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Cultural Tourism and its Impact

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- Help enrich cultural activities in the region;
- Strengthen professional competence in the fields of archaeology and fine arts through sharing of resources and experiences on a regional basis;
- Increase understanding among the countries of Southeast Asia through collaboration in archaeological and fine arts programmes .

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Southeast Asia in Diasporic Perspective

Richard A. Long

In the last two decades, the terms “diaspora” and “diasporic” have come into increasingly frequent use in scholarly discussions of both transient and permanent communities which have been created as a result of group migrations to new settings. RICHARD A. LONG, Atticus Haygood Professor of Interdisciplinary Studies, looks at Southeast Asia in its migratory nature.

The Greek word, diaspora, was used in Hellenistic times to refer to communities of Jews in Alexandria and elsewhere who were “dispersed” from Palestine. It is with this and the larger sense of Jews dispersed throughout the world that the term entered the English language in the last quarter of the nineteenth century.

Following World War Two, scattered uses of the term to apply to other dispersed peoples began to occur, and in the seventies a persistent use of the Western Hemisphere began (The present writer was the creator of the New World Festival of the African Diaspora in 1978). By the 1980's, references to other older diasporas such as the Armenian and to newer ones such as “South Asian” were common.

The intense interest in ethnic studies in the United States spurred by the civil Right and Black Consciousness Movements in the 1960's, culminating in the publication of the Harvard Encyclopedia of American Ethnic Groups (1980), led naturally to increased interest in

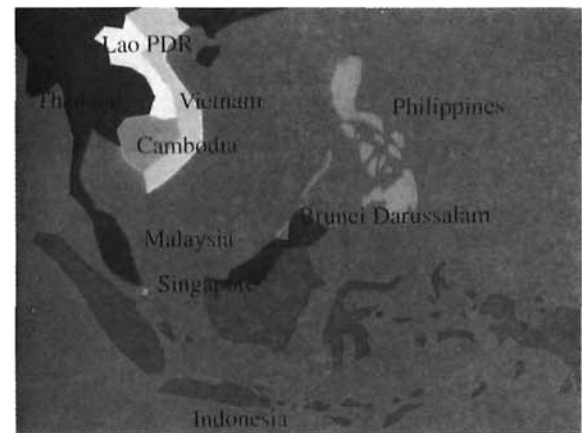
and theorizing about the “longitudinal” dimensions of these groups, and hence diaspora studies arose.

Factors which came to be considered included place of origin or homelands (both actual and idealized or mythic); reasons for migration such as the quest for economic advancement; disaster (war, famine, catastrophe), or force (enslavement); and whether a diasporic community was to be considered transient (sojourners) or permanent (settlers). Diasporic communities were perceived to be in inevitable dialogue with their source (homeland) and site (current geopolitical location).

Mainland and island Southeast Asia have been, seen in this perspective, sites of diasporic communities for a millennium and a half or longer. As a source of diasporic communities, the historical depth of Southeast Asia is slight, extending back, with a

notable exception, only a century. However, the intensive and extensive migrations of Southeast Asians during the last two decades place the region emphatically in the mainstream of diasporic activity and study.

In the consideration of diasporic phenomena, both in Southeast Asia and globally, the following period classification should prove a useful one:



1. The pre-modern age - the period from the beginning of the common era (Roman Empire, Han Dynasty) to the end of the fifteenth century.

2. The maritime age - the period of trade and early plantation agriculture initiated and sustained by European trans-oceanic activity (1500-1800).

3. Age of colonization - the period of European colonial implantation and rationalization of world commerce (1800-1940).

4. The post-colonial age - the period of upheaval initiated by World War Two, and continued through the Cold War, localized conflicts, and the disintegration of the Soviet Union

Southeast Asia as Site

During the pre-modern age, the Chinese empire - particularly its southern provinces - was a source of diasporic communities in Vietnam, Cambodia, and, to a lesser extent, the Philippines, Indonesia, and Ayutthaya (Thailand). The vivid contemporary account, *The Customs of Cambodia*, by the diplomat Chou Ta-Kuan, provides an early account of a Chinese diasporic community. The South Asian (India) impact, both on the mainland and in the islands, is attested by the "Indianisation" which was the life-long preoccupation of Georges Coedes. Arabic communities, too, are well attested in Southeast Asia in the pre-modern period, particularly on the island of Java and in the Straits of Malacca.

The maritime age saw both

continuation and extension of Asian diasporic communities in Southeast Asia as well as the development of European sojourner communities: the Portuguese and later the Dutch in Malacca; the Dutch in Java; and the English in Penang.

The location of seventeenth century foreign communities in Ayutthaya is designated on contemporary maps of the city as the work of Dr. Piriya Krairiksh reveals in detail.

The age of colonialism is witness to accelerated diasporic growth occasioned by the creation of new economic activity such as rubber planting and tin mining. The former drew Indians to Malaysia, while the latter was responsible for the explosion of Chinese settlement there. Chinese settlement also continued along established patterns in Thailand, Vietnam, Indonesia and the Philippines.

Migrations of Southeast Asians during the last two decades place the region emphatically in the mainstream of diasporic activity and study

While European settlement expanded in several areas and French, English and Dutch were established as languages of administration and education, Europeans were still largely sojourners. The same may indeed be said of many of the Chinese and Indian cohorts, sojourners who were often transposed into settlers through intermarriage with host populations.

The Chinese diasporic communities have been and remain the object of a vast amount of scholarly work. A

concise bibliography of such studies is provided in Theresa Chong Carino's *China and the Overseas Chinese in Southeast Asia*.

Southeast Asia as Source

During the maritime age, Southeast Asia became a source for diasporic communities with the forced transportation of farmers from Java to South Africa by the Dutch. It was only after the middle of the Colonial Age, however, that Southeast Asia became prominent in the global context as a diasporic source.

Severe labour shortages in Suriname (Dutch Guiana) on the Caribbean coast of South America induced the Dutch colonial authorities, repeating their South African initiative, to send peasants from Central Java to Suriname beginning in 1890 and continuing to 1939. In 1960, there were 40,000 Javanese in Suriname, constituting 20% of the population. An interesting aspect of the culture of this community is explored in Wolfowitz's *Language Style and Social Space*.

The movement of Filipinos to Hawaii and to the continental United States, following the acquisition of the Philippines by the United States in 1898, is a major part of the diasporic picture in the twentieth century. By the end of World War Two, there were 125,000 Filipinos in Hawaii, and a similar number in the continental United States. It is estimated that the number of Filipinos in the United States, including Hawaii, will reach two million by the end of the century.

The Vietnam War, probably

the most traumatic of post-colonial conflicts, was the catalytic event for the creation of diasporic communities of Vietnamese, Cambodians and Laotians in the United States, Canada, France and elsewhere. Over 200,000 Cambodians are now in the United States and Canada, and the numbers of Vietnamese exceeds one million.

There are, for course, subdivisions among these refugees, collectively called Indo-Chinese, which is a very misleading designation. Among the Vietnamese, a distinction is often made between North and South Vietnamese, and the Sino-Vietnamese constitute a further subdivision of the North Vietnamese.

Ethnic minority peoples

such as the Hmong have little sense of the nation-state as homeland, and constitute a distinct category in "Indo-Chinese" diasporas.

Among diasporic communities, motivated by economic factors, are the groups of Filipinos found in the Middle East and Australia. Parallel groups of Thais are now in these areas as well. A significant Thai

presence in the United States is also noted.

On the other hand, Indonesia, Malaysia and Burma still figure much less prominently on a global scale as sources of diasporic communities.

Diaspora Studies and Southeast Asia

As site and source of significant diasporic communities, Southeast Asia would seem ideally situated to take a leading role in the elaboration of diasporic studies. Such studies may be the object of colloquia and symposia, course offerings and research in universities, and specialised institutes and programs, both in and outside academic settings.

Indeed current activity in diverse venues may already be assigned the rubric of diaspora studies. The December 1994 conference on the Ramayana held at Thammasat University in Bangkok under the aegis of the University Center for Indian Studies is a case in point.

Diaspora studies in Southeast Asia should proceed both in a climate of regional

cooperation and with awareness of the tenor of such studies elsewhere.

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Indians in Malaysia - A marriage
Photo by Florence Pichon

Dance in Malaysia: Major Forces in the Changing Scene

Assoc. Prof. Dr. Mohd Anis Md Nor

The past and present of Malaysia are both represented in the living traditions of its dance culture. Motions and sounds are celebrated by the masses in the traditional forms of folk dance; ritual healings by traditional healers through ritual dance and music; classical dance at royal places; ethnic dance; and archaic and primordial dances of the Orang Asli (the aborigines of peninsula Malaysia). Mohd Anis Md Nor, Associate Professor in Dance and Music at the University of Malaya, Kuala Lumpur, Malaysia, looks at the contemporary dance scene in his country.

The cultures of the seafaring maritime Malays who had earlier inhabited the coastal and riverine settlements, following the migration of the proto-Malays and the *Orang Asli* (aborigines), synthesized with Indic culture from the Indian sub-continent during the formation of Indianised nation states in Southeast Asia. Indigenous cultures of Peninsula Malaysia and East Malaysia were further influenced by the Persians, Arabs, Portuguese, Dutch, English, Indians and Chinese from the fourteenth to the twentieth century. The ethnic composition of Malaysians, with their diverse cultural backgrounds and histories, has produced a



Lena Ang Swee Lin in "Beauty Maker"

convergence of traditions in its contemporary national culture and aspirations.

The complexity of Malaysia's multi-ethnic society and its richness of vast and expensive influences from civilizations of the past and present are revealed in the multitude of dance genres. There are, however, significant differences in the dance forms of West Malaysia and East Malaysia.

Dance traditions of West Malaysia can be categorically divided into several groups. The *Orang Asli* have distinct dances of their own, and Malay dances, which predominate the lowland and

coastal areas of the peninsula, range from classical, folk to the ritualistic; while, in the contemporary Malaysian dance culture, the influences of the Indian sub-continent and the Nanyang (Overseas) Chinese are discernible.

The East Malaysian states of Sabah and Sarawak (flanking the northern and western portion of the island of Borneo) have colourful dances that reflect the multi-ethnicity of its populations. Sabah and Sarawak have a coastline of about 2,253 km, with rivers longer than those in the Peninsula. A series of mountain ranges and hills criss-cross the interior of Sabah and Sarawak, both covered by tropical rain forest. The alluvial coastal plain lie between the sea and the mountainous interior, and are dotted with riverine towns and villages. This physical landscape of Sabah and Sarawak, and the variety of ethnic communities inhabiting different terrains in both states, has contributed to the rich cultural heritage of Malaysia.

Contemporary Interpretations

Being a multi-racial and pluralistic society, Malaysia has inherited other Asian dance cultures that came with the arrival of the early Indic and Chinese communities. Although some have remained exclusive traditions of the Chinese and Indians, others have merged into



Lena Ang Swee Lin in "Skin Trilogy" Art Gallery

forms which represent the larger contemporary Malaysian society.

Indian classical dances such as the Bharatnatyam, Odissi, and Kuchupuddi have gained new heights and renaissance among contemporary Malaysians. Indian folk traditions such as the stick dance of the Tamil community, the Onam dances of the Malayales, Bangra of the Sikh community, and popular dances copied from Hindu and Tamil movies have caught Malaysians' imagination.

On the other hand, Chinese dances in Malaysia are frequently performed all over the country. Contemporary interpretations of

Chinese dances such as the Fan dance, Lotus dance, Crane dance and Ribbon dance are most popular amongst the multi-racial Malaysian society. As the strongest symbol of Chinese culture, the Lion dance is performed widely during lunar celebrations such as the Chinese New Year festivals. Currently though, a new but dramatic performance of the Dragon dance is making inroads into the Chinese community in Malaysia, replicating similar dance forms performed in Hong Kong and Taiwan. Perhaps this new phenomena will evolve into a new and exciting sincretised version of the Malaysian Dragon dance. Furthermore, contemporary young Malaysians of Chinese descent have fused new and

modern choreographies drawn along the lines of Chinese folk and classical dance genres, creating new identities in re-addressing Chinese cultures within the larger perspectives of Malaysian artistic expressions.

During the decades between the seventies and nineties, an on-going process of modern dance expressions has been happening. Marion D'Cruz, Ramli Ibrahim, Ghouse Nassaruddin, Francis Teoh, Lee Lee Lan and the late Lari Leong are amongst the established names in the contemporary Malaysian dance scene. The forebearers of Malaysian modern dance choreographers have expanded

to include new and upcoming dancers and choreographers such as Steven Koh, Wong Kit Yaw, Vincent Tan, Mew Chang Tsing, Lena Ang Swee Lin, Aida Redza, Joseph Victor Gonzales, Suhaimi Magi and Chong Yoon Keong.

