

*Perspectives on*  
**Heritage Tourism**



A SPAFA Publication

## *Perspectives on* **Heritage Tourism**



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## A Royal Concern

### What does tourism mean to a king?

Tourism is no doubt one of the world's largest economic activities, and is by all means a money-spinner and quite often a 'fast buck' earner. Tourist arrivals in Thailand, with a 50% increase from 7.76 million in 1998 to 14.46 million in 2007, indicate how tourism has become a major 'industry'.

Tourism is more than just a business. Beyond its economic benefits is its deeper impact on society.

Speaking at his Chitlada Mansion on 25 February 1971 before the management and staff of TOT, Tourism Organisation of Thailand (now renamed TAT, Tourism Authority of Thailand), the King of Thailand His Majesty King Bhumibol Adulyadej expressed concern over the difficult task of this organisation. With His Majesty's vision and guidance, TOT was inspired to launch promotional campaigns that presented interesting features of Thailand to the rest of the world.

### His Majesty's comment may be summed up as follows:

Satisfied visitors, who have experienced cultural and spiritual enrichment, and enjoyed warm hospitality in the country, will eventually become friends of Thailand who can help spread goodwill, and promote Thailand as a tourism destination as well as a country with vast economic and business opportunities for foreign investors.

*Source: Phra romkhlao khong chaothai*

*Tourism Authority of Thailand. A 36<sup>th</sup> anniversary commemorative, publication, 18 March, 1996*

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## Preface

With a number of prominent World Heritage Sites in the region, and the overall vibrancy of its cultures, traditions, and histories, Southeast Asia is no doubt one of the top heritage destinations in the world. As an industry, heritage tourism keeps raking in income, provide jobs, stimulate sub-industries, and develop infrastructure, among other economic contributions to the countries in the region.



**International Symposium on  
Challenges in Heritage Tourism**

**Photos: Nipon Sud-Ngam**

Beyond these monetary benefits, however, some consequences of heritage tourism are considered counter-productive. Heritage tourism is criticized for destroying the very resource

that attracts tourists, to begin with. Some of the negative effects cited are: sites are reaching over-capacity, culture is “commodified”, and most strikingly, communities are being left out in managing their own heritage.

There is thus a strong demand for heritage tourism to be managed sustainably and with sensitivity to the local community’s values and goals. Still, heritage tourism continues to grow at breakneck speed, and its repercussions remain largely unchecked. The overall picture does not look grim, though. There is a wealth of examples of stakeholders innovatively managing their heritage resources, with emphasis on balancing the commercial, economic, and social benefits of tourism. Cognizant of the existence of successful models, and at the same time recognising the need for such examples to be disseminated further, SEAMEO-SPAFA organised the *International Symposium on Challenges in Heritage Tourism* (24-26 September 2008) in Bangkok. The event gathered players in heritage tourism in Southeast Asia and beyond.

Issues on the impacts of tourism were discussed along with the sharing of stories and case-studies of noteworthy initiatives. While recognising the negative impacts of tourism on heritage resources, the majority of the papers highlighted the strong potential of community-led heritage management as well as the importance of facilitating partnerships among stakeholders. Awareness-raising initiatives that target heritage professionals, community groups, and the youths were likewise stressed by the participants as key to gathering support.

SPAFA wants the message of the symposium to be carried to a wider audience, hence, this publication of selected papers. A range of topics are covered in the papers included herein, such as how culture-based creative industries were promoted in indigenous communities in India, as well as examples of community-based

tourism in the Philippines. To show the broad scope of heritage tourism, a paper from the Philippines discusses how heritage tourism can enhance learning in classrooms, and in another case, how the arts community in Singapore supported heritage conservation. Also highlighted are the efforts of heritage managers to revive the once vibrant court traditions in Hue, Vietnam. Additionally, suggestions on how to develop multi-disciplinary university courses on heritage tourism are outlined in one paper; and another on the wise use of heritage resources in tourism that was presented in a separate conference in 2007 is included in this compendium.

There is certainly a melange of perspectives in the gathering, as reflected in this collection, but one of the key messages of the conference is that the management of heritage tourism can be improved if authorities work with the community to strengthen ownership and participation. SPAFA hopes that the various stakeholders in the heritage tourism industry – heritage administrators, policy-makers, people's groups, communities, corporations, schools – would find relevance in the experiences and recommendations detailed in the papers of the publication, and that these insights could influence them to be innovative in managing heritage for tourism in their own contexts.

Lastly, SPAFA acknowledges the support of our partners in organising the symposium and we also laud the authors whose papers appear in this publication.

Pisit Charoenwongsa  
Director, SEAMEO-SPAFA

## Opening Speech of the Symposium on Challenges in Heritage Tourism

**H.E. Mr. Weerasak Kowsurat**  
*Minister of Tourism and Sports, Thailand*

To experience culture has always been one of the main motivations for tourists. Cultural attractions lure visitors who want to experience the places and activities that represent the stories and people of the past and the present, as well as their local identity. The variety of cultural heritage experiences is a broad one, from sites, buildings, and artefacts, to people's values, attitudes, and ways of life such as dance, food, clothing, events, and handicrafts.

The popularity of heritage tourism nowadays proves to be a sign of the widening appreciation of the diversity of global cultures, history, and traditions. In Thailand, the enthusiasm of tourists to experience cultural and heritage tourism has been increasing, with our many temples, ancient monuments, historical parks, museums, traditional and contemporary theatre, puppetry, song, and handicrafts primarily serving as main attractions. Likewise, all over the world, heritage tourism is one of the fastest growing sectors in tourism as a whole. However, it is noteworthy to remind those in the business that the tourism industry benefits a country and society at large beyond monetary gain as perceived by business people and the general public.

To refer to His Majesty King Bhumibol Adulyadej's statement on tourism almost forty years ago, tourism is about the friendships that we develop with visitors more than its financial benefits. To

echo the advice of His Majesty the King, heritage tourism has undeniable positive social and economic impact.

The social benefits that the King underscored are rarely discussed in tourism meetings, perhaps reflecting how the industry has swerved towards commercialism. With this symposium's focus on heritage tourism, it is indeed timely to remind ourselves that we have to think beyond economics. We have to make heritage tourism more meaningful and responsible to society. We have to prove that sustainable heritage tourism is possible, along with its purposes of education and awareness-raising.

As heritage facilitates cohesion and understanding among a certain group of people, heritage tourism helps reinforce identity through the preservation of cultural heritage. With the growing popularity of heritage tourism, however, some of its negative repercussions have been observed as well. Environmental degradation and loss of traditions and habits have been documented, making the preservation and proper management of cultural heritage not only important but also extremely imperative.

Tourism must not destroy the very heritage that attracts visitors in the first place. The challenge now is to align heritage tourism with the goals of sustainable development. This involves the conservation of cultural resources, accurate interpretation of heritage, and sensitive and responsible ways of revenue generation. The impact of heritage tourism, not only on the actual sites themselves but the local people as well, should also be a key focus of stakeholders. With the myriad of considerations involved in heritage tourism, the challenge for those involved in this sector is to appreciate the needs of the local community and the principles of wise-use of heritage.

To achieve a balance between income-generation, sound management of heritage sites and cultural spaces, and community involvement in heritage tourism, the collaboration of all stakeholders is paramount. This symposium goes along that line by bringing together the key players in Southeast Asia so that they can discuss how heritage tourism can be managed optimally, how to fortify partnership, and how to align common goals. As the private sector has one of the biggest stakes in heritage tourism, corporate and social responsibility is also part of the discussion. Furthermore, because of the crucial role of the academe, finding ways to adopt and consolidate a multi-disciplinary approach to heritage tourism is also put on the agenda.

The symposium is another indication that Southeast Asia is moving closer towards its goal of tourism cooperation among the member countries. This intent was first formally expressed during the First Meeting of ASEAN Tourism Ministers on 10 January 1998, during which it was agreed that the stakeholders in the ASEAN tourism sector will develop mechanisms to market the region as a collective tourist destination. I understand that efforts to pursue the "ASEAN as One Destination" tourism approach have intensified recently.

Some of the gains of our efforts in the region seem to be paying off. ASEAN received more than twenty percent (20%) of the global market share in arrivals in 2007. The region reportedly attracted more than 60 million visitors in the same year, with forty-three percent (43%) composing of intra-ASEAN arrivals. Still, a lot of work has to be carried out, and that includes ensuring our wealth in heritage that continuously attracts tourists is managed on a sustainable basis. This goal needs more than the facilitation of state actors. As I mentioned above, partnerships among stakeholders have to be brought to the fore of priorities.

Therefore, I would like to extend my heartfelt congratulations to SPAFA for conceiving this symposium such that all the major sectors are represented, and are given the chance to express and exchange their views. SPAFA's focus is a laudable one, especially because it deals with the heart of ASEAN, namely its art and culture. I am aware that since its inception, SPAFA has always been on the forefront of spreading the message of the importance of cultural understanding and dialogue among ASEAN member states and even beyond. Throughout the years, the Centre has hosted a large number of alumni and scholars in various workshops, trainings, and symposium such as this.

I am thus happy to see a growing membership of what I call "culture advocates" in this symposium. I hope the participants take this chance to network further with their colleagues in the region and beyond, and hopefully we can find ways to collaborate with each other.

I wish that at the end of this symposium, we would all have a common direction on how to bridge tourism and heritage needs; and how to implement these frameworks in our own contexts. The challenge, I believe, is how to make heritage tourism more meaningful; and to find ways of making it an effective tool to improve social benefits and participation. Heritage tourism should also not lose touch of its key goal of educating people, on top of its recreational purposes. Ultimately, we have to remember that heritage tourism feeds the spiritual well-being of the visitors.



Mr. Weerasak Kowsurat is now the Executive Director of the International Institute for Trade and Development, Thailand

## An Overview of the Symposium

### Pisit Charoenwongsa

Man, they say, is essentially a wanderer from the moment he learns to walk. His unquenchable curiosity brings him to discover far-off places. We have seen explorers from Marco Polo, to Charles Darwin, to King Rama the Fifth of Thailand, to mention only three of thousands, who brought a whole new meaning to the world – and who ultimately changed it – after they brought home their discoveries from other corners of the earth.

The modern-day explorer is the tourist, and we have millions of them nowadays as travelling is cheaper, faster, and easier. Still, the motivation for travelling has never changed. As the noted American author Henry Miller said: *"If we are always arriving and departing, it is also true that we are eternally anchored. One's destination is never a place but rather a new way of looking at things"*.

Heritage tourism, one of the fastest growing sectors in tourism today, indeed allows people to experience the cultures and history of other people. Anybody who has travelled would agree that the heritage and culture of the places we visit open our eyes to fascinating ways of life. Nonetheless, with the deluge of tourists stomping on the spaces of local people and historical sites, finding ways of mitigating the negative repercussions of mass tourism is gaining its rightful focus.

Heritage resources are fragile, non-renewable, and irreplaceable. They must be used wisely and with respect. Increasing number of visitors may damage heritage places and the environment. Management should be sensitive to these negative impacts.

As heritage tourism professionals and managers, it is thus worth asking ourselves how tourism can be used as a vehicle for heritage preservation. Moreover, how do we use heritage tourism as a learning material about the culture of others, thereby also facilitating inter-cultural dialogue for peace? How do we go beyond money-making in heritage tourism, and also account for its broader function of instilling pride in our history?

SEAMEO-SPAFA's motivation in organising the symposium was to seek answers to those questions. The gathering aimed at reviving SPAFA's commitment to sustainable and inclusive heritage tourism. This symposium was thus used as a platform for dialogue and the exchange of ideas, with focus on the following objectives:

1. Examine various models of collaboration undertaken in heritage tourism
2. Examine each country's current development in the tourism industry
3. Find ways to bridge the gap between tourism and heritage management needs
4. Consider and discuss how corporate responsibility can be promoted further
5. Provide a platform for the future development and improvement of university courses that need to adopt and incorporate a multi-disciplinary approach within heritage tourism

The symposium was graced by esteemed speakers from various Southeast Asian countries as well as two speakers from India.

