



World Heritage in Young Southeast Asian Hands

Second Sub-regional Workshop:

Introducing the Arts for Teaching
on the Historic Environment

World Heritage in Young Southeast Asian Hands. Second Sub-Regional Workshop:
Introducing the Arts for Teaching on the Historic Environment,
16-22 December 2001, Vigan, Philippines.



UNESCO, Bangkok 2004.

44 pages

- | | |
|----------------------|------------------------|
| 1. Cultural Heritage | 2. Cultural Education |
| 3. Youth Education | 4. Arts Education |
| 5. Conference Papers | 6. Asia/Pacific Region |

306.07

ISBN: 974-92862-1-9

Published by:

**United Nations Educational Scientific and Cultural Organization (UNESCO)
Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific
Bangkok, Thailand**

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Cover illustration: Artwork created by workshop participants.

Layout design and printing by: Keen Publishing (Thailand) Co., Ltd.

Printed in Thailand



Office of the UNESCO
Regional
Advisor for Culture
in Asia and the Pacific



UNESCO World
Heritage Centre



ASPnet
UNESCO
Associated School
Project Network

World Heritage in Young Southeast Asian Hands

Second Sub-regional Workshop:

**Introducing the Arts for Teaching
on the Historic Environment**

Cambodia
Indonesia
Lao PDR
Malaysia
Philippines
Thailand
Viet Nam

16- 22 December 2001
Vigan, Philippines

Acknowledgements

The organization of the second sub-regional workshop was a cooperative effort between UNESCO (the Office of the Regional Advisor for Culture in Asia and the Pacific) and a number of institutions and individuals. A special thank you is extended to all the organizers, in particular to:

[Office of the City Mayor, World Heritage Site of Vigan](#), which assumed responsibility for co-organizing and hosting the second sub-regional workshop and made many substantial and generous contributions, including tours of the historic town of Vigan and arrangements for special dinners at various locations in and around Vigan.

[Ilocos Sur Provincial Government and particularly Governor Deogracias Victor Savellano](#) for the hospitality shown to the participants.

[National University of the Philippines and team of teachers and students](#), and in particular special thanks to Education Expert, Dr. Nerissa Tantengco for her invaluable contribution and assistance during the workshop.

[The Philippines ASP Network](#), and in particular its national ASP Coordinator, Mr. Rene C. Romero who rushed back from the Helsinki World Heritage Committee Meeting and Youth Forum to provide his valuable input to the workshop; thanks also to his team of selected teachers.

[Mr Victorino Manalo](#), Director of the Metropolitan Museum, Manila, for his instrumental assistance in identifying artists and art educators as expert trainers for the workshop and for his valuable expertise and guidance through the visual arts exercises.

[Mr Lino Madrideo Dalay](#), Heritage Expert and Cultural Theatre Organizer for providing excellent artistic direction and inspiration throughout the exercises and activities.

[Mr Peter Natividad and Mr Frederick Sausa](#), for sharing their expertise in arts and theatre with the participants and for their logistical input in location management and material and equipment organization.

[Ms Joy Rago](#), Theatre Expert, for sharing her expertise and for her guidance in the performing arts sessions.

[The UNESCO National Commission of the Philippines](#), for providing assistance in the planning and organization of the workshop.

[Norwegian Agency for Development Cooperation \(NORAD\)](#) and the [World Heritage Fund](#), for their financial contributions.

[Ms Meerawadee Theindee and Ms Nerissa S. Tantengco](#) for their contributions to the compilation of this report.

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I. Introduction

According to Article 27 (Section VI) of the World Heritage Convention (1972), “The States Parties to this Convention shall endeavour by all appropriate means, and in particular by educational and informational programmes, to strengthen appreciation and respect by their peoples of the cultural and natural heritage defined in Articles 1 and 2 of the Convention”.

In order to fulfill this obligation to promote education about and awareness of the value of cultural and natural heritage, UNESCO launched the World Heritage Education (WHE) Project “Young People’s Participation in World Heritage Preservation and Promotion” in 1994. Coordinated by the UNESCO World Heritage Centre and the Associated Schools Project Network (ASPnet), the WHE project seeks to raise awareness about World Heritage conservation and encourage youth to become involved in the preservation of the world’s diverse cultural and natural heritage. In addition, through the development of educational and participatory activities, the WHE project seeks to enable tomorrow’s decision-makers to respond to the continuing threats facing the World Heritage and give young people a chance to participate in the conservation and presentation of cultural and natural heritage from local to global levels.

Through educational activities, youth learn the meaning and significance of our common heritage and are provided with opportunities to learn about World Heritage sites, the history and traditions of their own and other cultures, ecology, and the importance of protecting biological and cultural diversity. Since its implementation, the WHE project has led to important initiatives and achievements which have enabled young people to learn more about World Heritage and to take an active role in the preservation of that heritage.

In support of the goals of the WHE project UNESCO has organized regional forums and sub-regional and national workshops in order to introduce the concepts and aims of World Heritage Education. In the Asia-Pacific region a World Heritage Youth Forum was held in Beijing, China in September 1997 to launch the World Heritage Education project in the region.

As the role of teachers is of vital importance for the success of World Heritage Education, one UNESCO initiative was the Educational Resource Kit, entitled “World Heritage in Young Hands”, which was published in 1999. The Kit proposes classroom and supplementary activities, including interactive models. It provides teachers with useful guidelines in developing innovative educational approaches for teaching about preservation and enhancement of World Heritage, in order that students learn about, cherish and act in favour of their heritage and that of other peoples and cultures, past and present. The Kit invites teachers and educators of various disciplines to explore various aspects of heritage conservation with their students in the form of a journey through the world’s magnificent cultural and natural heritage.

A UNESCO-sponsored sub-regional (Southeast Asia) workshop, held in Sukhothai, Thailand in February 2000, brought together experts in education and heritage from seven countries in the sub-region (Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, Thailand and Viet Nam) to



introduce and evaluate the World Heritage Educational Resource Kit and draw up four-year action plans for implementation of the WHE project and, in particular, the Kit, in their respective countries.

The second sub-regional workshop, held in the World Heritage town of Vigan, Philippines from 16-22 December 2001, focused on innovative teaching approaches — Arts and the Historic Environment — using the creative arts to discover and learn about the historic environment and expose youth to new environments, different cultures and world influences captured in World Heritage sites. Educators and heritage experts from Southeast Asia had the opportunity to learn about creative arts as a teaching tool and to develop innovative activities that can serve as and inspire imaginative teaching materials for Southeast Asia, the Asia-Pacific region and beyond. As part of this workshop, participants went beyond the Kit and created new, supplementary activity sheets for teaching about World Heritage. Entitled the Vigan Heritage Education Art (HEart) activity sheets, these activities highlight heritage particular to Southeast Asia and use indigenous artistic concepts and techniques to teach about that heritage.

The World Heritage Education Project encourages continued collaboration among educators and heritage experts in developing materials and tools, such as the globally-distributed World Heritage Education Resource Kit and the new and locally-specific Vigan Heritage Education Art (HEart) Activity Sheets, with the aim to instill pride in, and commitment to, heritage preservation in the youth of our societies.

This report begins by outlining the purpose and objectives of the Vigan workshop. Following this outline is a summary of the theory behind the 'Art and the Historic Environment' approach and a discussion and description of the major events and activities which took place during the seven-day workshop in Vigan. The various activity sheets that were designed during the workshop are then described (these 'Vigan HEart Activity Sheets' are included in this report folder). The mid-term reports by each of the participating countries of the sub-region of their four-year action plans are then included in a summarized form and the revised action plans are presented.

In conclusion, the future directions of the World Heritage Education Project are outlined, including the key themes discussed at the 2003 World Heritage in Young Hands (WHYH) Planning Meeting in Paris. Summaries of the recommendations from two of the most recent World Heritage Youth Forums, Karlskrona 2001 and Rhodes 2003, are also provided which, along with the key themes from the WHYH Planning Meeting, will be of use to guide countries in the implementation of the World Heritage Education Project, particularly in the preparation of new action plans for the next phase of the project.

2. Purpose and Objectives of the Vigan Sub-Regional Workshop

From 16 to 22 December 2001, the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific convened the “World Heritage in Young Southeast Asian Hands: Second Sub-Regional Workshop - Introducing the Arts for Teaching on the Historic Environment.”



Held in the World Heritage town of Vigan, Philippines, the workshop brought together for a second time, experts in education and heritage from seven countries in the Southeast-Asian sub-region: Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, Thailand, and Viet Nam.

The **PURPOSE** of the workshop was to examine one particular topic and explore ways to use this topic in teaching about heritage. In line with the decision made at the Karlskrona World Heritage International Youth Forum of September

2001, the topic chosen for the Vigan workshop was: **Art and the Historic Environment**. The choice of topic was guided by the UNESCO General Conference request that intangible cultural heritage and the creative arts be more systematically integrated into programmes to safeguard and promote physical cultural heritage, including World Heritage.

The **OBJECTIVES** of the UNESCO second sub-regional workshop were to:

- Bring national heritage and education experts together in order to strengthen working alliances for further implementation of the UNESCO World Heritage Education Project in the countries of the region.
- Introduce art, in particular visual and performing arts, as a medium for teaching about the historic environment. With the assistance of a team of experts and artists, give participants the opportunity to examine how accurate recording skills, creative interpretation and three-dimensional art work can be used by teachers to further understanding of historic sites and their place in the landscape and in history.
- Engage in visual and performing art activities to stimulate creativity and enhance learning of the participants; and to prepare participants and develop their ability to use art as a tool in teaching about World Heritage.
- Design and produce activity sheets, using art as a means of teaching students about the historic environment, with a focus on the World Heritage sites of the sub-region.
- Examine the mid-term progress of each country's national four-year action plan for the implementation of the UNESCO World Heritage Education Project, as drawn up at the Sukhothai Workshop in February 2000; and determine how UNESCO can best assist in ensuring that the goals of the action plans are met.



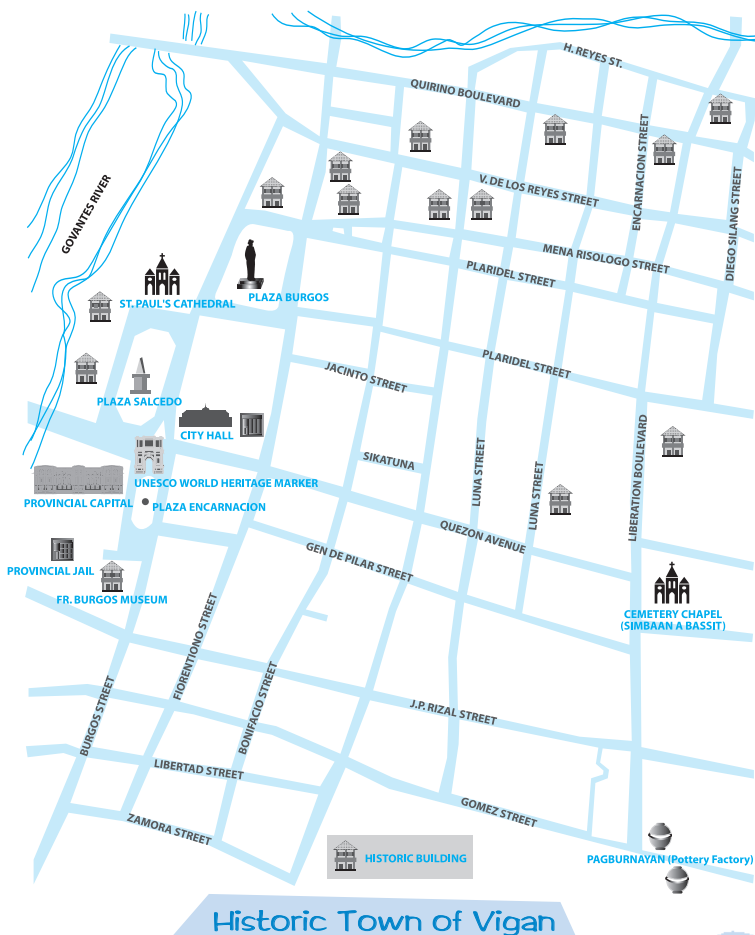
3. A Creative Approach to World Heritage Education: Art and the Historic Environment

3.1 Workshop Overview

The workshop began with a theoretical introduction to the concept of Art and the Historic Environment, which explained the basis and motivation for such an approach to teaching about World Heritage. This introductory discussion of this approach is summarized below in the section entitled: “Art and the Historic Environment”.

A presentation describing the elements of art gave the workshop participants a better understanding of the components of artistic expression and of the visual arts. The aim was to enable them to better appreciate the value of using art as a teaching tool. The key points of this presentation are outlined in “The Elements of Art” section below.

Participants then visited several locations within the World Heritage town of Vigan, including the historic district, St Paul’s Cathedral, the Burgos Museum, the Pagburnayan Pottery Factory and the Delos Reyes Cemetery, as well as visits to several private homes. These visits allowed the participants to see and learn about some of the town’s interesting and unique cultural heritage, both tangible and intangible.



The participants were then guided through a number of visual and performing arts exercises, which made reference to the heritage sites that had been visited. These exercises were designed to develop the participants’ awareness of the arts and of various teaching methodologies which use art, and to enhance their visual communication skills. Several of these activities are described in the section below entitled “Workshop Activities Applying Visual and Performing Arts”.

Following these exercises, the participants worked in country-groups to produce activities using art to teach about World Heritage in Southeast Asia. Each country delegation to the workshop produced an activity sheet. The rationale behind these activities is explained below in the “Introducing the Vigan Heritage Education Art (HEart) Activity Sheets” section.



3.2 Art and the Historic Environment

The Vigan workshop focused on the educational approach which uses art (visual, plastic and performing art) to teach about the historic environment and to encourage greater understanding and appreciation of built and cultural heritage - the “Art and the Historic Environment” approach. The arts allow for a method that builds the students’ creativity, curiosity and initiative, and activities can be developed to encourage a variety of expressive styles and various skills in communication, interaction and learning. This is a process oriented approach, such that although the students work towards producing a tangible product at the end, learning occurs throughout the whole process. Activities can take place on site and continue in the classroom or vice versa. The activities also create an opportunity for students to share their experiences and concerns with a view to problem-solving together.

The “Art and the Historic Environment” approach draws on a teaching philosophy different from that normally found in Asia. This “Art and the Historic Environment” approach does not use rote-learning but aims to develop the student’s curiosity and interest in the subject matter, so that the student is motivated to learn. Using this approach, teachers have flexible teaching methods so as to accommodate the range of learning styles that students have. Also, teachers and facilitators plan lessons carefully; keeping in mind the types of learning styles they will encounter, so as to ensure that the learning process is effective for all students. Lesson plans include the choice of art form, what materials are needed and how much time is necessary. This approach also emphasizes that learning should be fun and that the students or participants should be actively involved in the lesson. During the instruction process there is individual as well as cooperative learning leading to further development of thinking skills and critical problem-solving. Such skills-development is vital for the achievement of the World Heritage Education project aim of encouraging and incorporating youth in developing solutions and schemes for the protection of our common cultural and natural heritage.

The arts allow for heritage education to be incorporated in the various subjects within a country’s education syllabus. A good example can be seen in the work of ‘English Heritage’, a government-sponsored organization in the United Kingdom which aims to enhance understanding and appreciation of built heritage. In England most teachers are faced with an overloaded curriculum with little time to make field trips, so in order to encourage visits to historic sites, English Heritage promotes ways that the historic environment can support learning in all aspects of the curriculum. For example, they demonstrate ways to use art to teach English, mathematics and history in a historic environment context.

English Heritage advocates investing in trainers and does so by providing free heritage education courses for teachers. In his presentation at the Karlskrona Youth Forum 2001, David Walmsley, English Heritage Education Officer for North East England, explained that English Heritage invests in teachers because teachers are in a position to inform thousands of students throughout their career about the historic environment. This education about heritage is important as it enables children to develop an appreciation of heritage and concern for its preservation. Investment in teacher training is also one of the strategies being adopted by UNESCO as part of the World Heritage Education project.

3.3 The Elements of Art

In order for workshop participants to gain a better understanding of the elements of artistic expression and of the visual arts, and for the teachers participating in the workshop to better appreciate the value of using art as a teaching tool in their classrooms, a presentation on 'The Elements of Art' was given at the workshop. The key points of this presentation are outlined below.

Elements and Organization in Creating Art

The elements of art are essentially the same for all art forms, although the nature of the elements differs with varying mediums. The basic elements of art are: space, value, shape, colour, texture, form and line.

Space • space refers to the field in or around the art. Space can be negative or positive, and two or three-dimensional.

Value • value depicts the degree of lightness or darkness. This includes luminosity. Value is also known as tone.

Shape • Shapes vary in form. The quality of expression also differs with shape. Shapes are flat but can be geometric or irregular.

Colour • colour is often used to reflect mood and feelings. Like other elements, colour is culture specific.

Shapes reflect outward form; configuration and contour.

Colour has three dimensions: hue, value, and saturation.

Texture • texture is used to depict the tactile quality of surface. Artists create an illusion using texture.

Form • Shapes are flat but forms are three-dimensional, they have width, thickness and height.

Line • Lines can indicate direction and can be used to create texture, movement and energy. Joining lines together makes shapes. Lines can be straight or curved.

Curved lines • Curves often signify some kind of movement, life, energy, and can never be completely still. They tend toward restlessness when used in abundance and straight lines are needed to steady them.

Straight lines:

- Vertical** • such lines represent balance, stillness, timelessness, firmness, strength, rigidity or poise. They suggest a feeling which is tense, alert, awake, formal, reserved, cold, aloof, dignified, or honest.
- Horizontal** • such lines represent calm, quiet, tranquility, rest, serenity, repose, sleep, death, abandonment. These lines suggest a feeling of informality, comfort, relaxation or satisfaction.
- Diagonal** • such lines represent movement, action, change, passage of time, uncertainty, precariousness, instability, falling or danger.



