



CULTURAL HERITAGE, INTERPRETATION, MANAGEMENT AND
PROMOTION : PHIMAI HISTORICAL PARK

By
Sunanta Chutinan

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree
DOCTOR OF PHILOSOPHY
Program of Architectural Heritage Management and Tourism
(International Program)
Graduate School
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The Graduate school, Silpakorn University has approved and accredited the Thesis title of “Cultural Heritage, Interpretation, Management and Promotion: Phimai Historical Park” submitted by Ms Sunanta Chutinan as a partial fulfillment of the requirements for the degree of Doctor of Philosophy in Architectural Heritage Management and Tourism.

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The aim of this study is to establish a sustainable cultural heritage management model that will enable the administrators of the heritage park to meet with the objectives of creating enjoyment, conserving a heritage property, bringing prosperity and creating local pride in the community.

The author used the qualitative research method in this study to gain in-depth information of the subject being examined. Content analysis was used to ascertain historical information of the Khmer Empire and its architectural influence in Asia.

The author examined the report on the condition of Phimai Historical Park prior to the restoration, the process of restoration and the problems that occurred during the restoration. The study further established the positive and negative effects of the technique used for restoration at the site.

The author visited, observed and explored the interpretation techniques being used at heritage sites internationally. The study further examined the interpretation techniques used at Phimai Historical Park and suggested techniques that would be suitable for Phimai Historical Park.

The author examined the budget allocated to heritage sites in Thailand, as well as the income from entrance fees and souvenirs. The study further examined the budget and the fund-raising activities of an organisation in the United Kingdom to use as comparison. The author found that some fund-raising activities could be adopted so that the heritage site would have budget for their conservation plan.

To enable the Fine Arts Department to be more business-oriented, the author studied an organisation in the United Kingdom to compare the organisation structure as well as the effective use of its human resources. The study found the adaptation of the organisation's structure may be beneficial to the Fine Arts Department, as it may lessen the impact on the shortage of specialists to work on the projects.

The author examined the government's tourism promotion policy to ascertain the goals and objectives of the Ministry of Tourism and Sports and the Tourism Authority of Thailand, its marketing and promotion arms. The author established that the strategic plan to promote northeast Thailand would benefit Phimai Historical Park. The government's plan is to promote Phimai, Phanom Rung and Mueang Tam historical parks further through supporting the agenda to inscribe the heritage sites on the World Heritage List (WHL). To prepare the management plan for the inscription on WHL, the author studied Stonehenge Management Plan and suggested short-term and long-term plans to be adopted by Phimai Historical Park.

The conclusion of the study included the recommendation of a Cultural Heritage Management Model to be used at the heritage sites in Thailand to benefit all stakeholders.

Program of Architectural Heritage Management and Tourism Graduate School, Silpakorn University Academic Year 2008
Student's signature.....
Thesis Advisor's signature.....

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This dissertation has been a challenge for a shift of paradigm to find a cultural heritage management model for the heritage site, to find a suitable method of raising funds for its conservation, for visitors by enhancing their experience through better interpretation and for the local community by offering services for financial gain.

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CHAPTER 1

INTRODUCTION

1.1 Statement and significance of the problem

Heritage tourism is a developing tourism market that cannot be ignored (Prentice 1993a, 1993b). Thailand is a country rich in cultural resources; therefore, this may represent an important economic opportunity from this market segment. There is no doubt that cultural resources have the potential to create wealth for a community, while at the same time generating resources for the conservation and interpretation of community and national heritage (Jamieson 1997). However, there are contradictions and conflicts, whereby conservationists perceive heritage tourism as compromising conservation goals for profit (Nuryanti 1996). Therefore, “sustainable tourism destination management” is one of the challenges for the heritage managers.

To achieve sustainable tourism destination management, the establishment of effective tourism planning is essential. Due to the fact that the nature of the tourism industry is fragmented, there is a need for collaboration in tourism planning (Hall 1994; 2000; Roberts and Simpson 1999). Therefore, all parties affected by a proposed tourism development must be involved in the planning process (Mowforth and Munt 1998; Wahab and Pigram 1997; Jamal and Getz 1995). By involving all parties in the planning process, it reduces potential conflict between the tourists and host community (Swarbrooke, 1999; Bramwell and Lane 1999). It is crucial that heritage managers involve the community to enhance the community’s trust in heritage management (Hall and McArthur 1998).

Throughout Southeast Asia there is considerable pressure on communities to seek alternative forms of economic development. In many instances tourism has been identified as either a main or substantial source of employment and income generation. There are a number of sustainable development issues related to tourism; and one of the challenges of sustainable tourism destination management is to help communities make effective decisions relating to tourism development (Jamieson, 2003).

While domestic cultural tourism may help to stimulate national pride and national economies, international cultural tourism stimulates an understanding of other cultures, which may help create a basis for better nations among nations. It is accepted by developed countries and by underdeveloped countries alike that tourism is a source of social and economic benefit for the people. However, a balance between economic benefits and the sustainability of the industry and resources must be established.

The aim of this project is to establish a sustainable heritage management model for the integration of the heritage site, tourists and community. The site involved in the project is Phimai Historical Park in Nakhonratchasima province, Thailand. It is hopeful that the heritage management model presented here may be implemented at other heritage sites in Thailand.

Phimai Historical Park is about 70 kilometres northeast of Nakhonratchasima and bounded by rivers on three sides. The historical park covers the area of 61.42 rai (2.5 rai equals one acre) and is situated in the middle of the town centre. The historical Park is surrounded by public roads, government offices, commercial and residential buildings.

Phimai Historical Park's origins owe much to the inventories of Etienne Aymonier and Lunet Lajonquiere, which they began in the early 1900s. The Thai Fine Arts Department has undertaken the restoration of this cultural heritage since announcing the registration of the ancient city of Phimai in the Government Gazette in 1936. The earliest restorations were carried out between 1964-1969 as a joint project between the Thai and French governments (Phimai brochure, 2003). The restoration techniques of *anastylosis* was used in the same way as it had been employed at Khmer temple in Cambodia; however, there have been some comments on the methods used at Prasat Phnom Rung and Phimai.

1.2 Objectives

1. To contribute to the conservation of Phimai Historical Park for the next generation while enhancing visitors' experience and benefiting the local community.
2. To propose interpretation techniques suitable for Phimai Historical Park to enhance visitors understanding and enjoyment.
3. To suggest alternatives for the structure of the organisation which is responsible for the heritage property and for the effective promotion of the heritage property.
4. To find effective strategies for raising funds to enable the heritage manager to finance the conservation programme.

1.3 Statement of problems

1.3.1 The historical park has no buffer zone to protect the site from cars, roads and the settlement of the community due to the fact that at the time of registering Phimai as the ancient city in 1936, the Fine Arts Department did not announce the area surrounding the historical park as part of protected area in the ministerial regulation.

1.3.2 There is no conservation programme; the heritage site conservation work is carried out after the evaluation shows that it is necessary to do so to protect further deterioration. Although, the necessity of the conservation is established, there may be delayed due to lack of budget.

1.3.3 The visitors centre is not well organised, it incorporates too many functions, such as; the administration office, a small exhibition of Phimai model and photographs, and the souvenir shop all in a small space.

1.3.4 The interpretation techniques at the site are dated. The modern techniques can be incorporated to enhance visitor's experience.

1.3.5 There are few facilities for visitors at the site, a car park in front of the historical park is small, and therefore tourist coaches have to park at the clock tower around the corner which can cater for few coaches only. The only other facility on site was the rest room which is adequate but need modernisation. There is no catering facility or enough seating area for visitors.

1.3.6 There is no platform to discuss the tourism plan of the town, each government department carry out their own work without the concern of the affect it may cause to the heritage site.

1.4 Scope of study

In this study, the focus is to establish a sustainable development programme for the heritage properties; therefore, it is essential that all stakeholders participate in the management programme. An effective management plan needs to be established to benefit heritage properties in there restoration and conservation through funding and commercial activities and participation of the community. Such plans must also enhance learning and the enjoyable experience of visitors during their visit to the heritage site, as well as benefiting the community's income.

To create an effective conservation plan for the Khmer temples, it is first essential to understand Khmer architecture and its influence in Asia and it is also necessary to understand the techniques used for the restoration of stone sanctuaries in Asia.

The third step is to identify interpretation techniques used at Phimai Historical Park and compare these with heritage sites in other countries in order to establish more effective activities for the Phimai site and to enhance visitor's experience

Fourthly, it is the plan of this project to investigate the management of the Fine Arts Department structure and to compare the Thai organisation with that of the English Heritage in the United Kingdom in order to establish an effective organisational chart that would lead to more strategic management of the Fine Arts Department to benefit heritage properties.

A fifth aim is to investigate a funding mechanism, whether public funding or in the commercial domain, to enable the Fine Arts Department and Phimai Historical Park to become financially viable, in order that it can support its conservation programme without interruption.

At present Phimai Historical Park has been registered on the tentative list for the inscription on the World Heritage List. In order to inscribe Phimai Historical Park on the World Heritage List, the government must prepare a management plan to submit to the World Heritage Committee. Therefore, this study will cover the

procedure to inscribe Phimai Historical Park as a World Heritage Site. The procedure to prepare a management plan of Phimai Historical Park will be examined and compared to the management plan for Stonehenge World Heritage Site. This is to establish certain issues in the management plan at Stonehenge World Heritage Site that could be beneficial to Phimai Historical Park.

The management plan will include short-term and long-term plans for Phimai Historical Park for the development of tourism in the WHS. Some issues to be considered are the buffer zone to protect the heritage site, the policy to improve heritage interpretation management and heritage conservation.

1.5 Methodology

Qualitative research methods will be used in this study to obtain more in depth knowledge of the research area.

The literature review of books, maps and published material for secondary data collection will be conducted. An in-depth interview with the Fine Arts Department's personnel will be used to gather information in relation to restoration, conservation and management of Phimai Historical Park.

Site visits both in Thailand and abroad will be used to ascertain the interpretation techniques and site management being operated at the heritage properties. Observation of visitors using the interpretation techniques while visiting the heritage property will be conducted.

The comparison of the organization structure of the department that is responsible for the heritage property and the management plan of heritage property in the United Kingdom and Thailand will be used to establish the similarities and differences.

1.6 Chapter Outline

- | | |
|--------------|--|
| Chapter 1 | Introduction |
| Chapter 2, 3 | Content analysis about research site will be used to ascertain the historical information on the Khmer Empire and its architecture influence in Asia. The restoration techniques used for stone sanctuary in Asia are reviewed. Some site visits would be made to understand the Khmer architecture.
An interview with the archaeologist at Phimai Historic Park will be conducted. |
| Chapter 4 | Content analysis of the philosophy of interpretation will be studied. The observation of tourists visiting Phimai Historic Park and site visits to establish different interpretation techniques used at heritage sites in Thailand and abroad. |

- Chapter 5 Content analysis will be conducted to ascertain policy and responsibility of the Fine Arts Department. The management structure of the Fine Arts Department will be compared to that of English Heritage of United Kingdom. Interviews with the Fine Arts Department personnel will be conducted to establish the human resources at the heritage site.
- Chapter 6 Content analysis and interviews will be conducted to examine the funding of Phimai Heritage site in comparison with heritage sites abroad. An organisation in the United Kingdom will be examined, namely the National Trust, to establish its functions, its commercial activities as well as fund-raising activities as a model so that appropriate functions and activities can be recommended to the Fine Arts Department and the Heritage Site to adopt the practice.
- Chapter 7 Content analysis of the procedure to inscribe the heritage property on the World Heritage List will be carried out. The procedure to prepare the Management Plan for the heritage property will be studied in comparison with the heritage property in the United Kingdom, namely the Stonehenge World Heritage Site.
- Chapter 8 Conclusions and recommendations.



Figure 1 Location of Phimai, www.adventure.worldnomads.com

CHAPTER 2

THE HISTORY OF THE RESEARCH SITE AND THE KHMER EMPIRE

Introduction

In this chapter, the author studies the history of Phimai Historical Park. The study of Funan, Chenla and the Khmer empire, with further exploration on the Funan and Chenla civilisations' influence on language, arts, traditions and architecture on the Khmer civilisation. The study also examines the boundary changes between the Khmer and the Thais, which may explain the influence of Khmer architecture on the present Thai border. In addition, the author will study the Khmer ruins in Southeast Asia to see their influence over the structural design of the regions temples and monuments.

2.1 History of Phimai Historical Park



Figure 2 Phimai Historical Park Boundary, photo by Chutinan, 2003

Phimai Historical Park, a religious sanctuary of Mahayana Buddhists, is one of the biggest and most important religious sanctuaries found in Thailand. It was built around the 11th-12th century of the Common Era (C.E.); additions were made during the 13th century C.E.

Phimai is probably the same term as “Vimaya”; the latter appears in the inscription on the door frame of the southern entrance of the inner wall. It is believed that Phimai is an ancient town that has existed since the time of the Khmer Empire, and its sovereign community has developed progressively since then.

An earlier inscription in both Sanskrit and Khmer installed at Prasat Phanom Wan, located to the south of Phimai, in 1082, mentioned Viyamapura and the monastery. The significance of the inscription is that the ruling line of Jayavaraman VI, known as the Mahidrapura dynasty, is thought to have originated in this part of the Northeast of Thailand. Several inscriptions have been found at Phimai. One of these was found on the south *gopura* of the inner enclosure around the central temple. The local ruler, Virendrashipatvarman is mentioned only in this inscription. But the relevance to the ruler can be seen in the bas relief of Angkor Wat and on the lintels at Phnom Rung (Freeman 1992).

The meaning of the name Viyama is unclear. Most interpretations point towards a Mahayannist origin; it may also be understood as a resurgence of pre-existing cults. Evidence for this theory includes a pre-Angkorean (pre 9th- century) inscription dedicated to the Buddha image. The inscription was carved at a later date, when the first or inner gallery of the temple complex was erected. Virendraphipatvarman installed the image identified simultaneously with god and with himself as ruler, in this case the image of Mahayanist deity known as Trilokyavijaya. This Tantric god is an emanation of an image of Bodhisattva, who has assumed this form to convert the Hindu god Shiva. The inscription refers to the image of Trailokyavijaya as *senapati* or general of the Lord of Viyama.

In this context, the consecration of a Tantric image was Virendraphipatvarman’s recognition as Angkor of the independent heritage and economic importance of the Phimai region. The ruler of Phimai contributed manpower to Angkorean campaigns, added territory to the Khmer controlled lands, and provided stability in the west of the empire. He in turn received support for the foundation of the temple, in the form of priestly functions, artisans and protection if the need arose.

The origin of Mahayana Buddhism at Phimai and its presence at a major Khmer temple of the beginning of the 12th century was unusual. In Cambodia at this time the principal religion was still Hinduism, but in the Khorat Plateau, the Khmer form of Mahayana Buddhism had been well-established since the 7th century

Phimai Sanctuary is one of the most important Mahayana Buddhist temples in Thailand. The rulers of the ancient Khmer projected themselves as god-kings and built the stone sanctuary to perform a religious ceremony at the centre temple (Principal Tower) to embody themselves with *lingha* (representing Shiva in the Brahman tradition and religion). This was a sacred ceremony - a ceremony can be performed only by a Brahman priest. Technically, the only person who can be present in the ceremony is the ruler (king) inside the centre temple. During the ceremony, Brahma -

represented by the king - would pour the Matoom juice on the *lingha* and the juice would be carried outside of the temple through a pipe. Local people then would drink the holy water and be blessed.

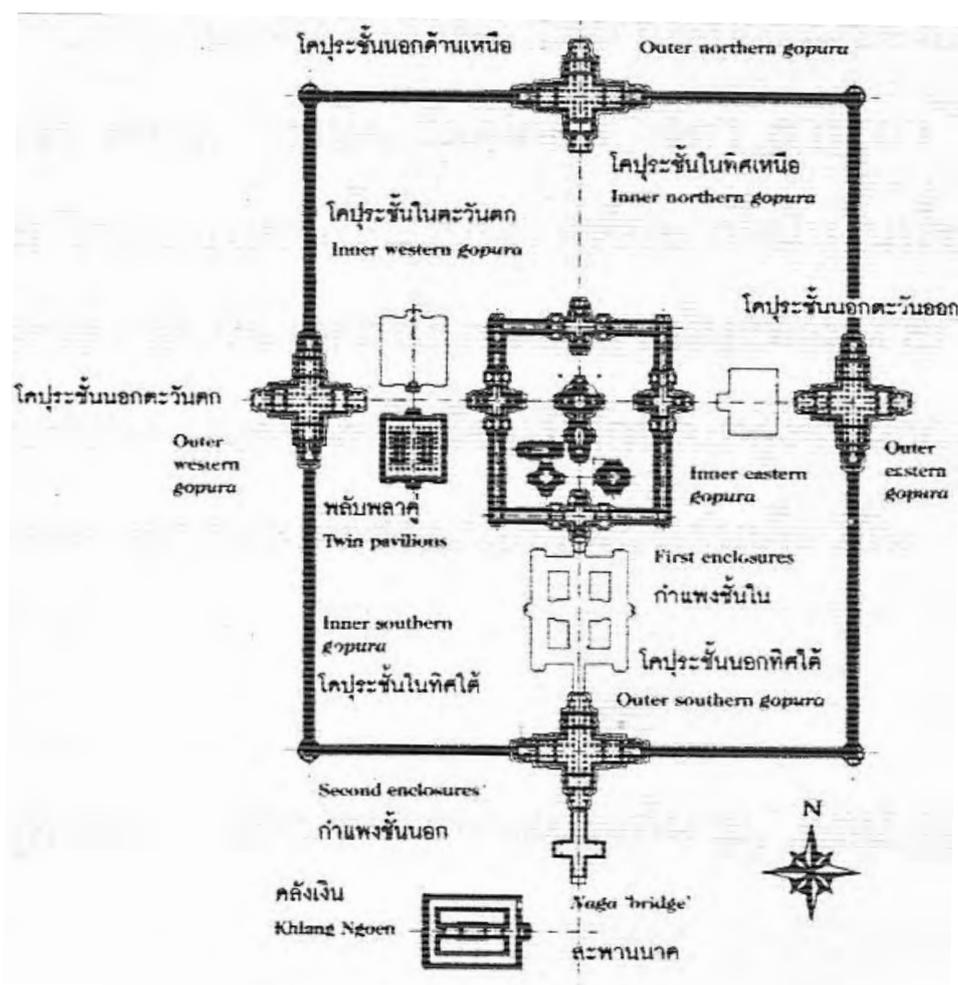


Figure 3 Plan of Phimai Historical Park, brochure of Phimai

Phimai Historical Park plan followed the plan of Angkor Wat. It was described in the Conservation of Monuments and Archaeological Sites in Southeast Asia by William Chapman in his work on Khmer temples for Getty Conservation Institute that the key elements of Khmer temples consist of a stepped pyramidal form, created by a successive series of terraces, surmounted by five towers. These follow the pattern of a *quincunx*, consisting of four towers at the points of the compass and a central tower, together representing the peak and four lesser crests of Mt Meru as at the Bakong temple which can be understood as a primary prototype of a Khmer temple.

To visit Phimai Historical Park, visitors should start the tour of the heritage site through the *Naga Bridge*, and then southern *gopura*, through the courtyard, and then the inner gallery into the principal tower which have Prang Brahmadat and Prang Hin Daeng on either side.

The pictures below show Phimai Historical Park as you would see today on your visit. The explanation below the pictures is the description on the signage at the heritage site.



Figure 4 Naga Bridge, photo by Chutinan, 2003

The entrance to the temple courtyard is marked by a cruciform *naga* terrace. The *Naga Bridge* is meant to link the human and heavenly realms in accordance with Buddhist and Hindu cosmological beliefs.

To the left of the cruciform *naga* terrace is a large rectangular building dated to the end of the 12th century. From the architectural features and its location, it is believed that this building was used as a rest house where the king would prepare himself for the performance of religious ceremonies. It was also used by his entourage to prepare offering and other requisites used in ceremonies.



Figure 5 Southern Gopura, photo by Chutinan, 2003

The southern *gopura*, built of sandstone, is the largest of the four *gopura*. The gate has three parts, the first marked by a pair of large square pillars flanked by balustrade windows. More pillars are seen in the second section, an imposing and monumental feature. To the left and right are additional porches, each divided into three rooms. The plan of the southern wing is repeated on the north, where it leads into the outer courtyard. Phimai's concentric plan now becomes apparent – the cosmological arrangement found in so many major Khmer temples.



Figure 6 Courtyard, photo by Chutinan, 2003

The courtyard is enclosed by the outer wall. The four large ponds, one in each corner, surrounds an inner gallery with *gopuras*, this in turn enclose the inner courtyard. At the heart of the sanctuary and it's *prang*.

The inner gallery at Phimai forms a rectangle around the inner courtyard. The constructions of central sandstone *prang* and the surrounding galleries are the earliest parts of the sanctuary as it is seen today.

There are two *prangs* to the north and south of the central *prang*, dated to the end of the 12th century. These are known as Prang Brahmadat and Prang Hin Daeng.



Figure 7 Prang Brahmadat, photo by Chutinan, 2003

Prang Brahmadat is built of laterite blocks forming a redented square tower. The building has a similar profile to the main sanctuary, three free standing statues were found in Prang Brahmadat, the most important of which is thought to be a portrait of King Jayavarman VII (the original statue is kept at the National Museum in Bangkok).



Figure 8 Prang Hin Daeng, photo by Chutinan, 2003

Prang Hin Daeng, “Red Stone Tower” is also square, build of red sandstone. It was built during the reign of Jayavarman VII. The base of this building has been extended to form the base of another building known as “Ho Brahm” which indicates that both buildings were probably constructed at the same time. It is believed that they were constructed after the Principle Tower in the 12th century C.E.



Figure 9 Principal Tower, photo by Chutinan, 2003

The main sanctuary, built of white sandstone, consists of a *garhagrha*, *antarala* and *mandapa*. The tower above the central cell rises in tiers, crowned by a lotus bud decoration. The elegantly proportioned *prang* represents a major departure in Khmer architectural style. It is possible that Phimai was the first temple to feature such a prominent curving tower and if so this *prang* would have been a model for the famous towers of Angkor Wat

Phimai Historical Park is part of the longer history of Khmer civilization which is an extension of Funan and Chenla civilisation. It could be said that Funan and Chenla civilisation influenced the early years of Khmer civilisation in language, traditions, arts and architecture forms. Therefore, the author would like to investigate the Khmer empire, civilisation and architecture to have better understanding of the heritage property being studied.

2.2 Angkor and the Khmer Empire

Khmer were the dominant power in Southeast Asia from 9th to the 15th centuries of the Common Era (C.E.). The Khmer empire spread over all of modern Cambodia, north into Laos, south and east into Vietnam and as far west as the Thai peninsula, and to the border with modern Malaysia in the 12th and 13th centuries. The whole of northeastern Thailand, the area now identified as Isan was once part of the Khmer territory (Isan; Rogers 1996:79-86; cited in Chapman 2003).

The Khmer empire was a direct extension of the Funan and Chenla civilisations of the 1st to 8th centuries. It is probable that all three cultures spoke a similar Mon or Mon-Khmer language. During much of their existence the Funan, Chenla and Khmer civilisations coexisted, alternately as co-joined and competitive city-states. The Khmer inscriptions attested that there were Khmer centres of powers by at least the 7th century (Chandler 1994:21). The Khmer empire was not only influenced by the Funan and Chenla civilisations but the Indianised states of the Indonesian archipelago which also had an impact on its development. By the 8th century, the older Chenla states were cut off from the Indian trade by the newer Srivijaya trading ports of Sumatra on the north Java coast. The mixed Theravada and Mahayana Buddhist Sailendra kingdoms, with links to Srivijaya, also had close dynastic and political ties to coastal Funan states.

The Khmer king returned to Cambodia around 780 C.E., Jayavarman II, who returned to reclaim his legacy was steeped in the culture of the Javanese as during that time Borobudur, the chief artistic creation of the Sailendra Kingdom, was completed around 800 C.E. (Rawson 1967:41)



Figure 10 Bird Eyes View of Borobudur, www.atmann.net/borobudur.htm

In Khmer history, the beginning of the Angkorean period is traditionally set at 802 C.E. and a new political capital at Phnom Kulen was founded by Jayavarman II near the present area known as Angkor (Chandler 1994:34). Jayavarman, who by ritual established himself as a universal “god-king,” or *devaraja*, the antefix *varman*, means “protector”. One of Jayavarman’s descendants, Indravarman I (reigned 877-879), moved the capital south to an area known as Roluos. Here he built the first artificial temple mountain (and the first Khmer stone temple recorded), dedicated to the Siva cult and called Bakong, and also constructed a manmade lake, known as *baray*, nearby (Rooney 1994: 181-183).

Whether this *baray* was used for irrigation (Groslier 1979), or had more significance as symbols of kingly powers is not certain. The latest theories argue that the lakes contributed to agriculture by delaying the recession of flood waters not by irrigation (Chandler 1994:31; Liere 1980).

Indravarman’s son Yasovarman I (reigned 889 -910) moved the capital to the new empire of Angkor and built a memorial temple to his father called Lelei, near the Bakong. Here he appropriated a hill to serve as the new “temple-mountain” for his city. This was called Phnom Bakheng and incorporated long processional staircases on four sides and a stone superstructure of five towers (Rooney 1994:109-113). Yasovarman was probably not the first to build in the area as recent archaeological excavation and the visible remnants of earlier monuments suggest that Angkor was a long-inhabited Khmer region by this time (Wolters 1974:Cf. Chandler 1994:39-41). However, Yasovarman transformed the Angkor area, adding a new *baray* to the east of his new temple and adding other features, such as monasteries honoring Siva, Vishnu and Buddha. He also built temples on other mountains, including Khao Pra Viharn located on a dramatic precipice overlooking the modern Thai-Cambodian border.

Successors to Yasovarman extended the building programme at Angkor and also furthered the power and influence of the Khmer empire. Suryavarman I (reign 1002-1050) pressed the boundaries of his kingdom into Thailand, effectively absorbing Lopburi, and up to the Gulf of Siam in the south (Rooney 1994:28; Chandler 1994:42-45). Suryavarman II (reigned 1113-1150) successfully fought off challenges from the Thai and Cham; he also built Cambodia's most famous temple, Angkor Wat – serving as the capital with only one short interruption in the 10th Century when the center of the king's rule moved to nearby Koh Ker (Rooney 1994:28), was expanded and elaborated with new temples, canals, moats and other features.

In 1181 a new king, Jayavarman VII, took control of the empire. He was to be the most prolific builder of all Cambodian kings; and indeed, much of what is visible of Angkor as well as in more remote reaches of the Khmer empire can be attributed directly to him. Jayavarman VII defeated the Cham in a battle fought on the Tonlé Sap Lake, commemorating his victory with a series of new temples and rebuilding of the city centre, now called Angkor Thom (literally, “the big city”). Often criticised for the haste with which everything was constructed, Jayavarman VII truly reconstructed the Khmer capital, adding many of the best known of Angkor's temples. These included the Bayon (begun in the late 12th century), Preah Khan (built in 1191), Neak Pean, Srah Srang – “the royal bath” – and the famous ruined temple Ta Prohm (begun in 1186). All of these demonstrated the king's adherence to Mahayana Buddhism, as well as honoring Hindu gods, such as Siva, Vishnu and Brahma.



Figure 11 The principal tower at Bakong Temple taken from the west
www.corbis.com



Figure 12 The towers beside the principal tower at Phnom Bakheng taken from the north, www.corbis.com

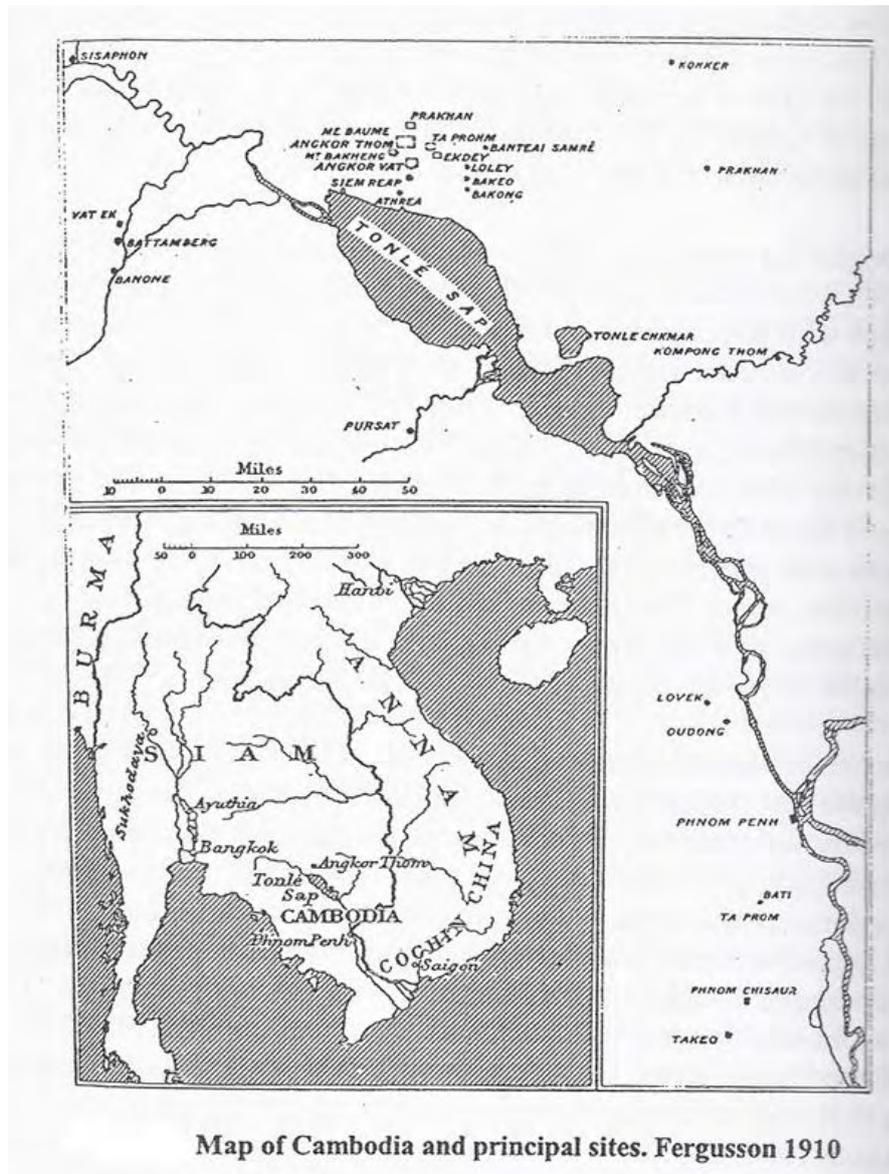


Figure 13 Map of Cambodia and principal sites, Fergusson 1910



Figure 14 The west side of Angkor Wat, www.corbis.com



Figure 15 The south gate of Angkor Thom, www.corbis.com

The Khmer empire continued to hold sway over much of mainland Southeast Asia until the 15th century, when other powers began to emerge in the region. Principal among these were the Thai, who had begun to migrate into mainland Southeast Asia in greater numbers beginning in the 10th century C.E. The Thai were used as mercenaries by the Khmer, by the 14th century the Thais were a persistent threat to the empire. In

1431 C.E. the Thais famously defeated the Khmer, over-running Angkor and causing the Khmer court to retreat south (Chandler 1994:79). Although later Cambodian kings returned to Angkor, the Khmer found their empire and its old capital untenable. Coupled with the reorientation towards trade, which many scholars now believe overlaid the demise of the old Khmer empire (Vickery 1977), the power centre shifted to the south and present day Phnom Penh (Ray 2000:15).

During the Khmer empire, the Khmer created and developed several architectural and sculptural styles. Historians and art historians have divided Khmer art into ten distinct periods, based on stylistic characteristics and date. These periods are named after the principal sites associated with the given style. The periods are as follows:

Kulen (ca. 825-875)	Bantey Srei (ca.967–1000)
Preah Ko (ca. 875-893)	Kleang (ca.965–1010)
Bakheng (ca. 893-925)	Baphuon (ca.1010–1080)
Khon Ker (ca. 921-945)	Angkor (ca.1100–1175)
Pre Rup (ca. 947-965)	Bayon (ca.1177-1230)

The periods refer both to sculpture and sculptural styles and to architectural styles, earlier periods of Funan and Chenla architecture (and especially sculpture) is similarly divided by scholars (Pich Keo n.d.; Brand and Chuch 1992; Zephir 1998).

It could be said that Funan and Chenla civilisation influenced the early years of Khmer civilisation in language, traditions, arts and architecture forms. And we can assume that these earlier civilisations provided a basis for the later Angkorian style of art and architecture.

2.3 Funan, Chenla and Khmer architecture

The architecture of ancient Cambodia demonstrates continuity among Funan, Chenla and Khmer architecture to the point where many historians believe it is inaccurate to refer to these as separate civilisations or artistic traditions (Chandler 1994:15-20; Coedes 1962; Higham 1989, 1996, 1998; Belwood 1992; Jacques 1979, 1989a). However, there are clearly differences among temples and other structures based on time period, with the “classic” Angkorian style being initiated only in the 9th century C.E. Also, there are little in the way of structural remains dating prior to the Angkorian period, although we can assume that Angkorian art and architecture stemmed directly from earlier traditions.

The oldest of the surviving Angkorian temples are located in Kulen, an early capital, and in the Ruluos group, about 11 kilometres south of later monuments of Angkor Wat and Angkor Thom. The first towers were probably much in the tradition of earlier Funan and Chenla sites elsewhere in Cambodia. The first “temple mountain,” more in the tradition of Srivijaya or Sailendra temples of Java, was at nearby Bakong (dating to 881 C.E.); this stone and brick monument established the precedent of stepped pyramids characteristic of Angkorian temples until the late 12th century, when changes occurred in Khmer design preferences in favour of more horizontal forms.