SEAMEO-SPAFA strived to make the event truly representative of the various stakeholders who are part of the mosaic of actors in heritage tourism in the region and beyond. Joining the symposium were representatives from policy-making government agencies, heritage management authorities, the academe, non-government organisations, community heritage groups, and industry organisations such as tourism operators and associations.

The pioneer of animated cartoon films, Walt Disney, said that: *"Our heritage and ideals, our code and standards – the things we live by and teach our children – are preserved or diminished by how freely we exchange ideas and feelings."* The diversity of the symposium's participants was probably one of its strengths as ultimately they were supposed to talk to each other, and bring home with them the lessons and insights they gained from their counterparts.



# **Community-based Cultural Heritage Projects in the Philippines: Tourism and Heritage Management Partnerships**

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***Miguela M. Mena***

The relationship between heritage and tourism is well documented (Ashworth, 2000; Garrod and Fyall, 2000; Prentice, 1993a; 1993b). It is generally assumed that culture and tourism are interdependent (Ashworth 1993). Although the growing interest in cultural resources offers new economic opportunities for culturally rich destinations, this has also provided challenges in managing and preserving heritage facilities and attractions. The ideological and institutional context of heritage tourism is fundamentally different from that of general tourism (Garrod and Fyall 2000), in as much as, the approach of heritage organisations is to protect and preserve, while tourism is to become a profitable business (Aas, Ladkin and Fletcher, 2005). Thus, the relationship between heritage and tourism management is often characterised by a series of conflicts where conservationists perceive heritage tourism as compromising conservation goals for the benefit of profit (Nuryanti, 1996). However, the high costs involved in the conservation of cultural heritage make the revenue from tourism indispensable. The perceived mutual benefits drive both sectors towards common economic goals, and towards generating income for the local community while simultaneously supporting the preservation of its culture (Peters, 1999).

Governments have recognised the importance of integrating issues of heritage conservation within the overall process of community development. However, in most developing countries like the Philippines, it has been observed that the issues of heritage conservation can not be successfully integrated within the overall process of community development unless preservation is linked with economic development or income generation (Villalon, 2007). Prevalent in many Philippine towns and cities is the fact that built heritage is demolished or left to deteriorate in the name of progress and modernisation. The general lack of awareness about heritage management on the part of the local government presented a major stumbling block for heritage conservation efforts.

In an attempt to understand the dynamics of the relationship between tourism and heritage conservation, this paper explores three community-based heritage projects in the Philippines: (1) the Freedom Trail that unites seaside towns in South Cebu province in a trail of conserved heritage and community-led tourism sponsored by the Ramon Aboitiz Foundation; (2) the Heritage Tourism Project by the Bohol community; and (3) the Taal Heritage Programme. Specifically, this paper argues that in developing a successful symbiotic relationship between tourism and heritage, there is a need to involve all stakeholders in the development of the cultural resource. These three projects come from towns/cities in the Philippines that have led the way in heritage conservation initiatives, and they could provide valuable insights for other cities planning to undertake heritage conservation projects linked with tourism development.

## **Overview of the Philippines and its cultural heritage**

An archipelago of more than 7,100 islands and stretching from the south of China to the northern tip of Borneo, the Philippines is endowed with rich natural resources, colourful history and a unique culture. The country has a total population of more than 85 million, over a hundred ethnic groups, and a mixture of foreign influences which have molded a unique Filipino culture. Its cultural diversity has been influenced by the country's long history of colonisation that started with the Spanish regime in 1521.

Divided into three geographical areas of Luzon, Visayas and Mindanao, the country has several famous historical and cultural sites and buildings that reflect the rich culture and heritage of the Filipino people. It is marked by a blending of cultures, and has many naturally beautiful tourist destinations, beaches, thousands of islands, unique flora and fauna, and diverse natural resources, such as land, marine, and mineral resources.

## **Socio-cultural institutions for cultural heritage preservation**

Article XIV, Section 14 of the Philippine Constitution provides that "The State shall foster the preservation, enrichment and dynamic evolution of a Filipino national culture based on the principle of unity in diversity, in a climate of free artistic and intellectual expression." In addition, Article XIV, Section 16 provides that "all the country's artistic and historic wealth constitutes the cultural treasure of the nation and shall be under the protection of the State which may regulate its disposition."

The socio-cultural institutions in Philippines are “important transmitters of culture for they also serve to identify what of the nation’s culture are ‘significant’, what and how culture is to be preserved and propagated, and to whom and why” (Roxas-Lim, n.d.).

### **Overview of Philippine tourism development**

Capitalising on the enormous potential of tourism, the Philippine government has been developing tourism as a major economic thrust for decades. It aimed “to pursue a level of tourism development that is for and by the Filipino people for improvement of quality of life and balance between urban and rural centers, to achieve a level that will optimise the utilisation of indigenous resources and protect the natural environment and preserve the ecological base, to provide strong government organisation that will effectively and efficiently direct, implement and coordinate functions and resources and sustainable as well” (NEDA, 1987). While development was driven primarily by the need to maximize economic benefits, the government saw the need to strike a balance between economic growth and environmental and cultural sustainability.

The major policies and strategies of the government were directed toward development of high impact markets, such as that of East Asia; the review of air agreements to make them more responsive to the requirements of the industry; the improvement of international and national airports; deregulation and self-regulation of the private sector; people empowerment through the strengthening and revitalisation of local tourism councils; the primary importance of environmental and socio-cultural impacts and welfare of the local communities in the development of tourism areas; and regional dispersion of economic benefits through an expanded list of priority areas.

Tourism is recognised by the Philippine government as an important contributor to the generation of foreign exchange earnings, investments, revenues, employment and to the growth of the country’s economic output. The inclusion of tourism as a major pillar in the Medium Term Philippine Development Plan (MTPDP) has given priority to the tourism sector by promoting the Philippines as a premier tourist destination and investment site.

The strong support of the Philippine government, led by the Department of Tourism (DOT), has strongly influenced the recent positive performance of the country’s travel and tourism industries. A larger budget provided for the country’s tourism development has helped in the emergence of new tourist destinations and the rehabilitation of old sites. Regional and provincial tourism programmes have also greatly improved, as local government units actively work hand-in-hand with the DOT.

### **Community-based cultural heritage projects in the Philippines**

It is common to talk about the need for collaborative approaches to culture/heritage tourism, but how do the culture/heritage and tourism sectors really work together? Are there successful models for collaboration between culture/heritage and tourism in the Philippines? To answer this question, an exploratory research was conducted, and some community-based cultural heritage initiatives across the country were examined. Three community-based cultural heritage projects in the Philippines, where local government officials recognised the importance of assessing their cultural heritage, and are successfully pursuing collaborative culture-heritage tourism endeavors, were identified.

For this paper, a collaborative culture-heritage tourism project was defined as “a multi-producer/supplier partnership representing both the culture/heritage and the tourism sectors with the demonstrated ability to attract visitors to a quality experience with mutually beneficial results” (Apropos Planning, 2006). Forms of collaboration range from formal partnerships with signed accords to informal grassroots networks. Some are initiated by the culture/heritage sector, the tourism sector, provincial/territorial or municipal governments or agencies, and some by individuals.

### ***The Southern Cebu Heritage Trail***

Often called the “Queen City of the South” and the Seat of Christianity in the Philippines, Cebu City is the country’s oldest city. From Zebu, the busy trading port in 1521, it has evolved into a highly urbanised metropolitan centre which now serves as focal point of growth and development in Southern Philippines. Cebu province has 6 cities and 47 smaller towns. The province leads in traditional and non-traditional exports, has the highest economic growth rate in the Philippines, and has become the country’s favourite tourist destination. With its 167 islets and islands lined with idyllic white sandy beaches and pristine clear waters, Cebu has gained wide popularity for diving and beach tourism.

Cebu is among the first provinces in the Philippines to take the step towards heritage preservation. Spearheaded by the governor, provincial government authorities met with prominent Cebuano businessmen and the Archdiocese of Cebu to establish Garbo sa Sugbo (Cebuano Pride) Foundation (Villalon, 2005). The private foundation unites the government, Church and business, all stakeholders who normally have divergent visions about heritage preservation. With a common cause in preserving the Cebuano

heritage, the Foundation aims to make “each Cebuano aware of his or her people’s special story and to eventually be able to tell that story with pride” (Villalon, 2005).

In response to the prevalent view that Cebuanos are largely unfamiliar with their heritage, the Foundation committed to completing an inventory of all expressions of Cebuano heritage, including traditional literature, music, art, crafts, cuisine, architecture, and heritage town design. After the inventory, the Foundation determined what to do with all of the cultural riches still existing in the province.

One of the most successful activities in heritage preservation in Cebu is the Cebu Heritage Frontier by the Ramon Aboitiz Foundation Inc, another foundation which has long been documenting architectural heritage in four Spanish colonial towns on the south coast of the island. The aspiration of the Foundation to contribute to cultural heritage advocacy and conservation in Cebu led to the conception of the Cultural Heritage Programme, of which the Casa Gorordo Museum and the Cebu Heritage Frontier are its key projects. The Casa Gorordo Museum is a platform to present a 19<sup>th</sup>-century lifestyle, thematic exhibits that include an ethnographic presentation of Cebuano agricultural practices, occasional exhibits on contemporary art forms, as well as the observance of the religious tradition of the Gorordo family.

The Ramon Aboitiz Foundation successfully mapped and documented the historical monuments and sites in the towns of Alcoy, Argao, Boljoon, Dalaguete, and Oslob. Through the project, town-folks and local leaders were made aware of their historical and cultural resources. The project later involved the youths in writing their local histories, and a campaign for the protection and conser-

vation of historical resources through enhanced governance, awareness, and appreciation.

Other members of Garbo sa Sugbo Foundation are individually involved in research on traditional Cebuano art, literature, and cuisine. The Foundation institutionalises research activities and provides a central repository for the information. It is envisioned that the “documentation of Cebuano culture will lead to the preparation of a cultural heritage plan with programmes to establish methods of preservation following internationally prescribed principles; to categorise and prioritise certain areas of preservation; and to determine what public-private cooperation is needed for effective preservation” (Villalon, 2005).

A project of the committee on sites, relics, and structures, one of the three committees organised by the governor under the Cebu Provincial Tourism and Heritage Council, was the Cebu Provincial Heritage Caravans. The caravans are the province’s unique attempt of carrying out an island-wide hands-on training programme on the basics of heritage conservation for clusters of municipal/city participants that began in December 2006.

One collaborative initiative between culture/heritage and tourism in Cebu is the Southern Heritage Trail (Suroy-Suroy Sugbo) which brings tourists to twenty-one municipalities of southern Cebu. “Suroy-Suroy Sugbo” was conceived in 2006 as a way of introducing the towns of the province to city-based Cebuanos, *balikbayans*<sup>1</sup>, as well as tourists. It is the most sought-after tour package as it is conducted only twice a year. It is a unique package that brings tourism

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<sup>1</sup> *Balikbayans* are visiting Filipinos who live or work abroad.

to the countryside, and highlights the province of Cebu as a premier destination by showcasing its culture through dance, music, and arts. In addition, tourists also enjoy local products and authentic Cebuano dishes and delicacies. The package unites seaside towns in South Cebu province in a trail of conserved heritage and community-led tourism sponsored by the Ramon Aboitiz Foundation. Active and wider private-sector participation is being pursued to ensure the sustainability of the project.

### ***The Bohol Heritage Tourism Project***

Bohol is the 10<sup>th</sup> largest island in the Philippines. The first international treaty of peace and unity (made between Datu Sikatuna, a native chieftain and Miguel Lopez de Legaspi, a Spanish conquistador), took place here on March 16, 1565 through a blood compact (a ceremony known today as Sandugo). Bohol, derived from the word Bo-ho or Bo-ol, is a prime eco-cultural tourist destination and a strong agro-industrial province with an empowered and self-reliant people who are God-loving, law-abiding, proud of their cultural heritage and committed to the growth and protection of the environment.

