhist statues, stone statues and burial urns, various metal objects, beads of different materials, symbolic coins, seals, and other miscellaneous objects.

These numerous antiquities were kept and displayed in the site museum. The earliest site museum of Srikshetra was established in 1915 – a small wooden building in Kyauk-Ka Thein monastery compound. A new museum building was established in 1962 when the number of artifacts from the site

increased as a result of the general excavations in the old city. Further buildings were added in 1983 and 2002. Today, the archaeological remains spread throughout the old city and its surrounds are not well preserved. The display of antiquities in the present museum and on site do not meet modern standards of preservation. Because this is an important archaeological site, it is important that its condition is restored and preserved. The following plans have been developed:

- (i) The conservation of the ancient monuments and maintenance of their landscape, including the construction of a new road network to access these areas, and further excavation projects.
- (ii) The construction of a modern museum building;
- (iii) New education policies.
- (iv) The promotion of the *Srikshetra* archeological site through the tourism department; the publication of a research and guidebook; the publication of pamphlets and other educational and advertising material.
- (v) The establishment of a management institution dedicated to the future development of the cultural heritage region.

## Leadership and Decision Making

Practical plans for the management of the development program have been outlined by the Archaeology Department. The Department will oversee the management, maintenance, protection and research of the Srikshetra site. The groups involved in managing the plans outlined above will include: the Land Record Department, the People's Construction Department, the Municipal Departments, the Forestry Department, the Agricultural Department, and local and village administration Councils to manage the construction of the new roads; tourism and media departments to support the promotion of the site; and the Srikshetra Archaeological Site Museum team.

Some potential problems and difficulties have been identified:

- (i) Social and economic problems: the unwillingness of local people and farmers to restrict their use of the heritage land
- (ii) Technical problems: lack of equipment and technicians
- (iii) Financial problems: restoration and conservation work is expensive
- (iv) Managerial problems: uniting and coordinating many different organizations

## Cultural Resources

Cultural heritage resources included both tangible and intangible culture. Tangible culture includes ancient artifacts,

ancient sites, sculptures related to religions, and art. Religious practices are a form of intangible culture.

Sriksheetra has examples of tangible culture such as archaeological remains, structures, city walls, the palace site, ancient monuments, stupas, temples, sculptures of Buddhism and Brahmanism, bronze, silver and gold artifacts, pottery and terracotta. Some items can be seen *in situ* and others are on display in the site museum.

According to Myanmar chronicles, King Duttabaung founded Sriksheetra in 101 Sasana Era, year of Buddhist religion BC 442. Archaeological evidence indicates that the Pyu peoples settled in Sriksheetra as early as the first century A.D. The Pyu were the first people in mainland Southeast Asia to develop a high level of urbanization.

Sriksheetra is roughly a circular walled city. The wall is made of burnt bricks, and is 40 kilometers in circumference. The bulk of the population lived in walled and moated enclosures and villages. In the centre of the city lies the palace site, rectangular in shape, and about 15 hectares area.

Three remarkable *Pyu* stupas have survived: Baw baw-gyi, Paya-gyi and Payama. The three great stupas were all located outside the city wall. The Baw Paya-gyi stupa assumes a cylindrical shape above five low circular terraces. The Paya-gyi and the Payama are similar, having high conical domes. The Bebe, the Lemyethna, the East Zegu and Payahtaung are significant Pyu Buddhist temples. The great temple of Bagan has vaulted entrances of Indian type. They are structurally and stylistically related to the temples of the Bagan period as small prototypes.

### Social and economic inputs and outputs

Investment by the Archaeological Department will lead to the promotion of Sriksheetra as a Cultural Heritage attraction. External investments also go toward the project.

To be developed *Sriksheetra*, the archaeological region needs to be executed by a main department involved with archaeologist and excavators, restoration and conservation scientists, civil and architecture engineers and ecologists. Their accomplished input would support experienced researchers and the perpetuation of ancient monuments and ruins. Social and economic inputs and outputs involved in the field from non-departmental sources are also considered.

Local people can learn about their cultural heritage and be proud of their historical region. They may then know how to protect and be faithful in ancient artifacts. Furthermore cultural tourism business could be in the hands of the local people.

Therefore, the work of the Archaeological Department, the support of other departments, and the participation and understanding of local people are a major investment in the total project. As a result, they will all benefit from this project as will other additional business such as hotels, tourist agencies and related businesses.

The following figures show the little income collected from Sriksheetra archaeological zone per year. It should be higher from many more visitors and it can be increased if the project is developed to enhance the existing cultural heritage.

|           |           |           |           |
|-----------|-----------|-----------|-----------|
| 1998-1999 | US\$4,944 | 2002-2003 | US\$8,024 |
| 1999-2000 | US\$4,456 | 2003-2004 | UD\$5,952 |
| 2000-2001 | US\$4,200 | 2004-2005 | US\$7,428 |
| 2001-2002 | US\$5,244 | 2005-2006 | US\$6,074 |

### Sustainability

The sustainability of this project relies on maintaining the annual budget and on the support of the State Government and Ministry of Culture.

The support of all departments and institutions involved in this project needs to be maintained in order to achieve promotion of this cultural heritage site. There is also a need for a good management plan. The leading board or main executive body of the institution can do better in terms of management, future plans, maintenance of monuments, cultural heritage education outreach and so forth.

### Lessons Learnt

The promotion of archaeological attractions at the ancient Sriksheetra site involves the work of archaeological research, the restoration and conservation of ancient monuments, coordination and integration among the governmental and non-governmental institutions, and the creation of the new museum site. We have concentrated on such endeavors with the aim of preserving the cultural heritage of *Sriksheetra*. What we would gain from the case study are:

- (i) the preservation of cultural properties
- (ii) the experience to preserve more cultural properties
- (iii) the display of national pride in history
- (iv) the progress to the next step of nominating the site for the World Cultural Heritage List.

We will gain further knowledge by executing our case study. We have to consider many factors in our case, such as the public occupation in the archaeological area, their economic and social life, the acquisition of the heritage land and budget restrictions. We have to:

- (i) Organize villagers to transfer their settlements from the ancient monuments and neighbouring areas. There are over 10,000 people in 13 villages that cover the area of ancient city.
- (ii) Consider how the landscaping of ancient monuments and the construction of the road network will impact on the village areas and fields and local society.
- (iii) Ensure that there is adequate security and law enforcement by local authorities.
- (iv) Coordinate the other departments involved in the cultural heritage site and ensure that their work is completed on schedule.
- (v) Manage the problem of a restricted budget.
- (vi) Ensure that research is undertaken by qualified experts in the field.

(vii) Anticipate and prepare for problems and complications.

We could therefore provide at least an assessment of the experiences arising from the case study and our lessons learnt as follows:

- The project or plan of safeguarding and presenting the cultural heritage of the region would be planned by the Board, including scholars and experts in particular subjects.
- The project should be carried out according to the budget adjustments to cover the lack of continuity.
- When the participation of other organizations is required, there would be effective preparation before engaging the other party.
- Patience and understanding is required when dealing with the local community. Village people and farmers must have opportunities to get satisfaction for giving up their land for the occupation of ancient monuments and their protection zone.
- Appropriate information would be given to the community so that they can support the activities. Similarly as for archaeological research, accounts of the restoration and conservation of ancient *Srikshetra* may contribute to the work of scholars and the public who are interested in the work being conducted.
- Moreover it would be helpful to disseminate and educate more widely about museum artifacts and knowledge of the historic and archaeological city of *Srikshetra*.

As well as Srikshetra, we have other sites of ancient cities of interest, such as Beikthano (300 km north of Srikshetra), Ha-Lin in Sagaing Division, Mingmao in Shan State, Vesali in Rakhine State, Kyaik-katha (Suvamnabhumi) in Mon State. In the future, we can develop better plans and projects to expose and preserve ancient monuments and artifacts, to promote their history and archaeology. There is no doubt that the experience of managing the case study of ancient Srikshetra will better qualify us for future projects at similar sites.

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# The Kanbawza-Thardi Palace Museum and Cultural Heritage of Bago Township

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This paper discusses the Kanbawza-Thardi Palace museum and the cultural heritage of Bago township in Myanmar. The present Hantharwadi division was a culturally distinctive area in lower Myanmar. There had been two historically well-known ancient Kingdoms here, and one of them was Ussa Bago Kingdom and the other Hantharwaddy Kingdom. In the Ussa Bago Kingdom the Thamala/Wimala dynasty ruled for 218 years (825-1043AD); the first Hanthawadi Kingdom was ruled by Banya Oo/ Thushindaga Ruppi dynasty for 148 years (1353-1501); and the second Hanthawadi Kingdom was ruled by the Tabinshwehti/ Nanda dynasty for 98 years (1501-1599).

King Bayintnaung ascended to the old Ussa Bago throne in 1551, and two years later, in 1553, he constructed a new sumptuous palace, to the West of the old Ussa Bago palace, which he named Kanbawza-Thardi<sup>1</sup>. He also built a bulky brick wall around the palace approximately one mile in length and one mile in breadth. A deep, wide moat was also dug around the wall for the protection of the palace. The Kingdom he brought into being was known as the Kingdom of Hantharwadi.<sup>2</sup> However, in 1599 rival kings overran the great Hantharwadi Kingdom of Myanmar and the palace was set afire and the entire palace complex reduced to ashes. Earth mounds lasting four hundred years until the palace was reconstructed in 1995 covered the site.

## The reconstructed Kanbawza-Thardi palace

The reconstructed palace of Kanbawza-Thardi is located on the very site of the old palace, in the northeast of Yangon in the present Bago Division at Bago Township on the Yangon-Mandalay highway in Myanmar. Its altitude is about 400 feet above sea level in the midst of an evergreen monsoon forest area. The most ancient settlers of the area are Pyus and Khamars and later Mons and Myanmars followed in their steps. The predominant languages of the area are Mon and Myanmar.

## The idea of reconstruction of the palace

The existence of the ancient palace site was first conceived by the Archaeology Department and the proposal for the excavation of the site and reconstruction of the palace was made in 1990. Before excavating at the palace site the Archaeology Department studied the aerial photos of Bago Township; then collected historical records and literary sources about Kanbawzathardi, and then undertook field-explorations to discover which mounds should be excavated. The department started the excavation works in 1991, and after extensive and systematic digging under close supervision, the excavation works were completed in 1997. The remains of the palaces revealed by the excavations are as follows:

- Mound No (1) (Photo at Annex I) Excavations revealed Buddha images in a shrine-hall. The building extended from the North to the South measuring 150 feet in length (breadth 75 feet). 1800 Buddha images were found on a huge brick platform.

- Mound No (2) (Photo copy at Annex II) The site is known as the residential building of Princess Razadartu Kalyar, the daughter of King Bayintnaung. It reveals a massive square brick wall measuring 84 feet from North to South and 80 feet from East to West. The building faces East.
- Mound No (3) (Photo copy at Annex III) This is said to represent the residential building of a Northern queen. The square brick wall measures 89 feet from North to South and 87 feet from East to West. The building's entrance is in the East.
- Mound No (4) (Photo copy at Annex IV) This is said to be the residence of the Southern queen. Its brick walls measure 80 feet from North to South and 60 feet from East to West. The entrance to the building is in the East.

## Reconstruction of the Kanbawza-Thardi Palace

Reconstruction started in 1995 and the royal residential hall and Bamaya-thana throne hall rebuilding works were completed in 1998. Work on the Royal Assembly Hall (main palace) rebuilding begun in 1997 came to an end in 2002. The construction of the Kanbawzathardi Archaeological Museum started in 1993 and was completed in 1995. Sculptures, earthenware artefacts, metal wares and instruments pertaining to the 16th century palace are expected to be systematically displayed at the museum for the interest of tourists and professionals.

Tangible and intangible resources that are mobilized for display at the museum are as follows:

1. At the Ancient Buddha Images exhibition hall, limestone images, bronze images, and wooden images of ancient workmanship are catalogued and displayed in a systematic way.
2. At the general exhibition hall, ancient glazed jars and cups, bronze weights, ancient artefacts and so on, are catalogued and displayed systematically.
3. Besides these, private collections of antiquities that are donated to the Department of Archaeology are also displayed in the museum.
4. A Buddha tooth relic, which was presented to King Bayintnaung himself, was enshrined in Mahaceti Stupa in Hanthawadi, and can still be worshipped there by the pious.
5. There are more than 49 ancient Buddhist stupas in Hantharwadi, of which 31 have some connection with King Bayintnaung, and there are also 23 stone inscription vaults pertaining to the King's era.

Yearly proceeds from tourists visiting the Kanbawza-Thardi palace, the museum, and the pagodas in the vicinity of the palace are as follows:

| Year (from - to) | No. of visiting Tourists | Income in US\$ (\$10 per head) |
|------------------|--------------------------|--------------------------------|
| 1996-97          | 89                       | 894                            |
| 1997-98          | 380                      | 3798                           |
| 1998-99          | 682                      | 6820                           |
| 1999-2000        | 3438                     | 34381                          |
| 2000-01          | 11843                    | 118431                         |
| 2001-02          | 10378                    | 103776                         |
| 2002-03          | 20820                    | 208203                         |
| 2003-04          | 25298                    | 252980                         |
| 2004-05          | 27915                    | 279150                         |
| 2005-06          | 36348                    | 363481                         |

Yearly proceeds from visiting Myanmar sightseers are as follows:

| Year (from - to) | No. of Local Sightseers | Income in Kyats (Ks10 per head) |
|------------------|-------------------------|---------------------------------|
| 1997-98          | 5532                    | 55320                           |
| 1998-99          | 16261                   | 162610                          |
| 1999-2000        | 22971                   | 229710                          |
| 2000-01          | 16193                   | 161930                          |
| 2001-02          | 32325                   | 323250                          |
| 2002-03          | 50211                   | 502110                          |
| 2003-04          | 58411                   | 584110                          |
| 2004-05          | 58441                   | 584410                          |
| 2005-06          | 58622                   | 586220                          |

A steady increase in the number of sightseers and tourists visiting the palace, the museum and the pagodas in the vicinity of the palace can be clearly seen. If improvements are made at the palace and its surrounding area it has a great potential to become one of the most interesting tourist attractions in Myanmar. Because of the visible yearly increase in sight-seers (both tourists and locals), and because of the steady increase from the proceeds thereof, if necessary improvements and renovations to the palace, the museum and the pagodas in the surrounding the countryside are extensively carried out, we hope that the national heritage of Myanmar in Pago Township will be sustainable for a long time to come.

Quite recently Myanmar made news in archaeological annals through findings of one of the oldest Stone Age dwellings at Padalin caves in the Southern Shan State. Myanmar in general, and Pago township in particular, are potentially rich in historical and archaeological treasures. In the Pago area parallel archaeological excavations alongside of the Kanbawza-Thardi palace site could be made, which would transform the whole township into a huge tourist attraction area. However, such a huge project will require a great amount of funding from international donors through appropriate United Nations Agencies.

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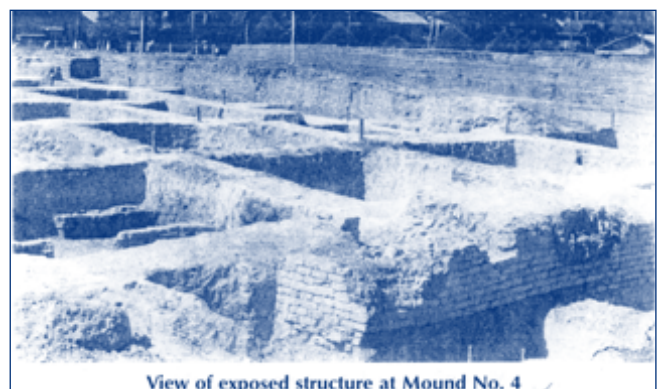
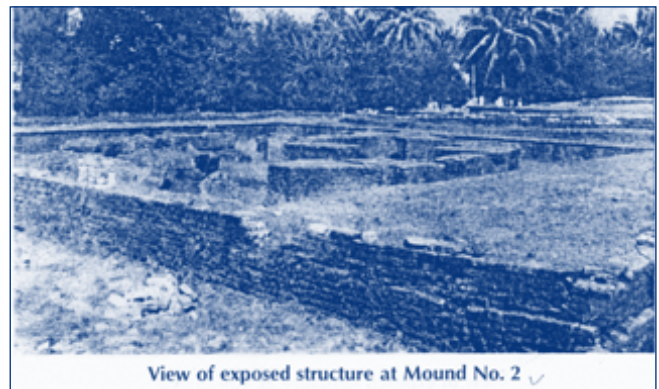
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<sup>1</sup>Kanbawza-Thardi means 'the palace that gives joyfulness to your heart'.

<sup>2</sup>Hantharwadi means 'the mound where a pair of mythical Hinthar birds alighted'.





# The development of a site museum at the ancient city of Beikthano (Vishnu) for heritage tourism

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## Environmental Context

Many substantial excavations have been done at the ancient Beikthano city that lies immediately to the north of Kokkogwa, a village 12 miles to the West of Taungdwingyi Myo, in the central Myanmar dry zone. Magway Division. Beikthano lies on the western side of Bago Yoma mountain ranges where rainfall is very scarce. However, water flowing down from Bago Yoma is dammed and diverted to the site for supply to the paddy fields. The ancient water works could be traced at the site from aerial photographs. Up to the present, an Ingyi or Big Lake at the western part of the site is still functioning. Besides paddy fields, there are a few tracts of land on which peas, sesame, groundnuts, cotton, corn, chilli, tobacco and other crops are cultivated. Culture-loving simple folk in many different sized village settlements inhabit the Taungdwingyi area. Beikthano is the main attraction for those who wish to study Pyu culture dating from roughly 100-400AD.

## Institutional Context

In Myanmar the National Museum as well as regional museums stand as the tourist attraction Beikthano Cultural Museum under the Department of Archaeology Ministry of Culture and are set up under the guidance and funding of the government. The work of appointing museum staff, the collection of antiquities and purchase of artifacts are done with the help of government funding. As a result of its setting, at Beikthano Museum the people realize that they are responsible for donating to the museum or to display on loan their antiquities collected throughout the generations.

## Sequence of Events

According to its excavations, Beikthano assumes a rhombus shape measuring two miles long in the Eastern site while the North and South are shorter by two furlongs. Before excavation the site was strewn over by brick mounds and at the Western two-thirds of the site is an Eastern partition running across the city. The Western part has a square palace site. To the West lies Ingyi or Big Lake. There is also another lake known as Gyogyar Kan, a small lake about three furlongs to the south of Ingyi. These lakes are good water resources supplying the present cultivation. These also seem to have supported the ancient inhabitants of the site. The city has brick walls, which appear to be cut through for gates.

There is no village present today in the city enclosure. On excavating the site, the archaeologists exposed remains of a monastery with several rooms in it. A cylindrical stupa with four compass points projected was also unearthed, enclosed by double walls. The palace site was excavated exposing a fine residential building with a number of rooms in it. The palace itself was enclosed by another wall. The gates of the city curved inwards leaving a road 17 feet wide in between the stratifications, showing that there were wooden arches and pavilions on top spanning the gate. There were also wooden doors swung on iron sockets. Besides these buildings there

were religious structures excavated in the city enclosures. They are mostly square in plan, though some types have a cylindrical core inside. Some have brick projections extending outwards.

The radiocarbon date shows that Beikthano flourished from the 1st to the 4th century AD. From a monastery site an impression reading '*Sangha siri*' was unearthed. It may be dated to the 5th century AD. There is also a pottery fragment that resembles some pottery types from North India and the Deccan Plateau. Beikthano site No.4 has a square plan with a passage around it. It resembles that of Thayekhettara (Sriksetra) of the 5th to 8th centuries AD. The Beikthano and Sriksetra sites belong to Pyu. Some structural plans of Beikthano look exactly like those of Nagazunakonda in India. The silver coins at Pyu sites including Beikthano originated at Oc-Eo in ancient Cambodia. Etched beads in Beikthano and other Pyu sites came from India, according to Dr A. H. Dari, a well-known Pakistani archaeologist. The significance of the Beikthano site and unearthed antiquities prompted the Department of Archaeology to set up a site museum and to display Pyu cultural objects there.

## Leadership and Decision-making

Myanmar Department of Archaeology under the Ministry of Culture has set up the National Museum of Myanmar together with many regional state and site museums including the new Beikthano site museum now under construction on the ancient Beikthano (Vishnu) excavation site. In fact there had already been a local cultural museum and site museum at Taungdwingyi Myo. The construction of a new Beikthano site museum was implemented on 12th July 2004, and now about 50 percent of the work has been done. When it is completed, the new Beikthano site museum will receive many more tourists through Mandalay International Airport, nearby regional airports and major roads. Museum exhibits displayed at the new Beikthano site museum generally belong to the Pyu period. Before the building is completed, the museum pieces will be kept at the Archaeological Office Branch of Taungdwingyi for the time being.

## Cultural Resources

Beikthano site museum now under construction plans to display excavated antiquities, antiquities on loan, and to collect and receive donated antiquities.<sup>1</sup> After the construction of the museum is completed, the well-trained and skilful staff at the new Beikthano site museum will take domestic and international tourists around the excavated sites sharing first-hand knowledge of ancient Beikthano (Vishnu) city and its Pyu people. At the same time the visitors will witness that the inscriptions on the unearthed clay seal, which conform to the donors names appearing on the sculptured stone slabs of Amaravati in Andhra in India, the letters clearly pertaining to the 2nd century of South India. *Brahmi* script was found on innumerable urns unearthed at Beikthano, and are of the same character as those from Sriksetra; furthermore, Beikthano

pottery types have parallels in Rang *Mahal Arikamedu*, *Yaleswaram*, *Ahicchatra*, *Ujjain* and so forth, as well as *Brahmapuri* and *Hastinapuri*, and other auspicious marks like *srivatsa*, twin fishes, *Kalasa* pots and so forth at Beikthano may be traced to those of symbols found at most of the early Buddhist sites in India. Furthermore, the plans of the religious or ritual structures at Beikthano resemble those of the stupas and pillared halls of Nagarjungkonda in South India. The culture of Beikthano will be seen clearly to have a relationship to that of Andhradesa in South Asia which influenced it. It is acknowledged that the silver coins unearthed at Beikthano originated at Oc-Eo in ancient Cambodia. According to the Pakistani archaeologist Dr Dari, the unearthed etched beads in Beikthano and other Pyu sites came from India.

### Social and Economic Inputs and Outputs

Unlike many western countries, in Myanmar there are no privately owned and administered museums. Most of the museums in Yangon state are government funded. Regional authorities and local people support those museums. The Myanansankyaw Palace in Mandalay, Kanbawzathadi Palace in Bago, the cultural and site museum at Sriksetra, the Beikthano cultural and site museum, and Halin, Bagan and archaeological museums in Rakkhine, are all state funded. These museums are undertaking the activities of collection, preservation, protection and conservation of antiquities, as well as promoting the value of cultural heritage and national prestige. To be sustainable, the admission fees to those museums are systematically fixed. In short, Myanmar's government has invested a large sum to build museums – not to gain profits, but to mobilize people, educating them in the values of patriotism and in the national heritage. The museums in Myanmar are trying to propagate the value of cultural assets of Myanmar.

### Sustainability

One of the Beikthano sites yielded a human skeleton of a young man about 25 years old, who died from a head injury. Thus, we can say that Pyu people of Beikthano are Mongoloid by race. The late Dr Than Tun, Professor Emeritus of Archaeology, has opined that the Pyu were the first founders of the Myanmar Empire, including Beikthano. Indeed, Pyu had left cultural legacies at excavated sites including the Beikthano cultural zone in the forms of architecture, town planning, sculptures and other arts and crafts.

The influence of South India, particularly of Andhradesa, is recognized in the religious structure of the Pyu. However, the conspicuous absence of Buddhist sculpture and relics coupled with the results of radiocarbon dating indicate that the founding of Beikthano preceded that of Srikshetra by about four centuries. Beikthano was destroyed by fire in about the fourth or fifth century AD, and the Pyu occupation of the site declined. It was later partially occupied around the 11th century AD. The significant result of the excavation is that the beginnings of Pyu culture could be pushed back to the first century A.D. and that Buddhism was found to have been introduced at Beikthano by the second or third centuries AD.

We are well aware of the importance and sustainability of the Beikthano site museum. To be sustainable, the museum must be made well known. There must be well qualified staff who can thoroughly explain about the objects displayed at the museum. It is important to invite more visitors and researchers to the museum. To promote heritage tourism we must re-create Pyu culture, for example, arrange Pyu dances and a music programme in an appropriate hall at the museum. We should

set up a Pyu cultural zone in which ancient Pyu pagodas and structures exist. Package tours for tourists must be arranged systematically.

### Lessons Learnt

We have studied why museums of any kind last for a long time. The first reason is that most of the visitors to that region know the whereabouts of the museum. The second reason is that the museum must be accessible. The third reason is that the way of displaying the antiquities is systematic. Another factor for success is that well-qualified curators or staff should conduct people around the museum. The museum guidebook or pamphlet should be readily available and it is also important that there is complete and proper museum furniture, such as shelves and showcases for antiquities. The other lesson to be learnt from the experience of long lasting and successful museums is that it is important to increase the income of the museum through well-managed procedures.

The Beikthano site museum, when completed, will undertake its development activities by collecting, preserving, conserving, exposing and propagating Myanmar cultural heritage through state allocations, donations, admission fees, souvenirs, special exhibitions, temporary exhibitions, tour guides, pamphlets, guide books and on-site training courses. Up until now most of the excavations throughout Myanmar have been done only by state allotments. The cultural benefits obtained from the excavations should be shared among the State and its people.

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<sup>1</sup>The Beikthano site museum will display to public the remains of religious buildings; ritual buildings; residential buildings; the inner city gates and gates of the northern wall; city walls and ramparts; miscellaneous buildings (from the Bagan period); parts of the northern inner walls; religious edifices; stupas; unearthed urn graves; silver coins; pottery; exposed structures; the plan of gateways; burial urns; incense burners; decorated pot shards; beads of different shapes; terracotta human and animal figurines; daggers; seals; pendants; sling balls; brick marks; sculptured slabs; stone tables; iron nails and strips bosses; iron sockets; arrowheads; lead pieces; bronze miniatures; copper Hamsa weights; lead weights; fragments of ear tubes; bronze finger rings; small copper bells; and miscellaneous ancient Pyu objects.

# Case Study of Museum Marketing Strategies in Mandalay Cultural Museum, Mandalay, Myanmar

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## Abstract

Museums play an important role in enhancing the cultural values in a society. They can be regarded as a source for non-formal learning for the underprivileged. Museum marketing strategies try to attract the public to come and learn there. The principal aim of museums is to inform and educate the public. Visitors to Mandalay Cultural Museum can appreciate both the tangible and the intangible heritage of ancient Myanmar culture, as Mandalay was a former ancient capital of the last Konbaung Dynasty. Mandalay Cultural Museum thus provides a collection of tangible objects that reflect the unique aspects of ancient Myanmar. However, when compared with the huge object collections on display at Mya Nan San Kyaw Golden Palace, for example, the attraction to Mandalay has been on the decline. This paper attempts to present problems in museum marketing strategies of the Mandalay Cultural Museum and highlight proposed strategies to deal with them.

## Environmental Context

Mandalay Cultural Museum is located in Mandalay, the second largest city in Myanmar and the largest city in Upper Myanmar. It is situated in the downtown area of the city. Mandalay Division has different climatic areas: its heat is intense in the hot season and it is considerably colder in the cold season. Myanmar is the common language, and the majority of the population is Buddhist.

## Institutional Context

Mandalay Cultural Museum comes under the Department of Cultural Institutes and the Ministry of Culture in Myanmar. It is one of two cultural museums in Mandalay, the other being the Mya Nam San Kyaw Golden Palace Cultural Museum. Other relevant departments are the Department of Archaeology and the Department of Fine Arts. The considerable number of heritage sites in Mandalay, like the Kuthodaw Pagoda, known as the World's Largest Book, as well as Innwa and Mingun, noted for the world's third largest bell, are under the Department of Archaeology. Most of the tourism package tours are arranged by non-government organisations.

## Sequence of Events

Mandalay Cultural Museum was founded in 1955. The displays included rare objects like the shawl of Queen Shin Phyu Mashin, a table for stylus used in the reign of King Bodawpaya, the nether garment of King Mindon, the second last king of Myanmar kingdom and founder of Mandalay City. Locals and foreigners showed interest in the opening stages of the museum. However, a new museum with the façade of modern architecture replaced the old building in 1981. The completion of the construction work was unfortunately delayed because of political changes, and the project materialised only in 1991. During the construction progress, some of the objects on display were transferred to the Mya Nan San Kyaw Golden Palace Cultural Museum, and the general impression

was that the entire museum collection had been moved to the other museum. In 1991, the opening of the Mandalay Library, a separate building in the same campus, was successfully launched, but the museum was not officially opened, since it was assumed that curators who worked there at that time were then concerned only with wanting to draw attention to the Mya Nan San Kyaw Golden Palace Cultural Museum.

In 1996, the museum was opened with the title of Traditional Folk Art Museum. However, the objects on display specialising in Myanmar folk traditions did not attract visitors. So in 1998, with the addition of other cultural objects, the museum assumed the new name Mandalay Cultural Museum. As for the planned future developments of the museum, temporary exhibitions will be held to attract visitors with modern facilities such as video art, fulfilling the mission of the Ministry to preserve the tangible and intangible cultural heritage of our people and disseminate and share the knowledge of it, and to understand and promote the national culture locally and abroad.

## Leadership and decision-making

Since Mandalay Cultural Museum is a government organization, the government manages all activities and programmes. The organisation of the Ministry of Culture is as follows: the Minister for Culture heads the organisation, with the Deputy Minister working under him. Under the Deputy Minister there are three positions: Director-General, Department of Fine Arts; Director-General, Department of Cultural Institutes; Director-General, Department of Archaeology. The organisational structure of Department of Cultural Institutes is as follows: under the Department there are four branches, namely, the National Museum, National Library, Research Branch and Cultural Museums and Libraries. There are altogether thirteen museums in states and divisions all over the country.

Since 2001, temporary exhibitions of Mandalay Cultural Museum have been launched. The types of exhibitions are as follows:

- (1) Traditional Myanmar Art Exhibition
- (2) Exhibition of Ancient Myanmar Coins
- (3) Exhibition on Traditional Art of Making Bronze Wares
- (4) Myanmar Traditional Mural Painting.

Collections of displays, drawing of schedules and programmes and display matters were supervised by the Mandalay Division Cultural Institute. Permission was submitted to the Ministry of Culture and regional authorities concerned, at least one month ahead of the exhibition. Permission was granted with the approved assessment of the displays made by the Ministry. The Department of Cultural Institute provided funds.

The strengths of the exhibitions were:

- (1) Funds were provided from the Government Budget (approximately K.100, 000.)

- (2) There were no inconveniences for collecting the materials for display.
- (3) The infrastructure that houses the materials to be displayed already exists.
- (4) The location is situated in the downtown area.
- (5) It is located close to immediate customers: eight state schools exist nearby.

The weaknesses are as follows:

- (1) Mass media for advertisements were not effectively utilised.
- (2) Transportation to the museum was poor: it is not located on the bus line.
- (3) Electricity and lighting were poor, so there was weakness on the part of displays.

### Cultural Resources

Mandalay Cultural Museum has a collection of the following tangible heritage resources:

- (1) 97 Buddha images from successive periods dating from the Pyu Period (5BC) to the Yadanapon Period (19th century)
- (2) 170 terracotta votive tablets
- (3) 114 court utensils
- (4) 451 pieces of folk arts
- (5) 51 traditional paintings
- (6) Others (manuscripts and coins) altogether 2108 objects.

There are no intangible heritage resources. It can be assumed that Mandalay Cultural Museum has housed a considerable collection of resources mentioned above large enough to attract the visitors. But the museum lacks any striking historical resources like the Lion Throne.

### Social and economic input and outputs

- Exhibitions were held in the new building of Mandalay Cultural Museum (the expenses for the infrastructure being approximately K. 44 00,000 in 1991).
- The expenses for the exhibitions ranged from K.200, 000 - 250,000. But the income is only about 2% of the expenses. The government made investments.
- The number of visitors to each exhibition ranged from 1,000 to 1,500 people. The beneficiaries were high school students, who were the target audience. The general impression gained from the feedback forms was that more such exhibitions should be launched for the sake of general knowledge, patriotism and cultural awareness. As to the success of these exhibitions, state high schools cooperated with the museum to send groups of students for study.
- The number of tourists (only private tourists, and no package tours) visiting at the opportune times of these exhibitions ranged from 100 to 200 only.
- There was no economic output, or net profit, since these exhibitions were free public shows.

### Sustainability

The case study benefits are seen as sustainable in the long term as long as the government is running it. The annual budget allocation for Mandalay Cultural Museum is about K.7, 000,000. The International Council of Museums (ICOM) defines a museum as 'a non-profit making, permanent institution in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment'. As the Mandalay Museum is a government-funded organisation, it can promote more exhibitions annually for the sake of disseminating knowledge among the public, especially the target group of state high school students.

| Year | Type of exhibition                                   |
|------|--|
| 2001 | Traditional Myanmar Art Exhibition                   |
| 2002 | Exhibition on Ancient Myanmar Coins                  |
| 2003 | Nil  |
| 2004 | Nil  |
| 2005 | Exhibition on Traditional Art of Making Bronze Wares |
| 2006 | Exhibition on Traditional Mural Paintings            |

In 2003 and 2004, there were no exhibitions organised by Mandalay Cultural Museum because support had to be given to the success of the exhibitions sponsored by the National Museum under the Ministry of Culture. Plans are being made for an annual exhibition on ten kinds of Myanmar traditional arts and crafts (*Pan se myo* in Myanmar) since Mandalay is known as the centre of Myanmar traditional arts and crafts.

### Lessons Learnt

A review of the exhibitions revealed that each made efforts to promote public interest and that it tried to fulfil the mission of the department. Formerly there were only foreign museum exhibitions and exhibitions on special occasions of the national public holidays. However, Mandalay Cultural Museum has an opportunity to hold temporary exhibitions annually. Not only visitors but also museum employees have benefited from the experience of these exhibitions. They have learnt about displaying exhibits, while at same time improving public communication. As stated above, Mandalay is the last capital of the Konbaung Dynasty, as well as the centre of Myanmar customs and culture. Myanmar handicrafts and utensils of the Myanmar monarchy remain unknown in the hands of the natives of Mandalay. Ancient monasteries also exist in Mandalay. Thus, every time an exhibition is held, there have been occasions of donating or loaning museum exhibits. This is one good lesson we have taken from the previous exhibitions. Even when the temporary exhibitions are over, visitors and students have a chance to view permanent museum exhibits, so some income, no matter how inconsiderable, can be earned by the museum.

As for similar projects, we can make a comparison with the National Museum. The National Museum holds similar exhibitions on special occasions. One well-known exhibition was the Exhibition of Antique Jewellery and Artistic Antiquities. Another one was Myanmar Necklaces (Beads) Exhibition. A comparison between these two exhibitions reveals that the number of visitors increased, as the subject of the museum resources displayed was more interesting. The number of the visitors was larger for the second exhibition since necklaces (beads) attracted a lot of visitors. Besides, the visitors had to pay the entrance fees, so it was observed that they valued the

visit in the latter exhibition more than the former, which was a free show. Moreover, for the National Museum, the expenses for exhibitions is higher than for other museums but it can get the support of private collectors. From this, we can learn that the subject for the exhibition should be thoroughly researched: the subject of the show should meet the interests of the target audience. In our next exhibition, the question of what to show will be considered very seriously, because the success of an exhibition depends largely on the subject. It should reflect more or less the expectations of the people, as well as the current times and circumstances.

