

ASEAN+3 Cultural Heritage Forum 2015

Potentiality of International Cooperation

Transmission and Utilization of Cultural Heritage in Southeast Asia



JCIC-Heritage

Japan Consortium for International Cooperation in Cultural Heritage

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Note

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Opening Remarks: 1

Masanori Aoyagi

Commissioner for Cultural Affairs, Agency for Cultural Affairs of Japan

Your Excellency Vira Rojpojchanarat, Minister of Culture of the Kingdom of Thailand, distinguished international experts, ladies and gentlemen, thank you very much for attending the ASEAN+3 Cultural Heritage Forum 2015 “Potentiality of International Cooperation—Transmission and Utilization of Cultural Heritage in Southeast Asia.” I would like to make some opening remarks on behalf of the organizers.

In recent years ASEAN countries have been developing increasingly strong ties, and today’s forum brings together people at the forefront of cultural heritage protection in the region to share thoughts on this field and related issues in their countries. They are joined by experts from Japan, China, and the Republic of Korea, which have long cooperative relationships with ASEAN countries, not only in the political and economic arenas, but also in the cultural heritage field. Together, these experts they will discuss international cooperation relating to cultural heritage.

Currently consisting of ten countries, the ASEAN region does not appear particularly large on a world map, but it has a population of 620 million, exceeding the 500 million people living in the European Union, a region with a similar land area. The ASEAN region is also very diverse in cultural terms. Moreover, the rich tangible and intangible cultural heritage of each country exhibits great diversity, and many issues relating to cultural heritage are common to the entire region. Examples of issues include the question of how to protect cultural heritage while also utilizing it to promote tourism and regional economic development in fast-growing economies, and how to treat symbolic cultural properties in multiethnic societies.

I am delighted that we have this opportunity to discuss important cultural heritage issues, including international cooperation, in this multinational forum encompassing the ASEAN+3 countries. Thailand’s Minister of Culture, H.E. Mr. Vira Rojpojchanarat, made time in his busy schedule to attend this meeting, and I would like to once again welcome and thank him and to the experts who have joined us from ASEAN+3 countries.

The Athens Charter for the Restoration of Historic Monuments adopted in 1931 was perhaps the first opportunity to officially recognize that worldwide cultural heritage is a tremendously important asset for humankind and to discuss it fully. The 1964 International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter) upgraded various aspects of the 1931 Athens Charter. However, these Eurocentric initiatives focused on the stonework cultures of Europe in setting out cultural heritage protection policy. Thus the Nara Document on Authenticity, issued at the Nara Conference on Authenticity in Relation to the World Heritage Convention organized by institutions including ICOMOS and the Government of Japan’s Agency for Cultural Affairs in 1994 exactly 30 years after the adoption of the Venice Charter, was the first initiative to properly incorporate matters such as

methods for the sound protection of wooden structures into cultural heritage protection policy. Last year, exactly 20 years on from 1994, another meeting was held in Nara to update the Nara Document on Authenticity. This meeting reconfirmed the validity of the document.

The importance of cultural properties is rising as societies achieve rapid progress, yet some cultural properties have been sacrificed to economic development. Moreover, the conventional focus on monuments when considering conservation of cultural properties needs to evolve into a broader approach that takes account of intangible cultural properties. In addressing such issues, the Agency for Cultural Affairs welcomes the opportunity offered by this forum for the ASEAN+3 nations to share experiences and information relating to cultural properties. Allow me to conclude with the hope that it will be a highly productive meeting.



Opening Remarks: 2

Hiroyasu Ando

President, the Japan Foundation

I am truly delighted that the ASEAN+3 Cultural Heritage Forum 2015 has attracted so many participants from both Japan and abroad. I would like to express my sincere gratitude to Your Excellency Vira Rojpojchanarat, Minister of Culture of the Kingdom of Thailand, and to all who work steadfastly for the preservation and restoration of cultural heritage for making the time to attend this forum. The Tokyo National Museum conserves and exhibits significant cultural properties from Japan and other Asian regions, so, as a gateway to Japanese culture and a bridge to other Asian countries, I believe this museum is an appropriate venue for this forum.

From the time of its establishment, the Japan Foundation has worked with many other organizations on cultural heritage conservation projects in a variety of countries and, as a member of the Japan Consortium for International Cooperation in Cultural Heritage (JCIC-Heritage) since its installation, has built close ties with experts and organizations during the course of carrying out these projects. Furthermore, with our eyes set forth towards the Tokyo Olympic and Paralympic Games of 2020, we set up the Japan Foundation Asia Center in April 2014 to strengthen ties and further enhance cultural exchange through our many engagements—such as artistic and cultural exchange and support for Japanese-language teaching—with other Asian countries.

In the context of these efforts, we recognize that the preservation and utilization of cultural heritage is a very important issue in Asia: natural heritage and tangible and intangible cultural heritage—including traditional music, dance, drama, and craft skills in each respective country—are significant elements in the promotion of international cooperation. As mentioned, the Japan Foundation has worked for various cultural heritage projects, such as providing support for the restoration of traditional pottery in Afghanistan, and training program for exhibition, conservation and restoration at the Kaman Kalehöyük Archaeological Museum in Turkey, to raise a few.

For this fiscal year we are trying to further contribute to the field by supporting, for instance, Sophia University's project for restoration and human resources in Angkor Wat led by Professor Yoshiaki Ishizawa (Chairperson, JCIC-Heritage), and a conservation project in Sambor Prei Kuk, Cambodia, led by the Institute of UNESCO World Heritage, Waseda University. Last month I traveled to Cambodia and visited the restoration sites at Angkor Wat and Bayon and I was overwhelmed by the magnificent scales of these treasures and was deeply moved. Moreover, speaking directly with those involved in the restoration, seeing the remarkable work they do, and also learning about the difficulties they face, I was able to see, first hand, the quality of Japan's restoration skills which further strengthened my sense of responsibility in working together beyond national borders to ensure the continuation of cultural heritage to future generations.

In the recent years, however, there have been many cases where valuable cultural properties are placed in jeopardy by events such as natural disasters and escalating religious or ethnic conflicts. In particular, the tragic news of destruction caused by international terrorist groups targeting historical cultural heritage sites and museums in West Asia pains me deeply, and I am concerned that further damage of this type could continue to occur. I think that such acts stem from a lack of understanding and consideration for the histories and cultures of others. It goes without saying that cultural heritage is one of humanities' most valuable properties and is to be shared by all; and, I believe, working together globally to pass these legacies on to future generations is what forms the foundation of a stable international community. Bringing together the strengths particular to Japan—the spirit for harmony and enthusiasm for traditional culture, rich experience in cultural heritage preservation and research, and high-quality skills in conservation and restoration—I would like to continue to work with other countries in building the infrastructure to preserve these valuable cultural heritage worldwide.

I am thoroughly aware of the extremely important mission entrusted upon us: to put into use all of our acquired knowledge and skills to propose effective ways of providing international assistance. I sincerely hope such matters will be discussed here today, and that this forum will provide us with clues for initiatives that could be pursued in the region as a whole which will, in turn, aid in the succession and use of Asian cultural heritage for the future. I would like to ask, from all of you here, your continued support and cooperation on this matter.

In conclusion, I would like to, again, convey my sincere appreciation to our co-organizers, the Agency for Cultural Affairs of Japan and the JCIC-Heritage, and last but not least, our speakers and audience. Thank you.



Opening Remarks: 3

Kosaku Maeda

Vice-chairperson, JCIC-Heritage/Professor Emeritus, Wako University

Ladies and gentlemen, thank you for joining us here today, and I am delighted to see so many of you in attendance. I am profoundly grateful to the experts who have travelled here from Southeast Asia, China, and the Republic of Korea to play key roles in today's ASEAN+3 Cultural Heritage Forum 2015. This forum has been jointly organized by the Agency for Cultural Affairs of Japan, the Japan Foundation Asia Center, and JCIC-Heritage.

JCIC-Heritage has become widely known in international circles recently. It was established nine years ago in a collaborative effort by the Government of Japan, university research institutes, and private foundations and associations. JCIC-Heritage was established in conjunction with the enactment of the Law on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad to clearly demonstrate Japan's intent to make an international contribution through cultural heritage. Its first chairperson was Ikuo Hirayama, an internationally renowned painter who at that time was President of Tokyo University of the Arts. His last major international exhibition, staged at the National Art Museum of China in Beijing, was entitled "The Junction between the Oriental and Western Cultural exchanges- the splendorous Silk Road." Just at that time we happened to be at an international conference in Xi'an, where China and five central Asian countries were nominating the Silk Roads for inscription on UNESCO's World Heritage list. The conference was convened to support this transnational serial nomination of World Heritage sites, which was a groundbreaking initiative, and guide it to success. Our support was consistent with Mr. Hirayama's often-voiced belief that "Asia is integral to Japanese culture, and thus Japan must always devote effort to Asian cultural development and exchange." When Cambodia was still in the midst of war, Mr. Hirayama and current JCIC-Heritage chairperson Professor Yoshiaki Ishizawa were among the first to advocate for the protection of its cultural heritage in the global arena. When the Buddhas of Bamiyan in Afghanistan were under threat, Mr. Hirayama and Professor Ishizawa worked with UNESCO to devote all possible knowledge and effort to halting their destruction.

JCIC-Heritage was created to address such serious and challenging issues of cultural heritage protection and international cooperation, by first forging new cross-sector links in Japan, and then sharing information gathered on issues internationally, collaborating with other countries to resolve such issues, and contributing to the development of the relevant countries. Mr. Aoyagi and Mr. Ando have already explained in detail the purpose of this forum.

My sincere wish is that, while respecting the cultural diversity of the ten Southeast Asian countries and the three nations of Japan, China, and the Republic of Korea whose representatives are gathered here today, this forum will be a springboard for more in-depth two-way cultural exchange suited to the 21st century. Finally, I would like to express my appreciation to everyone who has gathered here today. The Forum 2015 program will now begin.



Keynote Lectures

[Speakers]

Yoshiaki Ishizawa

(Chairperson, Japan Consortium for International Cooperation in Cultural Heritage/
Professor, Sophia University)

H.E. Mr. Vira Rojpojchanarat

(Minister of Culture, Kingdom of Thailand)

Cultural Heritage Is a Crystal Exemplifying Ethnic Identity: Towards a Cultural Development Strategy for ASEAN+3

Yoshiaki Ishizawa

Chairperson, Japan Consortium for International Cooperation in Cultural Heritage/Professor, Sophia University



Prof. Ishizawa is a Professor at Sophia University and Director of the Sophia Asia Center for Research and Human Development, as well as the Sophia University Angkor International Mission. He graduated from the Faculty of Foreign Studies, Sophia University, and now specializes in the history and cultural heritage of Southeast Asia. He is the founder of the Sophia Asia Center for Research and Human Development in Cambodia, and is credited for making a historical discovery of 274 Buddhist statues in the Banteay Kdei Temple in 2001. He served as 13th president of Sophia University between 2005 and 2011, and was awarded the Japan Foundation Award in 2003 and the Royal Order of Sahametrei from King Norodom Sihamoni of Cambodia in 2007.

Introduction: The Islamic State's Cultural Terrorism Against World Heritage Sites

On November 13, 2015, the extremist group referred to as the Islamic State carried out random acts of terrorism in the French capital of Paris, whereby 129 decent and law-abiding citizens died, and over 300 were injured. I wish to offer my sincere prayers for the souls of the victims of this gruesome tragedy. Yet, the fact is that the terrorism of the Islamic State consists in not just targeting people, but the world heritage as well.

Towards the end of August of this year, the Temple of Bel and Temple of Baalshamin at the ancient site of Palmyra, a world heritage site, were destroyed. In early October, the Arch of Triumph in Palmyra was also destroyed. Palmyra is the site of an ancient city that flourished between the first century B.C. and third century A.D. Roman-style temples, an arch of triumph, an amphitheater, baths and other ancient structures survived in Palmyra, and yet, as the civil war in Syria intensified in June 2013, we began to feel concerned. The Islamic State's barbarism led to the devastation of the site of Palmyra that was over 2000 years old, and we wish to express our outrage at such a destruction of cultural heritage.

Are we really powerless against this type of cultural terrorism engaged in by the Islamic State? I believe that ultimately we need to return to the ideology upon which the UNESCO was founded, namely: "Since wars arise within the hearts of people, we need to first of all transform those hearts into fortresses of peace." Transforming human hearts into citadels of peace is more vital than anything else. I believe it absolutely imperative that we study history and culture in order to develop a keen awareness of the worth of human life and importance of cultural values, and acquire a respect for the distinctive lifestyles of diverse ethnic groups, so that we may work together to eliminate the barbarism that is war. With that purpose in mind, it is crucial that we communicate knowledge concerning cultural heritage by utilizing authentic ancient sites, whereby the significance of cultural values may be understood in order to enable their preservation and restoration. On October 16, 2015, we of the Japan Consortium for International Cooperation in Cultural Heritage released the "Declaration Concerning Prevention of the Illegal Distribution of West Asian Cultural Heritage."

We are currently threatened by a crisis of cultural terrorism, which targets the world heritage sites. Based on our perception that “cultural heritage is the crystallization of ethnic identity,” we of the Sophia University Angkor International Mission (Sophia Mission) have made an appeal for the necessity of “preserving and restoring ancient sites” in collaboration with the inhabitants of those regions, and we have translated this call for action into practice. For the Sophia Mission, the Islamic State’s cultural terrorism presents a grave situation, but we have not lost hope. Rather, we are in a sense optimistic. In Cambodia, approximately 40 years have elapsed since the Pol Pot regime, wherein around three million Cambodians were massacred. As a consequence of this, after the civil war only three conservators returned to the sites. Providentially however the Pol Pot regime viewed Angkor Wat as a stately legacy of the Cambodian people, and hence they did not engage in the atrocity of systematically obliterating the monument. Yet conservators related to the preservation of such ruins were slain, as they were deemed “intellectuals contaminated by western thought.” On account of this civil war, Angkor Wat was left in a state of utter disrepair for around 24 years.

Today in this international symposium, I hope we all ponder together as to what needs to be done to effectively achieve the preservation and restoration of cultural heritage sites. I would like to first of all present the history of the Sophia Mission’s activities, and then raise several issues to be addressed in the future by the group of ASEAN+3.

1. A Few Proposals based on what we gained from the task of Preserving and Restoring Angkor Wat

The Sophia mission began its activities in 1980, during the Cambodian Civil War. In the course of our operations we presented several proposals to the Cambodian government, wherein we introduced the notion of training human resources, in order that the “preservation and restoration of the archaeological sites in Cambodia may be undertaken by the Cambodian people.” With a view to achieve this objective we continue these training sessions even to this day. In 1980, in response to an earnest request by Pich Keo, the Director of the Angkor Wat Heritage Preservation Office under the Cambodian Ministry of Culture and Fine Arts, I personally led

a survey team of the Sophia Mission to examine the damage, and the report compiled was forwarded to the UNESCO, the Japanese government, and other organizations.

During the French colonial era (1863-1953), the École française d’Extrême-Orient was engaged in preserving and restoring the ruins of Angkor Wat, and this was carried out for the sake of French national prestige. At that time the Cambodians were treated merely as laborers, for it was an era when they were unable to serve as the nucleus in the preservation and restoration.

Accordingly, the slogan of the Sophia mission has been “to rescue both monuments and people.” Since 1989, for a duration of 26 years, we have conducted on-site training and intensive courses on Angkor Wat for students majoring in archaeology, architecture, and other fields at Cambodia’s Royal University of Fine Arts, and we have also provided training in stonemasonry at the site of Angkor Wat.

Hence, in our training sessions we adopted the mode of providing instruction concurrently on dual aspects, namely aspects related to “things” as in the “preservation and conservation of archaeological sites,” and aspects related to “people” as in “training technicians and researchers.” We created the Sophia University Asia Center for Research and Human Development in 1996 in Cambodia, in order that it may serve as a base facility for full-scale research, and at the same time we invited Cambodians who could serve as conservators, to study at the graduate school of Sophia University. Between 1991 and 2014, the number of conservators who acquired degrees rose to 18, and all of them returned to Cambodia, where they currently lead teams at archaeological sites, or serve as heads of bureaus at the Ministry of Culture or the APSARA National Authority.

Since 1993, Cambodian students sponsored by the Japanese government have studied at Sophia University, Nihon University, Waseda University, Tokyo University of the Arts, Nara National Research Institute for Cultural Properties, and other institutions.

2. The Purpose behind the ASEAN+3 Cultural Heritage Forum

ASEAN has a permanent facility, namely SEAMEO-SPAFA (Southeast Asian Ministers of Education Organization–Southeast Asian Regional

Centre for Archaeology and Fine Arts). It deals with the amassing of information on the preservation and restoration of tangible and intangible cultural heritage, it conducts lectures and workshops, principally for human resource development, and steadily continues its operations. I esteem them very highly.

The purpose of this ASEAN+3 Forum is to form a network of specialists in the field. This is to be carried out by means both of the activities they undertake in order to preserve and restore the cultural heritage in their various nations, as well as their projects that utilize this cultural heritage. In this way they will create a “relationship of trust.” In brief, our ASEAN+3 cooperation is basically simple, in that it is a “cooperation among people.” The starting point for this forum is to bring together a variety of specialists, so that they may link-up with each other and develop into a trusty network of experts. Yet, the question arises, as to what extent can issues such as language, skin color and other differences be overcome, in order to create a “borderless relationship” of trust at the individual level.

This forum is in addition, an occasion for us to learn from each other about cultural heritage, from country reports detailing cases where such heritage sites in 13 nations have been preserved and utilized.

The main objectives of this forum are:

- (i) At this forum, which is concerned with activities to restore and utilize cultural heritage sites, we desire to have ASEAN+3 specialists establish secure relationships of trust with people who are in charge at the field.
- (ii) We desire that ASEAN+3 ponders over issues that need to be dealt with in creating a new model of community cooperation for cultural heritage sites, and also over the revitalization of communities that make use of cultural heritage sites.
- (iii) We desire that ASEAN+3 constructs a network of people who are responsible for cultural heritage, and exchanges information on cultural heritage by means of this network.
- (iv) We desire that ASEAN+3 preserves and restores those cultural heritage sites that are linked to a nation's identity by utilizing the efforts of the nation's own people, and that it reveals and constructs an ASEAN+3 identity, an identity that is common to all its members.

3. Where lies the Origin of “Preserving and Restoring” Southeast Asian Cultural Heritage?

To trace our history is to learn who we are. Cultural heritage is like a crystal that displays a condensed historical view of an ethnic group, and its structure indicates the group's very identity.

The preservation and restoration we aim for is not just to renovate or mend something that has become ruined or dilapidated. Any renovation that lacks a proper understanding of the materials that comprise the heritage, their variety, the era in which the heritage was erected, and other pertinent factors, cannot really be viewed as renovation or mending in the genuine sense of the word. Hence, we need to avoid adopting the unduly optimistic notion that preservation and restoration consists merely in fixing something broken, and passing it on to later generations.

In order to clarify issues that are as yet unresolved, we intend to describe and elucidate in detail the ancient sites, while continually making reference to the study of hydraulics, vegetation, architecture, conservation science, environmental issues and other related matters, besides history, archaeology, folklore, anthropology and other allied fields among the humanities and social sciences, that pertain to the region in question. On a closer view, we notice that even if it were technically feasible to preserve and restore a cultural heritage site, such efforts would prove fruitless in the true sense of the word, as long as the history behind them remains obscure.

4. Ethnic Identity: From the Standpoint of Excavation and Construction

The preservation and restoration of cultural heritage and the results achieved tend to exert a significant influence on ethnic groups, energizing people in such communities and bestowing upon them self-confidence and a sense of pride in their culture. This is particularly significant, due to the fact that it will urge them to review their nation's culture in the context of a global cultural history, and enable them to discover clues that reconfirm their ethnic identity and historical uniqueness. An earnest inquiry into the cultural heritage of a nation, will serve as a motivation to trigger an ethnic group into rediscovering its own uniqueness. A scholarly elucidation of cultural heritage serves as a vital source of pride for an ethnic group, and even evolves into the creation of an ethnic identity.

Such a scholastic explication of the cultural heritage sites of Southeast Asia will also provide us in Japan, China and Korea with several new insights, perceptions that are typical of the customs and manners of the residents of Southeast Asian nations, and serve also as an opportunity for us to rediscover the diversity of Asian culture.

In this forum, I wish to specifically state that what we need more than anything else is the study of cultural heritage, from the perspective of both ethnic and regional identities. Our primary dictum is, that those ultimately responsible for the preservation and restoration of the cultural heritage of an ethnic group, are the talented restoration technicians, researchers, and conservators dwelling among them, and more than anything, it is essential that we work towards the growth of such an understanding. Furthermore, we expect these sites and their historical settings to give rise to a “cultural spring,” which will synthesize the group’s development of new arts and culture, and serve as a site for cultural communication.

5. The Cultural Development Strategy Proposal of ASEAN+3

Through this forum we can facilitate cooperation among the ASEAN+3 regional cultures, and consider strategies for cultural development, as we mutually offer proposals on specific issues we may tackle together.

(1) Strengthening Programs for Developing Human Resources and Plans for Intern (work experience) Exchanges

Each nation retains its own curriculum and methodology, with regard to the training of specialists in the preservation and restoration of historical sites. For example, within the ASEAN+3 framework, information is exchanged with reference to curriculums, educational programs that are conducted by visiting scholars, and practical training conducted by specialists. Besides, within each country, interns are invited to sites where the preservation and restoration works are carried out, in order that they may conduct joint research in the field.

(2) Towards Regional Cooperation for the Security of Cultural Heritage and Human Beings

The Ayutthaya ruins were flooded in 2012,

and hence, creating a system of providing security for humans and cultural heritage sites within the ASEAN+3 area, is an immediate necessity. ASEAN+3 also needs to urgently develop disaster prevention systems at the national level, disaster prevention professionals need to be assigned for the safeguarding of cultural heritage sites, and specialized surveys and research need to be conducted as a preparation for such disasters. What primarily needs to be done is to release information concerning possible risks, and then, to the extent feasible, ASEAN+3 needs to deploy specialists in rescue, and embark upon up the task of collecting and exchanging data. Within the ASEAN+3 region, typhoons, hurricanes, tsunamis, earthquakes, floods, fires and other sweeping catastrophes may well occur at any moment, and hence the creation of new frameworks for rescue cooperation and the exchange of information concerning preservation and restoration, needs to be carried out as a preparation.

(3) Schemes for the Establishment of Special Environmental Zones in Cultural Heritage Areas and the Consideration of Tourism Issues

ASEAN+3 needs to propose the establishment of special environmental zones, in order to protect ancient sites and cultural heritage from chaotic development. A major issue to be addressed in establishing such zones is, “how will human beings and nature coexist?” As a groundbreaking initiative, domestic lawful structures need to be first adopted in order to develop the legal system governing cultural heritage in ASEAN+3, and second, agreement on regional cooperation needs to be concluded within it. Third, a United Nations decision needs to be obtained, and fourth, in the near future, these efforts should lead to the designing of special zones, wherein the “entire world” is viewed as responsible for the safeguarding of the world heritage sites. We have cited transportation, accommodation, and other aspects of the regulated tourism industry as environmental issues affecting cultural heritage sites, but we need to first begin by exchanging information.

(4) Towards the Realization of School Excursions to Cultural Heritage Sites in ASEAN+3

Benedict Anderson, the creator of the concept “Imagined Communities” once declared, that

pilgrimages wherein people walk around various places within a nation, are effective in the maintenance of a national identity. How would it be if all the elementary and secondary school students of Cambodia go on an excursion to the temple of Angkor Wat? We Japanese have always taken school trips to Nara and Kyoto, through which we have become aware that “we are Japanese.” ASEAN+3 should propose a national policy of school excursions to cultural heritage sites. This will lead to the fostering of an ASEAN+3 regional identity, since visits will begin to be paid to cultural heritage sites of other nations, and furthermore, people will begin to participate in workshops and other such activities in relation to those sites.

6. Stepping in Harmony to Preserve and Restore Cultural Heritage in the ASEAN+3 Region

As for us of the ASEAN+3 region, owing to our all being involved in the same projects of conservation and restoration, our cultural heritage activities, which are unimpeded borderless, have begun to bear fruit and build up relationships of trust. We have embarked upon a modest first step in terms of the realization of this forum, and today we move into action. This first step is critical, for the nations of ASEAN+3, which are collectively responsible for the future of Asia’s cultural heritage, have all taken this initial step together.