A long term multi-dimensional programme called Bibo Bohol, of social entrepreneurs drawing resources from Bohol’s cultural heritage and Boholano creativity, was organised in Bohol. It is a civic-government programme which aims at specific development goals of livelihood and employment creation through the creative industries. These are industries that utilise creativity as the main resource: cultural tourism, crafts, fashion, industrial design (furniture, etc.), multimedia (music, movies, and animation), computer programme design, and architecture (Bibo Bohol, n.d.).

At the helm of the entire Bibo Bohol Programme is the Bohol Arts Cultural Heritage (BACH) Council in partnership with the Provincial Government of Bohol through its Center for Culture and Arts Development (CCAD) for programme implementation. It also partners with the Kilos Asenso Movement of the Philippine Government in the conduct of its projects. Other partner institutions are the Metropolitan Museum of Manila, Department of Trade and Industry (DTI), municipal local government units, private resort owners and tour operators, and other government agencies and entities as required by the various activities of the programme. The activities and projects of Bibo Bohol are as follows (Bibo Bohol, n.d.):

- Preservation, restoration, and adaptive re-use of ancestral homes;
- Awakening productive community creativity and increasing community revenues through crafts livelihoods;
- Eco-cultural tourism for district clusters of heritage towns;
- Increasing community incomes and youth productivity through heritage camps;
- Establishing repositories of Boholano heritage through a state-of-the-art Provincial Museum and Art Gallery displaying the best of Bohol's heritage and arts in collaboration with the Provincial Government of Bohol;
- Revitalising historical districts as community tourism destinations;
- Instilling pride of Boholano and Visayan cultural legacy and artistic excellence;
- Restoration of selected landmarks of Bohol's cultural patrimony;
- Enhancing the work of the private tourism sector; and
- Raising knowledge and skills of the cultural sector.

To pursue the preservation, restoration and adaptive re-use of ancestral homes, a neighborhood organisation known as the Baclayon Ancestral Homes Association (BAHANDI) was formed. The association is composed of home-owners of Spanish colonial houses in Baclayon, Bohol who banded together to spare their homes from demolition in a province-wide road-widening project sometime in 2002. In the local dialect, the word "Bahandi" means "treasure". There are over 67 ancestral houses in Baclayon, and some have offered their homes to the public as homestays where guests are offered bed and breakfast for a day or longer (Bahandi, n.d.). The homestay programme adopted by the owners help them to earn their keep which is generally geared towards the preservation of these heritage homes. The homestay programme seeks to provide visitors with accommodations and food, a place where one can work and live with a Boholano family, and get to know first-hand the Boholano lifestyle and culture. BAHANDI makes its presence felt by organising various cultural events (supported by the Ayala Foundation), and advocating the preservation of historical buildings in Baclayon. Traditional arts and crafts are given support and further developed, and educational campaigns on culture and history in schools through exhibitions are also organised.

### ***The Taal Heritage Programme***

Taal is a town located in Batangas, a province of the Philippines in the southwestern part of Luzon. Batangas is one of the most popular tourist destinations near Metro Manila. The province has many beaches and is famous for excellent diving spots only a few hours away from Manila.

Taal, the Philippines' second heritage town after Vigan (which is now officially known as the Heritage City of Vigan), is a town with a glorious historical past. During the struggle for freedom, Taal was the stage where great men and women plotted and played out their various roles in pursuit of independence and national identity. Although the town has well-preserved and magnificent colonial-era houses, and boasts of what can be called ecclesiastical heritage sites (e.g. the Basilica of San Martin de Tours, the Shrine of Our Lady of Caysasay, and the ruins of an earlier church), it is now described as a dying town.

Now, Taal wishes to be given a chance to tell its story and to showcase its century-old houses to visitors. "The town wants to bring its old, illustrious image and wants to remember its identity and unique place in the Philippines' fight for freedom" (Nicolas, 2008). To achieve this vision, a group of Taalenos formed the Taal Active Alliance League (T.A.A.L.), represented by Ernesto F. Villavicencio, which aims to showcase Taal's historical and architectural treasures. The league is comprised of committees on tourism, cultural mapping, a citizen watchdog, a technical working group, legal, finance and special projects, secretariat and media relations.

With the Heritage City of Vigan as its model, the project is to restore Taal to its rightful place in Philippine history. The project is underway, and the people behind it are taking the first step to make the Taalenos know their complete history and identity as a people. Currently, volunteer teachers are taking a second look at each *barangay* (village) to identify historical houses and other structures, and conduct research and interviews with the residents. Once notable landmarks and anecdotes have been identified, a group of photographers and writers will document the town's heritage. The aim is to once again transform Taal into a quaint, interesting

town with many historical sites and insights to offer to students and local tourists, ultimately giving the Filipinos a glimpse of their own proud history. On the part of the local government, ordinances have already been implemented to control air and noise pollution caused by tricycles, the town's main mode of transportation.

### Summary and conclusion

Conserving the cultural heritage of the Philippines has been and still is a massive challenge to both national and local governments as well as the civil society. It is inspiring, however, to note that some provinces/municipalities in the Philippines have recognised the importance of placing the issues of heritage conservation within the overall process of community development, as well as interlink it with other issues such as tourism development, revitalisation of the local economy and local governance.

The three community-based cultural heritage projects described above clearly pointed out the important role of the local government (provincial, town, or city) in the successful collaboration of tourism management and cultural heritage conservation. As Shrinivas (n.d.) pointed out, the local government's leadership is necessary in the achievement of the following:

- Deeper and broader participation and awareness-building among the citizens and civil society at large

Programmes and projects have to be set up by local governments that aim at redevelopment and regeneration of heritage areas, particularly old buildings and others of architectural value. This not only ensures that the buildings are economically viable, but also enhances the city's character. The role of NGOs

and citizens groups is also critical in preservation activities, generating ideas, fostering civic pride, and financial investment. Participation and awareness-building are further enhanced by incorporating tourism (e.g. heritage tours, creative industries' fairs, exhibits, festivals and other events, youth heritage camps, competitions, etc.) in the heritage preservation programmes.

#### ■ Proper documentation and preservation programmes

Good documentation and preservation by local governments have to be integrated in the national organisations and programmes on heritage conservation. This ensures a more holistic and sustained approach to conservation. Publications in a variety of formats targeted at different users include books, reports, brochures, guides, maps, and audio-visual products. Parallel to this is the need for local governments to support research and documentation efforts of universities and research institutions, including trusts and other private commissions that are involved in heritage conservation. Support can also be provided for educational courses, training of personnel, and research activities. Setting up of museums (long-term) and organising exhibitions (periodic/short-term) are useful for documentation and preservation activities.

#### ■ Strong institutional and policy environment.

Having an effective institutional and policy environment goes a long way in creating the necessary incentives needed to prioritise heritage conservation. Developing special conservation plans and zoning controls, and integrating these regulations in the overall master plans of the province/town/city is as important as the need for laws, legislations, rules, and building codes. This

can be done using existing local organisational and governance structures; or special units, commissions, or agencies can be established to deal specifically with heritage conservation, supported by the full legislative and administrative/financial assistance of the local government.

In conclusion, cultural heritage and its conservation is a shared responsibility of all levels of government, business proponents, and members of the local community. It is important to place the issues of heritage conservation within the overall process of community development, as well as interlink it with other issues such as tourism development, revitalisation of the local economy and local governance. In responding to development pressures, economic conditions, and the drive for modernisation, it is vital not only to protect tourism resources, but also to promote community development that focuses on cultural landscapes. Hence, the question for Philippine local communities should no longer be whether heritage conservation is needed but how to prioritise heritage conservation as an important aspect of the community's overall development, and how to create an appropriate framework for its integration and implementation within the existing systems of development and management. With the will of the local community to become involved in the development of heritage tourism, collaboration between the local tourism industry and the heritage managers is likely to take place. To achieve sustainable collaboration, however, all stakeholders need to be convinced of the merits of working together to generate income for preservation.

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## **Creating New Partnerships at the Local Community Level to Promote and Protect Cultural Heritage – A Case Study from India**

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***Sayantani Ray Chaudhuri and Madhura Dutta***

Cultural heritage tourism, a specific branch of the tourism business, has been evolving as an instrument of economic and social development in recent years. According to the People's Commission on Environment and Development of India, "Heritage, tourism and development are correlated. 'Heritage' is a resource for 'tourism', which, in turn, is a resource for economic development." A country rich in natural and cultural resources, India has gained a significant position in world tourism. According to the World Travel and Tourism Competitiveness Index, India ranks 11<sup>th</sup> in the Asia Pacific, and 62<sup>nd</sup> overall. It is well known for its natural resources, ranking 14<sup>th</sup>, and for cultural resources, ranking 24<sup>th</sup>. It is also well known for many World Heritage sites, both natural and cultural (WTTC, 2009). However, there has been growing concern about whether cultural heritage tourism is being fully explored while at the same time engaging local and indigenous host communities. In this regard, the Ministry of Tourism and Culture of India, along with local organisations, has promoted tourism in lesser known heritage sites to stimulate the participation and job-creation in the host communities.

Purulia, a relatively un-explored land in West Bengal, eastern India, is rich in natural and cultural resources. It is surrounded by moun-

ains, forests, rivers and dams. Large segments of Purulia's population are members of indigenous communities, each of which has a unique identity that is rich in folk art and crafts, oral traditions, and performing arts.

In this paper, we share the story of building partnerships to promote community-led cultural heritage tourism in Purulia. Our organisation, *banglanatak dot com*, with its headquarters in Kolkata, India, is a social enterprise driven by the goal of improving the quality of life of poor and marginalised communities. We work to develop creative industries based on indigenous art and culture, such as the Folk Art Business Hubs, which offer cultural products and services based on local cultural, traditional, and natural resources. Owned and managed by groups of folk artists, the Folk Art Business Hubs promote cultural heritage tourism in the tribal district of Purulia. This paper tells the story of our journey: the capacity-building activities that encouraged local folk artists to become cultural entrepreneurs, and the partnerships we developed with a wide cross-section of stakeholders. The paper also narrates how the host communities benefitted from economic development, conservation of their art, culture, and natural environment, and how this led to upholding their rights and identities.

### Rationale of the project

Purulia is the poorest district in West Bengal, and more than 18 percent of its population is composed of tribal peoples (census, 2001). The rural population practises subsistence farming, and agricultural productivity is very low. They are thus either heavily dependent on non-agricultural income-generation activities, mostly working as daily labourers or are dependent on local forest resources for

livelihood. Owing to the lack of economic opportunities, the most common livelihood is '*bidi*' (tobacco leaf) binding, which is extremely hazardous to health, and makes tuberculosis a very common disease in this region.

The Purulia district is part of the Chotonagpur plateau area which is home to a number of tribal communities. Songs and dance are intrinsic parts of local community festivals and rituals, such as marriage ceremonies, sowing and reaping of grains, etc.. Jhumur songs and dance are part of such occasions wherein the entire community participates. Village women and girls sing and dance, usually with arms entwined, to the beat of *dhol*, *dhamsa*, *madal* (various types of drums) and *kartal* (cymbals) played by the village men. The art forms are popular among rural agrarian and artisan communities like Kurmi, Kumhaar, Rajwar, Ghatoal, Mal Mahali, Bhumij, Hari, Muchi, Dom, Kamar, and Bagdi, and tribal peoples like the Santhal, Munda, Orao, Ho, Kharia, and Birhor tribes living in the Chotonagpur region. Chhau dance is performed by the tribal communities of the Santhals, Kumars, Mahatos, Kalindis, and Sahishes. It is a vigorous form of masked dance, using elaborate masks, colourful costumes, rhythmic drum beatings, and powerful acrobatic movements and somersaults in the air. The masks are made by skilled craftsmen living in villages, such as Charida and Joypur. Lac (shellac), a key product of this area, is used by artisans to make beautiful craft and jewellery. Tassar silk, woven in hand-looms, is another traditional product. More than a decade ago, buyers used to come from the Gulf states to buy Tassar. However, political disturbances in the Middle East, competition with power loom, and increased competition from imports, have led to a dying hand-spun silk industry.

