
Integrating ICH in Heritage Tourism

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Introduction

The Phnom Penh Vientiane Workshop and Charter were driven by participants who represented museum and heritage leadership from linguistically and culturally diverse communities of South-East Asia and Timor-Leste. Its integrity, from preparation to follow-up, has been overseen by a leadership of entirely Asian linguistic and cultural backgrounds. It was the first of such major initiatives in Asia by the International Council of Museums (ICOM). It addressed the concern that models and methods from developed or rich countries, where heritage contexts are well resourced, may not necessarily work for cultural communities and groups in low economic indicator countries. This concern was prioritised with the significance given to stakeholder or carrier and transmitter communities in the UNESCO 2003 Convention.

ICOM is determined to promote cultural democracy and ownership in museum development through regional leadership. This is perceived as being essential for the development of genuine postcolonial museology and sustainable heritage development in addressing Millennium Development Goals. It is also consistent with the principles of ownership, harmonisation, alignment, results, and mutual accountability of the Paris Declaration on Aid Effectiveness (2005).

Throughout proceedings, the original contributions from materials provided by the participants have been kept as far as possible. In this sense, it is a true record of what happened during this historic workshop in Phnom Penh and Vientiane (hereafter PPV Workshop). It is commendable that the entire PPV Workshop, and the volume in English, has been produced by participants and facilitators who speak and work in languages other than English. The PPV Workshop honours the commitment to linguistic diversity in safeguarding intangible heritage. It is also to put a human face to globalisation and minimise, if not mitigate, the homogenising forces that threaten the cultural diversity of humanity.

The Stockholm Action Plan (1998) and the outcomes of the World Summit on Sustainable Development in Johannesburg (2002) have identified the importance of cultural resources and community empowerment through appropriate education and training in the promotion of a framework of integrated heritage management or more aptly sustainable heritage development.¹ Standard setting international instruments of UNESCO, especially the Universal Declaration on Cultural Diversity (2001); Convention on the Safeguarding of the Intangible Cultural Heritage (2003), and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), challenge us to develop inclusive approaches that ensure the continuity of cultural contents and expressions in all their diversity.

Some of the key challenges are the promotion and practice of participatory democracy and the bringing together of heritage resources and their neighbouring communities. The need for international best practice in education and training for the promotion of the social ecology of community-centred cultural development has become critical. Sociomuseological and ecomuseological approaches provide the models to achieve this outcome. However, it is only now that the holistic conceptualisation of community cultural values and heritage within the framework of Sustainable Heritage Development is being gradually understood and addressed for bringing together tangible and intangible, natural and cultural, and movable and immovable resources. In this context, the PPV Workshop had a major influence on the 2007–2010 ICOM Strategic Plan and the national cultural policies in South-East Asia and Timor-Leste.

1) The Rio+20 Earth Summit from June 2012 recognises the importance of culture in development. UNESCO also re-launched its culture in development campaign in 2012.

I. Project and Workshop Conceptualisation

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

One of the urgent concerns is skilling for cultural mapping. There are several tools, methods, and models used for cultural mapping, from simple surveys to complex geographical information systems (GIS). Given the rapid development of digital technologies, processing of data and the use of GIS, the translation of tabulations into enumeration areas into spatially informative formats is simple and inexpensive. However, the mapping of data needs to be considered carefully, focussing on relevance, appropriateness, ownership, respect for cultural diversity and intangible heritage, informed advocacy, professionalism, and community-grounded approaches. The First Voice of primary stakeholders² could easily be overwhelmed by latent technological heaviness. Museums can become critical vehicles for addressing this concern, especially ensuring the cultural rights of primary stakeholders, carriers, and transmitters of intangible heritage.

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

2) Galla, Amareswar, 'The First Voice in Heritage Conservation', International Journal of Intangible Heritage, Volume 3, June 2008, pp.1-17.

heritage and cultural diversity, the enhancement of intangible heritage appreciation, and the provisions for community development to achieve Millennium Development Goals.

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

The project idea for this PPV Workshop started when the delegates attending the previously mentioned ICOM workshop visited Ha Long Bay and learnt about the Ha Long Ecomuseum. They were impressed by the use of community-grounded cultural mapping for aggregating primary, secondary, and tertiary stakeholders in the sustainable development of the Ha Long Bay World Heritage Area and the usefulness of Ha Long Ecomuseum as a methodology to mediate the tensions between conservation and development. Sustainable heritage development informed the non-duality of Ha Long Ecomuseum projects where integrated approaches to the binary of conservation and development are considered non-negotiable. The delegates also studied the rapid growth of tourism and the challenges of conserving fragile environments and safeguarding the intangible heritage and cultural diversity of Ha Long Bay and its hinterland in Quang Ninh Province.