Many of the earlier modern Malaysian dances emerged from the eclectic fusion with western contemporary dance techniques such as those of Martha Graham, Merce Cunningham, and Alvin Nikolai. Marion D'Cruz fused the Joget Gamelan and Terinai dance techniques with contemporary movements merging into specific styles which have today become more evident in her interpretations of modern Malaysian movements. She is the prime choreographer for the Five Arts Centre set up in 1984. Women and her travail arose as the affecting theme of the narrative works of Marion D'Cruz and her dancers. She builds her dance through experimentation, deconstruction and reconstruction processes in search of contemporary vocabulary. Her search for Asian forms in modern styles are reflected in works such as Sintesisi '84, Solo '86, New Direction '88, Sook-Ching, Asian Breeze, Swan Song, Alter Art, Woman at Point Zero, and Let Me Speak - A Dance Concert. Let Me Speak showcased new definitions and boundaries of dance in a form recognized as Marion's own. Carving a woman's self identity and the journey she traced

became the central theme to her piece Woman at Point Zero. Marion also performed collaborative works with innovative visual artists in many of her works.

Ramli Ibrahim inherited rich and powerful expositions in the dances of East and West. Initially trained in the rigours of classical ballet and contemporary dance before he joined the Sydney Dance Company in the 1970s, Ramli's passion to express life in the richness of myths and rituals eventually lead him into classical Indian dances, Odissi and Bharata Natyam.

Today, Ramli is a renowned Odissi dancer and has become an exponent of Bharata Natyam.

Ramli's choreographic foray into the realm of contemporary dance idioms has brought Ramli new expressions linking Indic, Malay and western dance styles. His first contemporary repertoire, Gerhana I (1983), was about the tragic heroism of Jebat, the renegade warrior of old Melaka. He collaborated with Valerie Ross, Malaysia's most significant serious composer of avant garde music, to produce Karma and Once Upon A Time. Nik Mustapha, who is also a well known composer, produced the music for Ramli's Silat Al-Rahim while Steve Reich, an American composer, wrote the music for Transitory States.

Ramli and Sutra has come a long way to become the most vibrant

and most toured dance company in the country. Ramli also launched Sutra's annual and bi-annual Pesta Sutra Festivals which include Ready When You Are, Up To You, Harum and Body Moves. In addition, many young and promising dancers have emerged under Ramli's tutelage. Marvin Khoo, a young dancer of Chinese and Indian parentage, and Gunasegeran, of Indian parentage, are two excellent Malaysian dancers who were trained by Ramli.

The Kwangsi Association is a Malaysian modern dance company with strong Chinese styles. Established in mid 1980s, the Association had strong leaning towards Taiwan's and Hong Kong's dance movements, with major works produced by Lin Hwa-min, a well-known Taiwanese choreographer.

The desire to consciously develop indigenous choreography has compelled local choreographers such as Steven Koh, Wong Kit Yaw, Vincent Tan and Mew Chang Tsing to produce new works based on the traditions of Chinese dance styles. Eventually, the Kwangsi Association opened its doors to transcend their ethnic-oriented boundaries when the group invited choreographers such as Lari Leong, Loh Pit Foong and Marion D'Cruz to produce new works.

Lee Lee Lan and the Kuala Lumpur Dance Theatre (KLDT) is synonymous with ballet and modern dance in Malaysia. KLDT became the outlet for the talents of dancers groomed in the ballet academies, run by Lee

The Malaysian dance world has never been as promising and exuberant as it is today.

Lee Lan, which catered to suburban and contemporary dances. Naturally, works of ballet teachers and students were used as the focus of KLDL's modern dance pieces.

Lena Ang Swee Lin is another of Malaysia's example of the East-West collages of sentiments with which she chooses to express her avant garde, improvisory dance of Butoh. Lena Ang was trained in modern dance, ballet and classical Javanese court dance. She is the only Malaysian modern dancer and choreographer whose choreography reflects her strong background in Javanese court dances while pursuing a contemporary Malaysian expression. The energies in her dances are urban-based, and evoke the primordial expressions of city dwellers. Lena's dances aim to communicate the ironies of life, depicting normal activities within the cosmogony of surrealism. Although she does not intend to recreate Butoh in Malaysia, the inner energies of

her creative work are strongly inclined towards similar "higher state of being" or "awareness" which is sensitive to the Malaysian surroundings and environment. Lena's recent works include *Frame* (1993) for International Women's Day Celebration, and *Tea for Two* (1993), a comment on pretentious yuppies [young professionals], *Scorpion Orchid* (1994) for the 1994 Singapore International Arts Festival, *Left Over Passage* with a life hen for the Body Move Concert, and *Where is the Dessert?* for an AIDS Awareness Programme.

Aida Redza's combination of Eric Hawkins, Cunningham and Limon techniques within the sublime motion of local forms has produced yet another champion in the modern Malaysian dance scene. She was involved in Pusat Seni Dance Troupe (of Universiti Sains Malaysia)'s productions of *Jambatan*, *Degup Jantung* and *Nanamun Mantanai* from 1989

to 1990 before joining the People's Association Dance Company of Singapore from 1990 to 1991. Aida, a former dancer of the Gamble Van Dyke Dance Company, and Blue Skidd Dance Company, also toured the east coast of America and Europe before returning to Malaysia in 1994. As a result, her new work is a spectrum of her adventures in Malaysia, Singapore and the United States. Her recent choreographies such as *Confrontation* and *Mengapai Kekal* were premiered at the Third Indonesian International Dance Festival in 1994.

In another genre of modern Malaysian dance expression, Azanin Ezane Ahmad is the only artist who adapts the dramaturgy or contemporary dance drama by using stories from local legends as her subjects. Azanin has developed her own dance styles in narrating Malay drama with the vocabulary of the Makyong dance tradition. Her use of Wayang Kulit (shadow puppets) and Makyong music in her Suasana dance company's lavish dance dramas has created neo-classical nuances in her choreographies. *Dayang Sari* (1978) was Azanin's first major production, that was followed by the first of many other exemplary works such as *Jentayu* (1980), *Puteri Sa'dong* (1981), *Cempaka Emas* (1984), *Kunang-Kunang* and *Keris*. The initial productions were richly enhanced by the expert help of the late Ismail Bakti, a master dancer, musician, craftsman and keeper of court etiquette. Azanin's son, Tharuwat Ismail Bakti was the lead male dancer who helped in



artistic production. Another lead male dancer who danced with Ezanin after Tharuwat Ismail Bakti was Razali Osman. This was followed by Nik Malik. Tharuwat Ismail Bakti, Razali Osman, Nik Malik and Roslan Hussin, who danced in the roles of warriors and mythical characters for Suasana, developed on their own, strong male dance styles. Today, Azanin stands as one of the leading contemporary choreographer who creates dances from the wealth of Malay cultural heritage.

The Indian classical dances of Bharata Natyam, Odissi, and Kathak are lengthy dance dramas with other Indian folk dances, often performed with the accompaniment of North Indian and Karnatic music in contemporary styles by the Temple of Fine Arts (TFA). Established in 1981 by Swami Shantanand and his devotees Sivadas, Vatsala Sivadas, Gopal Shetty and Radha Shetty, TFA has grown from the inspired beginnings of teaching the origins of the Divine through music, art and dance into a full-fledged performing arts centre in Malaysia. The annual week-long Festival of Arts present dance and music which are choreographed and directed by TFA's teachers and students. New interpretations are being created by TFA in the major production of the Chinese story of Lady White Snake and the Indian epic of Ramayana. With the creation of new dance forms from the Indic, Malay and Chinese dance traditions, TFA has come to the forefront of Malaysian performing arts.

There are many more dancers and choreographers who are redefining the realm of modern dance in Malaysia. Chong Yoon Keong from Melaka is known for his lyrical choreography of Chinese modern dances while Suhaimi Magi from Sabah promotes indigenous dance styles from his native land through contemporary expressions.

The Malaysian dance world has never been as promising and exuberant as it is today. The successful Tari '94 International Dance Conference held in Kuala Lumpur during 1994 revealed the forging of new dance energies and relationships amongst the local choreographers and dancers. Many more scenarios will emerge as Malaysia's artistic talents take to the stage, and more esotericism will be incorporated into the modern dance in Malaysia.

Mohd Anis Md Nor is an Associate Professor in Dance and Music at the University of Malaya, Kuala Lumpur, Malaysia. He received his Ph.D. (Southeast Asian Studies & Ethnomusicology) from The University of Michigan, Ann Arbor, USA, and his MA (Dance Ethnology) from the University of Hawaii at Manoa, USA.

Dr Anis' work and experiences are in the fields of performances and choreography, dance workshops, and research in music and dance. Currently a lecturer at the Department of Southeast Asian Studies, and the Performing Arts Programme of the University of Malaya, Dr Anis also holds, among others,

positions as Head of the Dance Department, National Arts Academy of Malaysia; Vice-President of World Dance Alliance; Asia Pacific Center (representing Southeast Asia); and Cultural Adviser to the Singapore Arts Centre;

Some of Dr Anis' published work include:

"Archives and Fields: A Discourse in Dance History in Malaysia," and "Dance Research in Malaysia: Old and New Interpretations," The Challenge and Message in Dance. Seoul: Korea International Dance Event, 1995.

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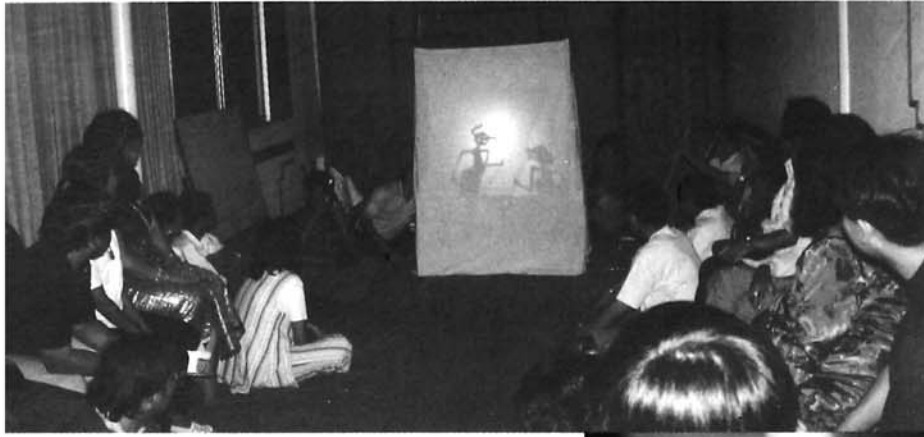
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Cultural Tourism and its Impact





*"Wayang Kulit" (Shadow puppet)
show of Indonesia
Photo by Nipon Sud-Ngam*



*Left : Pha That Luang,
Vientiane, Laos
Photo by Florence Pichon
Right : Photo by Ean Lee*



*Artifacts and Cultural Exhibits
Photo by Nipon Sud-Ngam*

Cultural Tourism and its Impact

Humans have been travelling since prehistoric time, exploring new territories for food, and out of curiosity. Today, we travel to discover different ways of life in environments other than the ones we are used to.

The aeroplane can now take one to the "other end of the world" within a short time. Long distance travelling is no longer an uncommon practice, and more people are visiting the most remote of places on earth. As touring (visiting for short period of time) becomes immensely popular, tourism has established itself as a part of contemporary life.

Southeast Asia, with its array of sites, temples, architecture, cuisine, handicrafts, festivals, and traditions, among other things, has been a tourism attraction for the last few decades. Tourists come seeking different experiences in the varied and fascinating cultures of the region.

In efforts to draw more tourists and generate higher tourism incomes, cultural symbols, artifacts, and activities are increasingly being given paramount importance. This emphasis on offering culture in tourism has led to the development of what is known as cultural tourism. What really is cultural tourism? And what are the impacts of its development? These are some of the questions which motivated the SEAMEO* Regional Centre for Archaeology and Fine Arts (SPAFA) to organise two related programmes: a Training Course on Cultural Tourism, and the Workshop on Cultural Tourism and its Impact. Both programmes took place within the same year. The training course was held in Bangkok between February 15 and March 15, 1995 while the workshop

was conducted in Luang Prabang, Laos on 20-26 September.

Mrs Leticia C Tan, a Community Affairs Officer of a local government unit in the Philippines said that it was important to establish what cultural tourism basically meant. In her paper presented at the workshop, she attempted to define it:

"It is the practice of promoting or encouraging people to travel to places for pleasure as well as for learning the integrated pattern of human knowledge, customary belief, social forms, historical heritage and material traits of a racial, religious or social



Photo by Nipon Sud-Ngam

group as a means for transmitting these treasures to succeeding generations."

In a joint report, Mr Awang Othman bin Haji Salleh (Ministry of Culture, Youth and Sports), and Ms Hajah Hartini binti Haji Saban (Ministry of Industry & Primary Resources) of Brunei, defined cultural tourism as a travel experience that would provide appreciation and understanding of culture as "the

totality of human behaviour patterns, characteristics of people, embodied in thought, speech and action [which encompass] particular system of ideas, beliefs, values, customs and other knowledge and deeds."

Many participants at the workshop on cultural tourism and its impact shared similar views on the advantages of cultural tourism in their countries. Some of these advantages cited are:



Balinese dance/Photo by Ean Lee

- the creation of jobs, and increase in the income of the local people living near tourist sites through a variety of business, such as souvenir shops, restaurants, hotels, transportation, etc.;
- the generation of better cultural understanding between societies with cultural differences; and
- revival, preservation, and protection of cultural heritage, activities and art forms.

While there are advantages in cultural tourism, there are also negative impacts. The changes that

inevitably accompany tourism are often too drastic for communities which have survived for a long time with slow and cautious evolution of their traditions and customs. Some of the modern values, which may influence whole communities (particularly their youth), lack integrity and substance to contribute towards its sustenance.