Another lesson we have learnt is that a free exhibition is generally valued less than a show that charges entrance fees. Psychologically, if you get something for free, you do not normally value it highly, unless it is associated with love or respect. If we go back to the weaknesses of the exhibitions at Mandalay Cultural Museum, we can take lessons that are stated as follows:

- (1) Journalists should be invited to a preview of the exhibition. Advertisements should be put in public places and newspapers (for example, posters at crossroads).
- (2) Timing should be considered: if the date of exhibition is close to the time when students are busy preparing for their final examination, the show will be a failure. So such an exhibition should be launched during the first days in the school academic year.
- (3) The special exhibition rooms are found to be rather narrow. As a result, some museum objects do not receive enough space for display. The rooms should be extended with the structure and lighting that might be attractive to the visitors.
- (4) Research should be done on the main subject of the show: what is the topic that might attract the attention of the audience?

Four exhibitions were held in Mandalay. The first show attracted 1084 visitors; the second, 817 visitors; the third, 1449 visitors, and the fourth, 1562 visitors. Of the four exhibitions sponsored by Mandalay Cultural Museum, the Exhibition on Traditional Art of Making Bronze Ware attracted the largest number of visitors. Mandalay is well known for the art of casting bronze and craftsmanship of bronze wares in Myanmar. The museum exploited this advantage, highlighting the history of bronze-casting, the steps involved in bronze-casting, and traditional bronze wares. The exhibits were also displayed with the aid of CD-ROMs. The public had a chance to observe the subject of Myanmar bronze wares at a one-stop centre. Moreover, private researchers had an opportunity to compare and contrast what they had studied.

It was observed that, out of weaknesses in the research, some captions displayed on the exhibits did not carry complete information. Another weakness was that of administration. Since the number of museum staff is small (only four), when the matter of an exhibition comes in, they cannot handle other administrative affairs because their focus is on the successful launching of the exhibition. Nevertheless, temporary exhibitions, an activity of the museum, enabled the museum to reach out to the public, and helped to support the future programmes of the museum. Each exhibition contributes immensely, enhancing the image, status, and role of the museums. The sense of pride and achievement that it engenders will inspire renewed efforts to strengthen its present day role as an important centre for the preservation and dissemination of Myanmar's rich history,

culture and heritage. It has always been our tradition to nurture the spirit of pride in our achievements as a people and to play an active role in nation building by delivering quality design and execution.

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# Case study on the sustainability and development of the mon cultural museum and prospects of the development of heritage tourism

**U Min Khin Maung Lay - Assistant Director | Mon Cultural Museum and Library | Department of Culture Institute | Mawlamyaing | Mon State | Myanmar**

## Environmental context

Mon Cultural Museum is situated at the corner of Central Road and Dawe Bridge Road at Sit-ke Gone Quarter, in Mawlamyaing, Mon State. Mon State lies in lower Myanmar and has a monsoon climate as it is in a tropical zone. Though Mon State is close to the equator, the climate is relatively fair as it faces the sea. Mon State is hilly and lowlands plains can only be seen in the delta and coastal regions. In Mon State there are evergreen forests and mangroves. The economy is agriculture-oriented. Mawlamyaing, the capital of Mon State, lies on the bank of River Thanlwin, the longest river flowing from the North to the South. Most of the inhabitants such as Mon, Myanmar and Pa-o of Mawlamyaing and Mon State are a pious and culture-loving people, living together in a united and peaceful way.

## Institutional context

There are different kinds of museums all over the world. They are always crowded with domestic and international tourists. In Myanmar, the National Museum and the regional museums are the main tourist attractions. The Mon Cultural Museum, under the Department of Culture Institute, Ministry of Culture, was set up with the guidance and funding of the government. The work of appointing museum staff, collecting antiquities, and purchasing artifacts is done with the help of the government. The local people have been able to take responsibility for their heritage by making donations to the museum or by lending items to the collection. When the Mon Cultural Museum opened a showroom for Shin Araham in 2001, 30 local benefactors donated various items worth, in total, 90 lakhs.

## Sequence of events

Mon cultural assets and antiquities are found throughout the Mon State, Karen State, Ayerwaddy Division and Tanintharyi Division. A Mon Buddhist Monk – Reverend Badanta Kaw Thanla of Mmudoon village, Chaungzone township – suggested that the government collect the Mon antiquities and other examples of their cultural heritage from across the region and display them in an appropriate setting. As suggested, on 1 February 1955, a library building was opened to the public in the compound of the current Mon Cultural Museum. Two years later, a museum was set up in the same compound. The Museum at the first stage was just a 120' × 40' pucca building. As the collection has increased, there was not enough space to display all of the antiquities. Consequently, the present museum was built during 1982-83 and was opened on 19 March 1990.

Initially, the museum employed only one Assistant Librarian and five collectors of antiquities. The duty of the five collectors was just to collect antiquities for the museum. The local people would also contribute, by making donations and lending items for display, as well selling their antiquities to the museum. However, antique-smugglers bought large numbers of antiquities from the local villages and monasteries so the job of collecting antiquities for the museum was greatly hindered. The museum was unable to buy antiquities for the collection

due to insufficient staff as well as insufficient funds. They could not compete with the smugglers. The number of antiquities dwindled as the smugglers exported them illegally to other countries. The museum's collection is dependent on the public's desire to cherish their national cultural objects and not to sell out to the smugglers. The museum is endeavouring to increase its government funding so that it can acquire more antiquities.

## Leadership and decision making

The Mon Library and the Mon Cultural Museum were both established under the Mon Affairs committee. In 1962 the library and museum were put under the Ministry of Culture. Then, in 1974, the library and museum were sponsored by the Department of Culture Institute. From that time, the two institutes became collectively known as the Mon State Museum and Library. The set-up of the museum and library was publicised, and the staff numbers increased from six to nine (the current total). Mon State Museum and Library was also promoted as the Mon State Department of Culture Institute. The management structure is therefore on three levels: the Mon State Department of Culture Institute is undertaking cultural activities under the Department of Culture Institute, which operates under the Ministry of Culture.

## Cultural Resources

The activities of the Mon State Cultural Museum include displaying collected antiquities, displaying on-loan antiquities, collecting antiquities and receiving donated antiquities. The antiquities are displayed in different showrooms by category. On the ground level, there are showrooms for traditional Mon costumes, Palanquins and royal bedsteads, Mon literature, terracotta objects, bronze objects, sculptures and silverware. On the first floor, the display includes Mon Buddha images from the fourth century, votive tablets from the Pyu period with inscriptions, ancient Mon furniture, and city plans of Mon cities and the structural plan of King Manuha's royal palace.

In the costume display room, the costumes through the generations can be seen, as well as photographs. In the palanquin and royal bedstead showroom, the royal bedsteads of the fourth daughter of King Thibaw and Queen Seindone of the Konbaung period are displayed. In the musical and literary showroom, the crocodile-shaped Mon musical instrument, crescent-moon type Mon musical instrument, Mon Xylophone, copies of the Myazedi stone inscription, the Myakan of Bagan Mon inscription, and the Kyaikmaraw Mon inscriptions are displayed. In the terracotta objects showroom, the enshrined pot of the 16th century, Martaban Jars and earthen jars of the 4th century can be studied. In the silverware showroom, Kawkhapon Mon silver coins, Kyaikkatha Mon silver coins and silver pieces used as money in the 18th century are displayed.

## Social and economic inputs and outputs

In most developed countries, business tycoons and philanthropists set up private museums. In Myanmar, there

are no such privately-owned museums. There are only small museums in some parts of the country that are dedicated to the great patriots and distinguished personages of the region. They are not commercial museums, only places where the belongings of the above-mentioned great personages are kept. Apart from these kinds of small museums (most are small showrooms), most of the national, state, divisional or regional museums are Government-funded, and supported by regional authorities and local people. Myanmar National Museum in Yangon, Myanansankyaw palace museum in Mandalay, Kanbawzathadi palace museum in Bago, Cultural and Site museums of Thayekhitra, Bagan, Beikthano, Halin and Archaeological museum in Rakkhine State fall into this category.

As stated, the above-mentioned museums are State-funded museums where the collection, preservation, protection and conservation of antiquities are being undertaken for the propagation of cultural value and national prestige. To keep the museum accessible to all, the admission fees to the Mon Cultural museum are systematically fixed at kyats 200 each for local adult and children; \$2 each for Foreigners and kyats 100 each for monks, nuns, students and excursion groups. The costs are otherwise borne by the government, and their investment does not return any profit. The government's contribution is larger than the income gained from admission fees. Though the State does not gain in cash profits through operating the museum, it gains profits in ways that are more important than money: the museum can mobilize the public by telling them to be patriotic and to cherish their national heritage. In this way, the people can demonstrate their cherished cultural assets, their traditional costumes, and their traditional customs through their cultural museum. The real profit for the museum comes through teaching visitors about the value of the cultural assets of the nation.

### Sustainability

We are aware of the importance of the Mon Cultural Museum, but it must be promoted in order to ensure its success. The staff at the museum must be highly knowledgeable about the collection and we need to encourage more researchers to come to the museum. Events need to be developed, such as Mon traditional dance performances. There could be food stalls where the traditional foods are sold, and stalls for Mon souvenirs, handicrafts and traditional textiles.

From the Museum it is easy to visit other tourist sites, so tours could be arranged to depart from the Museum to places such as the old city sites of Wagaru, Zayar, Mottama, Sampanago, Bilin, Zokthok, Thuwunnabumi, and Winka. If these are properly arranged, Mon Cultural Museum will become a more popular tourist attraction.

There is strong evidence that more tourists visit Shan State and Shan Cultural museum. This is due to the Bagan Cultural background, world famous Inlay Lakes, and the life-style of the Shan people. The leg-rowers of Inlay Lake are unforgettable sight for the tourists. Like Inlay, there is a famous lake in Mon State. It is known as Mudon Kangyi Lake. If Mon traditional boat racing or a Mon traditional festival were held there, it would become a tourist attraction. This is the best way to attract more tourists to visit Mon Cultural museum in Mawlamyaing, Mon State.

### Lessons Learnt

In planning to build a museum it is important that the location is accessible and it should be in a cultural zone or pleasant natural environment where the tourists can study the life and customs

of the local people. It is also important to design the museum to best show-case the collections. For example, the Royal Regalia Showroom in Yangon National Museum is well designed for the display of antiquities. Unfortunately, the Mon museum staff did not have the opportunity to make suggestions or give advice during the design of the Mon Cultural Museum. There are unnecessary verandahs around the museum that occupy space where the antiquities could be displayed.

The other lesson to be learnt is that there must be proper furniture such as appropriate display-cases and shelves. When the National Museum was built, the authorities concerned studied in advance the position of the showrooms and display-cases and shelves; the National museum is a pleasant-looking, modern and high-standard tourist attraction. Mon Cultural Museum is not like that. We still have to use the old almirahs bought in 1957. So although the curator has new ideas for displays, the old furniture is not conducive to a modern display. Designers assigned to plan a museum should first study the nature and position of the museum and its collection.

However, in Mon Cultural Museum hundreds of Mon Cultural assets are kept properly and displayed systematically. We are proud to welcome any domestic or international visitors who wish to see Mon Cultural objects among the civilized Mon people.

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# PHILIPPINES





# The People and the Petroglyphs: A Museum Program Instilling Awareness on the Important Role of the Community in the Management of Cultural Heritage

By Angelita B. Fucanan

## Abstract

The community plays a vital role in the development of any nation, one aspect of which is cultural development, which is both advantageous and disadvantageous. Heritage places have an intrinsic value that provide a unique, satisfying and enjoyable experience if properly managed and developed. The current tourism trends demand the development of heritage sites, making them physically, emotionally and intellectually accessible to the general public.

Tourism is one of the biggest sources of revenue that boosts the economy of many countries. It provides a lot of opportunities, challenges, expectations and threats. The integrity and authenticity of heritage places must not be sacrificed for the material and economic benefits that it can provide to the community. It is an essential element of their cultural significance.

Public awareness programs on the significance of cultural heritage are important for their long-term survival. Their protection, conservation and interpretation can be well managed in partnership with the local community who values and understands better their traditional culture and heritage sites.

## Environmental Context

Angono town is one of the municipalities of the province of Rizal, located in the southern Tagalog region of the Philippines. It is adjacent to and lying directly north of Laguna de Bay, one of the biggest suppliers of fish for Manila's market. Angono is dubbed an art town, being home to several contemporary painters. It is accessible by asphalt and concrete roads from either northern or southern points and can be reached by an hour drive from the city of Manila.

Three kilometers east northeast of the town of Angono proper is a rock shelter situated at the foot of a 235-meter peak. The surrounding area has been largely cleared of forests. The vegetation around the rock shelter is composed of secondary forest interrupted by thickets of grassland. The site is a shallow rock shelter some 62.84 meters long, 4.68 meters at the highest point, and 8.2 meters at the deepest section (Peralta, 1972).

The site's condition has been altered due to: (a) the felling of trees which previously shaded the rock shelter; (b) the installation of site protection measures in archaeologically sensitive areas; (c) the impact of heavy machinery and explosives in causing vibration to the cliff; and (d) the construction of road-level by dumping more than 1 meter depth of material bulldozed from the adjacent hill slope (N.P. Stanley-Price, 1997).

Other human factors that have contributed to worsening the condition of the petroglyphs have been the use of the shelter for camping by herders and hiking groups and, especially, the carving of graffiti on the rock surfaces (N.P. Stanley-Price, 1997).

## Institutional Context

The National Museum is the government agency mandated under Presidential Decree No. 260 to preserve, restore and/or reconstruct the Angono Petroglyphs, consistent with its role as repository of the nation's cultural and historical heritage. It has 18 archaeological sites and museum branches under its control and management through the Archaeological Sites and Branch Museums Division. Due to budgetary limitations, running these branches and addressing its concerns within the allocated funds would be impossible. Hence, the need for funding assistance and collaborative efforts with other government agencies, the private sectors, the LGUs, NGOs, and the community, to carry out its mandate.

With the P5M grant from the Department of Tourism, the agency implemented projects for the conservation and development of the site. Likewise, it facilitated the donation of a 5,600 sqm lot where the Angono Petroglyphs is located. Through a Deed of Donation signed on December 3, 1996 by the developer, Antipolo Properties, Inc., ownership of the property was transferred to the agency. A Memorandum of Understanding was executed by the agency, the department and the developer on December 6, 1996, providing mutual covenant and undertakings to the three parties to pursue the Tourism Development of the petroglyphs of the rock shelter of Angono, Binangonan, Rizal.

## Sequence of Events

The discovery of the rock shelter in 1965 by a noted muralist, Carlos Francisco, was quite accidental and happened when he was on a field trip with a troop of boy scouts. The 127 drawings which appeared to be of primitive quality are still visible in the form of animate figures which can be labeled as frog-like and lizard-like. National Museum study teams conducted four consecutive trips to the rock shelter and its vicinities to evaluate the finds. The fourth trip was considered to have yielded the most significant results that made the agency conclude that the drawings are very old.

A local guard was deployed to secure the site from vandalism and other human destructive activities. Presidential Decree No. 260 declared the Angono Petroglyphs a National Cultural Treasure in 1973, and it was listed in the World Inventory of Rock Art Sites in 1985. The petroglyphs in the main part of the shelter have been cleaned by teams from the National Museum of plant rootlets, termite and mud-daubers' nests in 1965 (Peralta 1973, 28) and again in 1986.

The Haribon Foundation and the Rotary Club of Ortigas spearheaded the reforestation efforts in the area in response to a call for public support in an article published in a national newspaper. In 1995, the Angono Petroglyphs were nominated to the World Monument Watch. Executives from World Monument Fund, American Express, the department, the developer and the agency visited the site. The World Monument Fund extended a grant for the conservation of the site. In the same year, Mr. Nicholas Stanley-Price, consultant in cultural heritage

preservation, conducted a five-day seminar-workshop on rock art conservation attended by museum personnel, cultural workers, and participants from the municipalities of Angono and Binangonan.

The seminar-workshop provided invaluable background information to me about the site of the petroglyphs and the local archaeology, about legislation in the Philippines, and about tourism trends and the role of LGUs in the country (N.P. Stanley-Price, 1997). Plans to develop the site for tourism and for educational visits will be a collaborative effort by the agency, the department, the developer, and the municipalities of Angono and Binangonan. In the MOU, the API is tasked to prepare development plans for the mini-park fronting the site.

### **Leadership and Decision Making**

The National Museum, as statutory agency responsible for protecting nationally important sites, provides 24-hour security services at Angono Petroglyphs. In fulfillment of its commitment, it constructed a museum to house the archaeological finds of the province and public comfort rooms in 1997. It appointed professionally trained staff to supervise the operations at the site and to conduct lectures to the viewing public, and a utility worker to discharge janitorial services. However, the remoteness of the area and the high fare of public utility vehicles plying to the site discouraged assigned personnel to stay long in their jobs. This prompted the National Museum to seek assistance from Angono municipality for immediate assistance by way of assigning temporary staff to oversee the operations of the museum and the petroglyphs and to assist museum visitors going to the site. The role of the local government units is important for an effective implementation of cultural plans and policies.

Upon assessment, construction of facilities such as a viewing platform, pathways, lighting system and waiting sheds were done. The site developer constructed a man-made tunnel leading to the petroglyphs exclusively for the visiting public. During the course of construction, the agency sent a letter protesting the blasting activities at the site, for reasons of conservation. In response, the developer hired a group of workers from a mining firm to manually continue the construction of the tunnel through the ridge.

The Angono Petroglyphs Site has been recognized as being endangered, having placed on the list of first (1996) 100 Most Endangered Sites drawn up by the World Monument Watch programme of the World Monuments Fund Inc. of New York. The nomination of the site by the National Museum mentions both natural and human factors contributing to the deterioration of the site (N.P. Stanley-Price, 1997). Stanley-Price mentioned in his report some reasons why a written management plan is advantageous: (1) it provides a summary statement of why the site is being managed, that is, why is it significant and worth preserving. This summary can be helpful for those not specialized in heritage matters who wish to understand why the site is important; (2) it spells out the overall policy for managing the site and strategies that will be adopted to implement the policy. Because it is a written document, it can be referred to in case any doubt arises about a particular intended action; (3) it represents a consensus of different interests such as preservationists, developers, local municipal authorities, such that each is satisfied that his own interests have been taken account of in establishing policy for the area.

### **Cultural Resources**

The petroglyphs of the rock shelter in Angono were declared a national cultural treasure pursuant to Presidential Decree No. 260, dated 01 August 1973. They are considered the cultural heritage of the Filipinos worthy of intensive conservation efforts. The Angono Petroglyphs have immense historic value in probably being the oldest rock art in the Philippines. Their age is unknown though if they are associated with the occupation debris excavated at the site, they may date from 'prior to the introduction of metals into the country, that is the Neolithic Age, in what may be at least a millennium before the birth of Christ' (Peralta 1997).

### **Social and Economic Inputs and Outputs**

The Angono Petroglyphs has become a selling point by the developer to prospective buyers of residential lots and membership at the golf club. At times, clients are brought to the site. Increases in sales creates more jobs for the local people in the clubhouse and restaurant, golf course, construction, maintenance and security.

The municipality of Angono likewise provides a livelihood for their volunteer guides bringing their guests to the site and museum. Groups of local artists from Angono periodically conduct art competitions at the site. At times, they use the petroglyphs as the subject in their canvasses. While they hone their creativity, artistic prowess and appreciation about art, creating art works is a good source of income to the local community. Local television stations also feature the site in their tourism, educational and cultural programs which is a good opportunity to promote the site and to increase viewership. Production of more relevant materials and souvenir items created by the local manufacturers is also considered.

The tourism potential of the site gives an additional income to the community. Tourism has become very important worldwide, being the largest source of hard currency in many communities. It also provides an important means and motivation to host-communities to care and maintain their heritage and cultural practices.

### **Sustainability**

The agency, in collaboration with the developer, the department, and the municipality of Angono, has drawn up tourism development plans for the site. If realized, a bigger influx of visitors is expected in the next years. The plans include: construction of important facilities like public rest areas, parking and a coffee shop; implementation of training programs for homestay; formulation of walking tour programs in collaboration with accredited tour operators and the local government units; collaboration with the nearby municipalities for a ferry operator to operate services from Angono to the Southern Luzon to facilitate access of visitors; and the promotion and development of adjoining municipalities like Angono, Binangonan, Antipolo and Cardona into a cluster of arts.

The development of tourism, however, can potentially have a negative or positive impact on the community and the natural and cultural environment. It is for this reason that responsible planning and management of resources are required, to ensure that adverse effects are minimized. The primary objective for managing heritage sites is to convey to the local community and visitors its importance and for the host community to take the lead role in conserving their heritage.

## Lessons Learnt

### **Environmental Context**

When first discovered, the vicinities of the cave was deeply forested and the cave itself was hidden from view by trees; even the cave wall was covered by vines. Portions of the wall have now been defaced by vandals. Man's abuse of the natural resources in exchange for development and economic gain has greatly damaged his physical environment, including the cultural heritage that depicts prehistoric human achievement that ought to be protected and preserved. The damage caused by man and deterioration brought about by natural factors has threatened the integrity of the site. Had there been a cultural consciousness among the people in the community, destruction at the site would have been minimized, if not entirely prevented. An archaeological impact assessment would have been considered to ensure that no further damage will take place in heritage places.

### **Institutional Context**

The collaborative efforts demonstrated by the different agencies and sectors of the local community in helping the agency that resulted in the conservation and development of the site into a tourist attraction is noteworthy. Had the Museum not tapped other sources, it would have led to further deterioration or loss of a very significant cultural treasure. Issues raised by the municipalities regarding territorial disputes, when both claimed ownership of the site and slowed down collaborative efforts, were resolved. In exchange, both extended their cooperation and goodwill, which resulted in productive endeavors in the preservation and development of the site and in instilling cultural awareness among the local people about their heritage.

### **Sequence of Events**

The immediate response by the National Museum to the report received about the ancient drawings on a rock shelter, and the immediate dispatch of local security to safeguard the site, in some way prevented the eventual further destruction of the rock shelter. Advocacy from conservation groups was a driving force in revitalizing the role of the local community in the preservation of the petroglyphs. Efforts in collaborating with the different government agencies, NGOs, and the different sectors of the local community through cultural awareness and development programs have led to the effective implementation of the agency's policy.

### **Leadership and Decision Making**

Culture has not been a priority for politicians who appropriate funds from government agencies to perform their respective functions. Hence, efforts by the agency to save what has been left from the past civilization are derailed. It takes a lot of persuasion and influence to steer legislators in the direction of heritage conservation.

However, the agency was bold enough to look for other options to implement vital projects, and firm in handling issues on cultural heritage management, specifically about heritage conservation. Clear-cut policies and guidelines efficiently resolved concerns in terms of site conservation and development, especially since the heritage site is now situated within a private territory.

### **Cultural Resources**

At first, the developer was reluctant to donate the lot where the rock shelter is situated. Questions about the legal status

were almost brought to court. However, through dialogue and proper representation by the relevant authorities, and recognising the importance of heritage preservation taking into account business and tourism opportunities, the lot donation was positively considered. The status of the petroglyphs as a 'National Cultural Treasure' gives the commitment for the agency to do its task of protecting and preserving the site. Its condition in the present environment presents the threat of rapid destruction hence, the conscious effort of reforestation and conservation. Efficient management of heritage sites is very essential especially since that type of cultural wealth cannot be replicated. Losing the integrity of the site will also mean a lost opportunity for the next generation to understand, appreciate and enjoy their cultural heritage, as well as the economic gains that the local community may receive from tourism activities.

### **Social and Economic Inputs and Outputs**

Investing efforts and resources in the local community to instill consciousness on heritage site management is one strategy that is beneficial to both the community and the heritage site. Cultural awareness of the local community about the significance of a heritage site does not only make them proud but manifests in helping the agency's conservation efforts as well. The continuous collaborative efforts by the nearby municipalities with the agency, the regular visits of tourists accompanied by local people, and the selection of the site as venue for events and significant activities, are some of the positive manifestations.

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# Redefining Tourism and the Philippines Regional Development Plans

Cecille Torrevillas-Gelicame (Philippines)

*"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."* – Henry David Thoreau (philosopher and non-conformist)

## Abstract

The Philippine government enacted a law in 1991 on regional autonomy, after which much of the power and functions of the central government were transferred to the regions. One characteristic of this law is that it created an environment in which citizen groups, NGOs, and regional administration can work together on regional development. Cavite, one of the Philippine's provinces found in Region IV or Southern Tagalog, was one of the first provinces to formulate a provincial development plan. This development plan identified tourism as one of the key factors in the development of the province. This study will show how the development plan of 1990-2000 defined tourism, and how it has evolved, and how museums, history and traditions will play significant roles in developing a new breed of investors in the province, investors who can be cultural bearers as well.

## Introduction

The Philippines is an archipelago composed of more than 7,000 islands, located at the South East Asia. It is composed of three major islands, namely Luzon, Visayas and Mindanao. Its archipelagic nature results in diversity which makes it a very culturally and historically rich country. As a Third World country, it is struggling to make this diversity an advantage for change and national development.

The Philippine government's efforts in designing national and provincial development plans indirectly affect the existence of cultural institutions like museums and historical sites in the country. Calairo (2004) said that in 1991, the Philippines enacted a law on regional autonomy, after which much of the power and functions of the central government were transferred to the regions. One characteristic of this law is that it created an environment in which citizen groups, NGOs, and regional administrators can work together on regional development.

## The Master Plan

The province of Cavite in the Philippine's Region IV or Southern Tagalog Region, situated within the island of Luzon, is one of the first provinces to develop a master plan for development. The Cavite development plan for 1990-2000 was an attempt to integrate the social, economic, infrastructure and land use components and potentials of the province in order to carry out its missions, namely (1) Industrialization; (2) Agricultural Modernization; (3) Tourism Development; and (4) Rapid Urbanization. These plans serve as the vital instrument to promote the province's capabilities as a growth area in terms of urban/industrial development for public investments, for expanded and social overhead capital inputs such as roads, ports, irrigations, housing and business/commercial services

(Cavite Provincial Profile).

The basic purpose of the plan is the national commitment to pursue the economic recovery program and to effect improvement in the quality of life of the people.

In the Cavite development plan of 1990-2000, the identification of the tourism industry as one of the factors for progress highlighted scenic and historical tourist attractions in the provinces. These include Tagaytay-upland areas: a town in Cavite 56km away from Manila, the country's capital, which overlooks the captivating panoramic view of Taal Volcano, the world's smallest active volcano; and the Taal Lake, a lake within a lake where two delectable rare species of fish are found (the 'maliputo' and 'tawilis').

Generally, Tagaytay-upland area is characterised by a preponderance of natural tourist attractions like waterfalls, lush vegetation, crystal clear springs, caves and the world famous Tagaytay ridge. It also has beaches in the province such as the Ternate area which has sunbaked white sand beaches and is most famous for the Philippine's resort built in the 1990s, the Puerto Azul, which sprawls on 3,300 hectares of virgin hills and forests and extensive beaches encompassing seven coves. Across the coastline stretches is the grand vista of Manila Bay with the historic Corregidor Island and the Bataan Peninsula. Historically, the development plan identified the Kawit-Cavite City area where the province's glorious past is remembered. Cavite City, a site of a Spanish colonial station, is thirty minutes away from Manila. Sangley Point, which is now being used by the Philippine Navy, was an important installation of the American defense network in the Philippines until the late 1960s. Older than the Cavite City is the town of Kawit, the site where the Philippine Independence was proclaimed in June 12, 1898.

The development plan also identified the problems including manpower, road conditions, funding, marketing management, and transport facilities.

In 2001, the Planning and Development Office of the Cavite evaluated the development plan of 1990-2000. In the evaluation, more tourism sites were identified and developed. These include golf courses, hotels, resorts, restaurants, and museums. There have been road constructions and improvements since the 1990s to provide prospective tourists with access to the province. The advent of industrialization in the province and its proximity to Manila enabled a large segment of the population to be absorbed in industrial activities. As of 2001 there were about 634 industrial establishments in the province. Cavite's population in 1990 rose to 1,152,524 from 771,320 in 1980. This change addressed the province's problem of funding and manpower. Transport facilities improved as well. In 2001, a total of 118,990 vehicles were registered in the province, 26.6% of which were public transport services (Socio-Economic and Physical Profile 2001).

## Rise of Historical and Cultural Awareness

Apart from the scenic spots identified as tourist destinations, the province recognised the importance of creating and promoting museums. In 2005, the Provincial Government initiated the establishment of the Cavite Association of Historical Sites and Museums (CAHSAM) in cooperation with the Provincial Tourism Council. CAHSAM aims to promote *historism* (history and tourism) in the province, and to create a network of museums and historical sites that will partner the Cavite provincial government in the preservation, protection and promotion of Philippine history. The founding members of CAHSAM include the Emilio Aguinaldo Shrine (Kawit), Baldomero Aguinaldo Shrine (Imus), Bonifacio Trial House (Maragondon), Imus Historical Museum (Imus), Museo De La Salle (Dasmariñas), Fort San Felipe Naval Museum (Cavite City), and Geronimo Berenguer delos Reyes (GBR) Museum (General Trias).

Many parts of the province were converted into industrial estates or subdivisions which also caused immigration. Some private institutions realized the need to create a certain balance between the businesses and bringing back humanity, which is sometimes lost in the process of progress and industrialization.

The Geronimo Berenguer Delos Reyes Museum (GBR Museum) in the town of General Trias is located inside an industrial estate, the Gateway Business Park. Run by the Geronimo Berenguer De Los Reyes, Jr. Foundation, it features the acquisition, preservation and exhibition of rare materials pertaining to Philippine and World history, culture and the arts. This museum further embodies a mission of history with its presentation of Philippine antiquarian 19th- and 20th-century photographs, and the most dramatic image taken of the execution of the Philippine's national hero, Dr. Jose P. Rizal at the old Bagumbayan, now called Rizal Park, and photographs of the old Manila, its environs and many of our national heroes. The museum was established in 1995, with the aim of providing the immediate community with a sense of history and tradition.

The Museo De La Salle in the town of Dasmariñas is located inside the De La Salle University-Dasmariñas. It is dedicated to the preservation of certain aspects and material cultures of the Philippine *ilustrado* lifestyle and features antique family heirlooms such as furniture and decorative objects pertinent to the era. The structure is patterned after some of the best examples of *bahay na bato* (stone house) in the country. Founded in 1996, this museum plans to become an active partner in promoting Philippine arts, history and traditions in the province of Cavite and the entire Region IV. As another privately-run museum in the province, its primary concern is the development of programs in line with the vision of the university and that of the province in general.

Government support and budget allocations are significant for the development and improvement of museums, most specifically in the case of government-run institutions. Such is the case of the Emilio Aguinaldo Shrine in the town of Kawit. This is the site of the historic Proclamation of Philippine Independence on June 12, 1898, and it was declared a national shrine in June 1964, shortly after the death of General Emilio Aguinaldo. The house was originally built in 1845 from wood and thatch materials. It was reconstructed in 1849, and then again in the early 1920s, and reconditioned again in 1990s. This museum is the most famous destination for excursions and historical tours and is usually the focal point of all tourist attractions in the province. As the nearest Cavite museum to Manila, this is the most highly visited, with an average of 260,000 guests every year.

In the Philippine's Centennial Celebration of Independence in 1998, the Aguinaldo Shrine largely benefited because major innovations and renovations were undertaken as part of the centennial celebration activities. The significant changes included exhibition design, which utilized a light and sound system or holograms (not yet a popular medium in the Philippine because of its high maintenance cost), collections management, and development of a theme park adjacent to the shrine, and road improvements which made the museum more accessible to the public.

The Baldomero Aguinaldo Shrine (Imus) and Bonifacio Trial House (Kawit), like the Aguinaldo Shrine, are historical shrines under the Philippine's National Historical Institute (NHI). The physical development in the province increased their viewership as well and created historical awareness among their immediate community.

The Fort San Felipe Naval Museum located in Cavite City, houses collections pertaining to Philippine naval history. Located inside a naval base, this museum is subject to the schedules and guidelines followed in any military installation. Established in 1993, the museum was established to preserve the Philippine naval heritage and to establish and maintain good community relations within the province, hence, the museum is accessible to the public. One of its most recent programs is to provide free tours to public schools near its vicinity. They intend to invite more schools from other neighboring towns, to create awareness about the Philippine's rich naval history. The establishment of this museum responded to the province's development plan when Sangley Point was identified as one of the possible focal points in the tourism industry of the province.

The youngest among the museum institutions in the province is the Imus Historical Museum, established in 2000, which features a series of moving tableaus on historical scenes in the Philippine revolution. Combining creativity and modern technology, this museum presents an eye-opening view of local history in an appealing and more exciting light. The creation of this museum is part of the tourism plans to increase the awareness and pride of the Filipinos in their nation's history and patrimony. As part of the province's tourism plans, the local government of the town Imus funds some parts of the museum's budget.

## Redefining of Tourism, Cultural Awareness and National Development

The province of Cavite identified tourism as one of the key factors in national and provincial development. However, in the 1990s, the Cavite government had no clear-cut programs that would realize the potential of the industry. Development plans existed, but tourism was only at the periphery of these plans. Furthermore, tourism as an area for development was identified to encourage investors to set up businesses in the province but not to promote history, culture and tradition. Before the 1990s, tourist destinations in Cavite referred only to scenic spots like resorts, beaches, view decks and historical shrines. The creation of most privately-run museums in the province during the 1990s such as the GBR Museum, Museo De La Salle and Fort San Felipe coincided with the province's national development plans for the year 2000 and redefined the meaning of tourism. Tourism had a deeper and more significant meaning. It was in the late 1990s, specifically during the Philippine Centennial Celebration in 1998, that the province realized its one unique characteristic as a potential tourist destination: it is a historic province, a remarkable place rich in traditions and history. The establishment of CAHSAM is the culmination of this realization.

CAHSAM, with its aim at promoting historicism in the province, recently proposed that students from the province of Cavite should be the first ones to develop pride and honor in the province and the country, and should first explore the places in the province where they can develop cultural and historical awareness.

Tourism plays an important role in national development. Though it is true that tourism attracts investors and creates various opportunities, it is important to note as well that the word tourism should be given a deeper meaning. In emphasizing history, culture and traditions in tourism programs, it is possible to attract a new breed of investors and stakeholders. These investors can be cultural bearers, those who can anticipate the future but value the lessons from the past.

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# Circles within Circles: Some Experiences on Heritage Education for the Youth in the Philippines

Ino M. Manalo

## Introduction: A Brief History

The following essay outlines experiences gathered from several heritage education workshops for young people carried out from 2000 to 2004. These workshops actually took off from the UNESCO's *World Heritage in Young Hands* Educational Resource Kit. The essay writer became well acquainted with the Kit during a training workshop held in Sukhothai in Thailand in February, 2000. After coming home to the Philippines from Sukhothai, the essay writer and his associates designed activities around the UNESCO kit which were then synthesized into a workshop for young Filipinos. The workshops were implemented as a volunteer activity in partnership with different cultural and heritage groups. This was done by the essay writer in a personal capacity even while he was a member of the UNESCO National Commission which provided funding.