Yet, notwithstanding the fact that massive hurdles confront us, we should not fear. By cautiously acquiring an awareness of our limits we need to move on ahead harmoniously, even if it were that our

movement resembles that of a cow. It is my hope that the combined activity of ASEAN+3, a group that has been forged together by cultural heritage, will lead to specific joint projects and internships in the future. These will serve as our first step in valuing each other’s national pride, after which we shall continue on to our second and later steps, as we advance together in a spirit of concord.

7. Our Mission is to Protect Ancient Sites

Certainly, China, Korea and Japan today face a series of problems with regard to historical perception, and tense political relations have arisen. Yet, geographically they are neighbors, and they enjoy the same culture and civilization. Stated differently, I believe that precisely because there exists a strained political relationship between these nations, their cultural links need to be reinforced. In particular, our project, wherein the nations of China, Korea and Japan cooperate to preserve and restore the cultural heritage in the ASEAN region, brims over with goodwill and cordiality.

Above all, I believe that one of our missions is to make use of our network of mutual trust and employ nonviolent means to protect the ancient sites, against the cultural terrorism perpetrated by the Islamic State. In East and Southeast Asia, where the pacifist tradition is deeply rooted, of the activities conducted for peace, we observe that when viewed from the context of world history, the conservation and restoration carried out by ASEAN+3 is an activity that unquestionably requires to be constituted a success, and developed even more. For this, I humbly request your concern and cooperation.

The Conservation of The Sukhothai World Heritage Site and Cultural Management: A Case Study from Thailand

H.E. Mr. Vira Rojpojchanarat

Minister of Culture, Kingdom of Thailand



H.E. Mr. Rojpojchanarat has worked extensively in the field of cultural heritage as Director of the Departments of Arts, Ministry of Culture, and as Permanent Secretary for the Ministry of Culture. He studied architecture at Chulalongkorn University, and was appointed to his current job in 2014.

In making my presentation, allow me to tell you a little bit of my training and working experience in the conservation of the Sukhothai World Heritage Site. These experiences continued to benefit my later administrative positions, including my present policy-level cabinet post.

I graduated from Chulalongkorn University, Thailand, with a degree in Architecture. I undertook my first job as an architect for the Sukhothai Historical Park project.

At that time, the Thai government was preparing a Conservation and Development Plan of the old town of Sukhothai, a project jointly undertaken with UNESCO for the international campaign of safeguarding monuments and sites in many parts of the world.

Sukhothai was Thailand's first capital, established over 700 years ago. Its ruins, covered with plants and



trees, had been surveyed and registered for protection under national law.

I was assigned to coordinate the preparation of a master plan, and was also in charge of the ancient site surveys. My duty was to report the study and survey the nine topics below:

- its history, archaeology, and inscriptions
- the number of historical sites and their conditions
- land ownership and land use
- ancient settlement areas including housing and marketplaces
- population size, their occupation and income
- infrastructures and public facilities
- geological condition, water and climate
- flora and fauna in the historical park
- number of tourists and facilities

My primary responsibility was to inspect the Sukhothai monuments, inventorize the sites, as well as to study ancient city plans. I also participated in analyzing data in order to determine the conservation and development direction of, particularly in the following 8 areas:

1. archaeological excavation plans
2. restoration / conservation plans
3. landscape development plans

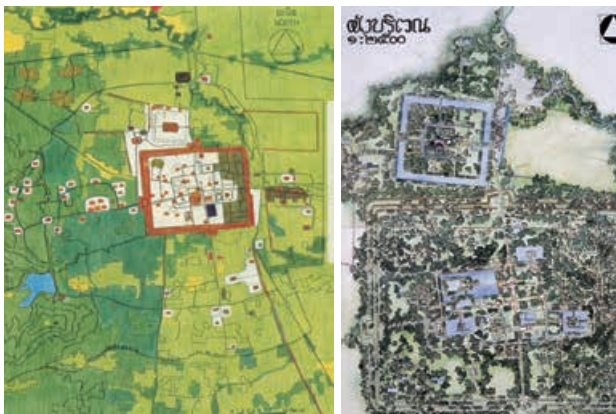
4. houses / communities development plans
5. infrastructure plans
6. tourist facilities plans
7. community income promotion plans
8. public relations and fund raising campaigns

It took one year to complete the preparation of the master plan and submit it to the cabinet for approval and for budget allocation. After that, I spent 5 more years as a project architect living and working in Sukhothai to implement the plan. During this period, I was in charge of ancient monuments conservation, which was carried out under the Venice Charter, an international guideline for conservation of ancient monuments and sites. Later, however, Thailand proposed the Bangkok Charter in 1991 as a further guideline for the conservation of historical city and monuments.

As part of my job, I also had to develop an appropriate landscape architecture for the Sukhothai Historical Park. This had to be based on the description of the Sukhothai town and its environs as inscribed on the Sukhothai stone inscriptions, as well as from the evidence found from archaeological excavations.

Therefore, I had to:

- relocate the villager's houses from the historical



compounds to a newly allocated community equipped with necessary infrastructure

- conserve old trees and forests, as well as plant new trees such as tamarind, mango, coconut and sugar palms, which were mentioned on the Sukhothai inscriptions
- restore ancient ponds and waterways
- construct new buildings and roads inside the historical park, which had to be in harmony with the atmosphere of the site

During this 10-year implementation stage, we finally achieved the main tasks as identified in the Master Plan. The Sukhothai site became a pleasant Historical Park where monuments and the landscape are conserved and enhanced. However, collecting more information and continual maintenance of the monuments and sites is needed. Moreover, public relations campaigns are necessary to promote local wisdom in connection to local traditional handicrafts such as pottery making, textile weaving, and goldsmithing using designs inspired by the stucco decoration of the monuments. This aspect was considered very important from the very beginning, as it was recognized that the development of Sukhothai for cultural tourism must also bring additional income

and better quality of life to the local communities.

Up to the present, the private sector has invested significantly in the infrastructure and facilities for Sukhothai's cultural tourism. For instance, the Sukhothai Boutique Airport, its Boutique Airline and its Sukhothai Heritage Hotel, totally took on the heritage theme, and have facilitated direct and convenient connections with Bangkok and Chiangmai, all headed by one private company. Hotels and resorts near the historical park and in the modern city also boomed, with a total of 120 hotels and resorts combined. This province now enjoys 3 billion baht from tourist activities per annum. Out of 1.2 million travelers, 70% are Thais while 30% are foreigners. The Sukhothai project was slow and gradual, but successful. It helped promote the local economy and develop the people's quality of life.

During these times, I had opportunities to work closely with academics from various fields ranging from historians, archaeologists, anthropologists, conservationists to architects, engineers, economists and geologists from many universities. All of them had prominent careers. The Sukhothai project also had the support of the Thai National Commission for UNESCO, and was able to seek advice from





UNESCO international experts. Their names were as follows:

- Dr. Raymond Lemaire, a Belgian conservation architect,
- Dr. Soekmono, a former director of Borobudur Restoration,
- Mr. Sohiko Yamada, a landscape architect from Japan
- Professor M.C. Subhadradis Diskul, an archaeological expert who was the rector of Silpakorn University and Director-General of SPAFA
- Dr. Hayati Subadio, a former director-general, the Department of Archaeology, Indonesia, and
- Dr. Yoshiaki Ishizawa, leading scholar and professor of Sophia University on the major monuments in ASEAN countries such as Borobudur, Angkor Wat, Bagan and Sukhothai.

During these years, I took conservation trainings and studies in many countries. For instance, in Indonesia, it was my first time to learn the concept and technique of anastylosis, a reconstruction technique implemented at Borobudur and Prambanan. This method is common for the conservation of Angkor Wat and other stone temples in Thailand.

During my training at ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) in Italy, I had the opportunity to join international discussions involving a wide range of techniques such as those adopted in the Sistine Chapel, the relocation of Abu Simbel in Egypt, Venice, the Leaning Tower of Pisa, and Pompeii. In Japan, I was able to gain deeper insight in town conservation and cultural management.

All these experiences greatly contributed to my skills and conceptual development ever since I was



in small positions such as a conservation architect in Sukhothai, and even during my big terms such as the head of a planning unit for historical monuments conservation, Deputy Director-General of the Fine Arts Department and Permanent Secretary for Culture (2006).

The long experiences I have accumulated in the past greatly help me in my current position as Minister of Culture. I recognize that the Ministry has a tremendous network of different kinds of cultural units in all parts of the country which must be strengthened and promoted to respond to the current social and economic situations.

In 2015, the Ministry of Culture initiated many policies with the guidance of the government. The following policies are to be effectively implemented and mobilized by all our cultural units and networks in all provinces of the country.

1. The improvement of cultural learning centers including 41 national museums, 10 historical parks and 3,000 archaeological/ historical sites all over the country. They are intended to be life-long learning platforms and tourist attractions, offering modern presentation technologies such as QR code, “Museums Pool” app and audio guides.



2. Improving public access to online library resources. The National Library of Thailand has provided an online library and other services for readers under the copyright of the Ministry of Culture, while the National Archives of Thailand has provided national archives, e-documents and more than 35,000 digitized photos through online service.

3. The development of Thailand Cultural Center constituted by 3 current theaters: the Main Hall, the Small Hall, and the Amphitheatre. There is a construction of the new Contemporary Art and Cultural Center (of 50,000 sq.m.) under way. And in the near future, more facilities will be developed, such as a theater (with 2,000 seats), cultural library, cultural playground, and international convention hall.

4. Tax deductible-donation for individuals and the private sector. Charitable donations are tax deductible for those who finance cultural funds for conservation and promotion, as well as the production of media that benefits education and “Thainess”.

5. Increased campaigns for cultural promotion. They aim to disseminate Thai culture domestically and globally with the eventual goal of creating a better understanding at the community and people-to-people levels, to improve the sense of Thai identity and a sense of pride of the nation. In the past year, Thai cultural performances, exhibitions and handicraft demonstrations were showcased in Europe, Africa, Asia, North America and Latin America.

6. The promotion and support of folk artists. The Ministry of Culture has promoted traditional folk performances and supported folk artists to set up associations of folk artists to encourage cooperation and modernization. Artists directories and websites were created to provide information of artists in 12 categories such as Likay, Lamtad, Mholam, Norah, Phleng Saw, Shadow Play, etc. to widen markets.

7. Increased cultural-tourism attractions. Cultural attraction have been increased over the past 5 years. In 2015, three different cultural centers opened: the ASEAN Cultural Center in Bangkok, the Contemporary Art Center in Bangkok, and the Andaman Cultural Center in Krabi province. These 3 centers are to pave the way toward the establishment of ASEAN Community at the end of 2015.

8. The development of a creative economy. Such an economy should be based on cultural asset/capital. The Ministry of Culture supports private sectors and individual groups to invest in the cultural industry



and creative projects, such as animation, film, fashion, food, etc.

9. The promotion of all religions in Thailand. This is promoted through religious events implemented with the view of improving the people spiritual security and quality of life.

10. The promotion of a sense of “Thainess”. From 2016, the promotion of the sense of Thainess will be executed among all sectors of the Thai people at three levels:

- 1) Local and National Ways of Life: To promote the expression of Thainess in daily life such as, Thai smile, Thai greetings, Thai disciplines and Thai values.
- 2) Thai Culture & ASEAN Culture: To promote the Thai culture, together with the appreciation of the ASEAN cultures.
- 3) Thai and World Cultural Heritage: To promote the appreciation of Thainess to the world through performances, food, films, Muay Thai and textiles, as well as nominating World Heritage Sites in Thailand.

11. Continuation of updating the national list of intangible cultural heritage and documentary heritage. In 2015, we have added 32 items to the national intangible cultural heritage list, and 25 national films to the film heritage list. We also submitted one World Cultural Heritage nomination and

one tentative nomination to the UNESCO World Heritage Committee. As for national treasures, we have declared 187 national artists, from the first Kingdom of Thailand until the present day (from Sukhothai to Rattanakosin eras) in recognition of their contributions to Thai art and culture.

Our current cultural policy focuses on 3 objectives as follows: 1) to promote the good of the people for a better society 2) to increase the income of people and encourage national prosperity through cultural industry and cultural tourism 3) to utilize cultural dimensions for strengthening international relations and disseminating the Thai image and nation's pride in the international community.

In addition, the Ministry of Culture, in cooperation with the civil society, the private sector, and public agencies such as the Ministry of Tourism and Sports, the Ministry of Commerce, the Ministry of Information and Communication Technology and the Ministry of Foreign Affairs, seek to raise awareness of Thainess in the midst of globalization and to promote the sustainable culture-based economic development. It has been estimated that over 30 million tourists will visit Thailand in 2015. This is a real achievement of the culture-based sustainable development.

Thank you.



Session 1

Diverse Cultural Heritage : Ideas and Measures for Its Effective Use

This session features Laos, Malaysia, the Philippines, and Singapore, which respect cultural diversity and national unity to coexist. They present how cultural heritage is utilized to promote the cultural diversity as the nation's attractiveness, and the means to enhance national unity through the policy integrated from a national or state approach.

[Moderator]

Koji Miyazaki

(Professor, Research Institute for Languages and Cultures of Asia and Africa,
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[Speakers]

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Milan Ted D. Torralba

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National Commission for Culture and Arts (The Philippines))

Jean Mei-Yin Wee

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National Policy on Preservation of Cultural Heritage in Laos

Viengkeo Souksavatdy

Deputy Director, Department of Heritage,
Ministry of Information, Culture and Tourism (Laos)



Mr. Souksavatdy completed his M.Phil in Methods of History, Archaeology and Art History at the École Pratique des Hautes Études, Paris-Sorbonne University, France in 1996. Prior to his current position from 2007, he had served major roles in various museums in Laos, including the Director of the Division of Archaeology. His expertise is in Lao Archaeology, and conducts various research and field work within the country.

Laos is the only land-locked country in Southeast Asia, located in the heart of the mainland. Mekong is the largest river which flows through the country from the northwest to the south. Since the ancient times, it played a very important role as the main axis of cultural exchange between north and south, between China and Lower Mekong Valley. Sharing a part of the cradle of the Mekong ancient civilization and a diverse ethnic composition has made Laos a custodian of various cultural heritage properties, both tangible and intangible. These legacies have become valuable cultural resources, which could potentially contribute in building prosperity of the people.

Under the effect of a policy that opened up the market economy, the Laos society underwent unprecedented transformations during the last couple of decades which generated a complex social environment. This in turn rendered the policy of cultural heritage to be in need of reevaluation and redefinition. Laos is still facing the classical dilemmas such as preservation versus modernization and paucity of resources against such a huge task.

Recognizing the importance of culture as a force for social integration and national identity, and the contribution which the arts can make to educational, social and economic life, the Lao Government has consistently sought to nurture and develop the country's many different cultural traditions including those of ethnic minorities as an embodiment of the totality of cultural values, which characterizes the nation as a whole.

Laos has actively participated in the international community in order to protect our common interests and to promote their values for the benefit of our people. Since 1987, Laos is a state party of four UNESCO conventions within the cultural sector and one UNIDROIT convention. Laos has ratified the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage (**Fig. 1, 2**), the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Recently, the country has ratified the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. In contention with this convention, Laos has also ratified intergovernmental convention, the

so-called 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects. These are the five main international conventions that the country has ratified.

In view of this international legal framework, the Lao Government formulated a series of national legal instruments in order to reinforce protection and promotion measures of all cultural resources. One of the statements in the main policy regarding integration of the development with preservation of national cultural heritage was reflected in the National Law on Heritage that was adopted by the National Assembly in 2005. The law it was mentioned that “socio-economic development shall proceed side by side with the protection and conservation of the

national cultural heritage”. Thus, each development project is obliged to conduct an environmental and social impact assessment. With this regard, the mitigation measures and management plan are necessary in order to minimize the negative impact on social and cultural aspects.

The current law also underlines the regulations governing the utilization of cultural and historical national heritage that should comply with the following purposes:

1. To act as the basis for national prosperity, and as the driving force for social expansion together with the development of a strong and wealthy nation;
2. To educate citizens to love their nation, to be unified and proud of historical efforts, to be



Fig. 1 Luang Prabang Historic Town Listed to UNESCO World Heritage in 1995



Fig. 2 Vat Phu and its associated ancient cultural landscape inscribed to the UNESCO World Heritage list in 2001

creative, to bravely struggle, and to be united as one with the multi-ethnic Lao people in the protection and development of the nation;

3. To enrich the national collection of cultural and historical heritage;
4. To promote tourism industry;
5. To engage in world conservation activities that enhance the value to the national, cultural, and historical heritage; and
6. To conduct research on archaeological science, history, and other fields.

As part of these measures, before granting the approval for conducting any development project, we carry out surveys to collect all of the information in regard to the history of the country. Laos is aware of the fact that culture is the foundation for survival of a nation. At the same time, it is considered a driving force and the target for social development. A Lao proverb says, “Culture proves nationality. Behavior proves social standing. To lose ones culture means to lose ones nation.” Based on this consciousness and belief, the Lao Government importantly esteems the cultural affairs as the regular basis for formulating

the policies and strategies for preservation, promotion and development of the national culture. The final objectives are to bring the nation to prosperity; to raise the standards of living for all, to provide communities with favorable conditions of safety, justice, and harmony, to preserve the time honored traditions, and to nurture national identity. Parallel objectives are also to clear the nation from its current status of underdeveloped countries, to achieve poverty alleviation, to actively contribute to the establishment of the ASEAN socio-cultural pillar as well as ASEAN community as whole.

Laos is still in the infancy stage of archaeological research. Therefore, while we apply the law which mentions development of the socio-economy, we should at the same time conduct preservation of the culture and heritage (Fig. 3).

Project for Improvement of Vientiane Road No.1

This case I would like to focus on urban archaeology. This project is the Road Number One improvement project with a grant from Japan. The Japanese project has paid much attention to buried cultural



Former Prime Minister visits the archaeological excavation



Neolithic stone axe

Bronze Age burial with copper head dress



Fragments of statues of Buddha burned during the sack of Vientiane in 1827



Fig. 3 Excavation Site in Vientiane

property below this road because Vientiane used to be an ancient city. Artifacts have been uncovered and preserved in the museum.

We have found lots of artifacts including locally made pottery, stone, metallic artifacts, as well as imported objects from ASEAN; from Cambodia, some ceramics from Viet Nam and China, and interestingly, imported porcelain from Japan (Fig. 4).

Salvage Excavation within the Project area of Hydro-electric Dam

This is an example of the hydroelectric dam project (Fig. 5). It is not only in the flooding area, but also the quarry sites. We conducted the salvage operation, and as a result, we discovered a human skeleton which dated back 7,000 years (Fig. 6).

Type	Phase 1	Phase 2	Total	Phase 1 %	Phase 2 %	% of Total
Stoneware	22,557	54,304	76,861	44.3%	60.6%	54.7%
<i>Stoneware Pipe</i>	166	1,462	1,628			
Earthenware	8,913	9,829	18,742	17.5%	11.0%	13.3%
<i>Ancient Earthenware</i>	171	435	606			
Trade Ceramic	5,833	10,302	16,135	11.5%	11.5%	11.5%
<i>Thai</i>	1,870	6,025	7,895			
<i>Vietnam</i>	179	486	665			
<i>Khmer</i>	16	44	60			
<i>China</i>	3,356	3,469	6,825			
<i>Japan</i>	155	191	346			
<i>Europe</i>	243	53	296			
<i>Unidentified</i>	14	34	48			
Brick	1,851	1,172	3,023	3.6%	1.3%	2.2%
Stucco	689	222	911	1.4%	0.2%	0.6%
Roof Tile	2,454	3,765	6,219	4.8%	4.2%	4.4%
Glass	161	45	206	0.3%	0.1%	0.1%
Stone artifacts	426	563	989	0.8%	0.6%	0.7%
Metal	340	201	541	0.7%	0.2%	0.4%
Slag 144	53	197	0.3%	0.1%		
Human bone	4,155	5,343	9,498	8.2%	6.0%	6.8%
Other bone or shell	3,366	3,657	7,023	6.6%	4.1%	5.0%
Total	50,889	89,576	140,345	36.26%	63.74%	100%

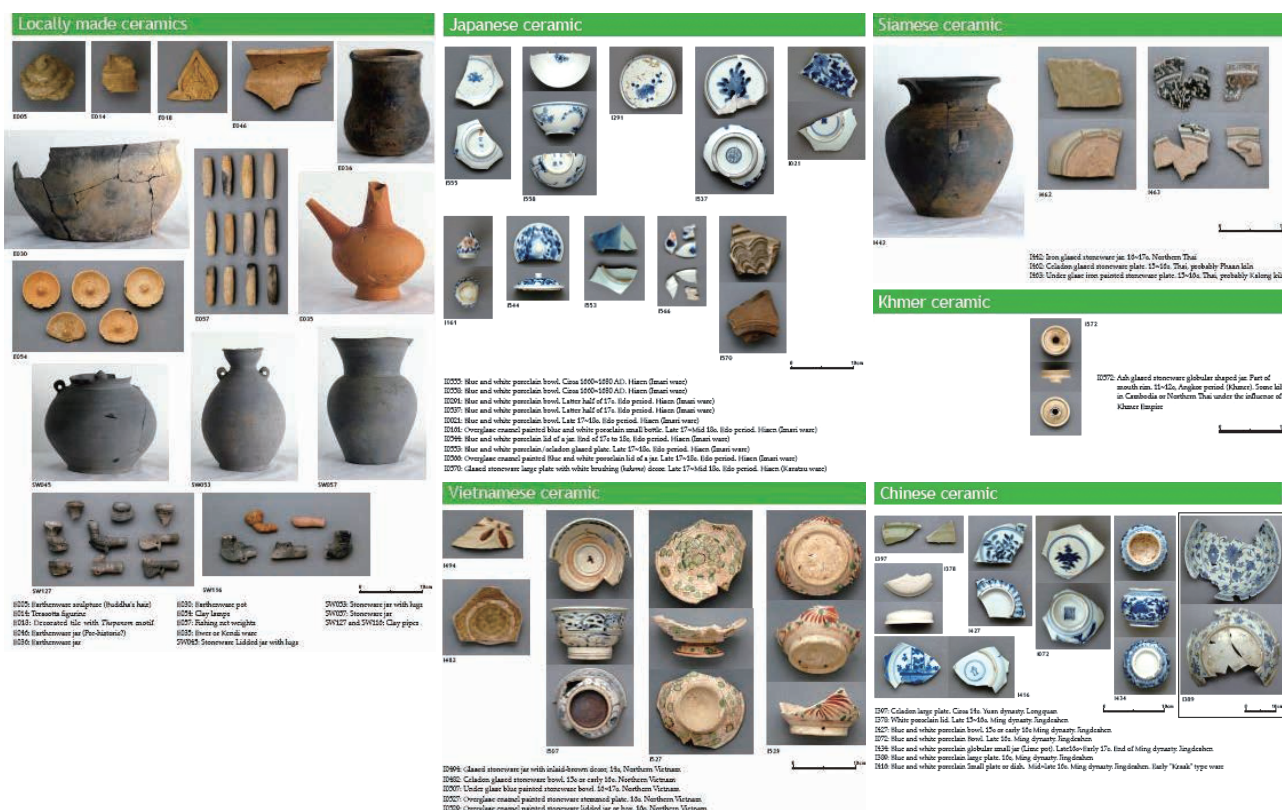


Fig. 4 Artifacts found during the project on the Road Number One



Fig. 5 Salvage Excavation within the project area of NT2 Hydro-electric Dam

Sepoon Mining Project

Another example is the mining project in the central part of Laos in Savannakhet Province. We also conducted the preliminary survey to identify the impact. We found many bronze artifacts, which shows its rich assemblage (Fig. 7). We also found some crucible glass beads and some ingots.

For the project, we developed the chance finds procedures, and we are also working with people from UXO (Unexploded ordnance), because they use metal detectors to detect the bombs. At the same time, they identified a big Dong Son drum, which is dated 2000 to 2500 years old (Fig. 8).



Fig. 6 Discovery of the archaeological evidences dated back to the late Pre-Historic Period



Fig. 7 Rich Typology of Bronze Artifacts Identified during the ESIA Study



Fig. 8 Chance Finds Procedures



Fig. 9 Wooden structures found at the ancient mining shaft

Many vestiges have been recovered including wooden evidence. The wooden structures, as well as bamboo and rattan, still remain *in situ* (Fig. 9).

After we recovered the abovementioned buried cultural properties, we introduced our policy for the

private sector to cooperate to construct a small local museum to preserve these artifacts.

Laos is a multiethnic country with a very diverse population. Maintaining a unity between the peoples is the key to strength.

Unity in Diversity: Malaysian Way of Heritage Spectra

Khalid Bin Syed Ali

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Department of National Heritage,
Ministry of Tourism and Culture (Malaysia)



Following the completion of his Master in Arts studying civilization, Mr. Bin Syed Ali has been serving for Ministry of Tourism and Culture since 2005.