Many participants observed that natural environments, historic monuments and ancient sites are affected by the visits of large number of tourists, or are destroyed in the development of tourist facilities, hotels, etc..

Another change brought about by cultural tourism is the commercialisation of culture, in which cultural activities and resources are sold or served to visitors. Due to the emphasis on the commercial aspects, authenticity suffers and values depreciate. In a paper presented at the workshop on cultural tourism, Mr Bounhom Chanthamath, Deputy Director of the Department of Museums and Archaeology, Laos, likened tourism to a fire: "It can cook the food or burn the house, depending on how it is controlled."

Key areas in managing sustainable development of cultural tourism are in the control of planning, and the conservation of resources. As the competition in the business of organising tours and travel increases, the trend now is toward "more significant and meaningful travel wherein culture plays the main role", says Jovita Menez-Napao, Senior Museum Researcher at the National Museum of the Philippines. While several participants accepted the growing role of cultural tourism within their countries and the region, they also called for cautious planning and co-operation between the private sector and governmental organisations to prevent "the house from burning down". The following are excerpts of some of the papers presented in SPAFA's recent programmes on cultural tourism.

* Southeast Asian Ministers of Education Organisation

Policies for Cultural Tourism: *Ethics and Values*

Jesus T. Peralta, Ph.D.

Physical anthropologists stipulate that among the things that led to the development of homo sapiens is when he started to stand upright. This enabled him to do two things simultaneously: first, to travel with more facility; and secondly, to see more things around him, with the additional height gained. It is this superior mode of locomotion and the need to see more that eventually led to the spread of the human species all over the world. Although we see different kinds of populations today, these all belong to a single human species - the differences among people lie largely in their being phenotypes: differences that rise from different modes of adaptation and co-evolution with specific social and physical environments. It is these differences today that motivates people to go to places different from their homegrounds; and to see cultural aspects of societies different from one's own.

We are concerned on this occasion more with ethical considerations in the cultural aspects of tourism pertaining to these two types of environment: physical and social; physical, because there are aspects of the natural environment that, through the machinations of man, have become relevant culturally;

and social, because what one sees of societies, whether extant or non-living, are products of culture. It is the nature of things, however, to change through time so that due to the process of co-evolution, cultures and ecosystems are altered.

Tourism policies of governments explore dimensions of development along the above lines. Concerning the delineation and ground "operationalisation" of policies, there are problems when developmental strategy does not take into account the essential characteristics of the natural and cultural environment, and the needs, aspirations and values of the people involved. The problem is compounded by the fact that ecological diversity and differential cultural adjustments to their effective environments have led to the evolution of different societies with their respective constructs. That each society possesses variations of its



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central culture makes it even more complex. This tendency to diversify and to become different is particularly strong along the margins of adjacent societies - the cultural ecotonal areas where culture change is much more accelerated. Ethnic boundaries become more diffused along these areas of intense inter-ethnic contact, particularly where transactions over boundaries are frequent or institutionalized in market systems.

One of the key cultural issues that policy makers are confronted with is the problem of dealing with very complex societies. Another is that these societies are entrenched with formidable

sets of value orientations and ethical sets of parameters, and are constantly evolving. One other corollary issue is that all countries engage in competitive enhancement of their respective tourism potentials.

As a general provision, all countries would declare as a policy of the state to protect and preserve the nation's cultural heritage, its properties and histories in order to conserve the ethnicity of local communities and the nation as a whole because these are precisely the potentials for development which includes tourism.

Given the initial formulations of the foregoing, the ethical issues become apparently formidable. One can only gloss over some of the issues for purposes of illustration.

Tourism and Archaeology

Archaeological sites in many countries are exploited for tourism:

Ban Chiang, Tabon Caves, Sangiran, Pajitan, Niah Cave, Kedah, and many others.

There are numerous ethical issues and some will be given as situational models:

1. Archaeological sites call attention to themselves due to their significance in the

prehistory of a place or of mankind as a whole. These sites give a time depth to a locality which intrinsically increases the interest value. The nature of archaeology is such that after the removal of archaeological materials, nothing is left to be seen except perhaps the ground where the back-filled excavations were before, or the empty cave. However, the sense of the significance of the place remains intact. One consideration that might be taken in cases like these



Thailand, photo by Nipon Sud-Ngam

is the issue of a historical statement of fact which, if reduced to an absurdity, reads like the post World War II graffiti, "Kilroy was here". The immediate response will be "So what?". The fact could have been read in a guide book without the need to visit the place. There were many instances when people are brought to a

prehistoric site after a long trek, only to ask upon arrival, "What is there to see?" Historicity alone may not be sufficient. The fact should be supplemented by artifactual evidences that are visually and intellectually, or at the very least environmentally gratifying which makes the travel worthwhile.

2. There is also the obligation of planners to provide for the necessities of both protecting the environment in the immediate

vicinity of archaeological sites as well as the comfort and needs of people who come. When numbers of people visit, there is always interaction and subsequent to the encounter, the environment loses: garbage is created, grass is trampled, souvenirs are taken, to speak of the more minor things. Such degradation can be prevented by planners who provide facilities, i.e. garbage containers, designated pathways, souvenir shops, etc..

3. Archaeological excavation sites are occasionally preserved intact, showing the stratigraphy, where segments of the site are left, and artifactual materials remain in situ. This of course enhances the attractiveness of the site. Cases of these are those in Ban Chiang, and The Tabon Caves.

One issue that can be raised in the area of academics is: can the desire to enhance the tourism potentials of an area (by keeping segments of the site intact for people to come and see) counter the need for thorough research to obtain sufficient data by completing the excavation - leaving nothing else to see? The conflict between academic needs and tourism potentials will have to be resolved on the basis of the value of the trade-off.

4. There is also a sociological problem. These archaeological areas become natural gravitation points for the nucleation of population - if the people were not already there in the first place. The influx of population due to the attraction of a site inevitably generate effects on the social organization and structure of the community in question. This will be discussed further in the Anthropological section.

5. These sites increasingly become places where investments are profitable, resulting in the development of conflicts between locals and foreign investors. It is here that the role of market economy stands out.

An issue of more serious concern is the proliferation of fraudulent artifacts. When the impact of the pottery from Ban Chiang hit the archaeological world, vessels supposedly from the site proliferated, reaching even the Philippines. When seventeen grave stone statuarys were found in Calatagan, Batangas, their number increased suddenly in the antique market. Anti- quities from

archaeological sites are much sought after in tourism; thus, controls have to be made to provide the dividing line between the authentic, reproduced and fraudulent pieces. This in fact is the lesser of the problem since it involves production which necessitates only the institution of controls such that reproduction are not passed off as authentic pieces.

6. The more serious development will be the exposure of archaeological materials to illegal exploitation, pilferage, exportation and even theft. Much have been said of illicit trade in antiques that this need not be discussed here but much of this trade spill off into the tourist industry and, thus, needs to be mentioned even in passing.

Anthropology and Tourism

While entire populations are involved in tourism, more often than not, it is traditional cultures that draw visitors. The world has experienced a general leveling of cultures, especially the aspect of material culture. This can largely be ascribed to the network of international marketing that has led to the spread of manufactured goods, apart from other factors like the influx of the evangelizing religions, public educational systems, and national politics. Cultures in the hinterland are affected, by this market economy, to a lesser degree. The result of this is the convergence in the visual aspect - at least - of many societies all over the world. Through all this uniformity, what stand out are the cultural communities that have managed to conserve some of their

traditional traits and clothing.

In the Philippines alone, at present there are at least seventy-six major ethno- linguistic groups with about 270 sub-groupings (with their respective cultural variations). Many of these groups have blended into mainstream society; only those in the hinterlands, with minimal outside contact, have managed to keep their traditional traits. The alteration of ethnic cultures is inevitable since no culture can remain static. Cultural changes occur not only when confronted by alien cultures, but also because internally, societies are continually modified by the constantly changing state coordinates in their structure and organization. In many aspects of culture and behaviour, the Ifugao, Dyak, Kayan, Meo, Lao, Minangkabau, Simalungon Batak of today are different from their own people a hundred years ago. In countries such as Indonesia, the ethnic situation is likely to be more highly complex than that of the Philippines.

1. A serious ethical problem that besets all countries today with respect to traditional cultures is how to portray them. The Bayanihan Dance Troupe, a famous cultural export of the Philippines, for instance, present traditional dances in many international events. One of the most spectacular of these dances is "Singkil", where crossed bamboo poles, without accompanying music, are clapped to the floor or together in rhythmic syncopation while the haughty "princess", with her nose up in the air, steps over the poles

in a spine-tingling dance that can hold an audience in thrall. One native dancer commented that the way the "princess" and her retinue were dressed were "something out of this world". The costumes were attractive and eye-catching, she said, but were merely caricatures of native clothing, and certainly, not traditional. She also added that, to her people, the dance always takes place in a festive event which is a happy occasion, so the "princess" in the "Singkil" is happy and not haughty. In short, what are being portrayed are approximations and improvisations on an imagined culture that is still supposed to be existing. In all fairness to the Bayanihan Dance Troupe, the dance and all the other dances in its repertoire are choreographed, incorporating modern artistic and creative inputs.

2. The problem with representing traditional dances is not limited to the Philippines, where choreographed performances of traditional ethnic dances take place on stages. Dances, ethnic celebrations or rituals happen within the context of sociological activities: a wedding, a good harvest, a birth, or a death where members of the community participate. Today, on a proscenium stage before a seated audience, cultural dances are performed by designated and professional or specially trained performers who are dressed similarly in costumes but are not active participants in the community from which the event is drawn; neither are they dancing in accordance with the mental templates formed only by long

years of traditional practice.

The point here is what do we really want to portray to tourists: a cultural event or a stage show. Nowadays, the terms are interchangeable - a staged ethnic dance presented to regale foreign visitors is called a cultural show. Of course, the rationalization is that ethnic cultural events are not as spectacular as one that is staged by professional performers, and certainly while native dances dress their very best, their clothing will not compare with the lavishly costumed dancers of a professional dance troupe. The ethics of the situation is - what is really being presented to visitors in propagating tourism: is it actual culture, a simulation, or merely something tourists want to see?

3. In most cases, the authentic and traditional versions of dances, clothing, rituals, etc. are things of the past and no longer exist. Contemporary ethnic groups are different from their ancestors or ascendants. They now practice the modern version of their respective cultures, and treat their traditions as reconstructions. This cannot be helped because the traditional society is already gone - all the indigenous institutions, religions, dances, rituals, domestic economy, and leadership have largely

disappeared, and replaced by contemporary institutions.

The ethics of the situation calls for whether or not a country should present the antiseptic mega-production of "cultural events" or the people as they authentically exist now without the window dressing.

4. In connection with this problem of representation is the question of what trait to portray or depict, and of which ethnic communities. Often, the selection and emphasis are merely the particular obsession of a choreographer; thus, one of the most spectacular rituals in the Philippines, the bukugan of the Subanon, has never been depicted; this is because no choreographer knows enough about the rituals to attempt reproduction.

5. To maintain authenticity is actually a bigger problem. It entails that government should intervene in the conservation of

the remains or survivals of a traditional culture. It means reviving or substituting government for ethnic institutions that no longer exist in order that the semblance of the original culture may be kept in view. Therefore, in the

Philippines, there are government agencies like the Office for the Southern Cultural Communities (OSCC); Office for

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the Northern Cultural Communities (ONCC); and Office for Muslim Affairs (OMA). How these offices will fare through time remains to be seen because they are confronted by the tides of inevitable change. A bill from the lower house of Congress of the Philippines was recently passed to abolish the above offices. The version in the upper house is now a subject of controversy in several public hearings.

6. A more sensitive moral issue is an ecological one. Natural systems, whether an ecosystem or a traditional society, are critically balanced. Environmentalists follow a basic principle that one does not introduce a new species in an ecosystem without first ascertaining if the new species might create an imbalance that will lead to the collapse of the entire system. One does not introduce a new species of plant in a forest because this might prove to be a parasite that will kill other species and start a chain reaction that destroys the forest. One does not introduce an animal that will upset the food chain because again it might create an imbalance in the structure of the animal population; it might be a predator without its own predator to keep its population in check. The same principle operates in the workings of human societies.

Contact between two cultures is an area that is very sensitive, as anthropologists well know. Contact means the initiation of change that corresponds with the intensity and frequency of interaction.

There is always disruption in a culture when it encounters a foreign one. The disruption may be biological, for instance, the case of the Tau't Batu of Palawan. This group have been in relative isolation and have not developed immunities to more common diseases of other populations. It was feared that the introduction of the common cold might lead to the dissolution of the population.

7. The influx of a new culture, brought in even in terms of tourism, has its more immediate effect on the material culture. Goods and products heretofore unknown to the native culture are introduced, creating new needs and demands for these goods, and a new market where money is of utmost importance in the transaction. It might start in trickles but the impact on the native culture can be devastating. Countries which went through colonization are gross illustrations of the case in point.

8. The creation of new markets may have a benign effect on a native community. The local economy, after all, will benefit from the market. However, there exist the possibilities of negative contacts, such as traits heretofore absent in a native culture.