Also both Bakong and other sites in Roluos demonstrate a shift towards recognition of the builder or the family of builders, introducing a “cult of personality” absent from other Indianised art of this period or earlier (Rawson 1990:42-45; Coedes 1963, 1975; Chandler 1996:21-25; Zephir 1998:164-173).



Figure 16 The east gopura at Preah Ko, www.corbis.com

2.3 The Khmer Temple

The history of Khmer temples was described in the Conservation of Monuments and Archaeological Sites in Southeast Asia by William Chapman in his work on Khmer temples for Getty Conservation Institute. It described the key elements of Khmer temples which consist of a stepped pyramidal form, created by a successive series of terraces, surmounted by five towers. These follow the pattern of a *quincunx*, consisting of four towers at the points of the compass and a central tower, together representing the peak and four lesser crests of Mt Meru as at the Bakong temple which can be understood as a primary prototype of a Khmer temple.

This pattern was followed at Angkor Wat as well, when it was built two centuries later. Generally for temples of this type, the entrance to the sanctuary is marked by *gopura*, a form deriving from temples in South India. The entrance (with the significant exception of Angkor Wat) is located at the east side, and a processional way defines the axis to the central shrine usually contained a *linga*, or phallic symbol, combining the attributes of Siva, Brahma and Vishnu and representing creation and fertility. Flanking stone *naga* (mythical serpents) often served as balustrades to the

central shrine's approach, which might also be marked by stone posts containing Buddha images (on Buddhist temples) or other sculpture, such as *deva* (deities) or *asura* (demons), typically holding *naga*. In larger shrines, the complex is surrounded by a wall, referencing mountains (i.e. the Himalayas) protecting the approach to Mt Meru. A water feature in the form of a moat in some cases surrounds the complex, serving as a representation of the ocean (Mazzeo and Antonini 1978; Stierlin 1979; Mannikka 1996).

This basic form is found in numerous variations throughout the Khmer empire up until the mid 13th century. Even the Bayon, with its many faced towers, follows the basic *quincunx* formula; and while lacking a surrounding wall, many scholars speculate that the wall of the city of Angkor Thom serves this purpose for this central monument, other features stretching back to the time of Yasovarman I remain consistent. In the late 12th century, however, an alternative temple type, marked by distinct horizontality, began to be favoured on some temples. Preah Khan and Ta Phrom, both built by Jayavarman VII in the same period as the Bayon, take this pattern. And through the stepped pyramidal base is absent, these temples still use the *quincunx* as the organising principal and follow the other conventions of earlier monuments (Freeman and Jacques 1999; Rooney 1994).

Common features and motifs for Khmer temples include corbelled vaults and arches; false doors, often of distorted scale (often smaller than expected); columns and lintels, both for galleries and entrances; pediments with decorative tympani (plural of tympanum); and balustrade windows usually with five or seven individual turned-stone balusters, imitative of wood examples. The posts or columns flanking the entrances are also shown as being "turned" although many of these are engaged and probably were carved in place. Much of the architecture was highly repetitive, naturalistic and geometric surfaces. There was also much use of high and low reliefs and highly elaborated sculptures, most representations of Hindu gods and goddesses and associated figures (Groslier 1957; Freeman and Jacques 1999; Rooney 1994).

Laterite, an iron-oxide rich clay excavated on site, probably when the large water tanks (*baray*) and moats were dug at Angkor and other sites, is widely used on Khmer temples from the 10th century on. Soft when quarried, this material hardens on exposure to air. It was used particularly for foundations and for less decorative elements of temples and associated buildings. Extremely dense and porous, this has proved to be a highly problematical material from a conservation prospective. Together with laterite, sandstone became the principal building material of choice for Khmer architecture in the 10th century. Quarried about 30 kilometres east of Angkor in the Kulen Mountains, the stone varies greatly in color from grey to yellowish to pink, and is fine to medium grained and fairly consistent and reliable as a building stone. Some of the carved details in grey sandstone in Roluos or pinkish stone at Banteay Srei are still remarkably intact and look like they were done just yesterday, not 1000 years ago. However, some of the stone structural members throughout Khmer temples, especially lintels and columns, have been subject to fractures (especially along bedding faces) and sheer cracking. Since no mortars were used, the sandstone blocks are kept in place by gravity prior precise cutting and rubbing of joints. Carving of both continuous elements, such as moldings and surface decoration, and individual sculptural designs,

were done in situ following construction at Angkor Wat and many other Bayon period buildings, sandstone was also carved to resemble roofing tile and served the same purpose (Rooney 1994; Freeman and Jacques 1999).

Khmer temples in present day Thailand and Laos, such as Phimai and Wat Phu, represent variations on this common theme (Freeman 1998b, 1998c; Curazi and Zolese 1997; Diskul 1990).

The *prasat* (towers) of Lopburi in Thailand also conform to the Khmer model. The towers themselves became one of the most distinguishing features of Khmer architecture. Originally compositions based on centrally placed blocks with redented (grouped) pilasters marking the corners, these shapes became increasingly complex by the 10th and 11th centuries. The eventual Khmer tower consisted of an elaborate, stepped roof, embellished by clustered or redented pilasters extending from the vertical elements of the structure's core. Typically these included five to seven levels, conforming to significant numbers of Khmer cosmology (Mannikka 1996). The individual steps were often deeply undercut to create more visual interest. The resulting profile was cone shaped, with a slight curve softening to a rounded point, a version of the Indian *amalaka* or the uppermost part of a Sri Lankan or Indonesian *dagoba* (Chaturachinda, Krisnamurty and Tabtiag 2000). In their earliest versions, called *prasat*, these resemble rough shaped pineapples; later, far more stylized versions, found especially in Thailand, where Khmer style temples were built well into the 17th and even 18th centuries, are known as *prang* and look more like highly stylized corncobs (Aasen 1998: 42-53).

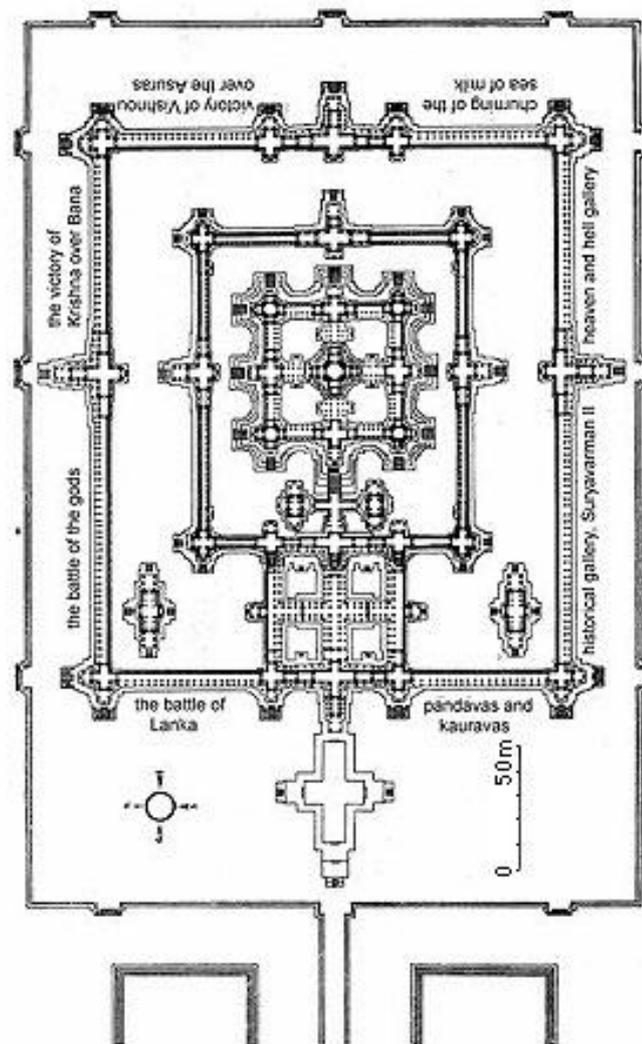


Figure 17 Plan of Angkor Wat, Furgusson 1910

The temple complexes of Khmer civilisation demonstrated increasing elaboration during the 10th through 12th centuries. Other features included causeways both cutting across earthen terraces and crossing moats (and symbolically the link between human and gods); surrounding walls with multiple gates (*gopura*); stone and wood galleries, meditation halls, free standing “libraries” or pavilions; corner towers and often elaborate entry porches. Decoration included *garuda* figures, a mythical creature combining the torso of a human and the beak, wings, legs and feet of an eagle; *apsara*, or heavenly female figures; *dvarapala*, guardian demons often placed at the shrine entrance, decorative lintels, and representations of Hindu and Buddhist stories and Hindu gods and minor deities. Relief carvings often showed scenes from the Ramayana and Mahabharata and also documented battles and other events in the lives of rulers. One other important theme is the “churning of the sea of milk,” and “demons” struggling with a “rope” in the form of a giant *naga*, or serpent. The famous Bayon reliefs show aspects of everyday life, such as markets, hunting and fishing, houses, games and families as well. Typically, the Khmer temple also included foliage

decoration and geometric relief patterning, the latter often in a “flame” motif (Jacques and Freeman 1999; Freeman and Jacques 1999; Ronney 1994; Zephir 1998:174-191)

In addition to temples or shrines Khmer architecture also included secular buildings, the ruins of which are also preserved in some instances as monumental and archaeological sites. The most important of these are Angkor Thom, or the “big city” (*thom* is the Cambodian word for “large”) itself, the capital of the former Khmer empire. Built during the 12th and 13th centuries, during the reign of Jayavarman VII, Angkor Thom shares many of the characteristics of Khmer temples, including a perimeter wall, gateways, a moat and causeways, including demons and gods pulling adjacent *naga*. In addition, Angkor Thom features the remains of the palace of the king and an extensive series of highly decorated terraces outside the palace precinct, historically used for ritual purposes such as public gatherings and military reviews. Outside of the city itself are stone embankments, other causeways and the remains of an impressive stone bridge, also dating to this period. There are also historic quarry sites in the Kulen Mountain area (Freeman and Jacques 1999; Dagens 1989, 1995).

Elsewhere in Cambodia are remnants of roads, travellers’ rest stations, bridges and city walls, including the impressive brick wall at Angkor Borei in the southern part of the country, the beginnings of which may date as early as the 4th century C.E., or during the Funan period. In each of the principal Khmer centers, including those in Thailand and Laos, there are also remnants of similar, non-religious buildings in addition to religious sanctuaries. Unlike the temples, many of the secular buildings result, little remains visible today (Chandler 1996:21 – 40).included masonry foundations and terraces, but were otherwise built of wood. As a

Khmer temples and other buildings display several distinctive characteristics that unite them as a common building type. Among these are construction materials and also consistently applied architectural elements. As emphasized above, wood was clearly an important feature and served as precedents for later construction. At some temples, such as Banteay Srei, it is likely that galleries and other now missing elements were of wood construction. A second early construction material was brick, now represented by monuments such as Prasat Kravan in Angkor or Lolei and Preah Ko in Roluos. The brick used was relatively broad and thin; it was laid up in a running bond pattern with clay mortar (or without mortar), possibly including organic additives, such as resin. Relief sculpture and other details typically were carved in situ. In many instances, brick buildings included carved sandstone details and were protected by stucco coverings, themselves often elaborately molded and decorated. Both stucco and glazed and un-glazed tiles were employed to cover galleries and other enclosed areas (both of which are now missing in most instances; Freeman and Jacques 1999).

Through the centuries the brick, stone and materials of the Khmer temples have been exposed to the wet and monsoonal climate of Southeast Asia and this has taken its toll on these once glorious monuments. Together with negligence of earlier restoration techniques and with neglect of a conservation programme some temples and monuments became ruins.

2.4 Khmer ruins

Phnom Da in Southeast Cambodia is generally considered to be the most important and most extant of pre-Angkorian temples. A simple laterite tower, Phnom Da is thought to have its origins in the Funan period, prior to 600 C.E. The nearby archaeological site of Angkor Borei is also probably Funan (Chandler 1996:14-18; Osborne 2000; Ray 2000:136-139). The most famous Funan-period site is at Oc Eo in southern Vietnam, in the Mekong Delta region. Excavated by the French archaeologist Louis Malleret in the 1940s, this ancient city site included several temple platforms and city walls (Malleret 1959-63). Unfortunately, little is visible on the site today.

The vast majority of Khmer temples and nearly all the sites associated with the Chenla and Funan periods are located in present day Cambodia. The principle site, of course, is the ancient city of Angkor. Spread over an area of 350 square kilometres (or 200 square miles), the temple and city remains of the former Khmer capital include at least 100 monuments, fully 69 of which are within 15 kilometres of the provincial capital of Siem Reap. Most of the Angkor sites are located within the Angkor Monumental Site and Archaeological Reserve, a listed World Heritage Site and historical park. In addition to the central monuments the park administers several remote sites as well, including Banteay Srei and Phnom Kulen, located 25 kilometres and 40 kilometres from Siem Reap (Ang, Prenowitz and Thompson 1998).

The key monuments are located at the centre of the park and include Angkor Wat, Angkor Thom, the Bayon, Baphoun, the remains of the Royal Palace, and the associated shrine of Phimeanakas and the Elephant and Leper King Terraces. Angkor Wat was built in the first half of the 12th century and was originally a city in itself. Occupying a moated compound, measuring 1.5 by 1.3 kilometres, this enormous temple rises 55 metres above ground and features five towers in a *quincunx* pattern, set on a three-level terrace. The central walled sanctuary is 800 by 1025 metres and is accessed through *gopura* (gateways) surmounted by *prang*; a stone causeway approaches the monument from the west. Among the most important features are the long galleries surrounding the temple itself; these are filled with bas-reliefs recounting the accomplishments of Suryavarman II as well as tales from the Ramayana and Mahabharata and other myths. Nearby Angkor Thom includes five gateways, each ornamented by colossal heads of the Bodhisattva Avalokitesvara, the probable representation of Jayavarman himself. The Bayon is sited at the center of the complex and includes 39 existing towers, also with images of Bodhisattva (Freeman and Jacques 1999). The Bayon is Jayavarman VII's principle monument and was built in the late 12th century, possibly on an earlier site. Near the Bayon is the earlier temple mountain of Bophuon dating to around 1060 C.E. and probably never completed due to problems in the original construction.

Angkor Thom was once a living city; what remains now is the bare skeleton of earlier monuments. Because of their original wood construction, nothing exists of the secular buildings in the city, and only the foundations and pools of the palace are still in place. The older temple of Phimeanakas became a part of the palace precinct; the elaborate stone terraces, known by the subjects of their bas-reliefs and later associations as the Elephant and Leper King Terraces, define the edge of the historic

palace grounds. Other temples within Angkor Thom include Tep Pranam, Preah Palilay, Preah Pithu, the twelve Sour Prat towers and the two Khleangs.

The ancient Khmer city is surrounded by other temples, including, Phnom Bakeng, the original temple-mountain of Yasovarman I; Prasat Kraven, a five-towered brick shrine built in the 10th century; Banteay Kdei; Preah Khan; Neak Pean; the unfinished 10th century Ta Keo; Ta Prohm, an unrestored temple ruin dating from the late 12th century; and Srah Srang, a combined temple and *baray*. Banteay Kei, Preah Khan, Ta Prohm, Neak Pean and Srah Srang were all built during the reign of Jayavarman VII (Boisslier 1990; Freeman and Jacques 1999).



Figure 18 The east side of the gallery at Ta Prohm taken from inside
www.corbis.com



Figure 19 The east side of Neak Pean www.corbis.com

A second grouping of monuments, known as Ruluos group, is located 15 kilometres southwest of Siem Reap. The site consists of three early temples, Bakon, Lolei and Preah Ko, dating to the rule of Indravarman I and his successor Yasovarman. To the east and north of Angkor Thom are the more remote sites of Pre Rup, Banteay Samre, and Bntey Srei. Banteay Srei, built in the 10th century, is one of the most beloved of the Angkor monuments and is noteworthy for its pinkish-purple colour and the fine quality of its stone carvings. Other, even more distant sites are Kobal Splen, Phnom Kuln and Beng Mealea (Rooney 1994).

Two of the largest sites outside the park are Banteay Chmar and Preah Vihear (known to the Thai as Preah Viharn). Both of these monuments are close to the Thai border; in fact Preah Viharn is accessible from the Thai side alone – a point of continuing controversy today. The impressive old city of Koh Ker is located about 65 kilometres east of Angkor and includes at least 130 identified shrines and other ruins; Koh Ker was the capital of the Khmer empire for a short time in the 10th century (Watt 2002; Freeman and Jacques 1999; Freeman 1998a).



Figure 20 Mandapa next to the ruin of the principal tower of Preah Viharn taken from the north-west www.corbis.com

Central Cambodia is the site of Preah Khan, Kampong Thom. Built by Suryavarman II and completed by Jayavarman VII, this large temple was originally developed as a Hindu shrine. Nearby are the temple sites of Sambor Prey (Prei, Preah) Kik, a Chenla-period temple; Phnom Santuk (Sanctuk); Phnom Phum Prasat and Kampong Kdei Bridge. Other Khmer era temple sites are located in the west of the country, near the modern city of Banteay Meanchey, and near the east central Cambodian city of Kampong Cham. The early Funan-period monument of Phnom Da is in Takeo Province, south of Phnom Penh. Another important site in the south includes Phnom Chissor (Chisor, Chi Sou), dating to the 11th century but completed during the reign of Jayavarman VII (Royal Government of Cambodia 2000; Ray 2000).

The only important identified related site on the Vietnamese side of the border is Oc Eo, an early Funan-period trading centre near the modern coastal town of Rach Gia. A previously excavated archaeological site, Oc Eo possesses the remains of at least three brick temple platforms. Nothing on the site is visible today (Florence and Storey 2001: 579-580).

Important Khmer sites in Thailand include Prasat Hin Phimai, near the northeastern Thai city of Khorat and Prasat Hin Kha Phnom Rung, in Buriram Province, near the Cambodian border (Fine Arts Department n.d.). Prasat Hin Phimai dates to the reign of Suryavarman I in the 11th century. Situated on a direct line from Angkor, the large temple complex was originally dedicated to the Hindu god Siva but became a Mahayana Buddhist shrine in the 12th century. The nearby site of Mueang Tam is a Baphuon-period complex, located on flat land below the hill-top shrine of Phnom Rung. In addition to these three large sites, there are at least 30 other Khmer ruins in the northeastern region of Thailand, many on the Cambodian border. Several

other monumental sites are located in the northern part of Isan, close to Laos (Freeman 1988a, 1998b, 1998c; Jacques 1989a; Siribhadra and Moore 1992).



Figure 21 The east gopura with the view of principal tower at Phanom Rung www.corbis.com



Figure 22 The pond at Mueang Tam taken from the northwest www.corbis.com

The Thai archaeological park at Sukhothai includes the Khmer-style Wat Phra Luang, probably built in the 13th century. Wat San Ta Pha Daeng, although later altered, was originally a Khmer shrine as well. The related park of Si Satchanalai features Wat Lak Mueang, a small Khmer temple. The third section of the park Chalieng, an ancient city about one kilometre southeast of Si Satchanalai, is the site of Wat Chao Chan and Wat Phra Si Rattana Mahathat, the first a Bayon-period prang, the second, a later Ayutthayan-period temple, with Khmer characteristics. All three cities were once Khmer dependencies. Ayutthaya has several temple complexes with Khmer influences, these include Wat Ratchaburana and Wat Watthanaram, the former an outgrowth of an early Khmer-style temple, the second following Khmer models (Aasen 1998: 42-53)

The central Thai city of Lopburi, historically a Dravati city, has two Khmer-style temple remains: Prang Sam Yod and Wat Phra Si Rattanamahathat, both dating to the 12th century period of Khmer suzerainty. Mueang Singh, near the town of Karnchnaburi was also a Khmer sanctuary. In the south in the regional centre of Phetchaburi are five Khmer prang at Wat Kampheang Laeng, dating to the 12th century, and later Khmer-style towers at Wat Mahathat (Freeman 1998c; Aasen1998).

Southern Laos is the final area that experienced a significant Khmer and also Chenla presence. Vat Phu (also called Wat Phu Chanpasak), a World Heritage Site near the provincial town of Champasak, dates as early as the 3rd century, with additions and changes into the 13th century. Originally a Chenla city, the remaining ruins were built as a shrine to Siva. Rededicated to Buddha in the late 12th century, this impressive complex extends along the side of the Phu Pasak (Mt. Pasak), in a succession of three stone terraces. The site also includes *baray* and many examples of sacred sculpture. Nearby Wat Phu are the remains of the small Khmer sanctuaries of Ha Nag Sida, Hawng Thaan Tao and Ban That; a recent UNESCO – sponsored study lists 106 sites (Nishimura 1998; see also Dagens 1986, 1988; Lerici Foundations 1999; Wulf 1994:24-29).



Figure 23 Mandapa and the principal tower at Banteay Srei
www.corbis.com



Figure 24 Details of Khmer architecture; "false window" balusters,
stack construction, surface decoration, www.corbis.com

2.5 The legacy of the Funan, Chenla and Khmer Kingdoms

From the 9th through 15th centuries C.E., the Khmer were the dominant power in Southeast Asia. At its peak, the Khmer empire extended from its heart at the present ruined city of Angkor to the far west and south of present day Thailand and into mountainous region of southern Laos. The Khmer, and their predecessors, the Funan Kingdom of the lower Mekong and the Chenla peoples of what is now central and northern Cambodia (and also Laos), were frequently at war with their Cham neighbors to the east. Towards the end of the time of their empire, the Khmer were in conflict with the Thai to the west. Repeated invasion by the Thais in the 15th century including the sacking of Angkor by Thai armies in 1431 was one of the reasons that the Khmer empire would retreat southward, toward what is now Phnom Penh (Chapman, 2003:113)

Khmer monarchs, beginning especially with Suriyavarman II and Jayavaraman VII, during the 11th and 12th centuries, consolidated Khmer influence throughout the region, establishing tributary relationships with states such as the city of Vimaya (now called Phimai) on the banks of the Mun River in present day northeastern Thailand, the Dvaravati center of Lavo (now Lopburi) and other areas. Even farther west were Khmer “outposts” at the borders of modern Thailand and Burma, such as Mueang Singh (the sanctuary of the “City of the Lion”) in Karnchanaburi. This was possibly the historic city of Srivayaimhapura, “City of the Victorious Lion” referred to on a stele at the temple of Preah Khan in the ancient city of Angkor. Distant Khmer holdings were likely the result of alliances with earlier cities, rather than the places occupied solely by Khmer. Sukhothai, in north central Thailand, which also traces its history to a Khmer foundation (and still includes Khmer-period monuments as well), was probably a tributary city, not an outright procession of Khmer kings (Chandler 1996: 16-18; 21-25; Coedes 1962; Wyatt 1984: 24-29)

As a result of the extension of the Khmer Empire, there are remaining Khmer-style temple and city remains throughout the region. Wat Phu in Champasak Province in southern Laos was both a Chenla and Khmer city and sanctuary. Wat Kampaeng Laeng in the Thai city of Phetchaburi is also a Khmer-style *prasat*. Khmer architectural ideals continued to influence later kingdoms as well. Wat Chaiwatthanaram in Ayutthaya, built in 1630 by the Thai king Prasat Thong, is a Khmer-style shrine, with a tall central *prang* and eight subsidiary towers. Even during the Rattanakosin, or Bangkok, period (beginning in the late 18th century), Thai sovereigns chose Khmer styles for later temples such as the famous Wat Arun (“Temple of the Dawn”) on the west bank of the Chao Phraya River, near the new capital at Bangkok. Wat Arun was built in 1767, but adheres to Khmer principals of five towers arranged as a quincunx and surrounded by a perimeter wall (Aasen 1998:42-53)



Figure 25 The principal tower of Wat Phu taken from the east,
www.corbis.com



Figure 26 The principal tower of Wat Kampaeng Laeng, Phetchaburi,
taken from the southeast, www.maungphet.net



Figure 27 The main prang at Wat Chaiwatthanaram, Ayutthaya, taken from the east www.corbis.com



Figure 28 The east side of Wat Arun (The temple of dawn) www.rakbankerd.com

There are very few extant sites associated solely with the earlier Funan and Chenla periods, so called Funan – a Chinese corruption of *phnom*, *bnam* or *phanan* for “hill” - civilisation thrived from as early as the 1st century C.E. until the end of the 7th century; the period of Chenla presence dated from around 600 – 875 (Chandler 1996: 14-18, Coedes 1962). Central Cambodia has several monuments dating back to Chenla period, including prasat Sambor Prey (Prei, Preah) Kuk near modern Kampong Thom. This monument is located in the area of the ancient Chenla city of Isanapura, the capital of the Chenla leader Isanavarman I in the 7th century. Ta Prohm temple at Tonlé Bati in southern Takeo province also has origins as early as the late 6th century; and although later converted to a Khmer shrine during the reign of Jayavarman VII (the 12th century). Ta Prohm probably has its origins in the Chenla or Funan periods (Chandler 1996:16-18; Jacques 1979). Wat Phu in Laos also has Chenla origins (Dagens 1986, 1988; Lerici Foundation 1999, Wulf 1994:231-235).

CHAPTER 3

THE DEVELOPMENT OF HISTORICAL PARKS AND THEIR RESTORATIONS

In this chapter the author will study the development of historical parks in Thailand. It will examine the restoration of the stone heritage sites in Southeast Asia prior to the restoration of Phimai Historical Park. The investigation into the techniques that were used for restoration will be conducted. It further studies the condition of Phimai Historical Park prior to the restoration and the problems which occurred during the restoration.

3.1 Thailand and the development of national historical parks

Field Marshal Phibun Songkhram initiated the development of National Historical Parks in the post-World War II era. The government committed to the conservation of monumental sites and sponsorship of archaeological investigations. Successive Thai leaders further initiated and encouraged the development of historic sites and also helped underwrite technical staff to restore and managed them.

In 1962, the Fine Arts Department was removed from the Ministry of Culture, where it was situated from 1952, after nearly ten years directly under the Prime Minister's Office and was placed within the Ministry of Education, a move that gave the organization a secure foundation for its work (Fine Arts Department 1998:11).

In 1961, an Act of Monuments, Antiques, Objects of Arts and National Museum was established. This act gave broad powers to the Fine Arts Department, covering permits for archaeological excavations, oversight for the transportation of antiquities, and the assignment of penalties for illegal trafficking and looting of works of art. The Fine Arts Department was also responsible for developing a national list of historic sites, entitled the National Register of Ancient Sites (Lertrit 1996). This was an expansion of the survey called for in the 1934 Act of Ancient Monuments and provided the basis for the conservation and development of ancient sites, and especially Thailand's two famous historical and archaeological parks: Sukhothai and the associated ancient cities of Si Satchanalai and Kamphaeng Phet.

An initial inventory of the site of Sukhothai, as called for in 1934 Act on Ancient Monuments, was completed in 1935. Restoration of key monuments occurred between 1953 and 1955 using funds from the State Lottery. The work done during this period has been much criticized as having been done too quickly and with little concern for authenticity (Peleggi 2000:39). Following the Act of Monuments, Antiques, Objects of Arts and National Museum 1961, the government approved a plan for the development of archeological parks at Sukhothai and Si Satchanalai and Kamphaeng Phet in 1964.

Investigations were conducted by Thai archaeologists beginning in 1965; and towards the end of the five year time-frame allotted for the work, 35 sites were restored and stabilised. UNESCO was asked shortly afterward to provide assistance in a more ambitious park project; and in 1968 a team of experts, including both Thai nationals and foreign scholars, visited all three sites and wrote a set of recommendations (Sekler 1978). In October 1976, after several reports had been completed, the government committed to the development of an archaeological and historical park at Sukhothai (Sukhothai Historical Park Project 1977; Fine Arts Department and Ministry of Education 1982:9-11). In 1980 and 1983 similar plans were adopted for Kamphaeng Phet and Si Satchanalai, respectively (Rojpojchanarat 1987c).

In 1982, a team of international and Thai experts completed a master plan for the development of Sukhothai. The team included architects, historians, anthropologists, planners, economists, engineers, most prominent among them Vira Rojpojchanarat (architecture), Nikom Musigakama (archaeology) and Srsakra Vallebotamh (anthropology). Dejo Savananada was designated as the project director (Fine Arts Department and Ministry of Education 1982). The plan covered some 70 square kilometres. In all, 193 monuments were considered for some kind of treatment. In addition to identifying sites for restoration or conservation, the plan included an analysis of land use; designated archaeological zones and areas for landscape improvements; formulated a community development plan; identified facility needs; and presented ideas for promotion of tourism (Ishizawa and Kono 1987; Ishizawa, Kono and Rojpojchanarat 1988). The scheme also recognised the presence of an existing community on the site and laid out steps for resettlement including new housing and necessary infrastructure, such as schools and a community center. One of the UNESCO consultants emphasized as well the need for a thorough inventory and data base (Sekler 1984).



Figure 29 Wat Mahadhat, Sukhothai Historical Park, www.corbis.com



Figure 30 Wat Phra Sriirattana Mahadhat Chalieng, Si Satchanalai Historical Park, www.corbis.com

Treatment of the existing community was considered an especially important issue. This was very much in keeping with Thai notions of obligation and social consciousness, and concern was expressed frequently in discussions and in follow up reports. The teams saw the need to accommodate the local people as a critical aspect of the overall project. Ways were considered to best enlist the community members in the project and how to communicate to them the ultimate benefits of the project, such as tourism potential and jobs. However well-intentioned, some of the record makes some interesting reading today. A mission report filed in 1977 explained: “All the villagers have favourable attitudes, so long as they are not worse off; and so long as they do not have to contribute cash [and further] 1) People are willing to move; 2) suggest to move to the north; 3) In design, uses of water needs special care; 4) settlement should be scattered; 5) Use of labour force for project would help participation and cooperation” (Mission Report, Sukhothai Restoration 1977:3-4).

Actual implementation began before completion of the master plan. Funding for the first stage of the project began in 1977, the second stage started in 1982. The target for completion was 1986 and it was funded under the Fourth and Fifth Economic and Social Development plan of the Thai government. The project was allotted 108 million baht (approximately 4.1 million dollars at the then rate of exchange). An additional 45 million baht was given to the project in 1987 and 1988 (Palakavong 1987:77). Further money came as well from the UNESCO bilateral agreements funds, primarily Japanese support and from private donors (Fine Arts Department 1988:30-32). A portion of the funding was put towards actual conservation work. Between 1977 and 1983, 82 sites were excavated and restoration work was done on 43 monuments, all within the limit of the old city walls (Thailand National Commission for UNESCO

1983:4). In 1979, an international campaign for safeguarding Sukhothai and the two related sites was launched with UNESCO backing. A multi-park nomination to the World Heritage List was submitted in 1990; in 1991 the Sukhothai and Associated Cities of Si Satchanalai and Kamphaeng Phet site were officially listed (Fine Arts Department 1993).

The parks at Sukhothai were inaugurated on November 14, 1989; an event attended by King Bhumibol (Rama IX), other members of the royal family and nearly every dignitary in Thailand. In its first year the park managers reported 434,000 visitors. One of the great surprises was the popularity of the parks for Thai visitors; the project had been promoted in part as an economic draw for international tourists. Camping and lodging facilities, bicycles paths, both open lawns and forested areas made the area an ideal vacation spot, comparable to the national parks created during the 1960s at Khao Yai and Kaeng Krachan (Cummings 1997:339-400, 587-89). It was uncertain what Thai visitors gleaned from the monuments in the park; obviously national pride was part of the appeal, and simply learning more about Thai history was another point of interest. Since the majority of Thai are Buddhists, many of the sites came to be venerated, both by visitors and local residents, in part for their sacred qualities; even though the monuments were not presented as religious shrines and Buddha images were unprotected by roofed structures, as is traditional in Thai religious practice. This has become something of an issue in the park department which defers to local practice, but insists that educational programs can help visitors and the local community to understand better the intentions of the parks.

The actual work on the monuments beginning in the 1980s has been subjected to persistent criticism. Most of the Thai architects, engineers and archaeologists involved with the project had been exposed to conservation training, often in international contexts. This was particularly true of the staff of the Fine Arts Department, who supervised nearly all of the work on monuments. Some of the staff had gone through both long and short courses at Borobudur and other sites in Indonesia as part of a UNESCO initiated regional training institute (also supported by SPAFA, a regional research and training centre supported by the Southeast Asian Ministers of Education, discussed above). Many were aware of published conservation literature, and there were opportunities to attend conferences and take advantage of other training vehicles.

Thailand, also, was a participant in international forums and a signatory of the Venice Charter and other international conventions. However, the monuments themselves were often extremely problematic. Many had been repaired and restored in the 1950s, and some of this work had to be undone. Additionally, nearly all the monuments and other structural features of the sites are of brick, with deteriorated stucco coverings.

Conservation proved and continues to prove – a very difficult undertaking. Many of the bricks were deteriorated, and stucco is a particularly problematical material to try to preserve in situ. Also, there was, and continues to be a communication problem between the experts and the on-site technicians and managers. Treatments may be prescribed, but masons and park employees often use current

construction methods and materials, including inappropriate cement mortars, for repairs. In the case of fragile brick ruins, the results can appear heavy-handed.

The historical park at Ayutthaya offered similar challenges at the time of its development. Unlike Sukhothai, the historic sites at Ayutthaya were located within an existing urban area; with the “fall” of Ayutthaya in 1767 the site gradually was built-up again, with houses, shops, *wat* and other structures, some of them re-utilising materials from the old city. Although declared a protected area during the reign of King Chulalongkorn at the beginning of the 20th century, little had been done to actively promote the preservation of the old remains until the 1950s. In 1956-57 several of the temples were restored under the initiative of Phibun Songkhram, then prime minister. These were Wat Borom Phuttharam, Wat Lokkaya Suttha and Wat Thammikarat. Archaeological work also in the 1950s resulted in a new branch of the National Museum, called the Chao Samphraya, established by the Fine Arts Department to display the findings. In 1969 a plan for conservation and development of the site was approved, with an annual budget of 1 million baht. (Wannasilpa 1991: 115-118)

Work on Wat Phra Sanphet, the royal chapel and one of the principal monuments remaining in Ayutthaya, began in the 1970s. Wat Mahathat and Wat Ratchaburana were also worked on at that time. Those in charge of the project had to contend with changes made to many of the sites in the 1950s work, including new *wihan* (temple structures) and gateways introduced in the late insertion of concrete Buddha images (Peleggi 2002:44).