Introduction

Malaysian heritage has encountered an important role in shaping the national agenda of developing unity amongst races of all Malaysians. It is perceived to be largely in public ownership. Therefore, its protection, conservation and safeguarding are generally deemed to be the responsibility of the government. The establishment of the National Heritage Act 2005 in March 2006, which provides for the conservation and preservation of natural heritage, tangible and intangible cultural heritage, underwater cultural heritage and living human treasure, is aimed to enhance national identity while strengthening national unity, harmony, and integration. Various aspects of heritage were developed to offer a myriad of products and services that supported the growth of the tourism industry. In this regard, concerted efforts to conserve the nation's cultural heritage, dissemination of heritage information, the development of heritage and arts were also undertaken.

The development of heritage since 2006 was given a greater emphasis which is imbued with a progressive outlook and spectra, including positive heritage values, both tangible and intangible. The appreciation of heritage is enhanced as part of a larger nation-building agenda in helping to build awareness of a common history and heritage as well as of a shared future and destiny of all Malaysians. The Department of National Heritage under the Ministry of Tourism and Culture Malaysia is developing a healthy domestic heritage scene as this will help to raise the people's quality of life. The active participation of the private sector, NGOs, communities, and the people in heritage-related activities and programs are encouraged, and the upgrading of heritage resources and infrastructures has been intensified.

Let me briefly explain what is covered in the provision under the National Heritage Act 2005. It covers natural, tangible and intangible cultural heritage, underwater cultural heritage, and treasure trove, which means it is a very comprehensive act. This act replaces The Antiquity Act of 1976 and The Treasure Trove Act of 1957.

We have four categories of heritage. One is heritage site (tangible and immovable), heritage object (tangible and intangible, movable and immovable), underwater cultural heritage (underwater tangible sites and objects) and living person or living heritage,

or as UNESCO sees it, a living human treasure.

Status of the heritage is stipulated in the National Heritage Act. Hierarchically, there are two types of heritage, heritage and national heritage (Fig. 1). Firstly, it should be designated or registered as a heritage under the purview of the Commission of Heritage. Then, if it is very outstanding will the item be upgraded to national heritage under the purview of the Minister of Tourism and Culture.

Various heritage-related programs were implemented to raise the interest of the community as well as to preserve and safeguard the nation's heritage. The task of the department is to consolidate policies and programs that further promote Malaysia's heritage as well as to formulate new strategies to make the heritage more vibrant to the masses.

Regional Approach: Appreciation of Heritage

In line with efforts to create heritage minded society, various programs have been undertaken to increase the appreciation of our heritage among Malaysians at all levels. In this regard, heritage related activities were carried out at the national and

state level, and are beginning to be organized at the district and village levels. There are four regional offices: the Southern region which covers the states of Melaka, Negeri Sembilan, and Johor, the Central region which covers the states of Selangor and Perak, the Northern region which covers the states of Penang (*Pulau Pinang*), Kedah, and Perlis, and the Eastern region which covers the states the east coast of Malaysia, Terengganu, Pahang, and Kelantan. These offices provide avenues to promote artistic and heritage activities as well as to conduct programs to nurture communities in the appreciation of heritage.

Programs that educate and advocate the important value of heritage appreciation among youths are given more emphasis. Concerted measures have been undertaken by the regional offices, agencies, and respective community-based associations to increase the number of those trained in various heritage-related fields. These individuals will then be deployed to various schools under specific program to provide training to students (Fig. 2). These activities are envisaged to help instill an appreciation of heritage and arts and to provide basic knowledge and skills

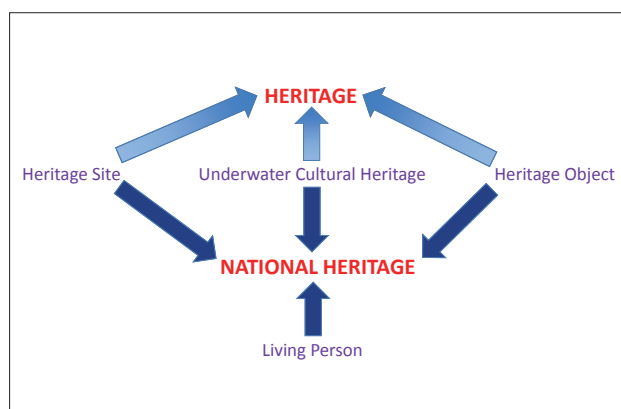


Fig. 1 National heritage register



Fig. 3 Showcase of ethnicity of adat perpatih



Fig. 2 Arts and custom for youngsters



Fig. 4 Seminar and documentation of Malay poem



Fig. 5 Documentation of “main puteri”



Fig. 6 Heritage talk

of various arts form to students. The program could provide the link between the arts community and the education sector, which supports the professional development of arts educators and arts education providers. In addition, a similar program could be extended to cover public sector employees and youth to improve their access and opportunity to the heritage. Strategic partnerships between the various state governments, local authorities, cultural, and community-based organizations together with the private sectors could be established to ensure effective implementation of this program.

Moreover, to enhance cultural heritage and arts appreciation, particularly at the grass-roots level, various out-reach programs have been intensified and extended to all states (Fig. 3–5). It could deepen awareness and appreciation of cultural heritage and arts as well as enhance the visibility of visual and performing arts. Again, various interactive programs concerning participation of youth, the community and the private sector could be implemented. Perhaps soon Kuala Lumpur could be the hub of cultural heritage and artistic activities.

In an effort to create awareness, appreciation, and love for heritage among the younger generation, various heritage programs and activities such as heritage clubs continued to be organized in primary and secondary schools in Malaysia. Assistance in this form of training, advisory service as well as costumes and equipment was also provided. Students involved in these activities were given the opportunity to perform at official functions at the state and district levels as part of the effort to spread awareness and appreciation of heritage and the art among more Malaysian of various ethnicities.



Fig. 7 Chinese calligraphy

Communities are also encouraged to participate in heritage activities. For instance, the Arts for All program is aimed to bring the arts back into the community and to make the arts a part of daily life. This also includes performance of cultural heritage dances, martial arts, music, as well as arts-and-crafts-related activities involving communities in both urban and rural areas.

Some activities are being carried out throughout the year from 2006, when we established the National Heritage Act. For example, Heritage Talk is a program that gathers students, communities, and the public to know about the culture of every ethnicity in Malaysia (Fig. 6). Malaysia is not only involved of various ethnics but also various religions, and various activities are organized to understand the differences so that we could respect each other (Fig. 7, 8).

Heritage as Tool for National Unity

In connection with National Unity, we have two programs at the national level: 1Malaysia program and Open House. Malaysian multi-ethnic



Fig. 8 Workshop on the art of Kolaam



Fig. 10 Open House – Chinese New Year



Fig. 9 1Malaysia, traditional games fiesta



Fig. 11 Open House Gawai

communities comprising of the Malays, Malaysian Chinese, Malaysian Indian, various ethnic groups of Sabah and Sarawak, indigenous groups of Peninsular Malaysia, Malaysian Siamese, Baba and Nyonya, Malaysian Portuguese, and other minor groups in Malaysia are significant in forging a unique Malaysian identity branded as 1Malaysia (Fig. 9).

The cultural and religious festivals of the major ethnic groups in Malaysia continue to be celebrated at the national level. Every year without exception the Ministry of Tourism and Culture organizes 'Malaysia Open House' during the celebration festivals such as *Hari Raya Aidilfitri* known as Eid Festival after one month of fasting for the Muslim, The Chinese New Year, *Deepavali* Hindu's Light Celebration, Christmas, *Gawai* and *Tadau Keamatan* for the Borneo's ethnic groups (Fig. 10, 11). All of these celebrations of Malaysian Open House are recognized and listed as our national heritage. All the people and tourists are invited during this open house.

Listing, Conservation and Preservation

To strengthen and inculcate an appreciation and awareness of heritage in Malaysia, efforts are made to conserve and preserve heritage sites. In this regard, 35 sites and buildings have been conserved and preserved in 2015, and 43 sites are being maintained monthly (Fig. 12, 13). Contractors, local government officials and junior conservators have been trained through in-house program in various aspects of conservation to provide knowledge and the best practices which comply with conservation standards. Four series of workshops were organized last year, and two more workshops are to be completed this year.

Conclusion

Heritage is to be seen as an integrated and holistic entity including the natural and the cultural. Therefore, tangible and intangible heritage meet the heart of any community as it, over time, realizes the healthy development of its existence and contributes to a peaceful and harmonized community. The aim of such dynamic heritage might be left to be rhetoric unless the awareness to preserve, promote, practice,



Ubudiah Mosque



Penang World Heritage Office



Wat Chonprachumthat Chanaram



St. Georges Church

Fig. 12 Conservation



Excavation at Bastion Handrieta Louise

Fig. 13 Preservation – Archaeological sites



Structure excavated at Bujang Valley

interact, and transmit the differences in our culture and what we inherit is raised by realizing and accepting the common needs and values. Meeting and interacting in communities and communicating with each other have been done by our ancestors over

the centuries to make good friends and to share the qualities we possess as to benefit the meaningful life. We unite due to the diversity we possess as to sharing and safeguard the colorful heritage of Malaysia. We are proud to be part of every of them.

Strengthening National Identity through Cultural Diversity: The Philippine Experience

Milan Ted D. Torralba

Executive Council Member, National Committee on Monuments and Sites, National Commission for Culture and Arts (The Philippines)



Fr. Torralba is a Roman Catholic priest of the Tagbilaran diocese, Philippines, and is trained as a canon lawyer and cultural heritage practitioner. He has a master's degree in cultural heritage from the University of Santo Tomas, Manila. Actively involved in working with various government and Church cultural agencies, he chairs Tagbilaran's cultural heritage diocesan commission charged in rehabilitating the diocese's historic churches damaged by the earthquake in 2013. He played a major role in shaping the Vatican - Philippines accord on the cultural heritage of the Catholic Church in the Philippines.

Let me start by mentioning these basic facts culled from the recently published book *Pinagmulan: Enumerations from the Philippine Inventory of Intangible Cultural Heritage*. In its 7,107 islands, the Philippine archipelago is home to at least 80 major ethnolinguistic groups. Not one of these groups is composed of only one culture, but many. For instance, the Manobô of Mindanao alone has no less than 82 sub-groups. The Tuwali, a major ethnolinguistic group of the Ifugao, has 18 cultural variations recorded, and many more. This complexity is unsettling in astutely determining their intangible cultural heritage alone.

By way of different migratory waves, these major ethnolinguistic groups settled on the islands from at least around 4000 B.C. With their multiple sub-groupings, these cultural communities, some others whittled by almost 400 years of Western colonization, constitute the Filipino Nation. In other words, the sum-totality of these different Philippine cultures, their interfacing and differentiation, their convergence and divergence borne through the millennia, is the Filipino national identity. We acknowledge this fact of Philippine culture and enshrine it in the fundamental law of our land, which affirms that the State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity.

The Filipino national identity, therefore, is formed and inspired by the diversity of its cultures and the typologies of its heritage. It is understandable that in articulating the national policy on culture, arts, and heritage as hallowed in our constitution, the Philippine Congress identifies cultural preservation (and I would like to stretch its meaning to include the notion of safeguarding) as a prime national strategy for maintaining Filipino identity. This is read in Section 2 of Article I of Republic Act 10066, also known as the *National Cultural Heritage Act of 2009* (Fig. 1).

How does the Philippines operationalize its national strategy of cultural preservation and safeguarding as Congress enacts it? Two basic on-going activities effectuate the strategy, as Fig. 2 shows: cultural mapping and cultural education and/or heritage studies. Both activities resolve the two inquiries posed as follows: (1) how is cultural heritage integrated in

the national policy, and (2) how is cultural heritage being utilized?

First, cultural mapping, sometimes tagged as ‘heritage mapping’, is an important key to integrate cultural heritage in our national policy. It is the vital instrument by which the cultural elements and heritage resources are collated for identification, conservation, valorization, and utilization.

We put emphasis on cultural mapping in view of a number of reasons. For instance, built heritage damaged by the frequency of natural calamities. This inevitably leads to change in information embedded in the built heritage. To exemplify, I will make a special mention of around 20 heritage churches and civic buildings in my home province of Bohol in the Philippines devastated in different degrees by the 7.2 magnitude earthquake of 15 October, 2013. Three of these historic churches literally collapsed. Fig. 3 shows two of these heritage churches, namely

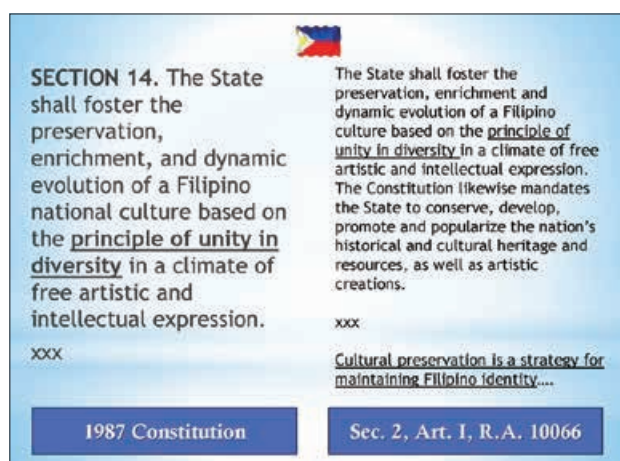


Fig. 1 Section 14 of the Constitution and Section 2 of Article I of Republic Act 10066



Fig. 2 Philippine Government strategies and experiences

the Loón parish church and the Maribojóc parish church, which suffered complete destruction by the said earthquake. Both were officially recognized by the Philippine Government as national cultural treasures and national historical landmarks. Incidentally, an international symposium on the seismic retrofitting of unreinforced masonry structures will be held exactly a month from now in Manila and Tagbilaran. As the outcome, insights and best practices shared at the symposium will be filtered and inputted to form part of the *Philippine Charter for Built Heritage Conservation*.

The other major reasons for the stress on periodic cultural mapping is the unsympathetic and misguided remodeling of other built heritage, the unwarranted dispersal of movable cultural materials, and the risks that lead to loss or actual disappearance of intangible cultural heritage. In other words, cultural mapping in the Philippines becomes an activity similar to census-taking intended to derive updated information on our cultural elements and heritage assets as they are shaped by circumstances.

Cultural mapping results are inscribed in the Philippine Registry of Cultural Property (PRECUP) and the Philippine Inventory of Intangible Cultural Heritage (PIICH). Both data banks are administered by the National Commission for Culture and Arts (NCCA). The entirety of Philippine culture and heritage data elicited from cultural heritage mapping allows the government to discern the nation's cultural elements and heritage assets for scientific and negotiative conservation and safeguarding.

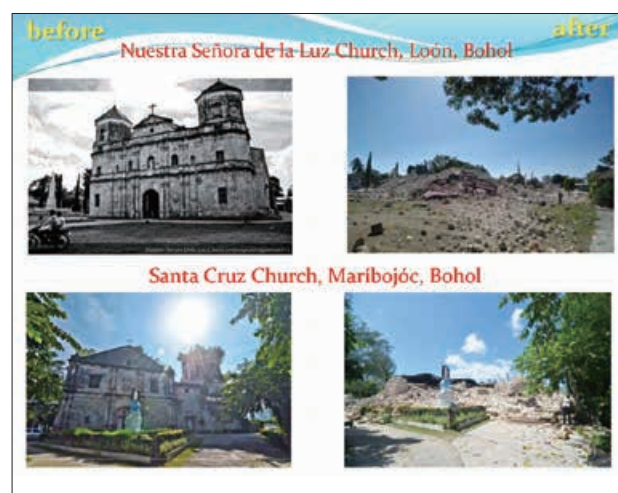


Fig. 3 Seismic destruction of parish churches in Loón and Maribojóc



Fig. 4 Philippine Cultural Education Program (PCEP)

Second, cultural education and/or heritage studies in the formal, informal, and non-formal systems make possible the retention or sustainability of these cultural manifestations and heritage expressions most especially among the Filipino youth. In practice, cultural heritage is utilized as an object of study that segues through the following cognitive culture cycle, which are, awareness, knowledge, understanding, appreciation, valuation, and finally utilization or enjoyment. The cognition of heritage for its significance or value logically leads to conservation or safeguarding, which makes training courses, workshops, conferences, seminars, and cultural heritage conservations not only normative, but also sustainable.

As an actionable component of the national strategy of cultural preservation, the Philippine Cultural Education Program (PCEP) coordinated by the Department of Education and the NCCA, was launched in 2002 with the aim of integrating culture and heritage in the basic education curriculum and so mainstreaming it in the national development plans (Fig. 4). As an on-going program of the National Government, PCEP is at the stage of fine-tuning the culture-based educational curriculum.

Measuring the impact and relevance of the Philippines' cultural policies, programs, strategies, and plans is the purpose of the baseline tool called cultural statistics. Still at its incipient stage, the *Philippine Framework on Cultural Statistics*, adopted from the 2009 UNESCO Framework for Cultural Statistics, was only recently crafted and is to be presented to the NCCA Board of Commissioners for approval following three years of lively discussion. Whatever its



Fig. 5 Halo-halo

outcome, it is foreseen that the Philippine cultural statistics will be a useful implement in measuring the quantitative and qualitative aspects of culture that contribute to integral human development within the framework of the Philippines' strategic development goals.

How do I visualize Philippine culture and heritage? I visualize it like the all-time Filipino favorite, the *halo-halo* dessert (Fig. 5). Although we understand that this sugar-full concoction is similar to your *kakigori*, to *patbingsu* of Korea, to *baobing* of China, to *aiskacang* of Malaysia, Singapore, and Brunei, to *cendol* of Thailand, and to *esteler* and *escampur* of Indonesia, *halo* is the Tagalog Filipino root word which means mix or fusion, merger or blend. *Halo-halo* is anything mixed together. *Halo-halo* as a Filipino dessert is a mixture of shaved ice, beans, Jell-O, fruits, leche flan, purple yams, tapioca, evaporated milk, pounded young rice, and a lot more.

The Filipino national identity is a *halo-halo* of more than 80 ethnolinguistic cultures and a lot more. This clearly implies that my culture, my heritage, is not a melting pot. It is a mixing bowl. Impacted by other influences, the unique cultural elements and heritage resources of a given ethnolinguistic community are maintained, but in a skillful blending, these elements and resources constitute the integral whole of what is known as the culture or heritage of the Philippines. Thus, in diversity, unity; in unity, identity; in identity, communality, co-existence.

The *halo-halo* is not uniquely Filipino, but is truly Asian, shared in common by the ASEAN. Like this well-loved dessert, I suggest that ASEAN cultural

heritage mirrors our common Asian feature: unity in diversity. Knowledge of these culture and heritage paradigms shared among practitioners is the Philippines' modest contribution to strengthening cooperative relations among the ASEAN+3

countries.

*Maraming salamat po. Daghan jamung salamat.
Domo arigato gozaimashita.*

Celebrating Diversity: Forging Partnerships

Jean Mei-Yin Wee

Director, Preservation of Sites and Monuments,
National Heritage Board of Singapore (Singapore)



As a graduate of the National University of Singapore (NUS) and the Singapore National Institute of Education, Ms. Wee has wide-ranging experience working as an educator and curator at the Singapore Art Museum where she served as Assistant Director. She conceptualized and developed key programs for the museum, taking charge of the curation of Indian Art. She was also curator at Baba House, a house-museum of NUS Museum for conserving and appreciating Peranakan culture. In February 2009, she was appointed the first director for the Preservation of Monuments and Sites of the National Heritage Board, playing a major role in the inscription of the Singapore Botanic Gardens to the UNESCO World Heritage site in 2015 as Singapore's first World Heritage. She is deeply engaged in raising awareness of the history of preserved national monuments, writing extensively on this topic.

Diversity gives us many reasons to celebrate our roots as well as to appreciate the wealth of cultures and traditions and this is no different from how we see it in many countries in ASEAN.

The UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) affirms that cultural diversity forms a common heritage of humanity that should be cherished and preserved for the benefit of all. It creates a rich and varied world which opens the range of choices and nurtures human capacity and values, and is the mainspring for cultural development for people and nations.

When one sees an image of Singapore like [Fig. 1](#), the area with the Esplanade theatre and Marina Bay hotels in the upper side is a large mass of reclaimed land. The adjacent area with the red-roofed buildings is a conserved area where the more historic part of Singapore is. Our latest monument, the Fullerton Hotel (on the right), can be seen as well as the Asian Civilizations Museum, another national monument (on the left).

We quote the words of our late Prime Minister Lee Kuan Yew who passed away earlier this year:

"...provided you understand and ensure that the foundation is strong. Crucial is interracial, interreligious harmony. Without that, quarrelling with one



Fig. 1 The historic part of Singapore (foreground)

another, we are doomed."

We are diverse and have a very stable ethnic mix. The Chinese form the majority at 74.1%, the Malays 13%, Indians 9.2%, and others. Our population is growing and currently stands at about 5.8 million. With regards to religion, 33% are Buddhists and an increasing number are Christians - with a high number of tertiary educated Singaporeans considering themselves Christian. As a result, many do not subscribe to some of the more traditional religions that they may have grown up with or which their families commit to.

Today, we have gazetted 72 national monuments,

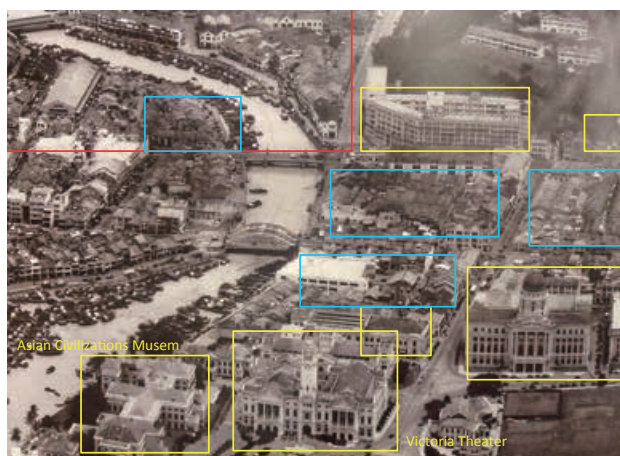


Fig. 2 View of the Singapore River



Fig. 3 Sri Mariamman temple

which reflect this diversity as well as the various phases of our history. These include British colonial rule, years of war and occupation, nation building, centers of worship, social bonding, and urban redevelopment, which was very active in the 1980s. We have also a statutory of law in place, where the Preservation of Sites and Monuments is to advise the government on built heritage and site preservation.

As shown in old pictures, the Singapore River had been the hotbed of all our economic activity historically (Fig. 2). Old cargo boats were used to bring in shipped goods from the bigger boats. One can also see the Asian Civilizations Museum which I mentioned earlier, and the newly restored Victoria Theater.

Preserving diverse architectural heritage involves documentation of early communities, practices, as well as historical architectural development, especially when they are not preserved, in order to foster understanding and appreciation of our cultural diversity. The reason why we preserve these structures is linked to place making, it reinforces a sense of national identity while appreciating the composition that makes up Singapore today. This is very much part of the general policy of racial harmony in Singapore where even our national holidays are shared equally amongst all the ethnic groups. We also have a national language policy where English is the main form of communication and instruction in schools, but in respect for various ethnic backgrounds, students have a choice of studying either their mother tongue or another language that they can choose if they can show some connection to it.

As mentioned, this is all set within the context of a wide range of government policies to encourage racial cohesion and social integration. Part of it is also to promote tolerance as well as to understand that the Singapore that we have today, is the result of the contributions of many generations of the Armenians, the Jews, and the Malays – including the regional diaspora and Chinese etc. that settled in Singapore. This is important in the preservation of Singapore's history and to understand that our pioneers come from various backgrounds.

As an example, we have Sri Mariamman temple which is a Hindu temple, but this was actually built,



Fig. 4 The Sultan Mosque



Fig. 5 The Yueh Hai Ching temple

by a Chinese businessman for his Indian workers (Fig. 3). It is located in Chinatown, and the sign put up by the Hindu temple, wishes the Chinese community a 'Happy Lunar New Year'. On this street, an annual light up marks the celebration for Chinese New Year in Singapore.

Another temple, Sri Thendayuthapani, which was established by the Chettians – remembered for the money-lending banking services in early Singapore. The Chettians provided loans for business start-ups and charged interest to their clients. They are remembered for establishing this facility that enabled business development.

The Sultan Mosque, which is built in the Malay enclave in Kampung Glam, was built by an Irish-born architect. Diversity can be seen in the architecture because it is clearly not only Muslim (Fig. 4). It is actually Indo-Saracenic with golden domes. This style is a blend of gothic, Indian and Islamic styles. One may see a dark base at the bottom of the dome. These are green bottles that had been donated by the poor who did not have the funds, but who still wanted to contribute to the establishment of the community mosque.