In addition, there are many occasions where artifacts of an ethnic group become so popular and profitable in the market that it is not uncommon to find these artifacts sold in other ethnic areas, e.g. the baskets of the Tirurai in southern Mindanao are being sold in the markets of the Cordilleras in northern Luzon, while the basketry of the Ikalahan

highlanders of northern Luzon have been taken over by the lowlanders.

9. The introduction of the use of prohibited drugs, alcoholism and other despicable and anti-social behaviour into ethnic cultures can be tragically destructive. Provisions should be looked into to prevent such cultural infiltrations.

10. It is a law of nature that in the processing of energy, the direction is towards the more developed system. When two societies are in contact, the flow of energy will be toward the more developed society. In concrete terms, the benefits derived from the contact between two societies will move toward the developed society. What it means is that the less developed society will be exploited. This can easily be seen if one takes a look at the price of an ethnic object in an antique shop and compare this with the price in the locality where it came from. There will be large disparity in the prices. This situation can be extended to many other aspects of relationships between disparate societies. While it is only fair that both society will benefit from contact, it is up to government institutions to see to it that exploitation are reduced to tolerable levels, or that equity be established.

The above discussed examples of cultural contacts will inevitably lead to the alterations in native cultures, which will in turn lead these societies into the mainstream. With the traditional cultures changed, the only recourse for tourism is the introduction of reconstructed

culture as in the case of the Philippines, the Bayanihan Dance Troupe.

The Dilemma

For the sake of tourism, traditional cultures of ethnic societies are presented as reconstructions or enhancements. This is inescapable and is probably the only recourse at present; and in relation to this, a dilemma exists. Authorities are obliged to beware of the effects of tourism on native culture, but also aware of the duties toward those encouraged to come and visit. In the competition amongst countries for a larger share in the tourism market, there is a need to enhance the country's potentials. But there is also the obligation not to stretch the truth, or create false values in terms of historicity, authenticity and culture. Indeed, the answer to these problems, including the numerous ethical issues, are very complex.

Cultural properties including those with tourism potentials are part of the heritage of a nation. The primary obligation should be their conservation. Those in the field of conservation know very well that this is a misnomer for even if cultural properties are well taken care of, the process of

deterioration is not actually stopped but is merely retarded. The process of degradation goes on until finally in due course, the property is completely destroyed. Whether this be artifacts or indigenous cultural groups, the degree of deterioration is directly proportional to the amount of exposure. Cultural properties, which are utilized in tourism, receive a tremendous amount of exposure, and archaeological sites with preserved trenches, for instance, would eventually suffer

the consequences of too much ground vibration from feet trampling around, causing trenches and baulks to collapse.

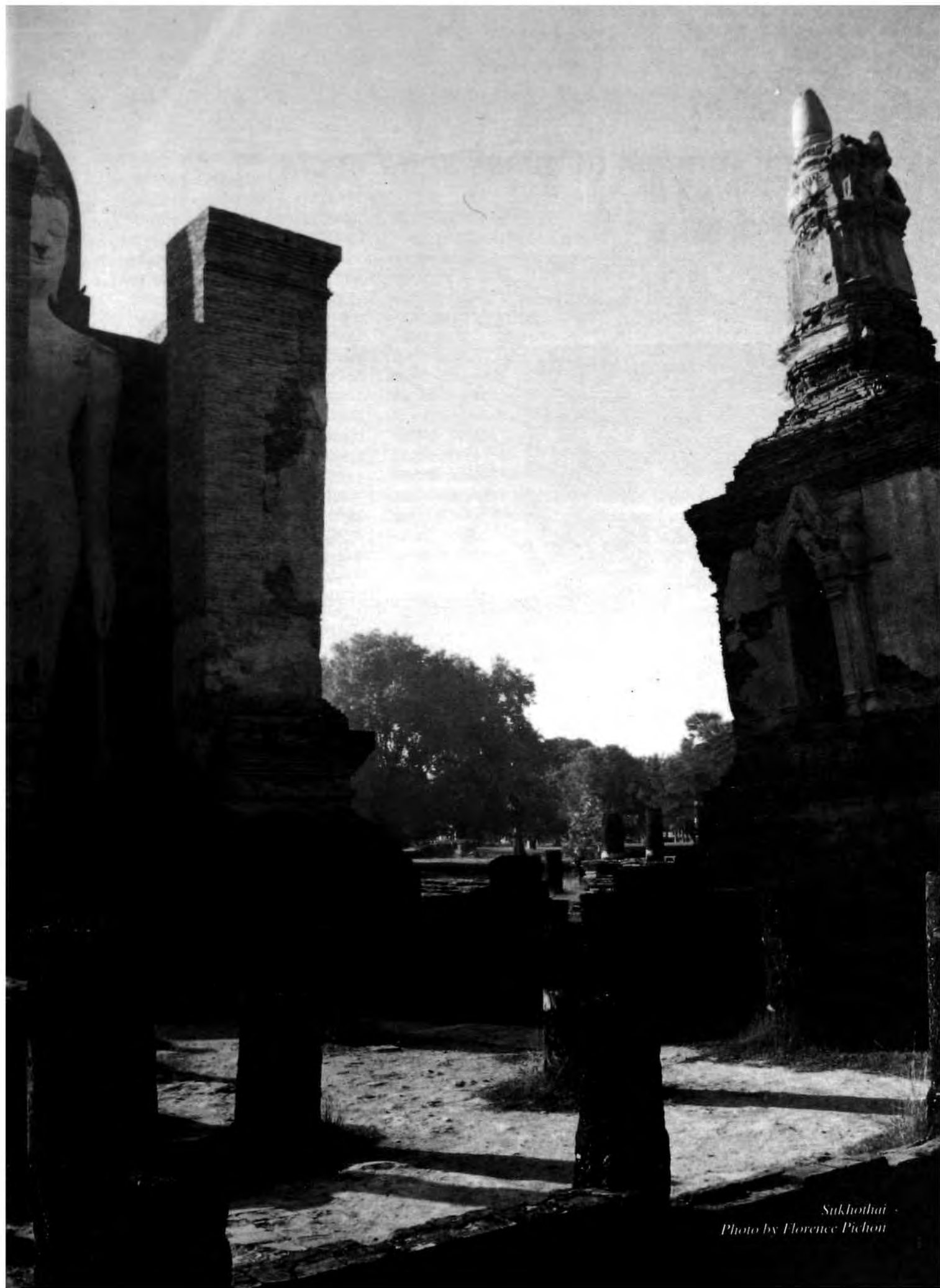
Indigenous peoples will be parting with their artifacts in exchange for market commodities, acquiring new cultural traits, and becoming less and less of what they were before. There is always a price to pay in the name of development but the question should be whether one wants to pay the price, or not. It is really a choice of what we value most.

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Local Market, Myanmar (Burma)



Sukhothai
Photo by Florence Pichon

Cultural Tourism : *Causes and Effects*

Surin Klaichinda

Editor's note:

We apologise for the mistake in inserting incorrect photograph here (which is not one of Mr Surin Klaichinda). This was due to a last minute layout placement just before print. The photograph below belongs to Mr Pongsathorn Kessasamli (who is the author of "Why Cultural Tourism?" on page 32).



Surin Klaichinda

The tourism industry in Thailand formally started during 1933. Twenty-five years later, a government's tourist agency, the Tourism Organization of Thailand (TOT), was founded. In 1979, the organization evolved into the Tourism Authority of Thailand (TAT) as tourism became an important industry to boost economic expansion in Thailand.

By 1982, tourism became the top earner of foreign revenue for Thailand, and assumed a vital role in national economic development. However, tourism businesses also, unfortunately, affect the social structure of the country. The impact of tourism was magnified at the 1976 conference of the Pacific Area

has become a subject of debate.

It is widely accepted that natural beauty, and the gentle manner and ways of life of the Thai people are among the prominent factors which attract increasing number of foreign tourists to visit Thailand. The human-related factors, including man-made items as well as human conduct, arts, customs, traditions, and the way of life; these are collectively known as "culture".

Cultural tourism is a basic component of - and plays a vital role in - the tourist industry. Setting a goal to visit any natural tourist attraction, for instance, forest, mountain, beach or seaside resort, one will have to interact with people in that

Travel Association (PATA) as a double-edged sword. The keynote speaker stated that "Tourism is like a fire which can help you cook food [but can also] burns your house". Since the mid-1980s, the notion of its negative impact

locality to appreciate the natural beauty of the area. The inhabitants of each locality have their own way of living; this is the essence of the definition of "culture".

"Culture" and "Tourism" have sometimes been ambiguously defined. One unclear explanation is that tourism or travelling is the utilization of tangible cultural assets as raw materials or resources. Such assets are archaeological sites, religious structures, human habitats and their surroundings, dramatic arts, music, museums, festivals, and other forms of cultural expression. The aforementioned have been serving well as tourism resources up to the present. Maybe it is from this understanding that the idea is formed that only tangible cultural assets play a role in tourism industry development. Therefore, promotion of tourism is mainly centered around the development of tangible assets. Up to now this strategy has worked well, and continues to be used extensively. In the last decade of this century, however, evidence of the negative impact of tourism on society has become more apparent. This has become critical, and serious measures must be taken to tackle problems.

Tourism development or tourist industry management, not only ignores intangible cultural resources, but its development process has also devalued these resources. For example, facilities or services are catered toward tourists who want to view temples or places of worship; they are taken to visit those places, asked to change into proper attire, told about the history of the site, and instructed on what they should do (which visitors of other religious backgrounds may not follow). As a result, those tourists may not be conscious that those exquisite structures they have witnessed are the products of intangible culture. They may not appreciate that such beautiful and grand structures have come into existence due to the loyalty, confidence, and magnificent imagination of the creators. In addition, in order to build such edifices, the architects and artisans had to struggle to overcome many obstacles and difficulties.

The terms "Tourism", "Tourist Industry" and "Tourism Industry" are synonymous. These terms are also related to various disciplines, namely, psychology, social psychology, archaeology, social anthropology, ethnology, aesthetics, linguistics, natural science, theology and other fields in the humanities. It is not an overstatement to say that tourism

is a discipline, related to all subjects.

Dr. Salah Wahab, author of the book "Tourism Management", explains: "In trying to analyze tourism or to formulate a conceptual framework of tourism, the movement images come to the mind. Tourism can be looked at in the abstract, namely, as a phenomenon involving the movement of the people within their own country the tourism can be explored abstractly as the movement of homo sapiens from one place to another in the boundaries of their own country (domestic tourism), or travel to other land (international tourism).



*Thai dance performance
Photo by Nipon Sud-Ngam*

Movement or travelling can be taken individually or collectively. It creates interactions and coherence of various human conduct, human understanding, feeling, perceptions, motivations, pressure, satisfaction, the notion of pleasure and others. These behaviours or manners are the

relationship between nations which is becoming more international".

Swiss professors Hunziker and Krapf defined "tourism" as a totality of phenomena and relationship which are formed by the travelling and sojourning without commitment of a long duration of stay nor interaction to earn a living at the place visited. This definition is widely accepted by the International Association of Scientific Experts on Tourism (AIEST).

It should be noted that culture is a fundamental factor of the tourist industry as each country has its own unique culture that attracts tourists. Cultural tourism, hence, is an experience and a process of studying nature and the behaviour of living things that stimulate acculturation, paving the way to world peace.

In the contemporary context, tourism is being blamed for its cultural impact. There is a notion that tourism is a powerful source of

cultural change, causing changes that are faster than they should be. Uniqueness of certain culture is disappearing, and great efforts are needed to solve the related problems. Some studies have been conducted in Thailand to determine the degree of impact of tourism on society and culture.

A study on Chiangmai and Luang Prabang, which were linked in the past, and were previously known as "Lanna" and "Lanchang", was carried out by the Environmental and Social Science, Mahidol University. A summary of the research conclusions made in 1986 is as follows:

Social Impact:

Tourism developments, together with urbanization, weaken the close relationships of people in a rural society. The style of houses made have changed from the Lanna Thai style to modern designs. Influences and ideas brought in by tourists have changed home design. Prostitution, even though it did not begin with tourism, and has existed before, have expanded because of the demand. Crime, according to the study, is not directly caused by tourism, but, if the crime rate in Chiangmai as a whole is considered, including problems caused by foreign nationals, it shows that the rate increases during the peak tourist season. Foreign gangsters operate in the area, while some tourists engage in illegal activities such as selling drugs, etc.; these tourists usually travel on their own and stay in cheap guest houses. Migration is another area that the study investigated. Findings show that, as a whole, tourism causes only a small degree of migration (due to local employment in tourism-related ventures). Female labourers and service girls flocked to the places such as Pattaya, and other tourist areas where employment attracts people from Bangkok and other provinces. The social role of

women in education and the economy is also found to be undergoing transition.

The study revealed the following cultural impact of tourism on the country:

1. Tourism causes changes in traditions by adding new activities to make a native festival more exciting, for example, the creation of beauty pageants during the Songkran and Loy Krathong celebrations in Chiangmai. These beauty contests are not typical activities of Chiangmai. Although it is accepted that the content of customs has changed, preservation and promotion of local culture can still be made. However, holding indigenous festivals to please tourists discourage participation of the local inhabitants, and devalue such events.
2. The spoken and written language of Chiangmai was altered long ago, according to the assimilation policy during the reign of King Chulalongkorn. Interaction between locals and tourists causes further deterioration of the use of the northern dialect.
3. Religious rites or ceremonies are given less attention as locals spend more time and energy on tourism-related activities.
4. In positive ways, the arts (music and handicrafts) have been influenced by tourism. Local arts and handicrafts are restored so as to boost

economic growth although some forms of arts may be changed and lack aesthetic values.