The Ayutthaya Historical Park project was included as part of the Fourth National Development Plan, beginning in 1977, and extended through the end of the Fifth Plan in 1986. A total of 50 million baht was allocated for the project (Palakavong 1987:79). The master plan would finally be completed only in 1987, delaying implementation until 1991. Overall, the master plan called for: the preservation of some monuments; more intensive restoration of other sites; the revitalisation of some inhabited areas as what were called “cultural villages”; and the removal of some modern buildings from the conservation area. In all, the project covered a little less than half of the old island site of the city (Chotikavanit 1995).

To create a more park-like setting, some existing roads and new roads were to be further beautified with ornamental trees. Also, several new water features were called for, intended to serve as an evocation of relocation of approximately 200 households; this was carried out in the late 1990s at a cost of 30 million baht. Half of the costs came from the Fine Arts Department, the other half from the Housing Authority of Thailand (Chutintaranond 1997).

Ayutthaya was inscribed on the World Heritage List in 1991, after nearly 10 years under consideration. The nomination stresses the significance of the site to the history of Thai national development, the strong tradition of royal association and the importance of the city during the 17th century as a site of foreign trade and early diplomatic contacts.

A new Ayutthaya Historical Centre opened in 1990 to tell the story of Ayutthaya's historical importance. Designed in a style reflective of Thai traditional architecture, the modern museum complements the much more traditionally displayed collections at the Chao Samphaya National Museum and the Chanthrakasem Palace. Planning continues for the park implementation, including efforts aimed at better integrating the existing city and the historic park.



Figure 31 Wat Chai Wattanaram, Ayutthaya Historical Park
www.corbis.com

During the time of Ayutthaya and Sukhothai's development and recognition as World Heritage sites and as important collections of historic monuments, the Fine Arts Department moved to develop other historical parks and sites as well. Fully nine historical and archaeological parks were developed between 1961 and 1987. These include, in addition to Sukhothai and Ayutthaya: Si Thep Historical Park in Lop Buri, focused on the Dvaravati and Khmer sites; Phra Nakhon Khiri Historical Park, the site of Rama IV's summer palace, in Phetchaburi; Prasat Phnom Rung Historical Park, a Khmer site in the province of Buriram, in northeast Thailand; Prasat Sing (Singh) Historical Park, in the western part of Thailand, near the Burmese border; and Phimai Historical Park in Khorat (Rojpojchanarat 1987c:41). Most of these sites were opened in the 1980s, but actual development began, as with Ayutthaya and Sukhothai, during the 1970s, with preliminary work taking place even earlier.



Figure 32 Sri Thep Historical Park, www.doh.go.th



Figure 33 Mueang Sing Historical Park, www.watmai.net

Among the best known and most significant of the Thai national parks established during this era were those incorporating Khmer remains; Phimai, Phnom Rung and Prasat Mueang Sing. Of these Phimai and Phnom Rung were the first to be studied and preserved. During the early 20th century, the inventory on Phimai Historical Park and Phnom Rung Historical Park was carried out under the auspices of the EFEO. Rtienne Edmond Lunet de Lajonquiere and Etienne Aymonier had included both sites in their work of 1901-1903. Henri Parmentier and Jean Bosselier had also carried out studies of the monuments there later in the century, Parmentier in the 1910s

(Freeman 1998c:44). Other Thai historians including Prince Damrong had also investigated the ruins as had M.C. Subhadradis Diskul and Smitthi Siribhadra.

In the late 1950s the Fine Arts Department began a more detailed study of both sites as a basis for restoration. To help in the work, the department enlisted Bernard Philippe Groslier from Angkor in Cambodia. Groslier completed a study of Phimai in the early 1960s and the project was finished under the direction of Prince Suphad and Princess Yachai Chitrabangse in 1964-1969, with Groslier's continuing advice (Freeman 1998a, 1998c:45). Phnom Rung followed in 1972-1988. Groslier died in 1980, before the project was complete, but he advised on much of the work up to that time (Freeman 1998a). One of the great successes at Phnom Rung was the return of the "Reclining Vishnu" lintel, an important part of the monument's sculptural programme discovered by M.C. Subhadradis Diskul at the Art Institute of Chicago in 1972 and later repatriated to Thailand and installed in its original place (Diskul 1989:9-12)

Prasat Mueang Tam, in the valley near Phnom Rung, was restored in the 1980s. As in Sukhothai, the project required the removal of a village on the site (Freeman 1998a:33). Since that date several other Khmer sites in the northeast have been subjects of restoration projects.

3.2 History of restoration in Southeast Asia

The restoration of Borobodur was the focus of an important restoration effort during the first decade of the 20th century. The Dutch decided to follow the example of Theodore Van Era, who developed a process known as *anastylosis* whereby the ancient structure could be reconstructed on the basis of matching components, much like a puzzle. This method was applied at Borobodur and later nearby Prambanan.

The French conservators led by Bernard-Philippe Groslier, Maurice Glaize and Jean-Philippe Laur, architects and archaeologists of Ecole Francaise d'Extreme Orient (EFEO) and Conservation d'Angkor, adopted the technique for the conservation work at the archaeological park at Angkor which became the model of conservation work in Southeast Asia in 1960-1970.

Thai and Burmese monuments remained in a relatively neglected state until the post World War II period, after which time the Thai nation in particular began to devote considerable time, money and expertise to reconstruction and stabilization of Thailand's primary brick monuments. The EFEO assisted the Thai government in its efforts to preserve the Khmer sites in the northeast part of Thailand (Chapman, 2003).

3.3 Restoration at Phimai Historical Park

The French Government funded the restoration of Phimai sanctuary in 1964. Bernard Philippe Groslier was sent to evaluate and suggested the restoration technique which could be used at Phimai.

Groslier's evaluation of Phimai sanctuary suggested that Phimai sanctuary was in bad condition due to two factors. First, the general deteriorations were due to the material that was used to build the sanctuary and its craftsmanship. Second, the impact was from humans and nature.

The deterioration of sandstone was caused by rain, which penetrated inside the stone; the stones broke and fell to the ground. Wood, which was used generally by the Khmer stone masons as beams inside the stone, deteriorated from water leakage and collapsed.

Danger from weather depends on the material used. The principal tower and *mandapa* were built of white sandstone, which was very strong, therefore there was little deterioration caused from water leakage. However, the red sandstone which was used to build the galleries, *gopuras*, outer walls, Ho Brahm, two buildings on the western side of outer galleries and Klang Ngern, were in a state beyond repair. The red sandstone was broken into pieces because of the water leakage and strong sun.

The laterite, which was used for foundation remained in reasonably good condition; but the laterite, which were used to build Prang Bhamadat and Prang Hin Daeng, was in really bad condition and could not be salvaged.

The other factor was the fact that Phimai sanctuary was built on the ground level and in general a temple that was built on the ground level was not as strong as a sanctuary built on a high platform.

Although Groslier had done a feasibility study and given recommendations for restoration for all buildings and the surrounding of Phimai Sanctuary, only the principal tower was restored due to lack of fund to continue the restoration. The other buildings in the historic park were restored later with the budget of the Fine Arts Department.

3.3.1 General conditions of Phimai Historical Park prior to restoration

Groslier went on to say in his report that the principal tower was very heavy; its weight was around 1,000 tons. The general condition was quite good. Most of the danger of this tower came from the weight of the tower, which put pressure on the foundation.

Spires and lintels were broken off; these were due to the weights that pressed upon them and the rain. The damage could be seen clearly at the door on the south side and the west side of the principal tower.

The antechamber and *mandapa* detached itself from the tower. The damage was caused by the weight and water pipe. The damage could be seen on the three sides of the antechamber and *mandapa* of the principal tower (Figure 32 – 33).



Figure 34 The north side of the principal tower, Diskul 1963



Figure 35 The north-eastern side of the principal tower, Diskul 1963

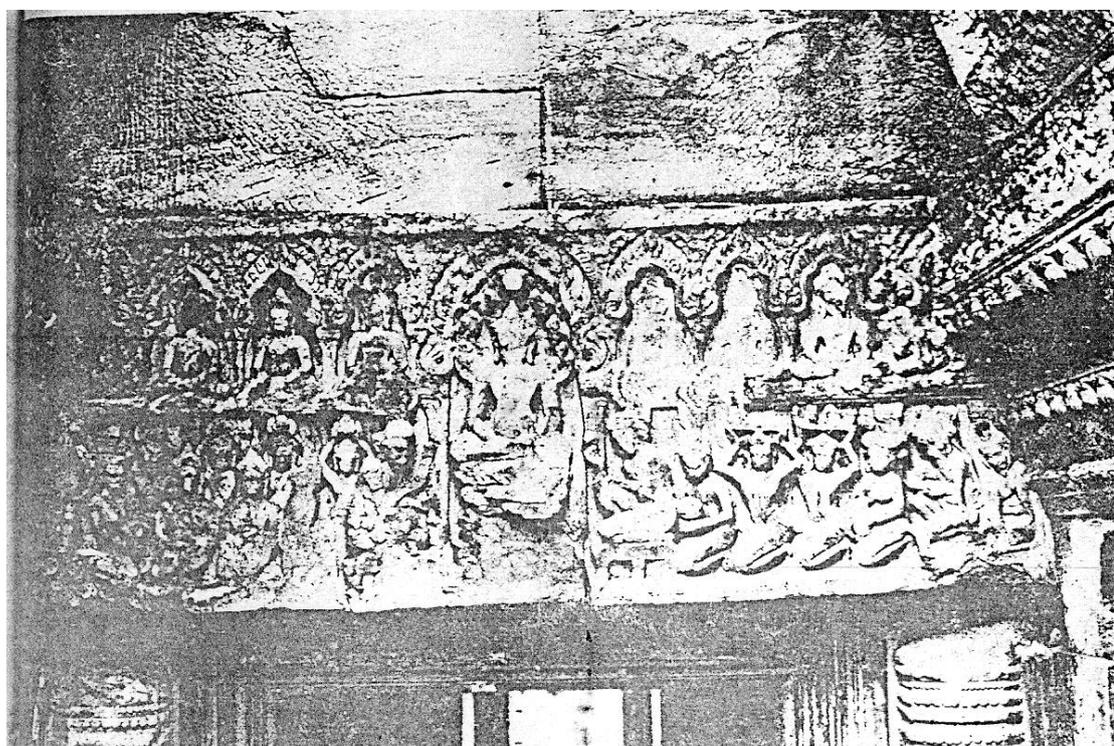


Figure 36 The southern door panel of the principal tower, Diskul 1963

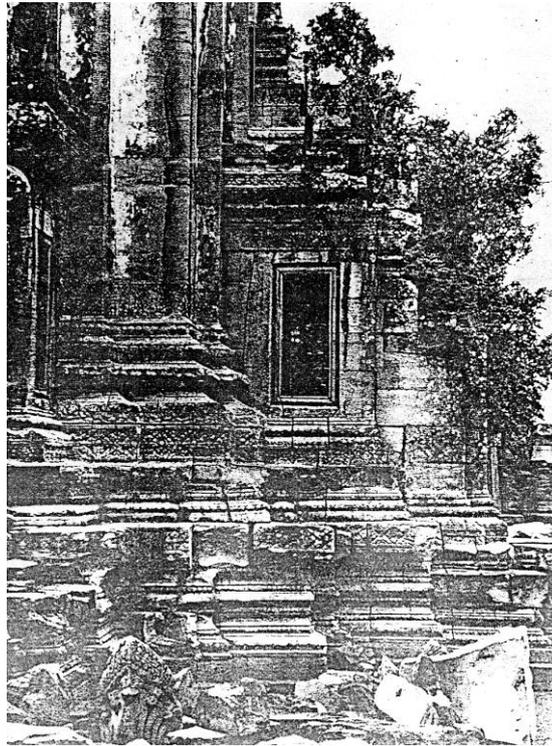


Figure 37 The east side of the antechamber, Diskul 1963



Figure 38 The west side of the antechamber, Diskul 1963



Figure 39 Mandapa, Diskul 1963

The roof of the *mandapa* was completely gone due to the fact that the foundation may not have been strong enough to carry the weight (Figure 34). However, the damage could also have been done by humans, as the window of the south antechamber had been closed off by bricks which had been brought from somewhere else. It would appear that the *mandapa* had been used for something else and there was an alteration to the building itself. However, it would be reasonably easy to restore the *manapa* as the stones were lying around nearby. It was also possible to dismantle and rebuild this *mandapa* without having anything to do with the principal tower.



Figure 40 The Inner Gallery, Diskul 1963

The inner gallery was in a bad condition because the stones which were used for the roof were too small (Figure 35), the top part of the wall, the lintel, was made of wood for which had completely rotten away (Figure 36) and the red sandstones were in bad condition (Figure 37).

The outer wall was made of laterite. Although, some of this had broken off but it could be repaired easily.

Ho Bham and two building outside the western side of the inner gallery and Klung Ngern were built of red sandstone had deteriorated badly. They could be preserved but could not be rebuilt to its original form.

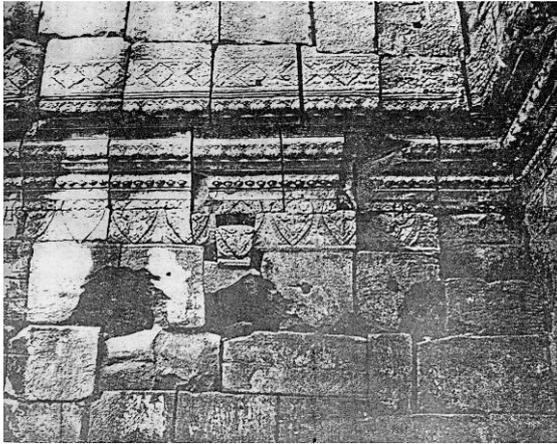


Figure 41 The south wall of the south side of the gallery, Diskul 1963



Figure 42 the north wall of the west side of the gallery, Diskul 1963

3.3.2 The proposal for restoration of Phimai Historical Park

According to the Groslier report (translated by M.R. Supataradit Disakul in 1963), Groslier proposed three methods for restoration of the Phimai Sanctuary.

First, Phimai Sanctuary would be studied from selecting stones that had fallen to the ground and digging inside Phimai Sanctuary and the town area. The stone would give the outline of the original building and digging would give the significant history of Phimai, as Phimai was the centre of Khmer culture in the northeast of Thailand.

Second, it was not a solution for the Khmer temple to only repair some parts of it. It should be rebuilt by using the *anastylosis* technique. The structure inside could be strengthened at the same time as protecting the outside of the sanctuary by using water and the use of the chemicals to coat the stone.

Third, the principal tower could be dismantled and rebuilt but it would be difficult to build the inner gallery and the *gopura* on the outer wall. As for the latter, only the foundation could be rebuilt. Regarding other buildings within the sanctuary, nothing could be done. Therefore, when the restoration of the principal tower was completed, it would be a rebirth of the principal towers among the ruins, however, the landscape could be improved.

Even though it had been decided that Phimai Sanctuary would have to be taken down and reconstructed, there were three problems to be considered.

The problems were the principal tower, the antechamber and the *mandapa*. It had to be decided whether to rebuild the whole tower or only the spire of the principal tower. To reconstruct the whole building was not difficult, but it would be costly and take a long time. It would mean closing Phimai from public viewing for at least five years.

It was decided that the best way was to take down parts of the buildings, such as the principal tower, the antechamber and *mandapa*. The foundation was reconstructed by using steel to support the structure both inside and outside and then put the stone which had been dismantled back in place. By doing it this way it would take only a third of the time estimated for rebuilding the whole building. Only the part that had been fallen down would be rebuilt and the site could be opened to the public after the first stage was completed. However, the latter method was very delicate work and needed expertise of the skilled workers.

Groslier suggested that the personnel restoring Phimai sanctuary should be sent to study the restoration of other heritage sites in small groups. This group of craftsman would lay the foundation and teach other personnel; therefore, the personnel who worked on Phimai must be dedicated, determined and work on a regular basis. Specialists could be called upon to advise on special areas and certain work could be outsourced to a company, for example, topography.

3.3.3 Process of restoring of the Principal Tower

Groslier went on to explain in the report about the sequence for restoration. The restoration began with the dismantling of the spire; numbers would be written on the stones before removing them so that the stones could be put back in their original place. The spire could then be removed. Bricks and sandstones, which were used for repair prior to this time, should also be taken down. Some of them were kept, the numbers were given to them and their location recorded. The period of repair could be identified at a later date.

After dismantling of the spire on the principal tower, steel was used as a structure to support the foundation of the principal tower both inside and outside. It was put at the corners underneath the stone floor and provided support from the bottom of the foundation. If there were gaps between the stone of the foundation, concrete was used to seal the gap.

The antechamber and *mandapa* were still in their places after dismantling the spire. The northern and eastern side of the antechamber were then dismantled so that steel could be put to surround the steel structure underneath the foundation to restrict the movement of the inside steel structure. After that the western side of the antechamber and the *mandapa* were taken down, so that the steel could be put underneath the foundation on the southern side of the tower. This part of the work was

the most delicate part of the restoration and had to be carefully done or it would have created many problems.



Figure 38 Kleep Kanoon on the principal tower, Diskul 1963

The stones that were found on the ground and belonged to the antechamber were put back in their original places. The concrete plates that were the same size of the missing stones were used at the front of the antechamber but they had to look the same as the other stones. However, they had to show that they were the addition pieces as there was no intention to make them look like replicas of the original stones. The other method to replace the missing stone would be to select and cut the original stones, which had fallen nearby and used to replace them. However, it was emphasised that the stones should be smooth so that it could be recognised that they were additional pieces.

Kleep Kanoon and the decoration on the antechamber as well as all stones which were about to crumble were removed. In fact, they were taken down to the base of the spire of the principal tower (Figur38). The photo of the details of the painting on *Kleep Kanoon* had to be taken because it would be difficult to go up and had a good look at it again. If a lotus shaped top of the *prasat* could not be found, we could close it up and make the slope on the roof so that the water could flow easily downward.

After the main part of the building was secured and three sides of the antechamber were put up, the reconstruction of the spire could begin. The stucco of the stone on top of the spire had been scrubbed off as it was from different period of the principal tower. The water on the spire must be able to flow outside the building

Following the strengthening of the foundation of the principal tower and the reconstruction of the spire, the inner door of the principal tower was restored by using a concrete beam in place of a wooden beam that had rotten away. The pediment of the mandapa was supported, and then the roof of the antechamber was put back in its original place. The final stage was the treatment of the stone with a chemical fluid.

3.3.4 Problems in the restoration

3.3.4.1 Incomplete work

Groslier's report stated that after the restoration of the principal tower was completed, attention was needed to protect the antechamber and *mandapa*. The pipes to release rain water from the principal tower, antechamber and *mandapa* were corroded and needed to be replaced. Groslier suggested in his report that for further restoration the most important thing was to put the pipes around the sanctuary to release the water out, especially around the principal tower, antechamber and *mandapa*. The water could flow through the north eastern corner of the inner gallery and go into the pond on the north eastern side of the outer lawn.

Groslier further suggested that before opening the sanctuary for public viewing, the wood ceiling should be put inside the building in the same way as it was done at Angkor Wat. The ceiling should be square and there should be lotus inside the square. In Thailand, teak wood could be used for ceiling inside the antechamber, mandapa and the principal tower. It would be good protection from the bats.

He further argued that the buildings should be closed by glass doors and locked with keys to avoid the bats from living inside. The glass doors and wood ceiling would make the building look fresh and maybe lighting could be hidden inside the wood ceiling so that there would be light at night inside the building.

As had been mentioned earlier, the fund from the French government ran out and only the principal tower was restored. Other parts of Phimai Historical Park were later restored to the present stage by a budget from the Fine Arts Department.

1987	restoration of the gopura
1987-88	restoration of <i>madapa</i> between the south <i>gopura</i> and the inner gallery
1989	restoration of the southern <i>gopura</i> , Prang Hin Daeng and the outer and inner gallery
1989	landscaping of Phimai Historical Park

1991	restoration of Prang Brahmadat
2001	restoration of the western <i>gopura</i>

3.3.4.2 Diverse concepts on method of restoration

At the time of the restoration, there were two schools of thought within the Fine Arts Department. One school of thought did not think that *anastylosis* should be used for the restoration, as it would destroy the ancient method which was used for building the monument. Phimai Historic Park should be left as a ruin. The other school of thought believed that *anastylosis* was the way to preserve the stone sanctuary so that the public would see the monument in its former glory. The latter group was comprised of those who were trained with the EFEO while excavating Borobodua in Indonesia; therefore they supported using the *anastylosis* technique.

There was criticism from the academic establishment regarding *anastylosis* for the earlier restoration of Sukhothai Historical Park. The principal initial criticism came from Srisakara Vallebotamh, a professor of archaeology at Silpakorn University (and one of the original team of experts) called the work on Sukhothai's monuments the "legally authorized" process of destroying ancient and historic sites" (Peleggi 2002: 41). Professor Srisakara argued and continued to argue that the work at the historic parks had jeopardized the authenticity of ancient sites, both in terms of the actual work on the structures and with regards to the overall presentation and interpretation of the monuments. He was particularly critical of the loss of what he considers to be local values in the process of institutionalizing historic remains.

Many of Professor Srisakara's arguments have been echoed by other scholars. In part the objections had focused on the presentation of the parks as a true representation of Thai history (many contend it was not). Other criticisms were leveled at the physical aspects of the parks, the uniformed turf lawns, the neat hedges, pathways and spotlights at night.

Professor Subhadradis Diskul, for many years Thailand's leading art historian, commented just before the Sukhothai Park's opening, "the implementation of the park may be considered a success and a mistake" (Ishizawa, Kono and Rojpojchanarat 1988:7; Saraya 1987).

During the restoration, it was difficult to categorise the stone that was found on the ground, into groups and search for the rightful place for each stone. It created doubt whether other techniques should be used to just reconstruct only some part of the monument for the public view so that public would get some understanding of the place.

3.3.4.3 *Anastylosis*

At the meeting of the International Congress for Conservation of Ancient Monument in Athens, Greece in 1931, there was a resolution of the Athens Charter to register *anastylosis* in the Agenda IV (Poshayanandana, 1994)

According to Poshyanadana 1994, *anastylosis* was a technique that allowed the monument to be restored to its original design with its original material as much as possible. There could be some new material in place of the original material so that the original material could be assembled together as it was not an intention to present the original structure of the building in its complete form. The new material should be used as little as possible and must be clear to everyone's eyes that they were new material so that there would be no confusion (Venice Charter 1964). The rule was not to add or create new design that did not exist in the original design. Poshyanadana further stated that *anastylosis* was a technique that required the restoration team to have good knowledge on architecture as well as engineering.

Poshyanadana 1994 further explained that *anastylosis* could be used only with the stone monument with big sized stones that did not need stucco to put the stone together. It could present problems for scholars and researchers who tried to study and understand different eras of history from the development of architectural structures because the *anastylosis* technique could omit certain steps of the development. It would appear that *anastylosis* was suitable for ancient monument which demonstrated one period of architecture significance.

Anastylosis was a suitable technique of restoration to enhance the image and information of the ancient monument as it showed clearly the characteristic and space of the original building, however, it did not create only an image of the building but also preserved it.

To use *anastylosis* to restore the monument, the restoration team must be specialists with vast experience and professionalism with artistic characteristic. The specialist should conduct a thorough evaluation research before commencing the project to avoid mistake. The research would establish if there were mistake in any part of the previous restoration and to allow for different interpretation of the monument.

CHAPTER 4

INTERPRETATION

In this chapter, the author investigates the interpretation techniques used at heritage sites in Thailand and abroad as well as the interpretation techniques used at Phimai Historical Park. The author observed that tourists who visited Phimai Historical Park and ascertained the understanding and enjoyment different groups of tourists received while visiting the site and gives suggestions of the interpretation techniques that would be suitable for the heritage site to improve understanding and enjoyment of the visitors.

4.1 Philosophy of interpretation

Specialists in museum, national park and heritage sites expressed numerous views of interpretation in their field; however, the author chose the philosophy of Freeman Tildon (1997), the guru of interpretation to illustrate the meaning in this study. Tildon suggested that:

Archaeologists, historians and other specialists are engaged in interpreting the beauty, wonder and inspiration beyond what visitors may be able to perceive by themselves. Site interpretation generally explains in the language of the expert in one of these fields. Therefore, they expressed in the manner in which they would understand the concept and meaning but the understanding of the general public is ignored. This is due to the knowledge which is accumulated by those with fascination in their field of work; it is difficult for experts to comprehend that most visitors would not understand the meaning or relationship of what they are trying to interpret.

Tildon further suggests that interpreters generally understand the principles of interpretation, but sometimes they were merely following their own ideas. Interpreters/guides should explain what the visitors see in simple terms, so that the visitors will have an overall understanding of the place they visit. For example, part of history, ritual and artistic impression are all components of the experiences. However, sometimes interpreters have interests of their own and go into details in the area of their own interests. By doing so, the visitors loose interest in the subject because it becomes too technical and they did not have the same background as the interpreter. In the end, the essence of educating and understanding are missing from the explanation. For example, visitors who took a sightseeing tour to the Grand Palace with a historian find that his inspiration may cover the history of the Grand Palace when it was a Royal Palace while a guide who was an art student may explain in detail about the mural paintings of Ramayana. So the visitors with a historian would get more on history and the visitors with a guide with an art background would get more information on mural paintings. But neither group of visitors may enjoy the subjects with so much detail, since they are on holiday and not on a study tour.

Tildon goes on to say that interpretation should stimulate the experience of visitors and take them beyond the point of aesthetic joy that natural forces produce the beauty around them. Visitors would visit a tourist attraction, they could see the beauty of the place but may not understand the aesthetic value of the attraction they were visiting because they did not understand the architectural beauty or the artistic beauty, both of which would be obvious to trained eyes. Interpreters should be able to point out and explain the elements of aesthetic beauty to visitors so they would gain meaningful understanding of the attraction and be able to experience the aesthetic joy around them. The author's own experience was a visit to Ankor Wat with a friend who studied archaeology and wrote a thesis on Angkor Wat. The explanation of the bas relief's at Ankor Wat was so stimulating that it made the visit more valuable and enjoyable.

The feeling of an exhibit and the need to tell a story is as important as its factual truth. To provide an example: some heritage sites may have a museum in which exhibits are jewelry that was discovered on the site. Usually the museum display states the fact, the year and period of the precious stones or material were made. It would be more interesting for visitors to know about the type of people who wore such jewelry. Were they local people or dignitaries? When would they wear the jewelry?

Bricks and the exposed walls tell a story about someone lived there and was part of a town. This makes it more interesting and alive. Visitors are interested in knowing a heritage site was built and what happened there and so on. In the case of Phimai Historical Park, it would be interesting for visitors to know about the ceremonies that were performed at the sanctuary, who attended, how important the ceremony was to the local people and what were the rituals and offerings that were part of the ceremony.

Interpretation is an educational activity that aims to reveal meaning and relationship through the use of original objects by firsthand experience, and by illustrative media, rather than simply to communicate factual information. One of the duties of the heritage manager is to educate visitors about the place they visit; therefore, appropriate interpretation techniques should be used to enhance the visitors' experience.

4.2 Concepts for interpretation

Interpretation is the revelation of a larger truth that lies behind any statement of fact. Interpretation should capitalise mere curiosity for the enrichment of the human mind and spirit. Six principles of interpretation:

- Interpretation must relate to the objects being displayed;
- Interpretation is revelation based upon information;
- Interpretation is an art which in some degree teachable;
- Interpretation is not instruction, but provocation;
- Interpretation should aim to present a whole rather than a part;

- Interpretation addressed to children should follow a different approach, but should not be a dilution of a presentation to adults (Tildon 1977).

Tildon has also suggested three stages in site interpretation “**Through interpretation, understanding; through understanding, appreciation; through appreciation, protection**”. Heritage, national park and museum managers attempt to use interpretation to enhance understanding, appreciation and enjoyment for visitors when they visit the sites. Thompson (1994) suggests that the role of a museum in interpretation is crucial not only on how exhibits are interpreted, but to create clear understanding of the relationship between national and local museums, and between museum collections and heritage sites so that all parties have the same idea of how the exhibits are interpreted. For an object of great beauty or rarity, one may recognise intrinsic or inherent importance by association or context. An object of importance to the heritage may have little or no intrinsic value, but it will have an importance that comes from an association often in more than one context, one of which is usually connected with a particular place or a specific environment. For example, sandstone that fell off the principal tower at Phimai Historical Park may have intrinsic value, but it also is connected with the Khmer Sanctuary of Thailand during the 12th century which links the town of Phimai to the Khmer Empire.

The interest of a heritage object for any particular visitor depends as much on the knowledge or experience that the visitor brings to the encounter as it does on the accepted significance of the object itself. A lack of prior knowledge on the part of the visitor needs to be replaced by some kind of explanation or demonstration – by interpretation in the usual sense.

4.3 Interpretation; an integrated heritage management plan

Site management can be greatly improved through interpretation. It is more effective to explain certain directions and prohibitions or request certain behaviours that may ensure safety of visitors, enjoyment of other visitors or the preservation of heritage value through interpretation (Aplin, 2002).

Interpretation can increase a visitor’s awareness, enhancing the quality of the visitor’s experience and improve the community’s ability to contribute ideas of how the heritage site should be managed. A high-quality interpretation can directly or indirectly increase the effectiveness and accountability of heritage management (McArthur and Hall. 1996). Tildon, (1997) states that “any interpretation that does not relate with the personal experience of the visitor will not be effective”. However, interpretation must be closely integrated with other dimensions of visitor management, such as strategic planning, visitor research and programme evaluation (McArthur & Hall, 1996:1998). National park managers use interpretation in managing the use of national park, and the key element is to manage people’s expectation. Interpretation can be incorporated through an appropriate marketing programme by influencing people’s expectations through realistic and truthful messages to a target market. The programme also allows park agencies to inform about experiences available in the park setting (Archer & Wearing, 2002).

To enable heritage and national park managers to improve the quality of service to the public, they must work with key stakeholders within the community to raise awareness and appreciation about the benefits of the heritage and national parks. The surveys of users, stakeholders and focus groups will give feedback to heritage and park managers on how visitors enjoy and appreciate their visits. Community consultation, social research and visitor monitoring is a necessary requirement for the management so that managers may make decisions based on from evidence. (Archer & Wearing, 2002).

4.4 Target audiences

Those who were involved in cultural heritage management, ecotourism, museums and national parks agreed that they had a role of an educator (Hooper Greenhill, 2000; Staiff et al., 2002, Tilden 1977 and Aplin, 2002). As an educator, they had to develop the visitor's awareness, appreciation and understanding as well as enhancing the visitor's experience of the heritage sites being visited. To enable heritage managers to reveal beauty, wonder, inspiration and spiritual meaning of the heritage place to visitors, the function of interpretation should be used to highlight all those important issues (Tildon, 1977)

The interpretation programme could only be effective when the interpreter knew the target audience. Each visitor was different; each had different values, interests, mental and physical characteristics, and therefore, different audiences required different forms of interpretation. However, it would be unachievable to cater to all needs of all segments. The best that an interpreter can do is to bear in mind the needs of all major groups and meet them as closely as possible. The criteria for the audience are demographic characteristics, particularly age, education level and origin (Alpin, 2002, McArthur & Hall, 1996). However, other dimensions should also be considered to enable heritage managers to plan an effective interpretation programme. Aplin states that socio-economic backgrounds and disabilities may require a different interpretation approach.

Culture is also implicated in the interpretive and learning processes practiced as people from different cultural backgrounds may have different perceptions of experience and knowledge (Hooper-Greenhill, 2002). Language can be a barrier as visitors can be migrants and ethnic minority groups as well as oversea tourists (Alpin 2002 and Staiff et al., 2002). Therefore, the national park service, museums and similar cultural institutions are now dealing with multiple interpretations for multicultural visitations and multicultural communities so that interpretation enrich at the target audience's experience of the heritage sites (Karp & Lavine, 1991; Karp et al., 1992; Mcdonald & Fyfe, 1996; McIntyre & Wehner, 2002).

4.5 Interpretation techniques

There are several techniques being used at museums, historic monuments, palaces and national parks in Europe, America, Australasia and Asian countries. Site visits to heritage sites in Thailand and abroad have been made to identify the interpretation techniques that are used at the heritage sites today.

4.5.1 Map, brochures and books

There are original forms of interpretation techniques available at Heritage properties. General information in a brochure and on a map informs visitors about the layout so that they can plan their visit according to their interest and the time available.

The author visited the Tower of London in the United Kingdom. A map and brochure in several languages were available and were given to visitors at the ticket office. It takes several hours to visit the central tower, the Jewel House and walk along some parts of the wall. If visitors have less time, they can plan their visit using the map and brochure to identify where they should visit according to their interests and the time they have to spend at the heritage site.

The author also visited the Tower of London bookshop. There was a variety of books inside the shop, such as, a history book on the Tower of London, books on those who were associated with the Tower, children's story books and folklore, for example, the ghost of the two princes, Henry VIII and the Crown Jewels.

Not only do books increase income for the heritage site, they create interest for visitors while exploring the site. Children would probably remember the story of the two princes, while the grown ups would want to know more about the execution site of Henry VIII's wives.

Whatever memory either the children or the adults retain, both will enjoy their experience at the site and gain certain information from their visit. The experience may later become an interest to know more and learn more about the heritage site which is the mission of the archaeologist around the world who would like to educate the public about their heritage.

4.5.2 Signage

This is also an original form of an interpretation technique being used around the world.

Although, it is useful to have brief information of the particular location on the heritage site, the problems are generally the content and the language being used for its interpretation.