These elements are parts which interrelate to complete the whole. A combination of these elements produces the art form and projects a particular message depending on how the parts were put together. The following concepts assist in composing the art form:

- **Volume** - The amount of space a body occupies. This refers to that quality of an object which enables us to know that it has length, breadth and thickness; solidity as a quality opposed to relative flatness; bulk or roundness.
- **Mass** - The amount of matter a body contains. In painting this “refers not to bulk but to the principal areas in which form is distributed and realized as distinct from detail”.
- **Perspective**
 - I The art or theory of representing, on a flat surface, solid objects with depth and form.
 - II The art of conveying the impression of depth or distance.
 - II Delineation of objects as they appear to the eye.
- **Size** - The relative magnitude of an object.
- **Number** - The amount or quantity.

Organization of Artistic Elements

Artistic elements are organized using the following methods to create a piece of art:

Selectivity • The artist chooses which elements to use - what line, colour, shape, texture, sound, movement and rhythm - in order to express or suggest an idea or concept.

Variation and contrast • The art form has an over-all theme and the parts carry variations of the same theme, which may be in contrast to one another. Contrast heightens the difference and emphasizes a point.

Movement and dynamism • Dynamism refers to the excitement created by the interaction of the elements. Since each element placed on the work provides movement, this contributes to the dynamic relationship of the parts.

Clarity • To be expressive, the form needs to be clear in its conception and creation. This is achieved when superfluous and not-essential elements do not obscure the idea being expressed.

Unity and harmony • When parts contribute harmoniously to the completion of the whole, unity is achieved.

Logic • There should be a reason for the element to exist. And as one element is placed, so others follow in logical sequence.

Focus and subordination • A good art form focuses on a point. There is something which is emphasized to draw the viewer's attention to particular idea. To do this, it is necessary that other parts of the form do not compete for attention with the other focal point; in fact, subordinating the other parts is necessary for any one part to be emphasized.

Balance and proportion • Balance refers to the distribution of weight in the art form. This may be seen in the use of the visual elements such as line, colour and shape, or on stage in the weight of spoken lines or the distribution of movement. Proportion needs to be considered in balancing weights, as for example, in deciding how many elements and how much of them should be used in creating a particular form.





The colours of a drawing indicate the mood that the artist wants to convey. In this crayon drawing the colours indicate that the mood is festive. The black background emphasizes the brightness of the colours, accentuating the mood.



The texture of this artwork gives it depth and a tactile quality.



Texture



Shape



Form

These works of art represent the use of elements such as texture, shape and form, and these elements are organized using methods such as “movement and dynamism” and “variation and contrast”.

The elements of artistic expression and of the visual arts explained here enabled the workshop participants to become aware of the fundamentals of art and how the elements come together in a work of art. Such an understanding is vital when creating artwork and is essential when using art as a means of teaching about the historic environment. With this knowledge, the teachers participating in the workshop became better equipped to utilize art in their lessons.



3.4 Workshop Activities Applying Visual and Performing Arts

During the workshop, participants were introduced to a sequential set of activities as follows:

- Expectations Check
- Outline Contour Drawing
- Sharing Discoveries
- Space Travelogue
- Musical Colours
- Body Sculpture
- Bringing Heritage to Life

These activities were designed to stimulate and develop the participants' imaginations and to develop their ability to communicate visually. These activities also introduced the participants to new approaches and ways of seeing themselves and their heritage as well as that of other participants. Teachers and heritage professionals took on the role of student during these activities, enabling them to experience the effect that such activities would have on their own students.

The activities are described below:

EXPECTATIONS CHECK

The Expectations Check provides a chance for members of the group to get to know one another and enables them to gain an understanding of each other's heritage and culture. It also gives the facilitator an idea of the participants' level of awareness of the workshop objectives.

Procedure

Each participant should think about the questions listed below and write down their answers:

- What are your expectations of this workshop (class/activity/excursion)?
- What can others expect from you or what do you wish to contribute?
- What do you expect from your facilitator (teacher/guide)?
- What do you expect from your co-participants (fellow students/group members)?
- How does your tradition influence you in your lifestyle, the way you dress, talk, and behave?
- In what way can you contribute to the preservation of your cultural heritage?

This exercise leads on to further activities in which the participants share the answers to their questions with the other participants.

This "Expectations Check" exercise can also be undertaken in isolation from the other exercises as a general warm-up activity (and the questions can be modified accordingly). If this exercise is undertaken in isolation, then after participants have written down their answers the facilitator should encourage participants to share their responses with the other participants and to discuss the answers as a group.



OUTLINE CONTOUR DRAWING

This activity introduces the skill of looking at and perceiving the face, its contours and its planes and to encourage participants to feel more relaxed and comfortable with each other. The exercise also makes participants aware that the shape of their face, eyes, nose, may represent their country.

Procedure

1. Give each participant a piece of paper and ask them to find a partner (form a pair).
2. Ask the partners to face each other and start to draw each other's face, starting at any point and proceeding to draw without looking at the paper. Give them this tip: as the eyes follow the contour of the face, the hand should move in the same direction that the eyes take.
3. Allow the participants to check their drawings occasionally, but each time they stop, remind them to continue drawing only after their eyes have gone back to their partner's face.
4. Ask the participants to interview each other (same pairing) using the questions from the expectations check exercise to find out more about their respective partner's personal circumstances, thoughts, and views about their tradition, culture and heritage. Ask the interviewers to write down the responses and remember as much information as possible about their partner as they will be required to present the information to the group in the next exercise.

Notes on Facilitation

- Stress the importance of looking at the subject while drawing rather than at the drawing - encouraging observation of the subject.
- This exercise on contour drawing will elicit laughter because of the caricature-like results. Encourage this laughter as it will help to relax the participants.

Synthesis

Summarize the experiences briefly and elicit from participants how they felt as models and as illustrators. Using examples, point out that even if the drawings may not have captured a total likeness of a model, some of the features drawn are likely to bear resemblance to the subject's features.

SHARING DISCOVERIES

This activity enables the deepening and internalizing of comprehension of each other's expectations and cultural heritage. The exercise also assists participants to share with the larger group their discoveries about their respective partners and their partner's traditions.

Procedure

1. After the participants have finished the "Outline Contour Drawing" exercise, ask them to form a big circle with partners seated beside each other.
2. Each pair should share the information gathered during the interview in the following manner: Person A kneels or stands behind Person B and displays the contour drawing that they made of Person B. Person A pretends to be person B, so uses the first person singular in disclosing whatever information about Person B that was gained during the interview.
3. Person B takes their turn to share what information they gathered about Person A.
4. While the partners are speaking, one of the facilitators should put the answers on the board, in three major groupings, without labeling them yet.

The three groupings are as follows:

- Orientation (social or community awareness)
- Artistic (theatre skill awareness)
- Organizational (awareness of working habits with others)

Notes on Facilitation

Usually the narrators tend to use the third person when describing someone else, so remind participants to speak using the first person. Doing so creates a connection between partners and facilitates internalization of the information.

Synthesis

Solicit reactions and insights about the activity and give a summary of the expectations of the participants as you have listed them on the board. Then label the three categories of expectations according to the O-A-O (Orientation, Artistic, and Organizational) framework. Finally explain to the participants what your own expectations of the participants are and what you would like to give or share with them.

SPACE TRAVELOGUE

This activity stimulates and develops the participants' imagination and makes them aware of their senses and movement.

Procedure

1. Ask the participants to lie on the floor with their eyes closed. Allow enough space for everybody so that they have enough room to move without coming into contact with each other. Encourage the participants to relax through deep breathing and muscle relaxation. Maintain 10 seconds of silence.
2. Ask the participants to think about the heritage buildings and spaces they visited in Vigan and to choose a particular building or cultural site that they liked. While listening to the story you narrate, participants should imagine they are at that place and act out the actions you describe in your story.

Example of a story:

Imagine you are in the heritage building or cultural site that you have chosen. Look around. What is it that makes you feel comfortable here? Make your senses work. What is the smell of your surroundings? Touch the floor. Feel it! Is the floor made of stone, tiles, wood or earth? Is it smooth, rough, cold, warm? Then slowly stand up, walk around. Imagine that you are alone. Walk around slowly. Examine the details. What are the colours, shapes, patterns and textures? What sounds can you hear? ... (Story continues).

Notes on Facilitation

- Before the exercise, tell the group to concentrate on their own movements and responses to the exercise. Some participants will tend to giggle or laugh, and sometimes bump into co-participants or lose concentration. Ask participants beforehand to avoid getting into each other's way.
- While narrating use a soft, modulated voice when the story calls for it, or a loud one if necessary. Emote, too, when called for, and use objects for sound effects.
- Keep reminding participants to be aware of their senses, their emotions, and the different spaces they are visualizing.
- Note down contrasting movements of participants that can be used as examples during the synthesis.

Synthesis

Ask the participants to sit in a circle and share their travelogue experiences. They don't have to narrate their responses in detail to travelogue, but request them to discuss any of the following:



- Spaces they liked/didn't like and why
- What elements they really felt they saw and why
- What elements they could not imagine and why

MUSICAL COLOURS

This exercise stimulates imagination and the use of the visual and aural senses.

Procedure

1. Give each participant some paint (in a variety of colours), brushes and three large pieces of paper.
2. Explain that you will play three different types of music (representing a range of cultural traditions) and participants should listen to the music and paint a representation of the music while listening.

Notes on facilitation

- Emphasize that participants do not have to paint a picture; they can just use colours in various combinations/shapes to represent the music.
- Encourage participants to try to imagine how the music looks.
- Praise the efforts of all participants.

Synthesis

Ask the participants to sit in a circle and display their paintings. They can explain their paintings or just discuss how the differences between the three paintings reflect the differences between the three types of music.

BODY SCULPTURE: GIVE ME A SHAPE

This exercise allows the participants to discover that various parts of the body can be used to communicate ideas and that a group can cooperate to express a shape or representation of a heritage building or space.

Procedure - Individual exercise

1. Ask the participants to imagine a part of their body as a pencil.
2. Ask the participants together to use this point (part of the body) to write different letters of the alphabet. Start with using simple parts (finger) then progress to other parts of the body (eyes), as follows: finger, wrist, elbow, shoulder, toe, heel, knee, hips, chest, chin, lips, head, eyes.

Notes on facilitation

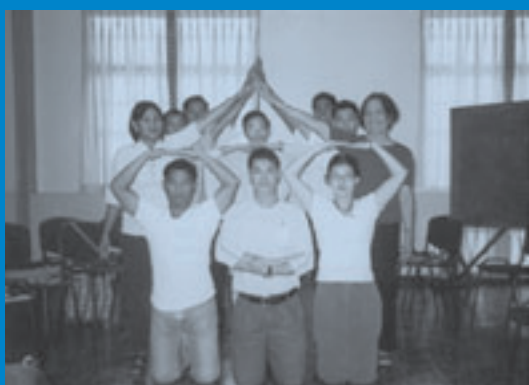
Encourage participants to relax and move parts of their bodies by asking them to exaggerate movements.

Procedure - Group exercise

1. Divide participants into groups of five.
2. Name a historic building or heritage-related object and ask one group to form the shape of the building or object in 10 seconds. Ask them to "freeze" and hold their positions. Examples of buildings: St Paul's Cathedral, Leona Florentino House, Burgos Museum and Quema House.
3. Ask the other groups to watch and give comments on how to improve the shape for a clearer form.



- Name another building or object and ask another group to form the shape of that.
- Ask the groups to select the best group shape, based on imagination, detail and clarity of form or shape.



Body Sculpture: Participants expressing the shape of the Vigan Cathedral

Notes on facilitation

- Choose buildings or objects which are familiar to the participants.
- Create an atmosphere of fun so that participants will enjoy the exercise.
- Limit the time for the creation of each object shape and in analyzing the results, so as to maintain the enthusiasm of participants.
- Appreciate all groups and accept all explanations of which shape was the best.
- Encourage giving applause.

BRINGING HERITAGE TO LIFE

This exercise uses some of the heritage spaces and buildings identified in the Body Sculpture exercise as settings for skits or puppet shows.

Procedure

- Divide participants into groups of three to five people.
- Ask each group to choose a heritage space or building and create a story/skit (and enact the skit) using that space or building as a setting (but the skit does not have to be performed at that setting). The story should be appropriate to the setting and should bring the heritage space or building to life. It should also draw on information participants have learned about the site and should reflect the cultural value and significance of the space or building. For example, participants could use puppets to enact a wedding scene set in the Vigan Cathedral and feature interesting historic characters. The groups require at least 8 hours (broken into 3 sessions) to prepare their skit, props and costumes or puppets. Each skit should be between 5 and 10 minutes long.
- After each group has performed their skit or puppet show, the meaning of each skit should be discussed and the significance of each heritage building or space clarified.



Puppet Show

Notes on facilitation

- Encourage participants to be creative and add unexpected characters and plot twists.
- Emphasize the importance of the meaning of the story rather than the acting ability of the participants.
- Show appreciation for all of the skits and praise them equally.
- Encourage giving applause.



3.5 Introducing the Vigan Heritage Education Art (HEart) Activity Sheets

During the workshop each country-delegation created a teaching activity and these activities make up the 'Vigan Heritage Education Art Activity Sheets' collection. These Heritage Education art (HEart) activity sheets include suggestions and examples for using art to teach about the historic environment of Southeast Asia. These activities are a source of creative ideas which are intended to directly supplement the UNESCO World Heritage Education Resource Kit. They can be reproduced and used as a reference tool for teachers at both primary and secondary levels.

Each of the delegations designed an activity which focused on one of their World Heritage Sites and used insights and ideas gained while participating in the workshop activities, while keeping in mind their own national education situation and requirements. Each activity sheet uses a type of art (visual, plastic or performing art) or a combination of types, and enables students to consolidate their knowledge of the topic in an entertaining form, either through a game or physical craft/performance activity. These activities were discussed and analyzed by all workshop participants and further developed so as to be useful region-wide as resources for World Heritage Education.

Each activity is introduced below, and the rationale behind it explained.

(1) Angkor Relief Art (Cambodia)

This exercise enables students to gain knowledge about the World Heritage site of Angkor and to learn about Khmer history. This knowledge allows students to gain an appreciation for the culture of the region and heritage value of the site. The activity involves examining and drawing stone relief artwork in Angkor, through which students learn about the stories depicted in the reliefs. The students then demonstrate and strengthen this knowledge by enacting those stories in role-plays.

(2) World Heritage Sites Board Game (Indonesia)

This game is an entertaining activity which introduces youth to a number of Southeast-Asian World Heritage sites and teaches them facts about those sites. This information allows students to compare sites and recognize the value of all the different cultures represented by those sites, with the view to motivating students to protect World Heritage.

(3) Vat Phou Drama (Lao PDR)

This exercise involves teaching students about Vat Phou and the impacts of tourism. Students either visit this World Heritage site, or view photographs or drawings of the site and imagine being visitors there (based on their experience of visiting similar temples). Students discuss the impact that tourists can have when visiting such sites and then engage in a role play in which they take the role of either a tourist or of a local resident. Through a skit, students express the positive and negative effects of tourism. This activity enables students to get a deeper understanding of the issues surrounding tourism at World Heritage sites and the importance of ensuring that sites are protected from adverse impacts.

(4) Traditional Games (Malaysia)

This activity uses popular games to spark awareness among students of the differences and similarities between their culture and those of the other Southeast-Asian countries. By learning about traditional children's games and by decorating a spinning-top (gasing), the activity enables students to gain appreciation of the value of their cultural heritage and its importance as part of World Heritage.

(5) Pot Making in Vigan (Philippines)

This activity focuses on traditional forms and uses of pottery in Philippine culture and on the history of pottery-making in the World Heritage town of Vigan. This pot-making exercise enables youth to physically experience an important historical feature of Vigan and provides an interesting way for them to accrue knowledge about Vigan's history and gain a greater appreciation for the town and the pottery-art that continues to be produced there.

(6) Sukhothai Performing Art (Thailand)

In this activity, students visit the World Heritage site of Sukhothai and learn about the site's history. After viewing a Sukhothai classical dance performance, students then make traditional-style puppets and clay figurines to depict the characters they have learned about. In groups, the students perform a story using the puppets and figurines they have created.

(7) Interpreting Halong Bay (Viet Nam)

This activity enables students to gain appreciation for the natural World Heritage site of Halong Bay. By drawing or painting the bay or making a collage representing the shapes, colours and themes of Halong Bay, the students focus on the unique beauty of the site and its importance to people, and gain a greater appreciation for natural and cultural heritage.

The above activity sheets are included in this report folder and teachers are encouraged to use these activities or modify them to be applicable in teaching about other World Heritage sites. It is hoped that these HEart activity sheets will also inspire teachers to create additional innovative activities and methods for using art to teach about the historic environment.



4. From Sukhothai to Vigan

4.1 Mid-Term Reports on Four-Year Action Plans

One of the objectives of the Vigan workshop was to examine the mid-term progress of each country's national four-year action plan for the implementation of the UNESCO World Heritage Education Project, as drawn up at the Sukhothai Workshop in February 2000; and to determine how UNESCO can best assist to ensure that the goals of the action plans are met.

At the workshop the national teams reported on their activities since the Sukhothai workshop. Overall these reports indicate that progress has been made. Most participating countries had achieved the main goal outlined in all four-year action plans, namely to translate the Kit into their national languages. At the time of the workshop several countries were in the process of publishing and distributing the translated version of the Kit to selected schools and institutions. In addition to translating the kit, some of the participating countries had arranged educational visits to heritage sites and had organized seminars to promote World Heritage Education.

Following are summaries of the mid-term action plan reports from Cambodia, Indonesia, Lao PDR, Malaysia, the Philippines, Thailand, and Viet Nam.