The trend of tourism acting as a forceful agent of cultural change can be compared to what happened in Europe during the industrial revolution. Such phenomenon is explained by the idea of "lag condition". Social scientists note that "intangible culture adjusts itself slower than tangible or material culture". The reasons for that may be vested interests in tradition, fear of change, lack of confidence in self-adjustment, inadequate or unsuitable education, and fear of social pressure.

Tourism is considered as a cause of problems, rather than a transitional process that results from human intellectuality in technological advancement. As changes in various fields are taking place (politics, economics, education and social relations), tourism should be a meaningful means for cultural preservation.

At present, travelling for leisure has become a big and powerful industry. It is predicted that expansion in both size and form will generate rapid growth and more complicated information, making personnel training urgently necessary in order to produce an efficient and competitive workforce. In addition, the influx of foreign cultures and competition is intensifying by the day. Tourists are also now more demanding of a cost-quality-professional service, experience and the value of time.

When exploring any culture, each individual is interacting not only with another, but also with their ancestors and later generations. It is an interaction with the past, present and the future of the community, involving linguistics, literature, laws, government, education, religion, beliefs, etc..

With reference to the term "culture", it is basically understood in the sense of conservation of traditional culture, even if it is realized that culture is also in constant evolution. Traditional culture in its particular conservative aspect is a genuine tourism development as the preservation of an indigenous culture, and keeping it in its original form, is a way of maintaining the quality of tourism itself.

In conclusion, tourism and its industries create social and cultural impact in different degrees. While transition is unavoidable in tourism, certain measures and policies for cultural tourism are essential to ensure beneficial changes to society. These may be summarized as follows:

1. Experts and all parties concerned with the tourist industry should determine appropriate means of presenting indigenous culture to tourists. Conservation planning must be harmonious with current social conditions.
2. Introduce values, significance and source of culture into local

and education plans, and into the tourism industry system.

3. Local administration and related agencies should promote select aspects of culture by reviving traditional activities.
4. The mass media should publicise activities that support cultural promotion to increase appreciation of local culture among local inhabitants.



Sukhothai
Photo by Florence Pichon

5. Tourism-related governmental agencies must organize or support groups which organize demonstrations, and presentations in promotion of cultural activities to the local community as well as to foreign visitors.
6. Promoters and organizers of cultural events must act with responsibilities toward the local populations by ensuring that the priorities of their tasks are to increase knowledge and understanding of local or indigenous culture.

September 1995,
Tourism Authority of Thailand

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Balinese Culture and Art Traditions: Assets of Cultural Tourism

I Nyoman Astita

Tourism has become a very important national economic activity of Indonesia. It has been contributing considerably to the national income through various products and services. Tourism is a special national priority, and its development program is carried out along with others based on the so-called "Trilogi Pembangunan" (the three aspects of development program), namely, growth, balance distribution, and stability of development.

In implementing the development program in the tourism sector, the government of Indonesia have decided their main policies in managing tourism through the National Rule, No. 9/1990. Entering the second 25-year national development program (1993-2018), which is initiated by the sixth five-year development program (PELITA VI), the government have been paying an even greater attention to this sector as it is hoped to be a major source of the country's income, apart from the oil sectors.

Art and Cultural Tourism in Bali

Bali is one of the main tourist destinations in South East Asia, and has, year after year, been increasing the quality as well as quantity of its tourism facilities. The island, which is made up of an area of 5,632 square kilometres, with a 2.8 million population, comprises of 96,703.55 hectare of wet agricultural area, 202,838.21 hectare of dry, uncultivated land, 125,534.11 hectare of forests, 99,151.21 hectare of dry-crop areas, and 40,049.41 hectare allocated for housing and tourism facilities. Among the space allocation, the present tourism facilities occupy only some 0.1 percent of the total. This fact shows that land use for tourism facilities is still far below the maximum use. And, Bali still has a great potential for further tourism development.

The largest sector in Bali's economy is tourism, and its importance has increased due to the current decline in Indonesia's export earnings from oil and gas. One rule of technology in

supporting tourism is to improve the infrastructure for transport, accommodation, and communication. This is demonstrated by the efficient travel agencies, hotel of all classes, and facilities for domestic and international communication that visitors find in Bali.

The many aspects of Balinese culture are much more important attractions for guests than recreation or shopping facilities; it is Balinese culture that has made Bali so famous around the world.

We are quite aware of the ambivalent nature of tourism and its impact on art, culture and society. Like other tourist destinations, we must present the best and authentic aspects of Bali for visitors to appreciate, but also, at the same time, prevent any desecralisation or commercialisation of our culture.

From a historical perspective, it is clear that Balinese culture in its essence has always been, and still remains, an open culture such as those in Java and Lombok.

History also reveals that Bali has been opened to influences from several foreign cultures from China, India, the Middle East, and Europe. Some observations can be made from the history of these interactions with different cultures:

1. Balinese culture is flexible and adaptable;
2. it is also able to receive and transform foreign influences, enriching itself while at the same time maintaining its own cultural identity. For example, in the decorative arts, we adopt patterns of Chinese, Middle Eastern, and Dutch motifs (wolanda = patra);
3. Balinese culture is able to preserve its identity with further development.

A special pattern of relationships that has great significance in the present and future development of Balinese culture can be seen in the integration of tradition, religion, and culture with society. This was developed around the beginning of the Christian era.

The deep structure of this integration of religion and tradition in Balinese culture, with high intrinsic values in religions, aesthetics, and solidarity, was preserved and strengthened within the framework provided by the stable and organized social systems.

As traditional institutions, these social systems are presented by the two basic categories of economic-religious life in Balinese society: the "dry" and "wet" traditions. Social institutions in the "dry" traditions

include the desa adat and banjar (territorial units), dadia (kinship group), and several types of sekaa (voluntary associations). In the social system of the "wet tradition", there are institutions such as the subak (association of farmers whose rice fields are irrigated by the same upstream water source) and the sekaa seni (voluntary art association). These institutions form a network of "ties that bind", providing social, cultural, and emotional links that unite the Balinese people.

All of the institutions that are important in preserving Balinese culture are predicated upon the fundamental concept of Tri Hita Karana (the Three Causes of Benevolent Life): God (parhyangan), mankind (pawongan), and environment (palemahan). This concept embodies a philosophy of harmony - in the relationships between man and God, man and man, and man and the natural world. Such a pattern of harmony is essentially the Balinese's goal in life, in accordance

with the precepts of the Hindu religion, as expressed in the sacred Veda texts, Moksartham Jagadithiya Ca iti Dharma (The aim of religion is to achieve physical well-being and spiritual happiness in a harmonious and balanced manner).

Two other basic tenets also support and preserve Balinese culture: the concept of dualism (rwa bhineda), and a flexibility best expressed by the adage of "place, time, and context" (desa, kala, patra). The former teaches us that life has both good and bad aspects, which are indivisible and cannot be separated. The latter recognizes that the spatial, temporal, and contextual constraints play an important role in the dynamics of variation within culture and society.

With the perspective provided from the experience of a long history, the support of a stable and mature social system, and a philosophical foundation that is dynamic and flexible, man and society in Bali therefore possess the resources and potential for



Photo by Ean Lee

positive response to outside influences, both at the structural as well as the cultural level.

Bali has felt many influences over the centuries, situated as it is, along the main sea route between South and East Asia near the

Spice Island where early Proto-Malay and Deutero-Malay migrations, and major shifts in religions and philosophy occurred: Hinduism and Buddhism from India, Chinese and Islamic traders, European merchantships and later the Dutch colonial government, Christianity, and the Japanese occupation.

Our culture has proved to be



Photo by Ean Lee

highly flexible and resilient; we are able to adapt, transform, and incorporate elements which we deem to be of value. In the final analysis, it may be this selective assimilation that contributes to our success:

Let us take an example from the performing arts. There are three categories of Balinese dance:

1. WALT - sacred, religious, and performed in a temple or any other premise where a ceremony is being held, and which is an integral part of the rest of the ceremonial proceedings. The dances are devotional in nature,

considered as offerings to the deities, and generally devoid of narrative elements.

2. BEBALI - ceremonial dances, also performed in a temple or elsewhere, but which are only accompaniment to the ceremony. The dances include narrative elements.

3. B A L I H - BALIHAN -

secular dances, performed as entertainment, separate from any ceremonial context, and which do not belong to the WALT or B E B A L I categories.

Generally, the context of the performance will determine to which category a

genre will belong. With such a conceptual framework the Balinese can distinguish among performances for different places, times, and conditions.

In addition, old sacred forms can become sources of inspiration for new secular ones. A famous example is Kecak, the "Monkey Dance" chorus of men chanting rhythmic patterns much like a vocal gamelan orchestra. In its original sacred context, Kecak, served as accompaniment for the Sanghyang Dedari trance dance, which was performed during periods of trouble or illness in the village, in which young girls are put into trance and entered

by the deties and dance on men's shoulders without any previous dance training. As an early response to the needs of tourism in the late 1920's, the Kecak was taken out its original context and used to accompany a simple dance drama depicting the story of king Rama's rescue of his wife Sita from demon King Rahwana with the help of the monkey army. Likewise, the Pendet devotional dance, performed by members of the temple congregation before the shrines, has been used as a basis for a contemporary welcome dance often performed now for guests and visitors.

In music, an ancient and rare gamelan orchestra from the palace is now serving as inspiration for the latest "chromatic" creations by modern composers for music to accompany the Sendratari dance drama. New stories and music are performed to standing-room-only crowds of thousands for several nights in a row. The staging is complete with modern lighting, sound-system, made-up and traditional and contemporary costumes.

Preservation and Revitalization on Art Tradition

Creativity in Art, for Balinese people, is considered to be a way of life, and it is even believed to be one of the regional cultural potencies and pride. Beside helping promote Bali to the world, it is also assumed to be a means of strengthening their social integrity. The present existence of Balinese cultural art is, to some extent, the result of the cultural-oriented development program of Bali.

Realising the vitality and creativity of the Balinese people, the Indonesian government have taken steps on the conservation and revitalization of Balinese cultural art, both for preserving their traditional art, and for meeting the needs of its tourism.

The local government of Bali has been organizing the annual "Bali Art Festivals" since 1979 to preserve the local cultural art traditions, and stimulate the creativity of local artists. The festivals regularly involve a number of activities such as:

1. Cultural procession that opens the festival, presenting various forms of art which exist on the island;
2. Cultural art exhibitions showing various forms of visual arts and handicrafts;
3. Presentation of performing arts (dances, musics, theaters, and dramas);
4. Art competitions which include those of music, dance, traditional culinaries, traditional fashion shows, local songs, etc.;
5. Seminars and discussions on local arts and literature.

One important thing to note is that the "Bali Art Festival" is not held solely for the sake of tourism, but it is also a cultural event with the mission of exploring, developing, and preserving Balinese cultural art. The creativity and innovations expressed during the festivals exert a great impact on the development of the tourism industry.

The Impact of Cultural Tourism

Tourism, no matter where it is, will bring an avoidable interaction between the visiting tourist and the local people, which will consequently cause certain impact on the local people. It is very wise, therefore, if both tourists and locals can exercise their tolerance to reduce or minimize its negative impact.

On the other hand, tourism has brought in a considerably positive impact on Balinese people and culture, as well. We can see it from the increase in incomes which contribute to a higher standard of life. For some three decades, there has been a pessimism within the society toward the extinction of Balinese traditional culture. However, during the course of time, it has been proved that Balinese culture, art and traditions evolved to become even more vivid, and mutually support one another in the tourism industry.

One of the ways of reducing the negative impact of tourism on Bali is the 1971 local governmental policy of developing "cultural tourism". This policy involved the selection of cultural art products to be released for tourist consumption in order to keep reflecting identity of Balinese culture.

A regional cultural art festival which was

recently held in Jakarta to celebrate the fifty years of Indonesian Independence was joined by participants from the twenty-seven provinces of Indonesia. The festival showed that there is a cultural dynamism in the regions. Each presented their local colours and incorporated modern dance choreographies. It provided an indication of the diversity of Indonesia in cultural tourism at present and in future.

Conclusion

Bali is open to new cultural influences, for we wish to keep up with the latest national and international development in ways to improve ourselves, our facilities, and the quality of care for adapting to the world's repertoire of skills and techniques, as well as our own. We are confident that we will continue to make productive use of what is of value to us, and yet maintain our culture and our island as being truly Balinese.

All Photographs by Ean Lee



Why Cultural Tourism?

Pongsathorn Kessasamli

Travels and tours are not recent novelties but have been the natural extension of the spirit of adventure and curiosity, inherent in man since ancient times. In the past, people went on tours as the by-product of travelling on pilgrimage, trading exchange or visits to relatives. However, what was once a by-product has now turned into a worldwide economic activity, and some countries' top industry, generating much-needed foreign exchange earnings.

The tourism industry has extensively been taking advantage of raw materials that surround us everywhere. In the context of tourism, we classify "raw materials" or "tourism resources" into three categories:

1. Art, Culture, Tradition and Human Activities;
2. Historical, Archaeological, and religious sites and objects;
3. Natural sites.