The interpretation of the Naga Bridge, the Archway, and the Inner Gallery in Chapter 2 page 10-15 illustrates some of the points. Therefore, a new way of thinking to re-design the signage would need to be considered to make it easier for the general public to understand.

Although, the signage is still being used at the Tower of London and other heritage sites being visited abroad for this study, they are used in conjunction with other techniques of interpretation that would be discussed later. However, signage is being phased out from the heritage sites abroad and new digital technology and MP3 are popular as the interpretation techniques (Staiff, 2008).

4.5.3 Guides

Guides are another form of an interpretation technique that provide commentary for the site being visited. A professional guide usually chooses general information for tourists on a tour. As mentioned earlier, a guide could be inspired by their personal interests or previous educational background. Therefore, visitors may get too much detail on one area and too little on another area.

A guide is not a specialist in particular field; the information may be too general to satisfy some tourists. Having other interpretation techniques at the site may enhance satisfaction for those who seek more knowledge.

Generally, group tours have a guide to give commentary for them while visiting the sites. At the Tower of London, there is also a guided-tour being conducted by Yeoman Wardens several times a day. The individual tourists who arrive at the Tower of London can join one of the tours, which give general information and anecdotes of the place.

4.5.4 Auditoriums

These are used in several important historic sites to explain the significance of places, objects or people's lives. At the Tower of London, this technique was used in the Jewel House to show the coronation ceremony of Queen Elizabeth II. The film showed a picture of the royal regalia and explained the significance of each of the objects. This would give tourists some understanding of the objects they would see inside the Jewel House when they walked through it.

The film improved the tourist's understanding before seeing the Crown Jewels. Some visitors may have come from a country that does not have royalty. Therefore, they may not have had the opportunity to see or experience a coronation ceremony before their visit. The film offered a story of some of the precious stones, the history of the coronation ceremony, and the significance of each piece of the royal regalia before they would see the real Crown Jewel in the vault.



Figure 44 The Tower of London taken from Tower Bridge, [www. corbis.com](http://www.corbis.com)

At the Shakespeare House in Stratford upon Avon, the auditorium was used to tell the story of Shakespeare's life as a boy growing up in Stratford before he moved to London to work in the theatre, then becoming famous with his writing. As there were no photographs or video during the life of Shakespeare, a film made by picture drawings was used to tell the story. There are two reasons for having the auditorium here. One is to familiarise tourists with the life of Shakespeare; the second is to slow down the number of tourists who would be in the house at any time as there was concern that the house may be affected carrying the weight of such a great number of visitors. At the entrance of the auditorium, there was a display of objects and costumes from Shakespeare's period, including the desk from the school that Shakespeare studied at when he was a young boy.

The display and the film showed in the auditorium brings some understanding to visitors who come from all parts of the world to put their mind to the Shakespearian period, imagine the environment of the town and the life of people who lived there. When visitors visit the house they have more understanding of the standard of life of the merchants in Shakespeare's period.



Figure 45 The front of Shakespeare's House, www.shakespeare.org.uk



Figure 46 The front of Circle Vision Hall,
www.xian-tourism.com

Figure 47 Auditorium inside Circle
Vision Hall, www.xian-tourism.com

At the Terra-cotta Warriors and Horses of Qin Shihuang Mausoleum in Xi-an, China, there is a 360 degree auditorium showing the film about Qin Shi Huang, who had a battle with rival states at the time and conquered all of them and became the Emperor. Emperor Qin Shihuang. Qin Shihuang undertook a vast construction to build mausoleum which took 41 years from 247 B.C.E. to 208 B.C.E.. The mausoleum was buried until it was discovered in 1974 by a local farmer. The film also shows the excavation of the mausoleum with the help of international specialists.

The film gives the background on Chinese history, so that visitors can understand the events that occurred before the building of the mausoleum and how the artists had soldiers to sit as models for the sculptures. It is a short film but it gives an

overview of the mausoleum and enough information for the visitors to understand and enjoy their visit.



Figure 48 Terra-cotta Warrior, Qin Shihang Mausoleum, Xi-an, photo by Chutinan, 2007



Figure 49 Terra-cotta Warriors, Qin Shihang Mausoleum, Xi-an, photo by Chutinan, 2007

4.5.5. Audio visual media

Audio visual media is being used at museums, art galleries, national parks and heritage sites as an interpretation tool for visitors. Some art galleries use audio visual media for both the permanent paintings and for special art exhibitions. The author attended a landscape painting exhibition of Turner, Monet and Whistler at Tate Gallery in London in 2005, and the gallery used audio visual to explain the paintings. Although there were explanations of the paintings on display next to the paintings, one could also hire audio visual media to listen to the explanations of the paintings as well as the explanation of how Turner's technique in painting influenced the other two artists. It was very interesting to see the paintings and being told how the artist applied a technique by using the colour and brush technique to create light in the paintings.

The author visited the Roman Baths in Bath in April 2005 and again in October 2007 and was impressed with the interpretation techniques that have been incorporated and improved on in each visit. The author found audio visual media being offered at the Roman Bath, in October 2007.



Figure 50 The entrance of Roman Baths, www.corbis.com



Figure 51 The main bath at Roman Baths, www.corbis.com

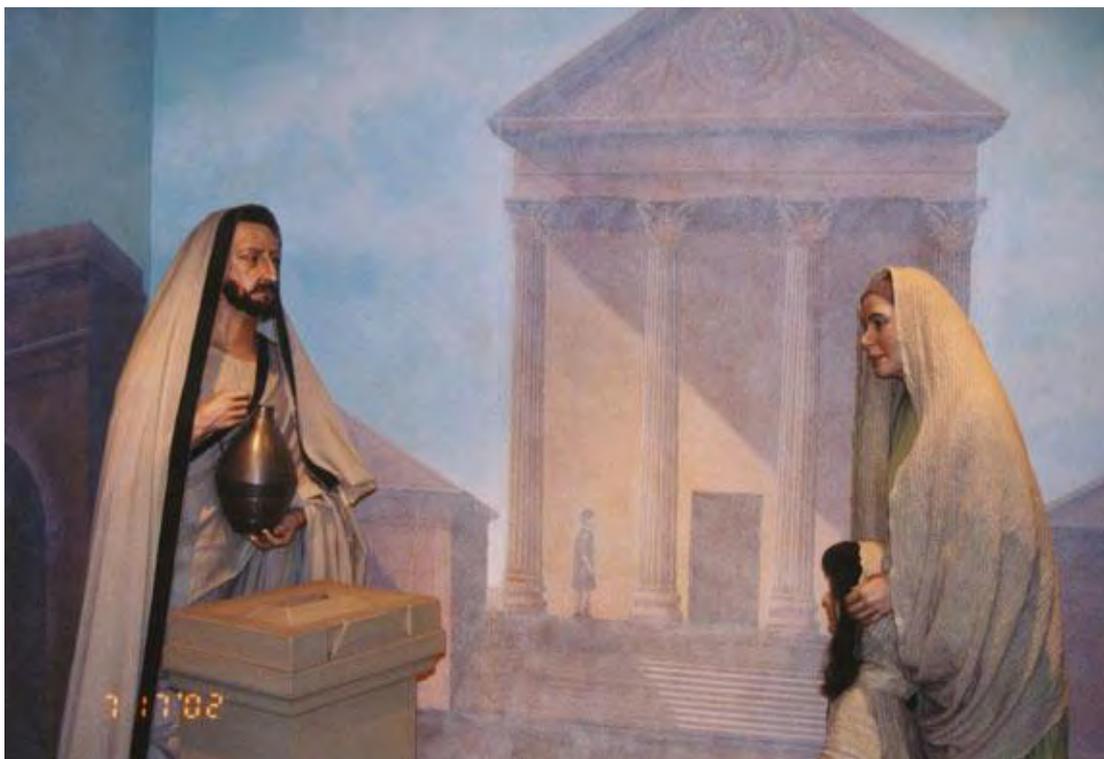


Figure 52 An interpretation technique for audio-visual user at the Roman Baths, photo by Chutinan, 2007

Visitors are offered audio visual media to go round the Roman Bath. The audio visual media is offered in several languages so visitors can choose the language according to their mother tongue or the language that they are familiar with. The audio visual media gives guidance on how to use the machine while walking around. On the wall along the Roman Baths, there are numbers which tourists can press on their audio visual media and the information about the exhibits or area that visitors are looking at is explained. The audio visual media gives general information of that particular point but for those who are interested in more in-depth information it tells you to press further numbers. For those who are not interested in in-depth information, they can continue to the next point.

At every point that has numbers for information on the audio visual media there are separate numbers that provide information for children and it is done in a story telling fashion. Tildon (1997) explains that interpretation addressing to children should follow a different approach but should not be a dilution of the presentation to adults. The way that it is done at Roman Baths clearly emphasises that they have thought of the different approaches for the general public: for academic or specialist and for children.

To keep the interest of visitors while listening to the explanation, from time to time there are quizzes about the exhibits that visitors are looking at. It is an easy quiz from the information that visitors have listened to on the audio visual media and it is not there to challenge visitors but to draw attention to the point which has been

explained. In some ways it emphasises the fact in the visitor's memory by using an activity that provides enjoyment.

The author also visited Stonehenge in 2005 and again in 2007, the audio visual media was also being offered to all visitors in the same way as at the Roman Baths except there was no version for children. Visitors could gain more information about each circle of stones, the place where the stones came from and how they were transported there. Also the theories behind what Stonehenge was supposed to represent, all of which created an understanding in the relation to the significance of the place.

4.5.6. Trails

Trails are often used more as an interpretation technique in national parks. Tourists visit a site with a map and a booklet and they can follow the trail while listening to an audio-visual commentary of their choice according to their interest. One trail may lead you to see various trees in a different part of the park, while another trail may lead you to see rare birds in the park. The booklet can be produced for tourists to borrow while they are walking along the trail. Tourists would have to pay a deposit for the booklet and map, if they decided not return the book and map, they would not get a refund on the deposit therefore the deposit should cover the price of a new booklet.

To use a trail as an interpretation technique, it should be used in combination with the audio visual media to explain the relevant information on the trail.

4.5.7. Reconstruction videos

Reconstruction videos are used to recreate a scene in the past at an actual site. A computer model is used to recreate ruins and construct how it used to be. In the video actors or actresses dress in period costume, walking or performing the usual day-to-day routine in the area being reconstructed. The tourists understand without having to use their own imagination.

The Roman Baths in England use this technique to explain some part of the ruins. They created a video with the scene of a roman temple and town on the exact spot that the tourist is standing. Then the actors and actresses walk through the streets talking or doing something that may occur in that area at the time. Having visited the Roman Baths many times before this technique was used, the author had more understanding of the ruins than before. Although, the author had studied the Roman architecture and had seen Roman ruins around Europe, this technique made one feel as if one was walking through the street with the actors and actresses. It could become part of virtual interpretation technique if it was being developed further with high technology. For a tourist who had not visited other Roman ruins or studied Roman architecture, this technique would allow them to understand the places they visit better without using their own imagination.



Figure 53 Reconstruction video at the Roman Baths,
photo by Chutinan, 2007



Figure 54 Reconstruction video at the Roman Baths,
photo by Chutinan, 2007

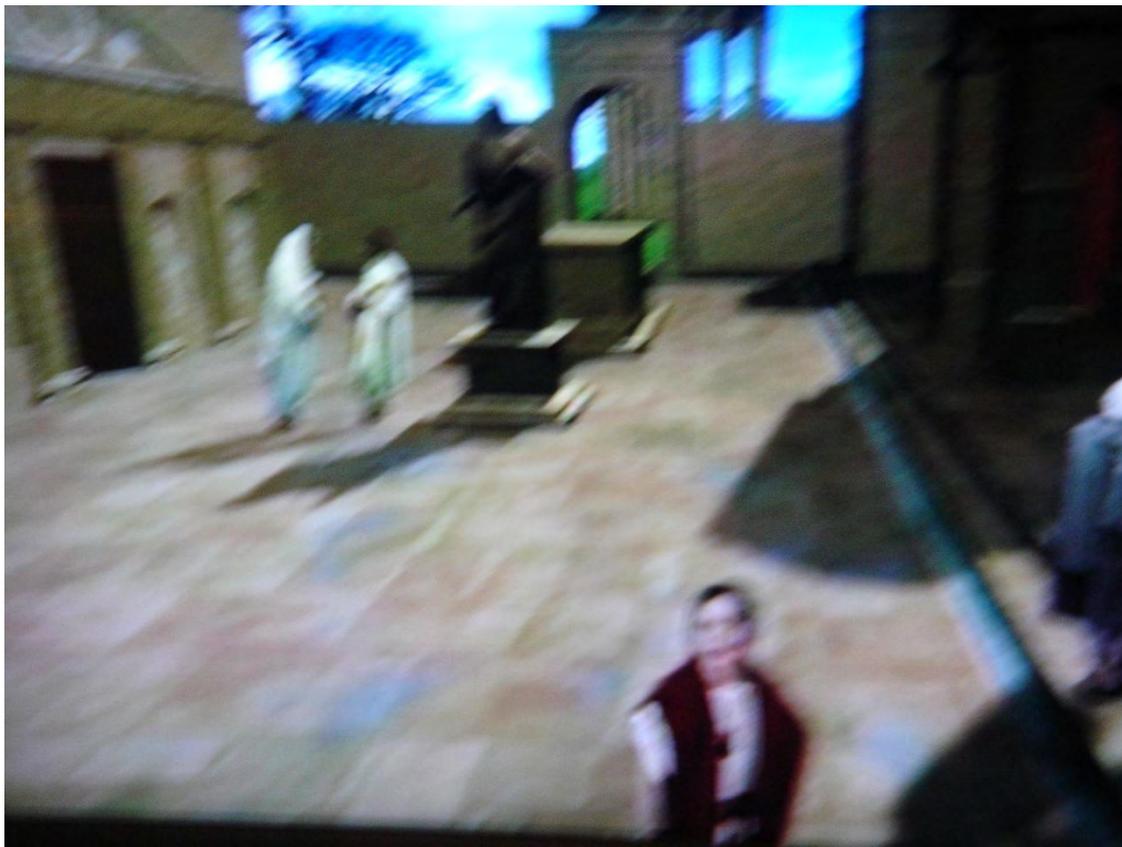


Figure 55 Reconstruction video at the Roman Baths,
photo by Chutinan, 2007

4.5.8. Performing arts

Performing arts is another form of interpretation technique that is used to portray the tradition and culture of the people in the same era as the heritage site. The dances sometimes depict the mythological figures and their stories which were believed by the people. Tourists can understand and associate the story of the people, their history, tradition, culture and beliefs with the heritage site. In Thailand, traditional dances are performed at the National Theatre or at restaurants where dinner is offered with Thai classical performances for tourists. There are some local traditions and cultural performance at the Rose Garden in Nakorn Phathom. The classical dances cover some parts of Ramayana stories, Hindu gods and stories from famous literature. The local traditions and culture of each region of Thailand are portrayed in the ordination ceremony, wedding ceremony, boxing, sword fighting and traditional games played by children.



Figure 56 Traditional Khmer dances, www.angkorwatshow.com

4.5.9. Light and sound show by laser

The author visited the light and sound show at Giza in Egypt. The laser with the narrative tells a story of how the main pyramid was built. It explains the structure of the pyramid and shows where the tomb is laid inside the pyramid.

The narrative of the light and sound performance tells a story of each Pharaoh that participated in building the pyramids at Giza. It also tells about the struggle with war, disaster and diseases during the construction of the pyramids. It was quite an impressive experience and the author had a clearer understanding of the history and the practicality of the structure of the pyramids.

The light and sound performance by laser as an interpretation technique is used in other temples in Egypt, for example, a temple in Luxor. There is a show every evening and it is sold as an optional evening tour.

However, there is a controversial issue relating to the damage that the light and sound interpretation technique may cause to the heritage property. There is no evaluation report of the affects.

Light and sound by laser technique is costly and the investment may not realise a big enough crowd, since Phimai is not a main attraction for tourists but an en-route stop for group tours. On the other hand, this technique may pull a big crowd to the place; and because the technology is not used anywhere else in Thailand it might prove popular. A vast investment would need to be raised; it can be done in preparation for the listing of Phimai as a World Heritage Site.



Figure 57 Giza Light and Sound with the pyramids at the background, www.corbis.com



Figure 58 Giza Light and Sound with the main pyramid and at the background, www.corbis.com



Figure 59 Giza Light and Sound with the pyramids in the background,
www.corbis.com



Figure 60 Giza Light and Sound with the main pyramid and in the background,
www.corbis.com

4.5.10 Digital technology

As part of the digital technology revolution, the MP3 player especially the iPod with video capacity, is used at heritage sites, museums and galleries in place of audio-visual tours (Staiff, 2008).

The potential of this technology is obvious. Instead of costly signage that fixes interpretation for many years; and instead of brochures, guide-books where just one narrative is provided, the Web/MP3 platform allows numerous stories to be told about any one heritage site and allows heritage places to respond to the specific characteristics of their visitors (age, education levels, cultural affiliation, gender and so forth) if these are known (Karp and Lavine, 1991; Hall, 2002; Staiff, Bushell and Kennedy, 2002; Corsane, 2005). Compared to signage, the Web/MP3 player combination is extremely economic. It also alters the way interpretation is provided on-site, moving from a written language mode to a spoken language and visual mode (Butler, 2007).



Figure 61 iPod www.apple.com



Figure 62 iPod www.apple.com

4.6 Contemporary heritage interpretation: Phimai Historical Park

4.6.1 Maps, brochures and books

Maps, brochures and books are the original forms of interpretation techniques available at Phimai Historical Park. The Fine Arts Department has produced and published maps, guidebooks and brochures for all historical parks in Thailand.

Tourists who visit Phimai Historic Park today get a brochure containing a map and a brief history of the sanctuary. Tourists can also purchase a book on Phimai Historical Park which explains the geography of the Khorat Plateau, a history of the area and an explanation of each stop on the map. The information at each stop on the map is also displayed on the signage inside the heritage site. An e-guidebook became available for sale recently; however, the content is similar to the existing brochure.

From examining the information in the guide book, the content needs to be revised to add more information, photos and some explanation of some important features of the heritage site to create better understanding for and enhance the visitors' experience.

4.6.2 Signage

Signage is used at Phimai Historical Park. The author observed various groups of visitors who visited the site in November 2006. There was a group of five Thai adults who stopped at Phimai Historic Park on the way to another place. They read the signage and seemed not understand the explanation. They sighed and said to each other that they should have read about this place before visiting it to enable them to understand the significance of the heritage site. It would appear that the signage did not give them the sense of what the sanctuary was built for but only explained the architecture, archaeological and sculpture significance in the language that the person who wrote it was accustomed to but without realising that the general public may not understand it.

The author observed on the same day some young travellers from Holland who also read the signage and did not gain the information they wished to know. Therefore, they decided to read their *Lonely Planet* guide book.

This could be because of the language used on the signage was done by specialists and may be difficult for the general public to understand.

4.6.3 Guides

There was also a guide service being offered by young school children in the area, who volunteered to give some commentary about the site. The children were trained by a Phimai Historical Park officer and could give commentary in Thai language. Although it was a good programme for the children to participate in, since they could learn more about their heritage during the training - they could also give knowledge to those who visited the site. It was one of the objectives of the Fine Arts

Department that the training would enable the children to feel proud of their heritage and feel an attachment to the heritage site and would more likely to protect it. As Tildon (1977) said, through interpretation, understanding; through understanding, appreciation; through appreciation, protection.

From observation made during the author's visit, although the people enjoyed having the children to show them around and thought that it was a good way for the children to spend their free time, one could not expect a lot of information from the visit.

Tour groups usually come with a registered guide and generally spend about an hour for a visit. They spend more time walking around and taking photographs than listening to the commentary from the guide. It could be that the information is already given to them on the coach. It made one wonder if tourists gain enough information from the visit.

For those who visit the heritage site as a group, they can write to the historical park and ask for a specialist to show them around. The author also observed a group from the American Embassy who were shown around by an archaeologist who had in-depth knowledge of the place. The visitors queried what they did not understand and seemed to get the information to enhance their understanding.

4.6.4 Light and sound show

In an effort to promote tourism, the Tourism Authority of Thailand sponsors and promotes a "Light and Sound of Phimai Historical Park" show in November of each year. The author visited the annual Light and Sound and was impressed by how it was organised. There was a traditional dance with performers dressed in the period costume. It was performed on the platform of the Courtyard. The backdrop of the dance was the main temple, which was lit up.

The annual Light and Sound show creates interest for people who lived in the nearby province to come to the event. However, it has not caught on with foreign tourists in the same way as the Light and Sound in Sukhothai, which is organised in conjunction with the Loi Kratong Festival, so in 2006 the Tourism Authority of Thailand stopped sponsoring the event. The director of Phimai Historical Park sought sponsorship from the provincial office and continued to organize the event.

The mini-light and sound is organised regularly by Phimai Municipal inside Phimai Historical Park for tour groups or special interest groups. The ground is used to set up dinner tables and a cooking area, and the spotlights and fireworks are used close to the *prang*. It is unclear to the author if this mini-light and sound causes damage or creates benefits.

To allow tourists to attend the mini-light and sound, the historical park gets a small contribution as a rental of the site to pay the electricity bill. The damage cannot be ascertained fully as there is no evaluation done after each event. The vibration of the fireworks could affect the foundation of the *prang*. The frequent lighting of high

voltage could also be detrimental to the temple. The damage that can be seen immediately after the event is the garden area which is trampled by the cooking facility, heat, table and human activity. The grass would recover soon enough but the foundation and the *prang* itself may not.

The people who suffer from the mini-light and sound are the people who live around the heritage site. They complain of the noise from the fireworks which happen too regularly and unnecessarily.

The people who benefit from the event are the caterers, lighting technicians, firework merchants and tour operators. So it would be prudent to do an indepth evaluation after each event to establish whether the events create more damage than benefits to the heritage site and the people who live there.

4.7 Critical issues for interpretation at Phimai Historical Park

The significance of the observation at Phimai Historical Park provides several important points for the interpreter to consider:

- People who visit the historic site come from different educational backgrounds, experience and age groups. Therefore, the language used for interpretation should be understood by everyone, not only specialists.
- There should be more interpretation techniques used at the site. The existing signage, brochures and books use the same material and language; therefore, visitors cannot get a clear understanding from any of them.
- There is no interpretation of any kind available to enable children who visit the site to understand the purpose and the use of the heritage site or the people and its culture.

When visitors cannot appreciate or understand what they see in front of them, they do not enjoy their visit. Thus do not create a bond or attachment to the heritage site itself.

Through an interview with an officer at Phimai Historical Park, the author found that the reasons that lie behind the interpretation issues at Phimai Historical Park may come from the philosophy of the Fine Arts Department, which is the guardian of the heritage sites in Thailand.

The Fine Arts Department's philosophy is to create access and educate those who visit the heritage sites. As a guardian and protector, their main responsibility is to preserve and conserve the heritage sites and not to promote the sites. In some ways, the Fine Arts Department cannot be blamed for not knowing how to create enjoyment for visitors when visiting heritage sites since their training does not give them knowledge of interpretation. Also, the Fine Arts Department has not been trained in the tourism field to understand about attractions development and to be more market oriented to satisfy the visitor's needs and wants. Therefore, a new way of thinking by a heritage managers and the management of heritage sites would benefit visitors as well as the heritage sites.

The other critical issue for interpretation at Phimai Historic Park is that interpretation is done by architects, historians or archaeologists who used terminology that the general public do not understand. The architects try to give information about the width, height and length of everything that would make sense to the architect and explain that the building was built in accordance to the architectural rules. The historian tries to talk about the Hindu gods and goddesses, assuming that all visitors know Hinduism and its mythology. Neither approach satisfy the broader aims of visitors. Therefore, the language used for interpretation should be considered very carefully.

The interpretation techniques used at Phimai Historic Park are limited. The author did not see any attempts in the interpretation techniques to educate children, which is the target group that the Fine Arts Department aims to educate. There should be more variety and in-depth information of the subjects being interpreted for people who choose to know more according to their interest.

It would be prudent to set up a committee to oversee the interpretation of the historical park. This committee should include both people from the private and public sector. There should be a representative from the Fine Arts Department, Director of the Historic Park, architects, archaeologists, historians, tour operators, guides, the representative of the local municipality and provincial office. There needs to be a plan for interpretation techniques that should be used at the Phimai Historical Park.

The committee would need to decide the content that was needed to meet most of the expectations of visitors so that the main group of visitors would gain more enjoyment and understanding from the heritage sites. It would also need to plan how to raise a budget for the interpretation techniques they would like to implement, since the site and these new initiatives cannot rely on a government budget alone. Funds may need to be raised through the corporate and public sector.

4.8 Implications for interpretation issues: Phimai Historical Park

4.8.1 Information centre

At present, the existing information centre at Phimai Historic Park is also the office of the director and his team. When you enter the building there is a model of Phimai Historical Park and some photographs hanging on the wall. There is a counter where tourists can ask for a brochure with a map in Thai and English. The books about Phimai and other Khmer temples are also on sale. The building is quite small and cannot accommodate more than ten people at any one time without being too crowded. This is also the place where the pre-arranged groups meet with a specialist who takes them around the Phimai sanctuary. It is not possible to extend this building to offer more integrated interpretation inside the sanctuary.

There is a possibility to build an information centre outside the entrance of the sanctuary where the small car park is located at present. This building could incorporate an auditorium which could give a broad understanding of Phimai

Historical Park, a ticket office, a display of artifacts, costumes and rental of audio visual equipment. The people could go in on one side and exit on the other side of the building where souvenir shops with refreshment could be offered.

However, to build a centre there would mean losing the small car park which could create some problems because there is only limited parking space for coaches and cars near the clock tower. It would create more parking problem for those who come to visit the site.

Through talking to the former Director of Phimai Historical Park, he had thought of a plan to have an information centre and coach park away from the site and tourist could come to the site by tram. However, the project did not progress any further as he was appointed to another position. At Stonehenge in the United Kingdom, the management has put the coach park away from the monument on the other side of the road and link the coach park to the site by a tunnel. On the side of the coach park, there are facilities, such as, ticket office, an information centre, souvenir shops, food stalls and toilettes.

At Sukothai Historical Park, the management organised the centre with the model of the historic park away from the ticket area. The coach park is near the gate of the actual site where visitors buy the entrance ticket. The management of Sukhothai Historical Park granted concessions to local people to operate the tram inside the historic park. Visitors buy the ticket for the tram at the counter next to the ticket office. On the tram, there is commentary by local people while travelling around the park. There is also an opportunity for visitors to look around the site at leisure by hiring a bicycle to go around the historic park. The management also gave concession to the local people to open souvenir shops as well as selling food and beverages. It would be difficult to use the same model at Phimai Historical Park as the Fine Arts Department has not designated a buffer zone around the historic park, therefore, local people have built houses and shops close to the historic park and it would take good planning and operation from the local planning department, municipal authority and provincial authority to combine efforts to solve the problem.

4.8.2 Misconception

The present official at the heritage site mentioned that the bank near the sanctuary proposed to incorporate Khmer style architecture to the front of their building to create the ambiance of a Khmer town. This would be a disaster because the craftsmanship available today could not duplicate the art of days gone by. It could also be confusing in the future as visitors would not know the different period the buildings were built. It is the author's opinion that nothing should be built to resemble the style of Phimai Historical Park and leave the magnificent building to stand alone in its beauty and glory.

It is recommended that the Fine Arts Department and the Town Planning Department put into place a legislation which will not allow the building style to diminish the beauty of the sanctuary. It was also need to have consideration towards planning for diversions of old roads and creation of new roads in the town centre to be

further away from the sanctuary. The author would like to use the example of Stonehenge in the United Kingdom which is situated on Salisbury Plain. The motorways bypassed the outskirts of the monument, heavy lorries and vehicles passed by the site which did not enhance the vista of this great monument. It took the committee twenty years to do what many people thought was an impossible task, but they succeeded in building a tunnel for the lorries and cars so that one would have a great vista all around Stonehenge.

4.8.3 Host

There is neither host nor committee that meets regularly to discuss and put into place an integrated plan. It appears that each public department works separately and carries out their duties in trying to promote tourism. Tourists need more facilities to enable them to benefit from their visits and the town itself needs more contribution from tourist spending so that it would cover all the expenses of the services provided as well as creating wealth for the local community. At present it would seem that tourists do not contribute enough to the local economy. The matters should be discussed and strategic planning should be formulated.

The author would like to take one example from the United Kingdom to expand the idea on how we could enable tourists contribute more money to the area. The town of Windsor is about 45 minutes from London and there is Windsor Castle, the weekend residence of Queen Elizabeth II that is opened to the public. Twenty years ago tourists would come to Windsor for a half day tour from London; the coach would drop off tourists at the town hall near the Castle entrance. The town hall provides public facilities for tourists, such as toilettes with attendants. The budget came from the money that the residences of Windsor paid for their public services, such as roads, electricity in public areas, cleaners for public areas and so on. The tourists would then go inside the Castle and when they came out they may buy some refreshments and souvenirs at the shops outside the Castle gate and walk round the corner to meet with the coach that would come to pick them up at the time that had been pre-arranged. The coach did not stay in town during the tourist's visit, they would go and park out of the centre zone without having to pay for parking. The residents complained that the tourists that came to visit Windsor created traffic jams on the main road and the town did not benefit from their visits.

A committee was set up to study the tourists spending in Windsor and they had to find appropriate measures to increase tourist spending and solve the problem of traffic congestion on the main road. They came up with a plan to create coach parking areas at the bottom of Windsor train station. All coaches now are not allowed on the main road when they enter Windsor and have to park at the coach park and pay parking fees. At the coach park, there are toilettes, souvenir shops and coffee shops for tourists. Tourists walk along the train platform towards the front of the station. On the concourse of the train station, there are shops of various kinds as well as photo-shops where tourist can dress in the Victorian period costumes and take photo of themselves and family. There are many souvenir shops with local arts and crafts as well as coffee shops and restaurants before the tourist enter the main street to go to the castle. After the visit to the castle tourist walk back the same way to the coach so they have time to

walk into the shops and buy some goods. With these added facilities in town, tour operators organise the programmes which include lunchtime in Windsor. Group tours generally go to restaurants and those on a day trip may explore the town at their leisure. This example shows that with proper tourist planning and promotion, tourists can benefit the place they visit and not become a problem to the residences. Therefore, the heritage manager would need to think of an innovative way of managing these heritage sites.

To manage the heritage sites successfully, the heritage manager needs to think of all the stakeholders. The benefits should not only be for those who visit the sites, it should also benefit the heritage sites and the community. The heritage sites could benefit through the conservation plan from the income gained from tourists. The community should benefit from creation of jobs and income from tourist services. Thus a marketing plan to benefit all stakeholders should be considered.

4.9 Suggestions for interpretation techniques for Phimai Historical Park

Phimai Historical Park is visited by more Thai visitors than foreign visitors. There are group tours as well as independent travellers. During the winter which is the high season in Thailand, Phimai may be visited by 10-12 groups of 20-30 passengers per day both Thai and foreign.

Thai tourists, who visit Phimai Historical Park, are independent travellers, special interest groups and education groups. Some independent travellers may not have prior knowledge of the heritage site. However, for foreign tourists, it could be assumed that they have some sort of prior knowledge of the heritage site as they travel with a group tour with guides who give them information of the site prior to their arrival. For independent foreign traveller, they usually read a guide book before visiting the place.

With these target audiences, heritage management needs to plan the use of interpretation techniques for them. The author would like to suggest a few interpretation techniques that could be used for Phimai Historical Park to enhance visitors understanding and enjoyment. There are as follows:

4.9.1. Auditorium

A small auditorium which presents a film or video to tell the brief history of the heritage site. It could incorporate photos of the reconstruction of Phimai Historical Park and continue with the explanation of the place. At least tourists would have an overview on how it used to look like as tourists from different cultures may not be able to imagine the whole structure of the Khmer temple. It could also explain the religion, ritual, beliefs, mythology figures and stories that the tourists may discover while walking through the site.

Associate Professor Levy of the Urban Planning Department of the University of Calgary, Canada has done some research and produced a computer reconstruction of Phimai Historical Park (Levy 2001). The computer model was built to be included in an educational video and website in order to promote the site for tourists. It was done to illustrate the value of new media in the promotion of an historic site. During the course of constructing the computer model of the site, Assoc. Prof. Levy's interest emerged in using the model as a tool for communicating ideas about the site.