Cambodia



Angkor Wat, Cambodia Photo: UNESCO

In the Cambodia four-year national action plan, one of the goals was to translate the World Heritage Education Kit into the Khmer language and include local content. At the time of the Vigan workshop Cambodia was in the process of translating the Kit and the Ministry of Education, Youth and Sport had plans to include the content of Kit in the new curriculum for General Education (Primary and Secondary Education).

A second major action-plan goal was to train teachers in the use of the Kit. This training was scheduled to take place after the development of a student textbook.

At the time of the Vigan workshop, some teachers at ASP schools in Cambodia had begun to integrate the content of World Heritage Education into their subject areas, and several had started using the student activity sheets in the Kit during cultural and natural site visits.

The teachers remarked, however, that they did not have enough time to cover all the content of the Kit and they lacked sufficient quantities of pictures of World Heritage sites to show to their students.



Indonesia



Borobudur, Indonesia Photo: UNESCO

According to the national action plan drawn up at the Sukhothai workshop in 2000, the Indonesian delegation's aims were to translate the World Heritage Resource Kit into the Indonesian language and to disseminate the Kit to all ASPnet schools in Indonesia. In order to achieve these goals, the Indonesian National Commission for UNESCO first formed a working group, managed by the ASPnet coordinator. The working group held two seminars, attended by teachers from ASPnet-related senior high schools, as well as specialists from cultural, natural and teaching sectors. The first seminar resulted in a draft

version of the Indonesian translation of the Kit while the second seminar produced a final translation. As a result of these seminars, at the time of the Vigan workshop the Indonesian version of the World Heritage Educational Resource Kit was ready to be published and distributed.

In addition to these developments, action was taken to facilitate access by students to cultural heritage sites. The Directorate for Archeology established an ongoing programme to enable students to visit sites such as Borobudur, Prambanan and Sangirin free of charge, as well as give them appropriate guidance during their visits. Moreover, in order to encourage community-wide appreciation of heritage sites, the Directorate published new folders containing information on Borobudur, Prambanan, and Sangiran for distribution to the public.

Lao PDR



Vat Phou Cultural Landscape, Lao PDR
Photo: Sirisak Chaiyasook

Lao PDR Action Plan goals were to promote World Heritage and implement the Kit but because their operational budget was limited they could not complete all of the planned activities. However, they began translating and adapting the Kit. At the time of the Vigan meeting they were planning to hold a workshop to introduce the Kit to the teachers of ASP-net schools in Lao PDR, as soon as the translated version of the Kit was complete.



Malaysia



The Gua Mulu National Park, Malaysia
Photo: UNESCO Jakarta Office

Malaysia has conducted many programmes and activities in order to achieve their national action plan goals. Several seminars and workshops were organized in view of the goal to educate teachers about heritage preservation and the World Heritage Education Kit. For example, in order to ensure that teachers had a better understanding of the objectives of the ASP network and UNESCO, the National Commission, in collaboration with the Schools Division, conducted a series of seminars on various World Heritage and heritage sites in Malaysia, such as on Langkawi Island. To further enhance the teachers' capabilities and to motivate them, the National Commission, in

conjunction with the Curriculum Development Centre, organized a workshop on "Values Education" in Kuala Lumpur. The workshop was overseen by the Director General of Education Malaysia.

As part of the goal to instill heritage awareness, an event was organized by the ASPnet schools to celebrate the International Day of Peace on 14 September. Other on-going activities conducted in the schools included the production of newsletters about UNESCO activities, an essay competition on the environment and inter-club debates. In addition, the first UNESCO Clubs' Summer Camp was held at SEAMEO-RECSAM, Penang in October 2001. The theme of the camp was Cultural and Natural Heritage.

About 50 students and 12 teachers took part in this camp and the topics discussed included: Importance of Heritage - UNESCO's Role in Preserving and Conserving World Cultural and Natural Heritage; Cultural and Natural sites in Malaysia; The World Heritage List; and The Role of School Children in Preserving Natural and Cultural Heritage. The camp ended with a study tour of the important cultural heritage sites in George Town, Penang, with the help of the Penang Heritage Trust.

Philippines



Vigan Cathedral, Philippines Photo: UNESCO

The Philippines has been successful in achieving several of their national action plan goals, one of which was to translate the "World Heritage in Young Hands" (World Heritage Educational Resource Kit) into Filipino language. This was done by four ASPnet teachers from Divine World College, Mindoro Oriental. In addition, progress was made in organizing Mobile Museum Programmes, by encouraging and supporting the Mobile Museum Project Exhibit of Natural and Cultural Heritage sites of the Philippines, through the National Museum.



Planned study visits and heritage education sessions were conducted over the first two years of the action-plan's duration. For example, the University of Northern Philippines (UNP) in Vigan hosted a heritage education seminar with Mr. Joseph Garcia of the National Museum as the keynote speaker. 45 teachers and 20 student leaders participated.

In addition, three visits to the National Museum and a Walking Tour of Intramuros (the Walled City) were arranged for students from public secondary schools in Metro Manila, sponsored by Nestlé Philippines. In addition, a presentation on "Youth Involvement on Heritage Education" was given at Fort Santiago. Also, a three-day Leadership Training for Youth Leaders session was conducted in Batanes with focus on heritage protection of protected land and seascapes. Forty-five community youth leaders attended, with Dr F. Hornedo, UNESCO commissioner, as resource speaker and facilitator.

As part of the goal to "train the trainers" a proposal was made to the Department of Education, Culture and Sports (DECS) to introduce heritage education culture and values into the teacher education curriculum. Furthermore, it was proposed that heritage education culture and values be integrated into Social Studies subjects at primary education level.

Philippines was also successful in sending participants to the "International Youth Forum" in Sweden in September 2001. One teacher and two students from the Philippines National University were selected to participate. In addition, the ASPnet Coordinator for the Philippines, Rene Romero, participated in the WHE forum during the 2001 December World Heritage Committee meeting, ensuring the Philippines was represented at all major events and had up-to-date information on World Heritage Education activities and strategies.

As a follow-up to the Sukhothai workshop which had introduced the World Heritage Educational Resource Kit, the UNESCO National Commission of the Philippines in conjunction with the Metropolitan Museum of Manila and other local partners, produced a publication entitled "World Heritage in Young (Filipino) Hands: A Manual for Heritage Education". Drawing on the Educational Resource Kit, this manual was designed specifically for the Philippines and features information about local and regional heritage and a number of educational activities tailored to suit local conditions and needs.

World Heritage Education in Young (Filipino) Hands: A Manual for Heritage Education

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Thailand



Historic Town of Sukhothai, Thailand
Photo: Mecha Juangpanit and Chana Ketvisut

One of the national action plan goals of Thailand was the modification and translation of “The World Heritage in Young Hands” (World Heritage Educational Resource Kit). The Kit was translated during 2001.

In addition to translating the Kit, the Department of Curriculum and Instruction Development also published some supplementary materials namely, ‘Sukhothai: The Dawn of Happiness’, in both Thai and English.

Also, the Fine Arts Department produced materials concerning World Heritage in

Thailand while the Tourism Authority of Thailand and Office of Environment Policy and Planning, Ministry of Science, Technology and Environment published material about the four World Heritage sites in Thailand. These were given to schools and other institutions nationwide as part of the aim to raise awareness of Thai cultural heritage and to encourage heritage preservation.

To raise community awareness of the value of natural and cultural heritage, several activities were undertaken, including educational tours to visit archaeological sites and outdoor museums, seminars for community leaders (organized in cooperation with local educational institutes) and discussions with adults and children about local archeological sites.

In order to introduce the World Heritage Educational Resource Kit to secondary students, a workshop entitled “From National Heritage to World Heritage in Young Hands” was held for students aged 12-17 from various schools in Kamphaeng Phet. This workshop also served to enhance appreciation for heritage and increase knowledge of local, national and world heritage and how to conserve it. In addition, with the purpose and objective of encouraging awareness among students of the aesthetic value of the World Heritage site in their hometown of Kamphaeng Phet and to make students aware of their role and responsibilities with regard to conservation issues, a painting contest entitled “Preserve our World Heritage Site in Kamphaeng Phet” was held.

An exchange exhibition programme, the Thailand World Heritage Photo Exhibition, was set up, involving the four World Heritage sites of Thailand. This activity has been established as an annual programme and has financial support from the government. Through these photographs it is hoped that knowledge of important cultural World Heritage Sites can be provided to students who live in the area of a cultural heritage site, but do not understand much about other heritage sites outside of their hometown. It is also hoped that this annual programme will forge alliances between those people working at the four national heritage sites and enhance opportunities for collaboration in the future.

Social and cultural activities were held to commemorate the fact that the cultural sites of Thailand have been World Heritage sites since 12 December 1991. The tenth anniversary of being World Heritage was celebrated with the purpose of promoting educational eco-tourism for cultural heritage sites and in order to set up a forum to raise international awareness of local and national heritage.



Viet Nam



Halong bay, Viet Nam
Photo: Kevin Marks

In their four-year national action plan, Viet Nam's main goals for the first year, 2000, were to translate the World Heritage Educational Resource Kit into Vietnamese and disseminate information about the Kit to education and culture experts. Both of these goals were achieved. In addition, the Kit was introduced to local leaders and authorities in culture and education in Quang Ninh province.

Many of the goals for 2001 were also successfully achieved. In terms of the goal to adapt the curriculum to include the Educational Resource Kit, discussions were

held with curriculum developers and textbook writers so as to integrate specific parts of the Kit.

In order to enhance appreciation and encourage preservation of World Heritage, various study visits to World Heritage sites and heritage sites in Viet Nam such as the Ha Temple and Halong Bay were organized, combining the research theme with the integration of history and geography. Pupils from the lower secondary school, Dichvong in Hanoi, were the participants in this study visit.

As a follow-up to the first National Viet Nam Youth Forum, convened in late 2000 by the Viet Nam Youth Federation and the United Nations agencies in Viet Nam; the UNESCO office in Viet Nam produced the "Guidebook for the Participation of Young People in Heritage Conservation". This resource booklet was envisaged as the first step towards raising youth awareness of the value of heritage and increasing youth participation in heritage conservation. The guidebook presents information about understanding and protecting heritage, and is presented in a format which allows the information to be easily conveyed to participants in workshops or meetings convened by the Youth Federation or Youth Union in Viet Nam. Each chapter can be taught separately and includes activities and games.

Guidebook for the Participation of Young People in Heritage Conservation in Viet Nam

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Introduction

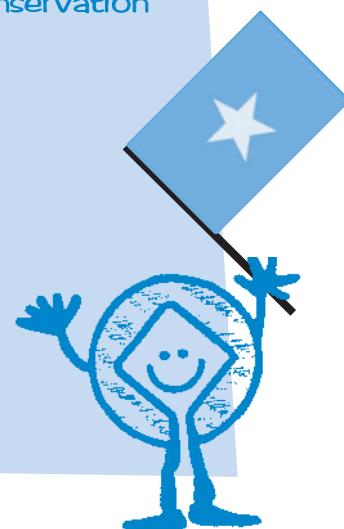
Using the Guidebook

Chapter 1: Understanding our Heritage

Chapter 2: Protecting our Heritage

Chapter 3: Advanced Concepts for Heritage in Development

Participants in the Development of the Guidebook



4.2 Revised Action Plans

Each country-delegation compiled a four-year action plan (2000-2004) during the first sub-regional workshop in Sukhothai in 2000. The action plans summarize comprehensive actions to be taken by each country and focus on who should provide the necessary expertise: heritage managers and heritage experts, education and curriculum experts or the national ASP coordinator. The action plans also suggest other possible partners as well as the tools and materials required. The complete four-year action plans were reproduced in the report on the Sukhothai workshop “World Heritage in Young Southeast Asian Hands: A Workshop on the Introduction and Evaluation of the UNESCO World Heritage Education Kit” which can be viewed on the following website:

www.unescobkk.org/culture/wheducation/2000.htm

Having reported on the actions and activities undertaken in the first half of the four-year plan period, the workshop participants then revised their action plans for the remaining period: 2002-2003.

Below are the summaries of the updated action plans (2002-2003) for Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, Thailand, and Viet Nam.

Action to be taken	Objectives	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners	Tools/ Materials to be developed
2002	Adaptation of World Heritage Kit	<ul style="list-style-type: none"> • Professional advice • Provide needed documents 	Develop the adaptation (Text)	Organization of workshop and school activities	<ul style="list-style-type: none"> • Local authority • Local community • Ministry of Culture • Ministry of Tourism • NGOs • Media 	<ul style="list-style-type: none"> • Text • Pictures • Student activity sheets • Materials for workshops
2003	<ul style="list-style-type: none"> • Training models • ASP teacher training workshop 	<ul style="list-style-type: none"> • Professional advice • Provide needed documents 	Develop training modules	Organization of workshop and school activities	<ul style="list-style-type: none"> • Local authority • Local community • Ministry of Culture • Ministry of Tourism • NGOs • Media 	<ul style="list-style-type: none"> • Training modules • Activity sheets • Materials for workshops



Action to be taken	Objectives/ Goals	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners	Tools/ Materials to be developed
2002	Guidelines and resource materials preparation	Supply information on heritage site/s	<ul style="list-style-type: none"> Intra-curricular insertion of world heritage topics Extracurricular programme to World heritage site Tool Kits 	To coordinate activity or programme	<ul style="list-style-type: none"> Local government Ministry of National Education Ministry of Culture & Tourism NGOs Universities 	Guideline Resource materials
	National Training of Trainers (TDT)	Training on the value of heritage site/s	Application of Tool Kits, etc	To coordinate activity or programme	<ul style="list-style-type: none"> Local government Ministry of National Education Ministry of Culture & Tourism NGOs Universities 	Module
	National Celebration on world heritage			National Ceremonial Event		
2003	Dissemination of the Kits and guidelines as well as materials for world heritage education to: <ul style="list-style-type: none"> Java Sumatra Kalimantan 	Training on the value of heritage site/s	Application of tool Kits, etc.	To coordinate activity or programme	<ul style="list-style-type: none"> Local government Ministry of National Education Ministry of Culture & Tourism NGOs Universities 	Guideline
	Dissemination of the Kits and guideline as well as materials for world heritage education to: <ul style="list-style-type: none"> Sulawesi Bali&South East Island Malaku Irian 	Train heritage site value	Application of tool Kits, etc.	To coordinate activity or programme	<ul style="list-style-type: none"> Local government Ministry of National Education Ministry of Culture & Tourism NGOs Universities 	Guideline



Action to be taken	Objectives/ Goals	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners	Tools/ Materials to be developed
2002	Feedback on implementation	Analyse and evaluate feedback from teachers	Monitoring of teacher*			Observation sheet
	Consolidate knowledge on World Heritage	Inaugural celebration of National Day of Cultural Heritage coupled with 30th Anniversary of UNESCO Convention	Monitoring of teacher*	Using the Kit in all ASPs (4 provinces)	DOGE NRIES	Evaluation Sheet
2003	Implementation of the Kit	Editing and proof reading	Revision and elaboration of definitive version		DOGE NRIES	Publishing
	Nationwide implementation of the Kit	National workshop	National workshop*	National workshop*	National workshop*	

Action to be taken	Objectives/ Goals	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners	Tools/ Materials to be developed
2002	To set-up heritage centres or parks at designated sites	I identify sites and seek funding			<ul style="list-style-type: none"> • State Economic Planning Units • State museums • State Education Departments • NGOs 	Necessary paper work (proposals, plans)
	To promote heritage at national and international levels	Organise heritage festivities	Participate in the organisation of the festivals		<ul style="list-style-type: none"> • State governments • NGOs • Media • TV stations 	Exhibition materials
2003	To further promote awareness among the youth and review their participation	Organise youth forum camps on heritage	Participate in organising the programmes	Schools participate in the programme	<ul style="list-style-type: none"> • Ministry of Youth and Sports • NGOs 	Necessary workshop papers, Posters, Publicity materials
	To promote heritage protection programme	Organise a campaign programme, i.e. Heritage Day/ Week/Month	Participate in organising the programme	Schools participate in the programme	<ul style="list-style-type: none"> • Relevant ministry • NGOs 	Relevant materials, Posters, Publicity materials



Action to be taken	Objectives/ Goals	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners
2002	Conduct: Third World Heritage Education Youth Camp			Main responsibility	Other heritage agencies
	Conduct: Third Training on World Heritage Education-tourism, heritage, environment	Main responsibility	Main responsibility	Main responsibility	Other heritage agencies
	On-going development of material for site	Main responsibility			
	Mobile Museum	Main responsibility			
	Community workshops			Main responsibility	
2003	Organise: Fourth World Heritage Education Youth Camp			Main responsibility	Other heritage agencies
	Conduct: Fourth Training on World Heritage Education-tourism, heritage, environment		Main responsibility	Main responsibility	Other heritage agencies
	Nomination of new World Heritage sites	Main responsibility	Main responsibility	Main responsibility	Other heritage agencies
	Mobile Museum	Main responsibility			
	Community workshops			Main responsibility	