The Yueh Hai Ching temple, which won a UNESCO Asia-Pacific Awards for Cultural Heritage Conservation, is a very unique temple because it celebrates Taoism on certain days and Buddhism on other days. The rooftop is also very unique because it is decorated by three-dimensional compositions of characters from some of the great classics in Chinese literature (Fig. 5).



Fig. 6 The National Gallery

The National Gallery is yet another special place (Fig. 6). It is composed of two buildings: the City Hall, which was formerly the offices of the municipal government set up by the British in 1929, and the Supreme Court which was built in 1939. As it was on the very steps of the City Hall that Singapore declared its independence from British rule, the Gallery is a historically important building adapted for modern use.

Singapore had her inaugural UNESCO World Heritage site inscribed in June earlier this year, – the Singapore Botanic Gardens (Fig. 7). This is a site that remembers some of the important research that took place when Singapore was just a fledgling economy. For instance rubber, which is not indigenous to Southeast Asia, was researched here with seedling that came from Brazil, through Kew Garden. The

researched seeds at Singapore Botanic Gardens were then sent to Malaysia for plantation owners to plant. This met with resounding success, transforming the landscape of Southeast Asia completely and reshaping the rubber economy in Southeast Asia.

Harnessing local culture is also a step towards racial cohesion. If we look at local, regional, and international levels, there are many opportunities for us to do that. We have literary arts, linguistic expressions, visual arts, performing arts, and some of these things can be championed by some of our local sectors like the National Arts Council, the National Heritage



Fig. 7 The Singapore Botanic Gardens



Fig. 8 Cross-cultural extravaganza in celebration of Singapore's Jubilee

Board, the Library Board, as well as the National Archives.

This goes towards building a sense of community where we appreciate each other's heritage, celebrate each other's festivals, are mindful of each other's racial and religious taboos, and acknowledge this diversity that enriches us.

For example, we have the Malays integrating with the Singapore Chinese Orchestra in a cultural extravaganza (Fig. 8).

The physical manifestations are the buildings that we preserve and we identify as national monuments in Singapore.

We also notice how many people overseas (the Westerners) are also learning new cultures: the Americans are now learning to speak mandarin effectively. And many have also learnt Japanese – going beyond language into its culture. With these efforts to appreciate cultures, I feel it goes some way towards understanding diplomatic relations as well.

With the foreign population which comprises one third of the labor force in Singapore, we celebrate diversity even if it comes from foreign shores. We have a legacy of missions, schools, festivals, and heritage buildings. Our early Christian schools, for example, were established by the French missionaries and the Portuguese missionaries who not only set up Christian missions, but also schools where one could learn more about the religion. How are these historical events commemorated? We do it with collaborative programming and we work with various embassies and various foreign establishments as well.

We recognize culture as soft power, something that we celebrate at every opportunity. A study by the British Council in 2012 shows how global communication is very important, and UNESCO declares as part of its 70th anniversary "culture as a force for dialogue, social cohesion, economic growth, and creativity". We must not underestimate how it is a very important driver for tourism in the development of the sector. It is also something that I think should be on our national agenda as well.

Our motivations could be about mutuality, friendship, cooperation, relationship, building trust, tourism and trade, but I believe it also creates a great deal of happiness amongst us, sharing to appreciate and unify

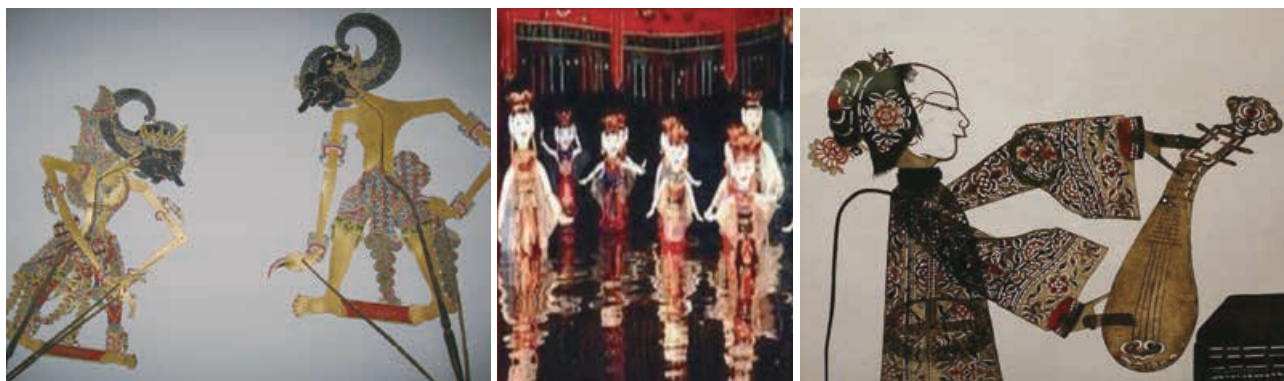


Fig. 9 Singaporean shadow puppets, Vietnamese water puppets, Chinese shadow puppets



Fig. 10 Preanakan jewelry, found in Thailand, Malaysia and Singapore



Batad (Philippines)



Longshen (China)
(Image by Anna Frodeak)



Ubud (Indonesia)



Sapa (Vietnam)



Hamanoura (Japan)

Fig. 11 Rice terraces in Asian countries

ASEAN+3; knowing and understanding where we are in relation to the region ASEAN+3 we see how we are different, yet we are similar (Fig. 9, 10, 11).

Our key platforms could be the ASEAN+3 Cultural Cooperation Network (APTCCN). The APTCCN is also something that had many cooperation platforms. This is how we can actually work

towards establishing many areas of cultural coordination and cooperation. These are just some ideas that I think we might want to consider as we develop more platforms to actually find ways to collaborate in architectural preservation, restoration as well as visual and performing arts. Thank you very much.

Discussion

[Moderator]

Koji Miyazaki

Professor, Research Institute for Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies (Japan)

[Speakers]

Viengkeo Souksavatdy, Khalid Bin Syed Ali, Milan Ted D. Torralba, Jean Mei-Yin Wee



Miyazaki I would like to use the time we have left to ask our panelists to share questions or opinions they have for each other. As Prof. Ishizawa said in his opening words, the sharing of knowledge is vital for ASEAN and ASEAN+3. If anyone has something they would like to share, please do so.

Wee I just wanted to pick up on a point that was made earlier by one of my colleagues here about how the preservation of heritage and the dissemination of it seems or is perceived to be the government's role. Quite often we see acts of law develop, and actual legislation put in place to reinforce these acts as well. My question, and one of my challenges at work, is how we can encourage everybody to actually participate in it so that it is part of a living heritage that is still practiced and utilized. When I first arrived in Japan yesterday, I could not help but appreciate the fact that I saw many women wearing traditional kimonos. They all seemed to be talking among themselves and partaking of tea, which I assume must be green tea and traditional cakes. Even when I go to Myanmar I still see many people wearing longyi, but if you come to Singapore, you wonder what the national dress is because most of the time we simply wear shorts and T-shirts and slippers. We are very informal in culture, while we like to retain traditional practices. How can we ensure that it is sustained by just the common people? One could say that the government is a key stakeholder because it may have political motivations to do just that. How much, then, can their efforts actually be supported by people? This is because, at the end of the day, heritage has to be owned by the community. It has to be owned by you and me for it to have long term sustainability.



Miyazaki Ms. Wee's question seems to me that it was a question to others as well. When sustaining culture, especially intangible culture, education plays a highly important role. However, at the same time, making the culture appeal to the younger generation, and to have them choose to preserve it on their own is also a cardinal point. How about the other panelists?

Torralba In the Philippines, while the government does not really initiate the projects or the programs for heritage conservation for the safeguarding of the intangible cultural heritage, it helps by using the resources it has. When we want to perpetuate and promote culture and heritage in a particular place or in an ethnolinguistic group, what is very important is that the people do their own culture, their own heritage. However, they need to be assisted in doing so.



The assistance is provided by the government, since, as I mentioned, the government has the resources for doing so. For instance, in the case of the churches that were damaged by the earthquake, on our own we cannot restore the 20 to 25 declared heritage churches because we simply do not have the wherewithal to bring them back to their past state. However, the people would want to see these churches restored as if the earthquake did not occur. It is here that the government comes in. When a cultural property is declared and is recognized by the government, the government by virtue of our constitution is mandated to assist by way of technical knowhow or by way of monetary compensation because, as I mentioned, they have the resources for doing so. What is important in the Philippines is that we are very particular of the culture and the heritage that we have, only that we need assistance to be able to promote and perpetuate what rightly belongs to the culture of the people.

Ali I agree. Whatever the promotions are for heritage sustainability, it always seems to be the duty of the government in every country. It is being institutionalized, but what efforts are being taken by the NGOs and the communities? Those efforts, such as education on the importance of heritage, are actually the most important, because it is only then that the people can realize their importance and identify with them. We have a mixed culture like Singapore and some parts of the Philippines. We can understand each other, but how do we value our own heritage? The Government only tries to legally protect heritage by designating and registering them so that the future generation will not forget about what it possesses. But the question is how to promote

and actively create the substance of heritage in the communities.

With the 2003 convention on Intangible cultural heritage, it is increasingly important that communities play a large role in promoting heritage in the listing process. This is because, at the international level, each heritage is defined clearly with a community. One more challenge that I think that we are facing is that communities want financial aid for protecting heritage. Without that, perhaps they will not be motivated to do so. Therefore, again, I think knowledge is a very important base.

Souksavady While we are on the topic of the preservation of Intangible cultural heritage, I would like to share the Lao women dress called the *sinh*, a type of skirt. In the past a lot of Lao women wore this traditional dress, and even today



you can easily identify Lao girls everywhere with the *sinh*. However, in the present day, we can observe the adverse effect that the modern phenomena of the open market has on them. The modern *sinhs* on the market are machine-made and very cheap. Handwoven *sinhs* may take one month for one piece, and maybe costs about \$30 to \$50, but the modern product costs about \$5. While there is some replication of traditional motifs, in the long run, the modern technique will harm traditional skill, I think. This is because some of the young women choose the new product as it is cheaper, which will, over time, harm the transfer of knowledge. I think this matter could also be discussed and exchanged with all our colleagues.

Miyazaki I believe we have heard how legal protection on its own is not enough in the preservation and the utilization of heritage. Furthermore, we all seemed to agree on the importance of fostering autonomous protection among the people, and encouraging it where it already exists.

I would like to point out that in the discussion of intangible cultural heritage, language is not often talked about. For instance, in the presentation by the Philippines, ethnolinguistic groups were touched upon, but I felt that their preservation is not necessarily just about autonomy, and much effort is needed

to accomplish it.

When that effort is measured by monetary value, I feel there is a tendency to lose the will to preserve it. I would like to hear opinions on the subject.

Ali For me, food is a very interesting subject. It is a universal subject, because God created us with a stomach and tongue, so we need to taste and fill our stomachs. But today we are quite choosy about food. Whatever is delicious, no matter how high in cholesterol it is, will attract people who appreciate the taste of the food. However, what is behind the food? What is the philosophy behind the food? The anthropological approach of food tells you about your own history, the people's history, and the beauty of actually creating the food in such way. In Malaysia we have a multiracial, multiethnic, multi-religious population, so the most important issue is whether food is halal, which food can be taken by Muslims, or not.



If you visit Malaysia, all the hotels can provide you with halal food, meaning that this will be attractive to those tourists from the Middle East, from outside the Malaysia. They do not have to worry about dining at the restaurant because it is halal. In terms of taste, Japanese food and Korean food are very popular, but do they tolerate the culture of others? When promoting cuisines, I think consideration of culture, such as the obstacle of the religion has to be considered so that everybody will taste the food, and let the food be the universal heritage of the people.

Wee I think you were also interested in language. I had mentioned how preservation is very much tied to the policy of racial appreciation. In Singapore, we have a language council that looks into the promotion of the key languages in Singapore. As I mentioned, everybody studies in English, but we also speak another language. Because I am ethnically Chinese, my second language is Mandarin, but I do

not use it at home, I have actually forgotten a lot of the vocabulary.

Learning languages is very difficult, but, touching upon something that my Malaysian colleague has mentioned, I think it stems from an innate sense that you want to try something. If you were insular, I think you would always be a little xenophobic and think that only your culture exists, so you never actually venture to try something. But if you take time and actually have an open attitude to learn another language – and there are many ways to learn that language, such as through food. My Italian, for example, has improved because I have been studying menus at Italian restaurants. It is limited, but I also know a bit of Italian from studying piano, for example. In conclusion, it depends on how much you want to extend yourself to actually appreciate another culture.

I just wanted to share on a personal note that I ate my first sushi when I was nearly 30 years old because I disliked fish and I could not imagine eating raw fish as well, so it took me a lot of my initial dislike for it. But when I was in New York with my sister, she said, “Look, I can only afford to buy you three pieces of sushi because in this restaurant it is very expensive. It is \$20 for three small pieces of sushi, so if you do not eat it, there will be no food for you today.” I had to eat it, and after I ate it I thought, “Good grief. I have been missing out all this time.” So it actually changed my whole life – and now it is one of my favorite things to eat. If I had not taken that step, I think I might still be missing out on something, so ask yourself if that is also a situation that you face.

I think we all agree that the government plays a role. It has funding. It has the mechanism to reach out to people, and maybe we can look at how the platforms to engage public in general market idea might sell itself to some degree.

Miyazaki Thank you. Through the four presentations we heard today, I feel we have learned the situations in ASEAN and each country, as well as opinions on what to share from now on.



Session 2

Strengthening and Handing Down the Ties that Help Transmit Cultural Heritage to the Future

At this session, Cambodia, Indonesia, Myanmar, Thailand and Viet Nam, which have a number of tangible heritages such as historical buildings and archaeological sites, share their vast experiences with international community in the safeguarding of cultural heritage. They speak how they will transmit their legacies to the future especially through conservation and utilization showing some specific case studies.

[Moderator]

Masahiko Tomoda

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

[Speakers]

Harry Widianto

(Director, Directorate for Cultural Heritage Preservation and Museum, Ministry of Education and Culture (Indonesia))

Bui Chi Hoang

(Director General, Southern Institute of Social Sciences, Vietnam Academy of Social Sciences (Viet Nam))

Amara Srisuchat

(Senior Advisor and Expert in Archaeology & Museum, Fine Arts Department, Ministry of Culture (Thailand))

Kyaw Oo Lwin

(Director General, Department of Archaeology and National Museum, Ministry of Religious Affairs and Culture (Myanmar))

Ly Vanna

(Director, Department of Conservation of the Monuments in Angkor Park and Preventive Archaeology, APSARA National Authority (Cambodia))

Cultural Heritage Properties in Indonesia: Safeguarding and Community-International Cooperation

Harry Widiyanto

Director, Directorate for Cultural Heritage Preservation and Museum, Ministry of Education and Culture (Indonesia)



After studying archaeology at Gadjah Madha University, he completed his PhD in paleoanthropology at the Institut de Paléontologie Humaine (Muséum National d'Histoire Naturelle), Paris, France in 1993. He served as directors at various research institutions in archaeological and anthropological study, until obtaining his current position in 2013. He is also a researcher at the Ministry of Education and Culture, and a temporary professor at Gadjah Mada University. He specializes in paleoanthropology of the Java islands, especially in their human evolution.

Policies on Preservation of Cultural Heritage in Indonesia

As we already know, cultural heritage is divided into two groups: tangible and intangible. Up to now in Indonesia, we have more than 670 tangible cultural heritage and 170 intangible cultural heritage registered nationally. Among them, we only have four tangible World Cultural Heritage sites such as Borobudur Temple, Prambanan Temple, Sangiran Early Man Site, and also Subak in Bali. We have seven intangible cultural heritage inscribed on UNESCO lists. The last one was inscribed on the 1st of December, 2015: Three Genres of Traditional dance in Bali.

According to our law, the cultural properties are preceded over by Law Number 11 of 2010 Concerning on Cultural Heritage. This Law Number 11 was broken down into two government regulations: Government Regulation on Cultural Properties Preservation, and Government Regulation on Museum Number 66 of 2015.

According to Article 1 in this Law Number 11 of 2010, it is stipulated that Cultural Property shall mean the tangible cultural heritage in the forms of Objects, Buildings, Structures (part of the building such as bridge), Sites, and Areas on land and/or underwater, which should be preserved due to their historical, scientific, educational, religious, and/or cultural significance. There are two criteria for the designation; it is required to be more than 50 years old and needs historical or scientific significance.

The Directorate of Cultural Property Preservation and Museum implements the preservation of cultural property in accordance with the mandate of Law Number 11 of 2010. In the law, it is described that “preservation shall mean the dynamic efforts to maintain the existence of cultural property and its values by protection, development, and utilization” (Fig. 1).

When we unearth cultural heritage, it is very rarely intact – most often, it is damaged in some way. It is very important that we first protect the object: we preserve it so that it is not damaged further. For instance, if we have an artifact that has only 40% of its original parts left, we must take care to keep that 40% and not lose any of the physical information that it holds. If it is preserved, eventually we can restore

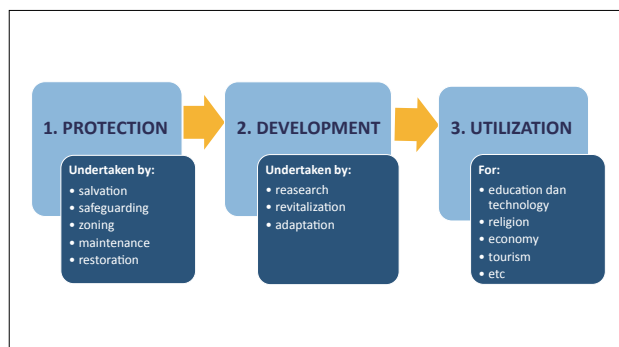


Fig. 1 Scope of Cultural Property Preservation in Indonesia (1)

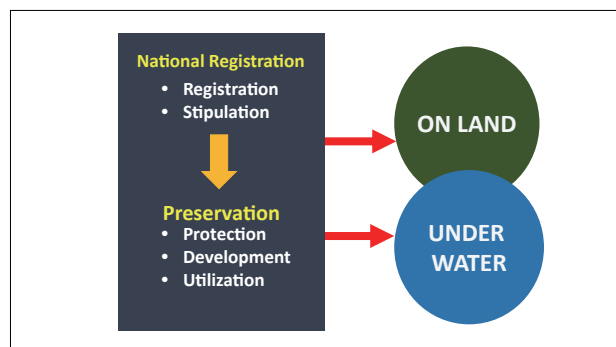


Fig. 2 Scope of Cultural Property Preservation in Indonesia (2)

it. After that, through development and research, it is possible to increase the information we can read from it. Finally, the object, once it is preserved and researched, should be utilized by the community, through education, tourism and religious activities.

As shown in [Fig. 2](#), the scope of our cultural property preservation covers material from land or underwater, and it is divided into two grids: national registration and the preservation.

Once an object is found, the regency registers it in the national online system. In Indonesia, we have 550 regencies.

After the object is registered at national level, we transfer the object to the cultural heritage expert team in respective regencies. The team will examine the object using the criteria of cultural heritage, which is (1) more than 50 years in age and (2) has a significant value in terms of history, science, religion, or culture. If the object fits well with the criteria of the cultural heritage, the team will make an inscription into the national cultural heritage.

After the object is registered as national cultural heritage, it will be preserved in accordance with the scope of cultural property preservation as shown in [Fig. 2](#).

Heritage education for the future generations is one of our main focuses. At every site, every area of cultural heritage that has a national potency to add to our knowledge of human life in the past, we make a museum because museums transfer the information from the site to the community, to the people. The existence of the museum on the site is very important because it makes the site attractive for the community. For example, the Sangiran Early Man Site, now inscribed as a World Heritage site, is, by itself, only

interesting for the scientists but not for the people. One of the effective ways to attract people is to make a museum to hold the information from the site and present it to the community.

Sangiran Early Man Site: the Homeland of Java Man

Now I will speak about the Sangiran Early Man Site as a case of cooperation in the international community.

This is a site from the early man which dates back to more than two million years ago in the area of 56 square kilometers ([Fig. 3](#)). This site is very informative about evolutions of human ([Fig. 4](#)), environment ([Fig. 5](#)), culture ([Fig. 6](#)), and also fauna ([Fig. 7](#)). However, there are only a few people – most scientists – visiting the site, so we decided to build an on-site museum.

For this site, a Master Plan and Detail Engineering Design are prepared by technical team of Directorate General of Culture with support by the local government, stakeholders, and local communities. It is very important that we involve the communities in this process. They must get the benefit from the construction of the new museum.

An MoU for the management of Sangiran was signed by the central government, provincial government, and regional government. The tasks of each government are divided as follows:

- Central Government: building construction and facilities, interior and furniture, public museum, and human resources.
- Provincial Government: promotion and community empowerment.
- Regional Government (regency): provision of



Fig. 3 Location of the Sangiran Early Man Site

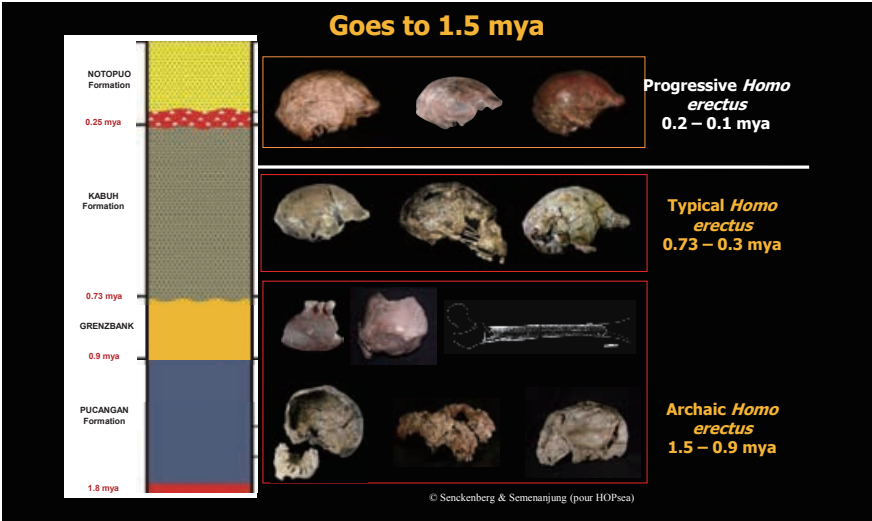


Fig. 4 Evolutions of human

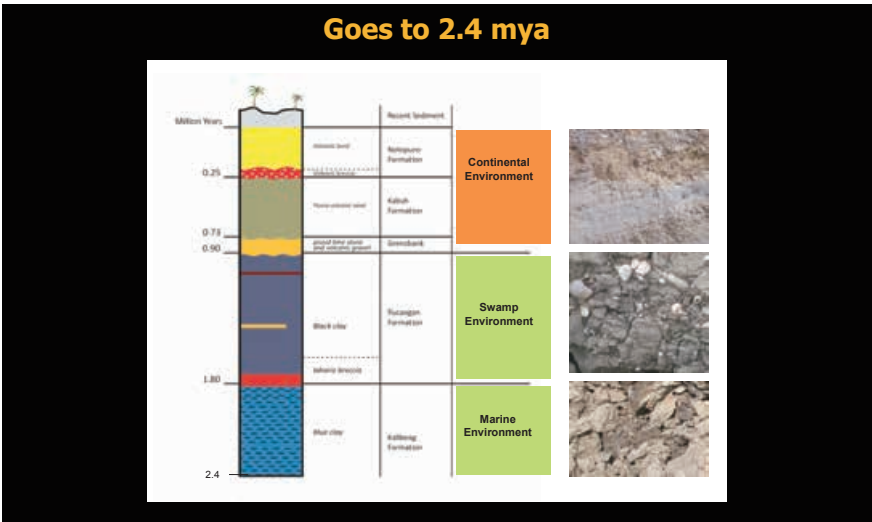


Fig. 5 Evolutions of environment

land, and also infrastructure development.

Also, the site is protected by the following laws:

- Declared as a protected archaeological reserve by National Decree number 070/1977
- Inscribed on UNESCO World Heritage List in 1996
- Declared as heritage site by the National Decree number 5/1992, revised to number 11/2010
- Declared as National Vital Object in 2008 by Minister Decree

We began to construct the museum with different themes of presentations and all kinds of facilities including the library (Fig. 8).