Figure 63 Bird Eyes View, Computer Model of Phimai, www.phimai.ca



Figure 64 Bird Eyes View, Computer Model of Phimai, www.phimai.ca



Figure 65 Fly Over, Computer Model of Phimai, www.phimai.ca



Figure 66 Fly Over, Computer Model of Phimai, www.phimai.ca



Figure 67 Fly Over, the inner gallery and the main towers,
Computer Model of Phimai, www.phimai.ca



Figure 68 Fly Over, the principal tower,
Computer Model of Phimai, www.phimai.ca



Figure 69 Walk Through, the courtyard leading to the inner gallery,
Computer Model of Phimai, www.phimai.ca



Figure 70 Walk Through, Naga Bridge and southern gopura,
Computer Model of Phimai, www.phimai.ca



Figure 71 Walk Through, southern gopura, Computer Model Of Phimai, www.phimai.ca



Figure 72 Walk Through, southern gopura to the inner gallery, Computer Model of Phimai, www.phimai.ca



Figure 73 Walk Through, the courtyard,
Computer Model of Phimai, www.phimai.ca



Figure 74 Walk Through, the courtyard,
Computer Model of Phimai, www.phimai.ca



Figure 75 Walk Through, inside the principal tower,
Computer Model of Phimai, www.phimai.ca



Figure 76 Walk Through, the entrance of the principal tower,
Computer Model of Phimai, www.phimai.ca



Figure 77 Walk Through inside the principal tower,
Computer Model of Phimai, www.phimai.ca

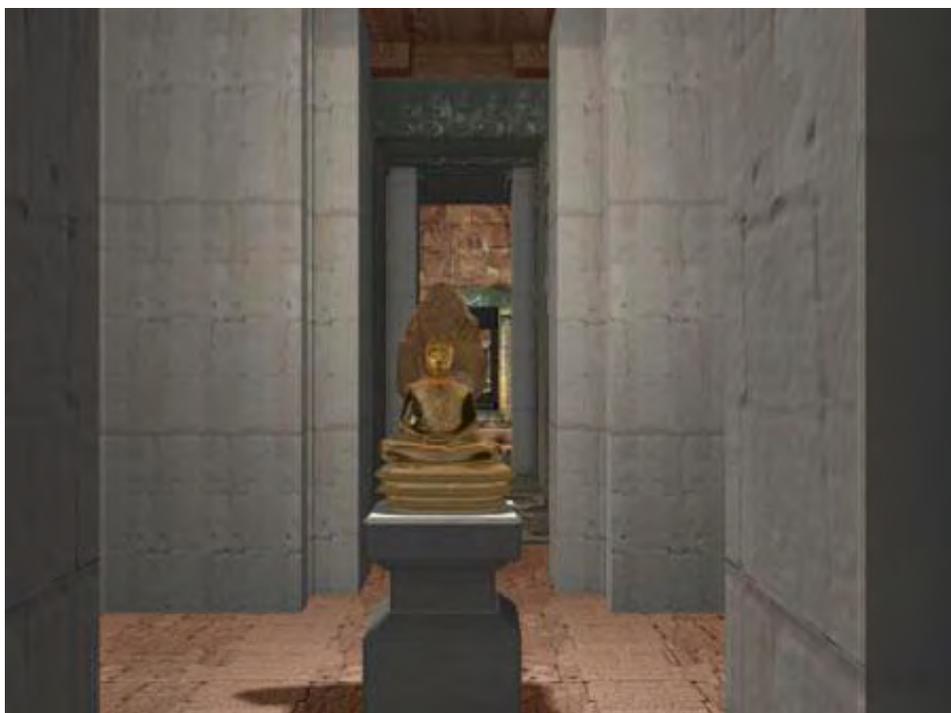


Figure 78 Walk Through, Computer Model of Phimai,
Buddha image inside the principal tower, www.phimai.ca

4.9.2 Audio-visual

This technique would enable independent travellers to have better understanding of the heritage site. They could walk to the point on the map and press the button to listen to an explanation. Audio-visual should be produced; there should be one for adults and other for children as in the example of the Roman Baths in England which was discussed earlier in the chapter. The audio visual media should be done both in Thai and English and later on in other languages that the manager may find necessary.

4.9.3 iPod and MP3

This may be the technology to meet up with today and a future young generation. A database of information could be established and tourists with iPods and MP3s could download from a database. There could be a charge for it, the more information one downloads, the more money one pays. Tourists would have an explanation with a picture to look at in detail so that they would know the exact point that was being explained and look at the right place at the heritage site.

Recently, in the event where UNESCO showed concern over the vendors at Ayudthaya Historical Park and may consider taking the heritage site off the World Heritage List, the authority with the participation of the vendors has moved out of the area. At the same time, the Tourism Authority of Thailand gave an interview that it would make the information for tourists available to download to their MP3 so that tourists can gain more knowledge of the place while visiting the heritage site. This established that different interpretation techniques had already been acknowledged by those involved in the tourism field and it may be the right time to consider using the appropriate techniques at the heritage sites in Thailand.

Although, the Fine Arts Department may need to spend some money to improve the interpretation at Phimai Historical Park, the fund could be raised through the Tourism Authority of Thailand or another organisation both in Thailand and abroad.

CHAPTER 5

Organisational Structure

In this chapter, the author explains the organisational chart of the Fine Arts Department, the responsibilities of the department, the implications of the management reform, the programmes to build networks with public and private sectors as well as the international relations with organisations abroad and compare with the organisation structure with the organisations abroad, namely the English Heritage of the United Kingdom.

5.1 English Heritage

English Heritage is the British government's statutory adviser on the historic environment, officially known as the Historic Buildings and Monuments Commission for England. English Heritage is an executive non-departmental public body sponsored by Department for Culture, Media and Sports (DCMS).

The National Heritage Act (1983) states the powers and responsibilities of the English Heritage. The English Heritage report to Parliament through the Secretary of State for Culture, Media and Sport. (www.english-heritage.org.uk)

English Heritage policy is to:

- conserve and enhance the historic environment;
- broaden public access to the heritage;
- increase people's understanding of the past.

To enable English Heritage to meet its responsibilities, the English Heritage works in partnership with the central government departments, local voluntary bodies and the private sector by:

- giving grants for the conservation of historic buildings, monuments and landscapes;
- maintaining registers of England's most significant historic buildings, monuments and landscapes;
- advising on the preservation of the historic environment;
- encouraging broader public involvement with the heritage;
- promoting education and research;
- caring for Stonehenge and over 400 other historic properties on behalf of the nation;
- maintaining the National Monuments Record as the public archive of the heritage;
- generating income for the benefit of the historic environment.

English Heritage aims not only to preserve historic monuments and historic surroundings for the future, but also to encourage people to appreciate and enjoy the heritage property today.

5.2 English Heritage structure

English Heritage's work is overseen by a chairman and a board of 16 commission members selected by the Government for the breadth of their national and regional expertise. Its role is to establish the strategic direction of the organisation within the policy and resources framework agreed with the Government.

5.2.1 The Commission

The Commission is advised by 13 expert advisory committees and panels. The Advisory Committees have two non-executive committees to advise staff and the Commission business, strategy, policy and casework matters:

- English Heritage Advisory Committee (EHAOC) offers expert advice to staff and the Commission upon the exercise of English Heritage's function under the National Heritage Act 1983, and other relevant legislation, in particular on policy matters and casework where it is novel, contentious or sets precedent;
- London Advisory Committee (LAC) offers expert advice to the staff and the Commission in the same way as the EHAOC but only concerning individual buildings, monuments, conservation areas, parks and gardens in London and in particular policy matters and casework where it is novel, contentious or sets a precedent.

Business committees

There are six committees to help manage internal business. These committees comprise of commissioners and key co-opted members with relevant expertise. They report to the Commission on a regular basis.

Advisory panels

English Heritage has established five non-executive panels to advise staff on policy and practice in specialist fields. The range of panels changes from time to time in response to and need.

English Heritage also has responsibility for three other bodies:

Places of Worship Forum (POWF)

A non-denominational forum for those pursuing the conservation and sustainable future places of worship.

Urban Panel

The Urban Panel brings together the expertise of the Commission for Architecture and Environment (CABE) and English Heritage to help local authorities, development agencies and others to engage in major regeneration of historic towns and cities.

Advisory Committee on Historic Wreck Sites (ACHWS)

Responsibility for the administration of the Advisory Committee on Historic Wreck Sites transferred from DCMS to English Heritage by the National Heritage Act 2002. The Committee was set up to advise the government in accordance with the terms of the Protection of Historic Wreck Sites in 1973. The Committee covers the coastal waters of England, Scotland, Wales and Northern Ireland.

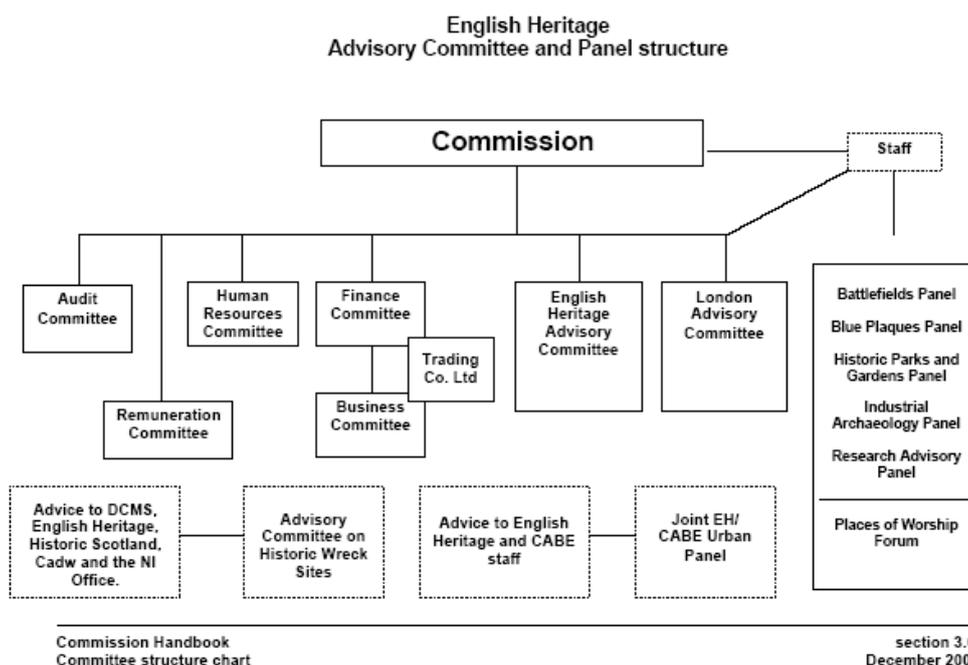


Figure 79 The Commission of English Heritage Structure,
www.english-heritage.org.uk

5.2.2 The Executive Board

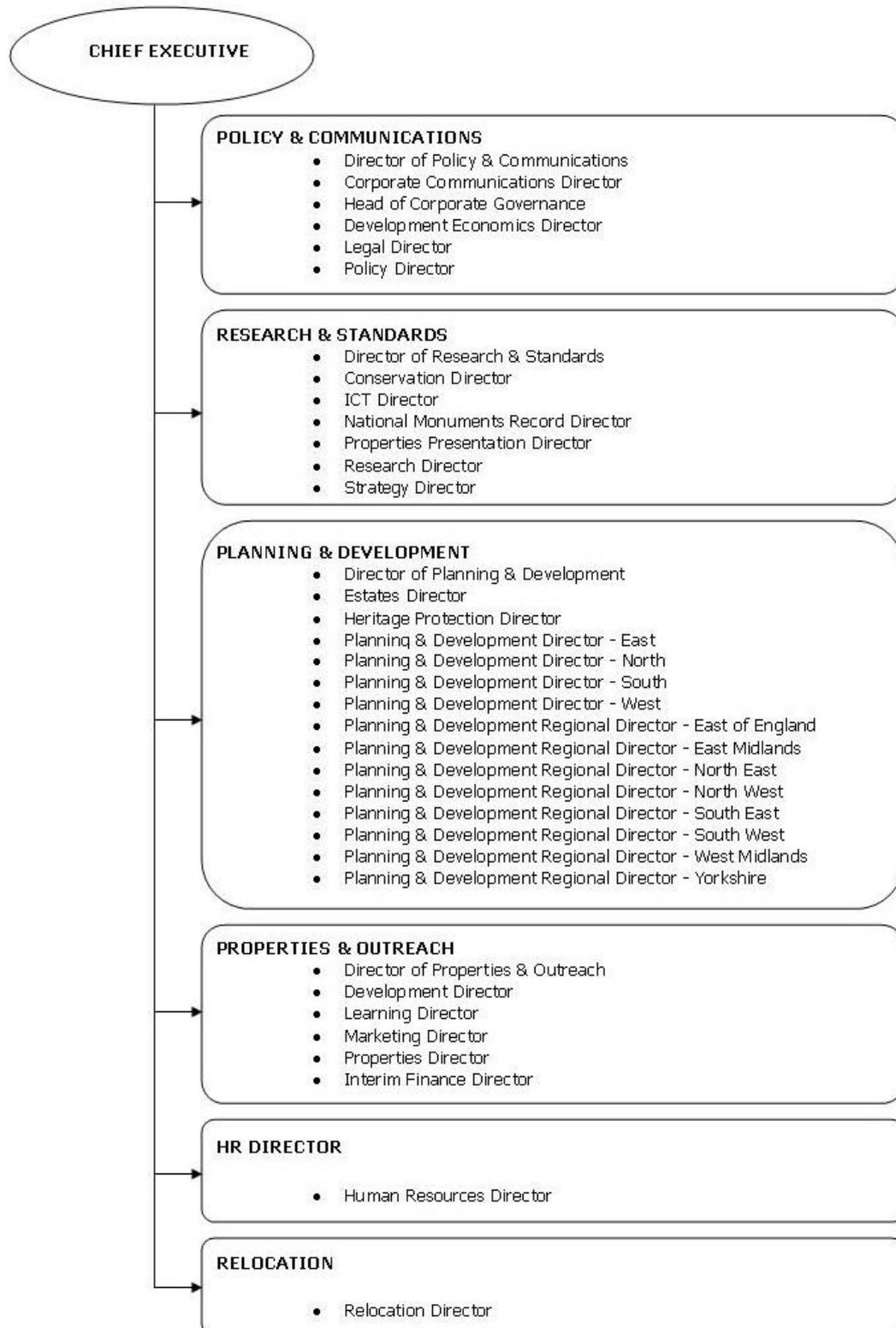


Figure 80 The Executive Board of English Heritage,

The executive board is divided into five departments, being the Policy and Communication department, Research and Standard department, Planning and Development department, Properties and Outreach, Human Resources department and Relocation department.

Policy and Communication Department

Policy and Communication department has the responsibility to set the policies for the management of the English Heritage and communicate the good governance policy of the organisation to the public.

The department prepared the draft bill which will be subject to pre-legislative scrutiny before its passage through Parliament. If the Bill is introduced and passed in the 2008-09 session, the new system will be implemented in 2010.

The department believes that the draft bill represents a system that will be easier to work with and more open. The system currently being used, had several different components that can overlap or leave gaps, can confuse and exclude the public, and cause staff unnecessary administration.

The department hopes that the final bill that emerges after Parliamentary scrutiny will reflect the advice and simply give more modern tools for the job of protecting the historic environment.

The Proposed Changes in the New Heritage Protection System

Identification of Historic Assets:

1. English Heritage will consult the public on the priorities for future places, sites and buildings to be designated.
2. Owners of historic places will be consulted when the site is being considered for designation and will also have a new right of appeal to the Secretary of State against English Heritage's decision. Interim legal protection will be introduced for historic places being considered for designation to prevent damage or hasty demolition.
3. The new system will bring all of England's heritage together in one single, publicly accessible register. This statutory register will be available online and will explain what is special and why. For the first time maritime wrecks and World Heritage Sites will be included. Currently, buildings, parks and gardens, archaeology and battlefields are recorded on separate systems. The different names and processes for recognising different types of site (which include listing, scheduling and registration) are over-complicated and often confusing to the public.
4. English Heritage will become responsible for decisions on designation and there will be a new right of appeal to Government. There will be a clear separation of roles between English Heritage and Government, instead of the current duplication of work. Currently, English Heritage advises the

Secretary of State for Culture, Media and Sport who makes the decision on whether to designate a place.

Managing Historic Assets:

5. A single 'Historic Asset Consent' will replace separate Listed Building and Scheduled Monument Consent. Conservation Area Consent will be merged with Planning Permission. This simplification will also help alleviate conservation bottlenecks in the current system, which can create extra administration for conservation staff and slow down planning cases.
6. Local authorities will be given the powers to grant all new Historic Asset Consents - abolishing the role of central government in granting Scheduled Monument Consent (around 2% of all applications). English Heritage will give expert advice where applicable, as it does currently.
7. Heritage Partnership Agreements between owners, local authorities and English Heritage will let agreed work take place without the need for time-consuming, repetitive consent applications for large or complex sites – such as office blocks, university campuses, or groups of similar assets in single management, such as railway stations. Pilot projects trialing Heritage Partnership Agreements all over the country have been very successful and made life easier for owners and historic environment staff alike.

The Research and Standard Department

The department seeks to secure a sustainable future for the historic environment. Research identifies what is significant. The department then protects this significance by managing change in the historic environment through the advice on planning and conservation issues, and support through their grants and other resources.

The department gives advice and information on issues from maintenance of historic buildings through to promoting characterisation and given grants for a variety of reasons. The department expect that the work supported by the department's grants to be sympathetic to the character and importance of the building, site or landscape.

The department works with others to improve understanding of England's historic environment, from prehistory to present-day. The department also engages with a range of policy issues to draw attention to the public value of the historic environment.

The Planning and Development Department

The planning and development department has the responsibility to oversee nine regional offices on the planning, maintenance, repair and development of the English Heritage properties.

It is also responsible for giving guidance to the government, developers and planning authorities on securing the long term future of places of historic importance, and maximising their contribution to communities' social, cultural and economic objectives.

The Properties and Outreach Department

The department works with local communities on creative projects which encourage a greater understanding of England's diverse histories, and help to build strong communities through promoting sense of place and identity.

Projects range from community archaeology digs to creating local heritage gardens, from arts projects exploring issues around heritage and regeneration to collecting oral histories.

The Outreach Strategy 2007-2010 set out priorities for the next three years. The department will continue to develop communities with under-represented groups, work towards meeting the Public Service Agreement (PSA) target and support the sector to broaden access to heritage.

Further to this, over the next three years the department has identified five new agendas around which the department will focus projects in order to meet English Heritage, heritage sector and governmental priorities:

- Traditional craft skills training;
- Audience development to engage more people from under-represented groups with the heritage sites;
- Sustainable development;
- Bicentennial of the Abolition of the Trans-Atlantic Slave Trade;
- Cultural Olympiad for Olympic and Paralympic Games 2012.

Human Resource and Relocation Department

The human resource department oversees the selection process, the remuneration package and the evaluation of the English Heritage personnel.

The relocation department assists personnel in relocating to the office and properties they are assigned to according to the policy of the English Heritage.

	2002/03	2003/04	2004/05	2005/06	2006/07
Visits to staffed properties	5.5 million	5.5 million	5.3 million	4.7 million	5.3 million
Membership	460,000	500,000	555,000	595,000	630,000
Number of educational visitors	478,500	497,000	475,850	485,000	481,000
Children taking part in Discovery Visits (facilitated visits at sites)				Programme Launched	10,400
Number of applications received to make changes to the statutory list	1966	1955	2055	2096	1876
Recommendations to spot-list	664	729	491	425	353
Recommendations to upgrade or amend list entries	72	53	218	152	183
Recommendations to de-list	79	59	64	66	88
Advice on applications for planning, listed building and scheduled monument consent	14,625	15,223	16,058	15,484	16,287
Number of designated historic wreck sites in English waters	39	41	42	42	45
Percentage of entries removed from 1999 Baseline Buildings at Risk Register	27.5%	32.2%	36.4%	40.5%	43.8%
Number of outreach projects		Strategy launched	56	78	85
Number of new participants in outreach projects			54,386	46,751	49,495
Properties taking part in Heritage Open Days (in conjunction with the Civic Trust)	1,803	2,512	2,800	3,019	3,509
Blue Plaques erected	22	17	17	22	12*
Hits on HELM website		Project launched	114,000	127,000	232,250
Number of National Monuments Record Centre records available electronically	532,150	991,500	1.1 million	1.2 million	1.3 million

* Figure reflects a review of the blue plaques scheme. From 2007, the number of blue plaques erected in London will increase, while advice and guidance will be actively offered to plaques schemes run externally.

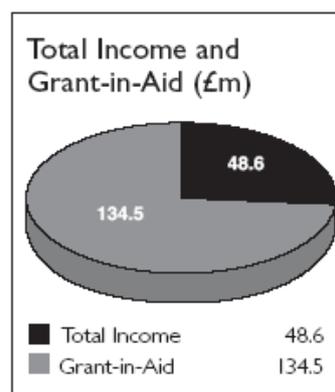
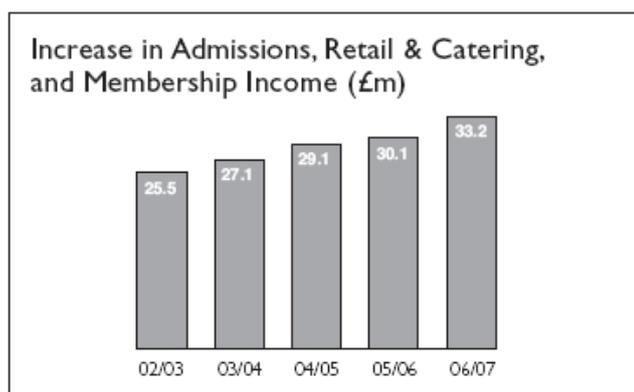


Table 1 Facts and figures from Annual Reports & Account from www.english-heritage.org.uk

The income of English Heritage comes from membership, admission fees, retail and catering. The membership fee is paid on an annual basis and it offers free entrance to all English Heritage properties. English Heritage gives grants to enable the properties to develop retail and catering so that it can earn more income to assist its conservation plan.

Membership Prices

Annual Memberships		Life Memberships	
Adult (age 19 - 59)	£42.00	Individual	£900
Senior (age 60+)	£30.00	Joint	£1,350
Couple (age 19 - 59)	£73.00	Senior Citizen	£650
Couple (age 60+)	£49.00	Joint Senior Citizen	£975
Adult and Senior (1 address)	£60.00		
Student (under 19 or NUS member)	£32.00		

Table 2 Membership Price, www.english-heritage.org.uk

As a member of English Heritage, the members join forces in safeguarding the heritage for the benefit and enjoyment of visitors. In addition members can enjoy:

- free entry to over 400 properties for up to six accompanying children (under 19) within their family group.
- a welcome pack with full-colour guide to all properties.
- members' quarterly magazine, Heritage Today.
- free or reduced price admission to events*
- half-price admission to historic properties in Scotland, Wales and the Isle of Man (free after first year of membership).
- reduced price entry to many other historic sites in England.
- the opportunity to participate in a diverse range of heritage related activities from lectures and behind-the-scene tours to short breaks and world cruises. (www.english-heritage.org.uk)

5.2.3 Regional Office

There are 9 regional offices and each regional office of the English Heritage oversees 48 district offices.

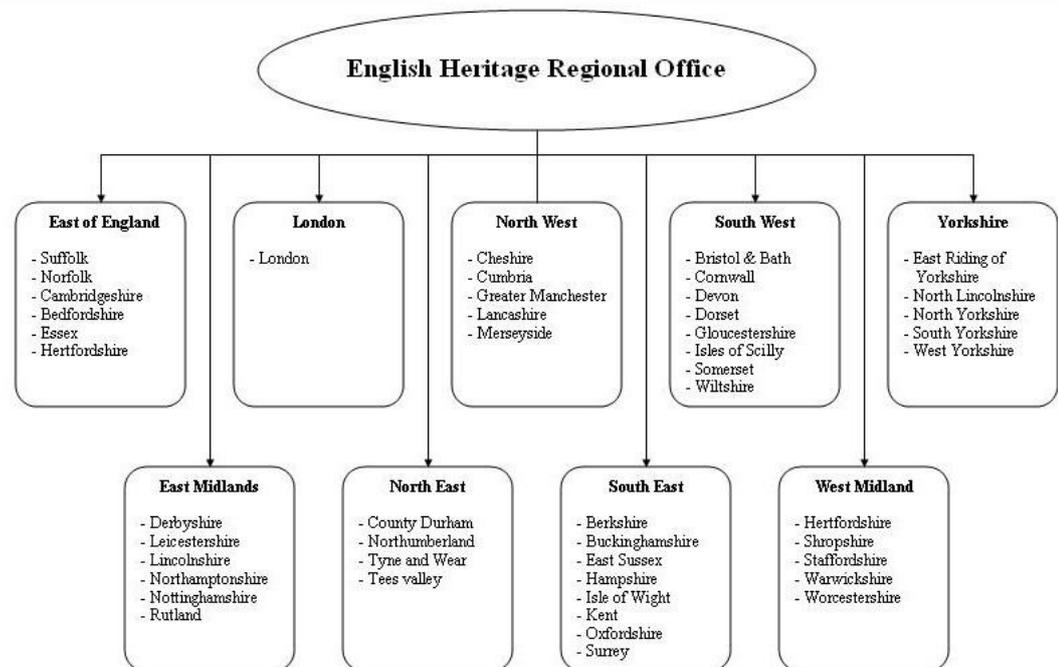


Figure 81 English Heritage Regional Office

5.2.4 District Office

There are 48 district offices which oversee heritage properties under their jurisdiction. For the purpose of this study, the author chooses to show the District of Wiltshire which is under the supervision of South West Regional Office because the District of Wiltshire is responsible for WHS Stonehenge which the author will study to use as comparison for the Management Plan.

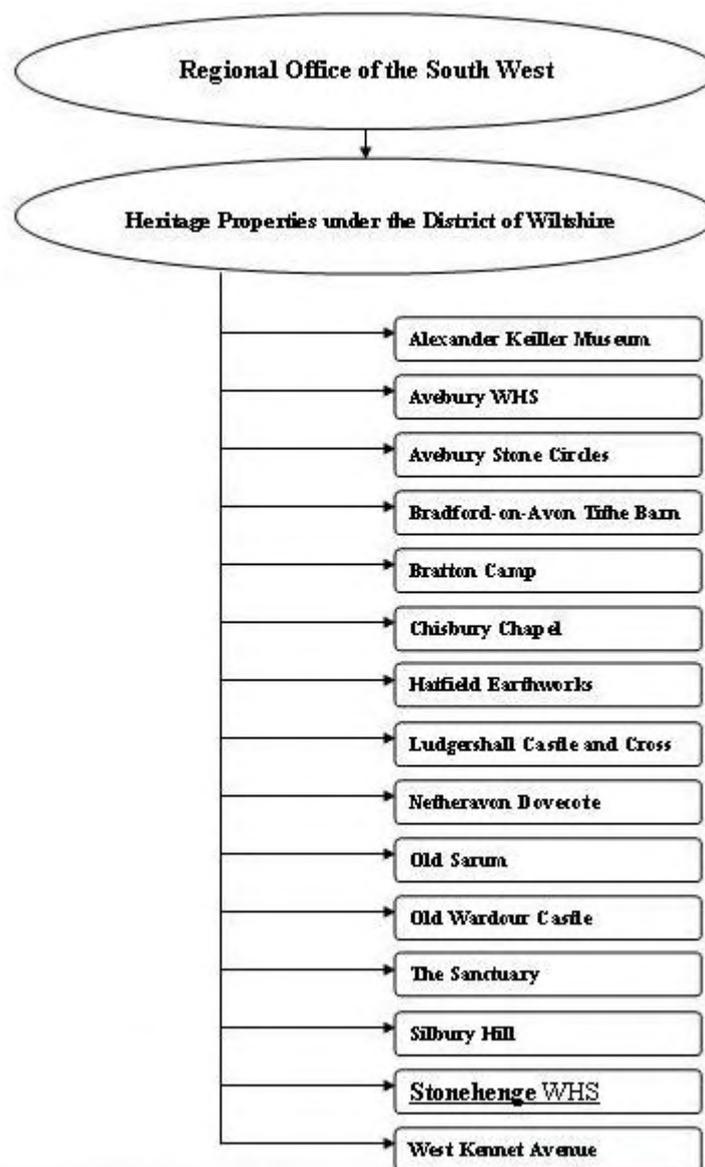


Figure 82 Heritage Properties under supervision of Wiltshire District

5.3 The Fine Arts Department

The Fine Arts Department was set up on March 27, B.E. 2454 by King Rama VI, to preserve and conserve national heritage. The missions of the Fine Arts Department are:

1. to proceed according to the Act on Monument, Artifacts, Antiquities and National Museums, together with other related legislation and laws;
2. to preserve, conserve, revive, promote, create and disseminate the knowledge, wisdom and culture of the nation in the areas of:
 - 2.1. museums, archeology and monuments;
 - 2.2. literature, history, custom and tradition, national libraries and national archives, performing arts, and architectural and fine arts;
3. to provide education in the areas of dance, music, composition and craftsmanship, both in and out of school:
 - 3.1. provide education up to a Bachelor degree course in the areas of visual and performing arts, both in the Thai and western classical schools, together with contemporary art and cultural education;
4. to study and research to preserve cultural heritage via museums, archaeology and monuments, language, literature, history, custom, tradition national libraries, national archives, performing arts, and architectural and fine arts;
5. to act in other areas mandated by law to be under the department's jurisdiction or as ordered by the Ministry or the Cabinet.

Today, the Fine Art Department is under the Ministry of Culture and is responsible for excavation and preservation of the heritage properties, the management of museums and the exhibition of artifact to tell stories of the past, and the National Museum and Archives.

The illustration of the structure is shown in Figure 83

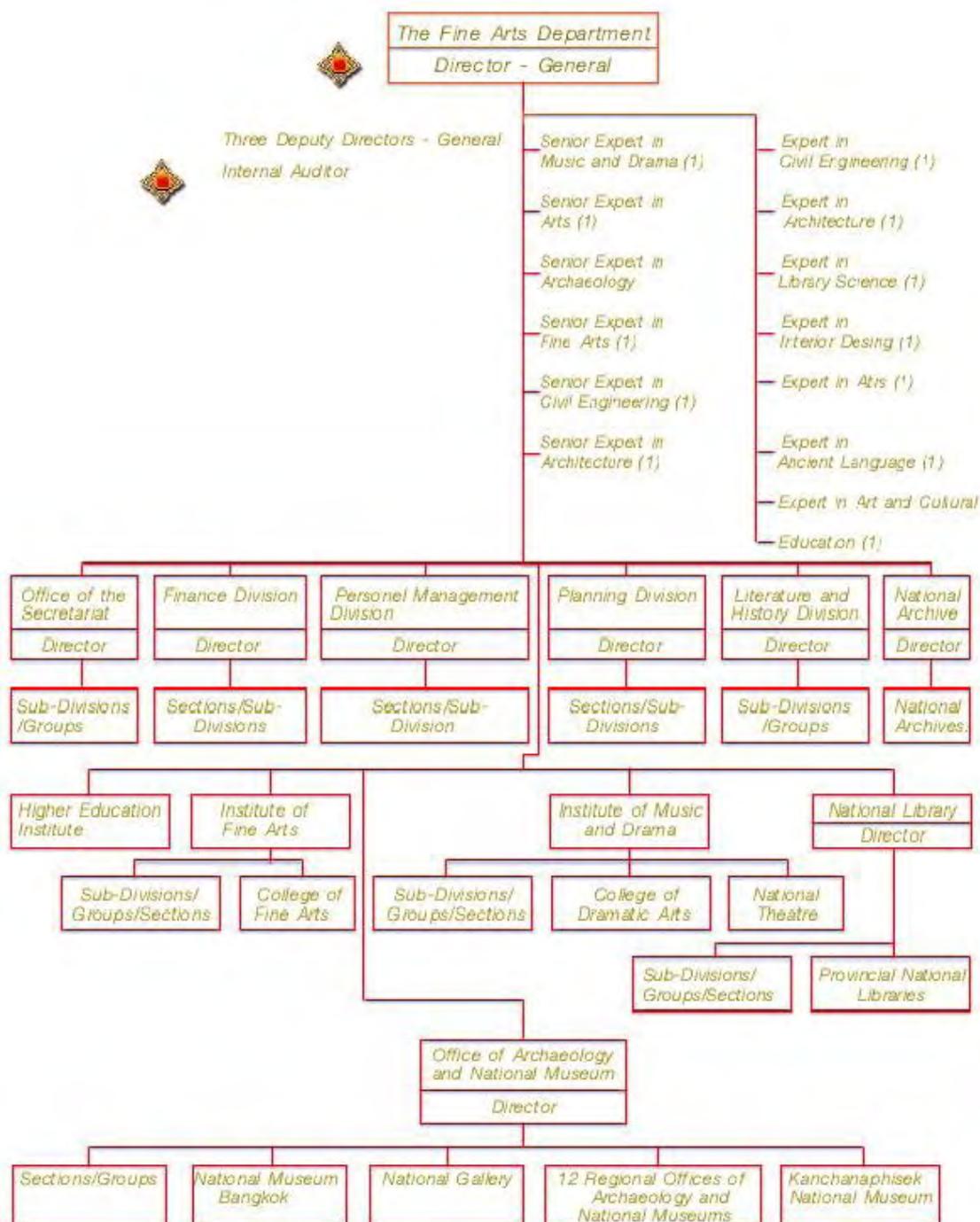


Figure 83 The Organisation Structure of the Fine Arts Department,
www.finearts.go.th

Since its inception, the personnel who work for the Fine Arts Department have the status of civil servants but due to management reform, some of the personnel have retired and some have taken early retirement, thus manpower in the department has been reduced by one-third, therefore, there is a shortage of manpower to work in the department.

In the management reform, the positions of the retired and early retired personnel will not be replaced by other civil servants. To solve the problem of manpower shortage, a new status of personnel is being employed to ease the burden; they are employed on a short-term contract and have the status of “an officer of the state”. The first contract is offered for one year and the officers are evaluated for the year’s performance and then are offered another year contract. After two years of satisfactory work, the department may offer a three-year contract and after that a five-year contract but the officer of the state will not be employed on a permanent basis. Although it is a way to solve manpower shortage, it has not been without problems on the budgetary system. The Fine Arts Department tried to ask for re-instatement of some of the retired and early retired positions with some successes, however, the number of positions and personnel that the department managed to get re-instated were not enough for the amount of work that is being carried out.

Due to the shortage of personnel, the department has adopted a new philosophy in management by changing its role to be a department with a responsibility for planning and policy, supervision, control and evaluation. The department invited the public to be a partner in preserving and conserving national culture. At the same time, the department became a decentralised organisation by reducing authority of the central office and empowering personnel who work at the regional level, delegating authority to Local Community Authority (Aor Bor Tor) and supporting the private sector, and NGOs and other organisations who are partners in the network for protection and conservation of the local and national heritage (Fine Arts Department Book, 2004)

The Fine Arts Department have two areas of responsibility, one area regards academic affairs and the other the expertise in the field of work which needs to be passed on from one generation to the next by practice until one acquires experience and becomes a specialist in that process. If there are not enough personnel to pass on the expertise, the department needs to rely on external experts and the network to carry out the work of the department.