Action to be taken	Objectives/ Goals	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners	Tools/ Materials to be developed
2002	<p>1. To obtain knowledge and understanding of Thai natural and cultural heritage, Southeast Asian heritages and that of the world.</p> <p>2. To raise awareness of and to encourage participation in heritage conservation through creative arts.</p> <p>3. To introduce world heritage education to all concerned namely, local community, authority, parents, school board.</p> <p>4. To enhance creative arts to teach the heritage of South East Asia.</p>	<p>1. Seminars; workshops for local community or authority group audience, Housewife Association, etc with varied topics, for example:</p> <ul style="list-style-type: none"> • Teach housewives to create different kinds of souvenirs, e.g. miniature pots, napkins/fans, bookmarks, key chains. <p>2. Activities listed in the tool-box, e.g. drama, photo-contest, painting contest, etc.</p> <p>To celebrate the 30th Anniversary of the World Heritage Convention.</p> <p>Anniversary of the World Heritage Convention</p>	<p>1. Distribution of the Kit</p> <p>2. Seminars for using the Kit</p> <p>3. Implementation</p> <p>4. Get feedback</p> <p>5. Evaluation</p> <p>Tool-box Manual (in Thai)</p>	<p>1. Seminar/ workshop to school administrators, school coordinators, teachers, students, school board.</p> <p>2. Special Training in applying arts into World Heritage Education Workshop to introduce the tool-box</p>	<p>Co-sponsor</p> <p>Sponsor</p>	<p>World Heritage Kit: Thai version</p> <p>Teacher's manual</p> <p>Different kinds of souvenirs</p> <p>Thai version of tool-box manual</p>
2003	<p>1. To obtain knowledge and understanding of Thai natural and cultural heritage, SE-Asian Heritage and that of the world.</p> <p>2. To raise awareness of and to encourage participation in heritage conservation through creative arts.</p> <p>3. To introduce World Heritage Education to all concerned namely, local community, authority, parents, school board.</p> <p>4. To enhance creative arts to teach the heritage of South East Asia.</p>	<p>1. Some activities with different groups of people visiting the site.</p> <p>2. Share experience with other site-managers via reports/ newsletter/ radio-programme.</p> <p>Various kinds of competitions are introduced as well as drama performance so that visual & performing arts can be taught</p>	<p>1. Training of the local curriculum developers</p> <p>2. Training of school curriculum developers</p> <p>Teacher's resource books for each levels of education 1-3, 4-6, 1-M.3 M.4-m.6 (P=primary M=Mathayom or Secondary)</p>	<p>Integration of World Heritage Education into local and school curriculum</p> <p>Youth Camps for different parts of the country so that more students can participate and gain experience</p>	<p>Supporting partners (sponsors)</p> <p>Fund-supporting partner (sponsors)</p>	<ul style="list-style-type: none"> • Local curriculum • School curriculum • Reports, • Supplementary reading materials, • CD-Roms



Action to be taken	Objectives/ Goals	Heritage Managers	Curriculum Development Dept.	ASP Coordinator	Other Partners	Tools/ Materials to be developed
2002	Organize: National seminar on the introduction of the Kit	Cultural experts	Curriculum developers Education experts	Teachers	Policy-makers in relevant ministries	
	Training course for formal education teachers	Heritage Experts	Curriculum developers		Teachers, educators	Reports, guiding materials
	Training course for non-formal education teachers	Heritage Experts	Curriculum developers		Teachers, Educators, Community managers	Reports, guiding materials
	Experimental implementation of newly-developed curriculum and materials in ASP and some non-formal education classes		Curriculum developers	Teachers and students	Community managers/facilitators	Recommendation on the completion of Curriculum and materials
2003	Completion of curriculum and materials	Heritage and cultural experts	Curriculum developers	Teachers		Curriculum, materials
	Application of the curriculum and material in all schools and non-formal classes		Curriculum developers Educators	Teachers and students	Education and Community managers	



5. The Future of World Heritage Education in Southeast Asia

5.1 Vigan and Beyond

The Vigan workshop: “World Heritage in Young Southeast Asian Hands: Second Sub-Regional Workshop - Introducing the Arts for Teaching on the Historic Environment”, focused on one particular curriculum topic, art, and explored ways to use this topic in teaching about the historic environment and World Heritage. Participants learned about the elements of art and experienced a number of activities designed to stimulate their imagination and develop their ability to communicate visually, enabling them to use art more effectively in communicating to students the importance and value of World Heritage. In addition, participants worked together to create new activities, to be used alongside the activities in the World Heritage Education Kit. These activities, which reflect a Southeast-Asian approach to ‘Art in the Historic Environment’, together form a set called the Vigan Heritage Education Art (HEart) Activity Sheets.

The workshop was also an opportunity for participants to discuss progress made towards achieving goals in their four-year action plans (to enhance World Heritage Education and implement the Kit in their respective countries) and to point out areas where they required assistance. Furthermore, it was a chance for participants to adjust their goals for the remaining two years of the action plans: 2002 - 2003, and to discuss and identify long-term goals.

Following the Vigan workshop, participants went on to use Vigan HEart Activity Sheets in lessons, and to further develop World Heritage Education activities according to the needs and capabilities of their respective countries. Now, in 2004, the four-year action plans have expired - providing an opportunity for participants of the two sub-regional workshops (Sukhothai and Vigan) to once again review their old action plans and determine how successful the implementation of the World Heritage Educational Resource Kit has been in their respective countries to date. New action plans are necessary, especially for those countries in which the Kit has yet to be widely disseminated and implemented. In addition, new plans must be made for the distribution and utilization of the new resource material currently being developed by UNESCO Headquarters (outlined in section 5.4).



5.2 Recent Youth Forum Recommendations

In recognition of the obligations under Article 27 of the World Heritage Convention to promote and facilitate heritage education, several World Heritage Youth Forums have been convened in recent years which bring together students and teachers from different parts of the world in order to give them the opportunity to exchange experiences and ideas and to expose them to the issues surrounding heritage conservation and management. Each Youth Forum is a catalyst to inspire participants to further develop World Heritage Education and acts to establish networks to facilitate further international cooperation. The first forum was held in Bergen, Norway in 1995, followed by regional forums in Croatia 1996, Zimbabwe 1996, China 1997, Japan 1998, Sweden 2001 and Greece 2003.

The forum in Sweden was held in the World Heritage town of Karlskrona in September 2001. The participants: students and teachers from 29 countries, formulated a set of recommendations for national and international action. Likewise, in September 2003 in Rhodes, Greece, the 19 young people who participated in the forum composed several recommendations. The recommendations from these forums are a useful source of ideas and inspiration for determining future directions and goals in regards to World Heritage Education and the Kit, and are summarized below.

Karlskrona Recommendations (Sweden, 2001)

- Sites of Memory

Recognizing that man's inhumanity to man has been a significant aspect of our history and that World Heritage sites represent both the light and dark sides of humanity and history, it is recommended that UNESCO seek ways to make people aware of the evil we are capable of inflicting on each other, in order that this be prevented, by encouraging the establishment of Sites of Memory to honour victims of evil.

- Empowerment of Youth

Given that the active involvement of youth in planning, implementation and evaluation of educational programmes is a prerequisite for their effectiveness, it is recommended that youth be mobilized in an on-going manner as partners in dialogue with the UNESCO Secretariat.

- Inclusion of World Heritage Education in National Curricula

UNESCO should lobby with Ministries of Education to include, formally, World Heritage Education in the national curriculum of each State. Particular emphasis should be placed on incorporating World Heritage Education into the mainstream disciplines in the existing curriculum (ie. mathematics and heritage; science and heritage, etc).

- Translation of the Kit

Countries should be requested by UNESCO to translate the World Heritage Education Kit into national languages and engage in teacher training in the use of the Kit.

- Link Education and Conservation

Since in the long term, education is equal to preservation, it is recommended that education and conservation of World Heritage sites should be more closely linked. Site managers should be assisted to increase their efforts to educate visitors on the significance of the heritage and the need to take action to preserve it.

- Sub-regional Workshops

In order to emphasize the aspects of heritage which neighbours share and encourage greater solidarity in the preservation of common heritage, sub-regional meetings and workshops should be convened. At these workshops teachers and students should have the opportunity to work directly with World Heritage site managers.

- World Heritage Volunteers

In order to encourage wider education about World Heritage sites, mechanisms should be established by which students can perform voluntary activity and participate in World Heritage conservation on site and then having gained this knowledge and experience, educate their home communities about heritage.

- Heritage Education in Cyberspace

In recognition of the rapid growth of ITC and the importance of this sector to youth, we recommend that additional efforts be made to develop heritage education in cyberspace.

- Visibility of World Heritage

The World Heritage emblem and the sites that it represents need to be marketed more widely, to make it more recognizable and visible.

- Oral Narrative and Intangible Traditions

It is recommended that oral narrative and other forms of intangible cultural traditions be incorporated into conserving and interpreting World Heritage sites.

- A World Heritage Day

In order to raise awareness of our shared World Heritage and the need for action at every level to protect that heritage, we recommend that ASP schools designate and celebrate an annual World Heritage Day.

- Long-term Commitment at the National Level

UNESCO should encourage the development of long-term national plans to support World Heritage Education and the involvement of young people in heritage protection.

- Funding and Staffing

We encourage the permanent incorporation of World Heritage Education into UNESCO's regular programme and budget at the earliest possible opportunity.

- Reporting

UNESCO should encourage member states to report periodically on the national implementation of Article 27 of the Convention.



UNESCO Convention for the Protection of the World Cultural and Natural Heritage, 1972

VI. Educational Programmes

Article 27

1. The States Parties to this Convention shall endeavor by all appropriate means, and in particular by educational and information programmes, to strengthen appreciation and respect by their peoples of the cultural and natural heritage defined in Articles 1 and 2 of the Convention.
2. They shall undertake to keep the public broadly informed of the dangers threatening this heritage and of the activities carried on in pursuance of this Convention.

Rhodes Recommendations (Greece, 2003)

- Accessibility to Youth

UNESCO should endeavour to assist member states to make town halls more accessible to young people, by installing separate reception desks for youth.

- Conservation Workshops

UNESCO should organize hands-on workshops in which people can volunteer to assist in restoration and preservation of heritage sites.

- Two Networks

Two types of networks should be encouraged, those which act on the local level through municipality schools and associations and those which act on an international level through the Organization of World Heritage Cities (OWHC) mayors network.

- Youth City Councils

UNESCO should promote the creation of youth city councils through which elected young people can implement activities to protect and preserve heritage.

These recommendations provide useful ideas for the development of new four-year action plans. The current World Heritage Education themes discussed in the following section are also important to consider when drawing up new action plans.

5.3 Current Themes

The World Heritage in Young Hands (WHYH) Planning Meeting at UNESCO Headquarters in Paris on 7 March 2003, discussed a number of themes which are relevant in the second phase (post 2003) of the World Heritage Education Project (World Heritage in Young Hands). These themes, along with the recommendations from the youth forums, can provide orientation and guidance in the preparation of new action plans. Several of these themes are summarized below.

- **Mainstream World Heritage Education**

Participants at the WHYH planning meeting agreed that one of the most effective means of educating youth about World Heritage would be to mainstream World Heritage Education (WHE) in school curricula. Possible actions to achieve mainstreaming of WHE were discussed, including:

- Sensitizing Culture and Education Ministers to the need to integrate WHE in national curricula
- Placing WHE on the agenda of Culture and Education Ministers
- Connecting with existing networks among world federations, NGOs and museums, and twinning with ongoing projects both within UNESCO and with outside voluntary programmes.

- **World Heritage Youth Forums (WHYF)**

Participants agreed that these forums have a positive immediate impact but questioned their multiplier effect and their long-term results and sustainability. A number of conclusions were reached:

- The WHYF recommendations require systematic follow-up in order for them to lead to change and results
- WHYF should be linked to skills-development courses in order to have local repercussions and institutionalize the practice
- The young participants at WHYF should be empowered to spread the message of the importance of safeguarding World Heritage and heritage in general
- It is important to build on existing programmes with good networks and methodologies (such as Earthwatch and Globe)
- All youth forums, not only WHYF, should include discussions on World Heritage

- **Teacher Training**

Participants agreed on the overall importance of teacher training. It was also agreed that teacher training should incorporate a regional, sub-regional and multidisciplinary approach to the use of the World Heritage Educational Resource Kit. It was noted that in the second phase of the WHE project more effort needs to be put into the creation of teacher-training institutions.

- **Out-of-School Activities**

While schools are an important means of sensitizing children to the notion of heritage, out-of-school activities can also be very effective and can spread rapidly. Furthermore, out-of-school activities can bring World Heritage Education to the wider public, not just to children and youth.



Arts in Education: A Means of Mainstreaming Heritage Education

Arts-in-Education is an approach to teaching which uses art as a tool to educate students in a variety of subjects. This approach does not simply aim to bring art subjects into curricula (arts education) and it is not about teaching art, although artistic skills and art appreciation are also learned in the process. The Arts-in-Education approach aims to provide students with knowledge and skills in a range of subject-areas (such as mathematics, science and heritage education) and, more significantly, it aims to also stimulate cognitive development and to encourage innovative and creative thinking.

Supporters of the Arts-in-Education approach often explain the approach by referring to the concept of “multiple intelligences”, which postulates that there are many kinds of “intelligence” and that students learn and understand in different ways. Supporters of this approach argue that unlike conventional teaching approaches, which concentrate on verbal and logical thinking (and thereby favour the students with strengths in those kinds of intelligence), the Arts-in-Education approach stimulates a wide range of types of intelligence. They argue that using the Arts-in-Education approach allows educators to not only facilitate verbal and logical thinking but also encourage other kinds of thinking, such as kinesthetic, musical and interpersonal. By stimulating all kinds of intelligence, this approach enables all kinds of learners to understand the subject matter, making learning easier for all. Supporters of the Arts-in-Education approach argue also that using the arts instrumentally in education makes learning more enjoyable and brings about active student participation in lessons. Based on the assumption that when students enjoy lessons and participate actively they learn more than they otherwise would, supporters of the Arts-in-Education approach argue that using the arts instrumentally in education enables students to learn more effectively.

Supporters of the Arts-in-Education approach also argue that the use of arts as a tool in teaching can cultivate sound thinking habits in students and stimulate cognitive development. They argue that through looking at, engaging in and thinking about art (such as visual, plastic and performing arts) students develop better analytical and interactive skills and acquire broader, more creative, innovative, and clearer thought-patterns. Studies have shown, also, that the arts are a means of developing certain skills. For example, learning music enhances spatial reasoning abilities while learning drama builds verbal skills.

As well as making learning easier and more effective and cultivating better thinking habits, the Arts-in-Education approach enables the incorporation of traditional and local forms of art into education - through drawing on local artists, craftsmen, and community elders and incorporating their skills and knowledge into lessons. The Arts-in-Education approach can be used to teach “heritage education”, but it goes beyond informing students about heritage, it enables the use of artistic heritage as a tool for education. This applies not only to tangible, but also to intangible elements of heritage. Because much of our heritage is often artistic (such as traditional music, dance, crafts and sculpture), when these art forms are used for teaching about other subjects, this enables the incorporation of local heritage into all aspects of education.

UNESCO is currently endeavouring to introduce and support the Arts-in-Education approach worldwide. In the Asia-Pacific region the Office of the UNESCO Regional Adviser for Culture in Asia and the Pacific has produced a strategy, entitled “Action Plan Asia”, which aims to encourage the mainstreaming of the arts within educational systems in the region. The Action Plan will commence with the establishment, in 2005, of a series of sub-regional *Arts in Asian Education Observatories* which will function as clearing-houses of information about the instrumental uses of arts in education. These clearing-houses will facilitate knowledge-sharing within the region and in the long-term will be the basis for informed processes of advocacy for mainstreaming the arts within Asian educational systems.



5.4 Future Plans

Since Vigan the World Heritage Educational Resource Kit has progressed. A 2002 external evaluation of the Kit (by English Heritage) led to recommendations for changes, which are now being followed-up by UNESCO. New educational resource materials such as videos, CD-ROMs, DVD games, cartoons and supplementary publications are also being developed in order to improve the outreach of the World Heritage Education Project.

The Vigan workshop encouraged the use and adaptation of the World Heritage Educational Resource Kit, emphasizing art as a means of teaching about the historic environment. Participants in the workshop gained the awareness that this valuable teaching resource, which exists to facilitate education about World Heritage both in and out of the classroom, can be a means of introducing World Heritage education into mainstream curricula. It is important that the momentum generated in Vigan is maintained and that efforts continue in disseminating the Kit and creating and introducing innovative teaching methods; thereby advancing education about World Heritage. The creative approaches described here and the Vigan HEart activity sheets provide means by which educators can make effective use of the Kit and integrate World Heritage Education into their lessons. The recommendations from the Youth Forums and the current themes of the World Heritage Education project, outlined above, can provide inspiration and guidelines for those designing new action plans for the implementation of the Kit - and assist in the realization of the World Heritage Education goals in the region.



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Resources and Contacts

Art Activity Materials

“Endangered Trade” Brochures:

The Tomb Stone Engravers, Nyonya Beaded Shoes, Traditional Indian Goldsmith, Kinguan Coffee Factory, The Ottukedai “Stuck-On” Sundry Store, The Joss-Stick Maker,

These brochures describe and illustrate various traditional trades or industries.