Within the framework of UNESCO, there are international cooperation activities with the twinning site Zhoukoudian in China (Fig. 9). Also, with the Muséum national d'Histoire naturelle, Paris, and the National Museum in the Philippines, we implemented a project for managing prehistoric heritage in Southeast Asia, which was sponsored by UNI

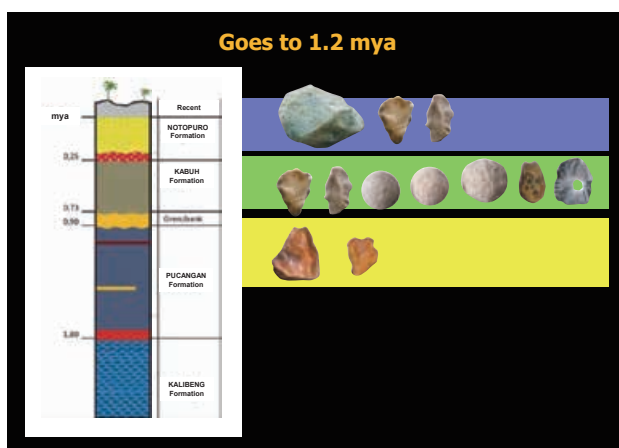


Fig. 6 Evolutions of culture

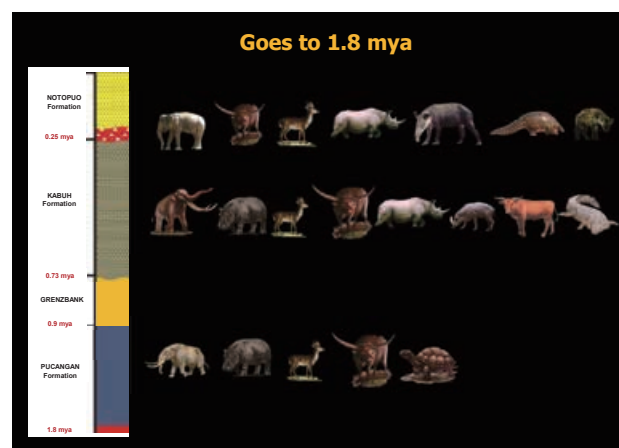


Fig. 7 Evolutions of fauna



Fig. 8 Sangiran Museum



Fig. 9 International cooperation with the Twinning Site Zhoukoudian in China



SANGIRAN meeting
February 5-7, 2013



TV report, Quezon meeting, July 2012



Tabon cave visit

Fig. 10 International project for managing prehistoric heritage in Southeast Asia

Europa (Fig. 10). Sangiran is also one of the sites for field studies in the Erasmus Mundus intensive program, and other international field schools and seminars.

In 2017, the Center of Human Evolution,

Adaptation and Dispersal in Southeast Asia is to be launched during the UNESCO's General Conference. Once this project is accepted by UNESCO, we will begin our research with all countries in Southeast Asia. Thank you very much.

Po Dam Tower Temple Architecture: Archaeological Studies and Conservation of Relic Value

Bui Chi Hoang

Director General, Southern Institute of Social Sciences,
Vietnam Academy of Social Sciences (Viet Nam)



Since his graduation in 1979 from the University in Ho Chi Minh City in Archaeology, Dr. Hoang has been working continuously at the Center for Archaeological Studies, Southern Institute of Social Sciences. Based on his knowledge and experience gained during this research, he completed his Ph.D in 1994 in the study of late-bronze to early-iron period in the East Nam Bo at the Institute of Social Sciences in Ho Chi Minh City. His specializes in the prehistory and proto-history of Archaeology in Southern and Central Viet Nam, including the transition from prehistory to proto-history, the immigration of ancient people from the highland to the lowland in Nam Bo and the establishment of ancient nations in the region.

In the South Central region of Viet Nam (Ninh Thuan and Binh Thuan provinces), there are many ancient Champa structures such as Po Klong Garai, Hoa Lai, and Po Dam at which are currently being conserved, restored, preserved, and studied (Fig. 1). These sites were originally researched by H. Parmentier in 1909 (Fig. 2), and were further excavated in 2013 and 2014 by the Center for Archaeological Studies, Southern Institute of Social Sciences in collaboration with Binh Thuan Provincial Museum.

1. Po Dam temple site

1.1. Architectural remains

The Po Dam site consists of six archaeological



Fig. 1 Map of Viet Nam

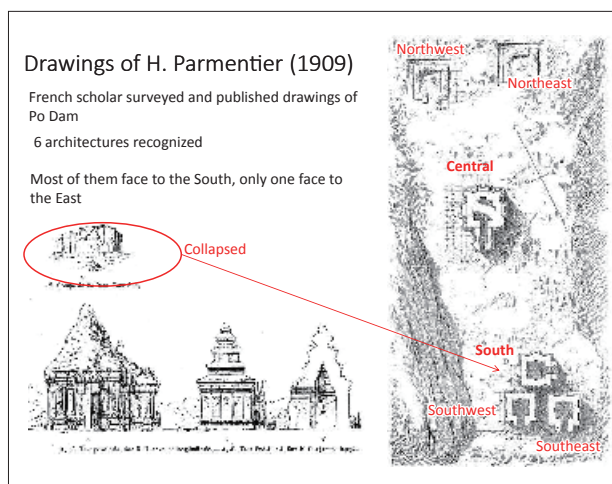


Fig. 2 Research of Henri Parmentier

structures, which H. Parmentier named Northeast, Northwest, Central, South, Southeast and Southwest towers. Recent excavations have revealed the initial level of tower area, showing that there were many buildings associated with these towers.

*** Northwest structure (Fig. 3)**

The building has a square plan (3.54 m x 3.55 m), with doors opening to the south. Part of the structural foundation was removed in the early 21st century when the eastern wall of the building was fully destroyed.



Fig. 3 Northwest and Northeast architectures exposed



Fig. 4 The stair way (East toward from the South Tower)



Fig. 5 Gopura and Mandapa

The whole structure is surrounded by a large wall with side lengths of 9 m to 11 m. A set of stairs leads directly to the center of structure from the east side. The outside of the walls are made by repeated foundation steps with evenly spaced decorative columns. The floor is textured by layers of clay, and the southern side is expanded using reused bricks. We found columns of various stages along with roof tiles, indicating that the roof had been changed multiple times.

Furthermore, to the north of the Northwest structure, we newly discovered a small square building (4 x 4 m) whose walls still retain four layers of bricks.

*** Northeast structure (Fig. 3)**

The Northeast structure is built on an earth base reinforced in later stages upon construction of the Northwest architecture. This structure has similar features with the Northwest structure, and half of the eastern part and most of northern side and north-east corner of the enclosing wall has broken down, with wall edges in the west half and floor. Based on structural characteristics and size, the damaged section of the enclosing walls was restored using bricks and stones collected from the collapse of the initial structure.

*** Stairs of Po Dam architecture (Fig. 4)**

The staircase of the tower is about 13 m in length, about 3.5 m to 4.0 m in width, and about 7 m in height. Both sides of the stairs are built with barriers of two fortified brick walls. Barriers on the two upper sides of the stairs have been destroyed and replaced by two walls of rock embankment. The rocks are of relatively uniform size, and are very secure. As this staircase connects with eastern side of South tower of Po Dam site, it shows the important position of tower in the overall system of architecture at Po Dam site.

*** Gopura (gate tower) (Fig. 5)**

Gopura is a gate tower located to the south of the southern group of structures, and north of Mandapa (long house). It has a square, coaxial plan with a door directly opposite Mandapa. It is built on the bedrock foundation of mountain slope, and is 4.5 m x 4.4 m.

We identified two construal stages. In the initial stage Gopura was a square shaped building, with an entrance to the south; in the later stage it was expanded to the east and west which is identified as a Mandapa, or a long house to the east - west axis



Fig. 6 Two phases of construction



Fig. 7 Mandapa (North – South direction)



Fig. 8 Stele

whose corners were decorated with fake columns (Fig. 6). The Gopura was built with the method of mounding bases and corner ended.

* Mandapa (long house) (Fig. 5, 7)

This structure is located immediately south of Gopura, at the southern end of the site. Mandapa extends north – south, on a building terrain that has been extended by chiseling part of the mountain slope and evened by layers of bricks. It is an open structure of 16.2m x 7.8m, with walls as much as 16 layers thick. It has two doors, one each on the northern and southern walls. The symmetrical axis through these two doors aligns with the entrance hall of central tower.

2.2. Archaeological artifacts

* Stone artifacts

A yoni was unearthed in the group of northern

architectures of the site. It was broken into pieces, and appears to be one of the two yoni artifacts mentioned by H. Parmentier. There was also a mashing table (pesani – rasun batau) of very different shape compared to those often found in Champa sites.

* Stele (Fig. 8)

We discovered a stone with a Cham inscription which dated the construction of Po Dam site to 710 CE.

* Metal artifacts (Fig. 9)

The collection of metal artifacts includes items used in religious activities made from many different materials such as gold, brass and iron. We discovered a Linga with an open cut bottom in order to mount on a yellow pedestal (yoni) beneath. Other finds include bells, cymbals, tambourines, a bronze mirror, rings, and an iron axe and spear.

* Pottery (Fig. 10)

Pottery finds include a large number of roof tiles and shoe cap shaped tiles. The roof tiles are those common to the Champa Culture. Ceramic artifacts are found in small quantity, but are very diverse in type, materials and origin. Preliminary analysis initially shows that the ceramic artifacts include items such as vases, pots, bowls, earthenware plates, plain terracotta, glazed terracotta, and porcelain. The ceramic, terracotta, porcelain are of various dates and are from ancient Champa, China, and Viet Nam.

3. Hoa Lai site and Po Dam site - new issues

3.1. Architectural planning

The Po Dam site is divided into two groups – a group of Southeast and Southwest towers in front and South tower in the back; and a group of one large Central tower in front and two small Northeast and Northwest towers in the back.

Our excavation discovered that at Po Dam, the east gate of site is directly connected with other architecture by steps onto the tower area. This trait is shared by other Champa structures along central Viet Nam, as they also consist of a gate tower, long



Fig. 9 Metal artifacts



Fig. 10 Pottery

house, altar and a system of paths connecting architectural sections together into a religious center. Analysis of materials (bricks and tiles) along with construction techniques identified two phases of development: an early stage with architectures constructed on the north - south axis (with Northeast, Northwest, Central, Southeast, Southwest structures, Gopura, and the first stage of Mandapa), later stage is planned to east - west axis (south tower, the second stage of Mandapa) (Fig. 11).

3.2. Dating of the site

P. Stern dates Po Dam and Hoa Lai to the end of the 8th century to first half of the 9th century based on the Hoa Lai art style. Our excavation enabled a more specific dating of these two sites. First, an inscribed stele discovered at Hoa Lai site in 2006 dated Hoa Lai to 778CE and 838CE. The epigraph which was unearthed at Po Dam site in 2014 dated the site to 710CE (Fig. 8). Not only clarifying the age, but also uncovering the complete appearance, size, general and specific characteristics of site made us aware of the value of these relic sites. These archaeological studies will be fully disclosed in scientific works in the future. However, the overall type of site is in need of further study and must be compared with other sites in the South and Central Highland region that have been influenced by the Indian civilization.

3.3 Conservation of Po Dam tower

The Po Dam site, located on the eastern side of the hill is very susceptible to environmental conditions. In recent years, heavy rains caused a huge landslide,

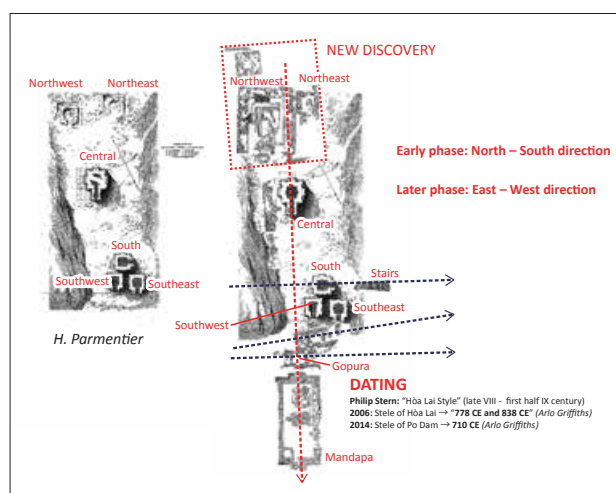


Fig. 11 New discoveries by the excavations in 2013 and 2014

which damaged the wall of the site. In 2014, in parallel with archaeological research, Binh Thuan ruin site administration agency built the permanent embankment to prevent the drifting of entire site by heavy rain (Fig. 12).

In addition to the construction of embankment, Binh Thuan province also conducted restoration of structures such as Central tower and Southwest tower. Remaining architecture is in dangerous condition and even the path leading to the architecture area is severely eroded. Most of the above architecture is in urgent need of preservation, especially considering its early dating and special historical value within the complex of Cham towers in South Central region.

After the Po Dam site is further investigated, conserved, and restored, it will be showcased with other architectural heritage of South Central region such as Po Naga (Khanh Hoa), Hoa Lai, Po Klaung Garai, Po Rome (Ninh Thuan), Po Sanu (Binh Thuan) as cultural heritage of the Champa dynasty.

In Viet Nam, there are many cooperative archaeological research projects with other countries such as Japan and Australia. Most of the projects focus on prehistoric and protohistoric sites. Conservation and restoration are generally done by us, but some important sites have cooperated with other countries such as My Son Sanctuary or Thang Long Citadel.

Our conservation work is centered around developing ties between scientists from many fields of research, the Culture Management Office of provinces and local communities. For example, some of the Champa relics in Central Viet Nam are still owned and used by the Cham people in annual festivals, which is considered one of the good conditions for conservation of the site.

During conservation and restoration, scientists and local government conducted the meetings with local communities to discuss the history of the site and the importance of cultural heritage they inherited from their ancestors (Fig. 13). The purpose of this is to keep their past and save it for next generations. After discussion, Cham communities help the local government to protect the site as they understand the importance of conservation and restoration.



Fig. 12 Embankment to prevent the drifting of the site



Fig. 13 Discussion with a local community on the protection solutions

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Thailand's Current Missions and Prospect of Strengthening Cultural Heritage

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The Fine Arts Department (FAD) under the Ministry of Culture of Thailand is the government's agency with the responsibility for safeguarding art and cultural heritage and promoting public awareness of the importance of heritage. The strategic plans of FAD place great importance on collaboration at national, regional and international levels. New initiatives that were made available to facilitate the implementation of these strategies are as follows:

Strengthening Material Cultural Heritage through Cooperation with the Custom Department of Thailand on Combatting against Illicit Trafficking of Cultural Property

The FAD has the task of protecting cultural heritage. Thus, it has jurisdiction over the import and export of art objects and antiquities under the Act on Ancient Monuments, Antiques, Objects of Art and National Museums.

We do not give licenses to export parts of images or incomplete images, such as Buddha images, Hindu images, and iconic items of Christianity. This is because the image is a venerable item which must be complete for worship; it must not be regarded as merely an item for decoration or for collection. Any ancient object or antiquity without a license of authority from the country of origin is prohibited from entering Thailand.

Every day, the FAD's personnel have to inspect all objects of art or antiquities before determining whether or not to grant a license to export or import. From the 21st century the number of imports and exports of illegal items have continued to increase. We realized that a slow process of manual inspection is not enough to overcome the difficulties.

As our new initiative, current measure is aimed to mitigate the present arduous job and to solve the problem of scarce personnel. We are co-working with a custom house of the Department of Custom by using a 3-D computerizing scanner detector in order to initially identify objects (**Fig. 1**).

We have a second new initiative; i.e. adopting the networking 'National Single Window (NSW)' system of exchanging data of objects of art and antiquity that are going to be imported into or exported out of the country (**Fig. 2**). Right now, the system is going to be developed into the 'ASEAN Single Window (ASW)' system for exchanging data among ASEAN countries on the issue.



Dr. Srisuchat holds her current position since 2015 as senior advisor and expert in archaeology and museum within Thailand's Ministry of Culture. Prior to her appointment, Dr. Srisuchat was the first senior expert in art and antiquity, overseeing all museums in Thailand and supervised archaeological excavations and served as director of three major national museums. She is credited with significantly improving the operations of regional museums in Thailand, receiving the Prime Minister Award in 2013 as the best government officer in Thailand's Ministry of Culture. As a scholar, Dr. Srisuchat lectures widely, participates in international forums, and teaches university courses in Thailand and abroad. Dr. Srisuchat holds a PhD in Sanskrit and BA in Archaeology from Silpakorn University and a certificate in executive cultural management from Thammasat University and conservation of cultural property from National Research Laboratory for Conservation of Cultural Property, India.

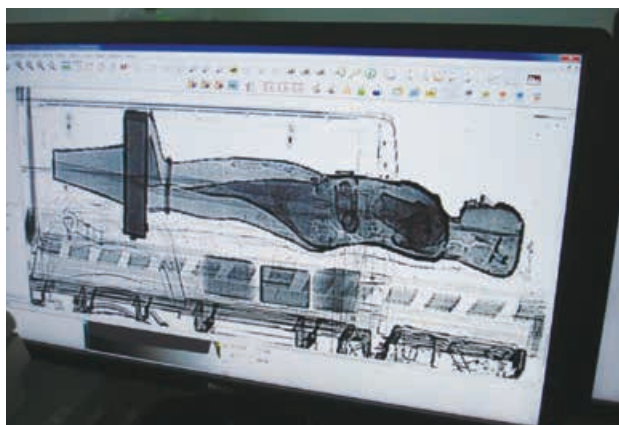


Fig. 1 An art object inside a container through a spot of inspection with the 3-D scanner-detector

Basically, the NSW is an electronic system to facilitate trade by enabling secured, safe and efficient electronic exchange of trade-related documents through a single point of entry in order to expedite the smooth flow of information of goods either for import, export or transit. As previously mentioned, FAD is a responsible unit that controls the import/export of objects of art and antiquities; it is also a licensing agency of the national single window.

As a member of ASEAN, Thailand has made an agreement to establish and implement the ASW by the ASEAN Economic Ministers, cosigned at Kuala Lumpur. Six countries are permitted to have the national single window and are preparing for the ASW in the near future.

By this system, there will be a decrease in paperwork; information of an object would be accessed online. Hence, details that would be required for a license of import or export into or out of the country, including a photo of each object, would be sent and seen on a computer in advance.

The information would be accessed, shared and cross-checked by the organization of the ASEAN members who are responsible in the same task; they could see, on their screens, whether the import-export object is their own national property with a legal or illegal license. Requesting the return of the object through the ASW system is possible and promoted.

The NSW and ASW systems would be a way to prevent the illicit import and export of cultural objects into and out of a country. The challenge using IT for strengthening safeguarding of heritage is that it is necessary to carry out a co-working by the ASEAN unit of authority of this field as the common format of exchanging data online in the near future.

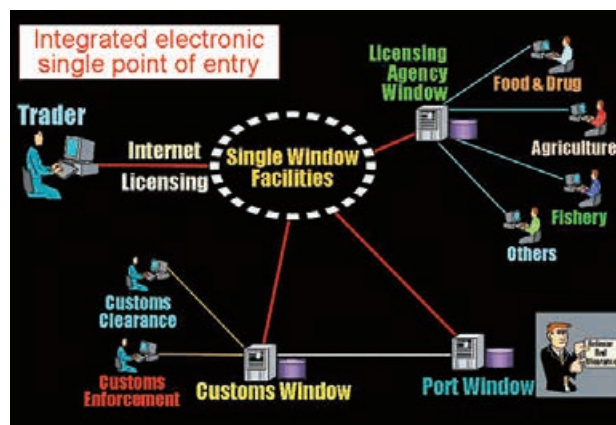


Fig. 2 National Single Window (NSW) System

In future, the ASW will be designed to connect with any Single Window of countries outside the ASEAN region. It will be one of preventive measures that will be taken against illicit trafficking of global cultural property as a whole.

Handing Down the Ties by Reaching a Bilateral Agreement about Strengthening Utility of Cultural Heritage

For reciprocal safeguarding and restitution of cultural property, we have bilateral agreements co-signed by Thailand-Cambodia and Thailand-Peru.

Ideal Conception is that not only our national heritage would be protected, but cultural heritage of other countries should be protected as well, for it is the source of the knowledge of humankind that makes people proud of humanity's dignity and value, reduces discrimination of races and nations, and uplifts our minds.

In 1997, a number of stone sculptures that were illegally imported to Thailand by truck from the Thai-Cambodian border to Sakaeo Province of Thailand were seized by Thai authorities. One of them was a part of a relief that was found from the Banteay Chamar, an ancient temple of Cambodia.

Banteay Chamar's relief was sent back to Cambodia and exhibited at the National Museum, Phnom Penh. This is a representation of cultural linkage and companionship of Cambodia and Thailand, as well as co-working on fighting against illicit trafficking of cultural heritage. Afterwards, a bilateral agreement, co-signed by Thailand and Cambodia on protection and restitution of cultural property of both countries, has been followed up (Fig. 3).

These cultural objects are displayed in museums

of their homeland as a means of encouraging audiences to become aware of the importance of cultural heritage and they would be made aware of the type of threat to cultural properties (Fig. 4). This incident may inspire those who will help to protect heritage for younger generations in the future.

Reaching a Bilateral Agreement about Strengthening Utility of Cultural Heritage

FAD has signed the collaborative research & reciprocal promotion with bilateral agreements with National Research Institute for Cultural Properties, Tokyo (NRICPT) (Japan), Kyushu National Museum (Japan), Asian Civilizations Museum (Singapore), the Metropolitan Museum (MET) (USA), World Monuments Fund (WMF) (USA), and Department of Heritage (Lao PDR).

With Japan, the co-research activities between FAD and NRICPT, at the Ancient site of Sukhothai, and Ayutthaya were conducted (Fig. 5). We also have

co-research activities for conservation and exhibition between FAD and agencies of promoting cultural heritage of Japan: Kyushu National Museum, Tokyo National Museum and Sumitomo Foundation. The result of the co-research and exhibition is published in three languages: Japanese, Thai and English (Fig. 6). The project of exhibition of the conserved wooden carving of door-panel, the artwork of His Majesty King Rama II of Thailand, in Japan as a part of the celebration of the 130 anniversary of Japan-Thailand relationship in 2017, is supported by Sumitomo Foundation (Fig. 7).

To enhance the collaborative activities between Japan and Thailand, we need to gain more knowledge of cultural heritage of both countries for creating an informative exhibition for celebrating the incoming 130th anniversary of Japan-Thailand diplomatic relations and disseminate the knowledge to all visitors. Also, we need to gain more knowledge on conservation of architecture and fragile artwork that are made



Fig. 3 Ceremony of restitution of the seven objects from Thailand to Cambodia in 2009



Fig. 4 Exhibition of the restituted relief and stone sculptures in the museum of the homeland of their origin (Cambodia)

of brick, stucco and wood, and share the knowledge among researchers and conservators in order to utilize the methods for better treatment of cultural property.

We are also co-working with Singapore: the Asian Civilizations Museum and National Gallery of Singapore. The purposes of the collaboration are to educate Singaporeans and foreign visitors on Thailand's art and cultural heritage, to strengthen relations between the two countries, and to promote and develop co-working of personnel on cultural heritage of the two parties.

As for the cooperation between FAD and the MET in New York, we have organized an exhibition

'Lost Kingdoms' to educate the USA's local and foreign visitors about the glory of Southeast Asia (Fig. 8). The four museum's leaders from ASEAN: Singapore, Thailand, Viet Nam and the Philippines, were invited to be members of Global Museum Leader Colloquium in 2014 and 2015, and then to share experiences and to further exchange information and strengthen collaboration among the museums, regionally and globally.

Funded by the WMF, we conducted research on the monument damaged by a severe monsoon flood and utilized the results to conserve and restore the monument in Ayutthaya, the World Heritage site. The research's result and information will be useful to other countries that have monument heritage made of bricks. The co-working between FAD and WMF



Fig. 5 Co-research activities between FAD and NRICPT



Fig. 6 Publication of the result of co-research in three languages



Fig. 7 Conservation project of the door-panel of Wat Suthat supported by Sumitomo Foundation

was published with the US Ambassadors Fund.

There are incoming bilateral agreements between Thailand and neighboring countries: Department of Heritage in Lao PDR and Department of Archaeology, National Museum and Library in Myanmar.

With Lao PDR, we are now in the process of preparing the MoU which includes co-research, exchange data, co-developing personnel and co-working on safeguarding both countries' heritage.

As for Myanmar, we are now preparing to send experts on a mission to teach museology to the new museum in Naypyidaw, Myanmar. A workshop program for Myanmar's personnel in Thailand is also in process.

Undertaking Mission side-by-side with Regional and International Organizations on Protection and Promotion of Utilization of Cultural Heritage

We participate in ICCROM Assembly Meetings, and in the 2015 ICCROM Assembly Meeting, the Thailand representative proposed ICCROM to establish a long-term research and training program on brick monuments for member countries.