The area is also endowed with architectural heritage of Hindu and Jain temples made of stone and terracotta, dating back to hundreds of years. The plateaus are dotted with hills, such as Ayodhya Hills, Kapila Hills, and Matha Hills, which are covered with forests rich in biodiversity. Rivers like Kangsabati and Gowai also originate from this area.

We realised the potential for developing unique tourism trails in this area, and that tourists will enjoy the natural beauty and architectural heritage of ancient temples with the opportunities to experience tribal culture and lifestyle. Promotion of cultural heritage tourism bears the promise of alleviating poverty, and also safeguarding indigenous cultural heritage.

### **Making the local communities a key partner**

In 2005, we started mobilising local folk artists who were then living in abject poverty. They had little options to nurture their art owing to loss of traditional promoters and patrons. The artists were forced into hard daily labour, and the art-forms were dying. Our initiatives to revive folk art as a means of livelihood were supported by the Ministries of Culture and Rural Development, Government of India. The project was under a government scheme to support rural micro-enterprise and entrepreneurship. Groups were formed among Chau dancers, Jhumurias (Jhumur lyricists and singers), and Jhumur dancers. Approximately 122 groups comprising of 1,837 folk artists living in 73 villages across the district became our key partners in developing a unique creative industry based on indigenous culture.

The focus of the project was to build the capacity of folk artists to lead micro-enterprises that promote their culture. Groups and activity clusters were formed with performing folk artists. The project started with mapping the existing skill base, and identifying the resources and needs of the folk artists and their art. A key challenge was making them realise the potential of their own culture as a tool for fostering their socio-economic well-being. Capacity training enabled the tribal communities to take ownership of their own development and identity-creation.

The next challenge was developing attractive cultural products while retaining heritage values. Chhau performances, which are usually about tales from Indian mythologies and epics, lack variety in their themes. Besides, the dancers focused more on acrobatic feats to the detriment of retaining traditional dancing styles. By bringing in small but significant innovations, Chhau dance and Jhumur song and dance were contextualised and reformatted to increase their variety and market viability without compromising tradition. To create new markets and rejuvenate the art form, new folk drama productions based on different myths, stories, local folklore, and even classical works of Shakespeare and Tagore were developed under the formal guidance of leading folk and contemporary artists. Such productions focused on developing short Chhau performances, attractive Jhumur songs, and Pata dance for the urban tourists. The Gurus (masters) of the art forms, who are deemed as living treasures, actively participated. They trained the young learners on lost dance styles that emulate the movement of animals and birds. They also composed new lyrics, and designed new ways of rendering the traditional art forms.

We used innovative approaches of life-skill development based on Theatre in Development methodology to address barriers such as the artists' lack of formal education, social isolation, etc.. Through participation in various cultural programmes and events, the artists obtained exposure, and increased their self-confidence.

The folk artists also set up Folk Art Business Hubs at the villages of Maldi and Bamnia in Purulia, consequently catalysing a paradigm shift from traditional ways wherein songs and dance were never a means of livelihood. The Folk Art Business Hubs offer new and varied repertoire of productions. Brochures with details on the artists and art forms are now widely circulated. Also, the artists currently have regular income from performances, and they receive more invitations to perform. The groups which were in a moribund state are now revived and active. To ensure that there are no impositions, the folk artists were made active stakeholders in programme planning, design, and implementation, resulting in total ownership of the project process and outcomes.

### **Partnerships and inter-sectoral linkages**

Local intellectuals, cultural activists, and the media became active partners in promoting local culture and heritage. Constant media coverage helped build awareness about and demand for the folk arts and artists. Academics and researchers on ethnic art and culture also played a significant role in providing knowledge in the production of audiovisual films on local art and culture, and textual documentation on folk songs. To reach the global community, Unesco, India Office, supported the development of a book on cultural heritage tourism trails at Purulia.

Partnerships were developed with various stakeholders at the local level. The Panchayats, as part of the three-tier elected representatives of the local governance system, were key partners in the implementation of the project because they are closest to the grassroots. Their participation facilitated infrastructure support (e.g. workspace for capacity-building programmes, improvement of sanitation, etc.) and use of governmental schemes to promote rural enterprise, development for women and tribes, etc.. Developing local industries and cultural enterprises for tourism was specifically linked to the Rural Business Hubs Scheme of the Ministry of Panchayat, Government of India that targets inclusive and equitable growth of rural economy based on the model of public-private-Panchayat partnership.

The State Government of West Bengal has a Joint Forest Management Programme promoting participation of forest communities in forest conservation. The programme also promotes sustainable livelihoods based on non-timber forest produce. With the support of the Directorate of Forests, we undertook action research on developing eco-tourism and sustainable livelihoods. Such initiatives were linked to the cultural heritage tourism project which strives to showcase the local crafts and lifestyle to the tourists. As a partner, the Forest Department facilitates use of infrastructures like rest houses for boarding and lodging, which reduces pressure on the environment as the need for new infrastructure is minimised.

The Forest Protection Committees formed with local villager are also partners in promoting cultural tourism in the area. The strategy is to develop tent tourism and bed-and-breakfast tourism which provides tourists the opportunity to live in the villages, and experience indigenous lifestyle. Programmes were developed

for tourists to learn local art and craft from local craftsmen, artisans, weavers, and folk artists.

The Tourism Department is exploring possible linkages with its schemes to promote cultural tourism. It organises bus services for transportation to event destinations. Banks and financial institutions, such as NABARD, MFIs (micro financial institutions), have been oriented toward cultural tourism, and are being mobilised to offer credit linkage.

### **Sustainability**

The enhancement of the resourcefulness of the people of the region, and overall development of the local communities, were key steps in ensuring the sustainability of these efforts on building cultural heritage tourism as a source of livelihood. The consequent revitalisation of the culture and tradition of Purulia gave new hope to the local communities who have realised the potential of their folk forms, and are eager to conserve and preserve these vital arts. Thus, the dying art forms are being revived, nurtured, and taught by the older artists, and the younger generation is coming forward to learn and pursue them as career opportunities.

The Folk Art Business Hubs are being developed as resource centres for these art forms. The age-old system of instruction and apprenticeship (“Guru-Shishya Parampara”) was introduced to facilitate transfer of skills and knowledge to the younger members of the target communities and people who may be interested in learning oral and performing art traditions. The Folk Art Business Hubs owned by the folk artists are also being managed and run by the groups formed by these artists.

The local communities manage the boarding and lodging facilities, entertainment shows, fairs, and festivals in this community-led cultural tourism model. These communities are being trained to educate tourists on the natural and cultural wealth of Purulia and the need for conservation of natural resources and indigenous culture. They are engaged in developing community tourism models where home-based tourism services are being offered, resulting in optimal use of local resources and maximum returns to the local communities.

Thus, conservation has been linked to development. Recognition of the local heritage upholds the rights, self-esteem, and self-respect of these indigenous people, leading to their social inclusion. The creative industries based on local talent and skills are therefore fostering sustainable and equitable development.

Research had also been undertaken with the participation of the local experts on folk culture on the art forms, songs, dance styles, and the living Gurus. Since there had been no established system for learning the art forms, there was the threat of their extinction with the death of the older practitioners. Video documentation was made with the participation of aging practitioners, who are living treasures themselves, in order to capture and pass on their expertise. Jhumur songs have been documented and published as a book. Recorded knowledge enabled better promotion, which consequently gathered support from the patrons. Audio-visual as well as written documentation of these art forms are expected to preserve the songs and dance styles, including those no longer used at present, such as movements of wild animals and birds in Chhau. These efforts of the younger artists to learn the art forms, therefore, sustain their culture.

## Outcomes and results

When this initiative was started about five years ago, income from performances was practically nil for the majority of folk artists. They mostly lived below poverty line, with daily incomes of less than a dollar. Today, the groups are regularly earning between 500 and 3,000 INR (Indian rupee) per performance, and the young generation is renewing their interest in their culture, thus ensuring continuity and revival of the art forms.

Promoting the cultural heritage of Purulia resulted in wider opportunities for the folk artists, and has also increased the income of the local communities. Events such as folk festivals were organised and promoted to attract an audience hitherto unexposed to their rich cultural heritage, leading to new markets and more avenues for expressions and audiences. Improved quality through training and exposure has increased demand. Enjoying more respect and recognition, the artists are raising their confidence, pride, and aspirations. Also, workshops to develop new productions helped the artists to think beyond the traditional ways of rendering Chhau or Jhumur, and empowered them to innovate and take their art forms to a global audience.

The project has thus led to the emergence of a unique folk art and culture-based creative industry benefiting poor and marginalised rural and tribal communities. Such creative industry has fostered an enabling environment for social inclusion, rejuvenated culture, and strengthened access to ethnic culture. The local youths' renewed interest in their heritage and traditions – partly to see their culture as a possible source of livelihood – has been critical in the process of establishing successful rural enterprises. Today, in addition to

their primary identity as an artist, the folk artists also identify themselves as change-makers who would spearhead their own growth.

## The way ahead

The next stage of this initiative is to ensure the sustainability of these creative rural enterprises. Local ownership and entrepreneurship will address issues such as folk artists being denied the benefits of sale proceeds from live or recorded performances. They can also mitigate the risk of the growth of heritage tourism that neglects equitable economic development. Moreover, the broader issue of socio-economic development of poor communities, such as education and health concerns, also needs to be addressed. For example, opportunities are already being explored to improve access to low-cost health insurance for the artists and their families.

Developing partnerships with local, national, and international media is a key need for reaching out to wider and global audiences and raising awareness among the general public. Partnerships should also be forged with academic institutions to develop new curriculum on ethno-musicology and ethnic dance, organise training programmes for students, and encourage participation of scholars and students in the study of indigenous culture.

Overall, the current initiative has established replicable models for developing rural cultural industries that provide livelihood to economically-disadvantaged tribal people. Therefore, it is also important to strengthen existing partnerships and build newer ones with more regional and transnational organisations for wider

knowledge-dissemination on Purulia's cultural heritage and tourism. This can be done through academic and cultural exchange to strengthen research and exposure, and sharing of best practices to stimulate innovations and specialization among the folk artists.

## Conclusion

The initiative in Purulia is an example of a developmental process that considers the local community as a key stakeholder, and that values creativity and local culture, and thus strengthens and rejuvenates cultural awareness. Cultural heritage tourism can promote the continuity of traditional artistic expressions and disseminate them within and outside the community. In the long term, wider recognition of their heritage will uphold the rights of indigenous communities.

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# Heritage Tourism in Hue: Impacts and Threats

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*Huynh Thi Anh Van*

Hue is located in Central Vietnam, 658 km south of Hanoi and 1,075 km north of Ho Chi Minh City. Among the five World Cultural Heritage Sites of Vietnam, Hue is the first site inscribed by UNESCO in 1993 because of its “unique architectural, sculptural, and aesthetic achievements, and highly creative labors by the Vietnamese people over a long period of time, particularly in monumental arts, town planning, and landscape design” (UNESCO 1992: 124). Since then, Hue’s unique heritage is known internationally as a tourist attraction in Southeast Asia. With the recognition of other World Heritage Sites in Central Vietnam a few years later<sup>1</sup>, tourism developed dramatically in this region.

Hue has attracted an increasing number of tourists partly because of its developed infrastructure and services for tourism. Inevitably, both its tangible and intangible heritage have been affected by urbanisation and environmental degradation, exposing the heritage site to the risk of losing its integrity, and weakening local efforts in heritage revitalisation and preservation. In this paper, heritage refers to both man-made constructions and the natural surroundings, as well as intangible heritage, that reflect or establish the cultural

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<sup>1</sup> Phong Nha National Park was inscribed in the World Natural Heritage List on July 2, 2003, while Hoi An Ancient Town and My Son Sanctuary were included in the List on December 4, 1999.