The template for the workshops was first tried out in 2000 in Angono in Rizal province, a small town just outside of Metropolitan Manila which is well known for its community of painters. There were about 30 participants including members of the Blanco family who are famous as visual artists. Principal partner for this activity was the Angono Artists Association headed by Mr. Peter Natividad. The workshop culminated in an exhibition focused on traditional fishing and farming practices at the Blanco family museum. The exhibition was opened by Ms Beatrice Kaldun as a representative of UNESCO, Bangkok. The same exhibition was remounted in the town plaza in coordination with the annual exhibition of the Angono Artists Association.

Some of the Angono graduates later assisted in carrying out another workshop. This was in the town of Paete, Laguna province, a community of carvers located in the lakeshore region to which Angono also belongs. Principal partner here was Mga Hugis at Kulay ng Paete, headed by Mr. Lino Dalay. Unlike their Angono counterparts, the Paetenos' culminating activity was a theatrical presentation with heritage themes.

The Paete and Angono workshop graduates then moved on to conduct the workshop at a third site: Pila, Laguna – still in the same lakeshore region. Pila is famous for its central square which is surrounded by an impressive set of early 20th century houses. Principal partner here was the Pila Historical Society, Inc. with its head, Ms. Cora Relova. A play and an exhibition were part of the closing activities.

A fourth workshop was carried out in July of 2002, this time in Tayabas, Quezon province, nestled in the mountain region which borders the aforementioned lake basin. For this occasion, a manual was printed in Tayabas which codified the workshop modules. The manual and workshop were undertaken in partnership with the Tayabasin, a scholarly journal, and the Center for Tayabas Studies, both led by Mr. Ryan Palad.

Partially in recognition of the effectiveness of the workshops, the essay writer and his partners were requested by the office of the UNESCO Regional Adviser for Culture in Asia and the

Pacific to take a lead role in Vigan for the World Heritage in Young Southeast Asian Hands Second Sub-regional Workshop: Introducing the Arts for Teaching in the Historic Environment. This was held December 16 to 22, 2001. The essay writer and his partners acted as trainers and facilitators in what was essentially a training of educators workshop, with participants from all over Southeast Asia.

A fifth workshop was held in the island of Bohol. This was in 2004 with the culminating exhibit entitled *Kapanulundanan* opening in February 2005. Implementing partner here was The Holy Name University Museum, headed by Prof. Marianito Luspo.

## Basic Premises

The Workshop was developed with certain basic premises about the ways heritage issues are best introduced to young people:

- (a) Heritage is pluralistic. There are many ways to define heritage. Political issues can affect heritage definitions. Heritage resources are not confined to UNESCO declared world heritage sites. Local heritage resources are very important. Heritage may be tangible or intangible.
- (b) There should be a lot of dynamic activities involving interaction and games.
- (c) World Heritage modules make more sense if connections can be formed with local heritage resources and issues. To this end, the idea of concentric circles of heritage was evolved. Ideally, modules should show the interconnections of personal, family, community, national, and world heritage.
- (d) Young people should be encouraged to do something about their local heritage issues. They can be encouraged to develop skills which can at least showcase heritage issues. An example of such a skill is the making of exhibitions on heritage topics.
- (e) In the preparatory stages a wide range of stakeholders should be involved in planning and carrying out the workshop.

## Workshop Modules

The aforementioned premises guided the formulation of the nine basic modules as follows:

1. Names Game/Icebreaker
2. Expectation Check
3. On the UN and UNESCO
4. World Heritage Convention Game
5. Meanings of Heritage

6. World/ National Heritage (Heritage sites in the Philippines)
7. Regional Heritage
8. Local/Community Heritage
9. Skills training Module

The Names Game Module acts as a kind of icebreaker to make participants more comfortable with each other and with the trainers. Participants introduce themselves by making a drawing of an object which represents them. The Visual Arts, especially drawing, as well as symbolism, are already initially introduced as important elements of the workshop. Participants are asked to form groups. The groups then create their own group logo by combining the symbols of the individual members or coming up with a completely new symbol.

The Expectation Check simply allows participants to articulate their expectations of the workshop. Doing this, however, sends the message that participants' inputs are valued. Referring to the expectations at the end of the workshop to see if they were met further affirms the high regard for everyone's participation. It also provides a satisfying closure.

The next module on the UN and UNESCO explains the set-up and programs of the two organizations by interpreting their logos. The olive branches of the United Nation's logo show its concern for fostering world peace. The temple-like image of UNESCO is shown to evoke museums or schools thus underscoring the connection to the arts, science and education. Of course, it is pointed out that museums and schools of different cultures come in all kinds of shapes and designs beyond just the columns and pediments of Greek Architecture. Again, this module affirms the importance of symbolic reasoning and the interpretation of shapes and metaphors. Further, this module introduces the idea that there are worldwide organizations dedicated to heritage and cultural issues. The young participants are therefore not alone.

For the next module, the workshop participants are introduced to the World Heritage Convention through a lecture. There is also a game where pictures of the UNESCO World Heritage sites taken from the World Heritage in Young Hands Kit are matched with the appropriate criteria. It is important to stress here that there are different types of heritage sites: cultural landscapes, industrial sites, sites linked with social movements or even famous people. Not all heritage sites are very very old. Different cultures have different ways of defining what constitutes heritage. Just because a place does not have a UNESCO World Heritage site does not mean that it does not have heritage resources.

The previous module helps the workshop participants to draw out their own ideas of heritage. These ideas are then amplified and clarified in the next module: the Heritage Word Game. Everyone is asked to write down on a piece of paper a word which captures the meaning of heritage. The slips of paper are then put together in a collage which becomes a tangible image of heritage ideas. One of the more interesting words which a participant had generated was "handa" which in Filipino means both "feast" and "to prepare". This indicated that heritage prepares one for partaking in the feast of life.

The next modules involve site visits, on-site lectures, activities and skits. In the case of the workshops near Manila, the UNESCO World Heritage site chosen was San Agustin Church in Intramuros district.

An interesting on-site activity was the Erosion Module that

was developed in the UNESCO World Heritage in Young Hands Workshop in Sukhothai, Thailand, in 2000. The module discusses the different types of erosion vectors (water, wind, human traffic etc) and how heritage sites are vulnerable to these. This can be used as a starting point for discussions on other issues and threats with regard to heritage sites. The module suggests that heritage sites can be useful in teaching not just culture and history but even topics related to science and economics. The fragility of the site is stressed, interestingly often evoking the protective instincts of the young participants. Skills for site interpretation are developed by the module as well as by lectures and on-site skits. This allows young people to relate the sites to lively stories and ideas. Another related game is a kind of "charades" where participants are asked to emulate the shapes and attributes of World Heritage sites with their bodies. This helps personalize the site as well as heighten the awareness of shapes and characteristic features.

During the Museum visits, the youth are introduced to the value of museums as centers for heritage resources. Exhibits are analyzed for content as well as design and effectiveness of presentation. Local heritage is explored through a game – a kind of treasure hunt challenge. In this game, local heritage objects or related information are the basis for the games' questions and directives.

The last section of the workshop aims to show that young people can do something about the heritage issues confronting them. Instead of feeling overwhelmed, they can resolve to showcase heritage issues and help educate the public by learning how to mount exhibits or performances with heritage themes.

The training modules, an example of which is "exhibit making", begin with an introductory section on the communicative properties of the elements of the arts. This forms the basis of the mass communication and public awareness of the showcasing mechanisms produced by this module. Exhibits mounted in the different workshops included ones on the features of one's street or neighborhood, traditional architecture, crafts, food, and local festivals.

Overall, the workshops demonstrated that there is an interest among young people in heritage issues but the vehicles used must be dynamic, activity filled, interactive, and fun. Games are always effective. Seeing how fragile heritage sites and resources are could make young people feel protective. But they could also feel overwhelmed and helpless. Teaching new skills helps address this sense of helplessness. Everyone can do something in their own small way.

Interestingly, many of the organized groups involved in the workshops had not thought of activities to mobilize and recruit young people in their communities for heritage work. The workshops were effective mobilizing and organizing catalysts.

Another side-effect of the multi-town venues of the workshops was the forming of networks of young people who had undergone similar experiences and were interested in heritage causes. This fostered camaraderie and the sharing of ideas. This could also create a critical mass and a possible lobbying group.

### **The Vigan Workshop**

Recognizing the efficacy of the workshops and the fact that the Philippines was the only country to come up with its own workshop and manual based on the World Heritage in Young Hands Resources Kit, UNESCO's Office of the Adviser for Culture for Asia and the Pacific, requested the essay writer and his partners to act as trainers for the World Heritage in Young



SouthEast Asian Hands Subregional workshop held in Vigan, Philippines, a designated World Heritage site.

This workshop aimed to train educators on using the arts as tools for teaching world heritage issues. Activities included site visits and on-site lectures. Among the modules presented were:

### ***Imaginary Travelogue***

Participants were brought to a site and asked to imagine what it looked like in the past and how people used the place.

### ***Musical Colors***

The module focused on synesthesia, the quality wherein stimuli were shared between senses: the color of a field of flowers could evoke soothing music. Workshop participants were asked to listen to different sounds recorded in various spots in Vigan and to transform these sounds through paintings.

### ***Body Sculpture/ Letras y Figuras***

This is a kind of “charades” with participants mimicking the shapes of monuments with groupings formed by their own bodies. Alternatively, (as done in a related workshop at a different time) participants could also create shapes from the letters of a name. This activity was based on a 19th century Philippine art form called “Letras y Figuras”. The letter “A” could be formed by the triangular façade of the Vigan Cathedral. This activity could also be done digitally using cameras and computers.

### ***Puppet Shows***

Puppet shows were devised using stories and objects related to heritage sites. A mime or dance presentation could be staged instead.

During the workshop additional modules were formulated:

- Vat Phou Drama (Lao PDR)
- Traditional Games (Malaysia)
- Potmaking in Vigan (Philippines)
- Sukhothai Performing Arts (Thailand)
- Angkor Relief Arts (Cambodia)
- World Heritage Board Game (Indonesia)
- Interpreting Halong Bay (Vietnam)

The workshop stressed that the arts are powerful tools for conveying ideas and information. They are the “super-channels of communication”. As explained by theories of multiple intelligences, some people relate better to artistic inputs rather than inputs based on verbal and logical approaches. Artistic media also transmit ideas, feelings and information that go beyond empirical data.

Local artists as well as artistic forms, crafts, rituals, poetry, murals, historical markers or monuments are all utilized in the arts based approach. This allows local artistic resources to contribute to site interpretation resulting in more holistic and democratic insights. Most of all, the arts are fun and colorful. They stimulate creativity and creative solutions.

## **Related Activities**

While director of the Metropolitan Museum of Manila, the essay writer supported a Youth Camp focused on Ecology and Creative Industries. This was held in Bohol, Philippines in May 2000. About 200 young people participated. Among the camp’s features and insights are:

- Cultural/Heritage issues are best presented in formats which are fun-filled and active. Use of Computer technology helps hold the youth’s interest.
- By combining heritage and ecological modules one is assured that activities will be fun and challenging. Participants spend a lot of time outdoors.
- Heritage and Ecological Conservation can be linked with the creative industries. It can be shown that jobs can be generated in these sectors.

## **General Conclusions and Recommendations**

Having reviewed inputs and experiences from the five World Heritage in Young Filipino Hands Workshops, the Arts in Heritage Education Workshop in Vigan and the Creative Industries and Ecology Camp in Bohol the following conclusions and recommendations are suggested:

- Heritage issues must be presented as pluralistic and accessible to all. Shareholders must be increased. Heritage definitions should not cover only the concerns of an elite group. Broader definitions will help make the youth more involved.
- Training modules must be active, dynamic and fun. To this end it may be helpful to incorporate games and the use of computer technology.
- Ecological issues should be integrated with heritage issues. These areas are related as can be seen in the concept of cultural landscapes. Conservation and protection perspectives for both culture and ecological resources should be similarly treated. Finally, ecological issues provide the context for cultural and heritage issues. It may be pointed out, for example, that artworks about flowers would be meaningless if the flowers depicted are extinct.
- The youth may feel overwhelmed by heritage issues. To address this it is important to teach skills. Everyone can do something in their own way.
- Amplifying the aspect of learning skills, it can also be stressed in the workshops that heritage advocacy can be a bridge or the basis for livelihood/career opportunities for young people, especially in the creative industries and in cultural tourism. Young work-shoppers who are familiar with heritage sites can create careers as tour guides. On the other hand, even if participants are very young and not yet thinking of careers, the idea that there are jobs in heritage related industries will increase the prestige of heritage advocacy work.
- Heritage education initiatives should take advantage of the powerful communication channels of the arts. The arts help stimulate creativity – an important resource in the global environment today. This leads to the formulation of more creative solutions to heritage issues.

- The youth are definitely interested in heritage issues. One of the most phenomenally popular movie series of all time involves ancient rituals and magic, traditional architecture and encounters with mythical beasts – all presented in a casual entertaining format that recognizes young people's concern with peer acceptance, accomplishment, identity etc. The series being described here is none other than Harry Potter, which is suffused with reference to the heritage of Britain.
- With regard to the issue of incorporating World Heritage education into the mainstream educational curriculum, a short workshop carried out on weekends or as an extra-curricular or even out-of-school activity should be considered. Aspects of the workshops presented – especially modules on heritage, creative industries and livelihood – can actually be taken by organizations as part of initiatives for youth development. Such initiatives will have the added advantage of built-in content that deals with cultural grounding and identity formation – both important aspects of youth programs.

# Teaching Heritage and Arts Appreciation in the public school system: Sustaining and Reviving Museums for both Educational and Tourism Value

**John L. Silva - Consultant, National Museum of the Philippines Proponent I  
I LOVE MUSEUM PROGRAM**

The educational standards in the Philippines have been in a decline for the past generation. There is a high student dropout rate, a lack of educational materials, low reading and comprehension levels among both the sixteen million school children and the 500,000-strong teachers in the country. In Mindanao, the largest island group in southern Philippines, five percent of the population is Muslim-Filipino and two percent are tribal groups who keep to their traditions despite the dominant Christian (85% of the population) and Muslim populations in the country. The dropout rates and the illiteracy levels are higher in these parts.

For the past four years, I have been the proponent of an arts education program, called "I LOVE MUSEUM", teaching public school teachers how to appreciate and use their local museums as an educational center for student field trips. Statistics show that in schools with an arts education program, students post higher academic scores, are more prone to reading and are more literate, are more engaged in student politics and more inclined to volunteer work. This program has been successful due to the cooperation of the Government's Department of Education encouraging their school teachers to take the program and secure substitute teachers while the teachers are in the program.

The I LOVE MUSEUM PROGRAM is a series of PowerPoint presentations, one-and-a-half hours each in duration, presented throughout the day. The presentations are entitled "How to Love a Museum," "Arts Appreciation Basics," "Philippine History and Culture" and "How to Set Up Your Local Museum." Extensive visuals of paintings, sculptures, artworks, museums, and historical photographs accompany the prepared presentations. English is the medium of instruction throughout the whole day to immerse the teachers in the language. English instruction is now being mandated in Philippine schools to halt the deterioration in English proficiency in the country.

School superintendents are first approached requesting that a group of teachers (up to 100 teachers) attend the arts education program. The attending teachers receive a workbook, a notebook, pen and an I LOVE MUSEUM bag. In some cases, I give a CD consisting of the presentation, photographs, and visuals. The teachers can download the images, blow them up and use them as posters and visual aids.

Most of the presentations' contents are pedagogical and are continuing adult education programs. "How to Set Up Your Local Museum" is a basic how-to program in creating a museum with little cost.

The program is four years old and over 3,000 teachers have gone through the program. In the past two years, the program has been presented to an increasingly large number of Muslim public school teachers. In the coming years, the programs will be directed mostly to Muslim teachers. Because of this direction, the curriculum program has been revised extensively to include visuals and pedagogical material relevant to Muslim Filipinos and to their culture, arts and history.

The I LOVE MUSEUM program has been well received by public school teachers. They saw the importance of museums, hitherto underutilized, as another educational center to bring their students. They are no longer intimidated by museums. The Muslim public-school teachers welcomed the arts education program because, like their Christian teacher counterparts, there were no arts appreciation programs taught in teachers' colleges. In partnership with traditional educational programs for teachers and students to increase reading and comprehension scores, the program helped raised the scores of school children. The success of the program has increased the number of student field visits to local museums. At the National Museum, student visits have increased 300% and there has been a corresponding increase in adult, family, and tourist visits to the museum.

The success of the program has much to do with one person conceptualizing and carrying out the program of teaching teachers to love a museum's contents, to understand aesthetics, to impart such aesthetics to their students, and the end result, seeing student test scores increase. Initially, there were good faith efforts to share the concepts and program and encourage participation from colleagues and peers working in education. The effort resulted in a variety of visions and scattered objectives. One does not discount the positive and enhancing effects of a group participatory effort. In this case, the vision was simple and straightforward and the objectives were realistic. The visionary could accomplish the program as long as the other sectors were cooperative. Further success of the program is dependent on the school superintendents of the various regions in the country. Their approval and support means teachers can be excused from their classes without a pay cut and attend the whole day program.

The program's limits have much to do with its success. First, the I LOVE MUSEUM PROGRAM is now in greater demand than the program can bear. The program can be ideally presented to up to 50 teachers. In reality, the program is now attended by at least 100-125 teachers in one setting. The pedagogical effects and the personalized instruction are lost with so many teachers. The larger number of teachers means that the teaching sites are usually in the open air auditoriums or gyms of the schools. This poses the technical difficulty of PowerPoint presentations not being seen clearly in a daylight situation.

The demand for the program outstrips the finances needed to continue its operations. There is therefore a need to raise more funds for the program's budget. The local governments will be encouraged to use their Special Education Fund (SEF) for this purpose. The SEF comes from a percentage of the real estate taxes secured in municipalities. In the past, the SEF was used solely for sports expenses in schools, such as uniforms and equipment. Many provincial sports meets and national sports meets were paid for by the SEF. Teachers are being encouraged to attend the next school board meetings and bring up the matter of arts education and lobby for more funds in that area.

There is a need to train more program instructors. This will lessen the pressure now exerted on just the sole visionary and instructor of the program. There is a plan to put the whole program into a DVD format that can be distributed to all the school teachers. The DVD will contain instructional material, video presentations, visual material, and a curriculum for arts education and instructions in setting up a local museum. The DVD production cost will be inexpensive and fits in with statistics that over 95% of all households have a television set and over 80% of all households have a DVD player.

The I LOVE MUSEUM PROGRAM's most attractive feature is the visuals entailed to present a curriculum that would interest, entertain, and educate the teachers. The research in preparing the program resulted in the most extensive collection of visuals containing paintings, sculptures, and historical materials not found in any other educational facility. Because of its entry into teaching Muslim Filipino culture and the arts, the program has the largest collection of visuals devoted to Muslim culture and the arts as well as visuals devoted to all other tribal groups in the country. Taking advantage of the internet, the program has knowledge of or working links to repositories, museums, and libraries around the world that contain Philippine, Muslim-Philippine, and the most current arts education program today. These cultural resources have been used by various organizations throughout the country. In addition, the proponent has been invited numerous times to speak on arts education and share its resource material to education audiences.

The I LOVE MUSEUM PROGRAM received an initial grant from the Ford Foundation. After the initial research and overhead costs in preparing the presentations and making initial school site visits, the cost in educating each teacher became inexpensive. The whole-day program with an enrollment of 50 teachers initially cost about 500 pesos per teacher (USD 10). The increase in teacher enrollment and the co-sharing of expenses with the schools lowered the cost to 300 pesos per teacher (USD6). This initiative again proved how cost effective a private, non-profit initiative can be in contrast to the more expensive, personnel laden programs of a government bureaucracy. In addition, government sponsored programs are not tested for efficacy and often wind up as junkets for provincial personnel to visit Manila.

The most important social effect of this program is that there is initial proof that the I LOVE MUSEUM PROGRAM has contributed to the increase in reading, comprehension, and academic test scores of children. The program has partnered with Synergeia, an education reform organization working in municipalities throughout the country and dealing with over one million primary school children. Synergeia has scientifically pre-tested school children in terms of their reading and comprehension abilities and then retests them again after teaching programs for teachers, parents and children are initiated, including the I LOVE MUSEUM PROGRAM. The increase in student test scores reveals that aside from basic education reform there is evidence that children learn in a variety of settings including learning outside the classrooms. The mandated student field trips now have a strong educational component. There will be more arts education programs attached to education reform in the future.

The I LOVE MUSEUM PROGRAM has pressured many museums, private and public, to upgrade their exhibitions to accommodate an increasing number of students. The program proponent has visited most of the country's museums (over 100 museums nationwide) and has shared with museum directors more innovative, educational, and appealing ways to present their collection. The result has been the modest development

of a museum culture, the creation of new museums, and the increase in visitors, both local and foreign, to their museums. These remarks are not to suggest that the program alone produced these results. The program, given the publicity it has received and the continued editorial advocacy raised by the proponent, has brought the issue of museum, arts education, and educational benefits into the public realm.

Sustainability for the program can be achieved through continued grant funding, local municipality participation and Department of Education funding. But substantive support should come from the Department of Tourism if it wishes to help the museums upgrade their facilities for the benefit of tourists and for the local populace. The Department of Tourism still does not see the financial benefits of supporting the country's cultural attractions. Currently, the Department of Tourism believes that the country's beaches and shopping malls are the most important tourist attractions.

The lessons of the I LOVE MUSEUM PROGRAM begin with the new findings in education circles that children learn through a variety of stimuli not restricted to the four walls of a classroom. There is more than enough research materials on the subject and can be easily accessed through the internet. Education reform begins with teaching teachers and the program urges higher education, private colleges and universities to establish a strong arts education program for teachers. Currently, there is none, and the rare arts program being given consists of cutting letters from colored cardboard and making posters.

An arts education program develops a sense of aesthetics for teachers which, in turn, are transmitted to children. The child's learning abilities are widened but most importantly, a child's understanding of his country's culture and the arts are deepened. A sense of nationhood is developed. In the Muslim areas of the Philippines, the proponent learned that there was little education in Muslim arts and culture in their schools. Their arts and culture along with those of the other tribal groups are threatened and will be marginalized if there is no such instruction.

Arts Education promotes heritage tourism. For example, the 300% increase in student visits to the National Museum has encouraged parents, adults, and tourists to also patronize the museum. There is a growing public notion that visiting the National Museum, or any museum for that matter, is as good as going to the shopping mall or watching television. On weekends, the National Museum now sees more visitors than ever before. It proves that weekend entertainment has been enhanced with the inclusion of a museum visit.

Heritage tourism cannot be developed theoretically. It starts with appreciating the culture and heritage of a country through instruction and visits to museums and cultural sites. A country's heritage sites become important in the course of appreciating one's culture.

# The Tabon Caves: the premier archaeological destination of the Philippines

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## Abstract

Southwest of the country's last frontier – Palawan Island – is a piece of land with a variety of natural and cultural resources: the Tabon Cave Complex. Archaeological exploration and excavation at the site has yielded significant materials that shed light on the early beginnings of the Philippines. These archaeological materials belong to the many different cultures of more than 50,000 years of Philippine Prehistory. Because of its natural and cultural significance, the Tabon Cave Complex was declared a Museum Site Reservation.

In 1998, the National Museum and the Department of Tourism completed the Detailed Tourism Development Master Plan for the museum site reservation. The plan provides the framework for developing the area with the major aim of preserving and conserving prehistoric sites and its environmental resources while creating opportunities for economic growth. Together with other government agencies involved in the preservation and protection of natural and cultural resources and the entities in private sector, the key agencies implemented the plan. With the completion of the project, the Tabon Cave Complex is a renowned archaeological and eco-cultural destination. It promotes sustainable tourism that brings environmental, social and economic benefits to the Quezon community and the country as whole.

## Environmental Context

Archaeological resources in the Philippines have been extensively studied and have generated knowledge about the earliest foundation of the Filipino nation. The data gathered from these studies has contributed to the insights of the rich cultural heritage of the country. However, archaeology is considered primarily as a source of knowledge; the role of archaeology beyond knowledge-generation has not been fully realized.

The Philippine government launched a development project in one of the most significant archaeological sites situated on the west part of the Philippines, the Tabon Cave Complex in Quezon, Palawan. Located on the southwest Palawan is the Lipuun Point Reservation, a 138-hectare land formed of limestone and connected to the Palawan mainland by an isthmus of mangrove forest. The reservation contains different habitats that suggest diverse plant and animal life. The major habitats are the marine environment, karst forest, beach forest, cultivated area and the mangrove forest.

In this reservation, several indigenous species of plants and animals and numerous materials such as stone tools, fossils and earthenware have been found. The archaeological finds belong to cultural periods that have been traced back from 50,000 to 700 years ago (Fox 1970). The most important find is the oldest human remains dating back to 47,000 years ago, recovered from a cave popularly known as Tabon. There is only one Tabon Cave but the caves in the reservation are collectively known as the Tabon Caves, and the entire reservation as the Tabon Cave Complex. Of the 218 caves, 38 were used in the past

as habitation and burial sites (Bautista 2004:4). It is for these reasons that Tabon Cave Complex was declared a Site Museum Reservation.

The region where the complex is located has two seasons: dry, from January to June; and rainy, from July to December. The best time for sea-travel is from March to May when there are no strong winds and heavy rains. Amihan (northeast monsoon) occurs from November to February while habagat (southwest monsoon) is from June to October.

Living outside the reservation, the inhabitants are mostly immigrants from the provinces of Panay, Masbate and Albay. There are also Tagalog, Ilocano, Maranao and Tausug. The indigenous people or the *katutubo* include Pala'wan, Batak and Tagbanwa, who still occupy the settlements considered to be their ancestral domain.

## Institutional Context

In order to administer the site-museum reservation effectively, a National Museum Branch at Quezon, Palawan was established. Located at the center of the *poblacion*, the museum showcases the rich natural and cultural heritage of the province. The most significant materials on exhibition are the archaeological finds from the Tabon Caves, and ethnographic materials collected from the three ethno-linguistic groups of Palawan. The museum also serves as the orientation area for visitors who want to visit the Tabon Cave Complex. Permits to visit, lectures and briefings on the rules and regulations to be observed in the reservation are given here. The local government of Quezon has a Tourism Council that assists the museum in marketing the Tabon caves as an educational destination in the province.

## Sequence of Events

In the 1960s, Dr. Robert Fox, who started the archaeological exploration and excavation of cave sites at the Tabon Cave Complex, planned to convert the area into a national park where people could learn and value its rich natural and cultural heritage (Fox 1970). With this plan, the NM initiated several development projects, such as the construction of wooden stairs, to facilitate access to the archaeological sites in caves. In the 1970s, the Philippine Tourism Authority (PTA) provided financial and technical assistance in the construction of the path leading to the five caves in the western part of the complex.

On April 11, 1972, the Tabon Cave Complex at Lipuun Point, Quezon, Palawan, was declared a Site Museum Reservation by virtue of Proclamation No. 996. As mandated by law, the National Museum (NM) was tasked to protect and preserve this reservation for present and future generations.

After twenty-one years, the Tabon Cave Complex was identified by the 1991 Philippine Tourism Master Plan as one of the priority areas for development. In 1996, the area was identified by the Regional Tourism Master Plan for Region IV as one of the areas for priority development in the Southern Tagalog. Consequently,

the Department of Tourism (DOT) and the NM joined together to develop a Detailed Development Master Plan in 1998, which would provide the framework for developing tourism in the area, preserve and conserve archaeological sites and environmental resources, and create opportunities for economic growth (TAM Planners 1998). The end-view is to develop and establish the Tabon Cave Complex as a major archaeological and eco-cultural tourism destination of the country.

As the administrator of the reservation, the NM was involved in the whole preparation of the plan. The NM identified various programs and projects essential to the proper implementation and eventual realization of the Plan. The DOT prepared the Tabon Caves Eco-Tourism Development Plan, identified and developed eco-tourism products/designs, and conducted a training program for host communities. The NM conducted the archaeological assessment of sites to be subjected to development, and the renovation of the NM Branch for short-term projects.

In 2000, the DOT, the NM, the National Commission for Culture and the Arts (NCCA), the Philippine Tourism Authority (PTA), and the Local Government Unit (LGU) of Quezon, launched a project entitled 'The Site Development of the NM Branch and the Tabon Cave Complex.' Composed of three phases, the project aims to protect and preserve the environmental resources and prehistoric sites, as well as to develop the area to enable students, educators and nature enthusiasts learn about, appreciate and value the rich heritage of the complex.

Phase I involved the improvement of the existing exhibition at the NM Branch. The improvements included the enhancement of the exhibits on Natural History and Ethnography, and inclusion of Archaeology as one of the major components of the branch museum. The local government of Quezon participated in the efforts to preserve the reservation for posterity. To protect the reservation from encroachment, the LGU passed the Sangguniang Bayan Resolution declaring the 500-meter area from the perimeter of the complex a buffer zone. This included the extensive inter-tidal zones and mangrove forests surrounding the west and southeast sides of the reservation. Based on this resolution, the area was converted into a sanctuary, and no exploitation of resources for commercial purposes can be undertaken.

Phase II started in 2001 with several components: the landscaping and renovation of comfort rooms at the NM Branch; the construction of the boardwalk, jetty and Tawa-Tawa comfort rooms; and the manufacture and installation of signage. Likewise, the DOT requested the PTA to rehabilitate the existing concrete path walk and stairs using the limestone slabs, not only to provide access to the sites but also to protect the cultural and natural resources from the influx of visitors. These projects, with modification to prevent unwarranted intervention into the landscape, were implemented from 2001 to 2002.

For Phase III of the site development project, the NM, DOT, PTA and the NCCA had lined-up several projects. In the selection of the projects from the lists recommended in the Detailed Tourism Master Plan, cultural awareness and preservation of archaeological sites and environmental resources were taken into consideration. Thus, the NM recommended several projects for implementation from 2003 to 2006. These included: the expansion of the NM Branch to accommodate the orientation room and additional gallery of Tagbanwa script exhibit; construction of the landing area at the jetty; rehabilitation of the station using the indigenous raw materials; construction of the mangrove boardwalk and benches at Taw-Tawa; extension

of the walkway leading to the Tawa-Tawa Picnic area; video documentation of the Tabon Caves; preparation and publication of the guidebook; installation of additional signage; and training on guiding for local people involved in the eco-tourism industry and members of the NM Apprenticeship Program. The timetable of the proposed projects was 2004 to 2006.

Because of limited funds, the full implementation of the recommended projects could not be realised. The development of the mangrove area of the site museum reservation was not included in the list of funded projects.

Fortunately, the DOT Office of Project Research and Development (OPRD) advised the NM to apply for a grant offered by the Pacific Asia Travel Association (PATA) Foundation to its member countries. Eventually, a grant to implement the site development of the mangrove area at the complex was awarded to the NM in June 2005.

The development project of the Tabon Cave Complex will be fully implemented by 2010. At present, the concerned agencies are identifying and reviewing the next projects recommended in the master plan.

### **Leadership and Decision Making**

In the detailed development tourism master plan, institutional mechanisms for planning and implementation of projects were identified. The key national government agencies involved are the National Museum, the administrator of the reservation; and the Department of Tourism (DOT) and Philippine Tourism Authority (PTA), the primary planning and implementing entities. The National Commission for Culture and the Arts (NCCA), Philippine Convention and Visitors Corporation (PCVC), and local government of Quezon provided additional funds to implement the development projects.

To ensure full implementation, a Memorandum of Agreement and Terms of Reference signifying mutual cooperation and respective roles and responsibilities were prepared and signed by these government agencies.

Other agencies that are involved in the development of the environs of the reservation are the Provincial government of Palawan, Palawan Council for Sustainable Development (PCSD), the Department of Public Works and Highways (DPWH), the Department of Transportation and Communications (DOTC), and the Department of Environment and Natural Resources (DENR).

In the implementation of the projects, laws and authorities that regulate the exploitation of the reservation are taken into consideration, such as the Museum Act of 1998, Protection and Preservation of Cultural Properties Act, Local Government Code (1991), Administrative Code of 1987 and other pertinent laws of the DENR.

The NM and DOT coordinate all public agencies that are involved in the development projects. The private sector is also encouraged by the DOT to undertake projects in the reservation and its environs, provided that they conform to the NM policies on the preservation and protection of cultural properties.

### **Natural and Cultural Resources**

Several exotic and indigenous plants and animals can be found in the reservation, as well as the 218 caves. Of all the caves, 38 in particular contained a wealth of archaeological materials such as stone tools, human fossils and extinct deer remains. There is also evidence of a developed jar-burial complex, which initially appeared during the late Neolithic period (about 3,500

years ago) and continued into the Developed Metal Age (about 3,500 to 2,500 years ago) There are sites with evidences of local trade with China during the Sung and Yuan dynasties (about 1,000 A.D.) (Bautista, 2002; Dizon, 1992; Dizon, et al. 2002). The excavations have revealed more than 50,000 years of Philippine Pre-history.

In terms of land classification, the site-museum reservation is classified as a conservation zone. For this reason, visitors can access only very limited areas. Of the 38 caves, only seven caves can be visited.

### **Social and Economic Inputs and outputs**

The projects identified in the master plan are products of intensive and extensive study. To guarantee that the projects are acceptable and beneficial to all sectors, research, interviews, meetings and consultative sessions with stakeholders, representatives of various sectors of the community, and concerned government agencies were held. However, some recommended actions were not accepted by some sectors, and some infrastructure projects were not fully implemented because of several issues that needed to be addressed. These issues were eventually resolved by the changes or modifications in the plans submitted by the PTA. These projects were all completed in accordance with the changes, as recommended by the NM.

The key government agencies provided technical expertise and funds for the planning and implementation of several projects identified in the master plan. The private sector, which included entrepreneurs (indigenous handicrafts, restaurant and lodging businesses), and local cooperatives (transport and boat operators), also invested to support the ongoing projects.

The development projects have benefited several sectors of the community. The direct beneficiaries are teachers, students, local and adventure trekkers, and groups with interests in Natural History and Archaeology. They have a better opportunity to understand and appreciate the rich natural and cultural heritage of Palawan because of the enhancements of the exhibits at the museum, proper orientation, new facilities, and informative signage at the reservation. They consider the reservation a highly educational archaeological site, as well as wildlife and eco-tourism, destination.

With an increased number of visitors, business opportunities and employment, the indirect beneficiaries are the local community and entrepreneurs who are engaged in land and sea transport, restaurant, hotel and other related tourism businesses.

The local government is able to raise funds from taxes and fiscal regulations that can be used for its projects. These projects improve the living conditions in the municipality and thus make it more attractive to investors.

### **Sustainability**

The study benefits are sustainable in the long term. The presence of the NM as administrator of the reservation, and pertinent laws and resolutions, ensures the preservation and protection of the reservation for present and future generations. Key agencies like the DOT, PTA and the local government of Quezon will continue to provide assistance with regard to the development, without intervention in the land- and sea-scape of the reservation and its environs.