Brochures produced as part of project by ‘Anak-Anak Kota’ and the Penang Heritage Trust

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Anak-Anak Kota: anakkota2001@yahoo.com

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Teaching and Education Materials

Art and the Historic Environment: A Teacher’s Guide

Lockey, M. and Walmsley, D. English Heritage, Wellingborough 1999

English and the Historic Environment: A Teacher’s Guide
Collins, F. and Hollinshead, L. English Heritage, 2000

Hands on Heritage: A Handbook on Cultural Education
Heritage Education and Communication Service (HECS),
Indian National Trust for Art and Cultural Heritage
(INTACH), New Delhi, 2003

UNESCO Materials

Brief Descriptions of World Heritage Sites

- Available in English and French
- <http://whc.unesco.org/brief.htm>

Guidebook for the Participation of Young People in
Heritage Conservation

Youth Union of Quang Ninh Province, Ha Long Ecomuseum
Youth Sub-Group of Ha Long Bay Management Department,
UNESCO-Vietnam, Hanoi, 2002

Interregional Seminar on World Heritage and Youth:
Graz, Austria 7- 12 October 2000,
UNESCO Oesterreichische Kommission, (Austrian
Commission for UNESCO), Vienna, 2001

Memories and Marvels: Using Mind Maps to Design Web
Sites & CD-ROMs about Heritage and Culture in the
Asia-Pacific – A Guide for Young People and Youth
Organizations

UNESCO Principal Regional Office for Asia and the Pacific
- Communication and Information Unit, Bangkok, 2002

- Available in English
- <http://www.unescobkk.org/ips/ebooks/documents/mindmapping2/PARTFOUR.PDF>

Report: Asia-Pacific World Heritage Youth Forum, Beijing,
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Swedish National Commission for UNESCO, Stockholm, 2002

- <http://whc.unesco.org/education/01suestu.htm>

Report: International World Heritage Youth Forum,
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World Heritage Youth Fora Reports

- <http://whc.unesco.org/education/03rhod.htm>

Tell Me About: World Heritage Information Booklet
Lopez, J., UNESCO, Paris, 2002

The World Heritage (Information Sheets)

- Available in English, French and Spanish

World Heritage Education

A four-page leaflet briefly describing World Heritage
Education and ASP

- Available in English and French

World Heritage in Young Hands: An Educational
Resource Kit for Teachers

UNESCO World Heritage Centre and ASP Network, Paris, 1999

- <http://whc.unesco.org/education/wheteacher.htm>

World Heritage in Young (Filipino) Hands: A Manual for
Heritage Education, Manalo

I. M., Palad, R.V., Dalay, L., Natividad, P. and Relova, C.,

UNESCO National Commission of the Philippines, Manila 2002



World Heritage in Young Southeast Asian Hands:

A Workshop on the Introduction and Evaluation of the UNESCO World Heritage Education Kit, Sukhothai, Thailand, 2000
UNESCO Principal Regional Office for Asia and the Pacific, UNESCO Bangkok, 2000

- <http://www.unescobkk.org/culture/archives/wh-edureport.pdf>

World Heritage List

- Available in English and French
- <http://whc.unesco.org/nwhc/pages/doc/mainf3.htm>

World Heritage Map

- Available in English, French and Spanish

The map can be accessed in PDF form and ordered through the following website:

- http://portal.unesco.org/culture/en/ev.phpURL_ID=3444&URL_DO=DO_TOPIC&URL_SECTION=201.html

World Heritage Newsletter (WHNEWS)

Free bi-monthly newsletter providing up-to-date accounts of policy-making and issues facing World Heritage

- Available in English and French
- For the electronic version, see
- <http://whc.unesco.org/newsletter>

The World Heritage Review

Quarterly, features in-depth articles on cultural and natural World Heritage

- Available in English, French and Spanish
- Subscriptions are available online at
- <http://whc.unesco.org/events/review.htm>

World Heritage Series

Launched in 2002 - Papers on various World Heritage subjects including topics such as:

“Mobilizing Young People for World Heritage”.

- http://portal.unesco.org/culture/en/ev.php-URL_ID=7451&URL_DO=DO_TOPIC&URL_SECTION=465.html UNESCO Conventions

Convention Concerning the Protection of the World

Cultural and Natural Heritage - Paris, UNESCO, 1972

- Available in English, French, Spanish, Russian and Arabic
- http://whc.unesco.org/world_he.htm

Operational Guidelines for the Implementation of the World Heritage Convention

- Available in English and French
- <http://whc.unesco.org/archive/out/guide97.htm>

The World Heritage Convention, Twenty Years Later - UNESCO, Paris, 1993

- Available in English
- <http://whc.unesco.org/books/pressouyre93.pdf>

Conventions and Recommendations of UNESCO concerning the protection of the cultural heritage - Geneva, 1985

- Available in English and French

UNESCO publications can be ordered through:

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Contacts and Links

Associated Schools Project Network (ASPnet)
<http://www.education.unesco.org/educprog/asp>

Cultural Heritage Protection links
Links to websites about cultural heritage protection
<http://www2.rgu.ac.uk/schools/mcrg/stdoc.htm>

International Centre for the Study of the Preservation
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UNESCO Education Information
<http://www.education.unesco.org>

UNESCO Headquarters
<http://www.unesco.org>

UNESCO World Heritage Centre
Email: wh-info@unesco.org
<http://www.unesco.org/whc>

World Conservation Union (IUCN)
<http://www.iucn.org>

World Heritage Information Kit
<http://whc.unesco.org/infokit.htm>

World Heritage List
<http://whc.unesco.org/nwhc/pages/doc/mainf3.htm>



Activity Sheets

Angkor Relief Art
(Cambodia)

World Heritage Sites Board Game
(Indonesia)

Vat Phou Drama
(Lao PDR)

Traditional Games
(Malaysia)

Pot-making in vigan
(Philippines)

Sukhothai Performing Arts
(Thailand)

Interpreting Halong Bay
(Viet Nam)

Angkor Relief Arts

HEart activity Cambodia



Objectives

To introduce students to the criteria required for a building or location to be listed as a World Heritage site and to increase knowledge of the stories depicted in the reliefs and about Khmer history. This exercise also fosters heritage appreciation in students and teaches them to value, preserve and protect Angkor.

Activities

1. Warm-up question and answer session

Inspire interest in the topic by asking the students to get into groups and together discuss what they think the answers are to the following set of questions:

- Where is Angkor?
- When was Angkor built?
- Who built Angkor?
- Why was it built?
- How was it built? Did the builders have machinery?
- Who lived at Angkor? What was the society like?
- Why was Angkor abandoned?
- Look at the World Heritage Convention. What criteria does Angkor meet?

Give each group a map of Cambodia and reference material (see example on page 3: “Angkor: World Heritage Site”) so that they can look up the answers. These questions will make the students think about Angkor, its history and the reasons why it is listed as a World Heritage site. After 15 minutes bring the whole class back together and go through each question, getting ideas from the students and providing answers to the questions they could not answer.

2. Learning from the stories depicted in the relief artwork

Ask the students to look at one of Angkor's relief panels (or a picture of one if students cannot visit the site in person). Ask the students to think about the society that existed when the relief artworks were created and whether the artwork shows what life was like back then. Ask the students to discuss in their groups the story that is depicted in the relief panel and what message the story is trying to convey. Then each group should report back to the rest of the class.

3. Bringing the stories depicted in the relief artwork to life

Ask each group of students to turn one of the scenes from the relief artwork into a skit or roleplay (approximately 10 minutes long) by making up dialogue to go with the scenes. Each student should take the role of one of the characters depicted in the reliefs (for example: the king, cook, soldier, horse, etc.).

4. Role-playing

Each group of students should perform their skit or role-play in front of the rest of the class.

Synthesis

After each group has given their performance, the students should discuss each of the skits and how they relate to the relief artwork they have seen.

Materials

- Background information on Angkor - text and pictures
- Detailed information about the reliefs - explaining the story behind each relief, and photographs of the relief artwork.
- Map of Cambodia
- Video/DVD documentary about Angkor (if available)

Angkor People and Society

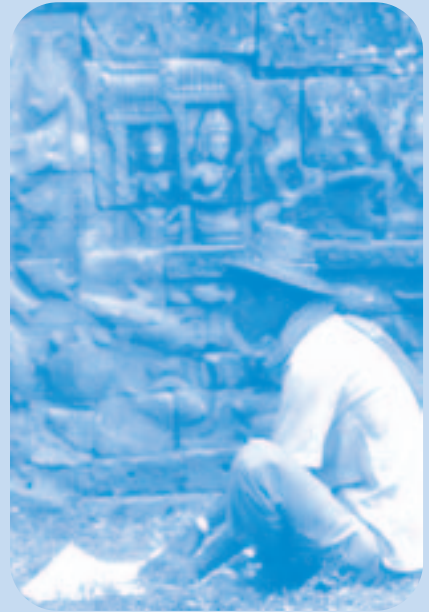
In ancient times, Angkor society was hierarchically-organized. The majority of the population was made up of farmers but there were also several noblemen, who owned slaves. There were also many stone-masons, builders and craftspeople who were responsible for creating the imposing stone temples of Angkor and the relief artwork.

Angkor: World Heritage Site

Angkor, one of the most important archaeological sites in Southeast Asia, is located in north-western Cambodia and is where Khmer kings established their capital (between the ninth and twelfth centuries). Angkor was a highly developed civilization, as demonstrated by its stone temples, sculptures and bas-reliefs, as well as its elaborate irrigation system. Today, Angkor is an extensive archaeological site. More than 100 temples can be seen there. Civilian houses, including palaces, which were built in timber and other impermanent materials, no longer exist

Stretching over some 400 square kilometres, including forested areas, the Angkor Archaeological Park contains the magnificent remains of the different capitals of the Khmer Empire. They include the famous temple of Angkor Wat and, at Angkor Thom, the Bayon Temple with its countless sculptural decorations.

Inscribed on the World Heritage List in 1992, Angkor is a site of outstanding value to humanity and one of the most significant sites representing the cultural diversity of Southeast Asia, i.e. the coexistence of original Khmer culture and the influence of Indian and Chinese civilization. While Angkor is a symbol of the traditional culture of Cambodia, it could also be a key for interpreting the cross-cultural background of Southeast Asia.



Threats to the Site

In 1992 the site of Angkor was inscribed simultaneously on the World Heritage List and on the List of World Heritage in Danger. While being a site of great World Heritage value, it was clear that the site was seriously threatened by the civil conflict occurring in Cambodia at that time, which involved armed groups invading and plundering the site - with many sculptures and fragments of sculptures removed for sale outside of the country. Today, the relative political stability means that such civil conflict is no longer such a threat. Looting still occurs but a major threat to the site today is the impact of tourism. Tourism has the potential to cause great harm to the site if it is not managed carefully. In order to protect the site the following measures are required: protective legislation; an adequately staffed national protection agency; well planned tourism management strategies; permanent boundaries with meaningful buffer zones and regular monitoring; and co-ordination of international conservation efforts.

Angkor Relief Art Works

These art works provide clues about the history of the Angkor site and beliefs of its people. The reliefs depict scenes from myths as well as scenes from everyday life, and tell interwoven stories with a common theme of good versus evil. Many reliefs feature stories about a hero-king and are very dramatic with the message that the king (and goodness) will always prevail over evil in the end. In these reliefs the Angkor king is often depicted as a god and is often seated atop a winged god.

Reliefs also often depict famous fables. One relief tells the story of the “Churning of the Milk Ocean”, a Hindu creation story, in which the gods and demons battle for the elixir of immortality. Another relief tells the story of the Mahabha-rata, an Indian epic in which there is a huge battle between brothers which destroys the world. The famous Ramayana story is depicted on another relief. Yet another relief tells the story of the god Krishna’s battles and ultimate victory over evil demons, while another relief depicts the exploits of King Suryavarman II, the king who built Angkor Wat. At the same time as portraying these dramatic struggles, the reliefs also show everyday life - depicting ordinary people fishing, walking and playing games.

For further information see the following publications

- Safeguarding and Development of Angkor, UNESCO Paris Declaration
http://portal.unesco.org/culture/en/ev.php-URL_ID=18343&URL_DO=DO_TOPIC&URL_SECTION=201.html
- A History of Cambodia by Chandler, David P., Westview Press, 2000
<http://www.questia.com/PM.qst?a=o&d=9975103>

Useful internet sites:

- www.unesco.org/whc
- http://whc.unesco.org/ab_conve.htm
- www.historychannel.com/classroom/unesco/angkor/index2.html www.theangkorguide.com
- www.nara.accu.or.jp
- <http://www.vwam.com/vets/angkor/introduction1.htm>

World Heritage in Young Southeast Asian Hands

Second Sub-Regional Workshop: Introducing the Arts for Teaching on the Historic Environment
Heritage Education art Activity Sheets



Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific
Bangkok, Thailand
2004

World Heritage Sites Board Game

HEart activity Indonesia

Objectives

To introduce students to Southeast-Asian World Heritage sites so that they gain awareness of the value of the heritage and different cultures represented by the sites and are thereby motivated to protect World Heritage.

Activities

1. Warm-up question and answer session:

Ask the students some questions about World Heritage sites to spark their interest in the topic and bring to mind their current knowledge of the subject, which will enable them to connect with the new knowledge.

Example Questions:

- How many World Heritage sites are there in Asia?
- What are the names of the World Heritage sites in Indonesia?
- Why are these sites listed as World Heritage?

2. Reading

Set aside 30 minutes for the students to read information about World Heritage sites. This information should be compiled by teachers prior to the activity and should cover such things as the names, locations and historical background of World Heritage sites, and the reasons the sites are considered to have World Heritage value. An example is provided below: "Borobudur Temple Compounds: A World Heritage Site". Students will be advised that they need to remember as much as possible of that information if they want to win the game.

3. Drawing

Divide the class into groups of 5 or 6 students and give each group a board game and a packet of coloured pens and pencils. Ask the students to decorate the board game with drawings of symbols that represent each of the World Heritage sites mentioned on the board game.



4. Rules

The rules of the game are then explained to the students (see box below).

5. Play

The players play the game. The winners of each group can then play the game together and the ultimate winner can be named the “World Heritage Champion” of the class.

Rules

- a. The game is played by 2 to 4 players.
- b. Players move from the lowest station to the highest station on the board and advance according to the roll of the dice.
- c. When they land on a square, the player is required to answer questions about the World Heritage site depicted on that square or answer the question relating to the number of the square they land on.
- d. If the player answers the questions correctly, they may roll the dice again and proceed. If the player fails to answer correctly, the turn goes to the next player.
- e. If the player lands on a square with footsteps or airplanes going up: they follow the footsteps or airplanes up if they answer the question correctly. If they land on a square with footsteps going down: they follow the footsteps down if they answer the question incorrectly.
- f. The winner is the player who reaches the highest station first.

Synthesis

After the game is complete, the teacher summarizes the information learned and highlights some of the better answers given to the questions, explaining why these answers were good.

For information about different countries and World Heritage sites

Websites:

- www.unesco.org/whc
- http://whc.unesco.org/ab_conve.htm
- http://yahooligans.yahoo.com/Around_the_World/Countries/
- [http://encyclopedia.thefreedictionary.com/List of World Heritage Sites in Asia and Australasia](http://encyclopedia.thefreedictionary.com/List_of_World_Heritage_Sites_in_Asia_and_Australasia)

Publications:

- World Heritage Education Kit
- Encyclopedia Britannica
- Guidebooks to Southeast Asian countries

Borobudur Temple Compounds: World Heritage Site

Located in central Java, Indonesia, the Borobudur Temple Compounds is considered to be one of the greatest Buddhist monuments in the world. It is believed to date from circa 800 and was the centre of Buddhism in Java until around the year 1000. Inscribed on the World Heritage list in 1991, the site is a principal monument of Buddhist heritage and forms an important ensemble of Buddhist art. Composed of lava-rock, the temple is located on a hill and the structure is in the form of a lotus, the sacred flower of Buddhism. It was built in three tiers: the first is a pyramidal base with five square terraces; next is a cone with three concentric circular platforms; and at the top is a monumental stupa. Around the central platform are 72 smaller stupas, each containing a statue of the Buddha.



World Heritage Sites Board Game

The students can use the playing board provided or create their own by drawing a grid, numbering the squares and decorating it with drawings of symbols representing the World Heritage Sites.

Using the material compiled for the students to read, the teacher should devise a number of questions. Below are some examples of the questions that may be asked. The teacher should reserve the more difficult questions for the squares which have the arrows.

Example questions:



: Name the countries in Southeast Asia with one or more World Heritage sites.



: What does UNESCO stand for?



: What is the name of the World Heritage site in Cambodia?



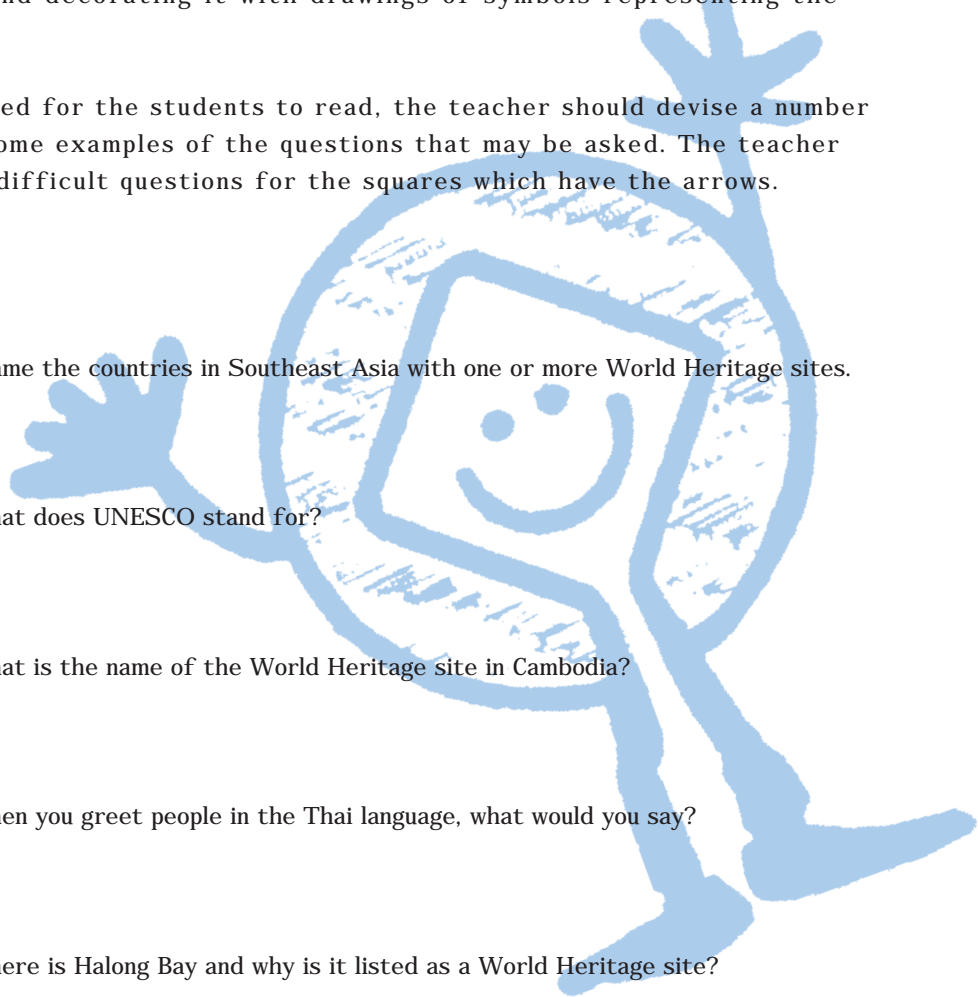
: When you greet people in the Thai language, what would you say?