As for Asian National Museum Association (ANMA) which was founded by the initiatives of China, Korea and Japan, Thailand's representative proposed to be the host country of the 6th ANMA Meeting in 2017 in Bangkok and requested to increase members of ANMA so that it would include all national museums of Asia.

Public Awareness Campaign to Transmission and Utilization of Cultural Heritage

In 2011–2015, the FAD has undertaken short and long term-activities to strengthen community and educate people on value of cultural heritage.

Monuments are revived as historical parks and tourist sites, which aids development and the economy. They serve not only as tourist sites, but also educational centers for students. The active event by utilizing tangible and intangible heritage is promoted accordingly (Fig. 9).

The National Museum, Bangkok exhibits the masterpieces of cultural heritage emphasizing aesthetic value and hidden meanings of the sculptures for education, and it can also become a tourist destination. Several National Museums of Thailand are the place for housing, protecting and learning material cultural heritage. Knowing that younger generations are fond of film and entertainment, we organized an animated film and short-film contest of the theme of 'Museums for ALL' (Fig. 10). We have received very good feedback from groups of film-producers and audiences of younger generations.

Educational activities on cultural heritage should be created to strengthen individual self-confidence and to promote the reciprocal working of participants. They must be designed to eliminate discrimination of race, nation or religion and to promote universal value of mankind.

Cultural heritages of other countries are not our competitors in a race to utilize them as tourist destinations. We should share our knowledge and best practices on research and management with other countries of the same level and learn from countries



Fig. 8 Exhibition "Lost Kingdoms" at MET, New York



Fig. 9 Promotion event on tangible and intangible heritage at Sukhothai



Fig. 10 National Museum, Bangkok



of a higher level to improve our management and aid the better utilization of our own heritage.

Cultural heritage must provide audiences not only with joy and happiness, but also with lessons of human sufferings and how to overcome it without fear. “When walking along this path you shall make an end of suffering. This is the way made known by me after having learnt how to remove defilements.” This is the Buddha’s teaching.

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Safeguarding of Cultural Heritage in Myanmar

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After completing his MA degree at University of Yangon, he attended an excavation training at Nara National Research Institute for Cultural Properties, Japan in 1996. As an excavation leader, he has worked at many ancient sites such as Sri Ksetra Ancient city, Beikthano Ancient city, Shaw Bo city, Pinya Ancient city, Hathawatty Ancient city, Dinnyawadi Ancient city and Vesarli Ancient city in Rakhine State. He has also participated in the conservation projects of Bagan, Mrauk-U and Sriksetra. Based on his experiences, he gives lectures at workshops and field schools internationally.

The Ministry of Religious Affairs and Culture and the Department of Archaeology and National Museum

Firstly, I would like to present a brief account of the Ministry of Religious Affairs and Culture. The Ministry of Religious Affairs and Culture has three departments and two libraries: The Department of Fine Arts, oversees the performing arts. The Department of the Historical Research and National Libraries, manages the research and rating of historical monuments. It also has two national libraries. The last department, which is where I work, is the Department of Archaeology and National Museum, governs the protection, preservation, and research of tangible and intangible cultural properties of Myanmar.

The Vision of the Department of Archaeology and National Museum is revelation of cultural heritage sites in Myanmar and preservation and conservation of cultural heritage sites, monuments, and cultural properties. This means the Department pertains to the entirety of archaeological evidence. Also, we have two missions: the exploration, excavation and protection of our historical sites, monuments, antiquities, and the cultural center of the Myanmar nationalities, and the preservation of tangible and intangible cultural heritage and understand and promote the national culture locally and abroad (Fig. 1-3). There are at least six functions in our department as follows:

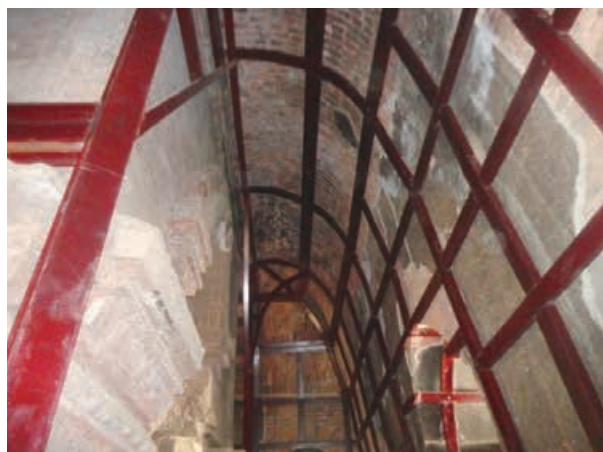
- To explore and excavate historical sites.



Fig. 1 Excavation of Rakhine Ancient City



Fig. 2 Conservation work at Nanphaya Temple, Bagan



- To preserve and promote Myanmar cultural properties and cultural heritage sites.
- To preserve inscriptions, ancient mural paintings, and published books.
- To establish Archaeological museums, National museums and Cultural museums of the State and Division level, and to collect Myanmar cultural heritage materials for preservation and display.
- To promote Myanmar culture throughout the world through tourism, cultural museums, and libraries.

Our department is responsible for archaeological research, the preservation, conservation, protection and safeguarding of tangible and intangible cultural heritage, the preparation of museum displays in regional libraries, and data collection.

The archaeological work the department has done can be summarized as follows:

- Research and excavations: primary research of the Bronze and Iron Ages, historical sites, and exploration of the whole country (such as the excavation of Rakhine Ancient City (Fig. 1))
- Antiquities: collection and preservation, research, excavation, and epigraphy.
- Preservation, conservation, and heritage safeguarding: structural conservation, scientific conservation, protection of 45 heritage zones, and the upgrading archaeological or historical sites of our heritage monuments and sites.

Finally, Museum exhibition is a top component of our department. Under the control of our department, there are three kinds of museums: National museums, Cultural museums and Archaeological museums. We have two National museums. One is



Fig. 3 Conservation work of mural paintings at Ananda Temple

located in Yangon and another one has just opened in 2015 at our new capital Naypyidaw. The second type is the cultural museum. We have 18 cultural museums in the whole country, one in each of the states and regions. They showcase their regional heritage and culture. Finally, we have 14 archaeological museums, so there are a total of 34 museums under the control of our department.

Preventive Measures and Legal Basis

In our country, we take preventive measures through enactment of laws, return of cultural properties by dutiful citizens, seizure and handing over by security force, collection made by giving cash

rewards, surveillance of antiquities shops and collectors, and the testing of the authenticity of the antiquities. There are currently four laws in effect:

- Protection and Preservation of Cultural Heritage Regions Law (1998, amended in 2009)
- Rules and Regulation of Protection and Preservation of Cultural Heritage Regions Law (2011)
- Protection and Preservation of Ancient Monuments Law (2015, for immovable cultural heritage).
- Protection and Preservation of Antiquities Law (2015, for movable cultural heritage).



Fig. 4 the Pyu Ancient Cities



Fig. 5 Mahalawkamaraezin or Kuthodaw Inscription

UNESCO's World Heritage and Memory of the World in Myanmar

We have already submitted the eight properties below for World Heritage since 1996:

- Ancient cities of Upper Myanmar: Innwa, Amarapura, Sagaing, Mingun, Mandalay
- Badah-lin and associated caves
- Bagan Archaeological Area and Monuments
- Inle Lake
- Mon cities: Bago, Hanthawaddy
- Myauk-U Archaeological Area and Monuments
- Pyu Cities: Beikthano-Myo, Halin, Tharay-Khit-taya (Sri Ksetra) (Inscribed to World Heritage List in 2014)
- Wooden Monasteries of Konbaung Period: Ohn Don, Sala, Pakhangyi, Pakhannge, Legaing, Sagu, Shwe-Kyaung (Mandalay)

Just recently, last year, the Ministry of Environmental Conservation and Forestry submitted seven properties for the World Heritage list, so the full tentative list has 15 properties. Among them, Pyu Ancient Cities was inscribed in UNESCO World Heritage list in 2014, and became our first World Heritage (Fig. 4).

We have also taken part in the Memory of the World Program. Among the six on the tentative list, two were inscribed in 2013 and 2015. The former is Mahalawkamaraezin or Kuthodaw Shrine, which have 729 stone slabs on which was inscribed in 1868 the entirety of Buddhist literature (Fig. 5). We are cooperating with the University of Sydney to digitalize this 14.5-million-character Memory of the World. The latter is the Myazedi or Yazakumar Quadrilingual Stone, currently located in Bagan Archaeological Museum. There are two stones. One quadrilingual stone is located in another pagoda (Fig. 6). Created in 12th century AD, it is the earliest Myanmar language document with a chronological date, and is inscribed in four languages (Pyu, Mon, Myanmar and Pali). We are now preparing to submit Bayintnaung Bell for nomination of the Asia-Pacific Memory of the World Regional Register in 2016 (Fig. 7).

International Cooperation Programs

We have conducted numerous international cultural cooperation programs. We preserve and promote Myanmar cultural heritage in accordance with the international standards and promote cultural



Fig. 6 Myazedi Quadrilingual Stone Inscription

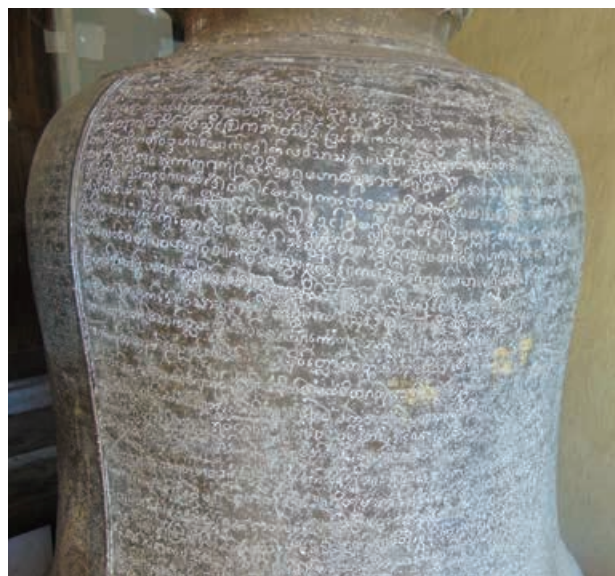


Fig. 7 Bayintnaung Bell Inscription to be submitted in 2016

cooperation with international cultural organization. We work with many international organizations, an example being the ASI (Archaeological Survey of India) in India, in the nine-year conservation project of Ananda Temple. Another example would be the Myanmar-French and Myanmar-Japanese primate research programs that were launched in 1997.

We have many cultural cooperation programs with Japan, not only with the National Research Institute for Cultural Properties but also other research institutes and universities. We have some activities done by Korea, France, India and Australia, cultural cooperation with the United States of America, Colombia, Singapore, Thailand, and SPAFA.

With the assistance of UNESCO, we are currently implementing the Capacity Building for Safeguarding Cultural Heritage in Myanmar program; Phase I and II are completed, and we are currently proceeding to Phase III.

Current Situation for the Preservation of Cultural Heritage

Now, our policy of the preservation of cultural heritage is as follows. We have some challenges not just for present but for future:

- The balance between preservation of cultural heritage and local development. The priority of cultural heritage preservation is difficult, as while it is irreplaceable, urban development is also important (ex. Lat Pa Daung Taung Issue, Myitsone Dam Issue, etc.). Control of development within

cultural heritage regions is essential, and in need of survey.

- The need to redefine the boundaries of the protection area and buffer zones.
- The need for the government to legally and systematically manage and solve problems with the participation of stakeholders.
- Businessmen buying land which existed in cultural heritage zones and fencing it off, thereby destroying the natural view of cultural heritage.
- Encroachment problems arising from construction, use of land for other purposes, and increased population.
- The difficulty of taking legal actions; many feel that we should prioritize the lives of living people, not cultural heritage.

For research, conservation and management of cultural heritage, we need to develop a management and monitoring system for museum display and museum management, libraries, intangible cultural heritage, and expert exchange and student exchange, world heritage nomination process, and other cultural activities. We seek international cultural cooperation and assistance for the protection, preservation, conservation and promotion of Myanmar cultural heritage, and to promote cultural cooperation, and to build network among cultural professionals. Myanmar is looking for cooperation and collaboration for future system with ASEAN+3 countries. Thank you very much.

How to Maintain National Identity and to Strengthen Autonomy: Experience from Two Decades of International Cooperation in Angkor

Ly Vanna

Director, Department of Conservation of the Monuments in Angkor Park and Preventive Archaeology, APSARA National Authority (Cambodia)



Following the completion of his PhD in Area Studies at Sophia University in 2003, Dr. Ly served as a Postdoctoral research fellow at both the Kanazawa University's COE program and Far Eastern Research Center of Paris IV- Sorbonne. Serving as Director of Preah Norodom Sihanouk-Angkor Museum, APSARA Authority from 2008 until 2014, he conducted a large variety of archaeological research, especially prehistoric shell midden sites in the floodplain of Tonle Sap River. Since 2014 he serves as Director of the Department of Conservation of the Monuments in Angkor Park and Preventive Archaeology of APSARA National Authority of Cambodia. He is a member of the National Committee for World Heritage and of the Permanent Committee for Museum Management in Siem Reap Province. He is also a Senior Lecturer at the Faculty of Archaeology, Royal University of Fine Arts in Cambodia.

After more than 20 years of international collaboration in the field of the cultural heritage preservation in Cambodia, especially in Angkor, how could Cambodia maintain its national identity and strengthen its autonomy in terms of technical and other financial responsibilities? More specifically, what has Cambodia achieved, what issues have been faced, and how have international cooperations for cultural heritage preservation been managed, to what level Cambodia has become autonomous either in conservation skills, techniques, and in financial responsibilities, and how has the national identity of the country been maintained or promoted?

After the appeal of His Majesty the King Father Norodom Sihanouk to UNESCO to safeguard the Angkor monuments, the Director General of UNESCO announced immediately to the international community to “Save Angkor”. In 1993, the First Intergovernmental Conference for Safeguarding and Development of the Historic Site of Angkor and Its Region was held in Tokyo. Since 1995, 24 major monuments of the 91 inscribed on UNESCO World Heritage list have been well preserved and restored until today. So far, we have 31 international teams from 17 countries working in Angkor in order to safeguard the temples (Fig. 1).

Current Issues in Angkor

There are currently three challenges in Angkor: conservation, tourism management, and community involvement.

Conservation Issues: As I mentioned earlier, the 24 large monuments have been restored and well-preserved, only the rest remains to be done in the future. The only main issue is the structural instability by causes such as tree roots, water infiltration, soil subsidence, and also human activities. In the last 10 years, with reference to the 1994 Nara Document mentioning about authenticity, we have started to consider what is authenticity and values of the built heritage during the process of conservation and implementation.

Tourism Management Issues: Every year, the number of international and national visitors to the Angkor site are increasing. In 2014, the number of foreign visitors hit nearly two million, and the local visitors reached approximately the same number. We found that a lot of erosion have been caused by

visitors every year, and the steps of the monuments have become rounded because of this. In general, the monuments are built of sandstone, which is a kind of sedimentary rock that are composed of organic materials, and it erodes very easily from friction. We also observed that there has been a lot of improper behavior by visitors. A few months ago, the APSARA

Authority in collaboration with private sectors, created the Angkor Visitor Code of Conduct (Fig. 2). This is a very useful instrument to instruct visitors before coming to visit the temples.

Community Involvement Issues: Until now, around 120,000 inhabitants in 113 villages live in



Fig. 1 International Cooperation in Angkor

Angkor. The problem now is housing extension and land use in cultivation or other crop-related activities. The APSARA National Authority is in charge of conservation, preservation, and management of the area; it has selected and/ adopted a plot of land of about 1,000 hectares, called 'Run Ta Ek Eco Village', located about 30 kilometers from Angkor as a location reserved for those who voluntarily live in the area.

Management of International Cooperation for Monument Conservation

When the number of international projects for conservation and restoration increase, how should we manage them? Each international team brings into Angkor different techniques of conservation and preservation. They have even been using different kinds of materials. Until now, there has been no detailed research on the consequence of the materials used in the process of intervention or conservation. Besides the current projects as shown in Fig. 3, we have Cambodian teams which have been performing conservation and restoration works under my department, in charge of the built heritage conservation.

In order to manage this large and very complicated international cooperation, we established an international coordinating committee for preservation and management of the all activities in Angkor, based on one of the criteria requested by the World Heritage Committee when we proposed Angkor complex to be registered in 1992. This is called the International Coordination Committee for Angkor (ICC-Angkor). We have Japan and France serving as the co-chairs and UNESCO as the scientific secretary. We hold conferences twice a year in order to check all the activities conducted by either national or international teams in Angkor (Fig. 4).

In order to follow one of the criterions requested by the World Heritage Committee, we also established a national agency competent in managing and preserving the World Heritage sites of Angkor. I have been working in the department called the Department of Conservation of the Monuments in the Angkor Park and Preventive Archaeology. The main roles of the department are protection, conservation, design, and leadership management in the development of culture and tourism in the region. Contributing to the implementation of the national



Fig. 2 Angkor Visitor Code of Conduct

protection law of heritage and ensuring human capacity building are also important responsibilities.

As I mentioned earlier, each international team has different methods, techniques, concepts, and even materials. Some have been trying to introduce modern materials and technology because they focus mainly on safety issues and consolidation issues of the monuments. After the first 10 years of experience in conservation of Angkor, the ad hoc experts of the ICC-Angkor and other relevant scholars extended the Angkor Charter to Guidelines for Safeguarding the World Heritage Site of Angkor (Fig. 5). Therefore, if you plan to conduct any restoration or intervention in Angkor, you have to follow the Angkor Charter and the guidelines.

Gradually Becoming Autonomous

We have more than 20 large scale structural conservation projects conducted exclusively by Cambodian archaeologists, conservators, architects, and engineers (Fig. 6). In the current position, we are a leading team in brick conservation in Angkor because there are no structural conservation of brick monument to be conducted by any international team so far.

There are also technical exchanges with international experts. We have become one of the key teams in exchanging and learning from international



Germany (GACP)



China (CSA)



The USA (WMF)



Italia (IGeS)



France (EFEO)



Japan (NARA)



India (ASI)



Japan (JASA)



Japan (Sophia)

Fig. 3 Ongoing National and International Cooperation for Monument Conservation



Fig. 4 ICC-Angkor

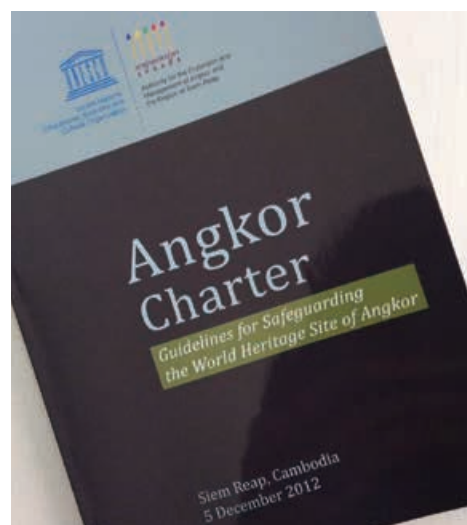


Fig. 5 Angkor Charter



Fig. 6 Structural conservation projects implemented exclusively by the local experts



Fig. 7 Technique exchange with international experts

teams and other Southeast Asian countries (Fig. 7).

Maintaining the National Identity

I am not aiming to discuss the political issues which are currently being mentioned, but I would like to ask: how can we use the conservation and restoration campaign of the built heritage of Angkor to contribute to the maintenance of the national

identity of the country if the question of authenticity and values of Angkor are not fully considered? If you look at the 1994 Nara Document, you will understand that a great deal of discussions and detailed arguments related to the authenticity and values of the built heritage could be served as the means to maintain the national identity of our country. Thank you very much for your attention.

Summary

Masahiko Tomoda

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



Regrettably, we have run out of time for this session. I wish we could hear more from the speakers, but I need to summarize this session before closing it.

Session 1 introduced political initiatives for the conservation of cultural heritage, which is an effective means of development for people as well as the country. In Session 2, the speakers introduced more specific activities conducted in their countries for the preservation, utilization and dissemination of cultural heritage. Their reports covering a wide range of activities were very informative.

In their presentation, I found some key points, but the most important of them all is the need for the participation of diverse stakeholders. For example, the speaker from Indonesia reported an educational initiative that helps local communities familiarize themselves with cultural heritage. The representative from Viet Nam introduced an activity that encourages an ethnic minority to participate in the local community for the conservation of that ethnic group's cultural heritage. In the latter part of the session, cases of international cooperation between the ASEAN member states, as well as specific cases of multifaceted international cooperation with other countries, including Japan, were presented. In any initiative, whether conducted by one country or through international cooperation, the key to success is to smoothly and effectively work with various stakeholders.

We also found, as Dr. Ly Vanna lastly mentioned, that there are various issues with regard to cooperation. For instance, when multiple international teams visit a site, the question of technological integration arises. Myanmar is also faced with the similar problem. There is a risk that various programs could be implemented without any coordination. We were also made keenly aware that parties extending cooperation must keep in mind many issues, including how to protect the country's identity. At the same time, all speakers reiterated that it is very beneficial for all countries to further strengthen cooperation and learn based on other countries' knowledge and experience with regard to various initiatives.

Now I would like to close Session 2 by applauding all presenters from the five countries. Thank you.



Session 3

Multilateral Cooperation in Cultural Heritage

Based on the reports of Sessions 1 and 2, experts from China, the Republic of Korea and Japan will share the status and issues concerning their cooperation activities in Southeast Asia. At the latter half of the session, representatives from Cambodia, the Philippines and Singapore will join the discussion as commentators and exchange their opinions such as how the donor countries should recognize the common issues in ASEAN region while respecting the cultural diversity.

[Moderator]

Kunikazu Ueno

(International Goodwill Professor, Nara Women's University (Japan))

[Speakers]

Song Zhang

(Professor, College of Architecture and Urban Planning, Tongji University (China))

Jae Eun Yu

(Director, Restoration Technology Division, National Research Institute of Cultural Heritage of Korea (the Republic of Korea))

Yoshiharu Tsuboi

(Professor, Faculty of Political Science and Economics, Waseda University (Japan))

※ The record is unpublished.

[Commentators]

Ly Vanna

(Director, Department of Conservation of the Monuments in Angkor Park and Preventive Archaeology, APSARA National Authority (Cambodia))

Milan Ted D. Torralba

(Executive Council Member, National Committee on Monuments and Sites, National Commission for Culture and Arts (the Philippines))

Jean Mei-Yin Wee

(Director, Preservation of Sites and Monuments, National Heritage Board of Singapore (Singapore))

Chinese Practice in Terms of Multilateral Cooperation in Cultural Heritage Conservation

Song Zhang

Professor, College of Architecture and Urban Planning, Tongji University (China)



Dr. Zhang completed his master's degree in engineering at Tongji University in 1992, and doctor's degree in urban design and protection of historical environment at the University of Tokyo in 1996. He has been teaching at Tongji University since 2003. His research theme is the theories and methodologies of urban planning and conservation planning of historical cities.

I am teaching urban planning and conservation planning of historical cities at a university. My presentation today consists of three parts: first, an introduction of the basic situation and the system of cultural heritage conservation in China; second, the effects of China becoming a State Party of the World Heritage Convention in 1985; and third, China's conservation activities over the past several years in terms of multilateral cooperation.

- 1982, Law on Protection of Cultural Relics
- 1984, The Regulations on City Planning
- 1985, To accede to World Heritage Convention
- 1989, Law on City Planning
- 2002, Law on Protection of Cultural Relics (amended)
- 2003, Regulation for the Implementation of the Law of Protection of Cultural Relics"
- 2003, Administrative Measures for the Protection Engineering of Cultural Relics
- 2004, Administrative Measures for the City Purple Line Management
- 2005, ICOMOS Xi'an Declaration
- 2006, Interim Measures for the Protection and Administration of National Intangible Cultural Heritage
- 2006, Measures for the Protection and Management of World Cultural Heritage
- 2008, Law on Urban and Rural Planning
- 2008, Regulation for Historic and cultural cities, towns and villages Conservation
- 2008, Interim Measures for the Protection and Administration of National Intangible Cultural Heritage
- 2011, Law on Intangible Cultural Heritage
- 2014, Measures for the Examination and Approval of the Historical and Cultural City, Town ,Village Protection Planning
- 2015, Regulation of Museums

Fig. 1 The Chronology of Legislative Progress and others (After 1980)

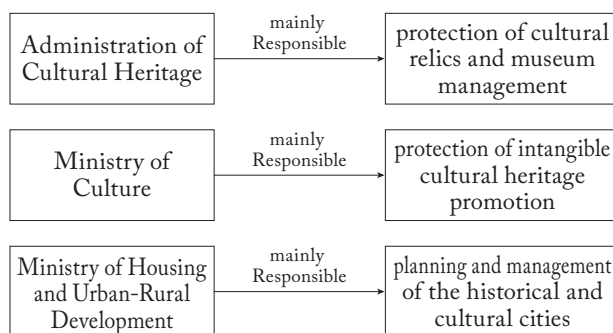


Fig. 2 Administrative Departments Related to Protection of Cultural Heritage in China

1. Progress and System of Cultural Heritage Conservation in China

You may think of China as a big country. It is a country with a 5,000-year history, a population of 1.3 billion, and 56 ethnic groups. However, it was only after reform and opening-up in the 1980s that China seriously started to engage in conservation of cultural heritage. Since then, laws on cultural heritage protection have been legislated, and various types of conservation activities using methods according to these laws have been carried out. Initially, China invited experts from Japan to learn from them and absorb Japan's experiences. In 1982, the Law on the Protection of Cultural Relics was established. In an effort to protect and conserve a total of 4,295 cities and streetscapes in China, the State Council has registered 128 historic cities on the list since 1988.