From the interview with some personnel of the Fine Arts Department, there were concerns that the management reform would affect the continuity of the work being executed by the department. As officers of the state do not have the same job security as the jobs of civil servants, they may not work with their heart and soul as this kind of work needs expertise which can only be accumulated from years of working in the field. When the personnel do not have job security with the department, they may look for opportunities elsewhere; therefore, the department experiences shortages of experts which has led to a high turnover. They need to recruit new officers who are inexperienced and need to be trained to work in the field, and after a while these new officers may leave for something more secure so the department will have to start again with new officers.

In realising that the department needs to adapt the work practice, the department extended the network with public and private sectors, the department runs various programmes with them which include:

- Establishment of local volunteers to protect cultural heritage projects;
- A project to offer knowledge for monks and lay-persons;
- Seminars for officers to protect and conserve culture heritage;
- A project to develop personnel to offer knowledge on conservation of ancient documents;
- A project to educate local communities on how to manage cultural heritage, with emphasis on heritage property;
- A project to educate the Local Authority on how to set up Folklore Museums and local archives.

The Fine Arts Department is aware, that to extend the network to protect the cultural heritage, it must lay the foundation through knowledge and understanding of the cultural heritage in the people so that it will create pride and appreciation in the cultural values of their heritage. The Fine Arts Department believes that when people have pride and fondness of their national heritage, they will protect and conserve the heritage for the future. There has been participation from public and private sectors in cultural activities as well as contributions for the conservation of national heritage, for example:

- Donation of monuments and art objects from the private sector from Thailand and abroad;
- Establishment of museums for the private sector, local communities and public sector;
- Donation from Bangkok Insurance Co. Ltd. to preserve the Golden Chedi in Ayutthaya;
- Donation from Thai Beer 1991 Public Co. Ltd. to conserve the shadow play of King Rama II on the occasion of the Celebration of the King's 50 years Ascension to the Throne.

The Fine Arts Department is also aware of the important of building relationships with foreign countries. The department has a policy to work with foreign countries in the form of state to state, state and private sectors of foreign countries or with international organizations, for example, UNESCO, ICOMOS, ICCROM, ICOM, ICA, SEAMEO, SPAFA, FIAFSARBICA, SEAPAVAA, IFLA. This collaboration is to promote and exchange cultural knowledge and create networks on the international level.

5.4. Archaeology Department

The Fine Arts Department has an Archaeology department; the Archaeology department is responsible for the management, preservation and conservation of the national monuments and artifacts. At present, the Archaeology department divided into the internal management by activities, such as listing archaeological monuments, the centre of archaeology information, and the preservation and conservation of Archaeological Monuments and Historic Parks. There are central and regional offices which includes fifteen regional offices around the country as seen in Figure 84.

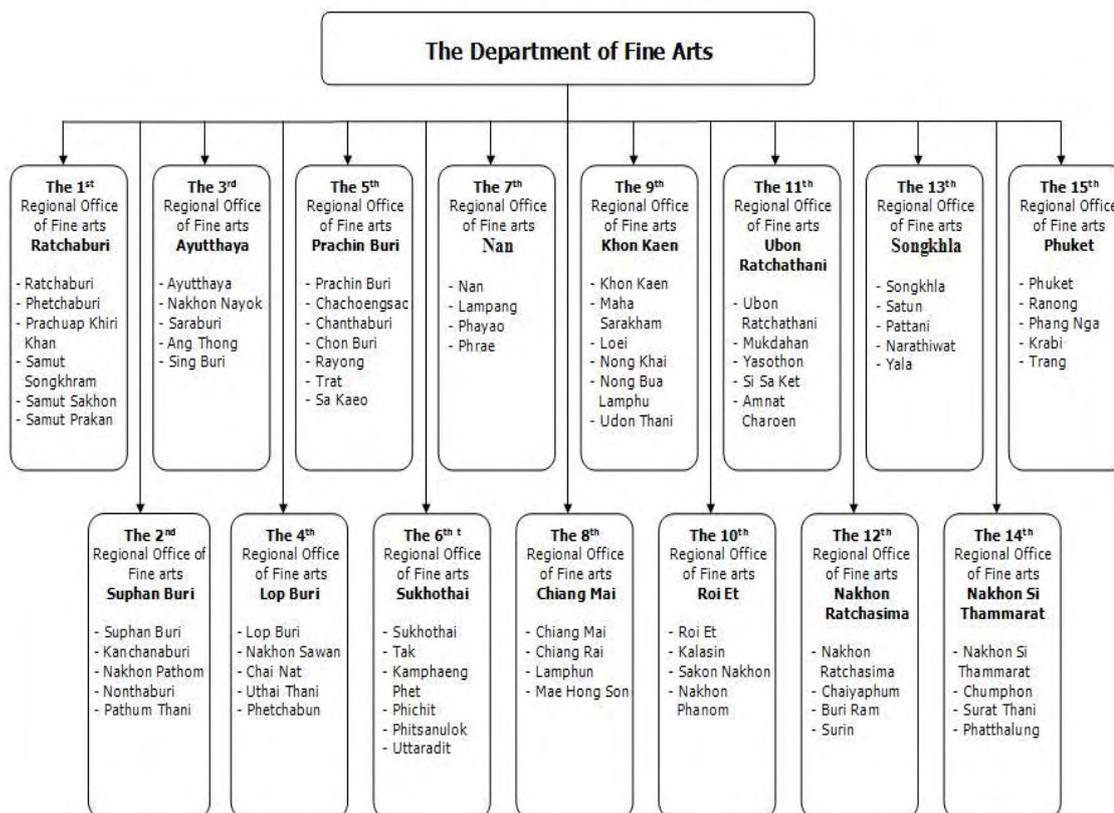


Figure 84 The Archaeology Department structure

5.4.1 Regional office

There are fifteen regional offices that oversee the monuments, artifacts, antiquities and national archives in the provinces. Assigned to these are also ten historical parks under supervision of the regional offices.

Figure 85 shows the regional offices that are responsible for the ten historical parks in Thailand.

For Phimai Historical Park that is being studied, it is under the management of The Fine Arts Department Regional Office 12 (to be referred to as Regional Office 12 from now thereafter) which oversees the provinces of Nakorn Ratchasima, Chaiyaphom, Buriram and Surin. Under the Regional Office 12, there are three historical parks, being Phanom Rung, Mueang Tam and Phimai Historical Park. These three historical parks are on the tentative lists to be inscribed on the World Heritage List.

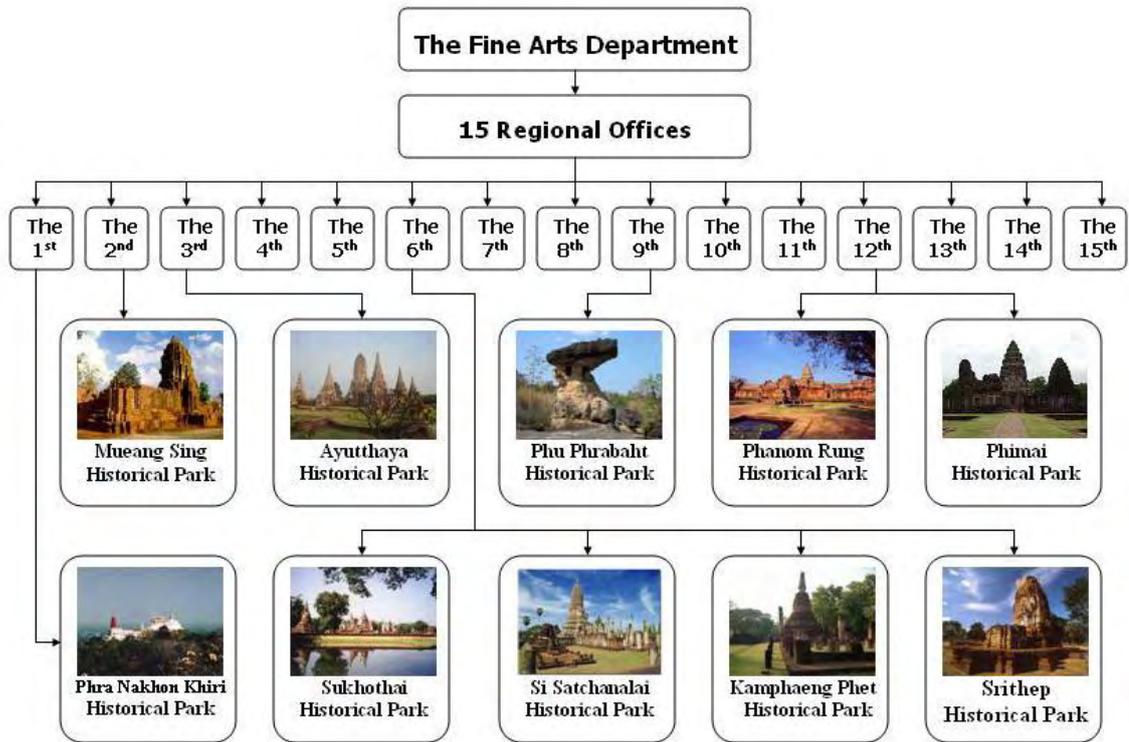


Figure 85 Historic Parks under supervision of Regional office

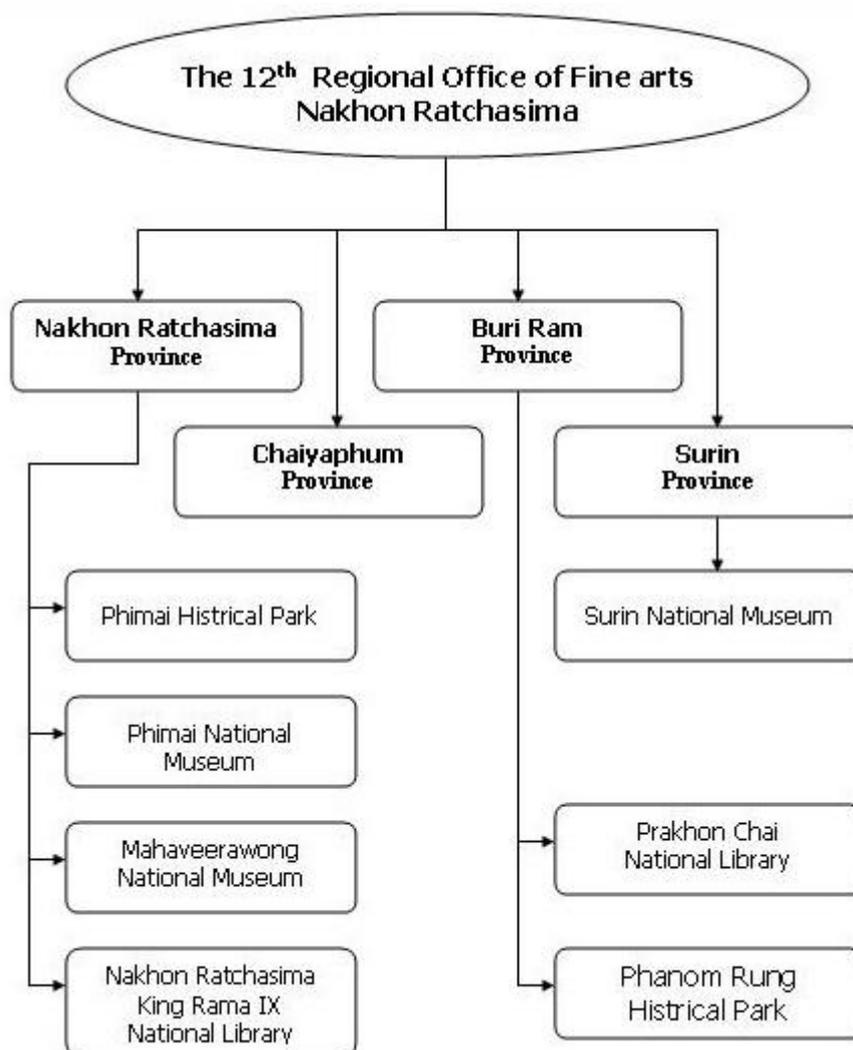


Figure 86 Provinces under supervision of Regional Office 12

5.4.2 Phimai Historical Park Organisation Structure

The present administration comprises of four civil servants which are the Director of Phimai Historic Parks, archaeologist (academic officer Level 7), arts officer and administration officer. The five officers of the state (the Management Reform) remuneration comes from the government budget of the Fine Arts Department. The five officers of the state are cultural and art officers, civil engineer, entrance ticket officer and maintenance officer.

There are temporary officers who received remuneration from the government budget of the Fine Arts Department, they get a one-year contract, and if the department has low budget, they may not get a new contract in the following year even though their position is necessary for the smooth operation of the Phimai Historical Park. The temporary officers comprise of one guiding officer who shows people around the

property on request, a civil engineer, one typist, assistant for civil engineer, and three maintenance officers.

There are four more staff who are employed from the Archaeologist Department Fund, which comes from the entrance fees of all the national parks and other departments under Fine Arts Department. The Phimai administration has to do the annual budget and request funds for these officers, but sometimes the Fine Art Department cuts down the budget and does not allow the administration to continue their employ which causes problems for the management of the property according to the archaeologist at the heritage site. They comprise of one administration officer and three security guards. Apart from that, Phimai administration also outsources work for services to around twenty personnel to see to the landscape and other maintenance.

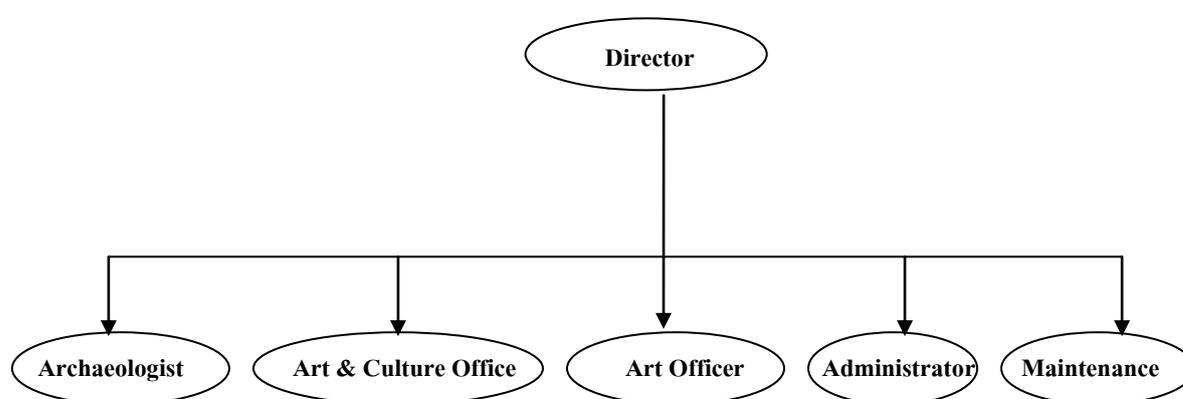


Figure 87 Present Phimai Historical Park management structure

5.5 English Heritage vs. Fine Arts Department

5.5.1 Business approach

The structure of the Fine Arts Department and English Heritage at the management level has some similarities and some differences. It would appear that there is more of a business approach in the structure of the English Heritage, such as the Development Economic Director in the Policy and Communication, Strategy Director and Properties Presentation Director in the Research and Standard and the Marketing director in the Properties & Outreach.

It would appear that with the Development Economic Director, The Strategy Director, the Marketing Director and the Properties Presentation Director functions are to create income for the English Heritage to spend on its properties.

It would appear that the English Heritage does not leave the marketing of its properties to the English Tourist Board, which has the same function as the Tourism Authority of Thailand, but has its own marketing department to promote the property alongside the English Tourist Board.

Although the English Heritage is funded in part by the Government and in part from revenue earned from the historic properties and other services in the same way as the Fine Arts Department of Thailand but the facts and figures of the English Heritage shows that the earned income, operating and investing exceed the grant expenditure offered to heritage properties for the preservation and conservation work which are additional to the Government budget on the heritage properties.

From the facts and figures, it shows that the English Heritage objectives are to increase visitor's spending at its heritage properties, especially in retail and catering. The author visited heritage sites both in UK and Thailand; the author is in the view that although the Fine Arts Department has some books and objects to sell at the properties, the displays and varieties of merchandise do not induce visitors to spend money. The Fine Arts Department does not run the catering outlets in its heritage properties, however, in some properties it gives concessions to some local stores so that there are some services for tourists but the rental is minimal, for example, at Sukhothai Historical Park and Phanom Rung Historic Park. The heritage properties in UK has a real commercial approach in presenting varieties of merchandise on display and in most sites offer catering facilities for visitors and at some sites give concessions to local communities, thus benefit the heritage properties by earning extra income to use for the management and conservation programme.

At Phimai Historic Park, there is no catering outlet within the boundary and tourists rely on soft drinks from vendors or shops outside the heritage property. There is no real restaurant within the vicinity of the heritage property for tourists if they come in as part of a group; however, there are some small restaurants that individual tourists can have a snack or lunch at. Two kilometres from the heritage site in Sai Ngam, there are local vendors with stores under one roof, offering food and souvenirs to tourists. However, this site is suitable for Thai tourists but not really for a group from abroad. Usually, foreign tourists have lunch or dinner in Nakorn Ratchasima or Khon Kean.

5.5.2 Organisation structure and Human Resource Management

From the investigation of the Fine Arts Department in comparison with the English Heritage, the author is in the view that the Fine Arts Department should consider not having a specialist in archaeology, an art and culture officer, an arts officer or a civil engineer at the heritage site. They could be assigned to the Regional Office 12 and others to the central office. Generally, civil servants are appointed to the position by the Department and could be appointed to any part of Thailand according to the necessity of their expertise.

Regional Office 12 should set up a conservation committee within the regional office to evaluate the historic sites so that they can monitor the condition of the heritage property and plan an effective conservation programme according to the sites they are responsible for. The committee can oversee a few heritage properties within the jurisdiction of the regional office. This would be more effective use of the Fine Arts Department human resources.

At the heritage site, the heritage manager does not need to be an archaeologist. The site can be evaluated and monitored by the committee of Regional Office 12. The heritage managers can be those who have experience in attraction management in the marketing field so that he/she can provide services to the travel industry and visitors. The administrator at the site will be under the supervision of the heritage manager. The heritage manager will report to the Central Office on the management of the site but he/she will take into account the recommendation of the committee of Regional Office 12 regarding the conservation of the property. As we can see from the example of Stonehenge WHS, the staff at the site are there to provide services for tourists, the administrators and archaeologist and other experts are at the District Office of Wiltshire.

From the interview with the an academic officer at the Fine Arts Department, it appears that the Fine Arts Department is re-structuring the department at present; therefore it will be a good opportunity to use its human resources effectively.

CHAPTER 6

PROMOTION AND FUND RAISING

This chapter explores the government policy and strategy in tourism promotion. The author investigates the economic contribution to the country from tourism. It further examines the role of Tourism Authority of Thailand in promoting Phimai Historical Park in conjunction with the regional promotion strategy. The author studies the government funding for Phimai Historical Park to establish the sources of funding and other income. The author explores the funding and fund-raising activities of the organisation abroad to ascertain the possible activities that may be suitable for Phimai Historical Park.

6.1 Ministry of Tourism and Sports

The Ministry of Tourism and Sports is responsible for the development of the tourism industry and sport as well as physical education and recreation (www.mots.go.th).

The Ministry of Tourism and Sports is divided into seven departments which are:

- Office of Minister
- Office of Permanent Secretary
- Office of Tourism Development
- Office of Sports and Recreation Development
- Institute of Physical Education
- Tourism Authority of Thailand
- Sports Authority of Thailand

Ministry of Tourism and Sport strategy B.E. 2551-2554 (2008-2011)

Vision

1. It is the organisation with a holistic approach, using policy as the tool to administer tourism management. It uses a systematic network to integrate the national, regional and local development to establish Thailand as a centre for regional tourism in Asia. It also supports the balance of economic, social, traditional and environmental sustainability and competitiveness.
2. It is the main organisation to support sport and recreation both in producing and developing personnel in sport and recreation for sports excellence, professionalism, and development of the quality of life for the public as a whole.

Objectives

1. Develop and support tourism marketing efforts to increase the national income.
2. Use a holistic approach to administer the tourism policy by incorporating a systematic network at every level, and also supports the balance of economic, social, tradition and environmental sustainability.
3. Develop and improve the competitiveness of Thailand tourism service industry to become a centre of regional tourism in Asia.
4. Develop personnel for the tourism industry, sport and recreation to meet the international standard.
5. Develop and support sport and recreation education.
6. Develop and support the application of the tourism policy as well as giving guidance and allocating budget to all levels effectively.

The Ministry of Tourism and Sport have four main strategies: two strategies are for tourism and two strategies for sport and recreation. In this study, the author will explore the area of tourism only.

The first strategy is to build confidence and to develop the Thai tourism industry. The Ministry set up five objectives and these are as follows:

1. To increase income from tourism
2. To increase Gross Domestic Product (GDP)
3. To continue to be an important player in the region and to maintain market share.
4. To encourage public acceptance of the safety, quality and sustainability of products and services.
5. To create roles and images of a leader for tourism in Asia.

To realise the Ministry's objectives, the Ministry established the following goals:

1. Increase the number of quality tourists at the rate of ten percent annually between 2008-2011;
2. Allocate budget to support the marketing initiative at the level of one percent of the projected income from Thai and foreign tourists;
3. Increase the channels of entering Thailand at the level of not less than five percent annually to enable Thailand to continuously maintain market share in the region;
4. Allocate budget to support tourism services and products to improve quality at the level of the marketing budget;
5. Improve amenities and safety for tourists at the rate of ten percent annually;
6. Be one of the top ten countries in the world for having friendly people, authenticity, health and wellness, beautiful nature and value for money.

The second strategy is to re-organise the organisation structure of tourism and services. The Ministry set up six objectives as follows:

1. Use a holistic approach to administer the tourism policy;
2. Create and develop an integration system to administer tourism at national, regional and local levels;
3. Encourage the improvement of the standard and quality of tourism products and services;
4. Improve and develop tourist attractions in areas that have potential;
5. Increase competitiveness of tourism industry and tourism personnel;
6. Increase and improve amenities for tourists in all segments of the industry.

The Ministry established seven goals as follows;

1. To prepare a national tourism development plan for all administrative areas;
2. To prepare an effective administrative system for all tourism development areas;
3. To develop tourism products and services to the international standard by ten percent annually;
4. To improve tourists attractions that deteriorate ten percent annually;
5. To increase the development of new tourist attractions by ten percent annually;
6. To increase the development of a tourism organisation and tourism personnel by ten percent annually;
7. To increase the development and improvement of amenities of all tourism development areas for tourists of all segments by ten percent annually.

The Ministry of Tourism and Sports uses the Tourism Authority of Thailand (TAT) as a driving force to promote Thailand as a world tourist destination. Tourism Authority of Thailand, therefore, prepared their policy and strategy to support the Ministry of the Tourism and Sports strategy.

Tourism Authority of Thailand Policy for B.E. 2550-2554 (2007-2011)

1. To develop tourism as a tool to improve the quality of life for the people in every region of Thailand and to be a driving force for the economy to increase job opportunity and income for the country.
2. To develop sustainable tourism in Thailand with the emphasis on expanding the market share in the quality tourist sector in the new areas and specialised groups by creating competitiveness of the Thai brand continuously.
3. To develop tourism as part of the lifestyle of Thai people by using a network from the public and private sectors. To create awareness that domestic travel can educate and benefit the family and society as a whole. This will create awareness to preserve and conserve the environment as well as the protection of Thai heritage.

4. To disperse tourists to tourist attractions in the regions to create the balance of economy, social and environment through the regional and provincial network.
 5. To develop a network with neighbouring countries to promote regional travel and to increase regional competitiveness in the world tourism market.
 6. To develop and improve the management system in the organisation, to improve personnel academic knowledge and skills in marketing tourism products as a driving force for the effectiveness of its administration so that it can compete in the international arena.
 7. To develop technology (e-tourism) to increase effectiveness of public relations and marketing through the website.
 8. To develop facilities and safety for tourists by coordinating with the public and private sectors to solve problem regarding tourism activities.
- (www.tourismthailand.org)

• TOURISM STATISTICS IN THAILAND 1998-2007

Year	International						
	Tourist		Average	Average Expenditure		Revenue	
	Number	Change	Length of Stay	/person/day	Change	Million	Change
	(Million)	(%)	(Days)	(Baht)	(%)	(Baht)	(%)
1998	7.76	+ 7.53	8.40	3,712.93	+ 1.12	242,177	+ 9.70
1999	8.58	+ 10.50	7.96	3,704.54	- 0.23	253,018	+ 4.48
2000	9.51	+ 10.82	7.77	3,861.19	+ 4.23	285,272	+ 12.75
2001	10.06	+ 5.82	7.93	3,748.00	- 2.93	299,047	+ 4.83
2002	10.80	+ 7.33	7.98	3,753.74	+ 0.15	323,484	+ 8.17
2003	10.00	- 7.36	8.19	3,774.50	+ 0.55	309,269	- 4.39
2004	11.65	+ 16.46	8.13	4,057.85	+ 7.51	384,360	+ 24.28
2005	11.52	- 1.51	8.20	3,890.13	- 4.13	367,380	- 4.42
2006	13.82	+ 20.01	8.62	4,048.22	+ 4.06	482,319	+ 31.29
2007	14.46	+ 4.65	9.19 ^P	4,120.95 ^P	+ 1.80	547,782 ^P	+ 13.57

Year	Domestic						
	Thai Visitor		Average	Average Expenditure		Revenue	
	Trip	Change	Length of Stay	/person/day	Change	Million	Change
	(Million)	(%)	(Days)	(Baht)	(%)	(Baht)	(%)
1998	51.68	- 0.72	2.37	1,512.70	+ 3.19	187,897.82	+ 4.16
1999	53.62	+ 3.02	2.43	1,523.55	+ 2.29	203,179.00	+ 7.42
2000	54.74	+ 2.08	2.48	1,717.77	+ 12.75	210,516.15	+ 3.61
2001	58.62	+ 7.09	2.51	1,702.70	- 0.88	223,732.14	+ 6.28
2002	61.82	+ 5.45	2.55	1,689.52	- 0.77	235,337.15	+ 5.19
2003	69.36	+ 12.20	2.61	1,824.38	+ 7.98	289,986.81	+ 23.22
2004	74.80	+ 7.84	2.60	1,852.33	+ 1.53	317,224.62	+ 9.39
2005	79.53	+ 6.33	2.73	1,768.87	- 4.51	334,716.79	+ 5.51
2006	81.49	+ 2.46	2.65	1,795.09	+ 1.48	322,533.71	+ 8.41
2007	83.23	+ 2.14	2.63	1,767.35	- 1.55	380,417.10	+ 4.15

Table 3 Statistic of revenue from domestic and international tourists,
www.tourismthailand.org

From the statistics shown above, international tourists increased steadily from 1998 to 2002. The number dropped due to the bird flu epidemic in 2003 and the natural disaster in 2005. However, the Tourism Authority of Thailand promoted domestic travel successfully during the years that the number of international tourists dropped.

Tourism contribution is the second largest income contribution in Thailand amounting to 547,782 million baht from international tourists and 380,417.10 million baht domestically.

With the difficulty of Thailand's political scene and worldwide economic downturn in 2008, the Tourism Authority of Thailand announced that it would drive to promote domestic tourism and regional tourism, emphasising on China and India which have large populations with the ability to spend money on travel. TAT estimated that the forecast for tourist arrivals in Thailand in 2008 will now increase by five per cent (The Governor of Tourism Authority of Thailand live interview on channel 9, October 17, 2008).

6.2 Development and Promotion Plan

Tourism Authority of Thailand (TAT) promotes Phimai Historic Park through all its tourist boards around Thailand and abroad. It also promotes the Light and Sound Festival as an annual event in the TAT calendar. TAT plans to promote Phimai as part of the archaeology route with the Khmer temples in the Northeast of Thailand.

The Tourism Development Plan of Tourism Authority of Thailand 2002 has developed a tourism strategy for Southeast Thailand in line with the government policy. The strategic planning covers the role of tourism at the regional and provincial levels in accordance with the tourism resources in the area. The supply must meet the demands of the large target market group with emphasis on quality tourism and specialised groups.

The strategy covers the expansion of the tourism development area to cover the whole region with a shift from quantity tourism to quality tourism, with an increase of local participation in strategic planning and management and the establishment of role and responsibility for public and private sectors. The public sector will be responsible for passing the legislations in relation to tourism standard services, while the private sector will be responsible for the network and competition, and the local authority will be responsible for the management of the attractions. It also changes the responsibility of tourism development and promotion, which used to be under the Tourism Authority of Thailand, to involve many ministries and to adjust the organisation chart of the tourism industry.

The area of the tourism development and promotion plan covers the provinces of Nakorn Ratchasima, Buriram, Surin, Sri Saket and Ubon Ratchatani, which one called collectively as Isarn Tai (Southeast Thailand). These provinces have border lines and communication routes with Cambodia, Laos and Vietnam. Ubon Ratchatani should be developed into the regional centre of nature-based tourism by using the

natural resources of Laos and Vietnam and knowledge of the service industry from Thailand. Sri Saket and Surin should be developed as a centre of Khmer culture by using the ancient cultural route which annex with Angkor Wat. With the strategy to develop the area for quality market which includes seminars and incentives groups, Nakorn Ratchasima can be a centre for all meetings in the north, the centre and the south of Eastern Thailand.

The Tourism Authority of Thailand promotes the tourism in southeast Thailand according to the outstanding elements of the tourism resources which are divided into four categories:

1. Archaeology route which includes the parallel route to High Khmer and Low Khmer areas. It is the route for Khmer history and civilization which has already vanished from Cambodia. The route portrays magnificent Khmer sanctuaries and temples as well as the remnants of mankind from a pre-historic era.

2. Nature-based route which is the door to Indo-China; Thai-Cambodian border and Thai, Laotian and Vietnamese borders, as well as the Khao Yai National Park and the dormant volcanic mountain.

3. Cultural route which includes the elephant village in Surin, arts and crafts communities in Surin, Sri Saket, Buriram and Darn Kwain in Nakorn Ratchasima. It also includes the tradition and civilization of the Northeast and Southeast of Thailand in Ubon Ratchathani as well as the ethnic minority community in Sri Saket.

4. Agricultural route which includes the flora in Nakorn Ratchasima, centre of jasmine rice plantation in Surin and the fruit plantation in Sri Saket.

When the archaeology route and cultural route are combined together, the analysis shows that the Historic Parks of Phanom Rung and Phimai are the main attractions; therefore, it would serve as a unique selling point for cultural tourism. The Museum of Phimai and Maha Veeravong Museum could serve as a knowledge centre of Khmer culture for those who would like to acquire more knowledge on the subject. However, along the route between Phanom Rung Historic Park and Phimai Historic Park and environ, there are many Khmer temples, such as Prasat Mueang Tam, Prasat Phanom Wan, Prasat Khao Pra Viharn and other Prangs and temples.

To support the marketing strategy of the Khmer cultural route in Isan Tai (Southeast Thailand), the Tourism Authority of Thailand have set up five development and promotion projects which are to:

1. develop the Khmer cultural tourism, it is important to give information to tourists to assist with their decision making to visit the area. The Tourism Authority of Thailand does documentary programmes and gives interviews with foreign news network.
2. promote good understanding between local communities and foreign tourists, a curriculum has been established to train the personnel in the local communities who work in the travel industry and related fields to have

good attitudes towards tourists as well as setting up the interpretation system.

3. restore and conserve Khmer culture attractions and to invest in projects to improve the quality of visits for tourists, for example, to improve road surfaces to the attractions.
4. improve mass public transportation in the areas to enable tourists to travel to the sites independently.
5. encourage local authorities to play a role in management of tourist resources and information as well as a role in educating local communities to have pride and protect the attractions.

6.3 Analysis of the Tourism development of Southeast Thailand

Characteristics, that are strengths for tourism development of Southeast Thailand, are Khmer architecture and arts inside Thailand, which could be linked with the Khmer temples in Cambodia, national parks, local culture and traditions which are different from the other regions of Thailand, the elephant village and many annual festivals that attract tourists to the area.

However, there are weaknesses in the area that are constraints for tourism development, such as lack of planning for the tourism development, lack of management planning and monitoring of tourism at local levels, the distance of each attraction is quite far and is not easy to travel from one to another, the access by road is quite difficult as the roads only have two lanes, and lack of amenities for tourist's comfort, for example, hotels, information centres and parking and local products are not favourable to tourists.

The threats for tourism development in Southeast Thailand are the lack of development of access by road, rail and aeroplane. The seasonality of tourism adds problems to the amenities during the high season, and the lack of budget to rectify the problems mentioned above and to promote the products and destinations to visitors. On top of that, there is a problem of uncertainty along the border with Cambodia which is the passage to one of the Khmer temples, Khao Pra Viharn.

Although there are strengths, weaknesses and threats for tourism development, there is an opportunity to start the strategic planning for tourism development in the area as the government has a policy and plan to allocate budget to develop the area as the centre to Indo-China. The legislation for provincial management empowers local authorities to manage tourist destinations. The government also supports the local product under the One Tambon-One Product campaign. These opportunities should encourage those who are responsible for tourism development to manage and promote the destinations.

The case study in this research is Phimai; therefore, the focus will be on the development of tourism in Nakorn Ratchasima Province of which Phimai is a district in the province. The Tourism Authority of Thailand states in the report that tourism development can be sustainable only if the local people and the travel trade participate in the development. The local people must have awareness to protect the environment

by setting standards to look after the environment. They also have to develop a variety of tourist attractions, for example, sport facilities, meeting and convention facilities and other facilities that could be developed in the area to create an image for that particular market. They also have to produce information documents, maps and plan effective relation campaigns so that the tourists will be attracted to the area.

The unique selling point of the area is the Khmer architecture in Nakorn Ratchasima, Buriram, Surin, Sri Saket. There is a dialogue among the four provinces to develop and promote tourism products together.