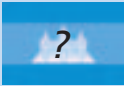





: Where is Halong Bay and why is it listed as a World Heritage site?



: What are the names of three World Heritage sites in Indonesia?



Board Game

FINISH	48	47 Kinabalu	46	45
40 Vigan	41	42	43	44 Halong Bay
39	38 Ayutthaya	37 	36	35 
30 Luang Prabang	31	32	33	34 Sukhothai
29 	28 	27 	26 Banaue Rice Terraces	25
20 	21	22 Hoi An	23	24 Angkor
19 	18 Vat Phou 	17	16 	15
10 Komodo Park	11 	12 	13	14 Gunung Mulu 
9	8 	7	6	5 
START	1	2 Borobudur	3	4

World Heritage in Young Southeast Asian Hands

Second Sub-Regional Workshop: Introducing the Arts for Teaching on the Historic Environment
Heritage Education art Activity Sheets



Vat Phou Drama

HEart activity

LAO PDR



Objectives

To enhance students' awareness of the value of heritage sites and the importance of protecting them, and to introduce students to the issues surrounding tourism at heritage sites and in heritage management.

Activities

1. Warm-up question and answer session

In order to enable the students to understand what spiritual meaning Vat Phou had for people in the past (and continues to have today), the teacher should relate the topic to the student's daily lives. The teacher should ask the students a number of questions about temples that they have been to and the rules surrounding visiting temples.

For example:

- Which temple do you (or your family) visit most regularly?
- What do you like about the temple?
- What are some of the things you see at the temple?
- Is your temple crowded?
- Do you kneel down in the temple? (Why/Why not?)

By drawing on the students' existing knowledge, these questions will spark interest in the topic and will help the students to see their everyday temple activities from an outsider's perspective.

2. Pictures and examples

If the class is unable to visit Champasak/Vat Phou, the teacher should show the students photographs and drawings of Vat Phou (and a DVD or video, if available). The teacher should divide the class into groups and give them written information about Vat Phou to read (such as that provided in this activity sheet) and discuss in

groups why Vat Phou is a heritage site. The groups should all report their findings back to the rest of the class. The teacher should also give the class examples of cases in which tourists have behaved correctly and incorrectly when visiting heritage sites, explanations of why tourists sometimes behave incorrectly, and describe the potential consequences of incorrect behaviour for the heritage site. For example, the teacher could explain that some visitors climb on the ruins because they do not know that it is disrespectful and harmful to the buildings. The teacher could explain that further damage to the site would mean that future visitors would then be unable to see these historic buildings. The class should then discuss the kinds of behaviour that are acceptable and unacceptable at Vat Phou and similar sites in the region.

3. Role-plays

The teacher should ask each group to make up a story and characters. The story should be about visiting Vat Phou and should include local characters (such as a guesthouse owner) and visitors (tourists: who behave both correctly and incorrectly). Each group should then acts-out their skit for the rest of the class.

Note: The students should be encouraged to make the skits funny and enjoyable (both for the performers and for the audience).

Synthesis

After each group has performed their skit, the class should discuss what the theme of each performance was and what they learned. The class should then discuss what can be done to make sure visitors behave appropriately at heritage sites such as Vat Phou.

The benefits of using drama as a teaching tool

Drama and role-plays assist students to:

- Gain insight into history and heritage and gain a new perspective of the world around them.
- Understand themselves and others better: as a means of exploring moral dilemmas and challenging stereotypes.
- Develop verbal and communication skills.
- Learn to work in teams.
- Solve problems and make decisions.
- Build their self-confidence.

Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape: World Heritage Site



Located in southwestern Lao PDR, the Champasak plain is a living cultural landscape. Designed to express the Hindu vision of accord between nature and humanity, it has remained essentially unchanged for over one thousand years. The Vat Phou Temple Complex is located within this cultural landscape. The complex dates from the 7th century AD but the buildings still in existence date mostly from the 11th and 12th centuries. The complex was converted from Hinduism to Buddhism in the 13th Century AD. Although in ruins, Vat Phou still plays an important role in religious life today.

Of all the Khmer temples, Vat Phou is considered to be the most attractive because of its setting. It is built at the foot of a mountain on six different levels connected by steps and a central walkway.

Inscribed on the World Heritage list in 2001, the site bears exceptional testimony to the cultures of South-east Asia and is an outstanding example of the integration of a symbolic structure of great spiritual significance within its natural surroundings.

Tourism at World Heritage Sites

Benefits

- An alternative source (to traditional forms of employment) of livelihoods and income.
- A source of funding for the restoration and maintenance of World Heritage sites.

Threats

- Tourists put physical pressure on sites by walking on them or touching them.
- Cultures are affected by tourists (for example, festivals and crafts are modified to suit the tastes and schedules of tourists).
- Tourists who are not aware of cultural norms may dress or act inappropriately - causing offence and gradually wearing away traditional modes of conduct.
- Foreign ownership of tourism businesses takes the benefits of tourism from local communities.
- Local resources (such as water, land and food) are dedicated to the tourism industry instead of directly towards meeting the needs of the local community.

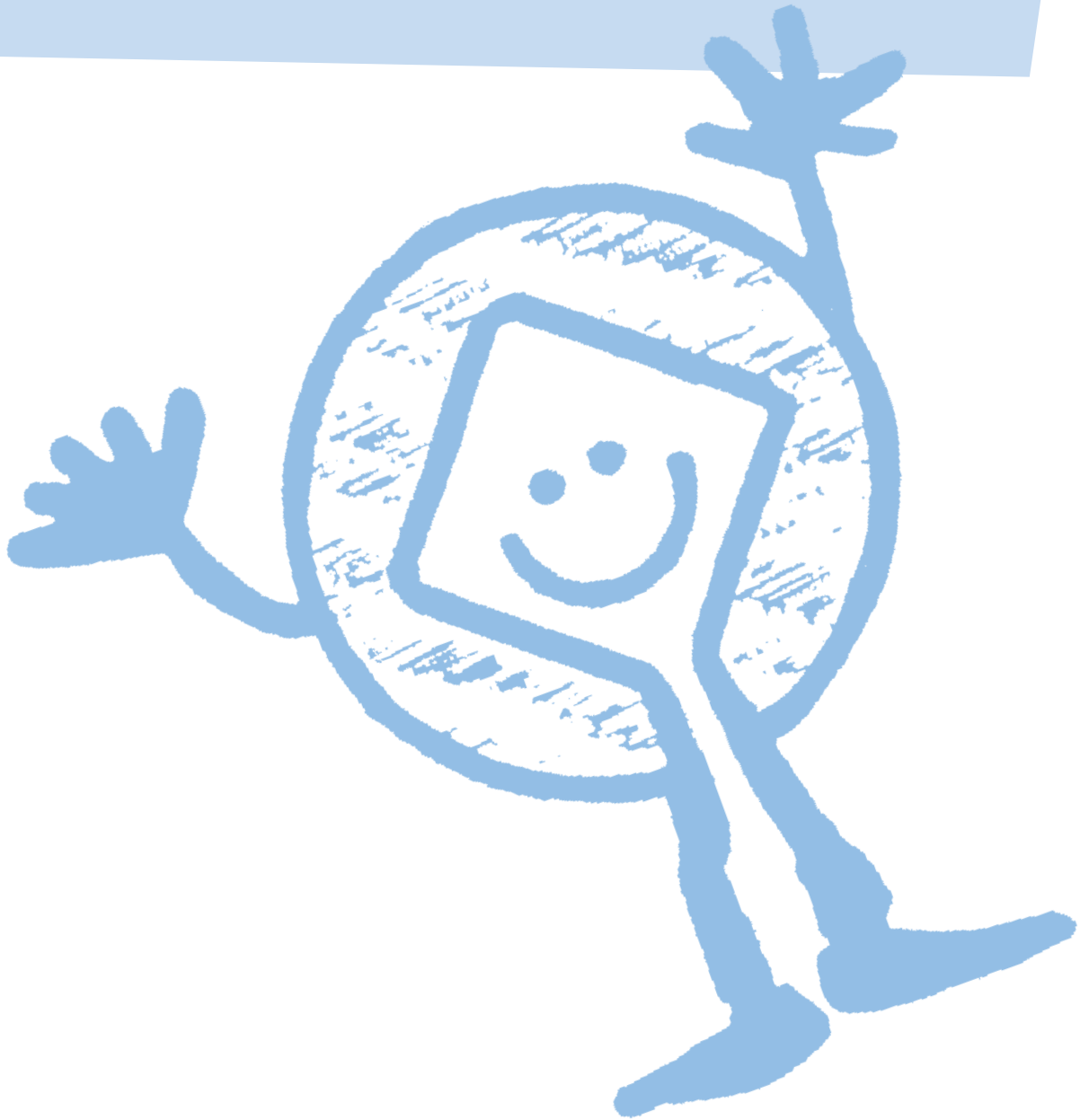
For further information about Vat Phou and the impact of tourism on World Heritage see the following:

Publications:

IMPACT: Tourism and Heritage Site Management in Luang Prabang Lao PDR, Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, Bangkok, 2004

Websites:

- <http://www.oas.org/TOURISM/docnet/Iatc3en.htm>
- <http://www.unesco.org/bpi/eng/unescopress/2002/whc/tourism.htm>
- <http://whc.unesco.org/sites/481.htm>



**World Heritage in Young
Southeast Asian Hands**

Second Sub-Regional Workshop: Introducing the Arts for Teaching on the Historic Environment
Heritage Education art Activity Sheets



Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific
Bangkok, Thailand
2004

Traditional Games

HEart activity

Malaysia

Objectives

To introduce students to the similarities and differences between different cultures and their activities and heritage, using the example of a traditional game. In Malaysia, this could be a spinning top (gasing).

Activities

1. Warm up question and answer session The teacher asks the students what some of their favourite games are and lists them on the board. The teacher then asks if the students know if any of those games are particular to Malaysia or are played differently in other parts of the world than in Malaysia. This will get students thinking about the topic and taps their existing knowledge - which will help them connect to new information and inspire their interest in the topic.

2. Pictures and Games The teacher presents pictures or a video/DVD of various traditional and non-traditional games in Malaysia such as top (gasing), congkak, wau, hopscotch, five stones, tin ball and marbles. The students then discuss the various games. The teacher should point out that these games can often be played outdoors and sometimes even in national parks such as those which are listed on page 3 (World Heritage Sites).

The teacher presents games from other Southeast-Asian countries and these are compared to games in Malaysia, paying particular attention to the top (gasing) and comparing tops from other countries with tops in Malaysia.

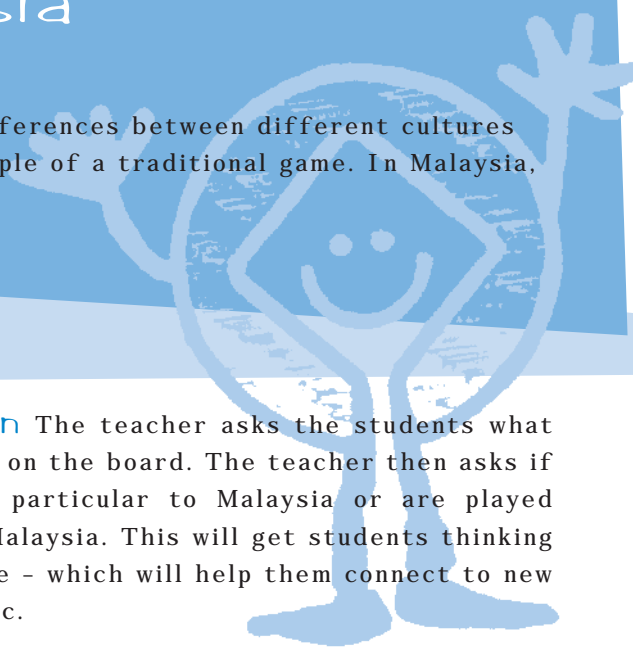
3. Decorating a top - based on examples and pictures, the students decorate wooden tops then engage in a friendly class top-spinning competition.

Synthesis

After students have decorated their tops and competed, the class should discuss the different designs and why each one is worth preserving. For older students this could then lead on to a broader discussion about the need to preserve other forms of cultural heritage.

Materials

Plain wooden tops, coloured paints, brushes.



Traditional Games in Malaysia

Gasing

Main Gasing in Bahasa Melayu means spinning of tops. It is a popular traditional game among the villages in Malaysia especially in Kelantan and Malacca after the rice-harvest when several villagers challenge each other to a test of skill.

This game of spinning tops is played by first drawing a circle on the floor to define the area within which the tops must be kept spinning. To spin the top, a string is tightly wound round the base. The player clasps the top in his hand, gripping the loose end of the string between the fingers, and throws the top into the circle. The force of the throw and the quick unloosening effect of the string make the top spin. The one whose top outspins the others within the circle wins the game. Gasing can be played individually or in teams of four. Gasing is also a traditional sport played by adults. The adult's gasing tends to be bigger and can spin for a longer period than those played by the kids.

Wau (Kite Flying)

Kites, called waus, once played by farmers on leveled ground after post-harvesting season, now attracts people from all walks of life. The wau or giant kite flown in the East Coast have intricate patterns and come in all shapes and sizes. The most popular shape is the Wau Bulan or Moon Kites, so called because it resembles the crescent moon. There is a major kite competition held annually in Kelantan which attracts participants from the region. Kite fighting is a popular sport and involves opponents attempting to bring down or cut the strings of their rivals' kites. Glass powder is used on the strings to provide the "cutting edge" and the rest involves skill in maneuvering the kite and use of wind power.

Congkak

Pronounced "chong-kak", this game is played by two participants on a wooden, boat-shaped board on which there are two rows of evenly-sized cups. These rows are called houses and each has a larger sized cup at the end called a storehouse. Cowrie shells or seeds are used in the game. The players begin simultaneously by scooping seven of the seeds or shells from any cup and distributing them, one in each house, in an effort to reach their own storehouse. The game requires concentration and speed. When a player runs out of seeds, he can pick up one from the house he is on. If there is none in that spot and he is out of shells, he loses his turn and the next player starts the sequence. Congkak ends when one player loses all his houses to his opponent or concedes defeat. The loser has to carry the playing board on top of his head and walk around. Congkak is a version of Egyptian game called "Mancala". It is a very popular traditional game in Malaysia with slight variation to very Mancala. In Malaysia, the game board of congkak comes with many designs. An authentic one will be wood crafted with bird heads at both ends while some will be wood painted on top with local motifs. The choice of beads for the game will also vary. Sea shells are authentic to the game while most popular ones are glass marbles.

World Heritage Sites in Malaysia

Kinabalu Park

Situated in Sabah, Kinabalu national park covers 754 square kilometers. Magnificent Mount Kinabalu, the showpiece of the Park, is 4,101 metres high and is the largest mountain in Southeast Asia. Inscribed on the World Heritage list in 2000, Kinabalu Park has very high biodiversity, with representatives from more than half of all the families of flowering plants. The majority of Borneo's mammals, birds, amphibians and invertebrates are found in the Park.



Gunung Mulu National Park

With both high biodiversity and important karst features, Gunung Mulu National Park was inscribed on the World Heritage list in 2000. Located on the island of Borneo, the Park is dominated by Gunung Mulu, a sandstone mountain 2,377 metres high. There are over 295 kilometres of caves, which are the habitat of birds and bats. The caves are very important for their geomorphology and they demonstrate a history of over 1.5 million years.

The Art of Top-Spinning

A top-spinning contest is a friendly game. There are two kinds of matches: "spinning contest" and "striking match".

In the "spinning contest", the one who can spin their top for the longest time wins the match. Once the top has been launched, it is carefully scooped off the ground using a thin wooden bat. It is then transferred to a little wooden post with a metal surface and left to spin for as long as possible. The trick here is to ensure that the top doesn't fall over during the transfer to the wooden post. Unbelievable as it sounds, the current record stands at two hours!

The "striking match" involves more action. Each contestant must try to hit their opponent's top with their own top so that the opponent's top will fall over.

Gasing or giant top spinning is popular both with adults and children. The tops used by adults are much bigger and can spin for a longer period of time than the ones used by children. This game is particularly popular with men as a certain amount of strength is involved.

There are two types of gasing - one is ornamental while the other is for playing. There are five shapes of gasing in Malaysia, namely the plate-shaped, heart-shaped, flat-top, egg-shaped and berembang-shaped. Berembang is a fruit of a tree. These shapes determine the material used for the making of a gasing.