China has developed a series of regulatory systems for cultural heritage protection, as shown in Fig. 1. In 1982, the Law on the Protection of Cultural Relics, which is similar to the Cultural Assets Preservation Act of Japan, was enacted. The Law on Urban and Rural Planning was established in 2008, and the Law on Intangible Cultural Heritage was enacted in 2011. The Regulation of Museums was additionally established this year (2015).

China's administrative system is very similar to Japan's (Fig. 2). The Administration of Cultural

Heritage, which corresponds to the Agency for the Cultural Affairs of Japan, protects cultural relics and manages museums and other facilities for cultural relics. The big difference between the Chinese system and Japanese counterpart is the direct management of intangible cultural heritage by the Ministry of Culture, although the budget for the ministry is not as large as that of the Administration of Cultural Heritage. Urban planning related to historical cities or streetscapes of historical or cultural importance is mainly managed by the Ministry of Housing and Urban-Rural Development.

Let me briefly explain the laws, regulations and practices on cultural heritage (Fig. 3). The Law on the Protection of Cultural Relics, which is the most important law, was revised in 2002. Various other laws and regulations have also been established. In 2008, the Law on Urban and Rural Planning contained some stipulations about the conservation of historical and cultural heritage. Currently, the most important law for the protection of historical cities is the Regulation for Historic and Cultural Cities, Towns and Villages Conservation of 2008.

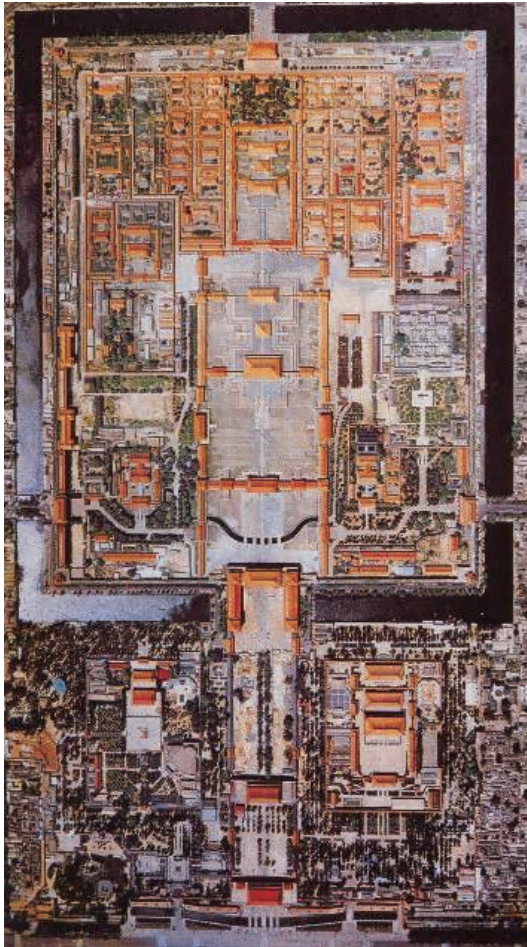
Fig. 4 is a map of the 128 cities of historical and cultural importance, designated by the country. The map is divided into eastern, western and central parts, each in a different color. Cities in the eastern part are well conserved, while development in the western

Laws	Regulations	Administrative Measures
Law on Protection of Cultural Relics (2002)	Regulation for the Implementation of the Law of Protection of Cultural Relics (2003) Regulation on Museums (2015)	Administrative Measures for the Protection of Cultural Relics (2003) Measures for the Protection of World Cultural Heritage (2006) Interim Measures for the Administration of Cultural Relics (2009) Administrative measures for the National Archaeological Site Park (for Trial Implementation) (2009)
Law on Intangible Cultural Heritage (2011)		Interim Measures for the Protection and Administration of National Intangible Cultural Heritage (2006) Interim Measures for the Identification and Administration of the Representative of the National Intangible Cultural Heritage Project (2008)
Law on the Urban and Rural Planning (2008)	Regulation on Historic and cultural cities, towns and villages Conservation (2008)	Administrative Measures on City Purple Line Management (2004) Measures for the Examination and Approval of the Historic and Cultural City, Town, Village Protection Planning (2014)

Fig. 3 The Laws, Regulations, Implementations on the Cultural Heritage



Fig. 4 The Location Map of Historic and Cultural Cities



Hangzhou



Suzhou

Beijing

Fig. 5 Historic and Cultural Cities (Beijing, Hangzhou, and Suzhou)

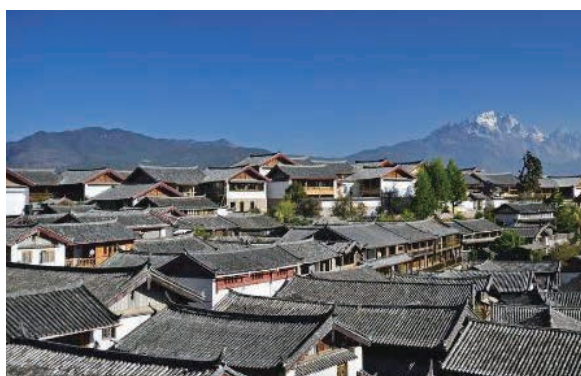
part has been delayed, with only adequate conservation. The most problematic are probably cities in the central part. The eastern part includes Hangzhou and Beijing (Fig. 5). Just for your information, the West Lake in Hangzhou, the Imperial Palace in Beijing, and Classical Gardens in Suzhou have been designated as World Heritage.

2. The Effects of China's Participation in World Heritage Protection

Since China became a State Party of the World Heritage Convention in December 1985, the country has maintained a system that is relatively independent from the cultural relics protection system and the international cultural heritage protection system.

In the past thirty years, China has continued to absorb concepts of world heritage outside of China, and developed its own practical and effective system for world heritage protection and conservation. China has a total of 48 sites inscribed on the World Heritage List, which is the second highest in the world. In five years, China may become first in the world in terms of the number of inscribed sites.

Among these sites, particularly famous World Heritage sites include the Old Town of Lijiang and the Ancient City of Ping Yao (Fig. 6), which were inscribed together in 1997. In 2008, Fujian Tulou was designated as World Heritage (Fig. 7). Fujian Tulou is a housing complex built with traditional construction technology. One building houses 30 to



Old Town of Lijiang (1997)



Ancient City of Ping Yao (1997)



Fig. 6 As of 2015, 34 World Heritage cultural heritage of China are in the list.



Fig. 7 Fujian Tulou (2008)

50 families. Fujian Tulou in the mountains looks very special, but only a part of it is currently conserved as World Heritage.

The Jiangnan Water Town (Fig. 8) is currently nominated and will be designated as World Heritage in several years. In 2004, the 28th Session of the World Heritage Committee was held in Suzhou (Fig. 9), in which the Suzhou Declaration on World Heritage Youth Education was passed. The session also discussed the establishment of the World Heritage Institute of Training and Research for the Asia and the Pacific Region (WHITR-AP). From October 17 to 21 in 2005, the 15th General Assembly of ICOMOS was held in the ancient city

of Xi'an at the invitation of ICOMOS China. The assembly adopted the Xi'an Declaration and proposed a new concept of cultural heritage protection with an interest in spiritual and social backgrounds, rather than simply conserving buildings, sites and the environment.

3. The Practice in Terms of Multilateral Cooperation in Conservation

Since 2000, China has founded three facilities that fall under UNESCO's Category II institutes: WHITR-AP, the International Centre on Space Technologies for Natural and Cultural Heritage under the auspices of UNESCO (HIST), and the



Fig. 8 Jiangnan Water Town

The 28th World Heritage Committee in 2004 was the largest and highest level conference of the UNESCO, operated by Chinese government.

Passing of Suzhou Declaration on World Heritage Youth Education.

Discussion the Establishment of World Heritage Institute of Training and Research for the Asia-Pacific Region.



Fig. 9 The 28th Session of the World Heritage Committee

WHITR-AP formally executes education and training activities of world heritage conservation in China and in the Asia and the Pacific region. WHITR-AP is to enhance capacity of protection, conservation and management of world heritage in the Asia and the Pacific region through training, research, conferences and workshops, and most of the students come from the ASEAN countries.



Main Functions:

- execute education and training activities in China and in the Asia and the Pacific region.
- undertake research on investigations of particular heritage resources in cooperation with relevant conservation centres in the Asia and the Pacific region;
- facilitate the relevant introduction in universities, colleges and research institutes in China and in the Asia and the Pacific region.



Fig. 10 World Heritage Institute of Training and Research-Asia and Pacific

International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (CRIHAP).

Tongji University, where I teach, houses WHITRAP Shanghai. The center has conducted various research projects on World Heritage in the Asia-Pacific Region (Fig. 10). In Battambang, Cambodia, which is one of the historic cities, the center has continued

the HUL approach.

CRIHAP is an international organization that was established in February 2012 through cooperation between China, Japan, and the Republic of Korea. Key roles of CRIHAP consist of organizationally preparing training plans to implement courses and field research on intangible cultural heritage, as well as carrying out cooperation at the international and regional level together with organizations related to intangible cultural heritage, particularly UNESCO.

The Chinese Academy of Cultural Heritage (CACH), which is playing a central role in China under the direct control of the Administration of Cultural Heritage, is a non-profit organization dedicated to training for research, conservation and restoration related to cultural property. CACH conducts research on the state of preservation of cultural property and on materials used for its conservation and restoration, as well as research on traditional techniques and modern technologies that help to preserve cultural property. Currently, CACH is also participating in a project for conservation and restoration of cultural property in Asia (Fig. 11). For instance, it is taking part in a project for the conservation and restoration of Angkor Wat in Cambodia (Fig. 12), which Dr. Ly Vanna introduced earlier. In this project, CACH incorporated China's accumulated experiences, as well as international concepts. Fig. 13 shows the site before and after the restoration efforts.

Following the earthquake in Nepal, the government of China supported a project for restoration of historical heritage in Nepal. Fig. 14 shows Dharahara tower restored after its collapse due to the earthquake.

Conclusion

I have briefly introduced the basic situation and movements of cultural heritage protection in China. To put it simply, the history of cultural heritage conservation in China is not as long as that in Japan. Currently, China's conservation and restoration activities focus on absorbing global-standard advanced concepts and technologies in connection with the current situation in China. While stepping up efforts to establish conservation and restoration activities through multilateral cooperation and exchange, China aims to actively build a totally new framework for cooperation with ASEAN countries.

The prerequisite for common heritage preservation



Fig. 11 Chinese Academy of Cultural Heritage

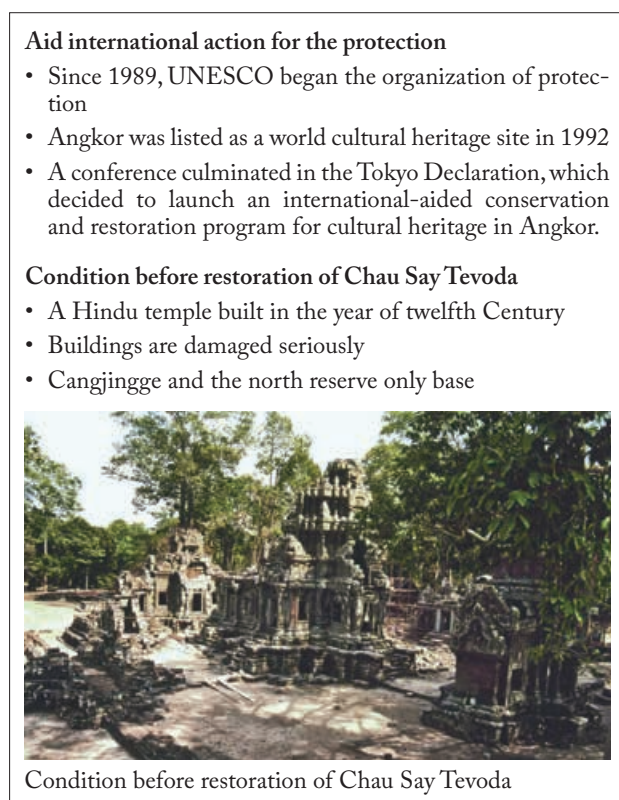


Fig. 12 Aid Cambodia project: Restoration Project of Chau Say Tevoda of Angkor Wat

Schedule of restoration of Chau Say Tevoda

- 1997, project approved
- 1998–1999, preliminary investigation
- 2000, project begun
- 2008, project completed



Condition before restoration of north gate



Condition after restoration of north gate



Condition before restoration of South Tibetan temple



Condition after restoration of South Tibetan temple

Fig. 13

- As a world cultural heritage, it has very artistic value and historical value
- Affected by the earthquake, the whole building and its ancillary building seismic damage
- Oct. 2015 ,officially launched the restoration project, Conducted research
- Conduct digital survey, Seismic vibration characteristics test
- Master the damage of the building structure and the reasons, to prepare for the follow-up restoration work



Fig. 14 Aid Nepal project: restoration project of the nine storey Temple, Kathmandu

is respect for the cultural diversity of any country. We must further enhance mutual understanding and join forces to carry out activities. We have many challenges to overcome, including capacity-building for

the conservation of diverse cultural heritages in Asia and other regions.

Thank you.

International Cooperation of Korea for Conservation of Cultural Heritage in Asian Regions

Jae Eun Yu

Director, Restoration Technology Division, National Research Institute of Cultural Heritage of Korea (the Republic of Korea)



Dr. Yu is deeply committed in protecting cultural heritage through the field of conservation science. Following her MA in Archaeology at Dankook University, she completed her PhD in 2002 specializing in the conservation of metal objects. After serving as various research fellows, including a postdoctoral position at Kongju National University, she was appointed to her current position in 2014.

I would like to introduce Korean international cooperation projects. I will focus on projects by Cultural Heritage Administration (CHA) and National Research Institute of Cultural Heritage (NRICH), and present the role we can take for cultural heritage in Asia.

International cooperation projects are charged in CHA and NRICH that aims to build capacity for conservation of cultural heritage in Asian regions. For that, it has been contributing to cultural heritage by actively cooperating with international communities. With CHA and NRICH as the center, Korea Cultural Heritage Foundation (CHF), Korea National University of Culture Heritage (NUCH), and Korea International Cooperation Agency (KOICA) perform projects together. The major projects are equipment support for conservation, excavation and restoration of sites, international training and education.

Besides that, there is a project to support Korean National Commission for UNESCO by sharing information from workshops to support the designation of important cultural heritage. In 2015, workshops for world cultural heritage including the intangible heritage were held in Fiji, Bangladesh, and Myanmar.

The projects by CHA and NRICH can be divided into three types. The first type is comprised of equipment support projects which have been providing equipment for conservation, monitoring, excavation and survey since 2010. The second are restoration projects for conservation of cultural heritage in Asian regions. Presently, there is the on-going project doing a survey for excavation and restoration at Hong Nang Sida in Laos. Lastly, the third are international training programs. There is the representative program which is called 'ACPCS' that has been carried by NRICH since 2005. It has two types of training, one is the invitational domestic ACPCS in Korea, the other is On-site Technical Training Program which is called OTTP. NUCH is planning to select foreign students for academic degree courses from 2016.

In Korea's working system between institutes (**Fig. 1**), the International Cooperation Division of CHA manages the whole ODA. CHF conducts restoration projects planned by CHA and KOICA, and is also in charge of installing equipment provided by CHA.

ACPCS is its own business in NRICH and receives opinions from CHA and CHF about selection of participants and target countries for OTTP when necessary. NUCH plans to open degree courses for foreign students and now in progress.

ACPCS, which is one of the projects run by NRICH, started in 2005 for the purpose of building capacity of conservation for cultural heritage in Asian regions. Each cultural heritage in each country has its own identity. In order to protect the invaluable cultural heritage of Asian regions, it is very important to build the capacity of each area before everything. ACPCS has been focusing on that point.

As shown in Fig. 2, the target countries of ACPCS are 20 countries including countries in Central Asia, and 10 participants on average are selected each year. There are two three-month-long sessions, one from April to June, and the second from August to October. Research fields are conservation science, archaeology, artistic heritage and architectural heritage. The field of intangible cultural heritage used to be offered, but it does not accept anymore because of

intangible heritage division was separated and integrated into the Intangible Cultural Heritage Center. To qualify, participants must be researchers and staff practically working with cultural heritage for more than three years, and the average age is limited to 45 years old.

ACPCS Planning is prepared from December of the previous year by the demand survey of each division. After the official announcement of ACPCS, the participants are examined by their research plans, telephone interviews and careers and are selected by discussion with each division. Once selected, participants do individual research, which is carried out by mentor-mentee system in each division and the final outcome is officially reported at the end of year (Fig. 3).

ACPCS is managed with the cooperation of each division, headed by the Restoration Technology Division. There is no independent section only for international cooperation in NRICH. Restoration Technology Division launched ACPCS in 2005 and still manages it. We originally started ACPCS for conservation science but research fields increased and took a form this way.

ACPCS is a training program divided into orientation lectures and an individual intensive course. In the orientation period, there are introductions about each division and cultural heritage in Korea. Eight week individual research is overseen by each division and it is accompanied by mentors from divisions until the end of training (Fig. 4). In the last week, participants submit research reports and make presentations to finalize training. Fig. 5 shows poster presentations by participants from Mongolia and Laos this year. The posters pictured were about

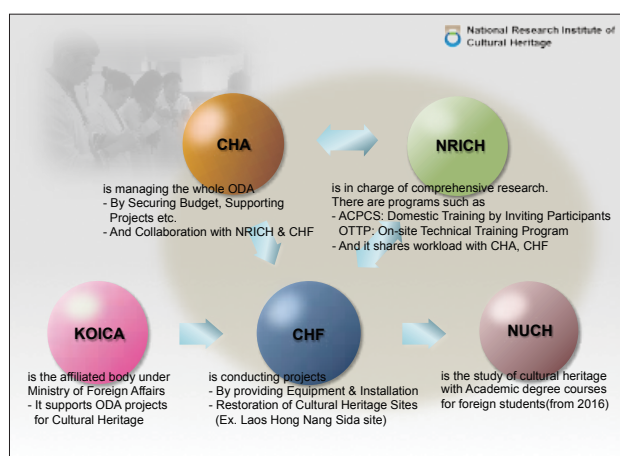


Fig. 1 Organizations & Working System

Target Countries (20)	Afghanistan, Bangladesh, Bhutan, Cambodia, China, India, Indonesia, Laos, Myanmar, Mongolia, Nepal, Pakistan, Philippines, Sri Lanka, Tajikistan, Thailand, Uzbekistan, Kazakhstan, Kyrgyzstan, Vietnam
Number of People	10 (5 participants each in 1 st & 2 nd session)
Session	1 st : April ~ June, 2 nd : August ~ October, twice a year
Research Field	Conservation Science, Architectural Heritage, Archaeology, Artistic Heritage, (Intangible Heritage)
Qualification	Minimum 3yrs Experience in National / State Institutes of Cultural Heritage
Language	English, Korean
Expenses	NRICH covers all the expenses (Flight, Living Expenses etc.)

Fig. 2 ACPCS



Fig. 3 Annual Procedures of ACPCS

analysis and monitoring. Some participants prepared ideas for joint projects.

In 2012, there was an ACPCS Workshop and it was a good opportunity to have various discussions on participants' activities after ACPCS, sharing information, human networks and future plans (Fig. 6).

Opinions from that workshop have been utilized for looking back on international cooperation projects and planning directions for ACPCS and OTTP.

OTTP is a different type of program from ACPCS which visits target countries to give on-site technical

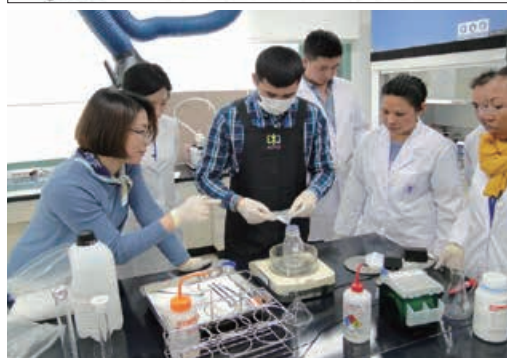


Fig. 4 ACPCS Activities

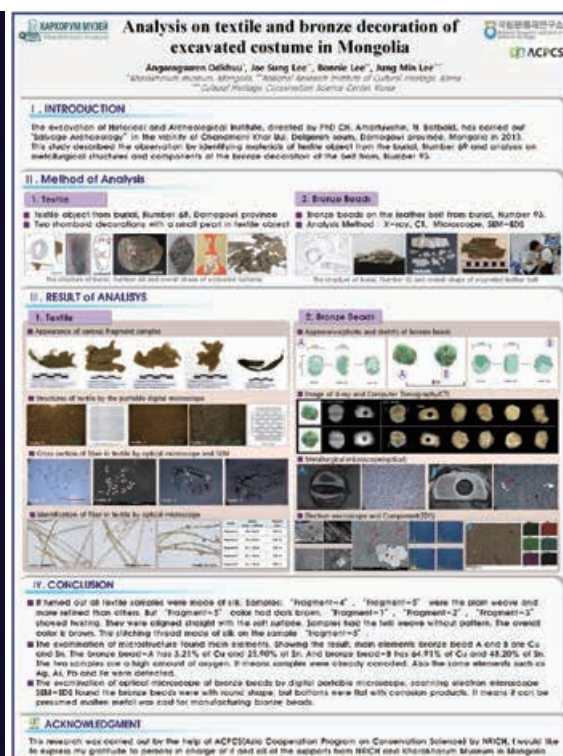
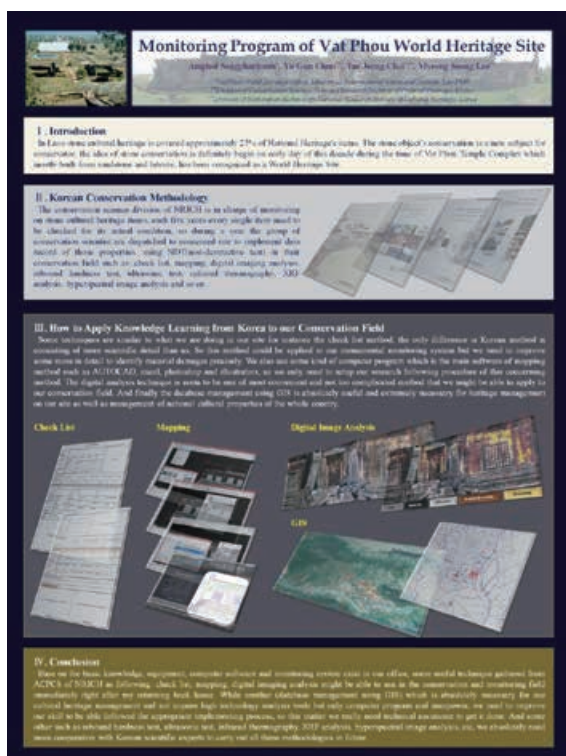
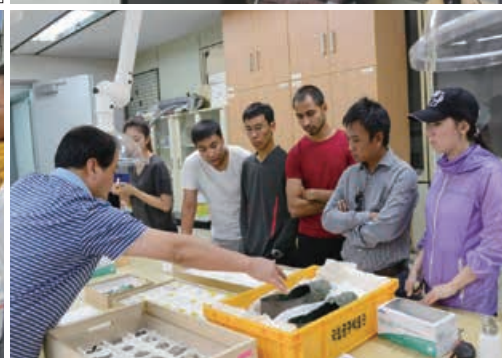


Fig. 5 Poster Presentations by participants



Fig. 6 ACPCS Workshop

Target Institutes	OTTP was held for 2013: Archaeological Institute under Mongolia Science Academy (Equipment Support by ODA in 2011), Bagan Archaeological Museum under Ministry of Culture of Myanmar (Equipment Support in 2013, ODA recipients countries by Korea Government) 2014: Myanmar, Cambodia 2015: Bhutan, Myanmar
Period	It takes 1~2 weeks
Participants	Participants are staff involved cultural heritage of the country
Fields	Training fields are metal, ceramics, stone, textile, urgent treatment at excavation sites, photography etc.
Contents	Contents include practical exercise, usage of supported equipment etc.