Tourism resources would then be the environment or the eco-system which consists of the relationships between all aspects of the surroundings of an organism, including both living and Non-Living things.

Culture is a social heritage and expresses itself in human behavior, social relationships, fine arts and religious rituals, all forms of production and technology. Although many intellectuals try to give their definitions of culture in different aspects, it is an acceptable man-made productivity to serve human and social needs for a quality of life which passes from generations to generations. Culture is differentiated in a wide variety of patterns that characterise the various societies and peoples, each creating its own culture in its own specific setting, which reflect the unity within a human community.

This indicates that culture is a part of the environment or the eco-system, which include tourism resources. By depending on these resources for tourism, the industry relies most on culture, and its arts.

In the past three decades, Thailand has been undergoing extensive economic and social expansion of an unforeseen scale. As part of the overall strategy, it uses the tourism industry to spur national development, and has, up to a degree, succeeded in achieving certain set goals.

Tourism also has become and been recognized as the economic activity that generates the highest revenue in foreign exchange earnings for several consecutive years.

The current growth and development of the tourism industry set the stage for further economic expansion; in the creation of employment, transportation and infrastructure development. The tourism boom, however, has also spawned negative effects, such as pollution, and the physical impairment of scenery and landscape; increased costs of living, changes in attitudes and values, with adverse impact on the arts and culture.

It is of vital importance to make careful studies so that guidelines are formulated for preventing and remedying such adverse impacts, and foster a sustainable form of tourism.

A new aspect in the tourism industry is "eco-tourism", the concept of which is not a new idea. It is ideal for every tourism planner to conserve and develop tourism resources in its pristine condition. Furthermore, those involved in tourism should



Bangkok, Thailand/Photo by Nipon Sud-Ngam

comply with local, regional and national planning policies as well as participate in the planning process. In this case, the ideal tourists for eco-tourism should be "quality tourists". This does not mean that they have to be wealthy, but both tourists and tour planners should have a sense of responsibility, respect, and contribute towards the protection and improvement of the environment, whether it is natural or cultural.

Although culture is part of the eco-system or the environment, most of the eco-tourism studied and practiced now are only concerned with natural assets,

and are sometimes called "nature-based tourism", "adventure tourism", or "natural tourism". These eco-tourism activities provide trekking, camping, rafting, diving, elephant riding or canoe padding in a natural area. Regretfully, cultural assets are totally overlooked. To emphasize and assure that culture plays an important role in eco-tourism as well, "cultural tourism" should be regarded and publicized as a part of eco-tourism, based on the same philosophical principles.

The main advantage of culture for tourism lies in its diversity. In technical parlance, culture is

subdivided into several categories, e.g. central culture, regional culture, and regional sub-culture. The many forms and varieties of culture offer a welcome and often exciting change from day-to-day living, which is what the tourist basically looks for. The level and extent of the benefits to be gained, however, depend on the type of communication and awareness that exists between the native of the culture and the visitor.

As visitors are most likely to stay for a short time only in any one place, the time constraint prevents them from truly appreciating the cultures they

encounter. The tourist may be impressed with the culture sufficiently to return and try to gain more intimate understanding. It will in time foster tolerance and goodwill among mankind, which is the goal of international tourism. Unfortunately, there is a tendency in tourism promotion to display only the obvious "physical" or "semi-physical" features of many cultural traditions. Purely "abstract" cultures are rarely represented, except perhaps for special interest groups, whose numbers are small. It is ironic that, to cater to the tourists, cultural traditions must be opened to participation from outsiders but should, at the same time, not be exposed to deterioration of its traditional values.

Examples of the cultural assets that are suited to tourist promotion are archaeological sites, historical sources, religious sanctuaries, art works, architecture, dramatic arts, music, festivals, traditions, handicrafts, souvenir creations, and folk lifestyle. It should be noted that Thai culture has been largely influenced by religious faith even though secular elements, through western influence, have begun to exert themselves, especially in the progressive sections of the society. Nevertheless, religious culture is still a living force in the country.

There are, at present, many governmental and private agencies in Thailand whose work are associated with cultural activities, e.g. the Fine Arts

Department, Office of the National Culture Commission, National Identity Promotion Office, Tourism Authority of Thailand, etc. These offices agree that it is our joint duty to assist in the conservation of national "culture" for future generations to appreciate, and benefit from both in education and tourism. As a tourist attraction, culture will have to be viewed as a "valuable commodity", whose appeal, quality and commercial viability are to be enhanced with expert marketing management. It must therefore be treated as a perpetual investment to be supported by the financial returns that it brings.

There is however a vast difference between trade investments and culture. While business entrepreneurs view most commodities in terms of capital and profit, they must adopt a different approach with arts and culture. Here, pride and value borne out of a sense of lasting achievement come to the forefront. They must take into account "the code of ethics" in their transactions because culture cannot be exploited solely for the entrepreneur's advantage. More to the point, consideration must be given to awareness of conservation that takes into account the wider implications for society and national heritage.

All through the years, many Thai government offices attached increasing importance to cultural operations. For example, the Tourism Authority of Thailand launched the inaugural "Visit Thailand Year" and the "Thailand Year of Arts and

Crafts" with unprecedented successes. In August 1993, the government organized a conference on Thai arts and culture at the national parliament. Prominent workers in all fields of cultural promotion were invited to air their opinions and draw guidelines for implementing effective cultural programs and public campaigns. The workshop generated stimulating proposals on various aspects of cultural promotions including cultural tourism.

The government declared 1994 the "Cultural Promotion Year" to raise local awareness and appreciation of the nation's cultural heritage and to increase co-operation on the conservation of all cultural treasures of Thailand. Public relation campaigns and promotional activities to create awareness and understanding of Thai culture were launched by government and private agencies. An extensive cross-section of the public participated in the program. The cultural promotion is extended to 1997 due to its overwhelming success.

The Tourism Authority of Thailand (TAT) also plays an active part, as a government tourism agency, in drumming up support for the cultural promotional year. Throughout its 30-year record of tourism promotion, the TAT not only focused on increasing tourist arrivals and developing the industry but also implemented measures and guidelines on the conservation of tourist destinations and attractions, including cultural resources that

are abundantly scattered throughout the country. The uppermost aim is to preserve and enhance their characteristic appeal with respect to both national and local traditions. This is borne out by the TAT's policy "to conserve and restore culture, natural resources and the environment in its pristine conditions as well as reflecting Thai identity".

In support of the cultural promotion year and the concept of cultural tourism, the TAT will carry on its traditional programs on cultural operations as follows:

1. to provide training programs that impart knowledge and understanding of the conservation of the environment, archaeological sites, and arts and culture. For example, environmental and arts conservation programs, training of youth leaders, and conservation programs for monks;
2. to promote festivals and traditional fairs in each region that emphasise the distinctive features of the locality;
3. to promote all kinds of handicraft fairs and exhibitions which feature simple, and elegant workmanship and folk lifestyle, derived from, for example, the ancient traditions of *Tai Leu* handicraft village in Phayao Province, and Ban Prasat village, Nakhon Ratchasima province.
4. to produce research and public



Photo by Florence Pichon

relations materials on arts and culture, e.g. handbooks on development and conservation of religious sanctuaries and temples; design and feasibility studies on light illumination for archaeological/historical sites; studies on Khmer heritage, festivals and customs, posters, brochures and leaflets.

Utmost efforts should be made to lend academic and technical support to governmental

promotion of cultural tourism by setting precedents and proper guidelines for its conservation efforts. Cultural traditions are used not merely to attract the multitude of visitors and generate income, but to instil awareness and commitment in all visitors and young people to appreciate the importance of cultural heritage. An equally important objective we can make of cultural tourism is to make use of the advantage to study, and conserve - for the succeeding generations.

The Causes and Effects of Cultural Tourism on Relics Sites and Museums in Vietnam

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As Vietnam's economy grows, with social order and security being re-established, the country is opening up to foreigners, encouraging an intense development of its tourism industry. The annual growth rate of tourism in Vietnam (both inland and abroad) is 40%, with the number of foreign tourists rising from 250,000 in 1990 to 1 million in 1994. Facilities for tourism developed at an annual rate of 25%, and at present, there are 2,300 accommodations in the country, with 42,000 rooms (among which 2,200 rooms are for foreign visitors).

The above figures indicate that tourism in Vietnam is not enormous. However, its rapid growth and prospects encounter many difficulties and problems, such as in the management of tourism, particularly in the cases of historical sites, cultural relics, landscapes, and museums. There is as yet no statistic on cultural tourism in Vietnam, due to the absence of a clear distinction between cultural tourists and non-cultural tourists. According

to SEAMEO-SPAFA Regional Center for Archaeology and Fine Arts' Guidelines for Southeast Asia volume 1, P.93 of Unified Cultural Resource Management: "Collectively, the group most interested in cultural properties are known in travel and tourism literature as the Cultural tourist" and from a publication entitled Tourism at Cultural World Heritage Sites: The Manager's Handbook (1993:12) by International Council on Monuments and Sites (ICOMOS) "Cultural Tourists" are defined as those who "fall into the intellectual and educational category. They express their search for the authentic by seeking immersion in the local culture of their travel destination. Their preference is for what amounts to be the anti-thesis of mass tourism...". Cultural tourists can, therefore, be understood as those who are interested in seeking immersion in local culture.

Apart from interacting with the local culture, experiencing the sights and sounds of places and landscapes, there are visitors who

are only interested in historical and cultural sites as part of their travelling experience in Vietnam. It is, therefore, difficult to make the distinction between cultural tourism and tourism in general. There are three significant events in respect of tourism in Vietnam: 1) Vietnam signed an agreement of co-operation with the European Union (EU); 2) Normalisation of diplomatic relations with the United States; and 3) Membership of the Association of Southeast Asian Nations (ASEAN). These developments encourage stability in the country, and are pre-conditions for the country's tourism to prosper while the economy improves, attracting foreign investments in the tourist industry.

Vietnam is endowed with numerous beautiful landscapes, and more than 1,819 historical and cultural relics which are recognised by the State as national heritage. The Hue Monuments and sites, and HaLong Bay have been designated world heritage while many other sites and landscapes

are selected for world heritage status.

With the intensity of tourism in Vietnam come the tendency to commercialise the industry. Concerned conservators and musicologists, who were confronted with this situation, co-operated with the State to issue an inter-ministerial circular letter between the Ministry of Culture and Information, and the General Department of Tourism, to control the process of commercialisation of tourism, specifically tourism at historical/cultural sites, landscapes and museums.

Concern about preservation of historical and cultural sites, and landscapes has increased as the number of tourists in Vietnam, both domestic and foreign, have reached alarming figures. The following are some indications of the problems related to cultural tourism:

- * The infrastructure is not coping with the traffic use at historical/cultural sites and landscapes, particularly during the festivals and holidays;
- * Too many visitors cram sites and landscapes during festivals and holidays, subjecting themselves to a number of risks;
- * Poor service and inadequate facilities such as electricity and water supplies, roads and accommodation, result in the careless disposal of litter and waste that cause environmental pollution.

- * Roads leading to the sites, and the sites themselves such as commune houses, pagodas, temples, shrines etc., which were built of wood and fragile materials, are deteriorating quickly while the situation of large number of visitors, and dense smoke from burning joss sticks continues uncontrolled.

H u o n g
Pagoda, for example, has been deluged by c r o w d s during the f e s t i v e season. Litter and waste are disposed onto surrounding hills and into near-by streams, causing serious pollution. There are not enough lodgings near the site

for visitors. Services such as parking, tour guides, shops, etc. are not well organized. This consequently results in the disorderly selling and buying, which are common occurrences at tourist sites in the rural areas.

- * Investments in the restoration and improvement of sites are less in proportion to the money collected from visitors. Mainly State funds are used in their restoration and improvement.

- * Driven by profits, many publications and unprofessional guides have been giving inadequate, cursory and even misleading presentations of the sites and landscapes.

- * The problem of illegal trading and smuggling of antiques out

of the country has risen. Many objects from sites have been stolen.

Even though the development of tourism in general, and cultural tourism in particular, has brought about n e g a t i v e impact on sites and landscapes, there is a positive effect on policy operation as well as on the staff at the

sites. To meet the increasing demands of visitors, particularly those visiting cultural sites, the Vietnamese Government has approved a programme for "Anti-deterioration of Historical/Cultural Sites and Landscapes", through which investments will be put into the conservation and restoration of eighty-three relics of special importance, in the improvement of the infrastructure of the central museum, and in renovation of display systems of these museums. Professional and scientific

Concern about preservation of historical and cultural sites, and landscapes has increased as the number of tourists in Vietnam, both domestic and foreign, have reached alarming figures.

activities will also be promoted.

Some great sites such as Hue, and Hoi An have their own management boards, which are responsible both for the management of the sites in every respect and the organizing of the research and presentation of the sites. The staff, who are in daily contact with visitors, have to make efforts in improving their own professional knowledge and understanding of the site so that they will be able to meet the increasingly high requirements from visitors, primarily cultural visitors, by giving them good presentations without the help of interpreters.

Many handicrafts and traditional objects, as well as traditional dishes, have been recovered. Intangible cultural values such as folk craft, popular literature and arts have been restored and promoted. In the surroundings of the sites, which receive repeated influxes of visitors, there has been a proliferation of hotels and restaurants. Jobs have been created for local residents. Profits gained from tourist services, though small, have been deducted for the restoration and improvement of the site.