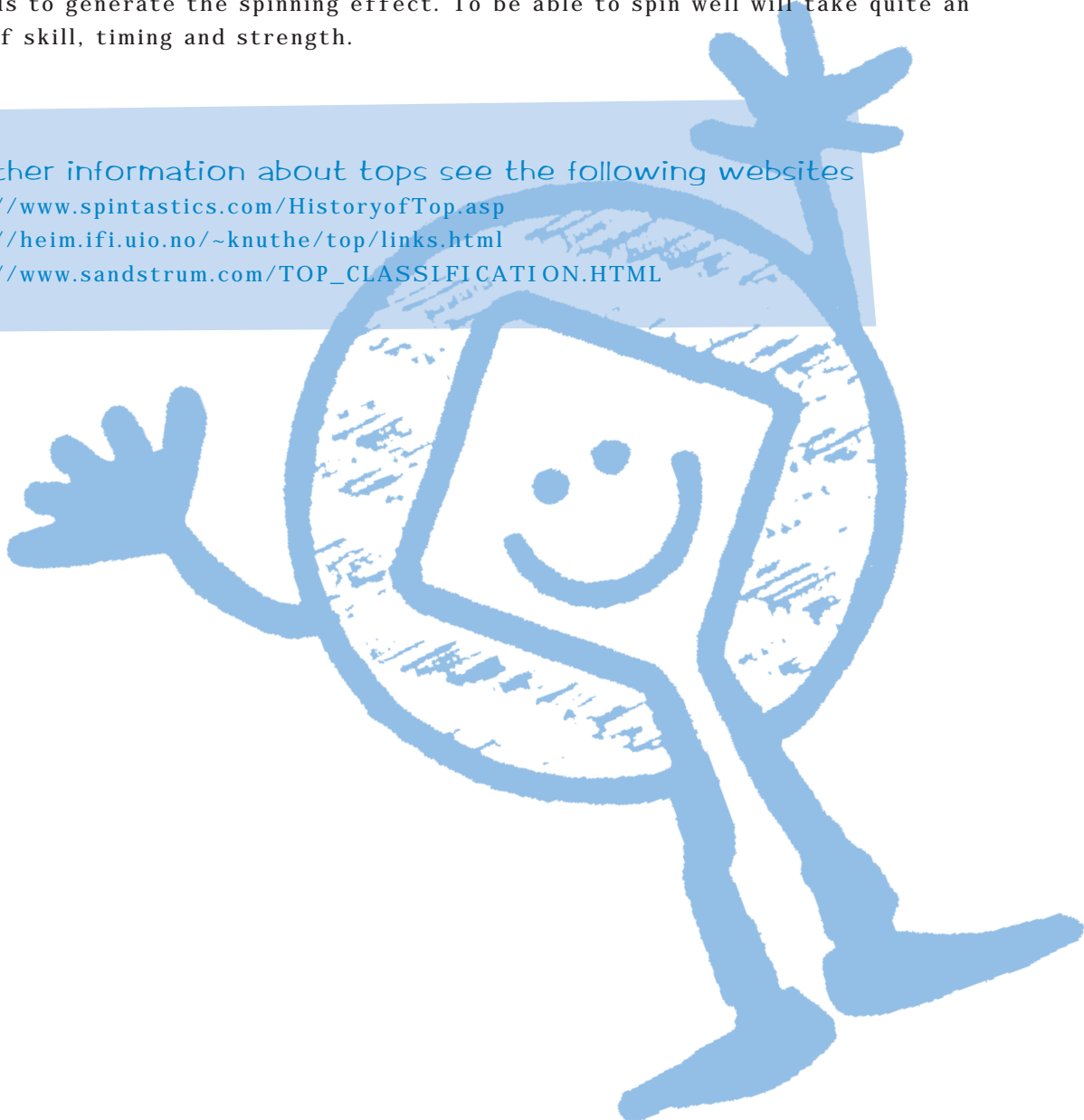
Gasing are made out of wood, iron or lead. One of those huge tops from the state of Kelantan weighs about 4 to 5 kilograms. The big tops can be as large as a dinner plate.

A gasing can be easy to make. You can make a simple one by driving a nail into the bottom of a guava fruit. It is not difficult to come up with a makeshift top but a professional one requires skill.

Learning to spin a top takes a little practice. To make a top spin, you need a string, which you coil at the top part of the gasing. Hold the gasing with one hand ensuring the string coil is facing upwards and tie the other end of the string to your wrist. Then, in a standing position, throw the gasing toward the floor. Quickly pull the string backwards to generate the spinning effect. To be able to spin well will take quite an amount of skill, timing and strength.

For further information about tops see the following websites

- <http://www.spintastics.com/HistoryofTop.asp>
- <http://heim.ifi.uio.no/~knuthe/top/links.html>
- http://www.sandstrum.com/TOP_CLASSIFICATION.HTML



**World Heritage in Young
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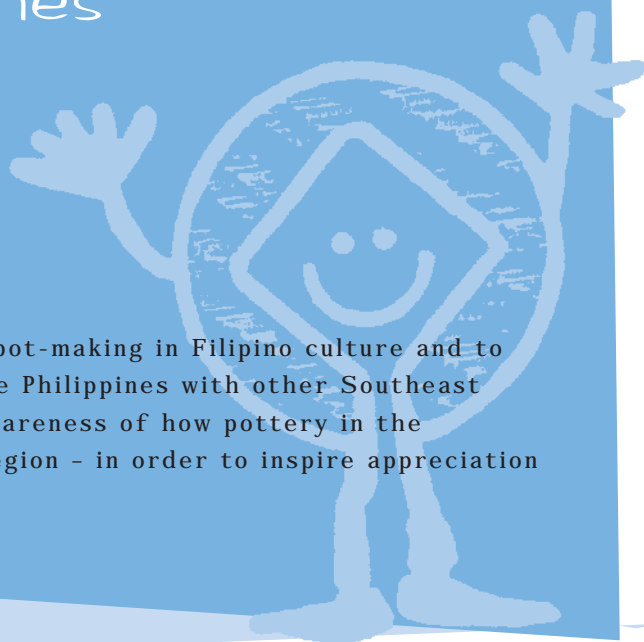
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Pot-Making in Vigan

HEart activity

Philippines



Objectives

To demonstrate the significance of pottery and pot-making in Filipino culture and to enable students to compare pottery making in the Philippines with other Southeast Asian countries. The activity thereby instills awareness of how pottery in the Philippines differs from that elsewhere in the region - in order to inspire appreciation for cultural diversity.

Activities

1. Warm-up question and answer session

Ask the students a number of questions to get them interested in the subject matter. For example:

- Are pots made in the town you are from?
- What are the pots made of?
- How are they made?
- Are they the same as the pots made in other towns or in other countries?
- Why do you think they put designs and other symbols on the finished pots?
- What meanings do you think these designs have?

Starting with what the students already know will help the students connect with the new information being provided to them.

2. Inspiration through music

Students listen to or sing a traditional Mannamili song about pot-making and the people who make pots. This will give students enthusiasm for the topic and motivate them to learn about pottery. The teacher/facilitator should ask the students how they have interpreted the meaning of the traditional song.

Mannamili Song

Philippines Version

- I. Taga away kami
Nga agdamdamili
Naragsak ti biagmi
Awan dukdukot mi
No pay aduda't
Manglalais kadakami
Naragsak kam la
Nga agdamdamili

- II. Tay nakilnet nga daga
Pitpitem nga umuna
Danggayan mi't kankanta
Takiagmi napipigsa
Rigat bannog mi
Di mi igingina
Gapu ta adda
Ni manong ditoy denna

- III. Banga, dalikan sukogen
Pitpitem, palinise
Tapno maay-ayo
Magargari tay amin
Dagiti gumatang
Sabali nga lugar
Ket intay maragpat
Biag nga narang-ay

English Version

- I. We are from the barrio
Potter of pots
We live a happy life
We don't get affected
Or become troubled
Even if we're belittled
We are always happy
And contented making pots

- II. This sticky soil
While flattening it first
We accompany it with songs
With strong hands
Difficulties and hardships
We don't mind
Because my beloved
Is here with me

- III. Pots, clay, stoves
Mould it, flatten it
Smoothen it
So the customers
Will become attracted to buy it
And so the potter
Will also have
A better life to live

Prepared by

Solito Cortel	Bonifacio Dasugo	Daniel Saroca, Jr.	Emmanuel Baltazar
Anita Solatre	Beatrice Billones	Wilma Buena	Editha Alinio
Veronica Vilog	Richard Agtutubo	Rosalinda Recaido	Henedina Cac Juanito Dona Jr.

3. Illustration and Explanation

Show the students pictures of various types of completed pots with different designs (pots from Vigan and comparative pots from elsewhere) and pictures of people engaged in pot-making. Explain what materials are used in pot making, what pots are used for and were used for in the past, and talk about the differences between pots made in the Philippines and those made overseas. Looking at the pictures and learning about the pots will inspire students to want to make pots themselves.

4. Demonstration

Students watch a demonstration of pot-makers making pots (if students are able to visit a pot-making site) or the teacher will demonstrate how to make a pot.

Historic Town of Vigan: World Heritage Site

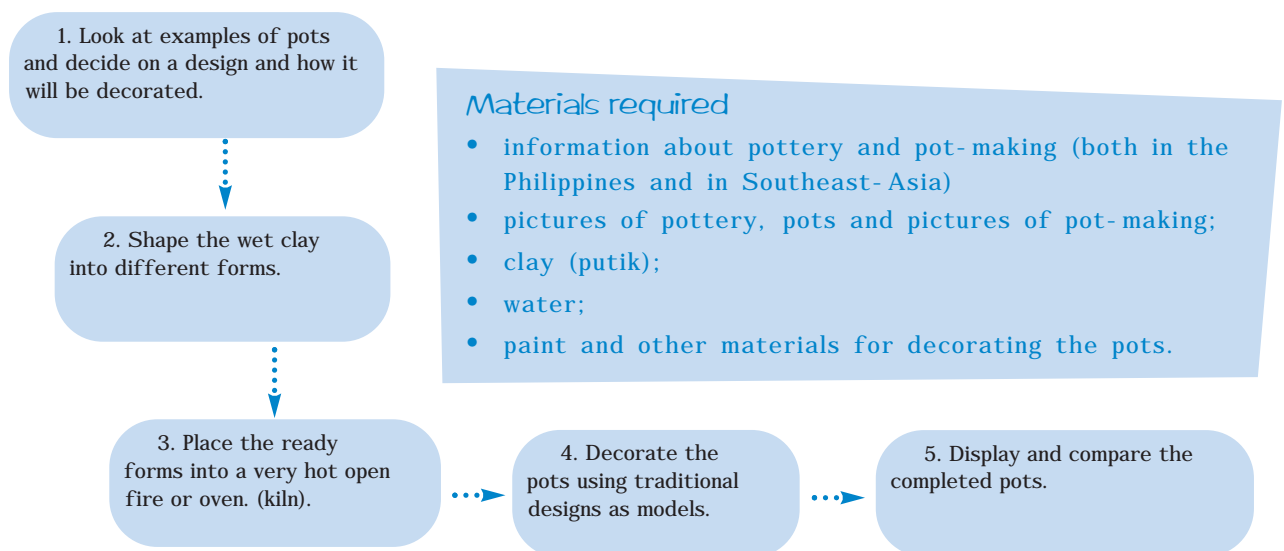


Located in northern Philippines, approximately 400 kilometres northwest of Manila, Vigan is a city which dates back to the Spanish colonial period. Vigan is known for its architecture - a unique fusion of Asian building design with colonial architecture and planning. Vigan is also an important example of a well-preserved trading town. In 1996, the Philippine Government requested assistance from the Government of Spain to revitalize the historic centre of Vigan. A Master Plan for the development of the town was signed in 1999 and a revitalization project is underway. The project aims to develop the tourism potential of the town while preserving this national treasure for future generations. Inscribed on the World Heritage list in 1999, Vigan is one of five World Heritage sites in the Philippines.

5. Pot Making

Students follow the steps below, guided by the teacher.

Steps in Pot Making



Synthesis

To consolidate what the students have learned, at the end of the class ask the students the following questions and discuss the answers as a group.

- What are the materials needed in pot making?
- What were pots used for in Vigan in the past? What are they used for nowadays?
- Compare pots from Vigan with pots from other towns in the Philippines
 - what is different about pots from Vigan, what is the same?
- Compare pots from other Southeast Asian countries with pots from the Philippines
 - what is different, how are they the same?
- Why should we preserve these pots and these designs? Why should pot-making continue?

Pottery-making in Vigan

All of the steps in the process of pottery production are done using skills that are passed down from generation to generation and are perfected through long years of practice without benefit of written manuals or established quality control procedures.

Clay type

The type of clay used affects the colour and consistency of the pieces produced. The clay used in Vigan is found in the surrounding area and the pieces produced using it have a deep dark brown, almost burnt sheen.

Working the clay

Making a clay pot begins with kneading the wet clay with your hands until the clay is of the right consistency. Every morning the clay is prepared and is kept in a mound in the shade, covered by sack-cloth until it is needed.

The potter's wheel

After working the clay the next step is the clay-modelling process - using the potter's wheel. The potter carefully positions a lump of clay on the centre of the potter's wheel and starts turning the wheel.

The wheel is large and very heavy. In olden times, the wheel was made of wood, today it is made of concrete. The potter pushes the wheel

with his foot, steadily increasing the wheel speed. When enough speed is reached, the potter works the clay lump shaping it with his hands. He uses one hand to mould the exterior while the other hand works the interior.

The kiln

Kiln baking (firing) comes next. The kiln is very big, over ten metres long, and is made of bricks. The kiln fire is fed with wood from the Cacawate tree, which grows locally. There is no temperature control in the kiln. Firing the pottery takes about three days, but the only way to be sure of when to stop feeding firewood into the kiln and to open it up, is by experience. Determining the length of time needed for firing is a very critical decision. If the kiln is opened too early, the pieces, not sufficiently fired, will crumble. If the kiln is opened too late the pieces will be overcooked and get brittle or even break.

For further information see the following internet sites

- www.unesco.org/whc
- www.42explore.com/pottery.htm
- www.asia.si.edu/collections/southeastAsianHome.htm (Browse SE-Asian art)
- <http://isis.csuhayward.edu/cesmith/virtmus/Philippines/Crafts/Ceramics.htm>
- <http://madeinthephilippines.com/books-artculture1.html>
- www.imagesphilippines.com
- www.ayalamuseum.com

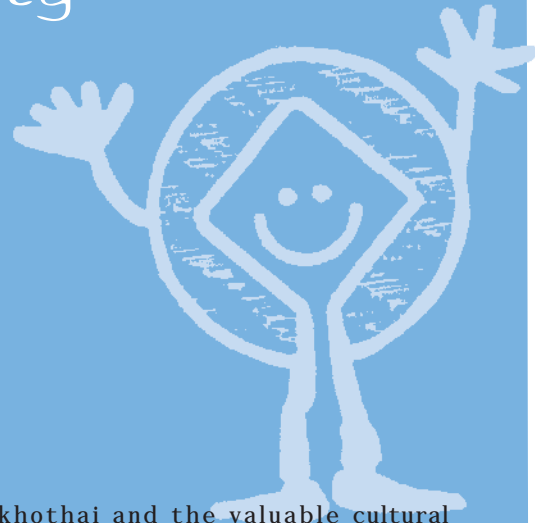
World Heritage in Young Southeast Asian Hands

Second Sub-Regional Workshop: Introducing the Arts for Teaching on the Historic Environment
Heritage Education art Activity Sheets



Sukhothai Performing Arts

HEart activity Thailand



Objectives

To introduce students to the World Heritage site of Sukhothai and the valuable cultural heritage it represents, using the performing arts, so that they will gain appreciation for this heritage.

Activities

1. Warm-up question and answer session

Ask the students a number of questions about Sukhothai and Classical Dance to get them interested in the subject matter. For example:

- Where is Sukhothai?
- Why is it famous?
- What are the names of some of the heritage buildings in Sukhothai?
- Do you know what Thai Classical dance is?
- How does Thai Classical Dance differ from Classical Dance in other countries and regions?

Starting with what the students already know will help the students connect with the new information being provided to them.

2. Pictures and Examples

Before the class visits Sukhothai, the teacher should show the students photographs and drawings of the buildings - Wat Mahathat, San Ta Pha Daeng, etc - (and a DVD or video, if available) and discuss why Sukhothai is a heritage site. The teacher should also discuss the origins of Thai performing arts. The teacher should explain the stories that are acted out in Thai Classical Dance performances, such as the "Sukhothai

Dance” or the masked dance-drama “Khon”. The teacher should take the students to see a performance of Thai Classical Dance. While watching, the students should take note of the characters and their costumes as they will be asked to create puppets or figurines based on these characters and create stories around the characters.

3. Visiting the site and viewing a performance

When visiting the World Heritage site of Sukhothai, the students should look at all the monuments and learn more about the history of the site. While at the site they should think about places where the classical dance they have seen might have been performed in the past - such as in the palace - and examine the stone reliefs to try to find depictions of dancers.

4. Devising a story and making puppets or figurines

The teacher should divide the class into groups of 5 or 6 students and give each group materials for making puppets or figurines. Each group should devise a story (based on what they learned about the history of Sukhothai and the characters in the performance they watched). The story can even be the same as the one they watched. Each group should then make the puppets or figurines they need to act-out that story.

5. Performing the show

Each group should present their story to the rest of the class, as a kind of puppet-show.

Synthesis

After each group has presented their puppet-show, the class should discuss the story that each group presented and how it reflects what they have learned about Thai cultural heritage.

Materials

Plasticine, paper-mache, cardboard, paint, etc - to make the figurines.
Colourful material (silk, cotton, etc) - for costumes.

Historic Town of Sukhothai and Associated Historic Towns: World Heritage Site

Sukhothai, founded in 1238, is considered to be the first Thai kingdom and is famous for both its political achievements and cultural importance. For many years Sukhothai was well-governed, with a self-sufficient agricultural economy and plentiful harvests. However, during the latter half of the fourteenth century strong states emerged further south and Sukhothai's political and economic power began to decline.



Today the ruins of Sukhothai enable visitors to gain an insight into the Sukhothai era and the material prosperity of its rulers. The monuments of Sukhothai, which illustrate the beginnings of Thai architecture, are also evidence of the great artistic talent and the devout Buddhist faith of the people.

Inscribed on the World Heritage list in 1991, Sukhothai is a place where Thailand's remarkable artistic and architectural heritage is preserved and can be experienced and appreciated by all.

Thai Classical Dance

During the Sukhothai and Ayutthaya dynasties, Khmer-derived music and dance was adapted and ultimately developed into a Thai national classical style.