In the development of the Tabon Caves, the primary concern of the NM is to preserve the archaeological sites as well as the natural resources. This is the reason why the development projects are minimal compared to other development projects being undertaken by the DOT. The NM adheres to the principle of sustainable development without the decline of the physical environment of an archaeological resource. To keep the environmental stress to a manageable level, tourist carrying was determined, rules and regulations are enforced, and conservation guidelines are included in the guidebook and brochure for visitors.

With these considerations, the Tabon Cave Complex becomes a renowned archaeological and eco-cultural tourist destination. It promotes sustainable eco-tourism that brings about social, economic and environmental benefits to the Quezon community and the country as a whole.

### **Lessons Learnt**

Of all the archaeological sites in the country, the Tabon Cave Complex is considered the most significant. However, like the rest of the country's archaeological sites, its level of appreciation as an eco-cultural tourist resource is quite low in contrast to similar sites in other Asian countries, where these assets are the main drawcards. Thus, government initiatives to alleviate the present status of the resource are necessary. In its sixth year of implementation, the master plan has yielded positive results.

The following components are the key factors that make the Tabon Cave in Lipuun Point Reservation a prime archaeological and eco-cultural tourist destination of the country:

Extensive and intensive researches on the Archaeology and Prehistory of the Tabon Cave Complex have been undertaken by the National Museum since 1962:

By virtue of Presidential Proclamation, the Tabon Cave Complex is declared a Site-Museum Reservation; and is administered by the National Museum:

Laws on the Protection and Preservation of Cultural Properties, local ordinance and other pertinent laws on the preservation of natural resources are in place:

DOT's initiative led to the preparation of the Detailed Tourism Development Master Plan which provided a framework for developing tourism in the area, with a major aim of preserving and conserving the archeological and pre-historic sites and the environmental resources, while creating opportunities for economic growth:

Identification of key agencies to implement the projects was made:

The signing of Memorandum of Agreement and Terms of References signifies the agencies' mutual cooperation and respective roles and responsibilities in the implementation of the plan:

To ensure its protection and preservation, the local government declared a buffer zone around the reservation;

The government encouraged the private sector to support the aim of the development projects by conducting training, seminars and workshops on entrepreneurial development for rural tourism (land and sea transport, hotel & lodging, restaurant handicrafts);

The National Museum conducted training of members of the local community including the ethno-linguistic groups on tour-guiding;

The museum hires members of the local community in the maintenance of the museum branch and the site-museum reservation.

Through this endeavor, the NM, DOT, PTA, LGU, NCCA and the PATA Foundation seek to fulfill a vision to unify the Filipino nation through a deep sense of pride in their common identity, cultural heritage and natural patrimony.

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# Heritage at a crossroad: A Cultural Heritage Awareness Campaign Experience in Tayabas, Quezon Philippines

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## Abstract

Tayabas is located 150 kilometers southeast of Manila, Philippines. This first class municipality is an agricultural land. For more than two centuries (1651-1901), this town was the center of the province. Being the center, infrastructure projects were concentrated in this area, so that today there are eleven stone bridges (built in the 1850s), a key-shaped 103-meter long church, and three century-old chapels. There are also old houses and small museums. Some of these structures are in danger, however. This paper presents the activities that highlight the cultural heritage of the town. It also discusses the situations within the community that need to be addressed with the influx of more tourists. The heritage of Tayabas is at a crossroads since a plan to convert the town into an ecological city is underway. This will have a great impact on the survival of the town's heritage.

## Introduction

Cultural heritage is the bridge between the present generation and the past. It connects and gives identity and uniqueness to the people of a particular country. Cultural heritage includes monuments, structures, buildings and even sites. These objects can either be man-made or works of nature or both. These items should have a universal value from the point of view of history, art or science, or must have an outstanding value from the historical, aesthetic, ethnological or anthropological points of view. It must be an exceptional witness to a bygone era.

However, concerned people need not be mesmerized by "outstanding creations" to have a chance to reconnect to the past: even a small structure like an ancient bridge you always pass by can give you an idea of history. Its visual setting can somehow elicit the viewer to "redraw" in their minds the ingenuity of his ancestors. The precision of the location, the exceptional circumstances, the traditions, beliefs and other factors that "composed" the building of the structure are part of our consideration of a cultural heritage.

Reconnecting to the past can be achieved through education. Education and conservation are relevant to what is happening to some of the tangible heritage in Tayabas. The fact that there is no conservator in Tayabas has resulted in the mismanagement of its heritage. For example, the façade of the municipal building was transformed into that of an old school building in Tayabas. The 19th-century stone bridges are in neglect due to modernity. Repairs of these structures were done in total disrespect of conservation policies. A new bridge was constructed near the old bridge in disregard of a local ordinance supposed to protect these century-old stone bridges. A number of small museums within the community sprouted, yet only a few visitors attended. The history of the town and the local heroes was almost forgotten.

This shows the need to educate every Tayabasin. To address the problem, since 1998 historical activities have been held: in May 2002, the first workshop on cultural heritage was conducted in

Tayabas, and subsequently a series of seminars, workshops and cultural events targeting students, teachers and other Tayabasins was conducted. Some of these activities will be discussed briefly in the succeeding pages.

## The town

Tayabas is located 150 kilometers southeast of Manila. It is one of the oldest towns in the province of Quezon. This town is situated at the foot of Mt. Banahaw, a sacred mountain. This first class municipality is primarily an agricultural land that produces rice, coconut and fruit trees. Today, it has a population of about 70,985 people. For more than two centuries (1651-1901), this town was the center of the province formerly named Tayabas. The Duke of Seville, Spain, Don Castelvi, was its civil governor in 1893-1894. As a former capital city of the region, it is not surprising to still be able to observe the grandeur of its material wealth.

Tayabas has eleven stone bridges built in the 1850s, a key-shaped 103-meter long Minor Basilica of San Miguel Archangel and two century-old chapels – Ermita de Nuestra Senora de Angustias and Santuario de las Almas (formerly known as Cementerio para los Espanoles). It also has an 1887 chapel of the Catholic Cemetery known then as Cementerio para los Indios. The Philippine National Historical Institute reconstructed the Casa de Comunidad in 1970s, and this structure was later declared a National Historical Landmark. The ground level of this structure was converted into a museum showing the former town mayors of Tayabas from the 1900 to the present. One room on the upper floor also housed the memorabilia of Orlando Nadres, a Tayabasin playwright who became famous in Metro Manila.

Very few turn-of-the-century Tayabas houses survived. There are stone works like doormats, door-locks, jars and stone crosses, the biggest of which is 2.10 meters in height, carved out of a rock made of volcanic lava deposits of andesitic composition. These items, worthy of archeological study, are concentrated in two rural villages at the eastern side of Tayabas.

There are small museums within the town proper. The Diocesan Museum opened in 2002. A museum was also dedicated to the first Catholic bishop of the Diocese of Lucena, Bishop Alfredo Obviar. The area in Tayabas where he was buried – within the house of the congregation he founded (Missionary Catechist of St. Therese) – is already a pilgrimage site since the process for his beatification is under way. There is also the ultra modern studio of one Tayabasin artist, Jose Romero. The town itself is a living museum. Some Tayabasins are aware of their rituals, customs, songs, language, and handicrafts as part of their intangible heritage.

## From the threatened bridge

Constructed in 1841 during the time of Alcalde Mayor Joaquin Ortega, Malagonlong bridge was finished and inaugurated in 1850 under the guidance of Fray Antonio Mateos. This 445-foot

bridge was built across the Dumacaa River and was named after the Malagonlong ravine. This has five arches. The first arch measures 36 feet in height and length; the second and third arches measure 33 feet in height and length; the fourth arch measures 30 feet high while the fifth arch is 18 feet in length. The bridge is a product of Tayabasin ingenuity.

However, a new bridge was constructed that destroyed the visual setting of the old bridge. No attempt was made to block the construction of the new bridge near the area considering that there's a local ordinance (Ordinance # 97-10) disallowing the construction of new structures near the site. Unfortunately, many of the Tayabasins ignored the situation.

Within this context, we embarked on cultural mapping, initially by conducting heritage workshops and special events highlighting the cultural wealth of the town. In partnership with the National Commission for Culture and the Arts Committee on Monuments and Sites, University of Santo Tomas (UST) Graduate School Cultural Heritage Program, UST Museum, and with the support of the local Government Unit of Tayabas, a four-day heritage workshop was conducted (May 16-19, 2002). There were more than 120 participants, mostly teachers and professors. Nationally-known speakers shared their expertise in elaborating on topics and issues such as documenting heritage, guidelines on conservation, ethics, museums, church heritage, Philippine architecture, heritage laws, heritage inventory and catalogue, stone conservation, heritage education for teachers, and preparation of heritage charters. One of the highlights of this workshop was an on-site assessment case-study of some heritage structures of the town, including Malagonlong bridge, Don Francisco de Asis Bridge, the Catholic Convent (c.1800), Santuario de la Almas (c.1800) and Don Santiago Reyes Ancestral House (c.1920). Participants were given time to record, interview and check documents pertaining to the assigned site and were tasked with providing recommendations for its future use. One of the targeted outcomes of this workshop was the creation of a Heritage Group.

### **Involving the youth**

The next activity was conducted within the four weekends of August 2002. This time, UNESCO Philippines gave a grant for the workshop entitled World Heritage In Young Quezonian Hands'(Quezonian refers to the people of Quezon Province), in partnership with the Metropolitan Museum of Manila. 45 selected students in secondary schools in Tayabas and the nearby town of Sariaya participated. These students also toured several towns of the nearby Laguna province as well as museums in Metro Manila. Back in town, these participants were grouped and assigned topics to come up with an exhibition as part of cultural mapping, including the bridges of Tayabas, the three chapels of Tayabas, a religious ritual in Tayabas, and selected natural heritage in Tayabas. Again, one of the targeted outcomes of this workshop was the creation of a Heritage Group Youth Section.

Most of the participants from the two workshops were invited to participate in the first celebration of Arts Month in Tayabas in February 2003. This activity was sponsored by the National Commission for Culture and the Arts, Metropolitan Museum of Manila, Local Government of Tayabas, Department of Education, and the Parish of St. Michael de Archangel. Students from primary and secondary schools took part in the opening parade, and a heritage tour of Tayabas was conducted as part of the celebration. They were able to visit several bridges, the modern art museum in Tayabas as well as the Diocesan Museum. Teachers were able to participate in the lecture

'Letras y Figuras' and other cultural programs. The first 'street painting' event was also held. To highlight the significance of one abandoned ancestral house, it was made a venue for a poetry reading by a Philippine National Artist, Virgilio Almario. Plays and folk dances were performed. Local products were available for sale. The highlight of the month-long activity was the recognition of three Tayabasin artists for music (Gregorio Salvana), painting (Manuel Jamilano) and literature/poetry (Julian Valdecanas). A nationally-known concert pianist from Manila (Raul Sunico) performed in the meditation garden of St. Michael de Archangel Church.

Another workshop was conducted for secondary students on October 25 and 26, 2003, entitled 'Workshop on Youth Mobilization for Heritage Conservation.' Some participants in the UNESCO Philippines workshop acted as facilitators for the 50 students participating. This activity was co-organized by the University of Santo Tomas Museum. Students were given lectures on heritage and the elements to consider in organizing campaigns for the protection of heritage. They also toured the bridges and some houses and museums of Tayabas.

### **Academic discourses on heritage**

Tayabas is nestled at the foot of a sacred mountain, Banahaw. Thousands of people flock to this mountain, which is believed to be the next Jerusalem. The towns of the mountain share a common heritage. Hence, in cooperation with several groups and offices like the Metropolitan Museum of Manila, Foundation for Philippine Environment, Department of Education, Local Government of Tayabas among others, a two-day conference was held on January 22-23, 2004 entitled 'Biodiversity, History, Culture and Arts in a Sacred Mountain: A Colloquium on Mt. Banahaw.' Speakers and professors from several universities in Metro Manila, including the University of the Philippines, converged on Tayabas and discussed topics related to the mountain. The conference also assessed materials and information for a proposed exhibition about the towns within the Banahaw area and Mt. Banahaw itself. This conference was well attended, gathering more than 200 participants from the different towns of Quezon and Laguna provinces.

The Tayabas Province Studies Conference has been held annually since 2004, with the continuous involvement of the Metropolitan Museum of Manila, the local government of Tayabas, the Department of Education and other offices. Within the context of cultural heritage, other topics about the province were presented. This conference urges teachers and local researchers to conduct more research for presentation and review.

### **Resurrecting a hero**

In Tayabas, research work and activities commemorating special or historic events about local heroes are being conducted. One such person is Apolinario de la Cruz, a local religious leader who championed religious freedom in the 1840s. A book about de la Cruz in the Tagalog language was published in 2001. Annual public lectures and contests jointly sponsored by the National Historical Institute (NHI), Provincial Government of Quezon, Local Government of Tayabas and other agencies are held. NHI organised a hike in 2002 involving students, teachers and other government workers, to unveil an historical marker on the site on Mt. Banahaw where de la Cruz camped and where more than five hundred people were killed in a battle between his members and the Spanish soldiers. A three-hour ascent to the site has become routine for some students and mountaineers every November.

## Results, assessment and recommendations

In the year 2000, the first colouring book for Tayabas children entitled *The Old Photograph of Burik* in the Tagalog language was published. The then-Director of the Metropolitan Museum of Manila and currently the Director of the National Museum, Ms. Corazon Alvina, wrote the foreword to the book. This colouring book introduces museums to Tayabas children. The children and their parents were encouraged to take part in a contest to 'Dress-up your Coloring Book,' with the winners joining the tour of museums in Metro Manila as their prize.

There have been many other positive promotions of local culture and heritage. A heritage advocate and newspaper columnist published a photograph of St. Michael Church in the widely circulated Sunday Inquirer Magazine on November 19, 2000. On April and July of 2003, a team of researchers from the University of the Philippines Archeological Studies program went to two barrios in Tayabas to observe and document a number of unique stoneworks. A photograph of the Malagonlong Bridge, the grandest of the eleven stone bridges built in Tayabas during the Spanish era, made it on to the front-page of the Philippine Daily Inquirer on January 23, 2000. Graduate students from Metro Manila travel to Tayabas on weekends to visit the bridges, church structures and some old houses as part of their research. National government agencies, Metro Manila-based museums, national organisations and other groups always take an active role in the holding of workshops and special activities in Tayabas.

Yet, to date, there is no heritage group in Tayabas that will take care of the town's heritage. There are people interested in forming such a group but cannot do so. Most of these are teachers who are too busy with their work and cannot afford the time to attend meetings. Students are willing to join the group, provided they get certain points for their academic standing. Local workshops and activities have been well-attended, with local officials providing funds. However, local governments would rarely send representatives or officials to participate in these activities. Hence, convincing the local officials to pursue a cause for heritage is very difficult. One factor that contributes also to the inability to form a heritage group is the stigma of being labeled a group formed by the town chief executive. It is often observed that when the town chief executive forms a group during his/her term, the next elected chief executive would give little priority to that group or then create his/her own group instead. Good programs and projects have been lost to the community as a result.

As many more people became aware of the heritage of Tayabas, more projects should have been implemented. Assistance from individuals, officials and institutions are readily available, however to consolidate them is an enormous task. One drawback to this is the unavailability of persons knowledgeable enough to execute and coordinate cultural activities for Tayabas. Management of small museums and their exhibits should be strengthened – for example, their signage, museum text, brochures, proper inventory and catalogues. Not all museums in Tayabas collect entrance fees, so there is a lack of funding for development.

Despite the fact that Tayabas has been frequently visited by tourists since the year 2000, close coordination between local government and local groups is rarely observed. There is no data on the exact number of visitors. Local guides are losing their jobs to special guides and professors from the universities in Metro Manila who are being brought in by the tour organizers.

The heritage of Tayabas is at a crossroad. A plan to convert the town into an ecological city is underway. This will have a great impact on the survival of the town's heritage. Education and awareness campaigns should be unceasing. It is only when a collective effort of Tayabasins for heritage conservation is achieved that real development will be realized.

# SINGAPORE



# Community-driven Cultural Mapping: A Case Study of Singapore's pilot community trails in Jalan Besar and Balestier

Ms Elizabeth Njo

## Abstract

The Jalan Besar and Balestier Community Trails are Singapore's first attempt at cultural mapping involving the communities and using a ground-up approach. It aims to prove to Singaporeans that Singapore has a heritage, that it can be found in their own neighbourhoods and backyards, that it is interesting, that it is a collection of yours and your neighbour's memories, and that if they are not preserved and transmitted in one form or another, a part of our identity will be forever lost. These trails also prove that cultural mapping can work in a pluralistic, multi-cultural, multi-ethnic, and multi-religious society and that it can actually foster greater social cohesion and participation.

## Introduction

The National Heritage Board (NHB) is a statutory board under the aegis of the Ministry of Information, Communications and the Arts. Formed in 1993, its vision is to bring heritage to the people and make it an enriching part of everyone's lives. We do this through various multi-faceted and innovative outreach programmes. These include the annual nationwide Singapore Heritage Fest, a series of travelling exhibitions called 'Heritage on The Move' and other school outreach programmes and heritage trails.

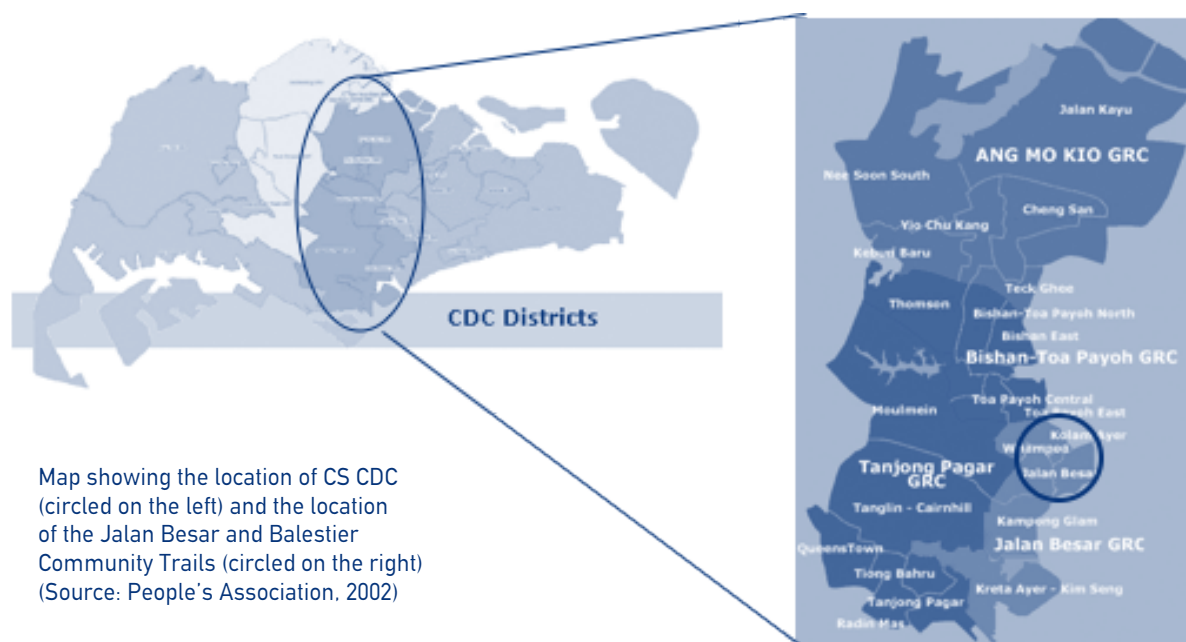
NHB has been developing heritage trails since 1991. Starting with ad hoc trails, NHB progressed to marking national-level permanent heritage trails. We have currently embarked on a five-year plan to mark trails in the community. This is a reflection of the greater emphasis NHB is placing on mapping our cultural resources, as well as in identifying, preserving, documenting and promoting Singapore's intangible heritage.

The launch of the Jalan Besar and Balestier Community Trails in July 2006 marks the fruition of NHB's maiden effort at cultural mapping by working with the community. The main project partner is the Central Singapore Community Development Council (CS CDC),<sup>1</sup> and it is supported by various government organisations. The breakthrough is that this is the first heritage trail in Singapore that is grassroots-based and it was developed through a ground-up approach, driven by and involving the grassroots.

## Environmental Context

### Geography

Jalan Besar and Balestier fall within the Central Singapore District, a geopolitical area under the administration of the Central Singapore Community Development Council. The area in Balestier in which the Balestier trail is located is bounded by the Pan-Island Expressway on the north, Moulmein Road on the south, Balestier Road on the east and Thomson Road on the west. The area for the Jalan Besar trail is bounded by Lavender Street on the north, Rochor Canal on the south, Kallang River on the east and Serangoon Road on the West.



Map showing the location of CS CDC (circled on the left) and the location of the Jalan Besar and Balestier Community Trails (circled on the right) (Source: People's Association, 2002)

## History

Both Jalan Besar and Balestier can trace their beginnings to within ten years of the founding of modern Singapore by Sir Thomas Stamford Raffles of the British East India Company in 1819. In fact, Jalan Besar was one of the first roads cut in Singapore.

Balestier in the 1830s was marked by thriving plantations owned by Joseph Balestier, who lends his name to the area. Both areas have witnessed many changes to their landscapes without losing their old-world charm, with the areas today reflecting a mix of the old and new.

## Challenges

One of the major challenges faced by NHB and like-minded institutions that want to preserve our heritage is the general lack of interest in heritage amongst the population. Hence, one of our constant goals is to increase the level of awareness amongst Singaporeans about their heritage.

Why is this problematic? First, Singapore, like all advanced nations, faces the challenge of a greying society. In the next General Election in 2010, the majority of the electorate will be born after 1965. The pre-'65 generation, who hold the key to Singapore's pre-modernisation memories of places, customs, habits, etc., is rapidly being replaced by a younger generation that is pragmatic and lacks interest in heritage. Heritage does not figure much in their lives. They are not interested in learning about our heritage, neither are they able to transmit what little knowledge about their heritage they possess to the next generation. Hence, much of Singapore's intangible heritage faces the threat of disappearing with time.

Secondly, urban renewal, increasing population, and land space pressures end up eating into areas of heritage significance, which in other situations may have been spared. In the past, developmental goals and economic payoffs have taken top priorities in re-zoning decisions. In recent years, however, administrators have taken a more deliberate approach in urban renewal, trying to reconcile the often conflicting aims of economic development and heritage preservation in developing policies on land use. However, unless a concerted effort is put in place, much of Singapore's rich tangible and intangible heritage will be lost to posterity.

Lastly, the challenges above contribute to a larger national problem of nation-building in a nation that faces the twin challenges of a short independent history and the effects of globalisation. Opportunities and threats now span national and geographical boundaries. With affluence, more Singaporeans are travelling and studying overseas, and in the push to position Singapore as a global city, more are also working and living overseas for prolonged periods of time. The dilution in the traditional sense of identity and belonging to the nation is unmistakable: more Singaporeans are emigrating and not returning.

## Project Development

### Background

The marking of the Jalan Besar and Balestier Community Trails is NHB's and CS CDC's contribution to the nation-building agenda. NHB has been developing heritage trails since 1991. Then, they were mostly trails incorporating sites in the city and they were often developed for one-off heritage or school events. Encouraged by anecdotal feedback from participants show-

casing the popularity of these trails, NHB proceeded towards marking its own permanent heritage trails.

The first NHB permanent heritage trail was the Civic District Trail (1999), followed by the Singapore River Trail (2005). In a marked difference to the previous 'soft' trails before them, these permanent trails came with street furniture in the form of markers and storyboards. Resources in the form of map guides, brochures and websites with the route of the trail and description of the sites were also produced and disseminated.

Until this point, the trails focused more on Singapore's national and social history. Specifically, they focused on the story of the beginnings of modern Singapore after the landing of Sir Thomas Stamford Raffles on the island in 1819 and the early Singaporean society – its people and architectural landmarks in the form of community focal points such as places of worship, commercial buildings, schools, etc.

The main target audience of the permanent trails were the locals, as it was hoped that the trails would foster greater awareness of our national history. However, the trails also became a tourist attraction, their popularity fuelled by easy accessibility thanks to their strategic location in the Civic District area, itself a stone's throw away from other major tourist attractions.

### Foray Into Community Trails

As part of its commitment to bring heritage to the people, NHB launched a five-year plan to mark heritage trails in the community. For the first time, the trails would be brought to where the people were – to the heartlands. For the first time also, the trails would focus on something more than national history: the trails would now shine the spotlight on the community's history and heritage.

In 2005, NHB embarked on a search for partners on the pilot community trail and found one in CS CDC. The agency was a long-term collaborator on previous projects. It was to prove a happy collaboration. Both agencies shared positive experiences from past collaborations as well as similar objectives.

### Developmental Phases

#### Phase 1 – Sourcing for Funding and Working Partners

As this project needed large sums of money, we needed to look for new sources of funding other than our traditional partners. The private sector in Singapore does not really fund heritage-related projects and even if they did, it would be rather small amounts. We therefore decided to tap into a special fund from the Government which funds only nation-building and cultural projects. However, although the funds were adequate, we also sourced for co-funding from the grassroots as we wanted more ownership from them to sustain this community mapping project. The funding was approved in late 2004.

#### Phase Two - Research, Mapping and Planning

In Phase Two (January to September 2005), meetings were carried out to iron out the project development, funding, engagement and long-term framework. Meetings and preliminary research were also conducted to identify the possible locations of the community trail. Both Jalan Besar and Balestier were identified due to their long history and the enthusiasm and support shown by the residents and grassroots organisations. It was also at this stage that we started designing our street furniture and accompanying brochures and map-guides.

Since it was a community project, our designers wanted to ensure that there was a link between the past and the present. Thus, they decided to go with a design of the marker that reflected the past activities in Jalan Besar and Balestier. The other challenge was to find suitable material that would be as maintenance-free as possible since these were going to be open to the elements. A third challenge was to ensure that the designs were distinct but still part of the 'family'. This was crucial as both areas were part of the larger Central Singapore District and our partners wanted a little uniformity in the design. We managed to achieve that balance.



Designs of the Community Trail Markers

The Balestier marker's design (left) is distinguished by a sugarcane motif, paying tribute to Balestier's agricultural past and Joseph Balestier's sugarcane plantations. The Jalan Besar's marker bears the mangrove plant motif in its design, a reminder of the area's many swamps in the past.

#### Phase Three – Courting the Residents, Getting their Buy-In

Phase Three (October 2005 to July 2006) was concerned with research, and the resource and hardware development of the trail. Research was conducted using secondary and primary sources (e.g. building plans, municipal records, maps, and oral history records) to shape the trail by identifying sites of community or historical significance. The sites had to be able to tell the larger story of Singapore's history over the years and be of significance to the community. Given that the community comprised members of different ethnic groups and cultures, they also had to be representative of these groups as well. The proposed sites were then sent to the relevant stakeholders, and meetings were conducted to solicit feedback and suggestions from the ground. In the end, 15 sites per trail were selected and confirmed.

What set this community trail apart from the others was its ground-up approach. The grassroots were crucial to the development of the trail. They helped to identify and select the sites for the trail. They also provided stories and feedback on the sites which were then used to draft the contents of the markers, storyboards and map guides. Over 100 hours of oral history interviews were conducted amongst residents, shop-owners, building caretakers, etc., to document their memories of the area and the sites chosen.

The third phase of this project ended in July 2006 with the installation of the street markers and storyboards. To officially launch Singapore's pilot community trails, a treasure hunt was organised based on the trails with over 2,500 participants from all walks of life participating.

NHB took the lead in Phase Three due to its research and content development expertise, as well as its prior experience

in marking permanent trails. CS CDC however also played an important role, chairing a committee involving stakeholders, such as government organisations interested in architectural preservation and land use planning (the Urban Redevelopment Authority), custodians of public land (such as the Singapore Land Authority and Land Transport Authority) as well as key grassroots members from Jalan Besar and Balestier. CS CDC also assisted NHB in their research process by obtaining resources such as the identification of residents willing to share their memories.

#### Phase Four – The Future

The launch of the trail in July 2006 will mark the start of Phase 4. This phase, whose duration is indefinite, is focussed on the sustainability and continuity of the project. In the immediate to the short-term, CS CDC and the grassroots will plan ongoing programmes to encourage the residents to utilise the trail as part of regular grassroots programmes and to increase the awareness amongst residents of the trails. One of these programmes is a series of regular tours conducted by trained volunteers from the community.

One other idea is to use the resources collected to establish a community heritage gallery which can be a one-stop information centre for the residents as well as a place to store the documents and artefacts collected, and also a place where people can come and record their memories. We are currently working on a funding paper to secure these funds from the government and other grassroots organisations.

#### ***Sustaining the Momentum***

In the long-term, it is envisioned that the trails will become a focal point of community sharing amongst peers or between the pre-'65 and the post-'65 generations. Currently, training is being conducted for adult and youth volunteers to enable them to conduct tours for their peers. These volunteers will then identify and train other volunteers to build up a critical mass of trained guides. In the meantime, commercial tour operators are being identified and groomed to conduct the trails to make up the shortfall of trained volunteer guides.

#### ***Community Trails as the Start of an Organic Project***

Also envisaged in the long-term is the organic growth of the Jalan Besar and Balestier Community Trails. Through greater sharing and interest, it is hoped that more nuggets of information about the area and the community's history would be revealed. The information would then be used to enhance existing information, or be used to increase the number of sites to the trails. To this end, other than anecdotal sharing and feedback that can be gleaned from participants of the tours, a website that is managed by the community would also be launched to function as an online feedback portal.

#### **Objectives and Benefits**

##### ***Documentation of Social History/ Memories for Posterity***

One of the main objectives was to document the area's cultural resources – social memories, distinctive architecture, focal community nodes and points which gave the area its identity – before they are lost to posterity with time. The loss, be it through the death of the pre-'65 members of the community or through urban redevelopment, is a very real threat.

By collecting the social memories of the residents of the area through oral history interviews, delving into archival records and personal collections of residents, and reproducing them in

tangible forms (e.g. markers, storyboards, websites, brochures), it is hoped that the community trail will aid in the transmission of community cultural knowledge from one generation to the next. The trails will also aid in the transmission of national heritage, as the changes in the community's history parallels Singapore's growth over time. Even better, it is hoped that the community trail will be the catalyst to sparking greater interest amongst the younger generation in learning, promoting and preserving our heritage, be it at the community or national level.

### ***Rooting the Community, Encouraging a Sense of Place and Nationhood***

Another objective was to engage the community in learning about their heritage and their participation in its preservation and promotion. The benefits of this are two-fold. First, by highlighting that their own backyard is full of exciting stories and places, this would engender a greater sense of pride of their community heritage and foster a greater sense of belonging to their roots. Secondly, this in turn would aid the nation-building process. By involving different ethnic, religious and community groups in the trail's development, by highlighting their equally significant contributions to the community, and by paralleling the communities' contribution to the larger Singapore history, it is hoped that this will foster greater social cohesion, inter-racial and religious harmony as well as the sense of national pride.

### ***Promoting Cultural Tourism***

A further objective was to provide a base from which domestic heritage tourism can spring forth. One reason for the disinterest of Singaporeans about their local history is that it is 'boring'. By highlighting gems (in the form of sites and information not previously known) in the heartlands, we hope that it would be the catalyst to sparking off interest in local heritage. Another reason for lack of interest is the lack of easily accessible information. By creating resources such as websites and map guides, it is hoped that a more conducive environment for Singaporeans to launch into their own journeys of personal discoveries of their island-nation will be created.

Whilst the community trails aim to promote domestic tourism, it would also be of interest to the foreign visitor as well. A recent news article (Cheong, 2006) wrote that tour operators and hostel owners in Singapore are seeing an increasing demand from foreigners to visit the heartlands. Tourists have long lamented that Singapore is too much like any other developed cities in the West, with no unique identity and history. Given that tourism contributes almost 5% to Singapore's GDP, with 8.9 million visitor arrivals in 2005 and 223 hostels and hotels vying for tourist dollars, preservation of our heritage can distinguish Singapore from other cities in the region for the competitive tourism dollar and contribute towards Singapore's economic growth. The awarding of an economic value to heritage can only be beneficial; it will strengthen a pragmatic argument to preserve our heritage as it would reap other than intangible gains.

### ***Spurring the Creative Industries***

Our experience has been that cultural mapping has resulted in tangible benefits by grooming the private creative industries to support the heritage industry. From boosting the technical and design expertise of contractors and manufacturers to enlarging the pool of heritage researchers and grooming new tour operators specialising in domestic cultural tourism, the community trail has offered many areas of development for these industries.

## **Singapore and Cultural Mapping**

Cultural mapping is a crucial tool and technique in preserving the world's intangible and tangible cultural assets, arising from a social, economic, or cultural need at the local or national level. (UNESCO Bangkok, n.d.). Many indigenous populations around the world, whose way of life has been displaced by the majority, map culture with the aim of empowering their communities and protecting ownership rights to economic resources. Culture mapping also promotes tourism, which alleviates the poverty these groups find themselves trapped in by developing alternative forms of livelihoods, and protects the erosion of their culture by the onslaught of the mainstream cultures (Crawhall, 2002).

But this definition of cultural mapping does not work in the Singapore context. Singapore does possess many different ethnic groups in addition to the indigenous population, the Malays. However, Singapore does not champion the preservation of any one cultural enclave over another, as the national policy has been one of an inclusive and pluralistic society. While traditional ethnic enclaves are preserved for heritage-related reasons, it is done with an emphasis on how it contributes to the pluralistic and multi-racial nature of the society. For example, the Jalan Besar and Balestier Community Trails include sites of significance to the different ethnic groups, yet tell a common story of the larger community.

Singapore's model, as seen by this case study, belongs more to the school that defines cultural mapping as the community identifying and documenting local cultural resources, and then initiating a range of community activities to record, conserve and use these resources in order to recognise, celebrate and support cultural diversity for economic, social and regional development (Young, 2003). In our case, we map our culture as part of our management of our cultural resources, with an eye to contributing to the nation-building agenda.

## **Conclusion**

The Jalan Besar and Balestier Community Trails represent many heritage 'firsts' for Singapore. It is the first concerted attempt at mapping our community cultural heritage for posterity. The trails are also the first trails involving the community right from the start.

In a country famous for its numerous government campaigns to change mindsets and habits, NHB is proud to say that the Jalan Besar and Balestier Community Trails is the first step, as far as cultural mapping is concerned, in the new direction of a ground-up, rather than top-down, approach. We have been able to do this even though the trails have arisen from an institutional need to champion the preservation and promotion of our heritage and a national need to foster a greater sense of rootedness, belonging and identity.

In Singapore we believe in what we call a P-P-P partnership with community projects such as these. It is the 'people-public and private sector' partnership that promotes collaboration and ownership for such significant projects. The private sector is still a little slow in this aspect in Singapore but we are getting more new partners through our work, constant reminders, and publicity for our cause. It will be a long time before we fully engage the private sector to come on board. Until then, this initiative has still to be driven by Government and the grassroots.

Working with the community has been an enriching and educational experience for both NHB and CS CDC, and we look



forward to utilising the lessons learnt for future community trails to come.