II. Culture in Development

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

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

The Hoi An Ecomuseum addresses the Millennium Development Goals recognising the significance of the heritage villages of Thanh Ha, Kim Bong, Vang Ngi, Cam Anh, and Tran Qui. People from these villages built and sustained the Hoi

An Ancient Town, which is inscribed on the World Heritage List. The recent world focus is on the Cham Island Marine Protected Area that is recognised as a Man and Biosphere Reserve by UNESCO. The Hoi An District—the ancient Faifo or Amravati—was one of the most significant localities of the historical Cham civilisation. The Ecomuseum focuses on the livelihood of the primary stakeholder communities using culture as a powerful tool for articulating the unique sense of place and identity of the local populations. It minimises the negative impacts of the rapid growth of tourism while endeavouring through a range of demonstration projects and tax measures to distribute the growing wealth of the district to eradicate poverty and destitution.

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

Darjeeling Himalayan Railway World Heritage Area has deliberately used the Ha Long Ecomuseum methodology to scope ways and means to preserve the heritage railway through the participation of its primary stakeholder communities. This brought together the descendants of people who built the railway, of low socio-economic status, and the caste-ridden management and class-driven tea estates. Although built for the British during the colonial times, the workers were paid their first wages only after India's independence. During the colonial times, when the area was ceded to the British, the aboriginal Lepcha population was in the majority. But now they constitute less than 1 per cent of the population, a storyline of colonialism familiar to many aboriginal populations across the world. The civil strife aiming to secure greater autonomy for the local populations led

to the formation of the Darjeeling Gorkha Hill Council which together with the Indian Railways played a critical role in the inscription of Darjeeling Himalayan Railway on the World Heritage List. The ecomuseum methodology was then used to bring together diverse stakeholders, including workers on the tracks, stations, and workshops; tea estate workers and owners; convents and missionary educational institutions; and Buddhist monasteries. Darjeeling Valley Railway stations along the line were converted into site museums—from 200 feet above sea level at New Jalpaiguri to over 8,300 feet above sea level at Ghum and the Darjeeling Hill station.

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

Cultural Mapping³

- Cultural mapping involves a community of interest as the primary stakeholder identifying and documenting local cultural and heritage resources.
- Cultural mapping understood and practiced within the context of integrated local area planning promotes effective people-centred community development.
- Through this process, cultural elements are recorded—the tangibles like collections, sites, galleries, arts and crafts, distinctive landmarks and landscapes, and local industries as well as intangibles like voices, values, traditions, memories, folklife, festivals, special events, and neglected

3) A. Galla, Richtersveld National Park Cultural Mapping Project, GTZ, Pretoria, 1997; A. Galla, Ha Long Ecomuseum, UNESCO Hanoi, 2002.

community histories.

- It enables the community to focus on both selective and collective memories.
- After researching the elements that make a community of interest unique, cultural mapping involves initiating a range of community activities or projects to record, safeguard, promote, and use these elements.

Cultural Planning

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

- Cultural planning that is driven by methods of integrated heritage management and a commitment to sustainable heritage development could situate museums as civic spaces for safeguarding intangible heritage and cultural diversity of local contents and expressions.
- Cultural planning is an important tool for redressing cultural inequities in post-colonial societies. It is crucial for integrated planning and sustainable economic and cultural development that is community grounded. In countries such as Cambodia and Laos, it could prove to be a meaningful vehicle for local community economic empowerment.

III. Facilitation of the PPV Workshop

The overall goals of the twinned PPV Workshop programme were to build the capacity for conducting effective cultural mapping among museum workers in the countries of South-East Asia and to contribute to the development of strategic alliances between the heritage and tourism industries in the region. Participants from each country met in their capital cities first to discuss the outline and requirements of the PPV Workshop. Several papers were drafted by participants in their first or national languages and then translated into English, the language of globalisation.

These were distributed to all the participants prior to the commencement of the two-week PPV Workshop. In this process, all the participants brought their own knowledge and case studies to the PPV Workshop and informed a rich tapestry of discussions that influenced the drafting of the Phnom Penh Vientiane Charter. These papers are reproduced as a substantial part of the published proceedings.

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

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

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

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

The PPV Workshop resulted in the following.

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

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

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

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

Best Practice: Framework or charter for future professional operations of heritage and tourism industries

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

There were about sixty participants from the countries of South-East Asia and Timor-Leste—especially people responsible for community liaison activities and content development in museums as well as the cultural/heritage tourism sector. A number of Laotian and Cambodian delegates participated in the PPV Workshop as part of local capacity building. The program was structured as a trans-border capacity building workshop with a strong holistic conservation ethic of bringing people and their heritage together. The PPV Workshop entitled Museums, Cultural Mapping, Cultural Diversity and Heritage Tourism in Southeast Asia incorporated many crosscutting themes, especially relating to Millennium

Development Goals.