The music and dance practices associated with the Shaivite cult of the God-King had been introduced into the Khmer court from Java as early as the ninth century (and originally derived from India). The classic epic tales of the Ramayana and Mahabharata were reworked in distinctively local ways so as to be used as theatrical source material.

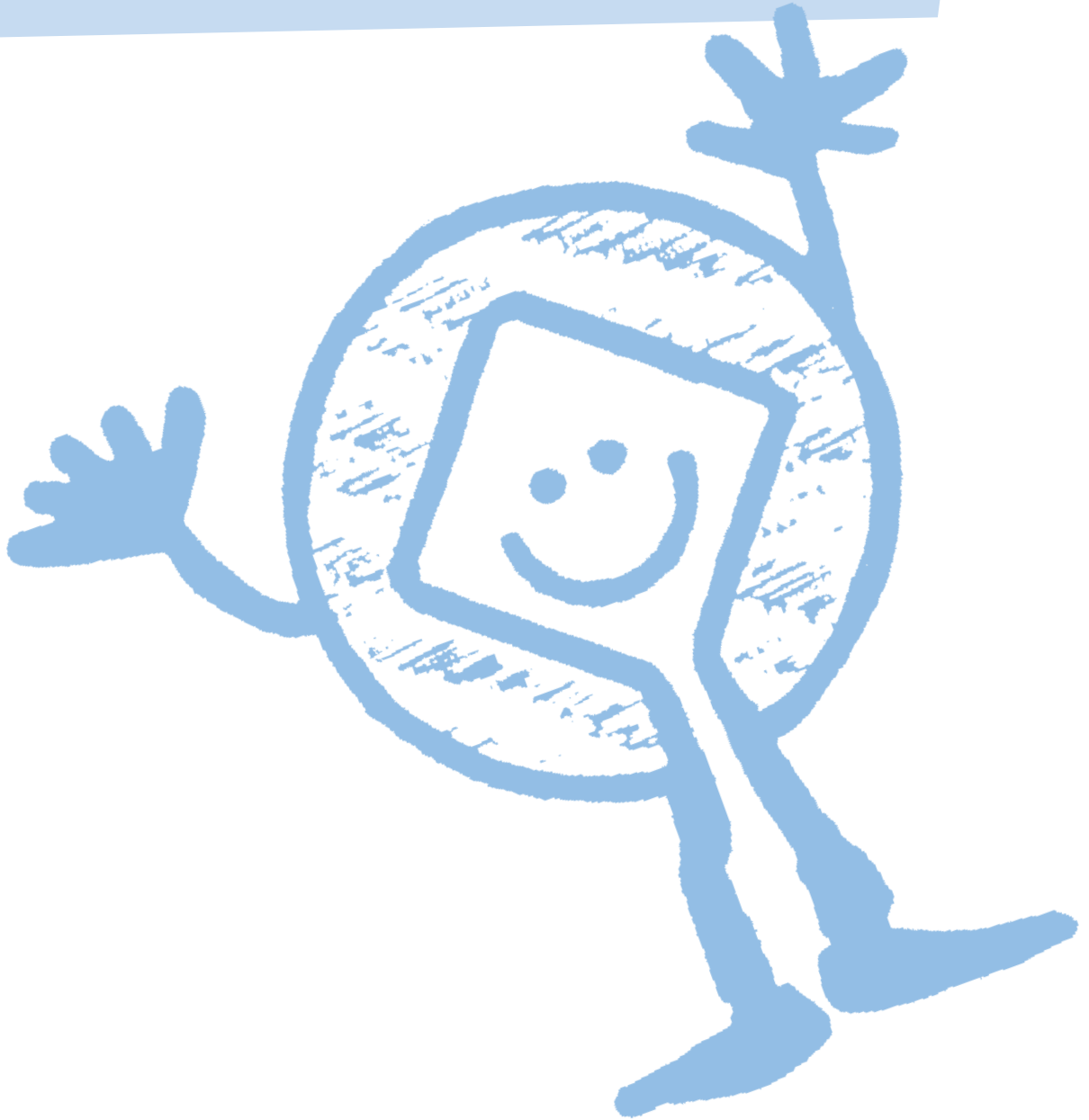
It is believed that the God-King cult flourished among the Siamese ruling elite during the Sukhothai period and it is likely that the Siamese kings would have sought to match the status of the Khmer kings in every way, including in the arts. So the Siamese sought to develop their own forms of performing arts, equal to the Khmer forms. While derived from Khmer models, the Siam performances developed in their own unique way and evolved over time to suit Siamese tastes and to incorporate local details.

One kind of Thai Classical Dance is the "Sukhothai Dance" which was reconstructed from examining stone reliefs in the ancient town of Sukhothai. The costumes show their Khmer origins, with the middle-dancer wearing a Khmer-style crown and the use of collars with stylized necklaces which were possibly originally made of silver.

Another kind of traditional dance is the masked-drama dance (Khon), traditionally performed only by male actors. With its ornately decorated paper-mache masks and costumes of rich fabric, it was the Siamese version of the Khmer Khol dance-drama. It enacts episodes from the Ramayana, to the chanted narrative of a khon pak (narrator), with accompaniment by a traditional Thai orchestra.

For further information about Sukhothai and Classical Dance see the following websites

- <http://www.mahidol.ac.th/thailand/sukhothai.html>
- <http://www.mahidol.ac.th/thailand/classical-dance.html>
- <http://www.mahidol.ac.th/thailand/drama.html>
- http://www3.accu.or.jp/PAAP/data/C_THA.xml?mode=detail3
- <http://www.thailander.com/arts/thaidance/>



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Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific
Bangkok, Thailand
2004

Interpreting Halong Bay

HEart activity

Viet Nam



Objectives

To enable students to gain an appreciation for the natural heritage at the World Heritage site of Halong Bay. This exercise uses art to encourage students to focus on the unique natural features of the site and teaches them about ways to preserve and protect Halong Bay.

Activities

1. Warm-up question and answer session

Inspire interest in the topic by asking the students a set of questions that make them think about Halong Bay: its unique features and why it is listed as a World Heritage site, for example:

- Where is Halong Bay? (Look at map)
- What are the features of the site (mountainous islands, blue sea, etc.)?
(Compare pictures of Halong Bay with pictures of other bays)
- Who lives on Halong Bay and how do they earn a living?
- Why do people visit Halong Bay?
- Look at the World Heritage Convention. What criteria does Halong Bay meet?
- What are the threats to Halong Bay (pollution, etc)?

2. Shapes and forms

Ask the students to examine the forms and shapes that make up the bay (for example, the cone-shaped mountains, the wave-shapes of the sea, the shapes of sea-animals, the triangular or fan-shaped sails of the traditional fishing boats, etc). Then ask students to think about the colours (green plants, blue sea, red sails of boats, etc). The teacher should then provide the students with some reading material about Halong Bay.

The students should then discuss how the shapes or colours would be different if Halong Bay became polluted or otherwise damaged. If possible, the teacher should take the students to visit the Eco-museum at Halong Bay, where they can learn more about what makes the bay so precious.

3. Creating an artwork based on Halong Bay

Divide the students into groups and ask them to create a piece of art based on one or more of the shapes and colours of the bay. The students can create their own piece of art or work together as a group to make a collage.

4. Synthesis

After the artworks have been completed each group (or individual) should explain what their artwork represents. The students should then discuss what measures people can take to ensure that Halong Bay is protected.

Materials

- Background information on Halong Bay - text and pictures
- Map of Viet Nam
- World Heritage Education Kit
- Video/DVD documentary about Halong Bay (if available)

Threats to the Site

The following is a list of threats to Halong Bay's beauty and biodiversity:

- Destruction of coral reefs (through such things as dynamiting the reefs by fishermen, dredging and anchoring of boats).
- Overfishing (taking more sea-life than can be sustainably replaced).
- Sale of wild species such as coral, shells, tortoise meat and shell, and endangered types of fish.
- Water pollution (from littering, refuse dumping and sewage outflows).
- Excessive numbers of visitors. When many tourists visit the caves and islands it can cause erosion and destroy the beauty of the site.

Halong Bay: World Heritage Site

Halong Bay is located in north-eastern Viet Nam, about 170 kilometres from the capital city, Hanoi. It features many hundreds of islands and limestone rocks which rise out of the turquoise sea. The larger islands have caves and grottoes to explore.

The bay is considered to be one of the most beautiful in Asia and has inspired poets and writers for centuries. Legend has it that the many islands were created when mountains were split with the lash of a dragon's tail when a dragon came to the defense of the Vietnamese when they were under attack. The name "Halong Bay" means "Bay of the Descending Dragon".

The waters of Halong Bay are the home of a multitude of forms of sea-life, including coral and a variety of fish species. Local traditional fishing boats with their distinctive red sails ply the waters.

Many local people rely on the sea-life as a source of food and fishing is the primary source of livelihoods in the area. Increasingly, however, tourism is taking over as a source of employment and income.

In recognition of its distinctive beauty and extensive biodiversity, in 1994 Halong Bay was designated as a UNESCO World Heritage Site.



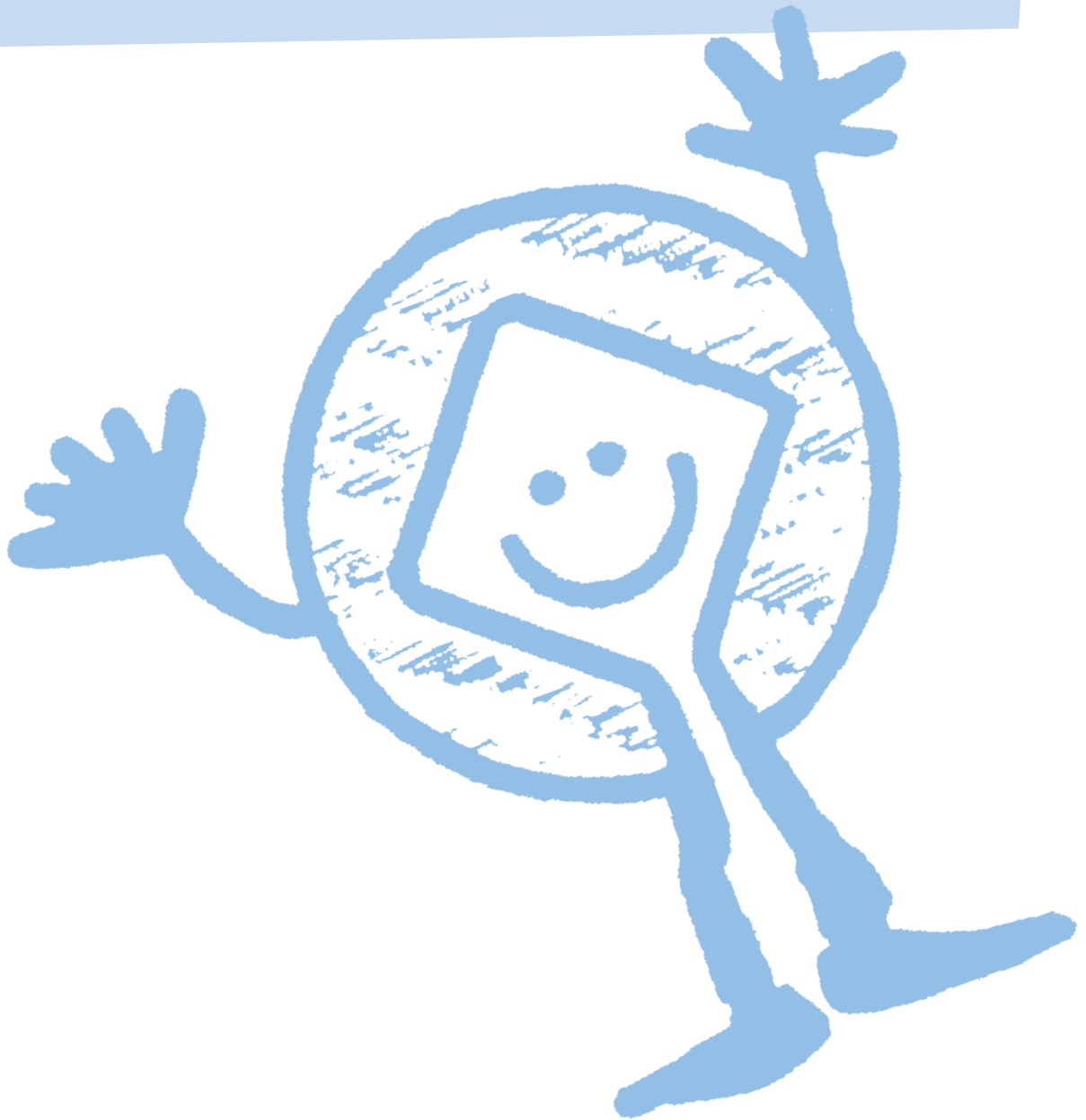
Responsible use of Halong Bay

Here are a number of things you can do to protect Halong Bay:

- Do not moor boats on coral reefs.
- Do not buy coral or other forms of wildlife (such as shells or tortoise -shell or meat).
- Do not litter and make sure your rubbish is not dumped into the sea.
- When visiting an island keep to the paths and do not pick any plants or harm any animals you encounter there.
- When visiting caves make sure you are careful not to cause any damage - do not touch the limestone walls of caves (it makes the walls black) or break off any stalactites or stalagmites.
- Try to avoid areas that are already overcrowded with tourists.
- Make sure your boat anchor does not harm coral reefs.

For further information see the following websites about Halong Bay and responsible tourism:

- www.unesco.org/whc
- <http://www.spc.int/coastfish/News/lrf/8/LRF8-04-Vietnam.htm>
- http://www.footprintsvietnam.com/responsible_environment.htm
- http://www.veloasia.com/library/buckley/halong_bay.html
- <http://www.vista.gov.vn/TestEnglish/tindt/Infotera/1999/inf1/13.htm>
- http://www.ecologyasia.com/NewsArchives/Mar_2002/vietnam-news_020304_1.htm

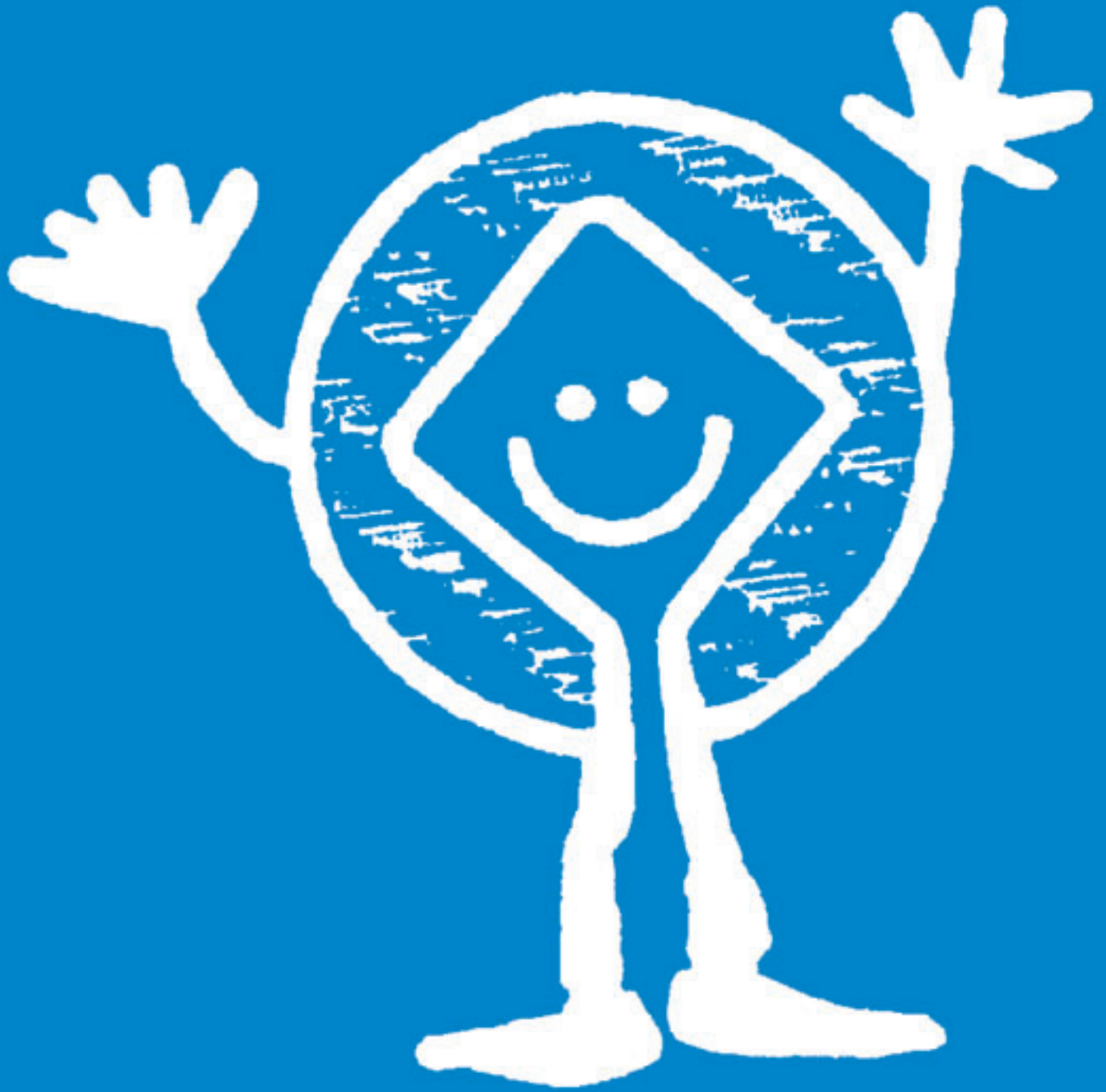


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Vigan, Philippines



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