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<sup>1</sup>Community Development Councils (or CDCs) function as local administrators of their districts. They initiate, plan and manage community programmes to promote community bonding and social cohesion. There are 5 CDCs in Singapore, covering the north, south, east, west and central districts of the island.

# Peranakan Museum Development, Singapore

Heidi Tan - Asian Civilisations Museum | Singapore

## Environmental Context

Multicultural Singapore lies at the historical heart of the commercial crossroads of Southeast Asia. As part of the former colonial British Straits Settlements, it became a centre for the Peranakan Chinese (long-settled Chinese communities also known in Malay as 'Peranakan', loosely meaning 'local born'). Highly assimilative of local cultural elements, Peranakan culture is now promoted by various agencies as a unique 'fusion culture' with high tourism appeal and potential for providing a model for multiculturalism. Community representation and new museum initiatives have also developed and benefited from this renewed interest. The development of a new museum will build further on this foundation.

## Institutional Context

The Asian Civilisations Museum (ACM), one of three national museums under the auspices of the statutory board known as the National Heritage Board (NHB), has been tasked by NHB to develop the new museum. The work of the board is funded by the Ministry of Information, Communication and the Arts (MICA). The ACM works with other agencies such as the Singapore Tourism Board (STB) and with community groups as well as individual representatives with a vested interest in Peranakan culture.

## Sequence of Events

The ACM was set up in 1993 with the mission to promote Singaporeans' ancestral cultures. It opened two separate wings, one at Armenian Street in 1997 and the other at Empress Place in 2003. The larger premises at the Empress Place Building brings to fruition the mission to represent cultures from across Asia. Meanwhile, the popularity of a permanent Peranakan exhibition installed at the first wing in Armenian Street in 1999, encouraged the development of a plan to establish a dedicated museum. In addition, there has been a growing need to rebrand the first wing since operating two separate locations for the ACM has resulted in some confusion.

The key stages of development are taking place over a 3 year period (2005-2008). At the end of 2005 the existing museum building at Armenian Street was closed. This building, as well as the adjacent Chinese shop-houses which house the offices of museum staff, will be renovated. The collection of Peranakan artefacts is being developed to include a comprehensive selection of historic as well as contemporary pieces. In early 2008, the new museum will be launched.

Work completed to date includes the contracting of local architects, whose initial gallery as well as building design concepts, are now in progress; establishing a storyline and identifying sufficient collections for display, as well as developing intangible heritage components that will enhance the contextual aspect of the displays. The latter is particularly important as this will be one of the key differences in the approach taken previously by the ACM.

Research undertaken by the team of two curators and a research officer includes oral history interviews with community members and video documentation of these interviews as well as of cultural practices. These are vital if the displays are to adequately represent the diversity of views that exists in and about Peranakan culture. The information will be incorporated into IT interactives wherever possible.

Finally, a branding exercise is key to the process of development. The aim is to brand the new museum separately from the ACM. The process will include focus group surveys (on the naming of the museum and a range of other aspects) that will need to take into account visitor perceptions and interests.

## Leadership and Decision Making

The project was championed by the Director of the ACM well before 2000, when it became clear that an alternative museum use would have to be found for the Armenian Street building after the opening of the ACM's flagship at the Empress Place Building. Options considered included a children's museum as well as a museum of Chinese ceramics. Eventually we settled on the Peranakan theme following the growing interest in Peranakan culture in Singapore over the past decade or so. In 1993, the Asian Civilisations Museum presented the pioneering exhibition 'Gilding the Phoenix' – the first show ever devoted to the jewellery, clothing and other accessories of Peranakan women. The exhibition was accompanied by a catalogue which has become a standard reference on the subject. In 1999, the 'Peranakan Legacy' exhibition was opened, a permanent exhibition which drew much positive feedback from visitors. The building, an old school built in the early 20th century, is also well suited to the theme of the Peranakans, who rose to prominence during the colonial period.

Support for the proposal had then to be garnered from NHB as well as the Ministry, which took several years. In parallel we staged a series of Peranakan themed exhibitions, to gauge the popularity and viability of this subject matter. These draw further interest and support from collectors and the Peranakan community. Approval and partial funding for the proposal was given by the Ministry at the end of 2004.

The existing team who manage the ACM are also working on the new development. They include curatorial, fundraising, marketing, administration and estate staff, with support from design, conservation and collections management units. The curatorial team of three is the only one with a full-time member – a curator who works together with a part-time curator and research officer.

The ACM reports to its non-executive Board, which is in turn accountable to the National Heritage Board. ACM board members guide and advise the museum in its policy-making and operations. It provides crucial networking and other support for the important task of fundraising.

A local firm, W Architects, has been contracted to undertake the project. Major national museum developments in Singapore have tended to rely on foreign museum design expertise. However, in this case it was decided to work with a company who has an excellent reputation for its architectural work as well as proven track record of smaller exhibition projects. The aim is to engage them in both the infrastructural renovations as well as exhibition gallery designs.

The challenges are many, particularly where substantial amounts of funding have yet to be raised. One of the key challenges is the deployment of existing staff who simultaneously operate and manage the ACM at Empress Place. The future establishment of a separately constituted museum with its own resources, including staff, is not yet assured. Apart from the obvious challenges this poses, one aspect is that of re-branding the new museum. The same team who developed the ACM needs to re-think some of the approaches previously taken and consider how the distinctions can be made between the two museums. One aspect in particular concerns the need for a more extensive inclusion of contextual displays and intangible heritage components.

### **Cultural Resources**

The resources required for content development lie in artefact collections owned by the NHB as well as private collectors within the community, in the form of oral histories and collective memories, and secondary sources of documentation held by archives and libraries in Singapore and overseas.

Advisory groups comprising community representatives, academics and others knowledgeable of the culture are being developed. These will enable the museum to network and tap more deeply into additional sources of information, as well as test ideas and seek feedback on museological methods. It will be important to consider a broad range of members whose interests represent different generations, gender, social and economic status, as well as regional affiliations. The latter is significant if the museum is to broaden the traditional boundaries of the 'Peranakan world' (the former Straits Settlements), and will require further exploration of related communities living in Indonesia, southern Thailand and Myanmar in particular.

The involvement of community representatives will be broadened in the future to include volunteers and guides. There is scope to encourage more of the younger generation who have become disconnected from their Peranakan past and identity, to engage in such activities.

### **Social and economic inputs and outputs**

The Peranakan Museum project represents a substantial investment. Core funding for the project – totalling around S\$8million (70% of the total budget) - comes from government. The remaining S\$4million is to be raised from private sources, which typically comprises individual and corporate donors and sponsors. Support can be cash, in-kind products and services or donations of artefacts. Double-tax deduction for donations is an added incentive.

Peranakan exhibitions and activities received an overwhelmingly positive response from the general public. Slightly over 280,000 people visited the Peranakan exhibits between 2000 and 2005, and public outreach programmes reached over 30,000 people. A visitor survey in late 2001 demonstrated that 50% of visitors came to see Peranakan displays at the ACM at Armenian Street. Projected visitorship for

the first year (2008) is estimated at around 100,000 - double the previous annual visitorship levels.

There are three other institutional players who are making significant contributions to Peranakan cultural development. These include the STB, the Peranakan Association (PA) and the National University of Singapore's Peranakan house museum (Tan Cheng Lock Baba House Museum).

The STB has invested significantly in Peranakan-related cultural tourism, which plays an important part in its 'Uniquely Singapore' promotion campaign. In 2004 it launched The Peranakan Experience, the focus of which is a series of packaged tours operated by five privately-run travel agencies (see Appendix One). The tours are marketed to larger groups, particularly in the MICE (Meetings, Incentive and Convention Executives) market and overseas promotions have included Taiwan, London, Hamburg, Osaka and Sri Lanka. The tours have been designed to combine visits to the Katong area, a Peranakan residential area, with the 'Peranakan Legacy' exhibition at ACM. They include experiential elements such as food sampling or a meal, as well as interaction with Peranakan arts and crafts practitioners. The STB not only provided training for tour guides, it also provided funding for small-business start-ups in Katong, which are now part of the tours. Statistics are currently unavailable, but customer feedback indicates an overwhelmingly positive response from tourists, who appreciate the value of the culture as unique to this region. Since the closure of ACM at Armenian Street in 2005, the tours now lack the museum component.

The 106-year old Peranakan Association, originally established as the Straits British Chinese Association in 1900, currently has a membership of 1,731. The PA promotes a wide ranging cultural programme that encourages the appreciation of Peranakan culture by members as well as the public, Peranakan and non-Peranakan alike. These include annual conventions, now in their 18th year, a quarterly newsletter and online resources, food and entertainment events, and festive and cultural re-enactments such as the Peranakan wedding. The PA will establish an office later this year at the forthcoming Tan Cheng Lock Baba House.

Tan Cheng Lock Baba House is currently being developed by the National University of Singapore, which received a private donation of \$4 million to acquire the house. It will be restored and opened in September this year as a contextual Peranakan house museum. The museum aims to 'recover and conserve the architectural tradition of the Perankans and to offer the house as a case study for restoration practices', as well as host exhibitions and corporate and tourism-related events ([www.nus.edu.sg/museums/baba/index.html](http://www.nus.edu.sg/museums/baba/index.html)).

### **Sustainability**

The sustainability of the project and its many benefits rely essentially on two aspects: i) relevance and public interest and ii) funding.

Peranakan culture could not be more relevant to Singapore today, given its status as a highly adaptive fusion culture, which, it could be argued, provides a unique model for a multi-cultural society. The implicit assumptions that values such as social cohesion and inter-cultural understanding are of interest to the public should probably be tested from time to time, through feedback and focus group surveys. The uniqueness of the culture and its contemporary dimension would appear to be of direct relevance to the process of fostering national identity and a sense of rootedness. However, public interest in these

aspects should also be assessed. Support from the Peranakan community is also important for the success of the museum. As already mentioned, an inclusive policy will encourage a diverse range of views. These will be sought through focus group surveys, an Advisory forum, curatorial research and other methods. In short, the museum's storyline and content should be continually assessed through regular public consultation and feedback.

Sources of funding may well become more diversified in future, given the emphasis on Public-Private-Partnerships (PPP) that the public sector is currently being encouraged to practice. Adequate resources will be required for fundraising and marketing in order to exploit opportunities for increasing the museum's support base, whether this be through increasing visitorship, developing more sophisticated membership schemes, or actively cultivating new institutional donors. There is also scope for cross-marketing to different audiences, through a programme of changing special exhibitions on a wide range of topics, held at the annexed galleries of the building

### **Lessons Learnt**

The lessons that are being learnt pertain to several aspects of project management that are key to any museum development. They include planning, fundraising, research and museum and exhibition design.

### ***Planning and resource allocation***

The lead-time for planning and preparation has varied for different aspects of the project. For example, collections development has slowly been underway since the late 90's, although an acquisition budget was only secured in late 2004, with which to acquire significant collections of high quality artefacts that will constitute anchor displays. The 3-year development period, although adequate, is relatively short given the absence of a team dedicated solely to the new museum. HR cutbacks across the public sector in recent years are the main reason for this.

### ***Developing support***

Development work such as fundraising and networking to cultivate more supporters is an on-going process, which currently builds on the foundations already established by the ACM. For example, board members help to organise an annual gala dinner, which has funded the acquisition of artefacts. In addition, staff members such as curators, designers and marketing personnel consistently seek sponsorship for exhibition-related work, in addition to the work of corporate fundraising undertaken by the development officer. However, a more consistent approach will need to be developed if the new museum is to develop its own support network in the future.

The Peranakan story could be kept alive during the closure for renovation, by hosting Peranakan community activities at the ACM, by organising travelling exhibitions (regional and international), through outreach activities in libraries, schools and other public venues. However, this work has been somewhat limited due to lack of staff time and the priority for maintaining programming at the ACM.

### ***Research***

Research work undertaken by the curatorial team has included documentation of Peranakan oral histories and cultural contexts as well as museological research trips. The first of these trips was to the US to study how museums have undertaken

consultation and collaboration with their communities. The second trip was to Malacca with the designers to observe architectural contexts, and the most recent trip was to New Zealand and Australia with design, education and administrative colleagues, to study how interactive, AV and other design elements have been produced.

The curatorial team has developed a storyline that combines a strong material culture emphasis with intangible elements. This has required them to consult with community representatives. Communication has not only been one-way: ideas brought forward by the community have also been incorporated.

### ***Museum and exhibition design***

As mentioned above, the decision was made to work with locally-based architects, particularly ones who could work on both infrastructure and exhibition gallery design. This was largely due to the budget made available from government funding, but also an interest in developing local know-how, as to-date most major museum development projects have worked with foreign exhibition designers. Staff who have worked on the ACM's previous two wings now work closely with the designer, sharing their experience and knowledge of exhibition design issues. As mentioned above, the designers have also been involved in study trips to Peranakan sites as well as to other museums. The involvement of local designers has the potential to contribute significantly to the local and regional museum and exhibition design industry, which is currently still very young.

As the project is still a work in progress, there are many other lessons yet to be learned. Assessment of the outcomes of this work will need to be fed back into the future plans for the new museum, which, as mentioned above, will one day hopefully be able to exist as a sustainable entity of its own.

# THAILAND



# Museum as Public Centre of Life-long Learning: A Case Study of the Ramkhamhaeng National Museum

Amara Srisuchat - Director | Ramkhamhaeng National Museum | Sukhothai | Thailand

## Environmental Aspect

The Ramkhamhaeng National Museum is in the eastern part of the Ancient Town of Sukhothai, a cultural World Heritage site. It is located in Muang Kao Sub-district, Muang Sukhothai District, Sukhothai Province. The province is about 440 kilometres from Bangkok, the capital of Thailand. Sukhothai is considered to be in the lower North of Thailand. The largest area of the province is the river plain. There are highlands and mountains in the North, West and the South. The plains cover the central area and the Yom River running from the North to the South is the main water resource of the province and causes the floods in the rainy season. Agriculture is the main occupation of Sukhothai's citizens. However, the careers of the people who live in the vicinity of the Ancient Town of Sukhothai are based on tourism, including making handcrafts from textiles, ceramics, gold and silver ornaments and wooden sculpture.

## Background and Structure of the Ramkhamhaeng National Museum

When the Ancient Town of Sukhothai was excavated and developed in 1953, numerous valuable ancient objects were found. The Thai government decided to build the national museum in this ancient town to keep and exhibit the national heritage. In 1960 the national museum was built, focusing primarily on history and archaeology and was named after King Ramkhamhaeng the Great, the third king of Sukhothai Kingdom in the late 13th century. In 1963 the museum became the regional museum of the country. When the ancient town of Sukhothai became a World Heritage site in 1991, the museum became known as the National Museum in the World Heritage site and has been a famous place to visit side by side with the Sukhothai Historical Park.

Today, the museum is under the Office of National Museums, Fine Arts Department, Ministry of Culture. The Office of National Museums has responsibility for 44 National Museums including the Ramkhamhaeng National Museum. The Museum is regarded as one of the ten principal regional Museums of the country. The manpower of the museum consists of 1 Director, 1 curator, 5 museum officers, 2 administrative officers, 1 museum guide, 7 security guards, 1 driver, and 14 workers. All of these people have to look after the museum collection that has a total of 8,247 objects, and run museum activities to serve 130,000 visitors a year.

## Museum Development

In 2001 the Thai government came up with a policy to develop the National Museum. As it was one of the oldest museums of the country, the Ramkhamhaeng National Museum was selected to be one of the six national museums to be chosen for the project of renovation of the national museums as places of life-long learning. Subsequently, in the budget years 2002-5, the Thai government allotted the amount of Baht 25,834,200 (US\$645,855) to restore the buildings, to renovate the

exhibitions, and to provide necessary facilities to the museum. The mission of the national museum scheme is:

1. To maintain the value and identity of Thai cultural heritage;
2. To develop Thailand's cultural resources as learning environments;
3. To promote these cultural resources as possible tourist attractions; and
4. To create modern and efficient administrative systems for managing cultural resources.

Due to the above-said renovation project, the Ramkhamhaeng National Museum has opened three new galleries, namely, the Graphic Exhibition Gallery entitled Sukhothai: the Past and the Present, the Stucco Sculpture Gallery, and the Mystic Tunnel, like the Stairway Corridor of Wat Si Chum. Aside from these, another new aspect of the museum is the public service of the Museum Databank and Library. These three galleries and Library have already proved a success and may well start a trend. The positive response to the galleries and the museum databank and library has reinforced the progressive role of the museum as the cultural centre of the World Heritage site.

## Advantages to the Community

Generally speaking, the principal tasks of the Ramkhamhaeng National Museum are the same as other regional museums of the country. The tasks are as follows:

1. Collecting, conserving and exhibiting the ancient artefacts, art objects and ethnographical materials in the museum storage and in the exhibition galleries for the purpose of preserving them as the national heritage.
2. Improving and developing exhibitions in the national museum including temporary exhibitions on special occasions for cultivating people's mentality and mind and for provoking public awareness of the value of the tangible heritage as well as for being a cultural tourist attraction.
3. Conducting academic research on the cultural objects and related fields and publicising the new information or new discoveries to the public.
4. Providing public services, such as giving academic advice about archaeology, history, art, ethnography, ancient technology, conservation of ancient objects, museum management and national regulations relating to monuments, ancient artefacts, art objects and national museums. Other services like taking pictures of museum objects and/or photocopying whatever is provided in the museum collection and in the museum databank and library are included.
5. The creation of multi-media presentations for distribution on CD-ROMs and a databank of museum objects.

6. Working together with police and/or customers to investigate and to control the antique shops in the region and the import and export of antiquities at the Customs according to national regulations.
7. Protecting ancient objects in temples and in private collections by means of registration and conservation processes.
8. Organizing educational activities both inside and outside the national museum to disseminate information about Thai culture and improve the wellbeing of society.
9. Improvement in the quality of facilities and the management of the museum as a place of life-long learning and promoting the museum as tourist attraction and a communal centre for all.

The above-mentioned tasks are not easy to undertake completely in a short time. So we think of the strengths, weaknesses, opportunities and threats to the museum, as a guideline to improve the museum. The strengths of the museum are its authentic collections, especially the sculptures of Sukhothai original works that have a number of masterpieces. The sculptures consist of bronze images, stucco and Sangkhalok (Sukhothai ceramic), which is well-known in the ancient world market. The weaknesses of the museum are: 1) insufficient manpower to run all the tasks, for the museum has to be opened daily for tourists. This routine work makes it difficult for museum staff to 'think outside the frame'. (2) Insufficient budget to maintain special activity programs. The opportunities the museum can exploit are its location – it is situated in a tourist attraction point, that is, next door to the Sukhothai Historical Park. The threats are what we are unable to control, that is, the twice-a-year flood in most areas of the province. Though the land of the museum site and the Sukhothai Historical Park site is higher than those in the vicinity and the flood does not disturb these sites, the flood in other neighbouring areas becomes an obstacle for access to the site in the rainy season.

When I was appointed as Director of the national museum at the end of 2001, I was involved in the development project of the museum. So between 2002-3 most of my time was devoted to the project of renovating the building, the exhibitions and new facilities of the museum. During that time I got to know that the relationship between the museum and the local people is not close. More than 50 percent of them never visit the museum. Not many of them participate in the museum activities. According to the museum statistics, a high percentage of local people visited the museum only one day a year, that is, on Children's Day they took their children to join the Children's Day activities held by the museum. It was a pity that the local people did not visit the museum, which is famous to tourists. They knew only the physical aspect of the museum: the biggest building in the community, that's all. How would the museum become the life-long learning centre for the community as well as a tourist destination in the long run? These were the questions I raised. So I set up a meeting with the museum staff and we had serious discussion on our short term and long term plans to develop museum activities.

### **Input and Outcome of Communal activity based on the Cultural Resources**

We set up various programs under the objective of promoting the museum as the cultural centre for life-long learning. The programs were divided into two parts: the first part constituted the annual activities in accordance with special holidays in

the year: the second part focuses on temporary activities. Apart from the activity for children on Children's Day that we hold every year, new programs of annual activities consist of activities on Four Buddhist Days (Maghapuja, Visakhapuja, Asalahapuja and the Buddhist Lent), and an activity on Thai Conservation Day (2 April).

On the Four Buddhist Days the auditorium of the museum functioned as the hall of worship and we held the Dharma lecture performed by venerable monks. Some spaces on the museum lawns were occupied by exhibitions relating to the Buddhist day, which were produced by students from several schools in Sukhothai Province. In this case, the school boys and girls were accompanied by their parents, and people in the community also had a good chance to visit the museum free of charge. In the evening of that day they all moved to the Great Relic temple, the principle monument of Sukhothai Historical Park, to join the ceremony of circling the relic stupa with lighted candles, incense and flowers. The ceremony was initially co-operatively organized by the National Museum, Phra Phai Luang temple, and Sukhothai Historical Park. Knowing the effective outcome of the ceremony, the municipality of Muang Kao Sub-district proposed to co-manage the ceremony. The Governor of Sukhothai Province presided over the last ceremony. From this point the activity became a communal event belonging to the public as a whole. As a result, 30 to 35 percent of local people became new visitors to the museum.

On Thai Conservation Day, apart from the museum's academic sessions (opening special exhibitions and special lectures in the auditorium), the lawn of the museum was used as a place for demonstrating Thai traditional handiworks of the local people. The artisans who made Sangkhalok ceramic, wood carving, bronze casting, textile weaving and even Thai traditional massage came together to show their skill on the lawn of the museum. Visitors were welcome to practice making the handiwork and they were able to learn techniques and designs from the original material displayed in the museum galleries. Moreover, the artisans could sell their products to the visitors. The activity lasted one week. The local artisans who earn their living with these handiwork were stimulated by the activity to have the new ideas and enthusiasm to learn from the original works displayed in the museum, and have adapted the knowledge to their own skills in order to improve their products.

To empower the learning of history for the school students in the province, two programs were designed to achieve the goal: 1) training courses for teachers of secondary and high schools on Thai history and culture; 2) training courses for young museum guides from primary school to high school. Through these courses teachers and students from all schools in the province have a good opportunity to learn history by studying the real objects in the museum and the monuments in the Sukhothai Historical Park. As a result, there has been a fifty percent increase in the number of students visiting the museum. According to the curriculum evaluation of students who already visited the museum, the students could get a good mark in history. Furthermore, for the high school students, all students who passed the training course for young guides were able to pass the entrance examination to college or to university. This means that the number of the students from the province who can continue their study in the college and university increases.

### **Is it possible to have a long-term program?**

Due to the fact that the annual government budget for the museum's activities was insufficient, the museum had to find

financial support from outside in order to conduct the above-mentioned activities. We already succeeded in making the Four Buddhist Days a communal activity, and the representatives of the community willingly managed it. However, there are activities that the museum needs financial support to continue maintaining. In 2005-6 the museum's budget decreased. The maintenance of the whole museum is on a budget. So we have to reduce the scale of the activities.

Activities like the traditional handiworks demonstration program, which is of benefit to the local people, had to be abolished. The local government does not pay attention to the program. The request for funding support to hold the activity program has been rejected. Though the program, like the training course for young museum guides, has received monetary support from the local government, it is for a temporary activity, not for the long term.

### **Lessons Learnt for Future Projects**

Lessons that I learnt from the case study are as follows:

1. One activity which is regarded as a success, is an activity based on the faith of the people. The activity can be developed into a community event and the number of people who join the activity increase every year. That is why the Four Buddhist Days activity is easily accepted and well supported by the local government. Today it has become a communal event that also attracts tourists.
2. In a community where the main occupation of people is agriculture and they face the problem of floods every year and need a lot of help from outside, it seems to be quite difficult to ask for support for cultural activities from them.
3. An activity that serves a group of local artisans needs a sustainable project to develop their careers, not only temporary learning with museum objects.
4. It is necessary to have long-term activities in order to promote the museum as a centre of long-life learning. But the lack of monetary support from the government means that this kind of activity does not take place.
5. The policy of the government to renovate the museum as an educational centre to enrich the mentality and knowledge of people in the country is an ideal. But the budget for maintaining the museum is not based on the outcome of the museum's activities. On the contrary, the government considered the budget from the income gained from tourists only. This creates a problem of how to make the museum a good place for both tourism and education.
6. How to solve the problem of manpower of the museum? Museum volunteers may be the answer. The next pilot project of the museum should involve this subject.

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# A Case Study of Songkhla National Museum Development Project

Mrs Patchanee Chandrasakha

## Introduction

Songkhla, one of Thailand's most important ports and coastal provinces, is located 950 kilometres from Bangkok. Positioned on the eastern side of the Malaysian Peninsula, the province is bordered by the States of Kedah (Sai Buri) and Perlis of Malaysia to the South and the Gulf of Thailand to the East. An undeniably historic town endowed with ancient ruins, arts, and places of cultural importance, Songkhla, a melting pot of Thai, Chinese and Malay, charms visitors with its unique traditions, dialects, and folk entertainment. These characteristics are reflections of the province's rich cultural heritage, which has been preserved and passed down through the generations.

The population of Songkhla Province is 1,271,067 with 624,363 males and 646,704 females, and households numbering 329,801. Administratively it is made up of 16 districts, 124 villages, 1,015 hamlets, 19 municipalities, one provincial-level administrative organization, and 121 village-level administrative organizations. The majority (approximately 273,294 people) are engaged in agriculture, fishing, forestry and hunting. As for tourism, in 2002, 2.3 million tourists came to Songkhla province, mostly from Malaysia and Singapore.

Songkhla National Museum is located on Chana Road, Amphur Muang, and Songkhla Province. The museum is housed in a typical Chinese style building of the 19th century, and was originally built in 1878 as the mansion of Songkhla's ruler. It later became the domicile of Songkhla's upper administrative officers, and became the City Hall in 1953. On the 6th of July 1973 it was registered as a National Monument. From 1974 it was successively restored by the Fine Arts Department to house cultural material, and has served as a National Museum since its opening ceremony in 1982. Today it is the place where local archaeology, history, folk art and culture can be studied and appreciated. Songkhla National Museum is situated about 200 meters from Songkhla Lake.

The main building complex of the national museum is a mix of Chinese and European architectural styles. The complex comprises four two-storey buildings joined together by corridors. The first floor of each building is raised about 1 metre above ground level. The building complex is bounded by a round enclosure wall of Chinese architectural style. The buildings in the museum were originally constructed by Phraya Sundranuraksa (Net Na Songkhla), Deputy Governor of Songkhla during the reign of King Rama V. It is quite possible that it was constructed around 1884.

## Exhibitions in the Songkhla National Museum

There are 12 main exhibition galleries in the museum. Each gallery houses an exhibition, such as the room of Songkhla Ancient City/Folk Arts Gallery which displays utensils and other objects commonly used in the daily life of population in Southern Thailand. The room of Arts Objects Found in the South displays archaeological artefacts and art objects found at the archaeological site at Yarang ancient town, Pattani Province.

The room of Dvaravati Art Objects Gallery, Prehistoric Objects Gallery displays selected artefacts from important prehistoric sites. The Glazed Ceramic Gallery displays ceramics found especially in Songkhla province, and includes Thai, Chinese, Vietnamese, Japanese and European ceramics. Others include displays of Archaeological Objects from the Sating Phra Peninsula.

A large number of Chinese have come to settle in Songkhla since the late 18th century, and they have played an important role in developing the city. Typical Chinese customs and the Chinese way of life are exemplified here by old Chinese furniture and heirlooms of high class families in Songkhla, such as beds and chairs with inlaid of mother of pearl, oil lamps, altar tables with vases, incense burners and candlesticks. The painted wood carving inlaid with mother of pearl and gilded lacquer panelling displayed in the Memorial room of the Na Songkhla family, are part of the original museum building. These works of art were made by Chinese artisans reflecting Chinese perceptions of art, literature and ritual. Srivijaya was an ancient state in Southeast Asia. This 7th – 12th century state covered parts of Indonesia, Malaysia and Southern Thailand. Religious art objects remain in evidence in many parts of Thailand. This suggests that Thailand has had long and varied periods of urbanization and many different ethnic cultures. The artworks are categorized in sequence in accordance with archaeological and historical evidence.

## The Need for Development

Songkhla National Museum historically used a realistic setting for presenting exhibitions known as 'period room' techniques, which were used by many museums when they first started. The presentation is used to illustrate pieces of period furniture, household utensils, costumes, tools of different centuries and the like. The objects are grouped by types, by period, and places where we found objects which are good for study purposes. Grouping furniture and household articles or period art styles to their original use gives a better understanding of how people lived and how the materials on display were used at the time of the museum. Songkhla National Museums and the collection has represented various aspect of cultural heritage of the South of Thailand over than 24 years.

The planned growth of the museum also includes a renovation program. In summary, the support program for museum renovation is based on:

- a coherent museums policy
- museum activities
- collection management
- activities for the public and schools

At the present time the museum needs to improve exhibition presentation and utilize technological developments with the

aim of creating an experiential learning atmosphere to deepen the impressions of museum visitors and increase the museum research in the areas of multiculturalism in the south of Thailand. The government and Office of National Museums and the Fine Arts Department under the Ministry of Culture have the policy to develop the national museum to serve the community, students, and all visitors in the style of Living Heritage and Preserving National Heritage.

Nowadays there is a need for developing or renovating museums. The ideas and the way to develop the exhibitions and museum activities should not only be from the ideas of people who work in the museums or civil servants. There should be a participatory action plan implemented together with community and museum staff. In this way the project could develop with an enhancement of community ability for cultural resources management in the Songkhla province.

### **The Development process**

In 2006 the Office of the National Museum was set up and given some budget to draw up the project for Songkhla National Museum and was mandated to study and draw up longer-term development plans for the museum. It's primary recommendation was that the museum would shed its traditional image of being a mere treasure-house and become a living museum. As a living museum, objects were to be displayed in their context, showing how they were used and continue to be relevant. Furthermore, the museum must be representative of the cultural heritage in the southern of Thailand.

### **Museum in Making**

#### **Part I - Planning**

The planning committee was made up of curatorial staff in Bangkok and curators who work in southern museums in Thailand such as from Chumporn Province, Surathanee Province and all museum staff in Songkhla National Museum. The aim was to conduct and encourage research that will contribute to the knowledge of Songkhla and southern history, heritage building and cultural heritage.

#### **Part II - Democratizing the museum**

Songkhla province has a multicultural Thai, Chinese, and Islamic culture. The museum building was in Chinese style but all display exhibitions were in the old traditional style as explained in the introduction. We wanted people in Songkhla province to co-operate and become involved in this project by organising a public seminar in January 2006. The topic of seminar was 'Beyond the Past of Songkhla National Museum'. The overall aim was to ensure that museum buildings are of high quality and that they enable museum functions to be carried out effectively.

We invited people into 3 groups for seminars and workshops:

- Researchers from universities, institutes, teachers (40 participants)
- People such as abbots, representatives from the communities (40 participants)
- Students from universities, pupils from schools in Songkhla provinces

From the workshop and research from the community the main ideas were:

1. Preserving the old building and the function of the museum to be a historical museum
2. Public activities program plan
3. Interpretative plan
4. Collection and conservation program plan
5. Infrastructure program plan
6. Management and Human Resource Development program plan
7. Cultural tourism and promotion
8. Multiple public participants
9. Approaches in schools and museums/Integration School Curricula
10. The networking of the museum/Multimedia in the museum
11. Marketing methods
12. The knowledge of new sites, new databases or new documentation about heritage for recording in the museum.

The results and all documentation and all comments from the museum seminar will be published and reported to the head office in Bangkok.

#### **Part III - Study and Design for the Museum**

Songkhla National Museum committee selected a group of professional people from Songkhla citizens to analyse all recommendations and all the research to make a master plan and design the re-development of the museum. This process will take 4 months, and we expect the final report will finish at the end of 2006.

The results of the project:

1. The Theme of Songkhla National Museum evolution to be the new Permanent Exhibition
2. Museum design highlighting the importance of objects in modern museology
3. Preservation of Historical Buildings
4. Master plan and action plan for Songkhla National Museum
5. Songkhla National Museum: new trends and becoming a Living Museum

#### **Part IV - Cultural Mapping for the Museum/Mapping Methodologies**

Our working group gathered all the information and recorded it on sketch maps of the museum area and the Ancient city of Songkhla. They constructed a 3-dimensional landscape model of the museum so we can see how to set up displays for each of the rooms and the landscape around the museum. All documentation will be recorded in a database. The National Museum is also working with the Office of Archaeology to use GIS for mapping heritage sites and museums in Thailand.

## **Part V - Evaluation of the Project**

The results from making the master plan by the staff of Songkhla National Museum will be made into a final report to the Fine Arts Department to be approved and evaluated for budget decisions in the future.

### **Conclusion**

Many museums in Thailand have been going through tremendous developments under the Head Office of National Museums, the Fine Arts Department, and Ministry of Culture. Songkhla National Museum is one of the national museums in this project. The museums are important to the communities and likewise, the communities are also important to the museums. The preliminary questionnaires surveyed the public's view of Songkhla National Museum's evolution. When responses were analyzed it was found that some of them would like to be members of museum, or museum volunteers. They would like to share their experience about the history of the Province by talking with small groups in the museum. Some would like to donate objects which relate to their province. Songkhla province has a multiculturalism heritage and the program serves visitors or pupils from the neighbouring 3 border provinces (Patani province, Narathivat province and Yala province). The situation here is rather sensitive – a few years ago we could exchange and make affiliations with the other museums in those provinces easily. We could survey and map the cultural sites without danger. So in the master plan and action plan for developing the museum we cannot neglect this aspect.

The role of the museum is very important in bringing people and their heritage together. The curator and the museum staff must enhance activities for communities and schools. If the museum is renovated or modernised but people, communities or pupils are not integrated or are not coming to the museum, this may appear to be a dire and hopeless situation. To prepare people in communities to be the strength of their cultural heritage, they should be made aware of their role and participate together. Even though the project is not yet completed, people in the study are realizing the value of existing cultural resources and have a sense of belonging and have confidence in the management of their heritage.

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# Bringing People and Their Heritage Together in the Special Exhibition: Bangkok Regional Wisdom through Art and Craft'

Ms.Nitaya Kanokmongkol - Thailand

## Environmental Context

The special exhibition 'Bangkok Regional Wisdom through Art and Craft' was held by the Fine Art Department which the Thai Government treated as an activity on the occasion of National Heritage Conservation Day at the National Museum Bangkok, Thailand on June 8 - September 30, 2000. The Thai National Heritage Conservation Day is on April 2 which is the birthday of Her Royal Highness Princess Maha Chakri Siridhorn, who is a patron of art and cultural heritage in Thailand. Thus, the Government created this day as National Heritage Conservation Day and assigned the Ministry of Culture to create an activity campaign to raise consciousness about protecting national heritage as well as celebrating in honour of Her Royal Highness every year. The framework is to create an activity every four years. The Bangkok Regional 'Wisdom through Art and Craft' exhibition was held during 1998-2001. This event was designed to disseminate information about the heritage of local culture and perpetuate Thai wisdom to stimulate the Thai spirit to realize the value of the cultural heritage and wisdom in their region. (Fine Art Department: 2000, 5)

This special exhibition started in 1998 by exhibiting useful information and wisdom handed down from ancient times relating to Thailand's sustainable development. Then, in 1999, there was an exhibition about the content of wisdom in the Thai way of living. In 2000, we presented matters of wisdom and heritage in the form of works of regional wisdom in Bangkok. Consequently, this exhibition is not only an informative presentation but also a gateway to learning and tourism about Bangkok's community life at that moment.