Map of Vietnam and the location of Hue city  
(Le Vinh An, 2004)

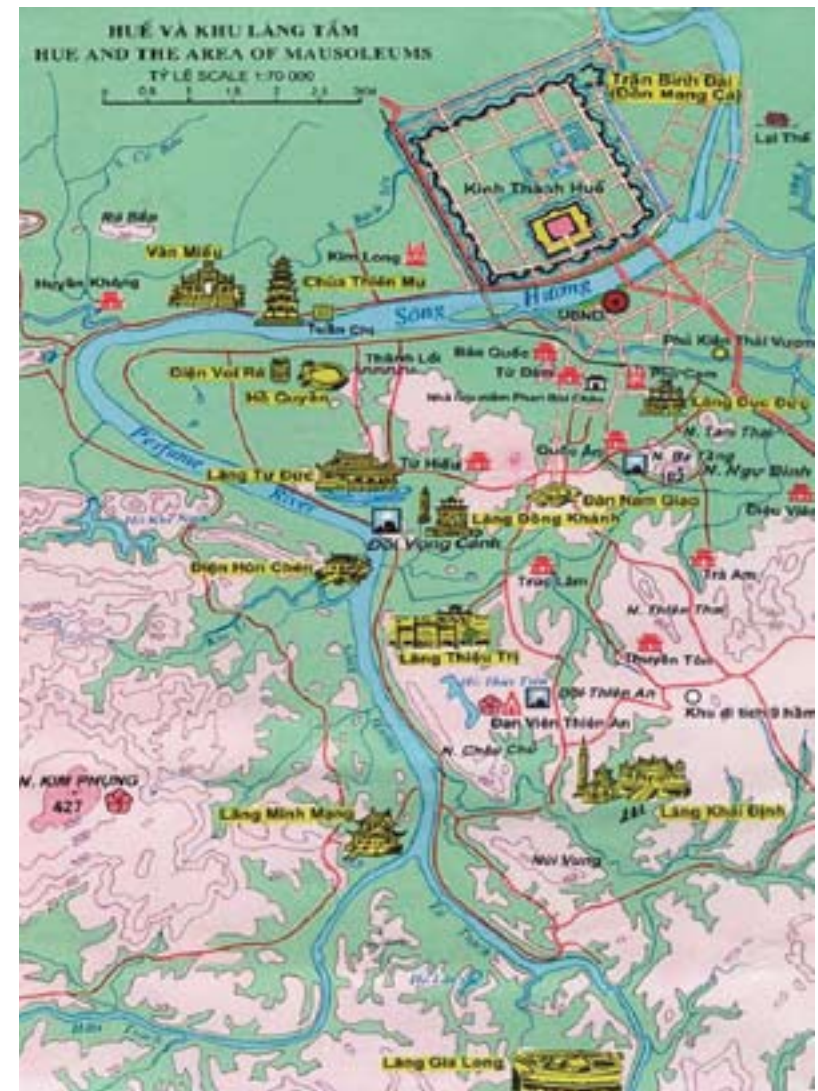
heritage of a people. This paper aims to give an overview of the current state of the Hue heritage site, and recommends appropriate solutions.

### The Hue Citadel Complex

Due to its long history, Hue has many remarkable sites and specific cultural features that reflect the unique identity of the region. It used to be a metropolis in the autonomous kingdom of the Nguyen Lords (reign 1558-1775) of Southern Vietnam (Dang Trong), and later, the capital

of the Tay Son kingdom (reign 1788-1801), and capital of the country over the next century under the Nguyễn (reign 1802-1945).

During the Nguyễn period, with its adherence to the art of geomancy, a concept of *feng shui* with roots in China, the natural features surrounding the Hue Citadel were integrated in the planning and building of the capital (Phan Thuan An 1992: 19). The Huong River (Perfume River) flowing past the citadel was deemed the “bright house” (*ming-tang*), or water that reflects sunlight towards the house or palace. Across the citadel are two islets called Con Hen and Da Vien. They play the role of the left-



Overview of Hue monument complex  
(chart created by Hue Monuments Conservation Center, 1995)

hand, “blue dragon” and the right-hand “white tiger”, protecting the capital. The nearby Ngu Binh mountain acts as a “screen” for the emperor and royal palaces in the Imperial City. Because of the importance of these natural landmarks, they were given soul, and were regarded as mystical characters that ensure the success and happiness of the monarch.

The Hue Citadel complex of monuments is a remarkable accomplishment of man-made construction, and covers the royal palaces of the Nguyễns, the royal tombs that the Nguyễn kings chose as their final resting place, various temples or shrines, gardens and houses of former high-ranking mandarins of the Nguyễns, etc.. The Perfume River running through the city serves as its natural spinal axis from the western mountains to the eastern beach. Upstream, the royal tombs of the Nguyễns are scattered along the waterway, thus the river acts as the water element in the comprehensive application of geomancy in the entire site. With Hue’s natural and man-made components, the complex is seen as “an imposing capital to demonstrate magnificence and power” (Phan Thuan An 2002: 355).



*The front view of Hue Citadel  
(Hue Monuments Conservation Center, 1999, pp.6-7)*

With widespread recognition of the cultural value of Hue, particularly with its inclusion in the World Heritage List, opportunities for tourism grew. Domestic visitors numbering 149,000 in 1993 jumped to 855,987 in 2008, while foreign

visitors rose dramatically from 94,000 to 870,495 within the same period.

The heritage of Hue became the core of local tourism development, and continually contributes significantly to local GDP. The annual profit from tourism increases by an average of about 65 percent. Turnover from entrance tickets to the Hue monuments alone increased from 19.7 billion VND (Vietnamese dong) in 2000 to 79 billion VND in 2008 (Table 1: Turnover from entrance ticket of Hue monuments during 2000-2008).

The state of a site has consequences on the quality of tourism because heritage tourism highlights and relies on a site’s cultural and historical significance. As such, tourism development, as in the case in Hue, is one of the motivations for heritage preservation.

Year	Foreign visitors (VND)	Domestic visitors (VND)	Total (VND)
2000	16.708.439.000	2.993.402.000	19.701.841.000
2001	20.790.858.000	3.627.195.000	24.418.053.000
2002	25.651.615.000	7.809.329.000	33.460.944.000
2003	19.833.154.000	9.340.130.000	29.173.284.000
2004	23.330.978.000	18.682.835.000	42.202.788.900
2005	29.752.228.000	16.514.630.000	49.022.385.375
2006	28.819.934.000	21.177.113.000	53.075.268.000
2007	46.109.019.000	24.642.623.000	76.097.563.000
2008	47.240.974.000	26.098.843.000	79.185.910.000

*Table 1: Turnover from entrance tickets of Hue monuments from 2000-2008  
(source: Hue Monuments Conservation Center)*

Numerous preservation projects have been implemented to preserve the tangible and intangible heritage of Hue, and these initiatives engaged various international, national, governmental and non-governmental organisations. For tangible heritage preservation, the restoration expenditure reached approximately 179 billion VND within a ten-year period (1993-2003). Of this amount, 94 billion came from the state budget, 57 billion from the local budget, and 28 billion from investments of foreign organisations<sup>2</sup>. For intangible heritage, a 154,900 USD project funded by the Japanese Trust Fund via UNESCO was aimed at preserving and enhancing court music. The preservation of the heritage resources of Hue was adopted as a provincial long-term strategy titled “Preservation and enhancement of the historic site of Hue, 1996-2010” (this plan was extended to 2020).

Despite all the efforts mentioned above, Hue’s tangible heritage has been affected by urbanisation and environmental degradation that exposed the heritage site to the risk of losing its integrity, and weakened local efforts in heritage revitalisation and preservation.

The construction of a new bridge and road for the movement of tourists, and the development of housing units for private purposes gradually encroached on the site’s buffer zone that was set by the Cultural Heritage Law of Vietnam. The exploitation of the historic water network for fishing, gardening, landscaping, and sand quarrying degrades the heritage landscape and disturbs the biodiversity of the waterway. If uncontrolled, these activities in the heritage area directly and indirectly impinge on the harmony of the landscape.

<sup>2</sup> Hue - the world heritage archives, Oct. 2003.

Meanwhile, natural elements accelerate the degradation of the buildings. Most of the historic edifices, especially the royal palaces, are made of wood that weaken through time because of strong wind, insect infestation, and high humidity. After more than one hundred years, the decorative elements of the buildings made of traditional materials, such as enameled bronze-ware (the so-called *phap lam*), traditional paint, or inlaid mother-of-pearl, are deteriorating rapidly. Some traditional techniques, such as those used in producing enameled bronze-wares and traditional paint (which was made of natural sap), are at risk of being lost because of lack in budget and materials, and the transmission of skills/knowledge, as well as the dwindling numbers of enthusiastic practitioners.



*The main gate of Hue Imperial City (documentary photo of Hue Monuments Conservation Center, 2002)*

Most importantly, the absence of a unified body of relevant governmental agencies and organisations makes strategic coordination rather fragmented. Currently, each organisation only pays attention to developing structures without any concern for heritage integrity.

### **The Court music of Hue**

If the historic sites and the landscape are the physical domain of Hue, its many expressions of intangible culture, i.e. music and arts, rituals and ceremony, craft techniques, and cuisine, are its so-called



*The court music performers in Nam Giao ceremony, 1924  
(extracted from the Nomination Dossier of Nhã nhạc-Vietnamese Court Music  
to UNESCO in 2003, archived by Hue Monuments Conservation Center)*

spiritual domain. After hundreds of years of being the locus of monarchical rule, Hue became the convergence point of the cultural features of Central Vietnam, where royal and folk cultures interacted with each other. Among the remaining elements of royal culture is Nhã nhạc, the court music of the former royal court of Vietnam that originated under the Lý dynasty (1010-1225), and was handed down to the Nguyễn dynasty as the national music.

In the golden period of the Nguyễn dynasty, approximately one hundred different ritual ceremonies and festivities accompanied by Nhã nhạc were held annually in the court, including anniversaries, religious celebrations, coronations, funerals, and official receptions.

Nhã nhạc is a synthesis of instrumental music, vocal music, and dance that, especially after its codification under the Nguyễn, profoundly presented the concepts and aspirations of the feudal dynasties.

It was reserved for the royal courts, and was an indispensable component of ritual ceremonies such as the Sacrifice Ceremony to the Heaven and the Earth at Nam Giao Esplanade (Nam Giao Sacrifice Ceremony), the sacrifice ceremonies at temples dedicated to the deceased emperors and their ancestors, the Great Audience Ceremony, Ordinary Audience Ceremony, etc.. In these ritual ceremonies, court music<sup>3</sup> is considered as a means through which people communicated with the world of the deities, and it was also seen as a symbol of the royalty and, consequently, peace in the country.

<sup>3</sup> The vocal music, or the song-texts of the court music, embodied different meanings in accordance with the ceremony (National Historiographer's Office of Nguyen dynasty: Volume III, p. 220; Volume XXXIV, p. 141). For instance, there were ten songs with ten song-texts played during the Sacrifice Ceremony to the Heaven and the Earth at Nam Giao Esplanade, named after the character Thanh (the accomplishment) in each song-text. Similarly, song-texts of the sacrifice ceremony for the Gods of Ground and Rice consisted of Phong character (good harvest) with seven musical pieces. The sacrifice ceremonies held at temples dedicated to emperors and their ancestors had seven song-texts which featured the Hoa character (tranquility). The ceremony held at the temple of the former dynasties' kings included six song-texts relating to the Huy character (the goodness). The ceremony at the Temple of Confucius included six song-texts dedicated to the Van character (literature). The Great Audiences had seven song-texts including the Binh character (peace). The birthday anniversary had seven song-texts including the Tho character (longevity). The music for Royal banquets had five song-texts that featured the Phuc character (happiness), etc..