The Vietnamese Government has also directed the attention of branches at all levels toward managing the overall development of tourism and other industries in such a way that pollution will be restricted, and gradually eliminated from the sites and landscapes. Projects of restoration and improvement of sites should be carried out actively, and in combination with projects of tourism. The approval

of the Ministry of Culture and Information is required in all projects of tourism, and projects which affect the sites.

Organizations, businesses, and individuals have been mobilized to make contribution to the restoration of sites and

landscapes which are visited by numerous tourists. For example, the American Express financed the restoration of the stele stall in the Temple of Literature, and the non-profit organization (Hoi Vo Vi loi) in Belgium financed the restoration of the 14th-Century Pho Minh Monument of Tran Dynasty, in Nam Ha province.

Obviously, sites and landscapes with fewer visitors are seldom financed for their restoration; and there is less publicity on these sites which receive less attention

than those with greater number of visitors.

The Vietnamese Government, and other Governments in the world, have unanimously agreed that the indigenous culture of a nation should be preserved and enhanced. That is why the Vietnamese Government issued Decree No. 14/LCT-HDNN on preservation and exploitation of historical and cultural sites, and landscapes. Instructions and decisions have also been made on minimizing the negative impact of tourism on relics and landscapes, such as the ban on advertisements at the sites.

Efforts have to be made toward harmonising the development of tourism with conservation of the cultural values of the nation. Reconstruction and improvement of the infrastructure at sites and museums are to be carried out. Mobilization has to be made to draw funds and investment capital from many sources, both at home and abroad. Service staff and tourist guides have to be trained on their tasks and responsibilities.

Vietnam is poor; its state budgets are limited, and its people's lives are still difficult. Even though much attention has been given to the preservation of its cultural heritage in the face of the tourism development and other economies, work has only just started. Vietnam should learn from the experiences of the others in the region to improve the management of its own tourism industry.

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Cultural Tourism: Its Causes And Effects

The Philippine Experience

Ma. Valle A. Congzon
Manila, Philippines

In 1994, the Philippines welcomed a record number of visitors, generating some US\$2.12 billion for the country. Although statistics do not show particular figures for the number of tourists travelling to experience the country's cultural heritage/attractions, surveys reveal that tourists enjoy the warm hospitality and kindness of the Filipinos, beautiful rural sceneries, good food, and local handicrafts/shellcrafts, among others. All these reasons constitute the elements of cultural tourism which the country's Department of Tourism (DOT) has been promoting in recent years.

Islands of the Philippines: An Ideal Cultural Tourism Destination

The Philippines is an archipelago blessed with a wealth of natural resources, a rich history and unique cultures that make it an ideal destination for cultural tourism. The country's attractions are as many as they are diverse, with each island offering something different. History and culture buffs, for instance, may learn more about the Philippines and its people when visiting the museums, centuries-old structures,

monuments and churches spread across the country, and a tour of the farms in the provinces for a taste of rural Philippine life.

The Filipino is basically of Malay stock with a sprinkling of Chinese, American, Spanish and Arab blood. From a long history of Western colonial rule, interspersed with the visits of merchants and traders, evolved a people of unique blend of east and west, both in appearance and culture.

The character of the Filipino is actually a little bit of all the cultures put together. The bayanihan or spirit of kinship and camaraderie that Filipinos are famous for is said to be taken from Malay forefathers; close family relations are said to have been inherited from the Chinese, and piousness came from the Spaniards who introduced Christianity in the 16th century.

Filipinos are divided geographically and culturally into regions, and each regional group is recognizable by distinct traits and dialects. Tribal communities can be found scattered across the archipelago.

The country offers the visitor a wealth of cultural diversions and attractions. Within the city limits of Manila is located the medieval walled city of



Ma Valle A. Congzon

Intramuros, Spain's stronghold in Asia during the era of its empire here. The Cultural Center of the Philippines Museum showcases archaeological and ethnological finds, as well as contemporary artworks; while the Metropolitan Museum of Manila exhibits works of classical and modern masters. There are also other private galleries and specialized museums.

The Banaue Rice Terraces, dubbed the eighth wonder of the world is located in Luzon, while in Southern Palawan, the Tabon Caves are acknowledged as the "Cradle of Civilization" of the Philippines. Nestled in the mountainous cape of Lipuun Point, the 29-cave complex is a treasure trove of archaeological artifacts and fossilized bones of the Tabon Man. The skull is carbon dated to be 22,000 years

old. In Cebu, the past blends with the present in the province's many historic and scenic attractions, handicrafts, etc. In Aklan, tourists may dab soot on their bodies and stomp their feet to the rhythm of the traditional Ati-Atihan festival.

Ecotourism & Cultural Tourism: Strategies in the TMP

The 20-year Philippine Tourism Master Plan (TMP), which guides the development of tourism in the country, has recommended the promotion of cultural tourism. Related to this, the main goals of tourism development as spelled out in the TMP include the enhancement and contribution of tourism to social cohesion and cultural preservation at local levels as well as the development of tourism on environmentally sustainable basis.

In order to achieve these goals, the TMP has provided the framework for the promotion/advocacy of ecotourism which is aimed towards the sustainable development of Philippine tourism.

Ecotourism, as one travel association defined it, is travelling with particular attention to nature's wonders and leaving them as you found them. It is basically tourism that contributes to the conservation of the world's natural resources and cultural heritage through minimum environmental stress and sustainable development. In its purest state, ecotourism denotes tourism that is environmentally, and socially aware, which is responsible and sustainable.

On this basis, cultural tourism becomes a component

of ecotourism as it involves the culture and cultural attractions of a place as well as the physical environment of these resources. Hence, the efforts being made by the DOT towards ecotourism would naturally contribute to the development of cultural tourism.

Ecotourism, or sustainable tourism development, aims to guide the further development of tourism, including cultural tourism, in the Philippines in such manner that:

- would not negatively affect the local population economically and culturally;
- ensures active participation of the local people in the development process;
- creates economic and cultural benefits for the local communities; and
- would not negatively affect the local environmental conditions.

Ecotourism/Cultural Tourism Programs/Activities of the Department of Tourism

The DOT is involved in programmes or activities that have either direct or indirect effects to the development and/or promotion of ecotourism/cultural tourism in the country. In its efforts to attract a higher number of tourists to the country, DOT has embarked on an ambitious program called 'Bring Home A Friend' which aims to encourage Filipino citizens to promote the Philippines as a tourist destination by highlighting the music of the islands. 'Bring Home a Friend'

has won wide support from Filipinos who have invited many of their friends and business associates to visit the Philippines and discover the sights and sounds of the islands, "where music seems to be interwoven with every event and where life itself can be expressed in a series of song". The program was launched in October 1993 and will end in December 1996. Another example is the 'Annual Regional Food Festival'. Already in its seventh year, the regional food festival aims to preserve and promote the country's regional cuisine. The festival features gastronomic delights from different regions of the country, and attracts both local and foreign tourists, particularly those who may not have the opportunity to travel all over the country to savor authentic Filipino cuisine.

Establishment of Cultural Villages

In support of the Tourism Master Plan, DOT has embarked on the preparation of preliminary/conceptual plans for the establishment of cultural villages in selected tribal territories. The cultural village aims to showcase the rich cultural heritage and creativity of the cultural minorities and help preserve their various rituals and art forms. Likewise, it will attempt to protect the tribal communities' lifestyles and discourage their exploitation by tourists and other interest groups. The Department recognizes that such projects should emanate from the local people, hence it has encouraged the participation of the different cultural organizations and tribal leaders of the area in all aspects

of the project preparation.

In the implementation of these projects, DOT, together with the National Commission on Culture and Arts, will closely monitor the developments while the local City Tourism Office and Office of Southern/Northern Cultural Communities will take the lead.

The Preparation of a Detailed Tourism

Development Plan for Tabon Caves, Tabon Caves is a significant archaeological site where the oldest human remains in the country, dating 22,000 years ago, were found. Situated in an area identified in the TMP as a potential ecotourism destination because of its unique natural history and resources, Tabon Caves is to be developed as a major tourism and archaeological destination, both of the province and of the country, for domestic and foreign tourists, in consultation and cooperation with the host community, and based on optimizing economic benefits and preserving/conserving the archaeological and pre-historic site and its environmental resources.

Tourism Training and Appreciation Program (TTAP)

The Department has also initiated a series of tour programs that focus on the country's history, culture, and natural heritage. One of the programs is the Tourism Summer Camp which exposes the youth to the creative nature of the Philippine society and culture through travel. The Student Travel Club Tours seek to promote special interest tours for the niche market

at student prices. The ultimate goal is to create a core group of all tourism-related travel clubs, tap them as catalysts for developing student's awareness on tourism, and to prepare them for their future jobs in the tourism industry.

Impacts of Cultural Tourism

The Philippines has experienced the disruptive effects of unplanned tourism on its socio-cultural fabric, when moral degradation, cultural displacement, and politico-economic impoverishment for affected communities occurred. On the other hand, with a realistic appraisal of the domestic and international markets, planned tourism can increase the country's competitive edge by cueing each sectoral and environmental resource to a high-yielding, but distributive economic system.

Following are some of the positive and negative impacts of cultural tourism programs/activities on Philippine society through the direct and/or indirect interaction between local and foreign visitors and the host community.

A. Positive Impacts

- As a result of the interaction between the local people and foreign visitors is awareness and appreciation of each other's culture.
- As an outcome of the establishment of ethnic arts and crafts centers in small towns and villages around the country, there is a revival of traditional arts and crafts, such

as the silver craft and ethnic woodcarving of local Baguio folk.

- Restoration and preservation of sites, monuments, cultural relics and architecture are undertaken as part of Tourism product development and enhancement projects on historically/culturally significant sites such as the ongoing restoration of the 16th century Baclayon Church and Museum in Bohol province.
- The establishment of cultural villages in tribal communities are expected to protect and rich cultural heritage and creativity of the cultural minorities.

The visitors' appreciation of the people and the attractions brings about pride and self-respect among the locals for their own communities. From exposure to and interaction with foreign visitors generate in the people a widening of interest in world affairs and better understanding among peoples and cultures.

The proliferation of tourism-related establishments provide employment to the local people, e.g. tour guides, hotel/resort workers, etc.

B. Negative Impacts

- Opportunities for business from the tourists, and the commercialization of relationships cause changes in values, morals, and obligations of the community.
- Thieves and illegal trading of

***Filipinos are divided
geographically and
culturally into regions,
and each regional
group is recognizable
by distinct traits and
dialects.***

artifacts and historical mementos

- The mass production of various local products cause proliferation of fake items and products of lower standards.
- Commercialization of ceremonies and rituals, and loss of traditional meanings
- With the influx of foreign tourists, and the inevitable adoption of foreign words into local languages or dialects, linguistic competency of the locals may deteriorate.
- As a consequence of unplanned and hasty tourism development projects in communities such as the establishment of cultural villages, minority groups/tribes may be displaced, deprived of their means of livelihood, source of food and way of life.
- Tourism has also affected the most vulnerable sector of society, the women and

children. Prostitution of women and children, primarily due to economic reasons, has galvanised the DOT to include stiffer penalties for child prostitution and other abuses, stricter issuance of business permits to tourism-related establishments, and strengthening of the tourism police to protect tourists, prevent sex tours and pedophilia.

Cultural Tourism: Focus of Recent Developments in Philippine Tourism

The Philippine tourism industry has agreed to focus on the unique history, rich culture, hospitality of its people and the beauty of

natural environmental attractions as the central theme of the industry's domestic and international promotion and marketing campaigns. It was stressed that the country should outgrow its image as a mere "rest and recreation" destination and highlight instead its historical treasures, heritage and unique cultures that blend the best of the east and the west.

This was the agreement made during the recently-concluded first tourism industry strategic workshop initiated by the DOT, in which representatives of the government and the private sector participated.

As pointed out earlier, the Philippine Tourism Master Plan includes social cohesion and cultural preservation among its goals and objectives in being able to attract desirable tourists. In this regard, the tourism industry recognizes its role in integrating history and culture into every tourism activity and program as a way to contribute towards a strong cohesive society.

International Meetings

Bangladesh

The Bangladesh Centre of International Theatre Institute hosted a Meeting of Regional Editors of the **World Encyclopaedia of Contemporary Theatre** (WECT) between 17-19 January 1995 in Dhaka, Bangladesh.

Incorporating the co-operative research efforts of theatre scholars in some 160 countries, WECT documents a wide range of socio-cultural developments affecting theatre since the second World War. It provides historical perspectives on cultural developments in every area of the world, and has relevance to a wide range of disciplines including history, literature and inter-cultural studies. WECT will be an essential aid to understanding global theatrical traditions and examining the relationship between theatre and society.

"Volume I: Europe" was completed last year, while the next volume on America is scheduled to be printed by the end of this year. "Volume III: Africa" and "Volume IV: Arab World," will be finished in 1996, and the Asia/Oceania volume is expected to be printed in 1997. The last volume is a cross-referenced and fully annotated world theatre bibliography, identifying and supplying full bibliographic documentation on significant theatre materials published worldwide since 1945.