For Phimai, the report concluded that there should be improvements at Phimai Historic Park in many areas. Firstly, it should develop technology at the information centre, for example, have a computerised information system. It also needs to produce brochures in other languages, such as English, French, German, Japanese and Chinese. There should be more areas for car parks and general development of the landscape to beautify the area to create a better atmosphere. The leader of the local authority (Aor Bor Tor) should increase the budget to support activities for the management of the cultural heritage, to solve the problem regarding the encroachment on the historic park's property, which has been a problem for a long time, and to improve the landscape of Phimai Historic Park so that the vista of the historic park is more prominent.

To develop sustainable tourist attractions, it is crucial that the local authority (Aor Bor Tor) should participate by creating understanding with local residents regarding the importance of tourism and environment. To succeed in sustainable tourism development, there must be good coordination of all departments concerned, such as for the human resource development and the attractions development.

According to the Development Plan 2002, TAT wants to promote three routes in the Nakorn Ratchasima area which includes Phimai Historic Park. This promotional plan aims to encourage tourists stay longer and increase tourists' spending in the area. The plan is to encourage tourists to stay for 4 days 3 nights in Khorat by using a variety of attractions to attract tourists. The three routes are as follows:

1. Cultural Route of Nakorn Ratchasima: is a 2-day 1-night tour visiting Panomwan Historic Park, archaeological village of Bahn Prasat, Phimai Historic Park, Phimai Museum and Sai Ynam.
2. Nature-based Route: is a 1-day 1-night tour visiting Khao Yai National Park, Khao Chan Ynam Cave and Lam Takong Dam.
3. Agricultural Route: is a 1-day 1-night tour visiting a plantation along Sakaerat, Khao Phang Ma, Wang Nyam Khaew and Lam Pra Plong Dam.

6.4 The current promotion by the management of Phimai Historic Park

The promotion policy of the management of Phimai Historic Park is to create knowledge for the public. The management have many activities, such as visits to schools and to organise exhibitions to create awareness of Phimai Historic Park, to assist in the school field trips, to train students from local schools in Phimai to become

young-guides to show people around the heritage property during free time, to create an annual Phimai Light and Sound festival and also to assist the Phimai Municipal Authority in organizing Mini-Light and Sound shows when it is requested by the tour operators.

The promotional materials that are available at the Phimai Historic Park are a brochure, with brief introduction of Phimai, and map, a CD Rom, at the information centre, a small booklet, in Thai and English on Phimai Historic Park, and an e-Book, which is being prepared at the time of the commencement of this dissertation in 2003 which is now available for sale. The information in the e-book is the same as in the small booklet. Other promotion is done by the Tourism Authority of Thailand.

6.5 Funding

Phimai Historic Park gets an annual budget from the Fine Arts Department for general administration expenses which include remuneration of non-permanent officers, public relations, promotion materials and activities, conservation, and water and electricity bills.

There was funding for an Annual Light and Sound festival from the Tourism Authority of Thailand until 2007 when the funding stopped and the Nakorn Ratchasima Provincial Authority funded the festival.

According to the Ministerial Regulation Section 2 (Archaeology, Artifact, Antiquities and Museum Act. B.E. 2504), the entrance fees for Phimai Historic Park is 10 baht per person for Thai visitors and 40 baht for foreign visitors. Other income comes from the sale of books, area rental for Mini-Light and Sound, souvenirs and now e-books. The income, which is raised by the historic park, is sent to the Fine Arts Department Fund, and the secretary general of the committee will decide the budget for the next year for all historic parks around Thailand.

The Fine Arts Department Fund was established by Section 29 (Act of Monuments, Artifact, Antiquities and National Museum Act B.E. 2504). The source of the Fund comes from the money earned at archaeological sites, contributions from individuals and corporations as well as the capital in central fund and funds belonging to the Fine Arts Department, which already existed at the time of this Act.

The Fine Arts Department receives an annual budget from the government and the income collected from the historic parks and museums around Thailand, which is accumulated in the Archaeology Fund, and is distributed according to the budget plan and the needs of each historic park.

According to the academic officer at Phimai Historical Park, sometimes the Fine Arts Department does not allocate the budget according to the request from the historic park. The Fine Arts Department allocates budget to all historic sites according to the budget being granted from the government and the nature of urgency of each historic site regarding conservation. Therefore, the Fine Arts Department has to evaluate and distribute the budget accordingly, however, the decision is based on the

annual evaluation report which is done by specialists at the sites, and on the nature of urgency. As for Phimai, it gets a general budget which covers the non-permanent staff, administration, maintenance, and water and electricity bills; and receives money from the Archaeological Fund to hire four staff: one administrator and three security guards. The civil servants and the staff of the state receive their remuneration from the government budget of the Fine Arts Department.

INCOME OF PIMAI HISTORICAL PARK				
YEAR	THAI TOURIST	FOREIGN TOURIST	NET INCOME	BOOK SALES
2545	202,902	41,554	3,691,220	139,479
2546	200,394	34,100	3,367,940	349,271
2547	195,452	32,150	3,360,560	380,469
2548	192,150	28,150	3,047,500	289,225
2549	182,293	28,000	2,942,930	239,277
2550	116,500	32,600	2,937,000	243,795

Table 4 Income of Phimai Historic Park

Year	Thai visitors	Foreign visitors	Monk & Novice	Students	Official guest	Total
2005	170,400	24,450	4,454	61,801	11,946	273,051
2004	195,452	35,150	4,934	17,922	91,953	345,393
2003	200,394	34,100	4,825	31,019	60,988	331,326
2002	202,902	41,554	30,593	60,349	36,131	371,529
2001	171,004	46,915	8,256	62,293	36,529	324,997
2000	175,652	43,975	8,916	56,876	56,550	341,996
1999	202,007	37,192	10,277	56,911	31,488	337,875

Table 5 Statistic of Tourist Arrival at Phimai Historic Park

Due to the lack of fund for conservation, the Fine Arts Department is preparing to raise the entrance fee and the proposed entrance fee under consideration is 20 baht for Thai and 80 baht for foreign visitors. With the increased entrance fees, the Fine Arts Department envisage that it will allow the department enough resources for the conservation work for the historic sites in Thailand. However, the new entrance fees have to go through the process according to rules and regulations of the department and it would be announced by the Ministerial Regulation in the future.

On the occasion that the author took foreign visitors around Bangkok, the author was faced with the question as to why there must be one price for Thai and one price for foreign visitors. The author explained that the reason behind it is probably because the Fine Arts Department may have a philosophy that the department will like to encourage Thai people to visit the heritage sites and gain knowledge from them, therefore will not like to charge a high price as the income for Thai people is low and the entrance fees charged is quite nominal. The answer from those visitors was that in their country, they charge entrance fees for local people the same as foreigners with concession for children, elderly and unemployed people. They would accept it if there is no entrance fees for the Thais and entrance fees only for foreigners even though the price may be higher than what it is being charged at present. At Angkor Wat, the management does not charge entrance fees for Cambodians and charge \$20.00 a day for foreign visitors with the 2-day or 3-day pass for a reduced price. The author visited Angkor Wat in 2001 and bought a three-day pass for \$45. During that visit, the author saw local people on motorbikes riding into the heritage area all day, some visit the heritage site, some for relaxation and some for picnics. It is debatable whether this is the right use of heritage property but Angkor Wat covers such a vast area and the author felt that it is good that Cambodians receive the benefit from using the site for relaxation. But there must be rules for Cambodians and they should know what their responsibilities are, so that when they visit the heritage sites the people will have a conscience to protect their heritage site.

The issue here is that maybe we are under-pricing our heritage property, thus creating a budget deficiency for conservation work. The Fine Arts Department may use this opportunity to study the whole issue and come up with an effective strategy for an entrance fee structure. From the data, there are more Thai tourists than foreign tourists visiting Phimai Historical Park, therefore this fact must be taken into account while considering the entrance fees issue. A thorough study for new entrance fees should look at income of all heritage properties around Thailand if we are to take into account the free entrance for Thai people. If the philosophy behind the entrance fees is to teach Thais to contribute to the upkeep and conservation work, therefore, the higher entrance fee for both Thais and foreign visitors is the right path. However, it would be of interest to consider, taken into account the same price and given concession to Thais by being members of the National Heritage.

The other thought may be to charge some heritage sites higher than others, such as the World Heritage Sites of Sukhothai and Ayutthaya Historic Parks as there are more visitors to those sites and it will create more income for the Fine Arts Department due to the fact that these sites are more promoted and better known to foreign visitors.

However, there are other fund-raising activities to be considered to enable the Fine Arts Department to have enough money for a continuation of their conservation work by using examples of the National Trust in the United Kingdom.

6.6 Charitable organisation: The National Trust

The National Trust, (referred to as the Trust), was set up in 1895 by three Victorian philanthropists to act as a guardian for the nation in the acquisition and protection of threatened coastline, countryside and buildings. (www.nationaltrust.org.uk)

It is a registered charity organisation and completely independent of the Government. The National Trust relies on income from membership fees, donations and legacies and revenues from commercial operations.

The Trust works through practical caring and conservation, through learning and discovery and through engaging people to visit and enjoy their national heritage. The properties that are under the protection of the Trust are held in perpetuity to protect their future. The Trust opens the majority of its properties to visitors and always looks at ways to improve public access and on site facilities.

The Trust now cares for over 248,000 hectares (612,000 acres) of beautiful countryside in England, Wales and Northern Ireland, plus more than 700 miles of coastline and more than 200 buildings and gardens of outstanding interest and importance. (www.nationaltrust.org.uk)

6.6.1 National Trust Membership

The Trust invites the public to become members to raise funds to look after the heritage properties, There are different types of memberships, such as individual membership, joint membership, family group, and young and child membership.

To look after the heritage properties for the next generation, the Trust has to be creative with new ideas to interpret what is historically significant. The Trust is developing learning experiences to meet the needs of children, families and adults from various backgrounds; therefore it needs to create a wide range of programmes which support the formal and informal learning for visitors. The aims are to stimulate understanding, develop skills and encourage creative responses. The Trust is committed to deepening understanding of the cultural heritage.

Categories and costs

Annual membership categories			
Please note discounted Direct Debit prices are only valid for your first year's membership.			
Category	Description	Direct Debit offer	Standard price
Individual	One card admits the named member	£32.62	£43.50
Additional	Additional member to individual or family	£21.74	£29.00
Joint	Two adults living at the same address. Two cards admit the named members	£54.38	£72.50
Family group	Two adults and their children or grandchildren under 18. Two cards cover the family. Children under 5 go FREE	£58.12	£77.50
Family one adult	One adult and their children or grandchildren under 18. One card covers the family. Children under 5 go FREE	£43.88	£58.50
Child	Child under 13 years. Children under 5 go FREE	£14.62	£19.50
Young person	Young person aged 13 to 25 years	£14.62	£19.50
Life membership			
Category	Description	Standard price	
Individual	One card admits the named member and a guest.	£1,060	
Joint	For lifetime partners. Two cards, each admitting the named member.	£1,275	
Joint family	Two named adults living at the same address and their children or grandchildren under 18. Two cards each admitting one partner and children.		

Table 6 National Trust Membership Categories, www.nationaltrust.org.uk

The Trust also invites the public to buy National Trust membership as a gift for special occasions, such as a birthday, mother's day, retirement or Christmas.

Gift membership promises the following benefits:

- Free entry and parking at over 300 historic houses and gardens and free parking at countryside and coastline locations.
- The Members' Handbook - with full details of all the places available to visit.
- Newsletters packed with details of special events at locations nearby.

This form of membership can be created by the Fine Arts Department to enable visitors to visit all heritage properties under its supervision. It would encourage members to visit heritage properties once they become a member, therefore, create learning opportunities for all members. The members would also understand and embrace the significance of its national heritage and may bond to the heritage properties. It would generate pride in their heritage which they would like to protect and preserve for future generations.

A Foundation could be set up to run as a charitable organisation in the same way as the National Trust. By being a member, visitors could visit the heritage properties for free according to their membership category. The Foundation would send its members newsletters to inform them of the conservation work of heritage properties, the excavation that the Fine Arts Department will undertake and offer news of heritage properties that open access to the public.

The members would become more engaged with the progress of work within the Foundation which may create a sense of ownership and generate a willingness to participate more in the work of the Foundation or make more of a contribution in other ways.

However, the Fine Arts Department would have to study the legal framework to establish whether there is a feasibility of doing so.

6.6.2 Donations

The Trust receives donations in memory of a loved one. The memoriam donations can be made to the specific property that was special to them, being a countryside walk, piece of coastline, house or garden or just as a gift to the Trust to use wherever the need is greatest.

The Trust also receives a legacy from individuals in their wills. Anyone can include a legacy to the National Trust in their will, it does not have to be for a lot of money but whatever one gives it helps to preserve the heritage site, beautiful garden or protect more coastline.

Donations are raised through its membership also if there is an urgent need to protect heritage properties or antiquities. It is also raised by asking companies to

donate towards properties of their choice. Companies generally have a budget to contribute to social issues, such as, an environmental protection scheme, cultural preservation, community contribution and charities. Companies create a good image in the public eyes as well as getting tax exemption for their donations.

This year, companies in Thailand are donating money to various charitable organisations to celebrate the King's 80th Birthday Celebration. For example, Chevron donated 60 million baht for long distant learning, one of the King's projects which broadcasts from Wang Krai Kangwon School, Hua Hin. The company invites the public to join-in with the activities by donating any amount of money one wishes to do so into a bank account which has been opened for this project.

The Fine Arts Department should also approach companies for donations towards the preservation or conservation of the heritage properties for this special occasion. It does not have to be just for this occasion as donations should be on an on going basis to protect the national heritage.

If the Fine Arts Department sets up a charitable trust, this would be one responsibility of the Trust. However, at the heritage sites, personnel should also have the responsibility to approach companies for donations. The donation activities should be the responsibility of the central office and also local heritage sites.

From the discussion with the archaeologist at the Fine Arts Department, the author learned that there are companies that would like to donate to the Fine Arts Department for restoration and conservation projects, the problem is not the money but the personnel resources of the Fine Arts Department as there are not enough experienced specialists to work on the project, this is partly due to the government reform on civil servants. However, the author suggested in an earlier chapter that if the specialists who are assigned to each heritage site are assigned to the Central Office and Regional Office, then they could oversee more projects.

The author regularly receives mail from UNICEF, Thailand to invite individuals to donate towards its cause on a monthly basis. The donation is done through direct bank transfer from the person's bank account to UNICEF's bank account. It also offers tax deduction documents for those who donate to present to the Revenue Department. This type of donation is widely operated by the charitable organisations in western countries, for example, Famine in Africa, Protection of Child Cruelty, and Protection of National Arts and Artifacts.

6.6.3 Annual fund-raising gala dinner

It is common for the heritage manager to hold an annual fund-raising gala dinner. The Trust invites its patronage to preside over the evening events, they usually charge for tickets to attend the occasion according to the amount of money they may wish to raise for the evening for certain causes. The dignitaries, philanthropists, corporate directors and individuals are usually invited to the event.

At the event, the Trust informs of the work being carried out and usually request further donations for future projects. Usually, the people who attend have been approached prior to the event and some have already agreed to participate. They get recognition in presenting it to the patronage of the Trust.

In Thailand, where royalty are sometimes requested to be patrons of some charitable organisations, dignitaries, philanthropists, individual and corporate firms present their donations at a gala dinner presided over by a member of the royal family.

If a charitable foundation is formed at the Fine Arts Department, it can raise the money by this event. It can be done on a national and local level.

6.6.4 A gift in your will

Make the gift of a life time

The National Trust invites anyone to leave a legacy to the National Trust and it doesn't have to be for a lot of money. Some people leave specific gifts of money, while others choose to leave the residue of their estate once family and friends have been looked after. Whether its £200 to preserve a heritage property, £2,000 to help maintain a beautiful garden or £20,000 towards the protection of more coastline, the gifts count.

This could be one of the programmes that the Fine Arts Department could publicise to the membership of the Foundation that may be set up so people could leave some for money in their will to protect the heritage sites.

6.6.5 Bequest to the National Trust

The National Trust invites people to bequest their properties and art objects to the Trust so that the Trust can manage the property and open it to the public. The owner can live in part of the property while the other part is opened to the public. The Trust will finance all the maintenance of the property until it is passed on to the Trust after the owner's demise.

The Foundation that the Fine Arts Department may set up could assist owners of listed buildings, who may not have finance for the maintenance of the property, to bequest their property to the Foundation. The Foundation would finance the upkeep and maintenance while the owner is living in the property and open the building partly to the public until the demise of the owner when the property would become the property of the Foundation.

6.6.6 National Trust school trips

The Trust runs a programme with schools to give knowledge to students on their school trips. The Trust believes that it is the first step towards protection of the environment.

School trips, for example via the Guardianship scheme, have the power to convert the personal discoveries into real learning experiences. They help children understand the environment and highlight their role in protecting the fragile world.

The Trust commissioned unique research into what long-term benefits children gain as a result of taking part in the Guardianship scheme.

As the researcher, Dr Alan Peacock, says: ‘We looked at whether school children’s learning about their local environment would influence the way they treat it. We found that not only was this the case, but high quality, out-of-classroom learning also influenced how children behave and the lifestyle choices they make. It shows the potential for schools trips not just to change individual lives, but the lives of whole communities.’

Some of the points brought out by the research are that:

- school trips influence lives, improve children’s learning and are vital for them to connect with nature
- community spirit is developed from school trips
- school trips help bond families

Generally, school trips in Thailand, are not participated by the parents, whereas in western society, parents are encourage to participate in the children’s school trips.

As the Fine Arts Department already gives knowledge to schools, the Foundation could go one step further by having schools visit links with the Guardianship project which is mentioned below.

6.6.7 Guardianship Project

The Case Study:

The Duckpool Guardianship links Kilkhampton Junior and Infants School and Duckpool – a Trust site on the Cornish coast. The children work with the wardens responsible for this area of Cornish coast between Duckpool and Sandymouth.

It is an annual programme that includes the whole school and allows the children to learn more about the environment. It not only supports the work of the National Trust wardens but also enhances the school's programme of study. So far, activities have spanned the Curriculum, including tree planting,

Even though the case study shown is of the protection of the environment but the programme could be adapted to the protection of heritage. Through this kind of project, it truly involves students to understand and create a spiritual bond with the heritage properties that the Fine Arts Foundation manages. This bonding would continue into adulthood in which they could participate in other projects. When they have their own family they may wish to offer the same experience in their children by being member of the Foundation.

6.6.8 The School Arts Partnership programme

The School Arts Partnership programme, supported by Sky as part of a £1 million sponsorship, offers opportunities for schools of contrasting backgrounds to work together on curriculum based activities at National Trust properties in England and Wales.

Through sharing ideas and skills, pupils from urban and rural schools combine to produce exhibitions, events and performances that are held at the Trust venue. Their work is enjoyed by other pupils, teachers, families and members of the public.

This is a good programme for the Foundation to establish in Thailand, as the students could learn about the history of the heritage site and dress in the costumes of the period and perform some dances of the period and organise it at a heritage site. It would give students a good understanding with their own experiences.

6.6.8 Commercial activities

The Trust has commercial activities to raise funds in various forms.

6.8.9 The National Trust Shop

The shop is open in main tourist destination towns; the local and British tourists know the Trust and its work well so they know that the money they spend in these shops of the Trust goes towards protection of their heritage.

The goods in the shops are ordered from under-developed countries so that the money goes directly to them, so the customers get double merit from buying from the National Trust Shop.

6.8.10 Mail Order

Available to National Trust members are goods that the National Trust has in its shops. The members order these goods through mail order and pay through credit card. The price of mail order has an additional cost for postage and packaging.

6.8.11 The Annual Calendar

This is printed with the National Trust properties and sells at the National Trust Shop and also through Mail Order.

6.8.12 National Trust licensed partner

These companies make a financial contribution to the National Trust (Enterprises) Ltd for everything bought from their National Trust ranges. The National Trust (Enterprises) Ltd is the trading subsidiary of the National Trust to which it covenants all its profits.

6.8.13 Working with us

Working with the National Trust provides a unique opportunity to draw upon both the Trust's established commercial base and the inspiration of the historic land and buildings it protects. Licensees of the National Trust's brand image therefore maintain a special partnership from which both parties can benefit.

6.8.14 The National Trust Wine Club

The National Trust contacts the wine merchants and agrees to sell their wine through the National Trust and a donation is made for every case of wine sold.

The wine price offered is usually 50% cheaper than in the shop plus postage and packaging. All the wine is covered by the club's 100 percent money back guarantee.

6.8.15 Barclays Share Dealing Service for the National Trust

The National Trust is offering a share dealing service with Barclay's Stockbrokers, the UK's largest direct execution broker.

Members who open an account with Barclay's Stockbrokers will get access to competitive dealing rates and a wide range of self-select investments.

In addition, when members open an account and begin to buy and sell investments, the National Trust will receive valuable income from Barclay's Stockbrokers at no further cost to its member.

6.8.16 SKY TV

Sky is proud to be The National Trust's Family Programme Sponsor. To celebrate the partnership between Sky and The National Trust, a very special deal is being offered to new National Trust members, which both new and existing Sky TV customers can take advantage of.

6.8.17 National Trust Insurance

In association with Norwich Union, The National Trust is offering member's peace of mind with a range of quality insurance products.

For each policy sold The National Trust receives an amount equivalent to 15% of the premium paid each year, net of Insurance Premium Tax.

A wide range of covers to choose from: protection for gardens and household utility emergencies, caravans, annual travel and family legal protection plus working from home options.

These are some commercial activities that the National Trust offers to its members. The Foundation could choose appropriate activities as part of raising funds to protect the heritage properties. The legality issues would need to be studied and discussed by the Fine Arts Department if it would take this recommendation.

CHAPTER 7

WORLD HERITAGE LIST

In this chapter, the author examines the Operation Guidelines for the Implementation of the World Heritage Convention, World Heritage Site Management Plan, the relevant legislations and articles by using content analysis method. The interviews were conducted with the archaeologists of the Fine Arts Department, who are in the committee for preparation of the Management Plan and the board that consider the proposal of the Management Plan. A site visit at various heritage sites was also conducted.

7.1 UNESCO

UNESCO (United Nations Educational Scientific and Cultural Organization) initiated a movement to protect the world cultural heritage with the help of the International Council on Monument and Sites (ICOMOS) to prepare a draft convention on the protection of cultural heritage. In 1965, at White House Conference in Washington D.C. the United States presented the idea of combining the conservation of cultural sites with natural sites. The International Union for Conservation of Nature (IUCN) developed a similar proposal and presented to its member in 1968. The proposals were presented to the 1972 United Nations Conference on Human Environment in Stockholm.

The Convention concerning the Protection of the World Cultural and Natural Heritage was adopted by the General Conference at its seventeenth session in Paris on 16th November 1972. The Convention reminds us of the fundamental need to preserve the balance of the cultural and natural heritage.

The Convention was set up with the consideration that cultural and natural heritage were threatened not only by the normal causes of decay, but also by changing social and economic conditions which aggravate more damage or destruction. The state, where the heritage sites are situated, do not have the scale of resources at the national level to protect this heritage because of the insufficient economic, scientific and technological resources. The Convention was in the view that the cultural or natural heritage that are of outstanding interest need to be preserved as part of the world heritage of mankind as a whole and if there are dangers threatening them, it is the responsibility of the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value, by granting of collective assistance. (www.whc.org)

7.2 Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972

7.2.1 Duties and responsibilities of members of the Convention

The State Party, who is a member of the Convention, must ensure that effective and active measures, which are appropriate for each country, are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory. Therefore, the State Party shall:

- a) adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes;
- b) set up within its territories, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
- c) develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage;
- d) take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
- e) foster the establishment or development of national or regional centre for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.

(Article 5, Convention concerning the Protection of the World Cultural and Natural Heritage, 1972),

In addition to the responsibility mentioned above, the State Party to the Convention must also recognize that the heritage in Article 1 and 2 constitutes a world heritage; therefore, it is the duty of the international community as a whole to co-operate in the protection (Article 6, Convention concerning the Protection of the World Cultural and Natural Heritage, 1972).

7.2.2 The World Heritage Committee

The World Heritage Committee was established within UNESCO Convention and is composed of 21 members and meets at least once a year. The term of the Committee members is six years; however, to ensure equitable representation and rotation, States Parties are invited by the General Assembly to consider voluntarily reducing their term to four years and are discouraged from seeking consecutive terms of office.

The main functions of the Committee are, in co-operation with the States Parties, to:

- a) identify the cultural and natural properties of outstanding universal value, which are nominated on the Tentative Lists by States Parties to be protected under the Convention and to inscribe the properties on the World Heritage List;
- b) examine the state of conservation of properties inscribed on the World Heritage List;
- c) decide which properties inscribed on the World Heritage List should be included or removed from the World Heritage List in Danger;
- d) decide whether a property should be deleted from the World Heritage List;
- e) define the procedure by which requests for International Assistance are to be considered and carry out studies and consultations as necessary;
- f) determine how the resources of the World Heritage Fund should be used more advantageously to assist the State Parties in the protection of their properties;
- g) seek ways to increase World Heritage Fund;
- h) submit a report on its activities every two years to the General Assembly of State Parties and to the UNESCO General Conference;
- i) review and evaluate periodically the implementation of the Convention;
- j) revise and adopt the Operational Guideline.

The World Heritage Committee is assisted by a Secretariat appointed by the Director-General of UNESCO. The function of the Secretariat is currently assumed by the World Heritage Centre, established in 1992 for this purpose.

7.2.3 World Heritage List

The States Parties are invited to submit nominations of properties of cultural and/or natural value which are considered to be of “outstanding universal value” for inscription on the World Heritage List. The Committee defines the criteria for the inscription of properties on the World Heritage List.

When the Committee decides to inscribe a property on the World Heritage List, the Committee adopts a Statement of Outstanding Universal Value for the property. The Statement of Outstanding Universal Value should include a summary of the Committee’s determination that the property has outstanding universal value, identifying the criteria under which the property was inscribed, including the assessments of the conditions of integrity or authenticity, and of the requirements for protection and management. The Statement of Outstanding Universal Value shall be the basis for the future protection and management of the property.

7.2.4 Tentative Lists

A Tentative List is an inventory of those properties situated on its territory which each State Party considers suitable for inscription on the World Heritage List. States Parties shall submit Tentative Lists to the Secretariat at least one year prior to the submission of any nomination. Nominations to the World Heritage List are not considered unless the nominated property has already been included on the State Party’s Tentative List.

Thailand submitted Phimai on the Tentative Lists with its cultural route and the Associated Temples of Phanom Rung and Mueang Tam on 01st April 2004 under the criteria (i)(ii)(iii)(iv)(vi) of the assessment of outstanding universal value, which are as follows:

- i. represent a masterpiece of human creative genius; exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology and monumental arts.
- ii. bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- iii. be an outstanding example of a type of building architectural;
- iv. be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic of outstanding universal significance.

The process for the inscription on the WHL, the States Parties need to submit the management plan for the sites. The National World Heritage of Thailand would present the management plan to WHC. At present, The Fine Arts Department is preparing the management plan for this purpose; however, it may take sometime to prepare as the area for the proposed sites covers three provinces. The procedure does not set a time limit for the State Parties to submit for the inscription on the WHL, however, it is encouraged to re-examine and re-submit their Tentative List at least every ten years.

7.2.5 Process for the Inscription of properties on the World Heritage List

State Parties must prepare the nomination document for the Committee to consider the inscription of the property. It is recommended that the State Parties involve a variety of stakeholders in the nomination process. The stakeholders include site managers, local and regional governments, local community and NGOs and other interested parties. It is believed that the participation may create a shared responsibility for the maintenance of the property.

The nomination of properties must be prepared in accordance with the format set out in Annex 5 (See Appendix 15) and submitted to the Secretariat. The Secretariat will forward the complete nominations to the relevant Advisory Board for evaluation.

The Advisory Bodies to the World Heritage Committee are:

ICCROM: the International Centre for the Study of the Preservation and Restoration of Cultural Property. ICCROM functions are to carry out research, documentations, technical assistance, training and public awareness programmes to strengthen conservation of immovable and moveable cultural heritage.

ICOMOS: the International Council on Monuments and Sites. ICOMOS evaluates the cultural heritage nominations.

IUCN: the World Conservation Union. IUCN evaluates the natural heritage nominations.

The evaluation for Phimai, its cultural route and the Associated Temples of Phanom Rung and Mueang Tam will be carried out by ICOMOS and may include the cultural heritage.

The Committee is guided by the Advisory Bodies to decide whether the property should or should not be inscribed on the WHL, deferred or referred. When the Committee decides to inscribe the property on the WHL, it will adopt a Statement of Outstanding Universal Value for the property, which shall be the basis for the future protection and management of the property.

If the Committee decides that a property should not be inscribed on the WHL, the nomination may not be presented to the Committee except in exceptional circumstances. However, a State Party may withdraw a nomination at any time prior to the Committee session at the time scheduled to be examined by informing the Secretariat in writing of its intention. In this case, the State Party can resubmit a nomination of the property and be considered as a new nomination.

In the case that the Committee decides to refer the nomination, the Committee will refer to the State Party for additional information. The State Party may resubmit the additional information to the following Committee session for examination. If the State Party does not submit the additional information within three years of the original Committee decision, it will be considered as a new nomination when it is resubmitted. However, if the Committee decides to defer a nomination for more in-depth assessment, this nomination will be reevaluated by the relevant Advisory Bodies.

7.2.6 Protection and management

State Parties should ensure that the conditions of integrity and/or authenticity at the time of inscription of the World Heritage property are maintained or enhanced. The protection and management should ensure the safeguarding of the World Heritage property.

Legislative, regulatory and contractual measures for protection at the national, regional and municipal level would protect the property against the development and change that might have a negative impact on the outstanding universal value, therefore the State Party have to legislate the relevant measures to protect the heritage that is proposed to be inscribed on the World Heritage List.

In Thailand, the Fine Arts Department is responsible for legislation and regulate measures at national level to protect the heritage property, artifact and artistic objects which are of national values. Therefore, it would also be the department that

would legislate the relevant measures to protect the heritage, which is to be inscribed on the World Heritage List.

7.2.7 Boundaries

Boundaries must be established to ensure the protection of the integrity and/or authenticity of the property of outstanding universal value. It is stipulated that the property nominated under criteria (i)-(vi), which is the case of Phimai, its cultural route and the Associated Temples of Phanom Rung and Mueang Tam, the boundaries should be drawn to include all those areas which are direct route of tangible expression of the outstanding universal value as well as those areas which have future research possibilities.

Section 7 of the Ancient Monument, Artifact, and Antiquities Act B.E. 2504 stipulates that the Director General of the Fine Arts Department has authority to set the area he/she deems necessary to be the heritage property.



Figure 88 Phimai boundary on the board at Phimai Historical Park, Chutinan, 2003

7.2.8 Buffer Zone

The Operational Guideline for the Implementation of the World Heritage Convention stipulated that a buffer zone is an area surrounding the nominated property which has legal and/or customary restrictions on its use and development to give an added layer of protection to the property. The nominated property must provide the details on size, characteristics and authorized uses of a buffer zone, as well as a map indicating the precise boundaries of the property and its buffer zone in the nomination.

At present, the Fine Arts Department has set up a committee to draw a buffer zone for Phimai, its cultural route and Phanom Rung and Mueang Tam which are to be included in the management plan for the nomination. For Phanom Rung and Mueang Tam Historic Park, the buffer zones were prepared and announced in the Ministerial Announcement according to the Heritage Property, Artifact, Artistic Object Act, 2504 section 7 when it announced the boundary. However, Phimai announced the boundary a buffer zone. The implication of Phimai is that people had settled their residence and commercial activities right up to the boundary of Phimai Historic Park. If Phimai announced the area according to the Act 2504 and there was already some settler within the area they announced as part of the heritage property, the Fine Arts Department could reclaim the land from the settler and offer compensation to the people to relocate them according to the Ancient Monument, Artifact and Antiquities Act. 2478.

Phimai Land Use	Present		Future	
	Rai*	Percentages	Rai*	Percentages
1. Yellow Zone Low Density Residential Zone	3,660.17	14.93	1,550.00	6.32
2. Orange Zone Medium Density Residential Zone	-	-	593.75	2.42
3. Red Zone Commercial & High Density Residential Zone	499.71	1.55	31.25	0.69
4. Purple Zone Specified Industrial Zone	380.10	14.93	1,550.00	0.13
5. Green Zone Rural & Agriculture Zone	16,748.98	68.31	13,378.27	54.56
6. Green hatch line Conservative Rural & Agriculture Zone	-	-	3,862.50	15.75
7. Light Brown Zone Thai Art & Culture Conservation Zone	61.42	0.25	1,787.50	7.29
8. Light Green Zone Open Space for Recreation & Environmental Conservation Zone	58.90	0.24	562.50	2.29
9. Olive Zone Educational Institutes Zone	231.66	0.94	231.66	0.94
10. Light Grey Zone Religion Institutes Zone	208.44	0.85	208.44	0.85
11. Blue Zone Government Institutes, Public Utilities And Amenities Zone	308.56	1.26	308.56	1.26
12. River & Canal	520.35	2.12	520.35	2.12
13. Road and Highway	765.95	4.38	-	-
14. Others	1074.51	4.38	1,550.00	6.32
Total	24,518.75	100.00	24,518.75	100.00

*Remark 1 Acre = 2.5 Rai (approx.)