Together with the dance of Bát Dật (Eight Rows Dance<sup>4</sup>), court music created a magnificent atmosphere on these occasions. Nhã nhạc accompanied the rituals, and was a concert of various instruments and sometimes included dancing and singing. The regulations for the orchestral layout, performance procedures, and structure of each musical piece are strict, and require highly professional skills. To maintain synchronisation, the instrumentalists followed closely each step of the rituals. It demanded extreme coordination with hundreds of instrumentalists, singers, dancers, and other performers, and their facial expressions and actions should remain solemn to express respect.

Orchestras of Vietnamese court music, such as Nhã nhạc, often required a variety of instruments. They were classified under



*Bát Dật dance at Nam Giao Sacrifice Ceremony (Cadière, L., 1936, Planche XXXIV)*

<sup>4</sup> This type of dance includes Văn (civil) dance, which is performed by 64 dancers dressed in non-military costume, and Võ (military) dance, which is performed by 64 dancers dressed in military uniforms.

eight categories (Bát âm) according to the materials and their sounds: metal (kim), wood (mộc), stone (thạch), earth (thổ), string (ti), membrane (cách), gourd (bào), and bamboo (trúc). Through time, these musical instruments had undergone many changes.

Participating in Nhã nhạc were the most talented music composers and skillful instrumentalists from every part of the country. As a formal type of music and symbol of dynastic power and national prosperity, the court music was characterised by majesty, solemnity, and great scholarship. Nhã nhạc is a distinct musical tradition of Hue and is representative of the identity, creativity, and diversity of Vietnam.

Since the end of the monarchy in Vietnam in 1945, Nhã nhạc lost its royal patrons and ceremonial function, hence, its use consequently declined along with its original elements and features. Despite its deterioration, some aspects of Nhã nhạc were retained by the community for ritual activities and entertainment, in particular, during the last two decades.

On November 7, 2003, the court music of Hue was proclaimed as a Masterpiece of the Oral and Intangible Heritage of Humanity (currently the Representative of Intangible Cultural Heritage of Humanity). This recognition by the international community further promotes the intangible heritage of Hue, on top of its more well-known tangible heritage, and has been used in tourism promotion.



*Tourists visiting Hue heritage  
(documentary photo of  
Hue Monuments Conservation  
Center, 2008)*

While many cultural organisations, both national and international, recognise the cultural value of Nhã nhạc, reviving and preserving it remains a challenge in view of the lack of funding and limited documentation. Only a few former artists versed in the Nhã nhạc tradition are still alive, and they are now very old. The fewer skillful Nhã nhạc practitioners left, the more difficult revitalisation would be. Even if students wanted to learn Nhã nhạc and make a career out of it, they would have to learn directly from teachers the melody and rhythm as well as the distinct musical notes, which cannot be learnt through usual musical notation. The “traditional” or “classical” transmission technique presents an obstacle for the youths who are only familiar with the prevailing western solfège system.



*The overview of Khai Dinh king's tomb and its surroundings  
(documentary photo of Hue Monuments Conservation Center, 1999)*



*Lantern dance of court music is well preserved  
(documentary photo of Hue Monuments Conservation Center, 2008)*

The preservation of Nhã nhạc involves not only education and transmission but also the collection and research on remaining Nhã nhạc materials. There is, however, the dearth of a network of practitioners as well as qualified staffs who can research Nhã nhạc preservation, collect historical documents, and archive existing materials.

A project to revitalise court music was supported by the Japanese Fund-in-Trust through the UNESCO office in Hanoi, and was implemented by the Hue Monuments Conservation Center, starting in 2005. In this project, performance skills were imparted by master practitioners. Knowledge of the young generation, including students and teachers, are also enriched through various ways of disseminating Nhã nhạc.



*Restoration of decorative patterns on the wall (restoration project at An Dinh Cung, Hue, Vietnam funded by German Foreign Affairs Ministry)*

Safeguarding Nhã nhạc has its obstacles. Former Nhã nhạc performers or “living witnesses” are hesitant to participate in the interviews perhaps because they believe that these researches do not have direct benefit or impact. Also, the content of some theoretical materials used in the training of musicians do not match the learners’ level due to the differences in educational background with their trainers. Artisans tasked in costume design are not keen on contributing to the reproduction of clothing and embroidery patterns, the techniques of which are meticulous and time-consuming. The costumes also require substantial monetary investment, and thus a broad commercial market too. Additionally, budget limitations hinder the progress of the reproduction of musical instruments, overseas field surveys for information collection, and the opportunity to rehabilitate Nhã nhạc pieces.

## Conclusion

The preservation of heritage primarily benefits the community, and it is valued by those who are keen on learning about the local culture through tourism, which contribute to the economy, income-generation, jobs, and the presentation and preservation of cultural identity, etc..

In this context, heritage tourism can help not only the local people to forge their identity, and preserve their heritage for future generations but also facilitate sharing of cultures between people. It should also instill awareness among residents and visitors that cultural preservation is a shared responsibility between the community and the tourists.

Moreover, due to the heritage’s value, people can maximize tourism’s economic contributions to the community. The local government should also establish a master plan to manage both heritage and tourism, maintain the balance between new construction projects and the preservation of heritage, facilitate coordination among various governmental bodies, and set strategic policy for stable and sustainable development of tourism in the area of heritage.

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# Multi-disciplinary Approach to Cultural Resource Management

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*Pisit Charoenwongsa*

Southeast Asia, like other parts of the world, is unique in its own natural and cultural wealth. Through the efforts to preserve the region's cultural heritage, a number of sites have been inscribed on the World Heritage List. More often than not, these sites are given priorities in terms of care, maintenance, as well as management, since, aside from being sources of national pride, they generate a large amount of revenue from tourism.

Currently, however, heritage resources all over the region are threatened by various risks from natural disasters (such as occasional floods, earthquakes, tsunamis, or volcanic eruptions). The enormous human cost of cyclone Nargis, for instance, was compounded by the damage it caused on the heritage properties of Myanmar, which needs immediate attention for repair and conservation, lest they be lost forever.

Moreover, the heritage sites in Southeast Asia are also affected by direct and indirect man-made threats resulting from urbanization, mismanaged development, misguided tourism, and improper management, together with looting and illicit trafficking of antiquities. One of the biggest threats to Southeast Asian heritage resources is climate change, which could bring possibly irreparable damage to sites in low-lying areas that would be affected by the predicted rise in sea levels.

By and large, the situation of heritage conservation and preservation in Southeast Asia varies in each country: the countries with limited financial resources and expertise always face similar, and at times, graver, problems. In order to preserve heritage sites, it is imperative that risk management, conservation, and use of heritage are well-planned, timely, proactive, and relevant. Resources should be used judiciously, and managers of heritage should be skilled. Community involvement in conservation at the onset should also be given further importance. Participatory management of the conserved resources is an appropriate means of dealing with the local people with regard to their own resources.

Indeed, individual approaches, solutions, and evaluations of management practices need to be publicly shared for the mutual benefit of all involved. This can help ensure that these cultural resources, when integrated with tourism programmes, are managed with integrity and that economic, social, and aesthetic needs can be fulfilled.

Tourism is viewed not only as a business but also as a field that is integrated with and spread across many disciplines. As both tourism and heritage management evolve, there is a palpable need for cultural resource managers to be better equipped in meeting the demands of the profession. The future success of cultural resource management is hinged on human resource development, and a good start is in developing future experts in this field. The challenge is to imbibe in them a more holistic and sensitive approach to cultural management and tourism. After all, cultural resource managers assume a more prominent role in the increasing significance of heritage resources in tourism today and in the future. Thus, I find it obligatory for students of tourism and heritage management to have knowledge of other related and relevant fields.

Having been a part of the academe for decades now, I have the utmost respect and appreciation for the role of universities in cultural resource management, especially in the West. Universities are some of the most ardent supporters of heritage preservation and have advised their communities or countries on policies relating to cultural management, one of the major pursuits of the academe.

Nonetheless, are the universities doing enough, especially in the case of Southeast Asia? Heritage management courses were developed by universities to respond to conservation needs. Improvements to these programmes are constantly needed to counter the rage of destruction of cultural resources. Why is it then that in Southeast Asia, university courses offered so far are less responsive to the evolving nature of managing heritage resources? Instead, tourism courses are developed faster, which in many cases are more money-oriented and not exactly conservation-conscious.

Charges are occurring rapidly, and as mentioned above, the issues faced by cultural resource management (CRM) professionals are becoming more complex and varied. The skills of those involved in heritage management need to constantly adapt to challenging situations, and this is where universities come in. There is a big question now about whether university courses on CRM are responsive, relevant, and timely.

University courses need to be improved through the adoption of a multi-disciplinary approach to cultural resource management. Essentially, CRM is a multi-disciplinary subject incorporating business administration, heritage site conservation management, heritage tourism, archaeology, museum studies, visual and performing arts, advertising, etc.. The aim or purpose is shifted from the purely educational to being both educative and economically profitable.

Universities, as pillars of cultural resource management, need to answer some important questions, such as: How do the various fields, i.e. archaeology, anthropology, the physical sciences, tourism administration, marketing, and public management, interact and collaborate to effectively manage culture and heritage in the most culturally sensitive manner? How do these fields contribute to and merge for the wise use of heritage for tourism purposes, among others?

Universities should be able to provide a venue for such discourses to be explored further through a multi-disciplinary approach. Nearly a decade ago, I conceptualised two programmes on arts management and cultural resource management that can be improved if universities see fit to offer. I hope to inspire and entice universities in the region to work with SPAFA on a fruitful consortium on a multi-disciplinary approach to cultural management.

Below are a number of courses or modules, which I classified in related clusters, that I think are keys to a successful and holistic programme on cultural management, especially for CRM professionals in the Southeast Asian region.

### 1. Cultural Resource Management Social Impact of Arts and Culture

Discusses the theories and concepts of cultural resource management at the local and international levels. These modules/courses also examine the impact of the arts and culture on society in various aspects from the past until the present as well as future trends.

### 2. Heritage Sites and Artefacts Interpretation Heritage Collections Management

Discusses and studies the meaning of the heritage sites and artefacts in relation to their social significance in the past and the present. This cluster also discusses practices on management of heritage collections, and examines issues concerning site management, including the use of heritage site, site maintenance, the role of heritage sites for society, community empowerment, future directions and challenges.

### 3. Cultural Heritage Conservation World Heritage Education Heritage Tourism

Examines the theories and practices of heritage conservation, including stakeholders' participation in conservation. World Heritage Education studies the World Heritage at the international level and regional levels with the focus on World Heritage in Southeast Asia. Also, this group discusses the ethics of tourism and the wise use of cultural heritage for tourism.

### 4. Management in Arts and Culture Human Resource Management Issues

Provides necessary management knowledge at the macro and micro level through the examination of theories and concepts concerning planning as well as policies and decision-making activities of art and cultural institutions at the international level. Also explores Human Resource Management Issues which are an integral component defining successful and competent leadership and management.

## 5. Information and Communication Technology in Arts and Culture

### Computer and Electronic Arts

Discusses the role of Information and Communication Technology in arts and culture in various aspects, and examines the anticipated trends of arts which create new markets, audience, and attitudes.

## 6. Marketing and the Arts

### Home-Based Creative Economics

Provides the understanding of marketing theories and practices in arts and culture work and activities. Home-based Creative Economics aims to emphasise the importance and the application of home-based products that promote and benefit traditional/indigenous arts and culture, as well as being a self-supportive tool.

## 7. Arts in Education

Explores the integration and promotion of arts understanding to benefit education, as well as disseminates knowledge on the arts in the education system.

## 8. Exhibition Design and Curatorship

Examines exhibition design concepts and practices, and discusses the skills needed for an efficient and effective curator in an art or cultural organisation.

## 9. The Modern Museum

### Museum and Gallery Management

Explores the development of museum while discussing the changing roles of museums and the responsibility entrusted to them for social development and education. Museum and Gallery Management studies offer theories and practices necessary for the management of museum and gallery to benefit both the institution and the audience.