Bangkok is the capital of Thailand located in the central region, and the Chao Phraya River runs through the heart of the city. The river divides Bangkok's area into 2 main parts: the Western part of the riverbank is called Bangkok Bank, which is the governing centre of Bangkok, the present capital. There are many communities of various groups both native Thai and immigrants in the past 200 years including from Laos, China, Persia and Mon. The Eastern part of the riverbank is called Thonburi Bank, the old capital in the period of Thonburi which had been the centre of Thailand 224 years ago. It is a residential district originally established before Rattanakosin or Bangkok was the new capital. At the present, the Thonburi part has merged with Bangkok. This area is considered the centre of the various cultures of Bangkok nowadays that we can relate to in our local history and cultural heritage.

## Institutional Context

The special exhibition was run by the National Museum Bangkok, Fine Art Department and Ministry of Culture of Thailand. Various curators worked as researchers on cultural heritage information under the supervision of the curatorial division, National Museum of Bangkok. For this activity, we collaborated in gathering information from groups and communities from many offices including organizations of the

Bangkok administration, district offices, Tourism Authority of Thailand, the press and groups of local communities who are owners of cultural heritage in Bangkok.

## Sequence of Events

1. Process of studying by conveying knowledge and wisdom from owners of cultural heritage: creating cultural maps, and adapting information gained to display in the exhibition.
2. Turn over the results from the study to be included in Bangkok's cultural map, and disseminated as a publication of the 'Bangkok Regional Wisdom through Art and Craft' exhibition.
3. Create the 'Bangkok Regional Wisdom through Art and Craft' special exhibition by collaboration with owners of cultural material loaned for display, such as original tools and utensils handed down from ancestors for making handicraft and fine art.
4. The exhibition opened for people and tourists for four months. Viewers will gain not only knowledge but also visit the local communities who are the owners of cultural heritage in each local area of Bangkok.
5. Give lectures about different kinds of wisdom by lecturers who are local residents and owners of cultural heritage; explain about the story and technique in creating fine arts as an additional activity.
6. After the exhibition closed, teams turned this special exhibition into a mobile exhibition set for a borrowing service and moved the exhibit to different places.

## Leadership and Decision Making

Human wisdom is considered as the intangible culture behind every tangible culture. Before 1998, the framework of cultural activity and trends in the content of exhibitions by the National Museum of Thailand focused only on exhibiting historical and fine art objects, that is, tangible cultural heritage as national evidence of archaeology, history, and fine art. But in 1998, the Thai Government set the content of cultural activity to be concentrated on the wisdom of each region in Thailand. Therefore, national museums began to give priority to both exhibiting art and cultural heritage and matters of wisdom in intangible culture at the same time. These cultural and fine art works were created by artisans in regions with a variety of cultures in relation to their local environments, reflecting significant uniqueness. The process of creating the exhibition was divided into two parts, consisting of studying information from cultural locations for the exhibition content, and then displaying the exhibition.

For studying information from cultural locations, teams ran the process in the following steps:

1. Groups of editors researched preliminary information on people and communities in the region. We studied subjects related to tangible culture – fine art and handcraft and intangible culture – techniques and processes to produce the work, beliefs and rituals in order to present matters of wisdom to the people in each community. They told their story about the ideas, beliefs, and traditions which are intangible heritage expressed through art work and handcraft (the tangible heritage) in the exhibition.
2. Then the curatorial group had a discussion with the research subjects who were studied in the field, interviewed and their community wisdom is included in the content of the exhibition using a respectful methodology and concept background.
3. Finally, the team chose Bangkok region for many reasons. First, it is the location of the National Museum of Bangkok. The second is it is the capital, and retains the way of life of many original communities, which we can research. Furthermore, it has the possibility of gaining support to preserve wisdom for educational purposes and the community's professional sustainability could be connected to a kind of tourism route on local ways of life and local fine art.
4. Groups of editors undertook academic matters and as a result of the wisdom conveyed the production process and cultural heritage performances displayed the stories of various districts and communities. Thus we created a heritage map of art, handcraft, and performance in the Bangkok region for the present exhibition and published a manual of the exhibition.

The independence from headquarters allowed us to work with complete academic freedom. The teamwork was systematic and methodologically sound, having the agreement of the community. Accordingly, the work was successful and interesting information was gained. However, this research work still had limits due to the need for a preliminary study of tangible cultural heritage for exhibiting in the National Museum. This issue is considered as a weak point, but we can adjust and develop it as the work progresses and gain policy support from headquarters consistently.

The editorial group designed the exhibition concept as an imitation of Bangkok's location map, both on the Bangkok bank and Thonburi bank. In the exhibition room, there was a river line to divide the two district areas and place the location spots of the art work and handcraft. The multimedia showcased wisdom, the production process, beliefs, performances and recreations of each community. The display was set up in a hierarchy of cultural sources along a line like mapping, so that the viewer got useful information as well as the atmospheric location of communities. In this part, the teamwork gained credibility from people who were owners of cultural heritage through the Fine Art Department at the headquarters of the National Museum. This was a strong point that helped us to gain cooperation from the owners of cultural heritage in giving us information and allowing us to borrow art works, handcraft prototypes and original tools for exhibiting. Lecturers were also present to tell the story about the depicted activity.

### Cultural Resources

The cultural resources we studied and communicated in this exhibition are cultural heritage examples in the category of fine art and handcrafts of people from many locations in Bangkok. These artworks showed the history of the community, the

wisdom involved in creating the art works and the beliefs and traditions of the owners and makers of these heritage examples. The exhibition story was laid out sequentially in two parts divided by location: namely the riverside districts of Phranakorn Bank and Thonburi Bank.

#### Locations on Bangkok bank:

- Ban PhanThom is the site where nielloware and trays (Phan in Thai) have been produced for many years. Nielloware are utensils adorned with gold or silver designs by a special technique that is called Thom in Thai and is unique in Thai fine art.
- Tee Thong Street, where the community produces traditional goldsmithing and gold foil for embellishing images of Buddha.
- The area of Bang KhunPhrom is where handicrafts are produced that use palm leaf as material.
- Chakrabhong community is the location of the traditional goldsmiths of the Royal Guard Craftsmanship in the reign of King Rama V.
- Mahachai Street, the source of scents and incense sticks and Buddhist altar offerings.
- Ban Bat, where the community is skilled in producing the hammered alms bowl (Bat in Thai); monk's utensils that Buddhists make a food offering in, which also has the merit of everyday use.
- Area of Ban Khrua, the location of Thai-Laos women skilled in woven textiles, producing cloth that is unique to Southeast Asia.
- 'Jo Louis Puppet Show' of Bang Sue, the location of a miniature dramatic puppet show group, named 'Jo Louise' the nickname of Mr. Sakhon Young Khiew Sod, the National Artist in the category of performing art (Thai Puppet Show).

#### Locations on Thonburi bank:

- Ban Kamin, the residence of Mrs. Chuen Sakulkaew's puppet show group. She was the National Artist in performing art (Thai Puppet Show) in 1992 – the performance is artistically beautiful.
- Ban Chang Lo, the village of foundries in the area of Bangkok Noi canal. They formed a big foundry site and gained lot fame through skill in making Buddha images.
- Ban Bu, situated over the southern rim of Bangkok. The people here were migrants from Ayutthaya. They earned their living by making stone polished bronze wares (Bu in Thai) during earlier periods. At present, the people here still produce bronze wares polished with stone in a variety of forms for different purposes in order to meet global demand.
- Bang Sai Kai District, which is the residence of Ms. Suk Phaepai who makes Khon masks, puppet masks and headgear symbols of characters in *Khon* performance and the great Thai classical dance.

## Social and economic inputs and output

The event has achieved results in social and economic terms as follows:

1. Teamwork gained information of cultural heritage from Bangkok region in the original community for 18 locations.
2. Bangkok's cultural heritage map created for this exhibition shows and supports the sustainability of the community's economies. It displayed content about the communities as having their own professions and wisdom handed down from ancestors. Their products are art works and handcraft serving the Thai people's needs. This happened before the Government had interests in this area and set policies regarding producing items utilizing the communities' heritage, which was then promoted as an export product in 2002.
3. This special exhibition created support for qualitative information about cultural tourism sources in the Bangkok region. It presented the matter of wisdom in producing works of cultural heritage, which is combined with knowledge of the background of the community's history, rituals, beliefs and traditions from communicating with local people in 18 locations. All the works and kinds of fine art, handcraft, performance and recreation remain in the community even today. This exhibition was held at the National Museum Bangkok for local people and tourists. The museum is a central and important source of cultural tourism for Bangkok and the whole of Thailand as well. It is also a good back-up to have connections to cultural routes linked with tourist sources of historical and fine art in the well-known and prosperous royal court in the capital of Thailand.

This event is a beginning for Thai people and foreign tourists who viewed the exhibition to gain knowledge and get information about a way of life, the processes of art production, watching the performance of fine dance and even buy art products and handcrafts at the site of Bangkok's community as presented in the exhibition.

## Sustainability

This activity plays a part in supporting the community to see value in their wisdom and traditional knowledge. We see that in some communities that initially declined interest in conveying and producing art work, later turned to revive and inherit it again until they succeeded in these professions and the sustainable preservation of such knowledge. One example is the Chakrabong Community, who have skills in goldsmithing, but were producing less work and the skills were not continued in the new generation. After reviewing other forms of the preservation of traditional wisdom and skill through this exhibition, they began to attempt to convey and create ways to pass on the community's intangible heritage so that goldsmithing could continue to be a profession for new generations in the community.

The 'Jo Louise' miniature dramatic puppets show group in the area of Bang Sue also faced trouble finding opportunities to perform and had lost much of their tangible heritage because of an accident in which fire destroyed many small puppets. A lot of the heritage handed down from ancestors had been lost, therefore there were fewer performances. They then concentrated more on the production of costumes

of Khon characters. The exhibition encouraged the inheritors of The 'Jo Louise' Miniature Dramatic Puppet show to see its value and to gain new purpose in preserving their heritage and finding opportunities to exercise their profession. They successfully revived the miniature dramatic puppet show again with assistance from both Government and other individuals in providing funding and opportunities for performances. The 'Jo Louise' Miniature Dramatic Puppet Show Group developed a business system leading to increased income from performances. They now have their own theatre in an important tourism centre of Bangkok in Suan Lum night bazaar. They are well known internationally and are competing in a world puppet show competition in 2006.

## Lessons Learnt:

The special exhibition 'Bangkok Regional Wisdom through Art and Craft' led to a turning point in the concept of exhibiting for the National Museum. From a stress on historical and art objects as the subject of history, archaeology and fine art as the sole national heritage in period before 1998, thinking was adjusted to give priority to intangible heritage, exhibiting matters of wisdom from the people who were the owners or producers of that art work. It showed the uses and functions of art and craft works, the processes of performance and craftsmanship, and even rituals and beliefs that were disguised in exhibited objects -- along with presenting the value and beauty of fine art. This affected change in the way content was exhibited in many national museums in Thailand after that. Curatorial teams gained more community support and cooperation by giving information, borrowing material for exhibitions and allowing the owners and makers of the cultural heritage to have a voice through lectures and talks. The result is that the community saw the benefit of this event as useful for themselves and society as a whole.

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# VIETNAM



# Some basic problems in Program of Sustainable Conservation and Promotion of Cultural Heritage in Hoi An – Vietnam

Do Thi Ngoc Uyen - Hoi An Centre for Monuments | Management and Preservation

## Introduction

### 1. The value of the heritage of Hoi An Old town

The old Town of Hoi An, 30km south of Danang city is in the centre of Hoi An district and town, Quang Nam province. Hoi An old town has more than 1100 relics of 10 architectural forms (living house, family ancestors worship house, village communal house, pagoda, temple, tomb, bridge, water well, market, assembly hall). Old Hoi An came into being in the late 16th century but the present architectural projects are mainly of the 19th century. This is the result of the econo-cultural exchange between Vietnam and the world, between Hoi An and other countries (China, Japan, and European countries). Hoi An is a living old town, where its residents, generation after generation, are living and working. In the old town, a great number of antiquities are kept, traditional craft villages are maintained, folk dishes, habits and customs, festivities are still alive.

### 2. Hoi An heritage site preservation and development viewpoint

- Strong development of a sustainable economy (esp. Tourism and tourist services) based on the preservation of the local and national cultural value and character. Practically, tourism development and trade has occupied the biggest ratio in the town economic structure. Tourism in Hoi An is affirmed to be cultural tourism and therefore culture is at the same time the motive and the objective of development of a tourist economy.
- Preserving the most of all the original elements in tradition and culture and simultaneously meeting the needs of the present residents: both promoting the value of tangible and intangible properties of the heritage site for tourism development; improving the income, the standard of living of the people and at the same time protecting and enriching the local and national culture.
- Tourism development must go hand in hand with the protection of ecological, cultural and environmental issues as well as being aware of the discovery, prevention and eradication of all social evils that often go along with tourism development.

### 3. Action of Tourism upon the heritage of Hoi An old town

#### Active action

- Tourism is in the top position in the economic structure of Hoi An. It has brought employment to hundreds of people in the area and so plays a major role in hunger eradication, poverty reduction, improving Hoianian standard of living, and raising the awareness of the local people of the advantages of bringing the cultural value of heritage promotion into full play. Tourism development is contributing an ever growing high proportion of the town's GDP, paving the way for other economic sectors to develop.

- Tourism is returning the international role to the old town of Hoi An, pushing ahead with the cultural exchanges between Hoianians and domestic and international visitors so as to strengthen the friendship, cooperation and mutual understanding between localities and peoples. Through tourism, the cultural value of Hoi An old town has been acknowledged far and wide.
- Part of the income from tourism has been reinvested in the restoration of old buildings, traditional festivities organisation, infrastructure improvement and generally preserving the tangible and intangible heritage.

#### Passive action:

- Tourist services have not affected the income of local home owners in different streets or between those living in the street and living in the alleys.
- A large number of hawkers and children who pester tourists to buy things everywhere they see them have come into the area. All these people are self-serving and are not trained and often leave bad impressions on the tourists.
- Tourism can create dangerous situations when transforming the old buildings into modern ones. Also tourism could break down the good traditions of Hoi An people (through international marriages, social evils.)
- Above are some features of the situation of heritage management and tourism development in Hoi An. Practical problems still need good solutions and the local government has directed agencies to be aware of these issues.

## I- Some basic problems for sustainable conservation and promotion of cultural heritage in Hoi An

### 1- Reasonable reuse of the old buildings after restoration:

Since 1999 to May 2006, after restoration, 124 individual houses and 98 state houses have been re-used for living, offices, museums, library, services, business and community activities.

### 2-Management of business activities:

Promulgation of the statute on managing goods production, trade and services in the core area of Hoi An Old Town. This statute points out the general regulations and specific regulations of organising and managing trading activities and tourist services in the old town; regulations on awarding and applying fines policy; regulations on the types and kind of trading of commodities, commercial order, environmental hygiene, commercial civilization, signboard measurement.

### 3- Giving loans for assisting employees and training careers:

The relevant offices and organizations co-operating with local



authorities gave loans for education, employment and training careers, gradually making stable occupations for some of the people of Hoi An.

#### **4- Mobilizing the people in order to enhance their consciousness of cultural heritage preservation:**

- Promulgating the statute on managing, preserving and using Hoi An relics and scenic spots (supplemented and changed). This statute points out the general regulations and specific regulations on managing, researching, preserving, using Hoi An relics and scenic spots, awarding and punishing policies, and implementation.
- Compiling and publishing the booklet "List of Hoi An relics and scenic spots" with information about the relics and scenic spots as well as the list of where they are in all the urban quarters and communes in Hoi An.
- With the help from JICA, 4 training courses about restoration and suitable use of buildings after restoration were held for over 100 owners and pupils.
- Throughout the year, listening to opinions and propositions of home owners; requesting them to cooperate in protecting and preserving the heritage town; announcing specialized documents (Statutes, regulations) and some missions needing cooperation and implementation.

#### **5. Children's education:**

Extra classes at school: In the year 2005, the program attracted 134 courses about the heritage preservation for secondary school and high school pupils. The content of education on the cultural heritage preservation consciousness is taught in schools in town in order to provide the students with the basic knowledge on heritage value, to develop a love toward their heritage and show civilized and polite attitudes when they are in touch with tourists. Also keeping on encouraging students to go to the art-architectural, historical relics and the museums in town

## **II - The success and impact of the program**

### **1. Overall assessment of the program impact on the local community in the following areas:**

#### **Economic:**

- Increasing the income for local government budget. Tourism service is one of the top revenues of the locality; its income is a high percentage (70%) of Hoi An town economic income. Hoi An reaches considerable success in some fields and attracts many tourists. Numbers of tourists are increasing at a rate of 20-30% per year. The number of tourists in 5 months of 2006 increased by 30% more than in the same period of last year.
- Distributing income between relics in heritage.
- Speeding up the development of the local tourist economy.

#### **Social:**

- Enhancing the awareness of inhabitants of the heritage conservation.
- Strengthening the cultural exchange programme and cooperation with many countries in the world.
- Creating employment for residents inside and outside Hoi An Ancient town. Making opportunities for implementing the governmental policies.

#### **Political:**

- Strengthening the inhabitant's belief in the governmental policies.
- Making a stable political and social order in the town.
- Developing the local culture

#### **Heritage conservation:**

- Income from entrance fees is one of the basic budget issues for heritage conservation.
- Tourism income also contributes to the national budget for heritage conservation.
- Increasing the investment for the heritage conservation.
- Legally fixing monuments, making the heritage more attractive
- Protecting the local environment better.

### **2- Municipal plan of action to sustain the gains generated under the program.**

#### **Increasing income for inhabitants:**

- Making the rest of the streets in ancient town attractive; strengthening the investment for restoring and repairing seriously deteriorating houses.
- Encouraging business investment by suitable mechanisms, especially joint-venture companies; promulgating priority policies for investment and giving good conditions for counterparts in order to invest and widen tourism services.
- Enhancing the quality of present tourism services.

#### **Educating, mobilizing community's participation in heritage conservation:**

- Strengthening education and vocation; decreasing at least the rate of children leaving school early; enhancing the quality of local vocational centres and workshops for local people and disadvantaged children to have qualifications; restraining children following tourists.
- Meeting with relic's owners; organizing community activities to mobilize inhabitants participating in heritage conservation.

#### **Marketing for Hoi An World Cultural Heritage:**

- Upgrading content quality and supplementing more information for Hoi An Website.
- Effectively intensifying the activities of Consultation Department of Heritage.

#### **Appealing to foreign investment**

- Using as much as possible the sources of international and domestic organizations to restore the ancient town and to develop infrastructure.
- Promulgating suitable mechanisms to attract foreign investment capital and others from domestic enterprises for economic development, especially tourism service economy.
- Strengthening cooperation with international organizations.

## **Conclusion**

Generally speaking, all programs are being carried out systematically. The activities have basic advantages due to enthusiastic members from responsible agencies in town. In addition, there is the whole - hearted support from the local authorities and good co-operation of the people and community in the heritage town, all give an effective force that can lead the implementation of the program to success. However, the program needs to continue implementing successfully and maintain the high-level results in the future.

# Food culture space at Vietnamese Women's Museum: A place cultural tourism in Hanoi

Nguyen Thi Tuyet – Director | Vietnamese Women's Museum | Hanoi

## Environmental context

Located at 36 Ly Thuong Kiet, Hoan Kiem district in the centre of Hanoi capital, the Vietnamese Women's Museum was opened for public use on October 20, 1995. Since its establishment, the museum has organized many educational exhibitions for domestic and international visitors and attracted civil servants, women members, children and students to the museum.

Hanoi is the centre of national politics, economy and culture in Vietnam. It has a population of more than 3 million people and is an attractive tourism site for domestic and international tourists. There are about 35 big restaurants in the city, of which there are 8 Vietnamese restaurants, a wide range of drinking and eating establishments in the centre of the city, and hundreds of other food shops. Hanoi has been selected as one of the ten eating and drinking cities of the world and its traditional dishes from the regions and countries of the world have really satisfied the tourists.

In recent years, tourists have not only enjoyed the dishes but also wanted to discover and get to know the art of making Vietnamese dishes. Understanding the tourists' demand, some big restaurants and hotels in Hanoi such as Sofitel Metropol, Highway 4, Hoa Sua Cooking Training School or Hidden Hanoi have organized some tours on cooking to serve international tourists during the time they are in Hanoi. However, the above programs only focused on Viet dishes but not much attention has been paid to the special dishes of ethnic minority people. Tourists have not been introduced to the features of the eating and drinking culture as an original cultural heritage of the ethnic peoples. This could be done through featuring the ways the dishes are made, the materials and tools to make them and the cultural space where they are made.

Organizing a *Cultural Space of Eating and Drinking* in the museum to satisfy the tourists' demand for getting to know the eating and drinking art of Vietnam people, is the purpose of this study and an original cultural heritage approach, combining museum activities with tourism as a way to attract tourists to the Museum.

## Offices/organizations to coordinate:

- Vietnam National Administration of Tourism, Hanoi Tourism Department and Tourism companies having their head office or branches in Hanoi, famous hotels and restaurants coordinate to organize activities and take tourists to the Museum.
- Hanoi National Women's Club, and the Embassies in Vietnam will coordinate to organize an international eating and drinking cultural festival and show and instruct tourists the way to make dishes from different countries.
- Organizations, enterprises, and companies specializing in studying, producing and trading in the eating and drinking

field such as the Institute of Nutrition, the Institute of Food Hygiene, firms producing or trading in food to provide materials, instruments and equipment of making and keeping food, and disseminating knowledge on nutrition and food safety.

- Skilled cooks show and instruct tourists the way to make and decorate the dishes.

## Series of activities/events

- Organize eating and drinking cultural space at the museum including:
- Organize special displays of the customs and habits of eating and drinking of Vietnam peoples.
- Create spaces for tourists to get to know, discover and experience
- Create opportunity for tourists to enjoy some special and famous traditional dishes.
- Organize exchanges and meetings for famous skilled cooks to exchange experiences on art of making food.
- Organize fairs and eating and drinking cultural festival between Vietnamese and international women, cooking, arranging and trimming flower contest.

## Commencing time: June 2005

Main stages of study development/expansion process

- Stage 1: (from June 2005 to June 2006): collect material means, and setting up study scheme.
- Stage 2 (from July 2006 to July 2007): survey countryside, collect materials and objects, make film on art of making dishes. Study and display, seek partners and design program to organize activities.
- Stage 3 (from August 2007 to October 2008): Organize display; setting up spaces to organize activities (performance, guides to make dishes, decorate party table and trimming fruit and flowers; combining with selling products for serving for visitors; organizing exchange of cooking artisans and famous cooks; culinary culture festival between Vietnam and international women; competition cooking festival; flower arrangement classes and other peripheral skills).

## Development plans in the future

Setting up a strategic plan for organizing a culinary culture space at the Vietnam Women's Museum to link activities towards specific objects:

- Serving international and domestic visitors

- Displaying and alternately introducing appliances, for the preparation of dishes and how to cook them under ethnic group style
- Introducing “Women in family life organization” of speciality ‘Women and Family’
- Organizing performance and instructing how to make up dishes (Under each speciality of delicious dishes from the North - Central and South Region and from Hanoi, dishes of Vietnam, seasonal dishes and dishes in Tet festival)
- Organizing space so that visitors discover and experience and cook some dishes they enjoy.
- Organizing show-cases to sell materials, tools, manuals and film instructing on the preparation of dishes.
- Organizing annual culinary culture festival according to themes:
  - International delicious dishes (On occasion of March 8th)
  - ASEAN delicious dishes (On occasion of July 5th)
  - Vietnam delicious dishes (On occasion of October 20th)
  - Traditional delicious dishes (On occasion of Noel and Western New Year)
- Serving for the public
- Organizing activities of presenting a film, seminar, speech for nutritious themes and foodstuff safety and hygiene, consulting customers on nutritious system for the elderly, children and the obese, diabetics and those with blood pressure.
- Meeting and exchanging artisans and cooks.

### Leadership and decision-making

- Close coordination between Vietnam Women’s Museum Vietnam Tourism Service and Hanoi Tourism Service, Tourism companies having head office or branch in Hanoi, International Women’s Clubs, Ambassadors of countries in Hanoi, offices, enterprises, companies specializing in producing and trading beverage; artisans and cooks performing and instructing how to prepare and decorate dishes, etc, organizations, sponsors, hotels and restaurants in Hanoi.
- Organizing performance and instructing how to prepare dishes, decoration and how to enjoy food of famous artisans and cooks in hotels and restaurants.
- Researching, setting up introduction writings to special dishes of ethnic groups, regions and how to prepare. Some films on specific traditional dishes of Vietnam’s ethnic groups are prepared.
- Setting up space so that visitors can cook some dishes Organizing show-cases to sell materials, tools, manuals, documentation films instructing how to prepare dishes.
- Organizing annual culinary culture festivals according to each theme.

### Cultural resources

- Collection of Objects including appliances used for preparing special dishes of Vietnam’s ethnic groups;

furniture and tools concerning cooking.

- Secrets to the preparation of selected dishes, their stories and meanings, documents instructing how to make up famous tradition dishes of ethnic groups and Vietnam regions such as: *Pho, Bón Thang, Hanoi Bón ếch, Hai Phong Nem Cua BỐ, Nam Vang Saigon Hủ Tiếu, Nam Bé Bún Bì, Bón Bè Giở Heo, Nem lụi, cốm hõn, teas of Hue, bamboo-tube rice* of ethnic minority in the North, and so on.
- Surveying and interviewing the people, artisans and cooks and making documentaries and writing introductions to dishes and the way to prepare them.

### Costs and economic and social revenue

Total cost is 900,000,000 VND equivalent to 57,000 USD of which Sponsors will take responsibility of 500,000,000 VND (Equivalent to 31,000 USD) for activities:

- Making documentary films
- Hiring persons who perform and instruct how to make dishes
- Purchasing different kinds of equipment, foods, preparation tools.
- Educational materials (leaflets, printing education materials in hotels, restaurants, tourism companies, units, schools in Hanoi).
- Researching, setting up, printing and publishing educational documents for different public objectives.

The Museum of Vietnamese Women is responsible for an amount of 400,000,000 VND (equal to 25,000USD) to pay for researching, surveying and collecting documents, collecting items of food making instruments, maintaining item documents, displaying items.

### Investors

The Museum of Vietnamese Women, non-governmental organizations, Chicken, household equipments and food, beverage trading and manufacturing businesses.

### People who benefit:

- The public, especially international visitors and youth generation will, raise their knowledge about the art of eating and drinking, directly enjoying the food and cook the courses.
- The Museum of Vietnamese Women promotes special cultural value in the art of eating and drinking of different ethnic groups for visitors, carrying out the educational function, popularizes and upholds the value of the country’s cultural heritage.
- Organizations, businesses, companies specialized in researching, manufacturing, doing business in the field of food and beverage, sponsored organizations, units, hotels and restaurants in the area of Hanoi capital spread their images, introduce their products to visitors, selling their products via supplying to the museum.
- Artisans and cooks have the chance to show off their ability in public, and are imparted with knowledge and experiences along with raising their income.

### **Response of the community:**

- Programs will receive the positive participation and response from the community. Visitors, especially foreign visitors, will enjoy a lot with tastes of Vietnamese courses and their recipes and will discover, enjoy and try their cooking skills to cook the courses that they like most, taking with them a wonderful impression of Vietnam
- The program conforms with the demand of spreading the image of trademarks of businesses, hotels and restaurants so that they volunteer to take part in the program.
- Tourist agencies have the chance to spread the attractive destinations of Ha Noi and the whole country to tourists.

In the year 2005, Viet Nam received about 4.37 million of international visitors and more than USD 2 billion. According to the forecasting there would be 3.6 to 3.8 million visitors coming to Viet Nam in the year 2006 and a number of more than 4 million will come to Viet Nam in the year 2007 (according to the report of the tourism industry). This will be a prospective tourist market for tourism and the museum industry in the coming years.

### **Sustainability**

- At the end of the project, the museum will own a collection of over 1000 of items and instruments concerning food making of Vietnamese ethnic groups: documents, researching articles about the art of eating and drinking of ethnic groups, documentaries about the art of eating and drinking.
- Collections of items, documents, these documentaries will be in turn introduced in the specialist shows 'Women and Families', used in eating and drinking spaces
- Specialized equipment for enjoying Vietnamese courses by visitors at the museum as well as cooking contests, Vietnamese and international food festivals organised every year.
- Publications and educational documents will be widely promoted in public, contributing to upholding the value of the country's cultural heritages.

### **Lessons Learnt**

#### ***Some problems we encountered***

- The material for dishes from mountainous regions does not arrive in time.
- It is very expensive to invite artisans who are ethnic people to come and demonstrate cooking styles and so it is difficult to keep doing this activity regularly.
- Some activities can be identical with activities of tourism, commerce so the tourists are dispersed.
- The eating and drinking place in the museum could easily create a hygiene problem; it could also be susceptible to fire; we should be concerned about preventing fires, environment, and hygiene.

#### ***Strengths of the project***

- Socializing the museum activities, mobilizing the participation of individuals to take part in the activities of the museum on the basis of its potential.

- The strong position of Vietnam National Administration of Tourism, Ha Noi Tourism Department and big tourism agencies located in Ha Noi or their branch offices in Ha Noi International Women's Club, Embassies in Hanoi, combining to organize activities concerning international art of eating and drinking. Creating a good situation for artisans to perform and transmit, tourists to learn the way to do and make dishes themselves and directly take part in cooking competitions, eating and drinking festivals
- Setting up a strategic plan to analyze the advantages and difficult elements, forecast the problem likely to arise and the solutions to overcome as important conditions for the success of project.
- Museum of Vietnamese Women will become a place of cultural tourism and an attractive destination for tourists. Right here, the tourists will be able to access, study, discover the special eating and drinking art of Vietnam and the way to prepare dishes, and learn about manners and customs related to ethnic groups' eating and drinking styles. They will experience it all in a real setting and enjoy making the dishes themselves. At the same time, they can discover the other cultural values through cultural heritages of ethnic groups in the museum.
- The project if implemented, will be a precious practical experience for Museum of Vietnamese Women to continue developing similar projects on preserving and promoting cultural heritages.

### **References**

Report of Vietnamese National Administration of Tourism

Books written on Vietnamese eating and drinking art in Heritage Magazine.

Eating and drinking Art and Culture Magazine of Vietnam Folk Writers and Artists Association.

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Information from restaurants, hotels, and dishes in Hanoi on the Website of Hanoi Tourism Department and eating and drinking Website.



# The project of mapping and inventorying Cham heritage in Viet Nam

Nguyen Viet Cuong – Viet Nam

## Background

### 1.1. Current status of Cham Heritage in Viet Nam

The inscription of My Son Sanctuary World Cultural Heritage site has signalled a renewed interest in Cham heritage. My Son is perhaps the best known complex of religious monuments of ancient Champa culture; the legacy of this pre-modern civilization is shared by the Cham people and other ethnic groups living in Viet Nam today. In addition to the Cham towers, religious monuments that date primarily from the 7th to 14th centuries and numerous archaeological sites have been subject to increasing attention, including the Cham citadels. The Champa kingdom began in northern Central Viet Nam, where Cham relics and inscriptions are found in and around the cave system of Phong Nha – Ke Bang National Park, the newest World Heritage Area in Viet Nam. Cham monuments can today be observed in 14 provinces, as far south as Binh Thuan in south central Viet Nam, which is home to a substantial Cham minority population. For both ethnic Cham and Vietnamese populations, the ancient towers are often important aspects of local religious rites and festivals.

Some Cham studies and Cham conservation efforts have been made in the decades since the pioneering work of the Ecole Francaise d'Extrême Orient in the early 20th century. Recent studies on the Cham and related culture such as Sa Huynh have resulted in the discovery of many new archaeological sites. An area of current research that shows great promise is mapping the Cham sites as well as roads pilgrimage networks that linked not only the Cham sites in Viet Nam but also sites in neighbouring Laos and Cambodia.

### 1.2. Justification

To date, over 300 geographically disparate Cham sites have been recorded throughout Central Viet Nam. A significant portion of these have never been scientifically surveyed at all, no comprehensive maps exist, and information on individual structures is often outdated or non-existent. Site management of remains are plagued by a severe shortage of skills and resources. Many Cham sites, in the care of the provincial People's Committees and managed by the provincial museums, also face immediate dangers due to structural problems or are threatened by environmental factors if not also from urbanization and economic development. The under-equipped and ill-trained province museums, up until now, have been implementing uncoordinated and piecemeal solutions for conservation of the Cham sites and relics in their care.

Preserving the vast heritage in Viet Nam of the Cham culture thus requires a broad, systematic approach to developing guidelines, strengthening institutions and training staff at regional and provincial levels. The Government has recognised the need for a systematic approach to Cham conservation and the need for additional, more comprehensive, training and guidance in restoration from foreign specialists. This project will build upon a capacity building workshop for museums in 14

Cham heritage provinces supported by UNESCO Hanoi Office in 2004, which helped design a preliminary inventory, assessment and GIS system for mapping the Cham heritage sites. The Department of Cultural Heritage, Ministry of Culture and Information, is planning a pilot inventory in 3 selected provinces in preparation for a full-scale Cham mapping exercise in 2005. However, the Ministry has recognised that the scope of the work necessitates the creation of a Cham heritage conservation skills base among province-level heritage bodies for sustainability.

Based on this demand, this project will include assistance to the Ministry of Culture and Information and 14 provinces with Cham heritage in establishing a research and training centre in Central Viet Nam to build local capacities and to provide technical support to Cham heritage work in the future including the formulation of guidelines for the conservation of Cham heritage. The Centre, tentatively named "Cham Heritage Research and Training Centre", will be located near the My Son World Heritage Site in Quang Nam province. The Cham Heritage Centre will promote research on Cham heritage, serve as a clearing house for conservation data and resources and train provincial site managers, conservation staff and researchers to help them to apply high and uniform standards in the restoration and maintenance of Cham heritage. After the completion of the project, the staff and administrative support to the Cham Heritage Centre will continue to be provided by the participating provinces with overall support and supervision from the Ministry of Culture and Information.

With support from international trainers and advisors under this project, a Cham Heritage Conservation Expert Team consisting of national and provincial experts/trainers will be formed to provide technical guidance and support to the provincial museum staff to improve conservation practice and build capacity among the province heritage managers. This Expert Team will in the first place coordinate and support a comprehensive mapping and assessment of Cham heritage in Viet Nam, followed by training of provincial staff in research, interpretation, restoration and systematic conservation throughout the Cham heritage provinces.

## Objectives

### 2.1. Long term objectives

- Promote better understanding, appreciation and sustainable conservation of ancient Cham cultural heritage.
- Research, document and preserve over 300 Cham heritage sites in Central Viet Nam, together with intangible heritage.
- Build local capacities and commitment to ensure high standards of excellence in the management and restoration of Cham heritage sites.
- Ensure continuous provision of training in conservation skills and research to provincial museums, site managers, and local communities.