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

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

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

- transformation of the workshop from an aggregation of individual participants to a cooperative body of learners with common goals and motivation;
- encouragement of independence in participant learning, including self-motivation and taking responsibility for one's own learning;
- fostering of self-esteem and ability to chart out independent pathways and skills and the pace of learning in partnership with other participants in smaller teams;

- fostering of respect for cultural diversity and a diversity of opinions and attitudes—learning and working in a culturally and linguistically diverse environment;
- participant cohorts in smaller groups to take responsibility in collective exercises, complementing the work of other groups in both the individual day sessions and throughout the PPV Workshop to create a cross-cultural understanding of the collective of participants; and
- participants gaining gradual cumulative knowledge and competency in PPV Workshop subject areas and contributing to the collective inputs into the final standard-setting charter document.

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

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

Uddong site: It is located in Kompong Speu province, about 40 kilometres from Phnom Penh to the north by National Road No.5. It is a historical site and also an ancient capital of Cambodia during the sixteenth and seventeenth centuries. It is a mountainous area. The several brick stupas at the tops of various peaks belong to the Royal Family. In the buffer zone of this area is the community where traditional bronze casting is an integral part of the intangible heritage values.

Angkor Borei site: It is located in the Takéo province, about 140 kilometres to the south of Phnom Penh by National Road No.2. It is a historical area and was probably the last capital of Chen-Lâ. There are two main temples and several others here, including the earliest one in Cambodia. The Angkor Borei Museum is built for protecting the material culture from here. The main intangible heritage resource of the local community is weaving.

Prék Changkrân Place: It is located in the Prey-Ving province, which is about 120 kilometres from Phnom Penh to the east by National Road No.1. This is

a specialised place where the locals produce a variety of silk materials, and this attracts considerable attention from both locals and visitors. The National Museum has been approached to revitalise this place as a heritage hub for intangible heritage and heritage tourism.

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

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

The following themes were addressed in the PPV Workshop:

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

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

- Vientiane, the capital city and seat of government, sits on a bend in the Mekong River amidst fertile alluvial plains. Despite its chequered past, Vientiane (pronounced ‘Wieng Chan’ by the locals) is a laid-back city with a

number of interesting wats and lively markets.

- The most important national monument in Laos is Pha That Luang (the Great Sacred Stupa), which is a symbol of both Buddhism and Lao sovereignty.
- Other sights of interest include Wat Pha Kaew, a former royal temple which is now a museum and Wat Si Saket, the oldest temple in Vientiane. Xieng Khuan is a collection of compelling Buddhist and Hindu sculptures located in a meadow, 24 kilometres south of Vientiane.

IV. Drafting the Charter

Participants in the PPV Workshop had individual copies of UNESCO 1970, 2001, 2003, and 2005 Conventions and all the relevant charters of ICOM, ICOM Code of Ethics, ICOM Cultural Diversity Policy, ICOMOS, and World Tourism Organisation Charters, Tshwane Declaration from South Africa, and other relevant national and regional documents. There was consensus among all the participants that a two-week input of time from so many experienced museum professionals from across South-East Asia and Timor-Leste must lead to a meaningful and useful document. This was seen as being instrumental for standard setting in heritage tourism development.

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

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

V. Conclusion

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

Phnom Penh-Vientiane Charter on Cultural Diversity and Heritage Tourism

Workshop on Museums, Cultural Mapping and Heritage Tourism in Southeast Asia
BRINGING PEOPLE AND THEIR HERITAGE TOGETHER

Phnom Penh, Cambodia, and Vientiane, Lao PDR, 30 July to 8 August 2006

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

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

- Facilitate the maximisation of benefits and minimisation of negative impacts on stakeholder communities from the accelerated pace of globalisation in all its forms
- Locate culture in development and ensure responsible heritage tourism in Southeast Asia, as endorsed in the ASEAN Declaration on Cultural Heritage as a priority by the member countries
- Develop appropriate methodologies for systematic cultural mapping of heritage resources: tangible and intangible, movable and immovable, natural and cultural, creativity and communities, with an emphasis on the rich cultural diversity of humanity acknowledged as a priority by ICOM's commitment to the promotion of inclusive museums
- Promote the UNESCO Universal Declaration on Cultural Diversity (2001), the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

Stakeholder Engagement

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

Cultural Diversity

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

Cultural Mapping

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

Heritage Tourism

- Promote productive partnerships between museums and the private sector for the responsible use of heritage resources in tourism maximising the use of local expertise, resources and opportunities
- Ensure that the economic benefits derived from tourism are also used for heritage conservation, development, maintenance, interpretation and community capacity building through funds established from tourism income

- Prioritise capacity building for interpreters, educational personnel and volunteers through appropriate accreditation and museum certification as a way of protecting and promoting the cultural diversity of the region in the face of the rapid growth of tourism

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

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

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MUSEUMS, CULTURAL MAPPING AND HERITAGE TOURISM IN SOUTHEAST ASIA

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NB. There were several other participants as observers.