Fig. 7 OTTP



Fig. 8 OTTP Activities

training for conservation. Targets are countries under equipment support projects by CHA, ODA recipient countries by the Korean Government, and former ACPCS participant countries. OTTP is carried out for one or two weeks and training subjects are

prepared on request from target countries in advance, focusing on conservation treatments by materials, monitoring for museum environments, and object handling. The training is intended for sharing methods, materials use and techniques which can



Fig. 9 Restoration Project at Champasak Hong Nang Sida Temple, Laos

be applied to on-site situations in target countries (Fig. 7).

From 2013 to today, the program has taken place in Mongolia, Myanmar, Cambodia and Bhutan. The training fields are metal, ceramics, stone, textile, treatment and photography (Fig. 8).

The next is the on-going restoration project. The excavation and restoration for Champasak Hong Nang Sida Temple, a World Heritage Site in Laos, are in progress (Fig. 9). It was planned by CHA, and CHF has been in charge of conducting this project since 2011. This project was connected to training policies, and staff from Laos attended ACPCS. The restoration projects for cultural heritage will be extended in future gradually. Besides it, there are restoration plans for Angkor Thom of Cambodia and Myanmar.

As major achievements of ACPCS, 83 participants from 19 countries as of 2005 attended ACPCS (Fig. 10). Participants are expected to take a leading role as important human resources for conservation of cultural heritage in Asian regions.

As for the future of the two training programs, we have received feedback that ACPCS needs to

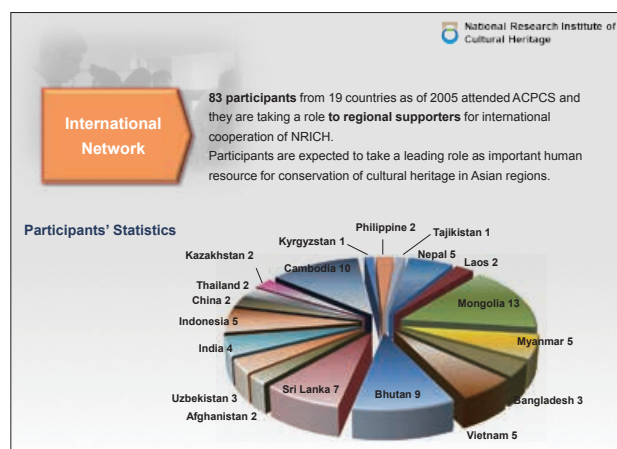


Fig. 10 Major Achievement

try to diversify the program structures and OTTP needs to be concentrated. Based on those suggestions, ACPCS and OTTP can move forward as an international cooperation project with international organizations.

The way of international cooperation for cultural heritage of Asian regions will be diversified. Today I focused on introducing of the training in this presentation, but we would like to be in charge of more active involvements and roles like joint research, restoration, and something in common for cooperation.

Discussion

[Moderator]

Kunikazu Ueno

International Goodwill Professor, Nara Women's University
(Japan)

[Speakers]

**Ly Vanna, Milan Ted D. Torralba,
Jean Mei-Yin Wee, Song Zhang,
Jae Eun Yu, Yoshiharu Tsuboi**



Ueno Today, we heard presentations in Sessions 1 and 2 from Southeast Asian countries, and speakers from China, the Republic of Korea and Japan have just made their presentations introducing various collaborative activities with ASEAN countries. Now I would like to ask Ms. Jean Wee, Fr. Milan Ted Torralba, and Mr. Ly Vanna, to give us some comments on the subject of international cooperation and human resource development in response to the various presentations.

Wee I think we can acknowledge the excellent momentum of capacity building and co-operation that has been spearheaded by China, Japan, and the Republic of Korea. Each has reported existing cooperation programs, and the point is these started in the 1980s and have been active since then. This is something that I think the rest of Southeast Asia perhaps has not picked up on. Certainly Singapore is way behind on this level, so it is a great inspiration to us.



This forum was a vision that was inspired by Professor Ishizawa who mentioned that this was in response to the blatant damage by cultural terrorists that are still engaging in this sort of action. I recently met a very prominent museum director who said that he received a phone call when the destruction in Palmyra was happening. It was a very spontaneous cry for help by the chief curator, who said he did not know what to do. The director was just standing with his staffs, hearing almost minute-by-minute updates of the destruction.

On the other hand, in this sense we are in a comfortable situation in sites where countries like China, Japan, and the Republic of Korea have invested a lot of time in technical aid, such as Angkor Wat and other famous sites in Southeast Asia. I think you might also wonder what we can do to help the international community. Do we leave the countries in the Middle East to solve the issues at hand? Are we too far away? Is there a strategy to choose what we need to prioritize? There is so much culture to save.

I do not know about the other countries, but in Singapore there is certainly not a lot of government budget set aside for this. Our own economy is always prioritized over saving other cultures. Then,

which culture should we prioritize? Which key areas should we focus on? Who will choose them?

There are many young people sitting at the back of the hall today, and I cannot help feeling that this is your future. The people of my generation think we are saving culture for future generations. But I met a 19 year old girl who asked me, “who are you saving it for?” We had always made the assumption that it was for them, so it struck me how much we need to make an understanding. There is a Chinese proverb that says, “one generation plants the trees and another gets the shade.” Do our future generations want to actively participate in this discussion? This is their future and we hope the rest of the world comes together in a concerted effort to actually restore whatever we can.

Ueno Next, could you give us some feedback, Fr. Torralba?

Torralba Common to the initiatives of the three East Asian countries of Japan, the Republic of Korea, and China, training in the art and science of heritage conservation is generously open for heritage workers of ASEAN member countries. These technical trainings are taking place in workshops. Of course, there are conferences such as those in the respective facilities in sites of the host countries. They are very inspiring to the rest of the ASEAN. These trainings intend to capacitate heritage workers by raising their level of recognition and experience in heritage conservation and echo in the respective home countries the knowledge of the participants acquired in these trainings. Heritage conservation as we know needs to be conducted through scientific standards. I agree with the proposition that responsibility for the preservation and restoration of cultural sites belonging to a people or nation lies with its own skilled technicians and competent heritage practitioners.

However, the final responsibility thus belongs to the people who created the culture, who live it and express it through their heritage. I say this because we subscribe to the paradigm that heritage is value-based. It is people, the stakeholders, and users themselves, who draw out the significance of their



heritage resources. It is people who attach value to their heritage resources; a people's competent authority, be it embodied in their government or through some other accepted instrumentality or leadership entity, elicit the people's significance and value through time-tested and best practice mechanisms. This is the reason why heritage awareness-raising or cultural sensitivity-raising is an important activity for the people or the general public.

Meanwhile, the nations' heritage workers also need to undergo their training as essential and urgent in articulating the people's heritage value and in elaborating the significance that is objectively embodied in their heritage. There exists therefore dialogue between the people as stakeholders and end-users and the trained heritage practitioners. The art and science of heritage conservation hence is scientific. I used this word 'negotiative'. I think that bilateral and/or multilateral cooperation become fruitful when the negotiative or shared aspect of conservation rooted in dialogue between the stakeholders and the conservators is afforded its adequate consideration.

Through the three sessions, we all see that the topic shared converge on international cooperation in cultural heritage conservation, transmission, and utilization in the context of the ASEAN+3 Countries. Well, this is given, and I am sure with this would be advanced by all countries involved in maintaining our respective national identities and pride of place. What can still be suggested, in my humble opinion, is to develop a mechanism to measure the effectiveness of the use of the cultural elements and heritage resources by its stakeholders. We would like to advance therefore the framework of cultural statistics mentioned earlier in session one, which I mentioned, as a baseline tool in also determining the success in quantitative and qualitative terms of the international cooperation efforts already in place.

Ueno Now I would like Dr. Ly Vanna to give us some comments.

Ly To be frank, if we listened carefully to the talk of Professor Tsuboi, we could understand that Japan plays the chief role in international cooperation compared with China and the Republic of Korea. Therefore, Japan's project to safeguard the World Heritage sites of Angkor is a very historical contribution.

When restoring temples, we often compare the built heritage of Angkor – for example, the Angkor complex – with a group of sick people. That means they have a lot of symptoms. The monuments have been cured by their own doctors, meaning local experts or local conservators. We use our own methods of “medical treatment”, or traditional techniques to restore the built heritage. When the temples of Angkor became listed as World Heritage, there were doctors coming from Japan, France, China, the Republic of Korea, and other countries. These doctors use their own medical techniques to cure the temples of Angkor. With multiple doctors operating on the damaged temples, they need to work together with a common plan. How should we treat them? If we use methods from other countries, sometimes the result is unsatisfactory because there could be contradictions between doctors. This is the most important thing to remember in the process of conservation.



I do agree with what Professor Tsuboi said that mutual understanding and prioritizing conventionally accepted techniques are most important. At the same time, it is equally important to have local doctors trained by international doctors. This is one of the leading missions performed by Sophia University. If you go to Angkor you will see a lot of international teams, as I mentioned, from 17 countries. I am sure that Japan, especially Sophia University, is regarded as the leading international team since the beginning of the growing importance of capacity building. Sophia University conducted two large projects in Angkor, including the structural restoration of the Western Causeway of Angkor Wat, which measures a hundred meters in length. The second phase of the restoration project will be started from 2016.

At the same time, Sophia University plays a main pioneering role in cultivating local doctors. We did not understand what conservation is. We did not understand what the charter was. We did not understand international laws. Why? It is because we never got trained in these kinds of fields. After being trained for a certain period of time, we know the general concepts, methodology and philosophy of conservation. Only then can we bring this knowledge back to our country, knowing how to manage heritage.

Ueno This forum is the first of this kind, so a wide variety of issues and problems were reported. As Professor Ishizawa said at the beginning, the ultimate goal is to build a network or trusting relationships between experts in this region. In light of this goal as well as the presentation by Dr. Ly Vanna, I would like to hear comments about ideals or visions of multilateral cooperation in this region from three reporters from China, the Republic of Korea and Japan.

Zhang WHITR-AP at Tongji University, which I mentioned earlier, offers various training courses, including an ongoing course in Historic Urban Landscape (HUL). In this course, architecture and conservation experts launch workshops together with locals not only in classrooms but also in the field.



China's economic development is now drawing global attention, but will definitely level out in the future. China is populous and developing. For instance, the goal of Shanghai's urban planning toward 2040 is to become a city more global than Tokyo or Seoul. While there is high interest in preserving rural cultural heritage, interest in ordinary historical buildings is not strong enough. That is a big problem.

Cities other than Shanghai are also focusing on economic development. Only a few leaders are seriously working on the preservation of cultural heritage. All local governments hope for the designation of World Heritage, but not all buildings that are 100 years old or older, for instance, can be inscribed in the World Heritage List even if they are rare in a sense. There is another question of how to conserve and protect historical relationships with local residents. Therefore, China must learn from Japan's experience in preserving cultural heritage with the participation of residents or the use of private funds. The challenge for the future remains to be overcome.

Yu I heard that all three countries, The Republic of Korea, Japan and China, met for the first time today. Since I didn't have much detailed information, I am afraid that my report on the international education program that our institute started providing ten years ago was not sufficiently in line with the theme of this

forum. Cooperation among the three countries undoubtedly involves political issues, but cultural heritage is very important for mankind. It is great to get together to discuss basic issues other than politics.



Let me introduce my experience. Three years ago, in December 2012, I visited Angkor Wat. At an institute for Angkor Wat cultural properties in Siem Reap, there are several people who have participated in our Asia Cooperation Program of Conservation (ACPCS) program. What surprised me during my visits to various sites was that many countries were carrying out activities at Angkor Wat and Angkor Thom, each of which used totally different methods and technology. Even at the same site, conservation and restoration methods varied slightly between countries. I am not sure that is right for preserving sites.

What our international training programs value the most is not restoration but the education and development of local people. I am sure that the culture of any country has incorporated the tradition of the country. Therefore, it is crucial to nurture locals to improve their abilities. That is the focus of our international training. Of course, there are also Korean-style conservation and restoration technologies. Our institute invites people to provide training, so trainees can learn Korean-style conservation and restoration methods and technologies, but these consist only of basic knowledge. We ask trainees to think and study by themselves after the conclusion of the training.

Undoubtedly, international cooperation among the three countries is very important, and their content and subjects are very good. But I am not sure

about how to teach. In recent years, the Republic of Korea has participated in the preservation of cultural heritage in Southeast Asia, including Angkor Thom, Laos and Myanmar. In the process, we are concentrating on research and education. I hope that this forum will provide an opportunity to discuss good opinions and proposals if there are any, and to hold a forum every year or on a regular basis.

Ueno We have heard various comments. Does anyone have anything to add?

In that case, I would like to offer my final comments. I have conducted research and excavation of cultural heritage in Southeast Asia. Naturally, I worked with young people, and I have always said this to them: “I teach Japanese methods and the Japanese way of thinking. But they are based on my experience. Please establish your own research method and way of thinking to figure out how to preserve cultural heritage in your country.” I will not change this idea. To that end, I hope many people in charge of cultural heritage in this region will build strong trusting relationships and networks.



I regret that although we invited so many experts with rich experiences, we were only able to give 15 minutes to each speaker. As they have come a long way to attend this forum, I would like to hear more of their comments and opinions. With this extremely tight schedule, this session was designed to give time to each speaker to raise various issues for the future. And because of that, there is no time allocated to receive questions from the audience. Along with my apologies for that, I will close Session 3. Thank you.



Concluding Remarks

Yoshiaki Ishizawa

Chairperson, JCIC-Heritage/Professor, Sophia University (Japan)

Frankly speaking, I had difficulty concluding today's forum because not only were the discussions very active and deep, but also future plans were proposed. I am supposed to make concluding remarks, but what I would like to do is to thank all the participants and make some proposals as I summarize many future scenarios and issues presented during the three sessions, such as how we should actually materialize the scenarios proposed in symposiums like this, and how we can connect them.

For the earlier-mentioned Sophia University Angkor International Mission (Sophia Mission), I serve as Head and Professor Tsuboi serves as Deputy Head. I am in charge of maintaining the organization and external affairs, and ask Professor Tsuboi to provide theoretical explanations. Professor Ueno, who moderated Session 3, is also an important member of our mission. He has long instructed young Cambodian archaeology students in Angkor. Such voluntary service with human resource development has encouraged people in Cambodia.

I am picking up the case of Angkor Wat because in Cambodia, which went through many difficulties, reconciliation following the civil war was triggered by the desire of the Cambodian people to restore Angkor Wat. Restoration of Angkor Wat commenced with no objections from any sects.

Now, I would like to summarize today's forum, which may not be as grandiose as the Concluding Remarks.

First of all, we shared issues related to cultural heritage in the region covering ASEAN, Japan, China and the Republic of Korea, and discussed the common issues. Many issues were presented. These issues should be shared among us all, and each person should stand by his or her issues and bring them back to his or her country for further discussion. I think that is the first thing.

Second, human resource education is an urgent issue. What forms the basis of restoration technology is to train good human resources. Duly-trained people will become responsible for protecting cultural heritage in their own country.

Third, activities to preserve tangible and intangible cultural heritage are closely related to each other and are connected to the national identity and pride of the country or community. This is an important issue.

Fourth, each country should respect traditional restoration techniques or local techniques, and at the same time, construct meaning as to why restoration is needed now from a grand perspective. Each country should make known the Venice Charter, the Nara Document and so on, one by one, together with their individual methodologies and reasoning.

Fifth, we have not yet fully fleshed out the issue of how to cooperate as a rescue team during crises such as the flooding in Ayutthaya and the earthquake and tsunami in Sumatra. We must address this issue in the future. I think it has been confirmed

that trusting relationships can be built through cooperation between people.

The three sessions provided specific scenarios, so we will enter the second stage based on these scenarios. The best achievement of this forum must be having heated discussions and sharing issues about Asian cultural heritage between ASEAN, Japan, China, and the Republic of Korea. I am so happy that for the first time, people from Japan, China, the Republic of Korea and ASEAN were able to discuss together. I would like you all to extend your continued cooperation in various ways. JCIC-Heritage is a group of nearly 400 experts with diverse specialties. It may be possible to send a “rescue” team in the event of emergency. I would also like our consortium to have deeper discussions about joint rescue efforts.

I wish to express my appreciation to you all for attending this long forum from early morning to early evening. Thank you very much for coming from ASEAN, China, the Republic of Korea or Japan to participate in these enthusiastic discussions. Thank you.



Closing Remarks

Yasuyoshi Okada

Vice-chairperson, JCIC-Heritage/Head, The Institute for Cultural Studies of Ancient Iraq, Kokushikan University (Japan)

I am serving as Vice-chairperson of the JCIC-Heritage under Chairperson Ishizawa. In closing this forum following Professor Ishizawa's concluding remarks, I thought I would just express my appreciation to you all. After listening to all the discussions today, however, I would like to say one thing.

The last session mentioned about cooperation between Japan, China and the Republic of Korea. Just ten years ago, I was serving as an Executive Committee member for ICOMOS. I am proud that I have since built good cooperative relationships with ICOMOS members from Japan, China and the Republic of Korea. Additionally, for nearly two decades, I have been participating in joint meetings on architecture held by these three countries. In the field of preservation and restoration, which is the specialty of Professor Nishiura here at this venue, these countries have already established a framework for cooperation within East Asia. If we take advantage of various frameworks like these, we may be able to carry out cooperation in many forms.

While becoming aware that we have already entered this new era, I was amazed by what the speaker from Singapore said, namely, information about the devastating situation in Palmyra, which was reported by the minute. The level of the concept of cultural heritage or technological advance in Southeast Asia is beyond my imagination.

The current situation is that primarily Japan, China, and the Republic of Korea are visiting ASEAN countries to extend cooperation. However, when countries in disastrous situations such as Syria and Iraq enter the process of reconstruction in the near future, like in the case of Angkor when it entered the restoration process, I strongly hope to work together with today's speakers to further expand the framework for international cooperation.

Finally, from around the beginning of this year, various messages have been sent out via UNESCO. The representative from Laos referred to the UNIDROIT Convention. The name is rather difficult, but the convention aims to prevent the distribution of looted cultural property. Japan used to take the stance that such a convention could be signed in the distant future, but in response to a call by UNESCO, the Security Council that focuses on military affairs referred to cultural property and adopted the resolution for facilitating international cooperation according to the spirit of the UNIDROIT Convention. In line with this, we provided the statement on the prevention of illicit trafficking in the cultural heritage of Western Asia on page 41 under the name of Chairperson Ishizawa (See JCIC-Heritage Website: <http://www.jcic-heritage.jp/doc/pdf/20151028.pdf>). Please read that statement to deepen your understanding of the Consortium.

Today's program was rather long, and I thank you all for your attention. I also wish to express my appreciation to the Agency for Cultural Affairs of Japan and the Japan Foundation Asia Center for their support, including financial support. My appreciation also goes to the interpreters, who had to overcome various difficulties. Dr. Yu from the Republic of Korea has said that opportunities like this should continue. With my strong hope for a similar forum to be held in the near future, if not within one year, I would like to close today's forum. Thank you.

Potentiality of International Cooperation

Transmission and Utilization of Cultural Heritage in Southeast Asia

Organizer: The Agency for Cultural Affairs of Japan, the Japan Foundation Asia Center, and Japan Consortium for International Cooperation in cultural Heritage (JCIC-Heritage)

Date: 13th of December, 2015 9:30-18:00

Venue: Heiseikan-Auditorium, Tokyo National Museum

In association with:

Ministry of Foreign Affairs of Japan, National Research Institute for Cultural Properties Tokyo, Nara National Research Institute for Cultural Properties, Japan International Cooperation Agency, The Sumitomo Foundation, The Mitsubishi Foundation, The Toyota Foundation, Foundation for Cultural Heritage and Art Research, Cultural Heritage Protection Cooperation Office Asia-Pacific Cultural Centre for UNESCO, National Federation of UNESCO Associations in Japan, National Museum of Ethnology, JAPAN ICOMOS National Committee, **NHK** (Japan Broadcasting Corporation), The Asahi Shimbun Company, The Sankei Shimbun, Tokyo Shimbun, Nikkei Inc., The Mainichi Newspaper, The Yomiuri Shimbun.

Number of audience: 203

Program

- 9:30-10:00 **Opening Remarks**
Mr. Masanori Aoyagi (Commissioner for Cultural Affairs, Agency for Cultural Affairs [Japan])
Mr. Hiroyasu Ando (President, The Japan Foundation [Japan])
Prof. Kosaku Maeda
(Vice-chairperson, JCIC-Heritage / Professor Emeritus, Wako University [Japan])
- 10:00-10:30 **Keynote Lecture 1 “Cultural Heritage Is a Crystal Exemplifying Ethnic Identity: Towards a Cultural Development Strategy for ASEAN+3”**
Prof. Yoshiaki Ishizawa (Chairperson, JCIC-Heritage / Professor, Sophia University [Japan])
- 10:30-11:00 **Keynote Lecture 2 “The Conservation of the Sukhothai World Heritage Site and Cultural Management: A Case Study from Thailand”**
H.E. Mr. Vira Rojpojchanarat (Minister, Ministry of Culture [Thailand])
- 11:10-12:35 **Session 1 “Diverse Cultural Heritage: Ideas and Measures for Its Effective Use”**
[Moderator] Prof. Koji Miyazaki
(Professor, Research Institute for Language and Cultures of Asia and Africa, Tokyo University of Foreign Studies [Japan])
- [Speakers] Mr. Viengkeo Souksavatdy
(Deputy Director, Department of Heritage, Ministry of Information, Tourism and Culture [Laos])
Mr. Khalid Bin Syed Ali
(Director, Heritage Enforcement Division, Department of National Heritage, Ministry of Tourism and Culture [Malaysia])
Fr. Milan Ted D. Torralba
(Executive Council Member, National Committee on Monuments and Sites, National Commission for Culture and Arts [the Philippines])
Ms. Jean Mei-Yin Wee
(Director, Preservation of Sites and Monuments, National Heritage Board of Singapore [Singapore])

12:35-14:35 Lunch Break

14:35-16:00 **Session 2 “Strengthening and Handing Down the Ties that Help Transmit Cultural Heritage to the Future”**

[Moderator] Mr. Masahiko Tomoda

(Head, Conservation Design Section, Japan Center for International Cooperation in Conservation, National Research Institute for Cultural Properties, Tokyo [Japan])

[Speakers] Dr. Harry Widiyanto

(Director, Directorate for Cultural Heritage Preservation and Museum, Ministry of Education and Culture [Indonesia])

Dr. Bui Chi Hoang

(Director General, Southern Institute of Social Sciences, Viet Nam Academy of Social Sciences [Viet Nam])

Dr. Amara Srisuchat

(Senior Advisor and Expert in Archaeology & Museum, Fine Arts Department, Ministry of Culture [Thailand])

Dr. Kyaw Oo Lwin

(Director General, Department of Archaeology and National Museum, Ministry of Culture [Myanmar])

Dr. Ly Vanna

(Director, Department of Conservation of Monuments in Angkor Park and Preventive Archaeology, APSARA National Authority [Cambodia])

16:00-16:20 Break

16:20-17:35 **Session 3 “Multilateral Cooperation in Cultural Heritage”**

[Moderator] Prof. Kunikazu Ueno (International Goodwill Professor, Nara Women's University [Japan])

[Speakers] Dr. Song Zhang

(Professor, College of Architecture and Urban Planning, Tongji University [China])

Dr. Jae Eun Yu

(Director, Restoration Technology Division, National Research Institute of Cultural Heritage of Korea [Republic of Korea])

Prof. Yoshiharu Tsuboi

(Professor, Faculty of Political Science and Economics, Waseda University [Japan])

[Commentators]

Dr. Ly Vanna, Ms. Jean Mei-Yin Wee and Fr. Milan Ted D. Torralba

17:35-17:45 Concluding Remarks

Prof. Yoshiaki Ishizawa

17:45- Closing Remarks

Prof. Yasuyoshi Okada

(Vice-chairperson, JCIC-Heritage / Director, Institute for Cultural Studies of Ancient Iraq, Kokushikan University [Japan])





ASEAN+3 Cultural Heritage Forum 2015
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