## 10. Visual Arts Management

### Visual Arts Restoration and Conservation

### Contemporary Visual Arts in Southeast Asia

Examines the meaning and value of visual arts as well as its development. Visual Arts Restoration and Conservation studies offer restoration and conservation concepts and practices. Contemporary Visual Arts in Southeast Asia examines history, development, and characteristics of contemporary visual arts in Southeast Asia while discussing its role and importance in society.

## 11. Southeast Asian Culture and Tradition

### Asian Cinema Industry

### Southeast Asian Literature: Preservation and Promotion

### Contemporary and Popular Culture

Emphasises the understanding of the complex cultural and traditional patterns of Southeast Asia; explores the wide range of cultural characteristics of the region; and discusses the identity of each nation as well as the core beliefs that shape the region, as a whole in all its diversities. Worthwhile focus should also be given

to Asian cinema, Southeast Asian literature, and contemporary, and popular culture.

These are study programmes leading to a Masters Degree in Arts Management and Cultural Heritage. I drafted these programmes almost a decade ago, and we are planning to do our own at SPAFA in mutual cooperation with the universities in the region. Conservation should benefit from courses in heritage education such as those presented, and perhaps others.

Certainly, there are more programmes and courses for inclusion; however, these have to respond to the needs of the countries, and thus should be based on their specific situations. In addition, their courses should also go hand in hand with their pursuit of sensitive cultural management policies and practices while underscoring inter-disciplinary cooperation to achieve the best results.

Beyond becoming purveyors of multi-disciplinary approaches to cultural management, universities should also learn how to work together on the national, regional, and international levels. Through this, expertise is shared effectively, and appropriate and proactive solutions are reached and better disseminated.

SPAFA's goal is to foster dialogue and agreement with key universities in the region that would collaborate in such unified consortium on cultural resource management that serves the region's current needs. We hope to make headway in bringing as many academics and cultural resource managers to implement a cohesive, yet flexible, programme.



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## **Strengthening Heritage Tourism through Education**

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***Rosalie B. Masilang***

Heritage tourism involves travel to sites that in some ways represent or celebrate an area, community, or people's history, identity, or inheritance. Heritage tourism also gives people the opportunity to understand others: where they live, their history, how their society evolved over time, and how and why they preserve their identity to uphold their honour, prestige, and pride for their traditions and culture. The Philippines, for instance, is rich in natural and human resources, history, arts, and culture, and heritage tourism can further explore, develop, preserve, and promote these characteristics of the country. How can this be made possible?

The conventional approach is to tap people who are naturally good observers and who are interested in the world around them. Visitors directly obtain information on subjects that interest them from the residents of the places they travel to. They can serve as advocates and champions of heritage tourism.

The popular approach, on the other hand, makes use of schools where the youths are taught the importance of heritage tourism. Schools are an effective venue in which to communicate and enliven shared responsibilities among stakeholders.



*Heritage tourism education can be supplemented with excursions, trips, etc.*

Abdul-Sahib Shakiri, editor and publisher of *Islamic Tourism Magazine*, noted that education facilitates the creation of a culture of tourism by raising children's awareness of the benefits of tourism in the school curriculum. Tourism education can be supplemented with picnics, excursions, tours, field trips, conferences, sports and other activities outside the classroom.

### **How is heritage tourism taught?**

In the Philippine education system, the concepts and core messages of heritage tourism are integrated within the different learning areas of the curriculum.

Local history and culture is integrated in the subject *Makabayan* (Social Studies) in Grades 1 to 3 and in the subject *HEKASI* (Geography, History and Civics) in Grades 4 to 6. These school subjects teach the learners to develop a sense of pride, identity, loyalty to the family,

tribe, region, or country, and impart love of country, good citizenship, and respect for one's cultural heritage. Outside the school, there are initiatives in some major provinces where the tourism sector has direct partnership with the local government unit and the Department of Education to involve and enhance the participation of pupils and students in planning activities for tourists. Teachers and students act as tourist guides, perform local dances, and exhibit their crafts for tourists, which further boost heritage tourism in their locality.

Heritage tourism is likewise integrated in Social Studies in the first year of high school. Beyond in-depth discussions of the country's history, politics, government, and culture, students get a sense of the past as they visit museums, archeological sites, and other areas of historical interest. The students examine how people, practices, ideas, and events in the past helped shape the present, and how people manage the present to attain their desired future. In addition, heritage tourism is also integrated in Music, Arts, Physical Education, and Health subjects in the first year of high school. This is done through class discussions on the promotion of local and indigenous sports, music, folk dances, and arts. Students also showcase their talents in music and arts when they perform for tourists in cultural shows as part of heritage tourism.

Across the disciplines in school, students also participate in activities to show their understanding and appreciation of heritage tourism. These activities include theatre presentations that highlight moments in history, artefacts, traditions, beliefs, customs, religions, dances, games, foods, songs, music, costumes, and other cultural gems. Students can also participate in heritage tourism programmes through exhibits, sports activities, parades, celebrations, and festivals.



*The integration of heritage tourism in the curriculum enriches and deepens the learners' knowledge and appreciation of their country's history and culture*

The schools recognise the critical role of partnership and collaboration with the various Government and Non-government Organisations in promoting Heritage Tourism. At present, the Department of Education, in coordination with different stakeholders, such as the Department of Tourism, National Historical Institute, and Department of Environment and Natural Resources, among others, carry out several activities to help strengthen heritage tourism.

### **Why integrate heritage tourism?**

The integration of heritage tourism in the curriculum enriches and deepens the learners' knowledge and appreciation of their country's history and culture. Furthermore, heritage tourism builds bridges

between people of different cultures, resulting in better understanding and greater tolerance for individual differences that can lead to national harmony and peace.

Beyond the value to education, heritage tourism is important for its economic contributions. The U.S. Commerce Secretary, Hon. Carlos Gutierrez, pointed out in his speech during the Cultural and Heritage Tourism Summit held in Washington D.C. in October 2005 that tourism is crucial in driving an economy. It follows then that if people are educated on the significant role or place of heritage tourism in the country's economy, they would have a better appreciation of heritage tourism.

Building appropriate infrastructures is essential to the development of heritage tourism, hence, every citizen should be aware that promoting this industry would create enormous opportunities especially in terms of jobs and economic benefits. In today's economy, partnerships, especially in the heritage tourism area, makes good business sense.

However, like a good business, it should be carefully planned and thoroughly thought out to help ensure success and turn future challenges into good opportunities.



*School children participate in promoting tourism by performing traditional dances while also understanding more about their culture*

### Our commitment/next steps

As the Department of Education values education on heritage tourism, and appreciates its effect of improving the people's economic and social well-being, it is thus committed to the following actions:

- Promote strategies to educate the communities about the importance of preserving and protecting national heritage and cultural practices and values;
- Support the strengthening and capacity-building of educators involved in the planning and delivery of tourism education in the country;
- Develop instructional materials for students to help promote greater consciousness and appreciation of heritage tourism;
- Coordinate with different stakeholders in the development of programmes to create awareness of national and community assets, which can be used for tourism purposes to reduce poverty, especially in rural communities, and;



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# The Arts Community: Helping to Raise Awareness about Heritage Sites

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***V. Anand Pillai***

This paper is about how the arts community in Singapore is helping to create awareness about heritage sites. To start, I would like to share some amusing and fond personal memories of places that I used to visit in Singapore during the late 70's and early 80's. I remember fondly our school excursions to the old Tiger Balm Garden (or Haw Par Villa as it is known today) and my enjoyment of this tourist and heritage site. As one of my favourite places to visit, its rich, colourful, and vibrant depiction of Chinese mythology and culture fascinated me, particularly the scene of the various gates and levels of the Chinese hell, and the elaborate and scary sculptures that depicted the many methods of torture for the sins of the poor souls, which filled me with a sense of both awe and dread.

In my memories of the visuals at the Tiger Balm Garden, fear is often evoked; the scary-looking sculptures captivated me. Representing part of our cultural heritage, the sculptures are images that are worth a thousand words.

My journey into the arts and theatre industry in Singapore started with those experiences. Tourism in Singapore became vibrant and dynamic in the early 80's with new heritage sites, such as the famous Van Cliff Aquarium, which was another favourite place of mine; the old National library with its rustic charm; the old



*Visuals at the Tiger  
Balm Garden  
Photo: Cory Doctorow*

Singapore National Theatre where the famous jazz musician Louis Armstrong once performed; and the old and nostalgic “Pulau Ubin”, Singapore’s last standing village. Then, out of the blue, during the late 80’s and early 90’s, something began happening in Singapore. Property prices began to increase gradually, and thus came a need to add more value to a space, and to make it commercially practical.

What then are the consequences of these changes? To put it shortly, two “R’s” took place: Renovate and Recycle. In this context, to renovate means changing the appearance or function of a heritage site to suit growing commercial and tourism needs. By doing so, the charm of the heritage is saved while repurposing it to fit a more current need. To recycle, on the other hand, is to demolish a structure or building, thereby disregarding its purpose in the society, and creating a new structure with the aim of passing it off as a contemporary version of its original heritage. Heritage sites were then put up for re-development or demolition, and as these two methods were implemented, many people in Singapore felt upset at the loss of valuable heritage sites to fit a growing commercial need.

As mentioned above, growing up in Singapore in the early 80s, I had always associated many heritage sites with memories of childhood, good friends, and first love. It was during this time that attention was drawn to the plight and need for preservation of old heritage sites as well. Slowly, in the mid 80’s and through the 90’s, the impact of rapid infrastructure changes and development on heritage sites became a topic for awareness-raising. Using creative and inspiring media, the dramatic and drastic changes happening around us were brought to our consciousness by the immense efforts of the arts community in Singapore.



*Old National Theatre  
Photo: Simon Moore, ‘Memories of Singapore’*

Interestingly, prior to this conservation movement in Singapore, there were already many art groups starting to hold drama shows, poetry readings, and even forums centred around this important issue of the preservation of heritage buildings in Singapore. Artists were upset at the growing commercialisation and “recycling” of heritage sites.

Despite the diversity of their media, such as poetry, drama, experimental arts, music, and black box approaches, Singaporean artists were united in their stand that: “The essence of what a heritage site stands for is far more valuable than money.” To spread the message of the importance of heritage protection, they conducted their works in the various heritage sites threatened by redevelopment.

Part of the artists' goal was to re-educate people who just focus on business. The artists' message is that in the broader context, retaining heritage sites adds value to the community and to tourism. A good example of the staunch heritage advocates is the late Mr. Kuo Pao Kun, a playwright, theatre director, and arts activist" in Singapore who wrote and directed both Mandarin and English plays. He founded three arts and drama centres in Singapore, conducted and organised a number of drama seminars and workshops, and mentored Singaporean and foreign directors and artists.



Kuo Pao Kun  
Photo: The Substation



The Substation  
Photo: The Substation

Pao Kun was one of the leading proponents of black box theatre and artists. In 1990, he took a landmark step to renovate a heritage site by converting an old and unused power substation based in Armenian Street into what became Singapore's first independent contemporary arts centre known as The Substation. His aim for The Substation was to nurture local artists and to serve as a community-run arts centre for workshops, concerts, lectures, and exhibitions. With this project, he showcased clearly how the preservation of a heritage building could advance a new business approach that caters to the public and tourists who are interested in the arts. His example, which gained prominence in 1999, set the trend among arts-related businesses of converting old buildings into art centres.

Another notable example is the conversion of the old Singapore Parliament House into a performance space currently called The Arts House. Along with this is the preservation of a precious fragment of the history of Singapore involving a significant but largely unknown landmark of a bronze elephant statue. This statue was given to Singapore by King Chulalongkorn the Great as a token of appreciation after his visit on 15 March 1871, marking the first visit of a Siamese king to a foreign nation, a historic reminder that still sits in front of the old Parliament House today.

The Red House Museum is another heritage site that now serves as a design museum, with parts of its space rented out to restaurants. Established in 2000, it was converted from a 1920s colonial building that used to house the Traffic Police Headquarters. The Red House Museum is not only a key attraction but also a hub for creative and lifestyle businesses.