## 2.2. Short-term objectives

- Train a team of national and provincial experts/trainers to guide and carry out conservation and training in each Cham heritage province.
- Build capacity of provincial heritage management bodies to carry out locally-driven and sustained conservation activities.
- Assess risks to Cham heritage sites and develop a programme of cost effective and feasible restoration and maintenance.
- Provide theoretical and practical training in conservation skills for national, provincial and local experts, heritage managers, and researchers.
- Support research and exchange of information on Cham heritage both tangible and intangible.
- Promote community awareness and participation in preservation of Cham sites, taking into account, and strengthening, tangible-intangible linkages.
- Formulate national standards and conservation guidelines for Cham heritage preservation for use by Ministry of Culture and Information, provincial authorities, and site managers.
- Disseminate research and policy outputs and preservation guidelines.
- Enable site managers to implement urgent conservation actions and mobilize support.

## 3. Expected results

- Establishment of a Cham Heritage Research and Training Centre as the focal point for a region-wide conservation programme.
- Completion of a mapping, inventory and risk assessment for more than 300 Cham heritage site complexes, including a GIS heritage database.
- Formation of a Cham Heritage Scientific Advisory Board consisting of eminent Cham heritage scholars and experts.
- Formation of a team of national and provincial experts/trainers to guide and support implementation of Cham conservation activities and to build capacity of provincial institutions and personnel.
- A series of conferences on Cham heritage to review experiences, to share results and expertise, and to promote appreciation and systematic conservation.
- Trained expert team and officers and researchers of 14 Cham heritage provinces in heritage mapping, needs assessment, and conservation techniques.
- Identification of Cham sites at highest risk, actions for safeguarding, and support.
- Publication and dissemination of national standards and guidelines for Cham heritage conservation.

## 4. Roles and Responsibilities

|  |   |
|--|---|
| UNESCO Hanoi Office  | As the executing agency and in close consultation with the Ministry of Culture and Information and other relevant national authorities, UNESCO Hanoi Office will supervise and organize international support to the national project manager and officers in the Cham Heritage Research and Training Centre in implementing and coordinating all actions in the provinces. |
| Ministry of Culture and Information, Department of Cultural Heritage                                 | Provide the legal and policy framework for project activities, mobilize eminent national experts, guide and direct the participating provincial heritage bodies, and approve and disseminate conservation standards and guidelines.   |
| 14 provincial Departments of Culture and Information (DOCIs), Museums and Heritage Management Bodies | The DOCIs, museums and associated heritage management bodies of the 14 selected provinces are responsible for carrying out activities to inventory, assess and preserve the Cham heritage sites, and will contribute staff and resources to project activities as directed by Ministry of Culture and Information.  |
| Cham Heritage Research and Training Centre   | The Centre will be the main implementer of the Project. It will be located near the My Son World Heritage Site in Quang Nam province, under the direct authority and overall supervision of the Ministry of Culture and Information.  |



## 5. Achievements

With the above objectives of the project, as a first step, we organized the Training – Workshop on Mapping and Inventorying of Cham Heritage in Vietnam in May 2004 for museum experts and managers from 14 Cham heritage provinces. This is the first Training – Workshop with the objective to train experts, officers and researchers of 14 Cham heritage provinces in heritage mapping and conservation techniques, coming to implement the programme of mapping and inventorying Cham heritage in Viet Nam. During the Training – Workshop, participants were provided with basic information on the method of inventorying Cham heritage (Mapping by GIS (Geographical Information System), drawing sites, artefacts and updating computerized data).

### 5.1. Establish survey forms

Two Site surveying forms and Artefact inventory forms were established. It is a scientific base to help local experts, who are directly surveying and inventorying to implement pilot survey, GIS application and inventory Cham heritage in their provinces.

The Site surveying form includes 12 contents; the Artefact inventory form includes 15 contents. We had a guidance to apply two forms for local experts to understand the contents in those forms more clearly.

We have used two Site surveying form and Artefact inventory forms in the pilot training project in GIS application and inventory in three provinces: Quang Nam, Quang Ngai and Phu Yen (Annex 1).

### 5.2. To organize the pilot training program in GIS application and inventory of Cham heritage in three provinces: Quang Nam, Quang Ngai, Phu Yen (May 2005).

Quang Nam, Quang Ngai and Phu Yen provinces are very rich in Cham heritage, including most types of Cham relics and artefacts. Especially My Son World Heritage Site is situated in this area. Therefore, this area is very good for pilot mapping and inventorying programme.

The 2005 training programme is the following step of the first Training – Workshop in 2004, but in province-level. It helped to extend the number of local officers to be trained and provide them with more experiences in inventorying Cham heritage.

During the pilot training programme, we invited researchers in Cham heritage and an expert in GIS to train local experts:

- Understand deeply about Cham heritage, how to recognize its forms, dated and specific;
- Guide and explain to local experts how to fill in the two Site surveying forms and Artefact inventory forms: the meaning of GIS, what is the map, and how to use software MapInfo (MapInfo is GIS mapping and digital mapping data supplier) to establish a map of Cham heritage, how to use equipments to measure - GPS (Global Positioning System).
- Organized a practice course for trainees to establish a map in some Cham heritage site for their practice. It helps them to know how to use that equipment and have knowledge to fill in forms to survey and to use the software MapInfo.
- After the pilot training programme, we organized a conference to evaluate the training result on mapping Cham heritage and determine what will be done in next steps.

## 6. Challenges

- The greatest difficulty for us to carry out this project is the limited budget. At the moment, Hanoi UNESCO Office is actively gathering international support for this project.
- Lack of experts and researchers on Cham heritage to carry out this project. Also local experts' experience is not high in both professional and knowledge to apply technology in the work of mapping and inventorying Cham heritage.
- Backward equipment.

## 7. Future plans

Up to now, work and objectives of the project have not been implemented much. We need to do some follow up work to get these objectives:

- Department of Cultural Heritage and Hanoi UNESCO Office will strengthen cooperation with each other to continuously carry out the programme of inventory and mapping of Cham heritage sites.
- Budget provided by Department of Cultural Heritage and Hanoi UNESCO Office combined with other funds.
- Gathering support of international organizations in both financial and foreign specialists for this project.
- Department of Cultural Heritage and Hanoi UNESCO Office will provide for training for local experts, provide them in the field of restoration, GIS, MapInfo and equipment for localities to carry out the programme.
- Establishing a core expert team consisting of provincial experts and national experts with minimum qualifications and experience in conservation, archaeology, and history.

# Southern Women's Museum Integration and Association with Communities in Market Economy in Vietnam

Ho Viet Doan – Director | The Women's Museum of Southern Vietnam

## Introduction

The predecessor of the Southern Women's Museum is the House of Southern Women's Tradition, which was founded in 1985 and has been officially recognized by the State as a unit in the system of Vietnamese National Museums since 1990. This is also a center for cultural activities for many generations of women who have taken part in various forms of community activities, which bear an historical and traditionally popular character. With a storehouse of cultural materials, artifacts, films and photographs about southern Vietnamese women from the time of breaking fresh ground until now, it also serves as a bridge for researchers and scientists who study sex and Vietnamese culture.

## Activities of the Southern Women's Museum:

The museum has taken shape from the ideas of veteran women revolutionists in the Summing-up History of Southern Women's Group, and it reflects the wishes of many generations of women from various regions in the southern part of Vietnam.

Since April 1985, the museum has received fervent encouragement from the public, from individuals to organizations both in and outside the country (there were people who even gave their marriage rings as donations to contribute to the building of the museum). With the collected amount of over VND 800 million (collected between 1986 and 1989), together with a lot of equipment and other objects, and after obtaining the approval of the government, we started building the museum with an initial modest area of 200 sq. meters in 1985. The museum has been upgraded since then and rebuilt on an area of over 3,000 sq. meters on the grounds of an old tennis court. The museum has a usable area of nearly 5,400 sq. meters, including 3 upper floors, 1 storehouse and 10 exhibition rooms, which introduce:

- The women's role and contribution in the two resistance wars against the French and U.S. invasions.
- Popular cultural activities for women's communities in the southern part of Vietnam.

## Planning the museum's development orientation:

The museum has pushed up the task of collection and exhibition of special subjects on the history and culture of the southern women, spread over 34 provinces and cities (from Quang Tri to Ca Mau). The museum has been able to achieve this with more than 20 years of development and with the striving force of the staff who have incessantly improved professional knowledge, operational skills and management, and dynamic creativity and studies.

For nearly 10 years now, we have concentrated on setting up schemes for collecting information about traditional community culture, in which the women's role has been highlighted, including: popular festivals; traditional trade villages; beliefs;

food and drink. To date, the museum has had an abundant source of materials and artifacts, with over 20,000 artifacts. These include many unique collections such as ornamental jars, betel – areca sets, clothes, jewellery, tools used in daily activities by inhabitants practicing wet rice culture. There are also hundreds of hours of recorded images to make documentary films about the non-material culture: folk songs, folk dances, trade villages.

Based on the acquired materials and artifacts, we have pushed up the task of marketing to introduce the museum to the public, as well as to attract the public to the museum. We have taken the initiative in cooperating with organizations, businesses, schools, the press, and the public in local regions to mobilize financial support and attract them to our activities, specifically to:

- Organize many contests and give prizes to students and workers
- Emulate learning about the roles and traditions of women in Vietnamese history
- Promote exchanges of views with guest speakers: Vietnamese heroic mothers, successful businesswomen
- Organize summer activities right at the museum for children in remote areas
- Organize many food and drink contests for old popular meals: workshops
- Write articles for newspapers to promote the many special subjects on women and to promote the museum through mass media.

Since 2001, we have carried out many mobile exhibitions in remote areas to bring the museum to more people. We have had exhibitions on topics such as markets in old times, traditional clothes of women of different races, traditional beliefs in which people worship goddesses, traditional weaving of Cham, Chinese and Khmer people and of ethnic minorities in Tay Nguyen. The museum's renovation has brought about positive results. In 2001, the number of visitors and participants in activities organized by the museum was 120,158; it reached 370,000 in 2005 (of which 1,500 were foreigners). It is estimated that this number will reach 500,000 in 2010.

However, we are not satisfied with the attained results. Our main concern is how to bring the museum closer to the public and how to expand its activities in order to strengthen an exchange and understanding about the national cultural character with neighboring countries in the region.

To prepare itself for that step of integration and association, the museum is planning a training scheme for its employees graduating from specialized intermediate schools or university. At present, there are 42 museum staff, 1 of whom holds a doctorate in history, 3 of whom have masters in history, and

16 of whom are university graduates majoring in a museum speciality. At the same time, we have built up a regular relationship with more than 20 traditional trade villages, covering traditional weaving of Cham, Khmer people and of ethnic minorities in Tay Nguyen, and the traditional trade of making rice cakes wrapped in banana leaves and other popular pottery trades with special collections of artifacts numbering 200 to 1500 items.

### **Planning the investment in museum, tourism and trade villages:**

It is planned that between 2006 and 2010, we will develop the museum in the trend 'Museum – Tourism – Trade villages', as per the plain air mode, but more closely connected with social reality.

Specifically, the museum is planning to join with producers of handicrafts and fine arts (rattan and bamboo weaving, cake making, traditional brocade weaving) to set up showrooms where products and procedures of making these products are introduced to tourists. At the same time, we will work in cooperation with tourist companies to set up tours in which tourists are guided to visit the museum, and to engage in making products under the guidance of artisans, or to enjoy melodies of lullabies, folk songs, or to enjoy famous Vietnamese traditional foods prepared by the skillful hands of women. This is considered a way to contribute to the promotion of the national cultural characters of women in the southern part of Vietnam to the world.

We also have a scheme to organize training courses for women. In addition, we have schemes to cooperate with international organizations to financially support and to restore traditional trade villages, which are running the risk of dying out - Tan Chau weaving village (An Giang), rice pan cake making (Ben Tre), brocade weaving of ethnic minorities in Tay Nguyen. This is in an effort to preserve the traditional cultural character, and at the same time to help local people have a stable source of income for their living without destroying the environment.

Traditional cultural values of the museum only have a meaning when they are brought closer to the people, especially to younger generations. If younger generations turn their back on cultural traditions, every effort made by us will have no meaning. That has been the guideline of the Southern Women Museum's operation for many years. Now, we are still making every effort to maintain that objective and wish to make further development in international communities, as the cultural development itself has fostered close and far relationships. We will expand the cooperative relationships with foreign collectors and museums, so that we can learn about the cultures of friendly countries through which we will be able to understand ourselves better, to improve our knowledge, and at the same time to broaden the relationship of exchanging community culture.

What we are doing now is nothing more than bringing people and heritages closer together. Although there are still immediate difficulties, we are striving to serve the cause of preservation and development of the national culture.

# Resource Centre for Cultural Heritage Tourism in Hue

Le Thi Thanh Binh

The growth of tourism in Hue city, using its status as a World Cultural Heritage site, brings with it many challenges to community life and the very traditions it relies upon. Policy makers, donors, and authorities, when formulating their cultural preservation and tourism development strategies, have up to now often failed to consider the negative impacts of tourism on the conservation of both tangible and intangible cultural heritage and the environment, the growing numbers of middle-men and other agents in local commerce and cultural industry, and international cultures on the fragile local cultural traditions and milieu. In order to ensure that the continued rapid tourism and economic growth does not overwhelm Hue, a meaningful strategy and practical solutions for preserving cultural heritage must be put into place.

A 2004 UNESCO assessment of the impact of tourism on cultural heritage in Hue city, conducted in collaboration with the Hue Monuments Conservation Centre, a Centre for Monuments Management and Preservation, recommended the following actions: is to conduct interdisciplinary collaboration in research on Hue cultural heritage, addressing concerns with the authenticity of the tangible and intangible cultural heritage; to develop an integrated cultural heritage preservation and tourism development plan that guides economic development while ensuring that growth benefits both the tangible and intangible aspects of Hue's culture; to prioritize investment in improving the quality of tourism services and facilities; and restoring and developing traditional crafts and occupations; to extend tourism to nearby areas including villages where traditional crafts are practiced (such as bamboo making product, bronze and wooden carving, vegetable growing, and embroidery).

The objectives are to promote understanding and preservation of cultural heritage in the tourism sector; enhance integrated tourism management and cultural heritage preservation for the Hue World Heritage area; raise knowledge and appreciation among visitors and local communities of Hue historic structures and cultural heritage (tangible and intangible), and local participation in preservation; improve the quality of tourism services, cultural industries and traditional occupations in and around Hue city for sustainable tourism development. And the expected outcomes are the completion of the original study on Hue tangible and intangible heritage; restoration of historical and traditional buildings within Hue heritage zone; good restoration practice documented and exhibited for community and visitors; integrated tourism and heritage preservation plan; publication and dissemination of a series of Hue heritage guides including the Vietnamese version of UNESCO's World Heritage Manual on Managing Tourism at World Heritage Sites that was supported by TEMA; workers in tourism sector and cultural industries trained in sustainable cultural tourism management. The steps of implementation are collecting and conducting research on tourism-community interactions in the Hue World Heritage area and traditional cultural practices.

A number of studies related to Hue culture and history have

been conducted since the Hue monuments complex became a national heritage site in the early 1990s; this literature will be reviewed and the significant gaps and weaknesses will be identified for more focused study. Attention will be given to the intangible aspects of Hue heritage that were not well documented in the original listing as a heritage site, the culture and history of the communities living in the Hue region, their cultural practices and living traditions, and the impact of tourism development, migration and economic reform on this heritage. Research on the tangible heritage, including the listed monuments, traditional houses and historical buildings and other important structures, as well as the natural environment, will also be reviewed and extended from this integrated perspective; the researchers will develop a set of more in-depth interpretive texts for publication to supplement Hue heritage guides. Current problems in heritage preservation would be identified and examined, and recommendations would be made for consideration by policy-makers in the consultative planning process.

*Restore traditional building for Resource Centre* - UNESCO and the Hue Monuments Conservation Centre will conduct a review of the current condition of Hue heritage properties and identify a traditional house for restoration in order to house the Resource Centre. The house selected for restoration will be close to the principle heritage structures as well as most tourism businesses in the city, and will also be convenient for tourists seeking assistance and orientation. The restoration will make use of traditional wood, tiles and ceramic products crafted by local artisans, so that the house will serve as an exemplar of the living heritage of the Hue heritage area. The Resource Centre will be equipped to host training activities and exhibits. It will also document and prominently display ongoing restoration throughout Hue to help improve understanding of good restoration practice among the community and visitors. The Centre will review tourism policy and practice and develop an integrated tourism and heritage preservation plan. To date, coordination between heritage managers, tourism authorities, and the growing private sector has suffered from the lack of a common framework at the policy level. UNESCO and the Hue Monuments Conservation Centre, together with the Ministry of Culture and Information as well as the Viet Nam National Administration of Tourism, will sponsor a series of consultations with the relevant authorities and planners to conduct a systematic review of tourism and cultural management issues and draft an integrated tourism and heritage preservation plan for Hue.

This plan will also serve as an example for other World Heritage Sites and national heritage managers in order to promote sustainable tourism development and heritage preservation. Based on the research and integrated policy and plan framework, a series of guides on Hue heritage as a resource for the tourism service industry and visitors will be produced, and; a series of guides aimed at enhancing knowledge and appreciation of both Hue historic structures and its intangible cultural heritage will be published. Drawing on existing and

original research, especially UNESCO's World Heritage Manual on Managing Tourism at World Heritage Sites, these guides will be produced in close consultation with local community leaders, folklorists, craftspeople and artists. These guides will provide a level of quality writing and attention to cultural authenticity that is absent from existing publications. One guide will provide an in-depth overview of Hue for the interested visitor, together with quality maps and images. A second guide will review key questions in heritage and tourism management. Additional guides will explore the architecture, traditions, crafts and festivals of the Hue city and the surrounding villages. Training will be provided in tourism services and cultural interpretation for tourism operators, guides and workers in cultural industries. Hue Monuments Conservation Centre in cooperation with Department of Tourism and Administration will organize a series of training courses for workers in the tourism sector and workers in cultural industries and handicrafts. The program will raise the level of professionalism of tourism services, while deepening awareness and understanding of Hue's rich and complex cultural heritage. The participants will be public and private sector employees and small business owners in the Hue city as well as surrounding villages that have been identified as priority tourism development zones. The training program will be scheduled in the next periods, in consultation with the donor, who will be invited to provide additional support the project through cash and in-kind support in the form of international trainers. The components of this training program will include courses in tourism management, marketing and promotion of tourism services, and developing and marketing crafts and traditional cultural products.

The aim is to make a model of sustainable city development in the expected components of environmental management, cultural conservation, housing management and rights of marginal people. Sustainable development principle refers to public participation in planning, implementing and monitoring in city development. With the expectation that the pilot project would be successful in bringing the livelihood of old community alive. The Hue traditional wooden housing architecture and world heritage sites have been renovated and become a tourist attraction in the community. Besides the community economy is boosted by tourism and the awareness of the community on conserving cultural heritage and lifestyle is increasing.

In addition, nowadays, Hue has become a typical festival city of Vietnam. Every two years, Hue people greet the grand festival in their fervency and cheerfulness. In the mind of many people, that Hue becomes the city of festivals it is indispensable because Hue is still keeping in it an aspect of the capital of the feudal regime that left in Hue the valuable architectural structures. These architectural structures, in harmony with nature and in combination with festivals, music and food, created unique rhythms for Hue. The combination between architecture and landscape makes Hue a city of harmony among architecture, nature and humans. Hue is also the combination between religion and life, between the old ones and the modern ones and through them ancient Hue can exist alongside with the modern Hue. With the memories of traditional lifestyle and architecture, Hue city and world monument complex and its typical characteristics have now become fast growing in popularity particularly from many people in the region and the world. The local community has raised its concerns over the impact of mass tourism on the culture and environment. Thus, cultural heritage tourism has consequently been brought into the limelight under cultural tourism management and public participation in conserving local livelihoods of Hue community and heritage agencies involved.

# Village Cultural Heritage Preservation: The association between cultural heritage and communities

Tran Trung Hieu - Vice-head of Administrative Division | Department of National Cultural Heritage | Ministry of Culture and Information | Vietnam

## I - Challenges

International and regional seminars on cultural heritage affirm the importance of cultural heritage protection for the social and economic development of global and regional countries. They also assert that tourism is an important economic field and one of the most suitable forms to promote the value of cultural heritage and bring it in tune with the life of each family and the whole community. Tangible or intangible, movable or immovable cultural heritage, not only often need to be preserved but also become special cultural products for foreign and domestic tourists. They are considered important for tourism potentiality, taking part significantly in speeding up cultural exchanges and the economic development of the nation and mankind.

In the process of development and integration, preservation and promotion of the value of cultural heritage in countries such as Vietnam, several challenges have arisen that are stated as follows:

- Development trends and preservation requirements: this points to a contradiction between the economic development and the protection of cultural heritage. The rapid speed of processes of economic renovation and urban development, along with inadequate inspection proceeding widely in big cities has put a high pressure on protecting cultural heritage. The need for new construction projects and extending existing old buildings is a main cause leading to changing original factors of cultural heritage, scenic landscapes and natural environments surrounding cultural heritage sites.
- The need for cultural tourism and exploitation to promote the value of cultural heritage: South East Asia is a region with various cultural heritage and original and attractive nature, and is one particular tourism resource that has been attracting a great deal of tourists interested in making a close study of the cultural history of the regional countries. However, insufficient inspection, control and inter-branch co-ordination in tourism development will have a great influence on mankind's living environment generally and the preservation of cultural heritage in particular. The economic development following market mechanisms has resulted in commercialising cultural heritage as well as cultural activities taking place in heritage areas.
- Finance for conserving and promoting the value of cultural heritage: This is one of the challenges that both developing and developed countries are facing. At this point in time, if there is only the state budget for support, limits and difficulties in preserving and promoting the value of cultural heritage will be unavoidable. Relic Management Bodies must call for donations and funding from different organizations and individuals, foreign or overseas organizations and individuals to support a part of the expense of the preservation of cultural heritage.

From the above-mentioned reality, we should strengthen the state management for cultural heritage as well as co-operation and exchange among the regional countries in the protection of cultural heritage as very necessary and useful activities.

## II. Village communities and cultural heritage preservation and development (The Realities of Nam Dinh and Bac Ninh)

- Most residents currently living in villages have a common special interest in historical tradition, culture of villages and cultural heritages owned by them: This reflects positive changes in the awareness of village communities about the role of cultural heritage in present life and the formation of national cultural character.
- Showing and introducing village cultural heritages (at local locations or at provincial and municipal museums): Community awareness is similar in terms of realizing the necessity of showing cultural heritages and the willingness to donate cultural heritages to the State in order to show, introduce and promote effects.
- Socializing activities promoting the value and protection of cultural heritage: Most village communities pay attention to protecting and promoting cultural heritage and are willing to contribute efforts and funding to support national cultural heritage preservation.

Aside from raising community awareness, there are several issues that should be paid attention to in order to protect and promote cultural heritage in villages:

- Constantly improving the awareness of the authorities, the Party and social organizations on the importance of national cultural heritage protection and promotion.
- The State should promote investment in finance and resources and formulate policies encouraging the community to promote initiatives and play a positive role in cultural heritage protection and preservation.
- Combining the protection and promotion of national cultural heritage with the establishment of humanist environmentalism (cultural ecology) and promoting the cultural life of the village community.
- The protection and promotion of cultural heritage must be closely connected and combined with sustainable tourism development.

## III. Village cultural preservation

### 1. Village cultural preservation

- The preservation of village cultural heritage aims to establish village cultural heritages so that they can become direct objects of preservation activities; that is, to become objects of activities in scientific education,

research and protection activities, and provide cultural services: especially as positive entertainment activities for the community.

- Village cultural heritage preservation is a process wherein the community acts as culturally creative subjects who have been equipped with professional knowledge in order to take the initiative in protecting and promoting the value of village cultural heritage using museological methods with the view of making villages and communes 'living museums'.
- 'Preservation' must be deployed by creating methods and suitable forms of operation in order to assist cultural subjects (community at villages and communes) to understand how to protect, introduce and preserve their own cultural heritage in the most profitable way for the community.
- Village cultural heritage protection and promotion play a positive role in exploiting traditional cultural values in order to develop tourism activities at villages and communes. Such a program will assist people, especially those at traditional handicraft trade villages and villages maintaining special treasures of traditional culture and arts, to advertise their cultural heritage and build their ability to "sell" products (of culture and commodity) for a proper income.

## **2. Criterion for selecting cultural heritage for preservation at villages and communes:**

- a) The cultural heritage selected for preservation must ensure the continuity of human rights
- b) The cultural heritage selected for preservation must be 'original' or authentic.
- c) The selected cultural heritage must be 'typical' or representative of its kind.
- d) The cultural heritages selected for preservation must be ones that can maximally develop values in the process of socio-economic and cultural development of the village community.

## **3. The role of museums in cultural heritage preservation and promotion**

Nowadays, the concept of the museum is defined through diversified activities which show the role of this cultural institution as built for the purpose of connecting the present with the past and passing cultural values to future generations. This concept of the museum has had a huge impact on the social function, kinds of objects collected, the scale of operations and the direction of museums.

Firstly, besides the existing functions of research, education and documentation, museums now function as centres for the supply of cultural services, especially positive entertainment.

Secondly, museums now pay more attention to the community and their needs and demands when visiting museums. The operational guidelines of museums are now not only centered around objects and collections, but must also take into account the demands of various communities in the society in order to find out the best and the most effective methods of meeting their requirements.

Thirdly, the general tendency is that museums should work

closely with the events and life of the society that is close to communities. Thus, there are a lot of new museums nowadays that function with the needs and everyday life of the community in mind, such as: ecological museums, open-air museums at archaeological locations, "living museums" at villages with typical cultural heritages, family museums and so on.

Through such museum activities, the preservation of village cultural heritage has successfully been deployed and reached certain achievements. Some villages and communes have organized shows at village cultural activities centers using their own cultural heritage collections, often those villages with local historical and cultural monuments. However, there are still a lot of difficulties experienced in the preservation activities of village cultural heritage. Specifically:

- Most of these activities have not been popular at villages that have not had the guidance of some culture and information industries. At Nam Dinh museum, the cultural collection has not been formed from one village, rather, selected cultural heritages are scattered, and do not sufficiently reflect the actual situation of village cultural heritages at the locality.
- Village cultural heritage preservation has not had enough strategic direction in order to meet the actual requirements.
- The effectiveness of State management in protecting and promoting the value of cultural heritage is limited, especially in relic protection, the prevention of illegal trade and stealing of antiques and in the encroachment and misuse of relics.
- Activities concerning the protection and promotion of the value of village cultural heritage are scattered and spontaneous, and have not been deeply, widely and synchronously deployed and mobilized positively, and there is insufficient participation of the community at villages and communes.
- There is a lack of combining interdisciplinary perspectives in protecting and promoting value of village cultural heritage.
- General strengths have not been promoted, especially in terms of the available resources of the community.

## **IV. Basic directions for village cultural heritage preservation**

### **1. Basic objectives of activities in village cultural heritage preservation**

- Wholly and sufficiently maintaining villages cultural heritage
- Effectively exploiting and promoting village cultural heritage

Cultural heritage preservation should focus in the direction of making village cultural heritage become one of the decisive factors in plans for socio-economic development at localities, as well as in urban development planning and residential areas, particularly in regards to cultural itineraries and cultural tourism routes. Museumizing the cultural heritage of villages contributes to the preservation and setting up of a sustainable human ecology environment in each village in particular and the rural area in general.

## **2. Basic principles for museumizing village cultural heritages:**

- Setting up an overall plan for preserving and promoting the values of cultural areas to generally assess the status of various aspects of the heritage and to specify projects for preserving and promoting cultural heritage values, constructing infrastructure, developing tourism, and exploiting in a beneficial way the values of village cultural heritage.
- Preserving at best the authenticity and completeness of different cultural heritages. Preserving the authenticity of objects of cultural heritage (historic cultural relics) is not limited only to the material aspect of relics, but also extends to their intangible cultural value and context.
- Any museumizing activities of village cultural heritage needs to be carried out on the basis of solving the dialectical relationship between preservation and development, between culture and economy, nation and the world.
- Special importance must be attached to solving the relationship between responsibilities and benefits to the village community in all activities of museumizing village cultural heritage.
- It is necessary to pay attention to preserving the supernatural, 'numinous' or intangible heritage aspects of historic cultural relics of villages in order to effectively protect and promote their true value.

## **V- SOME MAJOR SOLUTIONS TO MUSEUMIZING VILLAGE CULTURAL HERITAGE**

### **1. Continuing to speed up scientific research on the cultural heritage of villages.**

- As a first step, it is important to build up awareness on the process of forming, keeping, transferring, and continuing to create the abundant and diversified treasures of cultural heritage in some specific villages, from which it is possible to discern generally the multiple aspects of the value of cultural heritage, both tangible and intangible.
- We must continue to carry out research to clarify the characteristics, properties, historic and cultural nature of the tangible and intangible cultural heritage which constitute the cultural heritages of villages, and also make clear the unique distinction of villages as well as their communality to Vietnamese culture identity generally.

### **2. Improving State Management for the preservation and promotion of cultural heritage.**

- This involves speeding up research on making legal and scientific documents of village cultural heritage, including supplementing and perfecting existing legal and scientific documents of ranked relics, and implementing the making of boundary marks for relic protection in the region.
- Surveying, investigating and documenting (taking note, filming, photographing, recording,) the intangible heritage of the localities is vital for protecting and promoting the values of these cultural heritages in long-term.
- Researching to construct an overall plan for preserving and promoting the values of cultural heritage in villages from which to specify the relation to and the effectiveness

of protecting the environment and developing sustainable tourism as well as the socio-economic well-being of the locality.

### **3. Diversifying activities of museumizing.**

- Promoting the leadership and ability of village communities in order to build villages as 'living' museums. Establish guidelines for the community to unfold activities, creativity, making things.
- Displaying cultural heritage right at the locality (historic cultural relics like temples, and pagodas) that created and preserved them. This is to connect cultural heritage with the human ecology and environment of the villagers' current life, creating sustainable vitality for cultural heritage.
- Issuing detailed policies and guidelines to support museumizing activities, such as: favouring capital lending, tax remissions, settling ground (land) to organize production, supporting marketing, advertising products, establishing tourism routes to villages, policies of honoring, favoring artists, supporting the organization of training courses.
- Building up the heritage collection of each village, organizing performances to display techniques of traditional handicrafts and cultural activities at museums with the participation of the artists.

### **4. Speeding up marketing and education to raise the awareness and responsibility of communities in preserving and promoting village cultural heritages.**

- Speed up the introduction and marketing of values of typical cultural heritages through mass media, festivals and cultural activities attached to villages in order to raise the awareness and responsibility of communities themselves on preserving and promoting village cultural heritage.
- Introducing awareness of cultural heritage protection into school education through teaching programs on local history or organizing extracurricular activities such as periodical site visits for all pupils in the locality.

### **5. Mobilizing resources for preserving and promoting cultural heritage of villages**

- Encouraging social activities geared toward the preservation and promotion of heritage to attract more resources for these activities in order to mobilize organizations and individuals to both participate directly in the preservation and promotion activities and also enjoy directly their achievements.
- Setting up proper mechanisms and policies to increase the income to invest in these activities such as: managing the income from relics, facilitating the initiation of activities and services, encouraging and rewarding organizations and individuals who contribute to the preservation of village cultural heritage.

### **6. Effectively capitalizing on village cultural heritage to develop tourism:**

- Creating a comprehensive village cultural atmosphere, where village tourist attractions are not only relics or objects but also intangible heritage, lifestyle, ecology and environment.



- Creating the best chances to attract the participation of the village community in developing tourism and making attractive specific tourism cultural products.
- Conducting research into tourism and investing to construct adequate infrastructure and traffic systems to ensure a multi-line connection, forming tourism routes of different subjects in order to meet the demands of visitors, for example, establishing tourism routes according to subject: love, food and diet, culture, traditional pottery villages, traditional carpentry villages.
- Developing connections among cultural agencies, localities and tourism companies to exploit the established tourism routes.
- The State should invest in and facilitate the ability of people in villages to organize tourism services on the basis of exploiting unique characteristics of village cultural heritages (such as traditional handicraft products, folk performance, festivals).

preserve and promote village heritage values and is part of the process of improving the awareness and actions (in term of object, scope, method, target), of people acting in cultural heritage field, especially village communities, who are the real subjects of village cultural heritage treasures. The results brought about by museumizing will not only contribute to the study, collection, and preservation of village cultural heritage, but also have a special role and significance for the socioeconomic growth of the community and the development of a sustainable tourism sector.

### **7. Managing and organizing cultural activities at historic cultural site in villages, making relics the community centre for cultural activities.**

By centering activities around existing relics, village cultural heritage can in this way connect with the community and also promote strongly the role and effect in developing cultural life at a grassroots level.

### **8. Advertising tourism of village cultural heritage:**

- Setting up a proper long-term strategy for the development of cultural tourism, in which the activity of popularizing and marketing the image of village cultural heritage is an integral part. Popularizing must be carried out synchronously from villages to cultural managing agencies and tourism and travel companies.
- Cultural services in provincial museums should not only to sell souvenirs, as it is also necessary to build processing and manufacturing workshops on site so it is possible to sell products to tourists to order for their individual hobbies.
- Establishing a *Centre of Village Cultural Heritage Information*. *This may be a branch of the Centre of Tourism Information* at the head office of tourism company or at important junctures of domestic tourism routes in order to guide and provide tourist information on the historic and culturally specific character of each locality, on typical forms of village cultural heritage as well as providing infrastructure for cultural services in village cultural tours.
- Setting up quality cultural tours suitable for tourists. Cultural tours must exploit different visiting places to meet the different interests of tourists.
- Coordinating and guiding village communities and the owners of cultural heritage is a way forward in organizing cultural services by enhancing the diversification and abundance of tourism products, even customs, clothing and traditional food and drink. It is important to combine tangible with intangible aspects of heritage, constantly doing research to supplement products attractive to tourists.

The museumizing of village cultural heritages is a continuation of activities carried out by the cultural heritage sector to

# The Archaeology in My Son Site

Dr. Le Dinh Phung - The Archaeological Institute of Vietnam

In 1999, My Son site (Duy Phu commune, Duy Xuyen District) was recognized as World Cultural Heritage by UNESCO. This is the third architectural cultural and historic heritage of the five World Heritage areas acknowledged in Viet Nam, marking the cultural achievements of ethnic minority groups living in our nation and contributing to world culture. My Son site has universal outstanding cultural values *'reflecting the role of the Champa kingdom in South East Asia (criteria iii) and the typical and outstanding place of cultural exchange and the integration of foreign cultural affection in the native community, especially Hinduism in art and architecture from the Indian subcontinent (the criteria ii)'*. My Son thus attracted the skills, intelligence, and spirit of Champa people in the past. The Champa nation spent a thousand years on the construction, restoration, and maintenance of the site, which functioned as the national religious centre. Despite the deterioration of the site from weathering and the destruction of two wars, My Son still presents an exquisite beauty and contains much historic, artistic, architectural and religious value; so maintaining, reconstructing and developing the value of the site is an imperative today and for the future. In the maintenance, restoration and study of the cultural value of the site, archaeology has played an important role, not only in the past but also in the present: especially as the site has been recognized as world cultural heritage for five years.