In 1993, a Consultative Meeting of WECT's Southeast Asia Section involved seven highly respected scholars in the region, who formulated guidelines for nine chapters (on Southeast Asian countries) of the encyclopedia. The meeting was organised by SPAFA, with support from the Japan Foundation.

As a follow-up, the Dhaka meeting was organised to re-examine guidelines set by the Consultative Meeting, and bring together Asian/Pacific editors to discuss progress of work, and how to proceed according to the timetable for the WECT. Assoc. Prof. Dr. Chua Soo Pong, SPAFA Senior Specialist in Performing Arts attended the meeting, which was chaired by the distinguished theatre scholar Prof. Don Rubin of the York University. The President of the International Executive Board of the World Encyclopedia of Contemporary Theatre, Prof. Rolf Rohmer was also there to provide the history of the project and cautioned the team about mistakes made in the early days of this enormous undertaking.

The Bangladesh Centre of International Theatre Institute also conducted an **International Seminar on Cross Cultural Contacts** for two days (20-21 Jan) following the WECT meeting.

The International Seminar was attended by more than a hundred

persons from all over Bangladesh, including delegates from eleven countries. Professor Kabir Chowdhury, President of Bangladesh Centre, ITI, was the keynote speaker of the seminar. He spoke eloquently on the topic of "Cross Cultural Contacts in Theatre." And veteran theatre director and prominent actor, Aly Zaker presented a thought-provoking paper on "Question of Relevance in Theatre." Local theatre practitioners showed a high level of interest in the issue.

During a session chaired by Syed Shamsul Haq, Bangladesh's leading poet and playwright, Professor Shaheen Mahmud from Jahangirnagar University highlighted gender issues in theatre with particular reference to the Bangladeshi context. Assoc. Prof. Dr. Chua discussed theatre and indigenous culture in the context of globalisation. And Professor Syed Manzoorul Islam from the Dhaka University examined theatre and the issues of racism, communalism and fundamentalism.

As part of the seminar, an impressive week-long theatre festival that featured all the major drama groups in Bangladesh was organised. Students of Jahangirnagar University performed a *Marma* folk tale "Princess Monori and Hunter Sathanu" in a lyrical style, using simple bamboo sticks and scarfs.

Street theatre was also presented at Shaheed Minar and the Mhila Samity Theatre. A play entitled "Undercurrent" by Mannan Heera opened the Festival. Directed by Azad Abul Kalam, the play dramatised the intense emotion of three revolutionaries under interrogation. Intimidation, combined with temptation, had succeeded in luring one of them to surrender - with disastrous consequences. One of the most active groups, Theatre, presented a play written and directed by Abdullah Al-Mamun, called "Ekhone Kritodash". It portrayed the traumatic experience of a "slave of situations".

A veteran choreographer led her students in giving foreign delegates a rare chance of seeing the variety of Bangladeshi dance in an evening

full of colour and song. The most delightful item of the festival was the sweet and short puppet show put up by Mustafa Monwar, showing how a village boy and his cow fight with a snake. The evil was eventually punished and butterflies and girls in the village dance happily in celebration.

Cross cultural contacts in theatre were vividly reflected in Jamil Ahmed's production of the 19th century epic in prose by novelist Mosharraf Hossain, called "Bishad Sindhu," (The Sea of Sorrow).

Integrating the narrative and musical styles of the traditional theatre, the cast of theatre group, Dhaka Padatik, sung and moved in captivating choreography. The use of colourful masks and inventive props, such as horsehead

with scarfs and sticks, gave the production special character. Arresting musical interludes and songs accompanied episodes of sadness and grief. While the director clearly integrated many elements from folk theatre, he also absorbed the best of western stagecraft: lighting and set design. East and west were well-blended in the attractive production.

Aly Zaker of the established group, Nagorik Natya Sampradaya, directed and acted in Rabindranath Tagore's "Achalayatana," a play that discusses how a man of courage defied rules and regulations. The festival ended with the adaptation of a novel written by Zahia Raihan, and staged by Nattayachakra. The title was most apt indeed for closing the international event: "Let There be Light."

THE FIRST CIOFF WORLD FOLKLORIADA

Under the auspices of the International Council of Folklore Festival and Traditional Arts Organisations (CIOFF), the first worldwide folklore festival, "Folkloriada", will be held from July 12-21, 1996 in Brunssum (Limburg) The Netherlands.

The world's very best and most representative folklore ensembles will be brought together in what may be called "the very first Olympic Games of Folklore". Most of the members of CIOFF, the umbrella organisation of over 200 folk festivals worldwide, will be participating.

Cultural ambassadors such as poets, writers, storytellers,

musicians, traditional folk artists, artisans of arts, crafts, or traditional cooking will come from North, Central and South Europe, North, Central and South America, Asia, Africa and Oceania

To generate fraternity and solidarity among cultures and peoples; respect and assistance regardless of race, social status or religion, the theme of CIOFF's international Folkloriada is "Hand in Hand" - a gathering to promote folklore and the preservation of cultural heritage and diversity.

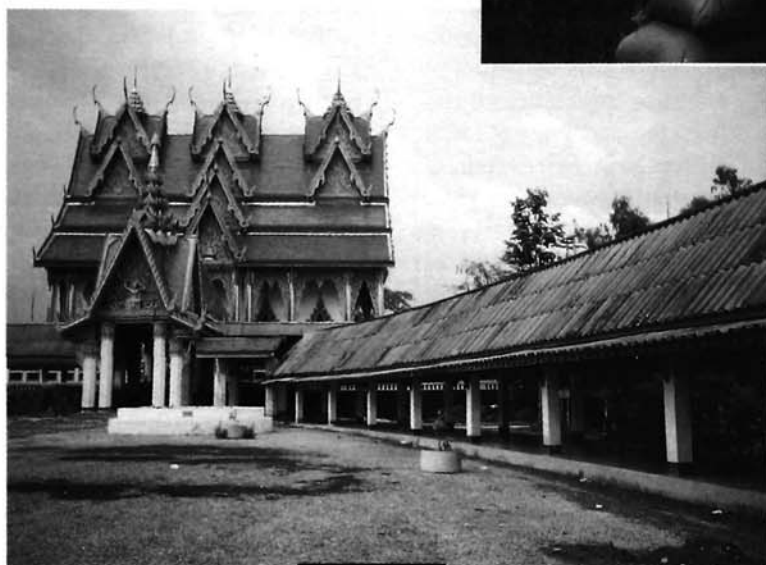
One of the highlights of Folkloriada will be the long and colourful parade of song, dance and music through the streets of Brunssum. The festival programme will also include

spectacular ceremonies in which all participating countries will be involved, a sculpture exhibit, processions, fraternity, youth day, conferences, marketplaces, and folk performances.

Interested in joining the festivities of the world's biggest folk party?

Contact:
Foundation First CIOFF World Folkloriada
c.o. Postbox 250, 6440 AG Brunssum
Tel.: +31-(0)45-278409
outside ordinary business hours: +31-(0)45-251102;
Fax: +31-(0)45-259879

*Bali,
Photo by Ean Lee*



*Wat Wangwiwaekaram,
Thailand
Photo by Florence Pichon*



*Pha That Luang,
Vientiane, Laos
Photo by Florence Pichon*



*Pha That Luang,
Vientiane, Laos,
Photo by Ean Lee*

SPAFA Activities/Affairs

Highlights

During the latter part of 1995, SPAFA organised seminars/workshops and training courses, including the **Thai-French Colloquium On Museums in a Changing World** between July 2

Thai-French Colloquium on Museums - Bangkok, Thailand



Workshop on Cultural Tourism and Its Impact - Luang Prabang, Laos

and 6, at the Royal City Hotel, Bangkok, Thailand. Twenty-one participants (invited from Brunei, Cambodia, Indonesia, Laos, Malaysia, the Philippines, and Vietnam) were involved in the 5-day colloquium which was organised by the following co-

ordinating institutions: SPAFA, Mahidol University, Thailand, The French Embassy, Bangkok, and SEAMEO Member-Countries' French Embassies.

The preparatory work for the Colloquium was basically the effort of the Office of the Institute of Language and Culture for Rural Development of the Mahidol University - Salaya Campus. The Archaeology Programme Section of SPAFA managed the selection, invitation, travel and living arrangements of SEAMEO participants. Programme implementation was jointly undertaken by Mahidol University, and the French Embassy, whose Government was the funding agency.

A Seminar-Workshop on **Arts Management and Cultural Administration** took place in November (6-13) at the Traders' Hotel, the Philippines. It brought together fifteen official participants from some of the most prestigious national arts and cultural institutions in the region. SPAFA, the National Commission for Culture and the Arts, Cultural Center of the Philippines, the National Museum of the Philippines, and the Metropolitan Museum of Manila were involved in co-

ordinating the event. Funding came from SEAMEO SEDF, and the Philippines' National Commission for Culture and the Arts.

It was found that various cultural institutions within one country have overlapping programmes and schedule of activities; whereas, on the regional level, member-countries are not aware of the availability of fellowships, training opportunities, and updated data bank on experts and artists; they are also not informed of even the prestigious cultural events outside their countries.

The idea of a directory of national, regional and international festivals and calendar of important national cultural events for dissemination among member-countries was raised. Participants also recommended that festivals, performances and modular art exhibitions tour within SEAMEO countries.

Consultations with administrators, including those at NGO (non-governmental organisation) level, were also suggested, together with wide dissemination of newsletters published by cultural institutions, including a recommendation for accreditation and empowerment of NGOs in policy and programme development.

In September, a **Workshop on Cultural Tourism and Its Impact** was conducted at the National

Museum, Luang Prabang, Lao PDR. Twenty-two delegates from eight SEAMEO member countries participated in the 7-day (September 20-26) workshop, which involved SPAFA, and the Office of the Chief of Cabinet, Ministry of Information and Culture, Lao PDR. The workshop was funded by SEAMEO, with financial assistance from the Government of Lao PDR in terms of rate discounts on air fares and accommodation. It was held to improve delegates' understanding of the policies, planning, and issues relating to cultural tourism in the context of Luang Prabang, then a candidate for inclusion in UNESCO's World Heritage List. The workshop was also meant to further regional efforts in managing local and region-wide problems.

Next, in the Philippines, trainees from different parts of Southeast Asia participated in a training course on the **Role of Drama in Community Development**. For three weeks (November 16 to December 6), heads or directors of theatre or performing arts departments of their respective institutions, lecturers and professors of theatre/performing arts, social workers and performing artists gathered for lectures, panel discussions, actual drama

workshop, an immersion activity, and sharing of experiences and knowledge.

The highlight of the course was a showcase featuring mini-plays written, directed and acted by the participants. An immersion programme also enabled delegates to have an exposure to two sub-urban communities with established community theatre groups.

The training course in Manila was hosted by the Department of Speech, Communication and Theatre Arts, College of Arts



Archaeological Pottery Analysis Training Course in Thailand

and Letters, University of Philippines, with SPAFA, The National Museum of the Philippines, and the Department of Tourism collaborating as co-ordinating partners

Almost simultaneously, SPAFA conducted the **Archaeological Pottery Analysis Training Course** at SPAFA Headquarters

Building in Bangkok, Thailand. Seventeen archaeologists and museum personnel involved in archaeology/history attended the course which lasted seventeen days.

The objectives of the training course (November 24 to December 10) were to facilitate



inter-cultural exchanges of experiences, and research among the delegates, and disseminate a standardised procedure for pottery classification in the region. Museum workers and archaeologists were also trained in techniques and

methods of pottery analysis by experts such as Dr Bennet Bronson, Dr Dawn Rooney, and Ms Roxanna Brown, all ceramics and pottery experts.

SPAFA was assisted in implementing this programme by the Fine Arts Department of Thailand, and the Department of Mineral Resources, with funding from SEAMEO.

Bookmark

Compiled by Khunying Maenmas Chavalit

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The SEAMEO Regional Centre for Archaeology and Fine Arts (SPAFA) was officially launched in March 1978 as a project. It constituted the first project in the area of culture under the aegis of the Southeast Asian Ministers of Education Organization (SEAMEO).

SPAFA was initiated in a proposal submitted by the Khmer Republic of Cambodia during the Sixth SEAMEC (Southeast Asian Ministers of Education Council) Conference in 1971. This proposal was subsequently approved during the Tenth SEAMEC Conference in 1975. The project was to be called ARCAFA (the Applied Research Centre for Archaeology and Fine Arts) and was to be located in Phnom Penh, Cambodia.

The Council reconstituted the project into a Regional Centre in 1985, and the Government of Thailand agreed to host the institution, maintaining SPAFA as the acronym for the Centre. Professor M.C. Subhadradis Diskul, one of Thailand's most illustrious professors in the fields of history and archaeology was appointed as SPAFA's first Centre Director. Dr. Ruang Charoenchai, eminent educator, and expert in cultural organization activities, the current director, joined SPAFA in July 1993.

Like other SEAMEO Centres, SPAFA operates as an autonomous, international institution. The organizational structure of SPAFA consists of a policy-making body called the Governing Board whose executive power is vested in the Centre Director with the assistance of a professional and general service staff. The responsibilities of SPAFA are divided into three services: Administrative and Financial, Academic and Professional, and Library and Documentation.

SPAFA's activities are as follows:

- Trainings
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- Research and development
- Personnel exchange programmes
- Library and documentation services

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