Drawing from the examples above, certain arts-related businesses have flourished and made a mark in the local arts scene in Singapore. With acceptable rents for old heritage spaces, a good lease, some support from the National Arts Council of Singapore, these arts groups and arts companies grew and became profitable. However, with such emphasis on economic viability, arts groups or organi-



The Red House Museum  
Photo: The Red House Museum

sations that cannot attract investors or provide enough activities or products to sustain their own growth would soon lose their lease on the heritage building to other commercial enterprises.

Tourism is certainly one of the drivers of the financial success of the conservation and re-use of heritage buildings. The National Arts Council of Singapore found a way to boost tourism by adopting innovative approaches. They organised extensive arts and fringe festivals yearly to allow tourists to enjoy the local arts and culture. The need then was to attract more consumers and tourists, and prominently, they commissioned The Esplanade – Theatres on the Bay, which has now become a symbol of arts and culture in Singapore.

In this light, what has become of heritage buildings in Singapore? Does this mean that the only way for Singapore to keep these age-old buildings for tourism is through the two options of “renovate” and “recycle”? It can be noted that presently, the option of “recycling” seems to be the only profitable and most favoured method of resolving the issue of limited land in Singapore. What is very sad and disheartening about this approach is that commercialisation is the main motive for conservation rather than heritage preservation for future generations.

The local arts community in Singapore thus sees this as a major problem. Convincing government bodies that preserving good heritage buildings are vital, and that such sites can fit commercial and tourism purposes. There have been efforts to strengthen partnerships with other arts groups to raise awareness about this issue through artistic expressions, such as short films screened in heritage buildings. The goal is to re-educate business-minded

people of the value of such spaces in the community. The Substation and The Arts House stand as symbols of the successful fusions of historical landmarks, artistic spaces, and a draw for tourists.

However, with the tearing down of the old National Library in 2005, and now with the upcoming plans of redeveloping Singapore’s last and only standing village, Pulau Ubin, one can only guess which heritage site will be demolished or wiped out next. There is now emphasis on strengthening collaboration with arts groups in Southeast Asia to highlight the impact of change on heritage conservation. However, to what effect these partnerships and initiatives will have on the community is something that only time can tell.

Good or bad, change will come, as the Buddhist saying goes: “nothing is permanent”. In the case of heritage conservation and preservation, at what cost will change bring to the community and future generations? We can only do our best to guard our precious heritage so the future generations will not forget.



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## Wise Use of Heritage as Sustainable Tourism Resources<sup>1</sup>

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**Pisit Charoenwongsa**

As the Director of SEAMEO-SPAFA, I am offering some of my thoughts on the many lessons that Thailand and SEAMEO-SPAFA have learnt in the wise use of heritage as sustainable tourism resources.

Although SEAMEO-SPAFA's regional programmes focus on many areas, including archaeology, fine arts, visual arts, art education, architecture, museology, performing arts, cultural resource management, cultural heritage management, and tourism, our overall vision is:

“To instill pride in Southeast Asian heritage so that it is carefully managed and promoted through sustainable development programmes that directly benefit communities, and thus raise the quality of life of Southeast Asian people.”

Naturally, as an avid advocate of the need to involve the local community in cultural tourism, grassroots schemes should be at the heart of any implementation of cultural tourism.

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<sup>1</sup> This paper was presented in the “Workshop on Branding Vietnam's Tourism Image through World Culture of Heritages,” organised by the Pacific Asia Travel Association Vietnam Chapter in Danang, Vietnam, 30 May 2007.

### Thailand's tourism policies

The key to successful tourism policies in Thailand has been the emphasis on the preservation and promotion of local heritage buildings and monuments. They are precious, tangible and symbolic components of local identity, thus the valuable cultural the local community and a huge benefit to both local pride and the local economy.

Globalization, and the many challenges it brings to the environment and socio-economic realm, has put pressure on both Vietnam and Thailand to adopt a cultural approach to the integrated development of our respective inner cities and outer regions.

Cultural heritage, both tangible and intangible, is the testimony of civilization. As a major initiative, Thailand sought to enhance its existing cultural capitals, such as Ayutthaya and Sukhothai (just two examples, but both offering plentiful temple ruins for the more culturally-minded tourist). In addition, cultural resources such as food, textiles, etc. are made prominent through publicity drives in various forms of printed and electronic media. This is a strategy that could work for Vietnam and its rich and diverse range of cultural resources.

The capability to conserve Thailand's heritage through the exchange of conservation technology, skills and experts has been reinforced by standards that could be equally applied to Vietnam.

In formulating a cultural policy for Thailand's national development, these main factors had to be considered:

- What is culture, its parameters and scope?
- What points should be incorporated into such a policy?
- How much will it cost: socially as well as economically?
- How can it be implemented, especially at the local level?
- For how long will it be implemented?
- How can it be made self-sustaining?

Perhaps these are also important points for Vietnamese cultural tourism officials to consider.

### Regional strategies

The ASEAN Declaration on Cultural Heritage formulated on 24-25 July 2000 in Bangkok, Thailand, mentions that the Foreign Ministers of all ASEAN Member Countries should be:

- MINDFUL of the vast cultural resources and rich heritage of civilizations, ideas and value systems of ASEAN, and cognizant of the need to protect, preserve and promote their vitality and integrity;
- COGNIZANT of the aspirations of all ASEAN peoples for a regional order based on equal access to cultural opportunities; and
- FULLY AWARE that cultural creativity and diversity guarantees the ultimate viability of ASEAN societies.

The ASEAN Declaration on Cultural Heritage goes on to state that:

*“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.”*

All very well but in practice, what constitutes wise management?

### **Wise management**

In my paper: “Heritage Resource Management in Tourism,” published in “Tourism and Cultural Heritage in Southeast Asia” (2004), I wrote that:

*“...when we speak of heritage we must remember that it is not an intellectual monopoly of theorists and elite conceptualists, but of common ownership by all, from the head of state to the farmer plowing his meagre plot in the heartlands of Asia, Africa and the Americas.”*

In other words, we must adopt an approach that is all inclusive.

I went on to say that:

*“Cultural Tourism, when done right, is a source of pride to the countries involved; and is beneficial for the people, bringing revenue and employment to a country. It also provides an avenue to a better understanding of other cultures and mentalities, and it can also serve to strengthen the concept of the ‘Global Village,’ i.e. unity in diversity. When it goes astray, however, we have embarked on the road to loss of national identity, degradation of living standards and an undermining of cultural values.”*

So when done right, cultural tourism will be self-sustaining because the benefits to be reaped are for all. However, we must be careful. Hasty over-development can have disastrous consequences. I am sure that you have heard the story of the goose that laid the golden eggs. Interpreting the meaning of the story, it basically tells us that greed destroys the source of good. It is a warning against over-burdening the ratio of development vs. the capability and capacity within any given system, and this includes cultural tourism. In the English language, “killing the golden goose” has become a metaphor for any short-sighted action that may bring an immediate reward, but will ultimately prove disastrous.

### **Challenges to wise management**

There are many challenges facing heritage tourism on an international basis. Allow me to elucidate:

How can one define a “Heritage Area”? It is a place where natural, cultural and historic resources combine to form a cohesive distinctive landscape arising from patterns of human activity shaped by geography. They are representative of the “human experience” through physical remains which can be hundreds, if not thousands, of years old and local traditions that have thrived through countless generations.

The increase in numbers of cultural heritage visitors is not the main goal; to increase the diversity of those visitors, inviting them to view the cultural diversity that Vietnam has to offer, should be the main objective. ‘Friends of Vietnam/friends of Thailand’, in this case, advocates simplicity and sincerity better than ‘Amazing Thailand/Amazing Vietnam’ advertisements. To achieve this, there has to be effective coordination and promotion of destinations.

It is interesting to note that in 2005, Thailand received 11.52 million international visitors, and Thai tourists accounted for 79.53 million, making a total of 91.06 million. Of that number, over 3 million, 3,169,655 to be precise, visited 13 historical parks. The international market accounted for 1,121,759 and the domestic market for 2,047,896.

On the international visitor level, we can see that cultural travelers/tourists comprise less than 10% of the total (9.72%). What this tells us is that there is certainly a long way to go, a lot of scope, and a lot of hard work involved to interest more international visitors to see our cultural heritage.

International Tourists		2005 % PERCENTAGE
TOTAL	11.52 million	100
Cultural visitors	1.12	9.72
Others	10.40	90.28

Domestically, the challenge is even greater as currently only 2.56% of the total number of tourists traveling within the country will visit a cultural heritage site.

Domestic Tourists		2005 % PERCENTAGE
TOTAL	79.53 million	100
Cultural visitors	2.04	2.56
Others	77.49	97.44

However, communities interested in attracting more heritage tourists must make a commitment to create adequate *infrastructure* to manage tourists.

Successful cultural tourism programmes *must be planned* as long-term strategies. A key to sustainability is the creation of products that are in harmony with a community's values and aspirations to maintain its own heritage and environment.

The impact of heritage tourism on previously unknown sites should be expanded. This can be achieved through the application of innovative branding concepts, cross-regional and cross-industry collaborations and increased public-private partnerships.

Coordination and commitment should also be applied.

### Aspects of tourism

While 'Tourism' is defined as "*the business of providing and marketing services and facilities for pleasure travellers*", the World Tourism Organisation (WTO) views 'Sustainable Tourism' as an activity "*envisaged as leading to management of all resources in such a way that economic, social and aesthetic needs can be fulfilled with maintaining cultural integrity, essential ecological processes, biological diversity, and life support systems.*"

Cultural Heritage Tourism means "travelling to experience the places, artefacts and activities that authentically represent the stories and people of the past and present. It includes cultural, historic and natural resources."

“Geotourism”, on the other hand, is tourism *“that sustains or enhances the geographical character of the place being visited, including its environment, culture, aesthetics, heritage and the well-being of its residents.”*

And then, there’s eco-tourism and a reminder that in defining “Heritage Tourism” it should be borne in mind that heritage does not consist only of tangible and intangible culture, but natural aspects of the natural environment. Here, emphasis has switched to ecotourism: tourism operated with attention to how the environment can be used in a sustainable manner for generations to come.

### **What it takes to develop and promote sustainable cultural tourism**

Developing successful cultural heritage tourism programmes requires an investment and a commitment – an *investment* of financial resources and a *commitment* of human resources, including strong leadership.

In the modern heritage tourism market, with increasing pressures on local resources, long-term sustainable efforts can be achieved through greater community participation. When carried out correctly, cultural heritage tourism helps to preserve the irreplaceable resources that a community treasures.

The modern heritage tourist is more educated and well-travelled than previous generations of travellers, so they expect more from their travel experiences, making quality and authenticity the key components to look for.

Collaboration should be a key element in cultural heritage tourism planning. A greater number of tasks can be accomplished by

pooling resources together and working in partnerships, the building of which is essential.

As well as helping to foster local support, tourism demands resources that no single organisation can supply.

### **In conclusion**

On the concerns of His Majesty King Bhumipol Adulyadej, I noted in 2004 that: “With His Majesty’s vision and guidance, the Tourism Authority of Thailand was inspired to aggressively pursue a promotion campaign which would present to the rest of the world some interesting features of Thailand: its people, land, society, and culture. His Majesty has made it clear from the start that the function of the Tourism Authority of Thailand is to win friends for Thailand. Satisfied customers, who have experienced cultural and spiritual enrichment, will eventually become our friends who can help spread goodwill, and promote Thailand as a tourism destination as well as a country with vast economic and business opportunities for foreign visitors.”

This approach too can certainly win more friends for Vietnam, and both Thailand and Vietnam can certainly contribute to each other’s social and economic development through the sharing of skills and knowledge in the wise and effective management of cultural resources.

Finally, I’d like to mention that SEAMEO-SPAFA’s motto is ‘*Educating for Sustainable Development through Cultural Resource Management*’, and to point out that I believe ‘educating’ is the KEY. As an advocate of community involvement, I urge that grassroots approaches be adopted and developed if wise management is to be achieved.

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