## I. The achievements of the past

My Son site was rediscovered in the early twentieth century by the famous archaeologist H. Parmentier together with his colleagues. According to the initial survey, the site had 68 monuments and remains, gathered in 8 groups together with hundreds of highly artistic and valuable sculptural works and a system of 32 inscriptions. Their value was examined and verified as *"the oldest monuments which the Indian civilization left in the Indo-Chinese Peninsula and Southern Archipelago..."* (Ref 1) and *"as works of the most valuable products of Champa sculpture"* (Ref 2). To study and protect the site from natural erosion, Parmentier undertook an archaeological excavation during 1903-1904, and many of sculptural works found were taken to be maintained in the Danang Champa Sculptural Museum later. The structures of towers were cleared and cleaned, and reconstructed to increased solidity. The site's appearance was initially uncovered for protection. Later due to the intervention of Khethe stream flow, a dam was constructed to hinder the destruction of the site by flooding. During the war, the site was destroyed two times, most heavily by the bombs of 1969. Almost all structural groups were damaged; of them A-H-E-F groups seriously damaged and the B-C-D groups damaged a little. The monuments were collapsed and covered in the heaps of piece-broken bricks or broken in parts. (Ref 3)

After 1975, with the support of the United Nations and the central and local government, My Son site was gradually restored, and destruction due to bombing ascertained. Thanks to the help of Polish restorers, the A group was cleaned and the B-C-D groups were initially reconstructed, and an

archaeological survey inside the A1-B1-B5 towers preceded reconstruction. The architectural components and sculptural works, which had been scattered by bombs, were arranged in open air displays or inside the D1-D2 towers. These were the necessary initial works carried out for the maintenance and conservation of the site, marking the foundation for studying and establishing scientific records to recognize My Son as World Cultural Heritage. The efforts of generations of scholars and archaeologists thus established the value of the site step by step, clarifying and confirming its role in Champa culture in particular, and in national in general.

## 2. Archaeological activities in the past five years

Many different archaeological excavations have been implemented over the five past years at My Son site. The two primary purposes for continuing archaeological work have been (a) for the protection, maintenance and restoration of the archaeological vestiges, and (b) developing the site value for foreign and domestic communities. After realizing that the erosion of the Khe The flow in the flood season affected the A-A' and B-C-D groups was due to the former collapse of a monument holding back the flow, in 2002 excavations proceeded in the bed of Khe The stream to an area of 350m<sup>2</sup>. The excavation brought out 216 stone architectural components of different dimensions. They are perfect artefacts with beautiful decorative designs, retaining the different architectural functions of door edges, thresholds, pillars and pieces of Yoni alters. Based on the number of objects, decorative designs and function, they possibly belong to a collapsed monument of the 13th century, of the same date as the B1 tower. The documents that the old scholars left declared that among 68 standing monuments *"no one is representative of all monuments which ever appeared here."* (Ref 4) Besides establishing the scientific record to serve the study of learning about all monuments which were ever built in My Son in the past, the excavation to take the objects for maintenance helped broaden the flow of the stream and prevented further erosion in the flood rains. In the 2002-2004 flood seasons, the flow was broadened and the site has not been flooded according to the observations of the My Son Site Management Board. This has been a very practical measure towards the protection of the site

An excavation was undertaken at F tower group in 2003. Bombs destroyed the group, almost all monuments had fallen down, and the F3 tower was quite damaged. The excavation aimed at clearing soil and broken bricks to turn back the original look of the group, collecting architectural components, establishing scientific records to serve the urgent reconstruction and protection of the group, and supplying authentic archaeological evidence to serve the restoration in future. Besides the reconstruction of the F1-F2 towers (maintained solidly and held up by steel supports and the erection of a roof frame), the excavation gathered 74 stone sculptural objects derived from architectural structures and objects of worship. Amongst these, there are parts of an altar with beautiful decorative Linga-Yoni, and the hard palate of a tower with artistic designs. Notably,

the relief decorated with the theme of the talent competition of the god Siva and the demon Ravenna is a valuable artistic masterpiece of Champa stone sculptural art once known only through drawings and photographs. (Ref 5)

In 2004 with the help of UNESCO and Italian archaeologists, the archaeological excavation of G group was begun through the project 'Safeguarding My Son World Cultural Heritage: Demonstration and training in the application of international standards to G tower group - My Son site'. The excavation aimed to look for the evidence relative to G group, how best to serve the reconstruction and restoration of towers. The excavation uncovered the surrounding wall system of G1 main tower, the foundation structure of G3 tower, and gathered hundreds of decorative terracotta objects. Together with G group, the E7 tower and the role and value of E group has also been of interest in terms of reconstruction, maintenance, and recovery. Resulting from the internal investigation of E tower, it became known that the spiritual meaning of the internal structure of the chasm was also respected.

In addition, the study and archaeological excavations of My Son site is also of interest to national and international scientists. In 2000, the Institute for Building Science and Technology in the Construction Ministry, implemented a survey to measure and draw the standing monuments, study the durability of bricks and the tower construction technique. The Site Preservation Institute measured and drew the traces of 'A' group structures, and established scientific records to serve the study and restoration. A group of Japanese scientists implemented drilling to investigate the structure of the soil layer in My Son to serve the prevention of landslides and subsidence. In order to better maintain and preserve the stone sculptural objects, the My Son Site Management Board inventoried and established the scientific record for 300 objects, and monitored and classified their present condition to plan the maintenance and to develop their value in the future.

## B. The introduction and development of site value

In terms of the world cultural heritage, My Son is not only interesting for archaeology but also in other fields. From the different studies, many scientific works about My Son site have been published and proclaimed worldwide, introducing the site's diversified cultural values to international and domestic communities, with some publications as follows: *My Son site* (Quang Nam culture and information Department, 1999); *My Son Sanctuary* (Youth Publisher, 2003); *Architecture and Sculpture in My Son site* (World cultural heritage, Science and Society, 2004); *The world's cultural heritage* (Ethnic group culture, 2002). In addition, My Son site has been introduced in books such as *Champa sites in Quang Nam* (DaNang Publisher, 2001), *World heritage in Viet Nam* (The world publisher, 2001), as well as in professional magazines, for instance *Archaeology, South East Asia Study, Cultural Heritage: The Newsletter of Quang Nam Monuments and Heritage Conversation*, and so forth. Although archaeological excavation has not yet brought about entirely satisfactory outcomes, its initial achievements have been very necessary during the past five years after the world cultural heritage reorganization, taking part largely in the restoration and affirming its important role in the maintenance and development of the cultural value.

## 3. The target

Until recently, archaeology in My Son has attached much importance to built structures as the focus of study and also to directly participate in restoration. "The archaeology must

go ahead a step to supply confident and authentic documents about construction material, technique, art decoration, sculpture of each monument, phases for restoration with the direction of absolutely historic value enhancement and the priority in original structural elements." (Ref 6) Therefore, building an archaeological Master Plan is very necessary for the present and future.

The abundant value of My Son site is still being researched and questioned: for example, when did the first monuments present in My Son? The earliest inscription (My Son I) described "impressive towers with lots of treasure" possibly before the 5th century. Most standing sculptural structures of the My Son site belong to the 7th century. Between the 5th and 7th centuries, are there traces of sculpture and architecture existing in other phases? Besides known monuments, do traces of other monuments in My Son site remain underground? The results of Khe The stream excavation in 2002 demonstrated the possibility of other such monuments existing. In addition, archaeological research is interested in construction materials, techniques, sculpture, history, religion, writing systems, art, philosophy, and so forth. These are the archaeological targets suggested in My Son site at present and for the future. It is necessary for much more interest to be generated in governmental levels to maintain My Son site forever - a cultural gem of Viet Nam and world cultural heritage.

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# Conservation and promotion of world heritage in Quang Nam, Vietnam

Mr Ho Xuan Ring

Quang Nam district is located in the central coastal area of Vietnam. It was a place of cultural exchange between different areas in the country and different countries in the world. Nowadays, there remains in Quang Nam the heritage of different periods. My Son Cham Sanctuary and Hoi An ancient town are the most significant heritage sites in the area. In order for Hoi An and My Son to be inscribed onto the World Heritage list, Quang Nam province had conducted studies to find out the universal and outstanding values of these two sites. On Dec 04, 1999, UNESCO officially inscribed Hoi An and My Son on the World Heritage list. My Son satisfies the criteria (ii) and (iii), Hoi An satisfies the criteria (ii) and (v).

Right after this recognition, the chances of these two sites to be conserved was significantly increased with the confirmation and fame of being on the List, as well as a significant increase in international activities and tourist activities. Conservation played a new role at these sites and faced new multiple challenges. Since being listed, these two World Heritage sites have received more attention from domestic and international organizations and private bodies. Recognition as World Heritage has, however, also meant a corresponding implementation and enhancement of the local authorities' commitment to maintaining the original elements intact; raising the managerial effectiveness, especially in the master plan for monuments conservation and protection; and discarding negative elements imposed on the sites.

For the past year, My Son and Hoi An have received remarkable assistance from national organisations and authorities and many monuments have been restored and consolidated, especially the wooden monuments in Hoi An. However, there are still many duties for monument conservation causes in Quang Nam. Because of the severe annual natural influences (bad weather, flooding) My Son and Hoi An cannot maintain themselves sustainably if there are no effective solutions. We conservators pay much attention to this matter. The requirements of the restoration and preservation of the two World Heritage sites is beyond the capacity of the locals and the country in respect of finance, facilities and techniques. As a result, we need international assistance in this field.

International cooperation in monument conservation has been evident in activities in Quang Nam province. Many international cooperation projects have been launched in the field of facilities and expert assistance. Hoi An received several aid grants from international organizations including from UNESCO, Japan, and Poland, for the conservation of some monuments and intangible heritage studies. In My Son, the Italian government through the Lerici Foundation has sponsored and sent experts to My Son to investigate and conduct research on geographical, environmental and geological conditions and material components of the Sanctuary for a long-term plan of the site conservation. The project on archaeological excavation and restoration of the G monuments group at My Son World Heritage was launched with a total budget of USD\$812,000 funded by the Italian Government through UNESCO. The Japanese Government has sponsored a project

on Improvement of My Son Sanctuary, in which an exhibition centre was constructed with the total fund of USD\$2.4 million. It is possible to say that the investments of Viet Nam government and international assistance have helped the conservation work at our World heritage sites to gain remarkable results. A project on conservation of Architectural monuments in Hoi An has furthermore won an award from UNESCO for Excellent Conservation.

Over the past years, assistance in different fields such as managerial experience, training, facilities and finance from international communities has contributed much to the conservation cause of the world heritage in Quang Nam. Besides financial and technical assistance, expertise is also offered from national and international organizations through international conferences in heritage conservation matters. Local managers and conservators took on board these experiences and values, and have implemented many suggestions at these heritage sites.

The conservation and development of Hoi An and My Son has raised the number of visitors. From 2001 to 2005, the annual growth rate was 16%. My Son received 11,988 visitors, of which 8,261 were international visitors. In 2005, Hoi An received 292,327 visitors, of which 169,885 were international, and 122,442 domestic. The problem for us now, is how we can enhance the tourist activities while still ensuring the monuments receive good protection. Our plan is that research and conservation will continue to be developed in a good way, whilst improving the tourist activities continuously. The idea is that investment in tourism means more and more investment will be given to the conservation management of the monuments, and this will better serve the visitors who come there to visit and do the research. We recognise that the local cultural identities, history, architectural structures and natural conditions are the main attractions for tourists. Many creative ideas have been applied to the conservation work, such as the 'Full-moon Night' in Hoi An ancient town which has become a custom; and in My Son, the performance of Cham traditional art groups is also an attractive activity.

Other services, including infrastructure construction, are required to conform to the standards of a World Heritage Site for tourism exploitation and value promotion. This is a strategy and duty, which needs implementing frequently and continuously, especially the maintenance work required to prevent the monuments from further deterioration, and to keep original elements until there are suitable and effective solutions.

In the coming years, the conservation and promotion of the World Heritage values in Quang Nam province require us to promote multidisciplinary and interdisciplinary research at the sites in different fields such as: architecture, archaeology, hydrology, geology. It is necessary to improve the socialization of World Heritage management, marketing and public education, to socialize the conservation so that the monuments can be in frequent maintenance and verification. Cooperation

and assistance from national and international organizations should be continuously invoked for the heritage conservation. International thematic conferences focusing on conservation and promotion of the heritage values should be organized to find out suitable solutions for the restoration of cultural heritage in Quang Nam.

# The ASEAN Declaration on Cultural Heritage

July 2000

WE, the Foreign Ministers of the ASEAN Member countries representing Brunei Darussalam, the Kingdom of Cambodia, the Republic of Indonesia, the Lao People's Democratic Republic, Malaysia, the Union of Myanmar, the Republic of the Philippines, the Republic of Singapore, the Kingdom of Thailand, and the Socialist Republic of Viet Nam;

MINDFUL, of the vast cultural resources and rich heritage of civilisations, ideas and value systems of ASEAN, and cognisant of the need to protect, preserve and promote their vitality and integrity;

COGNISANT of the aspirations of all ASEAN peoples for a regional order based on equal access to cultural opportunities, equal participation in cultural creativity and decision-making, and deep respect for the diversity of cultures and identities in ASEAN, without distinction as to nationality, race, ethnicity, sex, language or religion;

FULLY AWARE that cultural creativity and diversity guarantee the ultimate viability of ASEAN societies;

AFFIRMING that all cultural heritage, identities and expressions, cultural rights and freedoms derive from the dignity and worth inherent in the human person in creative interaction with other human persons and that the creative communities of human persons in ASEAN are the main agents and consequently should be the principal beneficiaries of, and participate actively in the realisation of these heritage, expressions and rights;

UNDERSTANDING that cultural traditions are an integral part of ASEAN's intangible heritage and an effective means of bringing together ASEAN peoples to recognize their regional identity;

DETERMINED to achieve substantial progress in the protection and promotion of ASEAN cultural heritage and cultural rights undertakings through an increased and sustained program of regional cooperation and solidarity, which draws sustained inspiration from the deep historical, linguistic, and cultural unity and linkages among Southeast Asian peoples;

CONSIDERING that the erosion or extinction of any tangible or intangible cultural heritage of ASEAN constitutes a harmful impoverishment of human heritage;

FULLY AWARE of the threat of cultural loss, rapid deterioration of living traditions of creative and technical excellence, knowledge systems and practices and the disappearance of worthy heritage structures due to tropical climate, inappropriate development efforts, illicit trade and trafficking, or the homogenising forces of globalisation and other major changes taking place in ASEAN societies;

CONCERNED that the increasing dominance of market forces, mass production and consumerist orientation in contemporary industrial society can undermine human dignity, freedom, creativity, social justice and equality;

OBSERVING that the protection of this heritage often cannot be

fully undertaken at the national level because of the magnitude of economic and technical resources it requires and can only be undertaken through the collective action of ASEAN and assistance of the international community, which, although not a substitute, can effectively complement the initiatives of the Member Countries concerned;

AFFIRMING the importance of cultural discourse, awareness and literacy in enhancing intra-cultural and inter-cultural understanding and deeper appreciation of ASEAN cultural heritage, as essential for peaceful coexistence and harmony in ASEAN, both at the national and regional levels;

REAFFIRMING the commitment to an ASEAN community conscious of and drawing inspiration from its deeply shared history, cultural heritage and regional identity, as enshrined in the ASEAN Vision 2020 adopted by the ASEAN Heads of State/ Government in December 1997;

ACKNOWLEDGING the work of the ASEAN Committee on Culture and Information (COCI) in its efforts to promote awareness and appreciation of the cultural heritage of ASEAN and to enhance mutual understanding of the cultures and value systems among the peoples of ASEAN;

DO HEREBY DECLARE the following policies and programs as a framework for ASEAN cooperation on cultural heritage:

## **(1) National and Regional Protection of ASEAN Cultural Heritage**

It is primarily the duty of each ASEAN Member Country to identify, delineate, protect, conserve, promote, develop and transmit to future generations the significant cultural heritage within its territory and to avail of regional and international assistance and cooperation, wherever necessary and appropriate. While fully respecting each Member Country's sovereignty and national property rights, ASEAN recognises that the national cultural heritage of Member Countries constitute the heritage of Southeast Asia for whose protection it is the duty of ASEAN as a whole to cooperate.

To guarantee the protection, preservation, and promotion of each Member Country's cultural heritages, each Country shall formulate and adopt policies, programs, and services and develop appropriate technical, scientific, legal administrative and financial measures for this purpose.

### DEFINITION OF CULTURE AND CULTURAL HERITAGE

ASEAN Member Countries recognize the following meanings:

"Culture" means the whole complex of distinctive spiritual, intellectual, emotional and material features that characterize a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs.

"Cultural Heritage" means:

- (a) significant cultural values and concepts;
- (b) structures and artifacts: dwellings, buildings for worship, utility structures, works of visual arts, tools and implements, that are of a historical, aesthetic, or scientific significance;
- (c) sites and human habitats: human creations or combined human creations and nature, archeological sites and sites of living human communities that are of outstanding value from a historical, aesthetic, anthropological or ecological viewpoint, or, because of its natural features, of considerable importance as habitat for the cultural survival and identity of particular living traditions;
- (d) oral or folk heritage: folkways, folklore, languages and literature, traditional arts and crafts, architecture, and the performing arts, games, indigenous knowledge systems and practices, myths, customs and beliefs, rituals and other living traditions;
- (e) the written heritage;
- (f) popular cultural heritage: popular creativity in mass cultures (i.e. industrial or commercial cultures), popular forms of expression of outstanding aesthetic anthropological and sociological values, including the music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically-oriented urbanised communities.

## **(2) Protection of National Treasures and Cultural Properties**

ASEAN shall cooperate in the protection of antiquities and works of historic significance, movable and immovable cultural properties that are manifestations of national history, of great structural and architectural importance, of outstanding archeological, anthropological or scientific value, or associated with exceptional events and are to be considered or declared National Treasures and Protected.

Buildings or protected artifacts, historic sites, cultural landscapes, areas of scenic beauty and natural monuments shall be identified, recognised and protected.

ASEAN Member Countries shall take necessary measures to safeguard cultural heritage against all human and natural dangers to which it is exposed, including the risks due to armed conflicts, occupation of territories, or other kinds of public disorders.

## **(3) Sustenation of Worthy Living Traditions**

ASEAN Member Countries shall cooperate to sustain and preserve worthy living traditions and folkways and protect their living bearers in recognition of people's right to their own culture since their capacity to sustain that culture is often eroded by the impact of the consumerist values of industrial globalisation, mass media and other causes and influences. ASEAN Member Countries shall cooperate to protect, promote and support worthy, highly creative living traditions within the framework of national and regional, social, cultural and economic development undertakings.

For this purpose, ASEAN Member Countries shall design both formal and non-formal learning programs for living traditions, both in rural and urban settings, stressing on the dignity and wisdom of these traditions and promoting creative diversity and

alternative world views and values. Member Countries shall also endeavour to set up centres for indigenous knowledge and wisdom in communities for the documentation and promotion of traditional artistic or technical processes; and to institute a system of awards and recognition for the living bearers of worthy living traditions or human living treasures who are persons embodying the highest degree of particular cultural skills and techniques.

## **(4) Preservation of the Past and Living Scholarly, Artistic and Intellectual Cultural Heritage**

The masterpieces and creations of profound traditions by eminent sages, philosophers, artists and writers of the past and present serve as perpetual beacons of insight and illumination, wellsprings of guidance and direction for the present and future ASEAN peoples. Their protection, documentation, preservation and promotion are of the highest priority.

## **(5) Preservation of Past and Living Popular Cultural Heritage and Traditions**

Popular forms of expression in mass cultures constitute an important artistic, intellectual, sociological, anthropological, scientific, and historical resource and basis for social and intercultural understanding. ASEAN shall encourage and support the preservation of outstanding "popular" traditions and heritage

## **(6) Enhancement of Cultural Education Awareness and Literacy**

ASEAN Member Countries shall undertake continuing cultural exchanges and programs of cultural awareness and sensitivity as a basic component of ASEAN cooperation. The development of ASEAN perspectives and the validation of ASEAN cultural strengths and resources, particularly historical linkages and shared heritage and sense of regional identity could be effectively achieved through these programs.

## **(7) Affirmation of ASEAN Cultural Dignity**

ASEAN Member Countries shall endeavour to balance the increasing dominance of materialist culture by a recognition and affirmation of human spirituality, creative imagination and wisdom, social responsibility and ethical dimensions of progress.

ASEAN Member Countries shall explore possibilities to strengthen ASEAN value systems in contemporary society at the local, national and regional levels, positively harnessing them to provide direction and a vision for authentic human development, particularly in the spheres of education, mass media, governance and business.

## **(8) Advancement of Cultural Heritage Policy and Legislation**

ASEAN Member Countries shall ensure the effectiveness of cultural policies and laws for the preservation of cultural heritage, and the protection of communal intellectual property.

Cultures with global reach must not deprive local, national and regional cultures of their own development dynamics and reduce them to relics of the past. Member Countries shall ensure that cultural laws and policies empower all peoples and communities to harness their own creativity towards human development.

ASEAN Member Countries shall cooperate closely to ensure that their citizens enjoy the economic, moral and neighbouring rights resulting from research, creation, performance, recording and/or dissemination of their cultural heritage.

### **(9) Recognition of Communal Intellectual Property Rights**

ASEAN member countries recognize that traditional knowledge systems and practices including designs, technology and oral literature are collectively owned by their local community of origin. ASEAN member countries shall ensure that traditional communities have access, protection and right of ownership to their own heritage. ASEAN shall cooperate for the enactment of international laws on intellectual property to recognize indigenous population and traditional groups as the legitimate owners of their own cultural heritage.

### **(10) Prevention of the Illicit Transfer of Ownership of Cultural Property**

ASEAN Member Countries shall exert the utmost effort to protect cultural property against theft, illicit trade and trafficking, and illegal transfer. As parties to this Declaration, ASEAN Member Countries shall cooperate to return, seek the return, or help facilitate the return, to their rightful owners of cultural property that has been stolen from a museum, site, or similar repositories, whether the stolen property is presently in the possession of another member or non-member country.

ASEAN Member Countries are urged to take measures to control the acquisition of illicitly traded cultural objects by persons and/or institutions in their respective jurisdictions, and to cooperate with other Member and non-Member Countries having serious problems in protecting their heritage by properly educating the public and applying appropriate and effective import and export controls.

### **(11) Commercial Utilisation of Cultural Heritage and Resources**

Every person has the right to enjoy the benefits of modern scientific and economic progress and their applications. However, certain advances, notably in the biomedical and life sciences as well as in information technology, may potentially have adverse consequences on the cultural heritage of ASEAN. Therefore, ASEAN Member Countries shall strengthen regional cooperation to ensure that commercial utilisation does not impinge upon the integrity, dignity and rights of particular ASEAN societies.

### **(12) Integration of Culture and Development**

Cultural creativity and diversity is a source of human progress and is an essential factor in development. Cultural growth and economic sustainability are interdependent. The management of cultural resources can contribute much to social and economic development. Thus, ASEAN Member Countries shall integrate cultural knowledge and wisdom into their development policies.

ASEAN Member Countries shall make cultural policies as one of the key components of their development strategies. Activities designed to raise awareness of political and economic leaders to the importance of cultural factors in the process of sustainable development shall also be initiated. These cultural factors include cultural industry and tourism as well as people's values and mindsets.

### **(13) Development of National and Regional Networks on ASEAN Cultural Heritage**

ASEAN Member Countries shall cooperate in the development and establishment of national and regional inventories, databases and networks of academic institutions, government offices, archives, museums, galleries, art centres, training centres, mass media agencies and other institutions concerned with cultural heritage and their documentation, conservation, preservation, dissemination and promotion.

### **(14) Allocation of Resources for Cultural Heritage Activities**

Increased efforts shall be made to assist countries which so request to create the conditions under which individuals can participate in cultural heritage planning and development. ASEAN, the United Nations as well as other multilateral organisations are urged to increase considerably the resources allocated to programs aiming at the establishment and strengthening of national legislation, national institutions and related infrastructures which uphold cultural heritage through training and education.

The full and effective implementation of ASEAN activities to promote and protect cultural heritage shall reflect the high importance accorded to cultural heritage by this Declaration. To this end, ASEAN cultural heritage activities shall be provided with increased resources.

### **(15) Development and Implementation of an ASEAN Program on Cultural Heritage**

The ASEAN Committee on Culture and Information is enjoined to draw up a work program on cultural heritage, including among others the observance of an ASEAN Decade for Cultural Heritage in 2001-2010.

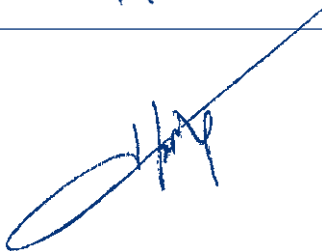


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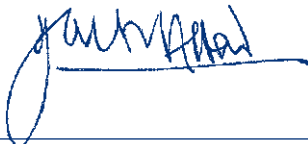
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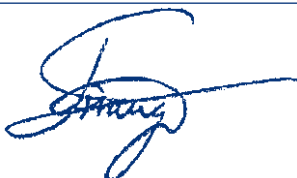
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NGUYEN DY NIEN  
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SIGNED in Bangkok, Thailand,  
this 25th Day of July, Year 2000.

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## ICOM Cultural Diversity Charter

As an integral part of the outcomes of the activities of 2010 — The International Year for the Rapprochement of Cultures, The International Year of Biodiversity, and The International Year of Youth: Dialogue and Mutual Understanding; and in response to the ICOM Cross Cultural Task Force recommendation for a set of guiding principles that are consistent with the 1998 Cultural Diversity Policy Framework of ICOM, and in continuing to address the wide range of issues with cross cultural dimensions through intercultural and intergenerational dialogue, and in developing inclusive approaches and guidelines as to how museums should endeavour to deal with cultural diversity and biodiversity, the 25th General Assembly of the International Council of Museums meeting on 12 November 2010 in Shanghai, China, adopted the following set of principles as the ICOM Cultural Diversity Charter:

1. **DIVERSITY:** To recognise and affirm all forms of cultural diversity and biological diversity at local, regional and international levels, and to reflect this diversity in all policies and programs of museums across the world.
2. **PARTICIPATORY DEMOCRACY:** To promote enabling and empowering frameworks for active inputs from all stakeholders, community groups, cultural institutions and official agencies through appropriate processes of consultation, negotiation and participation, ensuring the ownership of the processes as the defining element.
3. **COOPERATION AND COORDINATION:** To cooperate and coordinate in sharing projects and enhancing professional exchanges so as to maximise resources and expertise at regional and global levels.
4. **PEACE AND COMMUNITY BUILDING:** To promote the sense of place and identity of diverse peoples through appreciating their multiple inheritances - natural and cultural, tangible and intangible, movable and immovable - and fostering a shared vision inspired by the spirit of reconciliation through intercultural and intergenerational dialogue.
5. **INNOVATION AND INSPIRATION:** To foster creativity and to develop challenging approaches to stimulate inclusive heritage consciousness in culturally and linguistically diverse museum contexts.
6. **CAPACITY BUILDING:** To make directed and sustained endeavours to increase the operational capacity of museums to respond with vigour and insight to transformation and change in culturally and linguistically diverse societies.
7. **PRODUCTIVE DIVERSITY:** To maximise approaches that will encourage the diversification of resources to address and reconcile the competing demands of cultural diversity and biodiversity with economic imperatives.
8. **STANDARD SETTING:** To discuss and debate various UN and UNESCO international heritage law instruments, both

soft law recommendations, charters and declarations and hard law conventions and treaties, providing strategic professional leadership, especially with reference to the cultural suite of international legal instruments.

9. **SUSTAINABILITY AND CLIMATE CHANGE:** To locate culture as the fourth pillar along with economic, social and environmental sustainability and to address the cultural and creative dimensions of climate change.
10. **DIGITAL DOMAIN:** To understand the differences between digitisation, digital access and digital heritage, to support digital access in all activities, and to recognise that digital access is not a substitute for return, restitution and repatriation.

### La Charte de la diversité culturelle de l'ICOM

Dans le cadre de l'Année internationale du rapprochement des cultures, l'Année internationale de la biodiversité et l'Année internationale de la jeunesse : dialogue et compréhension mutuelle et suite à l'adoption par l'ICOM en 1998 d'une Politique de diversité culturelle, le Groupe de travail interculturel de l'ICOM recommande de poursuivre, grâce à un dialogue entre cultures et générations, les réflexions que posent les approches transculturelles, et de développer des approches de travail inclusives ainsi que des lignes directrices relatives à la façon dont les musées devraient traiter la question de la diversité culturelle et de la biodiversité.

Dans cet esprit, l'Assemblée générale du Conseil international des musées adopte l'ensemble des principes suivants comme Charte de la diversité culturelle de l'ICOM :

1. **DIVERSITÉ :** reconnaître et promouvoir toutes les formes de diversité culturelle ou biologique aux niveaux local, régional et international et refléter cette diversité dans tous les programmes et politiques des musées partout dans le monde.
2. **DÉMOCRATIE PARTICIPATIVE :** promouvoir des cadres d'action encourageant la participation active de toutes les parties prenantes, associations locales, établissements culturels et agences gouvernementales, grâce à des processus de consultation, négociation et participation appropriés, et en prenant l'appropriation de ces processus comme élément déterminant.
3. **COOPÉRATION ET COORDINATION :** coopérer et coordonner pour collaborer à des projets et améliorer les échanges professionnels afin de disposer des meilleures ressources et expertises possibles tant au niveau régional qu'international.
4. **PAIX ET RENFORCEMENT DES COMMUNAUTÉS :** promouvoir le sentiment d'appartenance et d'identité de divers peuples grâce à la valorisation de l'ensemble de leur patrimoine (naturel et culturel, tangible et intangible, meuble et immeuble) et développer une vision commune

inspirée par l'esprit de réconciliation grâce à un dialogue entre cultures et entre générations.

5. INNOVATION ET INSPIRATION : encourager la créativité et le développement d'approches originales pour développer une conscience commune du patrimoine dans des contextes muséaux culturellement et linguistiquement différents.
  6. RENFORCEMENT DES CAPACITÉS : accomplir des efforts ciblés et durables visant à augmenter la capacité opérationnelle des musées à faire face aux transformations et changements avec dynamisme et perspicacité dans des sociétés culturellement et linguistiquement différentes.
  7. DIVERSITÉ PRODUCTIVE : optimiser les façons d'encourager la diversification des ressources pour concilier entre elles les demandes concurrentes de diversité culturelle et répondre aux préoccupations en matière de biodiversité eu égard aux impératifs économiques.
  8. ÉTABLISSEMENT DE NORMES : débattre et interpréter les divers instruments juridiques de l'UNESCO en matière de patrimoine international, qu'il s'agisse du droit mou (recommandations, chartes et déclarations) ou de norme contraignante (accords et traités), en dégagant un positionnement stratégique de meneur, en particulier en ce qui concerne l'ensemble des instruments de législation internationale.
  9. DÉVELOPPEMENT DURABLE ET CHANGEMENT CLIMATIQUE : identifier la culture comme quatrième pilier aux côtés des trois autres axes de développement durable (économique, social, écologique) et répondre à la dimension culturelle de la problématique de changement climatique.
  10. LE NUMÉRIQUE : comprendre la différence entre numérisation, accès numérique et patrimoine numérique et soutenir l'accès numérique pour toutes les activités, et prendre conscience que l'accès numérique ne saurait remplacer le retour, la restitution ni le rapatriement des objets culturels.
2. DEMOCRACIA PARTICIPATIVA: Promoción de sistemas de trabajo que permitan el aporte de todas las partes interesadas, grupos comunitarios, instituciones culturales u organismos oficiales, a través de procesos adecuados de consulta, la negociación y la participación, que garanticen cierta pertenencia a los procesos como elemento definitorio.
  3. COOPERACIÓN Y COORDINACIÓN: La cooperación y coordinación para compartir proyectos y mejorar los intercambios profesionales, con el fin de maximizar los recursos y conocimientos especializados a nivel regional y mundial.
  4. LA PAZ Y LA CONSTRUCCION DE COMUNIDADES: Promover el sentido de pertenencia y la identidad de los diversos pueblos a través de la apreciación de sus múltiples herencias -naturales y culturales, tangibles e intangibles, muebles e inmuebles- y el fomento de una visión común inspirada en el espíritu de la reconciliación a través del diálogo intercultural e inter generacional.
  5. LA INNOVACIÓN Y LA INSPIRACIÓN: Fomento de la creatividad y el desarrollo de desafíos para estimular la conciencia inclusiva del diverso patrimonio cultural y lingüístico en el contexto de los museos.
  6. CREACIÓN DE CAPACIDADES: Dirigir y mantener los esfuerzos para aumentar la capacidad operativa de los museos con el objetivo de responder con vigor y perspicacia a las transformaciones y cambios en sociedades diversas desde un punto de vista cultural y lingüístico.
  7. DIVERSIDAD PRODUCTIVA: Maximización de las formas para fomentar la diversificación de los recursos que permitan abordar y conciliar las demandas de la diversidad cultural y la biodiversidad con los imperativos económicos.
  8. AJUSTE ESTANDAR: Discutir y debatir los instrumentos internacionales de derecho del patrimonio de las Naciones Unidas y la UNESCO, tanto las Recomendaciones, soft law, Cartas y Declaraciones, como las Convenciones y tratados, hard law, proporcionando el liderazgo profesional estratégico, especialmente con relación a los instrumentos jurídicos internacionales para la cultura.
  9. LA SOSTENABILIDAD Y EL CAMBIO CLIMÁTICO: Hacer de la cultura uno de los cuatro pilares, junto con la sostenibilidad económica, social y medioambiental y desarrollar la dimensión cultural y creativa del cambio climático.
  10. DOMINIO DIGITAL: Comprensión de las diferencias entre la digitalización, acceso digital y patrimonio digital, así como facilitar el acceso digital a todas las actividades, y darse cuenta de que el acceso digital no es un sustituto para el retorno, la restitución y repatriación.

### Carta de la diversidad cultural del ICOM

Como parte integral de los resultados de las actividades del año 2010, Año Internacional de Acercamiento de las Culturas, Año Internacional de la Biodiversidad, y Año Internacional de la Juventud - El diálogo y la comprensión mutua; - el ICOM Cross Cultural Task Force recomienda, dentro del marco de políticas de diversidad cultural del ICOM de 1998, y dando continuidad a la amplia gama de temas relacionados al encuentro de culturas a través del diálogo intercultural e inter-generacional; y desarrollando enfoques inclusivos y directrices relativas a la forma en que los museos deberían esforzarse por manejar la diversidad cultural y la biodiversidad; que la 25ª reunión de la Asamblea general del Consejo internacional de museos, celebrada en noviembre de 2010 en Shanghái, China, adoptar el siguiente conjunto de principios como la Carta de la diversidad cultural del ICOM.

1. DIVERSIDAD: El reconocimiento y la afirmación de todas las formas de la diversidad cultural y la diversidad biológica a nivel local, regional e internacional y el reflejo de esta diversidad en todas las políticas y programas de los museos de todo el mundo.

El proyecto de resolución 2 fue aprobado tal como se presentó con 343 votos a favor, 18 en contra y 22 abstenciones.



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ISBN 978-92-9012-400-9

**Museums, Cultural Mapping & Heritage Tourism in Southeast Asia**