Table 7 Phimai Land Use Plan,

Phimai Future Land Use Plan

1:20,000 Ratio

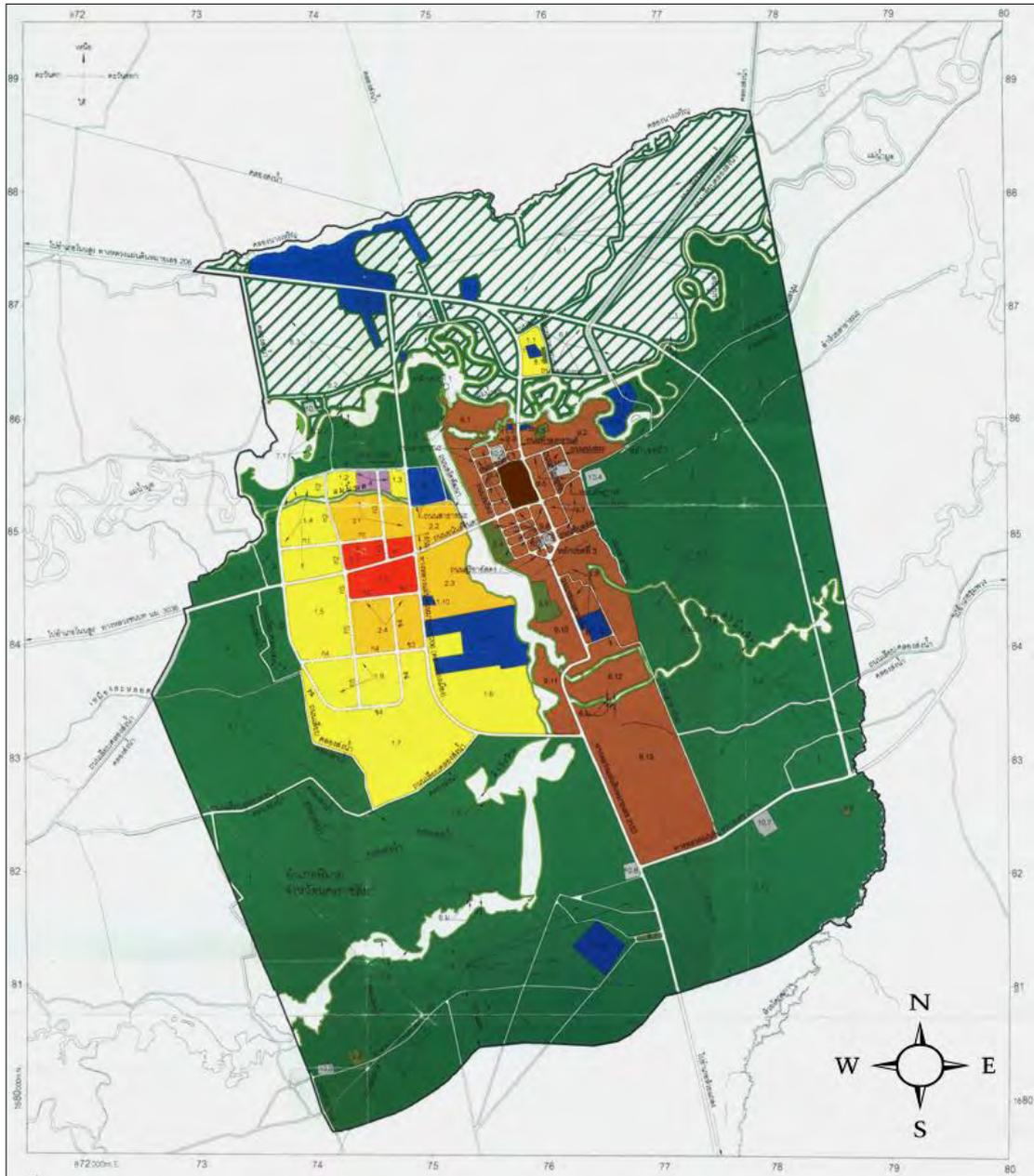


Figure 89 Map of Phimai Land Use Plan, Phimai Historical Park-Committee Report 2008

Phimai Future Land Use Plan

1. Yellow Zone		Low Density Residential Zone
2. Orange Zone		Medium Density Residential Zone
3. Red Zone		Commercial & High Density Residential Zone
4. Purple Zone		Specified Industrial Zone
5. Green Zone		Rural & Agriculture Zone
6. Green hatch line		Conservative Rural & Agriculture Zone
7. Light Green Zone		Open Space for Recreation & Environmental Conservation Zone
8. Olive Zone		Educational Institutes Zone
9. Brown Zone		Existing Phimai Historical Park boundary
10. Light Brown Zone		Thai Art & Culture Conservation Zone
11. Light Grey Zone		Religion Institutes Zone
12. Blue Zone		Government Institutes, Public Utilities & Amenities Zone

However, the work on setting the buffer zone for Phimai Historic Park is in progress and the committee will submit the buffer zone to the Board. The Map shown above of the future of Phimai Historic Park Zoning which will go through the Board and through the public hearing and adjustment before being announced in the Ministerial Regulations.

The increase of area around the existing boundary is quite substantial, from 61.42 Rai to 1,787. 51 Rai. It is an increase from 0.25% of land use in Phimai to 7.29% of land use in Phimai. However, a buffer zone area is still needs to go through the process of public hearing before it can move on to the next process.

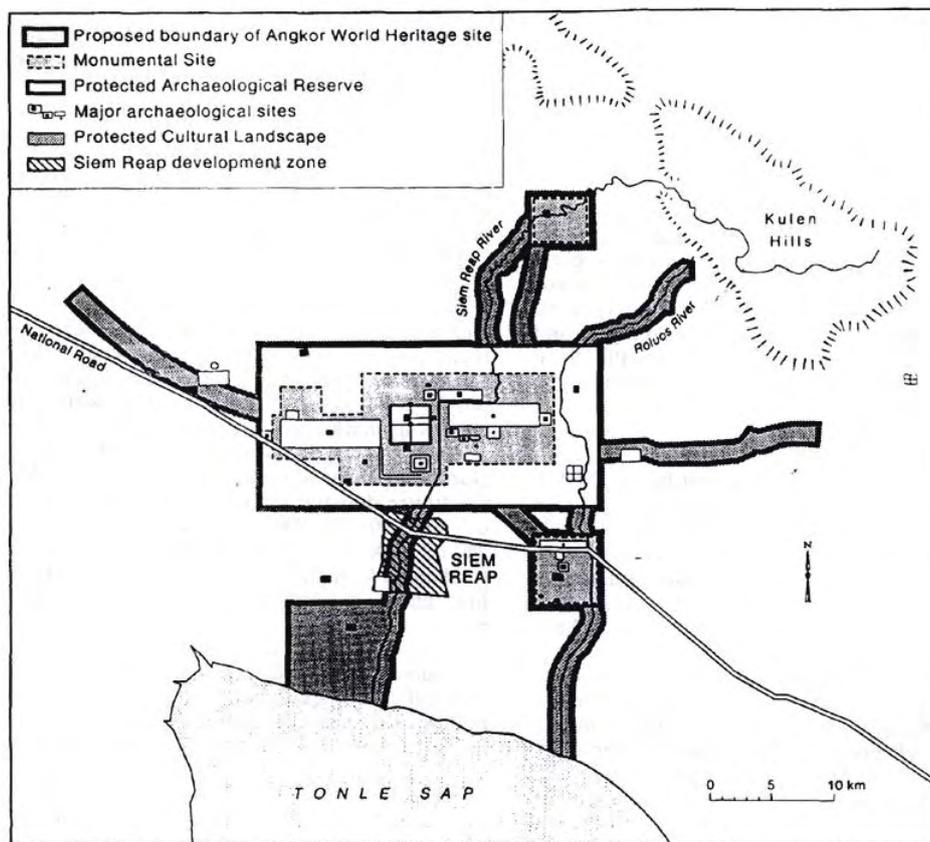
From the discussion with the archaeologist, the committee will set the buffer zone and the committee is in the view that the residents and businesses can stay inside the buffer zone with restrictions imposed upon them regarding the maintenance and development of the property.

The author is in the view that the road surrounding Phimai should be for pedestrians only as the cars and trucks that go through the town centre add pressure on the structure of the heritage sites. The vibration from the traffic may cause some damage to the foundation of the heritage property, therefore, the Principle Tower and other buildings in the heritage property may subside. The committee will have to work out with town planning and the traffic department on how to re-route the traffic around the town centre. There should also be a plan to relocate the residence and businesses in the immediate surrounding of the historic sites. The houses which are used as commercial properties opposite the entrance of the historic sites could be preserved as they represent the development of the settlement in the area and could adapt to certain uses as part of the heritage sites.

Further discussion with the archaeologist (Academic Officer Level 8), at the Fine Arts Department, found that the preparation for the buffer zone that has been prepared by the committee, covered an area of 20 metres on all sides from the original boundary. Once the buffer zone has been approved by the Board and announced in the Ministerial Regulation, the Fine Arts Department will inform the departments concerned to acknowledge the regulations. The departments that need to be informed are the Provincial Hall of Nakorn Ratchasima, the Provincial Authority, Phimai Municipal, the Local Community Authority, the Planning Department and the Land Department.

The author would like to use the example of Angkor Wat when it was prepared for the zoning and inscription on the World Heritage as a comparison. In 1989, the Cambodian Government sought international assistance from UNESCO to protect Angkor Heritage Site and to promote Angkor for the inscription on the World Heritage List. Angkor was inscribed on WHL in 1992 with conditions and to help the Cambodian government to meet the conditions UNESCO undertook a project to prepare a Zoning and Environmental Management Plan (ZEMP).

ZEMP identified sensitive cultural and natural areas as a core of the most vulnerable area. The protection of the core area could be achieved by a managed buffer zone. The control of the protected area and buffer zone could be achieved if the area authority managed it as an integral unit. Siem Reap Province is to be managed as a multiple-use zone administered by the Angkor authorities to protect the archaeology and ecology, promote sustainable use of rural resources and concentrate development for tourism in selected areas. The Cambodian government has developed a system for National Protected Cultural Sites and this is applied to Angkor.



Angkor World Heritage Site protected cultural zones

Figure 90 Angkor WHS protected cultural zones, Tourism Management 1995

The committee which has been set up to prepare the Management Plan for Phimai, its cultural route, Phanom Rung and Mueang Tam will have to identify a core area and a buffer zone as well as deciding the authority which will have management control of the whole area. This is quite difficult as the proposed area covers three provinces; however, it is crucial to identify the core area, buffer zone and development zone as it will be the basis for sustainable development of the whole area. It will encourage economic growth in the development zone whilst not putting strain on the heritage sites.

7.2.9 Management System

A management system is part of the management plan that the State Party should document in the nomination. The management system is to ensure the protection of the nominated property for present and future generations and it may vary according to different culture perspectives, the resources available and other factors.

According to the Operation Guidelines, an effective management system should include:

- a thorough shared understanding of the property by all stakeholders;
- a cycle of planning, implementation, monitoring, evaluation and feedback;
- the involvement of partners and stakeholders;
- the allocation of necessary resources;
- capacity-building; and
- accountable, transparent description of how the management system functions.

In case of serial properties such as the nomination of Phimai, its cultural route and the Associated Temples of Phanom Rung and Mueang Tam, the operation guidelines state that a management system or mechanisms to ensure the co-ordinate management of the separate components are essential and need to be documented in the nominations. Therefore, the management system for the nominated property will need to be documented in the Management Plan which will be submitted for inscription on WHL.

7.2.10 The list of World Heritage in Danger

The State Party can nominate the heritage property to be inscribed on the World Heritage in Danger List if the State Party evaluated the situation and found that the heritage site is under threats which requires international assistance for the protection of the property. However, the property concerned must already be on the World Heritage List.

The Committee can inscribe the World Heritage property on the World Heritage in Danger List when it finds that the condition of the property is threatened by serious and specific danger, and major operations are necessary for the conservation of the property, and the Committee is in the view that its assistance may give message of its concern.

The Committee shall develop a programme for corrective measures in consultation with the State Party when considering the inscription of a heritage property on the World Heritage in Danger List. The Committee will ascertain the present condition of the property by sending a group of qualified specialists from the relevant Advisory Bodies to visit and evaluate the threats and propose the measures to be taken.

The Committee examines the information and makes a decision regarding the inscription of the property on the World Heritage in Danger List and defines a programme of corrective action. Upon making the decision, the Committee shall allocate a significant portion the World Heritage Fund to finance the programme.

7.2.11 World Heritage Fund

According to Article 15, of the World Heritage Convention, the World Heritage Fund was established by the Convention to conform to the provision of the Financial Regulation of UNESCO. It is a trust fund which consists of compulsory and voluntary contribution made by State Parties to the Convention and any other resources authorized by the Fund's regulations.

Apart from the compulsory contribution by the State Parties, the Convention encourages the State Parties to provide voluntary additional contributions to the World Heritage Fund and participate in international fund-raising campaigns launched by UNESCO (Article 15 (3) of the World Heritage Convention).

States Parties are encouraged to establish national public and private foundations or associations to raise funds to support World Heritage conservation efforts.

The Committee uses the contributions for international assistance campaigns and other UNESCO projects for any property inscribed on the World Heritage List.

7.2.12 International Assistance

The Convention provides International Assistance to protect the world cultural and natural heritage to States Parties. The International Assistance is supplementary to national efforts for the conservation and management of World Heritage and Tentative List properties.

The Committee allocates International Assistance in response to the State Party request. The priority is given to the properties inscribed on the World Heritage in Danger List.

In addition to the priorities mentioned above, the Committee's decision in granting International Assistance is made with the following considerations:

- the assistance promotes financial and technical contribution from other sources;
- the International Assistance request is from a State Party which is a Least Developed Country or Low Income Country.

The urgency of the protective measures to be taken at World Heritage properties the recipient State Party is committed to the activity on legislative, administrative and financial in relation to the properties concerned;

- the Committee will decide further strategic objectives which may have an impact on activities that already exist;
- the activity responds to needs identified through reactive monitoring process and/or the analysis of regional Periodic Reports;

- the exemplary value in respect to scientific research and the development of cost effective conservation techniques;
- the cost of the activity and expected results; and
- the educational value both for the training of experts and for the general public.

The request for international assistance for cultural heritage is evaluated by ICOMOS and ICCROM, natural heritage is evaluated by IUCN and mixed heritage is evaluated by ICOMOS, ICCROM and IUCN. The approval of international assistance can be submitted to the Secretariat and approved by the chairperson after the appropriate evaluation; however, the requests submitted by the chairperson's country will be examined by the Committee.

When the international assistance is granted to the State Party, agreements are established between UNESCO and the State Party concerned for the implementation of the corrective measures according to work plan and budget in the original approved requests. To monitor the implementation of the corrective measures to protect the heritage site, the property will be evaluated 12 months after the completion of the activity by the Secretariat in conjunction with the Advisory Bodies and examined by the Committee on a regular basis.

The author examined the paper on developing strategy for Angkor World Heritage Site (Tourism Management, 1995) and found that the Cambodian government asked for assistance from UNESCO to coordinate international assistance to protect the monuments.

UNESCO assisted in drafting new legislation for the protection of cultural heritage and promoted Angkor for inclusion on the World Heritage List. Angkor was inscribed on the World Heritage list in 1992 with the condition that the government must formulate adequate protective legislation for the monuments as well as establish a national protection agency to coordinate site administration. There must be the demarcation of permanent boundaries, buffer zones and the effective monitoring in coordination with the international bodies. UNESCO undertook the project to prepare Zoning and Environmental Plan (ZEMP) to help the government meet these conditions.

7.3 Management Plan

The Management Plan at Phimai Historical Park is still in its infancy as the Fine Arts Department central committee is at the stage of setting out the framework for the management plan.

The committee has recommended that the Fine Arts Department hire a consulting company to prepare a report which includes:

7.3.1 Research to collect general statistics and data from the surrounding area of the proposed area and its administration;

7.3.1.1 the previous restoration and the development in the area;

7.3.1.2 the historical park; and

7.3.1.3 town planning and its community;

- to compile documentation of housing registration, land deeds, documents relating to building areas according to the Planning Department Plan and documents relating to the infrastructure of the area, for example, road, electricity, etc.;
- to investigate numbers and location of residential areas and all other buildings in the area to put on the map of town planning.

7.3.1.4 economic, social and culture of the communities

- compile information and documentation to include the economic, social and culture of the community;
- investigate and locate the land use in various categories, for example, public areas, protected forest areas, land deeds and all land used by the community without legal deeds;
- compile statistics of population, education level, age, gender and unemployment figures of local community;
- compile information of occupation and income of local community;

7.3.1.5 architecture and landscape for appropriate conservation;

7.3.1.6 infrastructure and conservation of the historic property;

7.3.1.7 tourist information;

7.3.1.8 investigation of community eagerness to participate in the project:

- to investigate the satisfaction of the local community in the residing area, the development needs and the participation in conservation of the heritage property;
- to conduct two meetings to compile the local community point of view, public and private sectors;
- to produce a report of the meeting once a month;

7.3.1.9 production of a map and a plan

7.3.1.10 zoning for Phimai Town which includes mapping of

- Phimai Historical Park and associate archaeological sites;
- area for the project;
- land use according to categories of town planning;
- land deeds according to type of documentation;
- present residential area;
- infrastructure and public services;
- present landscape;
- roads and tourist attractions;

7.3.2 Production of a report

7.3.2.1 Phimai Management Plan should include:

- Introduction
 - The aims of the project
 - Objectives
 - Scope of study
 - Methods and process of study
 - Duration of the project
 - Expected outcomes
- Chapter 1: Phimai today and its implications
 - General information of Phimai District
 - General information of the project area
 - Archaeology administration of the project area
 - Historical park current situations in the project area
 - Current town planning and land use
 - Current local community
 - Landscape and its environment
 - Infrastructure and facilities
 - Current implications of Phimai
- Chapter 2: Development and Conservation Plan
 - plan for archaeological, historical and heritage site,
 - plan to improve and develop landscape,
 - plan for infrastructure and infrastruction,
 - plan for land use, rules and regulation for community and relevant legal issues,
 - plan for public relations and tourist services,
 - plan for development of human resources, management and participation by local community.

- Chapter 3: Budget and project management
 - Budget for project should include:
 - plan for archaeological, historical and heritage site
 - plan to improve and develop landscape
 - plan for infrastructure and facilities
 - plan for land use, rules and regulation for community and relevant legal issues
 - plan for Public Relation and Tourist Services
 - Plan for development of human resources, management and participation by local community
 - Plan for economic and social development
 - Project management
 - Recommendations
- Bibliography
- Appendix
 - Relevant documents
 - Document for national land around Phimai Historical park
 - Table detailing land valuation of Phimai District, Nakorn Ratchasima Province
 - Table detailing relevant legal issues
 - Conclusion of seminar for public opinions and participation in the project
 - Questionnaire results

7.3.3 Project process is as follows

- Public relations campaign to create awareness of the project;
- Investigate public opinion of stakeholders;

7.3.4 The criteria for consulting company

- The consulting company has to be a registered company with registered capital not less than 500,000 baht with previous work experience in relation to conservation and development for government office. The government project must have a budget of not less than 800,000 baht;
- The consulting company has to have people under its employment with the relevant knowledge and skills according to the details of work under investigation. The company has to at least have the following personnel;
 - Archaeologist
 - Historian
 - Architect
 - Anthropologist

7.3.5 Plan and duration of project:

The total duration of the project is 240 days, the consulting company has to submit the report according to the timetable set out by the Fine Arts Department:

- Inception report has to be submitted within 20 days of the signing of the contract;
- Progress reports have to be submitted to the committee at the end of each month;
- Draft final report has to be submitted to the committee within 180 days of the signing of the contract;
- Public meetings have to be held twice, once during the progress of the project and once after the draft of final report.
- Final report has to be submitted to the committee within 240 days of the signing of the contract.

7.3.6 Assistance by the Fine Arts Department to the consulting company

- The Fine Arts Department will provide maps which indicate the historical and archaeological sites that the department process;
- The Fine Arts Department will provide the information of work on archaeological discovery, restoration and relevant reports of the project area;
- The Fine Arts Department will coordinate with the relevant government agencies and organisations to assist the consulting company.

For the purpose of discussion on the Management Plan, the author would like to use The Management Plan of Stonehenge as a comparison as the implications at Stonehenge are quite complex and are quite similar to Phimai. The serious impact on Stonehenge WHS are roads and road traffic, in particular the A303 trunk road and A344 county road, which are visible routes that cut through the heart of the WHS landscape and adversely impact on the character of the immediate setting. Whereas Phimai is seriously impacted by roads, housings and businesses surrounding the heritage site. To put in place the Management Plan to conserve the heritage sites, the issues would need to be addressed.

The situation about the A303 trunk road and A344 county road has been recognised for a long time and in 1995 at the Planning Conference it was resolved that any route for the diverted A303 should avoid the archaeologically and visually sensitive area. A different route with options had been debated and a consensus was in favour of a tunnel solution. However, the problem at Phimai would be addressed in the Management Plan that the committee is preparing for the inscription on the WHL.

At the beginning of the Convention, the Management Plan was not required by the State Parties requesting for the inscription of the World Heritage List, it caused

tremendous problems for the heritage site which had been inscribed as there was an increased number of tourists travelling to see the World Heritage List. Stonehenge WHS saw the number of visitors increase from 500,000 to 800,000 per annum in the year 2000.

In mid-1990, the World Heritage Commission included the requirement that the property which is requesting for the inscription on the World Heritage List must submit a Management Plan at the same time requesting for inscription.

The heritage sites in Thailand which have been inscribed on the World Heritage List, namely: Sukhothai Historic Park and Ayutthaya Historic Park did not submit a Management Plan at the time of submission because it was not a requirement at the time. The only Management Plan that has been done was for the inscription of Dongphrayayen National Park which is a natural heritage site. Therefore, the proposed inscription for Phimai, its cultural route, Phanom Rung and Mueang Tam will be the first Management Plan for cultural heritage.

7.4 The Process of Management Plan

7.4.1 Current ownership and responsibilities

The WHS has no unified conservation-oriented management or ownership (Part Two: Page 21 Stonehenge Management Plan). The majority of the land is used for farming including areas cultivated regularly for arable crops and is therefore subject to macro-economic influence of the European Union's Common Agriculture Policy.

Stonehenge and 5.3 hectares of land around it are in freehold ownerships of the Secretary of State for Culture, Media and Sport. English Heritage is managing the site on behalf of the Secretary of the State.

The National Trust purchased 587 hectares of the surrounding land in 1927 following the National Appeal to protect the WHS which was responded to by the whole nation, and recently, the Trust acquired Countess Farm which adds 172 hectares more to its estate.

The Ministry of Defence owns Larkhill and the surrounding farmland, the majority of WHS is owned by six private owners and is used for farming. There are a number of private houses within the WHS boundaries at Amesbury, Darrington and along the Woodford Valley.

In the case of Phimai, the Fine Arts Department on behalf of the Ministry of Culture oversees the management of land within the boundary of the heritage site. The surrounding land is owned by private residents and private businesses. The town has grown outside the boundary of the heritage site.

The Stonehenge World Heritage Site Management Group was established by English Heritage in 1998 with the main responsibility to oversee the preparation of the

Management Plan. The Group provides a forum for discussion and a means of building consensus amongst its members about the content of the plan and the establishment of the implementation Group according to the plan.

The Management Group produced a Consultation draft of the Management Plan and proceeded with the public consultation period of two months. It offers opportunities for the public to consider the proposed objectives and strategy for the management of the WHS. The comments from the public consultation were reviewed and taken into account where appropriate in the preparation of the final plan.

From the interview with the archaeologist (Academic Officer Level 8) the Fine Arts Department will go through the same process as what it is being done at Stonehenge. However, the plan for the protection of Phimai Historical Park will not be altered after the public consultation as it is regarded as necessary for the preservation and conservation of the historic site.

7.4.2 The aims of the Management Plan

The main aims of the Management Plan are to conserve the outstanding universal value of the cultural heritage assets of the WHS. The plan will ensure the physical survival of the archaeological sites and monuments but also enhancing visual character of the landscape setting, increasing biodiversity and improving the interpretation and understanding of the whole WHS.

The Fine Arts Department will have to set the aims of their Management Plan and it could consider the main aims for Stonehenge Management Plan especially for Phimai as the landscape setting around the boundary of the site is not well protected and the interpretation of the heritage sites could be improved for better understanding by visitors, which will meet the original objectives of the Fine Arts Department which is to create awareness, knowledge and understanding of the heritage site.

7.4.3 Planning and policy framework

The comprehensive system of land use planning and environmental conservation and protection has been highly developed in the UK. It provides a significant degree of protection for areas of archaeological, architectural, historic, cultural, landscape and ecological importance.

At National level, the national planning framework is provided by Planning Policy Guidance Notes (PPGs) which set out policy on key issues and provide guidance to local authorities in the preparation of their development plans. While a WHS is not accorded special legislative protection, it is incumbent upon local authorities to use existing power to maximize the level of protection for the heritage site.

At local level, the South Wiltshire Structure Plan (1993) provides protection for landscape and nature conservation and seeks to ensure that recreation and tourism facilities do not adversely impact on the environment. The Salisbury District Local

Plan (1996 replaced by 1998) provides the detailed mechanism whereby development is controlled within and adjoining the WHS.

At National level in Thailand, the Fine Arts Department will put into planning policies regarding the protection of Phimai Historic Park as it will announce the buffer zone and the policies which will restrict the development within the buffer zone. After the final management plan is approved, the Fine Arts Department will inform the relevant local authorities, which will use this guidance in their development and planning policies to protect the heritage site and its surrounding area.

7.4.4 The long-term objectives of Stonehenge Management Plan

The long-term objectives have been proposed to guide future decision-making and action. There are 26 objectives being proposed but the author will identify only some objectives that could be considered for Phimai Historic Park. The long-term objectives for WHS include:

Objective 1: the endorsement of Management Plan as the framework for long-term detailed decision-making on the conservation and improvement of the cultural heritage values of the WHS, by those bodies and individuals responsible for its implementation (Objective 1, Stonehenge WHS see Table 9);

Objective 2: within the framework of the Management Plan, the written and agreed policy should be developed for the guidance to improve management and conservation of the overall character and integrity of the WHS as a cultural landscape, as well as its constituent parts (Objective 2, Stonehenge WHS see Table 9);

Objective 3: to interpret the outstanding universal value of the whole WHS to increase understanding and conservation of the cultural assets, and to promote the importance of the heritage resources for public enjoyment, education and academic research (Objective 3, Stonehenge WHS see Table 9);

Objective 4: the Management Plan should be formally adopted as Supplementary Planning Guidance to District and local Plan. It would provide additional guidance and advice to developers in formulating their development proposals, and to planning officers in assessing planning applications (Objective 4, Stonehenge WHS see Table 9);

After the Management Plan has been finalised, the Fine Arts Department will inform the relevant authorities, such as; the Provincial Hall, the Provincial Authority, the Local Authority, the Municipal, the District and Local Planning Department, the Department of Highways to use the Management Plan as a guide towards their development plan.

Objective 5: to improve recognition of the importance of the WHS as a whole and its need for special treatment and a unified approach by government departments, agencies and other statutory bodies which have responsibilities for making and

implementing national policies and undertaking activities that may impact on WHS and its environs (Objective 6, Stonehenge WHS see Table 10);

Objective 6: where opportunities arise, the character of the wider WHS landscape should be improved through the removal or screening of existing inappropriate structures (Objective 11, Stonehenge WHS see Table 11);

In the case of Phimai, the committee may set a long-term objective if it is feasible to relocate the residents and businesses around the heritage site. The traffic could be removed from the roads around the boundary of the heritage. Thus creating a WHS landscape around the heritage site in the buffer zone.

Objective 7: the condition and vulnerability of all archaeological sites and monuments should be reviewed to guide future management action and priorities (Objective 15, Stonehenge WHS see Table 12);

The Fine Arts Department should review and monitor the condition of all known archaeological sites within WHS, which may include the ranking of sub-surface archaeology remains for future management policies and actions.

Objective 8: the Management of visitors to WHS should follow the Principles for Sustainable Tourism as set out in ICOMOS guidance (Objective 17, Stonehenge WHS see Table 13);

It is essential that a balance is maintained between the development of tourism in the WHS and its conservation. There should be a comprehensive tourism development plan to guide sustainable tourism development principles and practice both conservation and tourism benefits from the implementation.

Objective 9: a new world class visitor centre should be secured to act as a gateway to WHS, to improve the visitor experience and to encourage the dispersal of visitors around the whole WHS (Objective 18, Stonehenge WHS see Table 13);

Stonehenge has 800,000 visitors per annum and the existing visitor centre facility is inadequate as it has limited ability to expand to meet the growth in number of visitors. The catering facilities, retail shop and toilets facilities are also limited so a new visitor centre is needed to improve the situation.

At present, Phimai has a small visitor centre which is also the office of the administrator of the heritage site. Visitor facilities of an appropriate scale and quality should be provided at a visitor centre.

Objective 10: interpretation should be improved to enhance visitor enjoyment and appreciation of the whole of WHS (Objective 21, Stonehenge WHS see Table 14);

This issue has been discussed in Chapter 5; the appropriate techniques should be used for the heritage sites. This links with the visitor centre, if it remains the same as it is at present, the appropriate techniques that would benefit both Thai and foreign visitors are audio visual or database for iPod users to download the information. If the

visitor centre is to be set up outside the boundary of WHS, the consideration for an auditorium should be considered.

Objective 11: the use of more sustainable methods of transport to get to the site and to move around within it should be encouraged to reduce the reliance on private cars by visitors to the WHS (Objective 25, Stonehenge WHS see Table 16);

At present, Phimai has problems with parking facilities both for coaches and private cars, maybe parking facilities should be considered if the visitor centre is being set up in a new area, the park and ride shuttle service scheme between a new visitor centre outside the WHS could be adopted. Emissions discharge from park and ride will minimize the emissions discharged from vehicles and demonstrate good environmental practice.

The park and ride system has been adopted by Vieng Kum Kam in Chiangmai, where coaches unload tourists at the visitor centre, the video about the history of the site is shown to visitors, and the visitors take a tram to visit the various sites with commentary by a local guide.

If park and ride is used for Phimai with a new visitor centre, the author recommends commentary by audio visual as one cannot hear the commentary from local guides very well while travelling from site to site which is a medium to long-term plan.

For short-term plan, the author suggests that the Phimai Museum area is used, there is a parking area and souvenir shop which combines with a refreshment area. This area could be improved to support tourist facilities as well as a place to purchase tickets for Phimai Historic Park. There could be a combined ticket for the Museum and Historic Park or tourists could buy separate tickets. Visitors could walk along the pedestrian road and enter Phimai Historic Park through the West Opera. This option has been studied by Tourism Authority of Thailand and it would be a good solution which could be achieved with the cooperation of the Phimai Traffic and Road Department.

Objective 12: research should be encouraged and promoted to improve understanding of the archaeological, historical and environmental value of the WHS necessary for its appropriate management plan (Objective 26, Stonehenge WHS see Table 17).

The ICOMOS guidelines recommend that research programmes should be included in WHS Management Plan (Fielden and Jokiehto, 1998) as it is an essential aid to good level of public awareness and to stress that research work carried out for the public interest.

The Fine Arts Department should consider adding a research agenda as an additional appendix to the Management Plan. When there is a research paper, it should be included in the database which can be accessed by international researchers. A fee

can be levied for those who need the information as there is a certain cost for translating the research paper into English for international researchers.

Mechanism for Implementation of the Management Plan

The WHS Management Plan and implementation Group and Executive Group has been set up to be responsible for the implementation of the Plan. This advisory body consists of the key organisations and bodies, including representatives of local residents and land owners with an interest in the administration and management of WHS.

The Group should be aided by the appointment of a locally based Co-ordination Unit comprising a full time WHS Implementation officer, supported by technical and administrative staff. They will be responsible for the preparation and co-ordination of annual work programmes in consultation with relevant partners to translate the Plan's objectives into practical action on the ground as well as setting up monitoring procedures, including the establishment of relevant databases and state of the WHS reporting.

The objectives will only be achieved by the implementation of a wide range of projects which should be undertaken by a variety of agencies and bodies responsible for planning and land management in WHS. The Annual Action Programmes should be established and it should set out in detail the key projects agreed for implementation in the short-term.

The Management Plan for Stonehenge WHS set out short-term objectives to be achieved within 5 years, medium-term objective to be achieved within 10 years and long-term objectives to be achieved within 20 years.

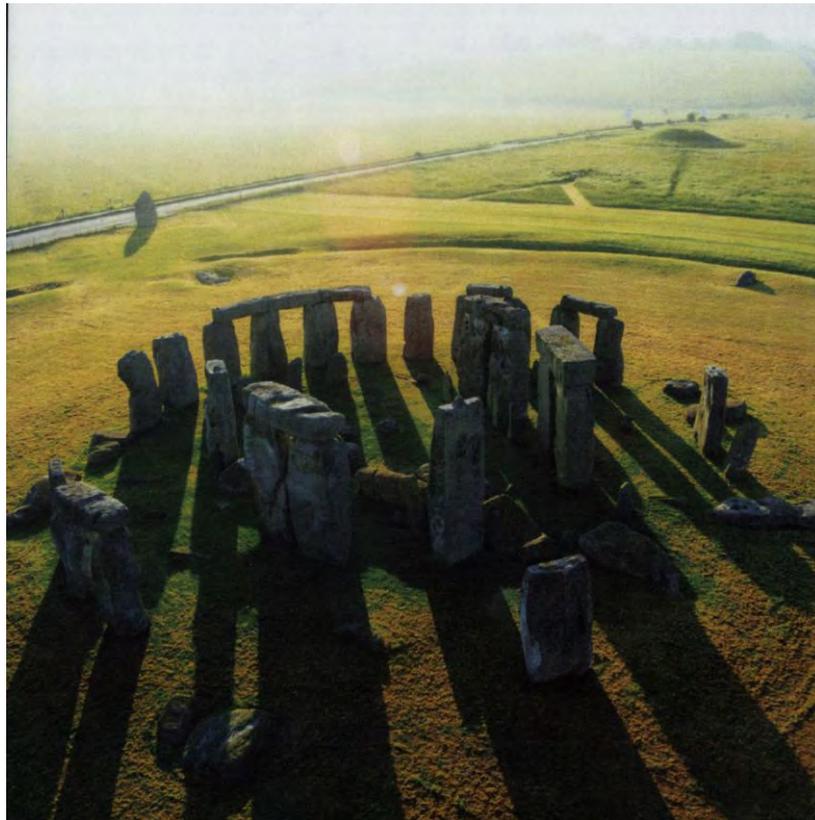


Figure 91 Stonehenge World Heritage Site, English Heritage 2000

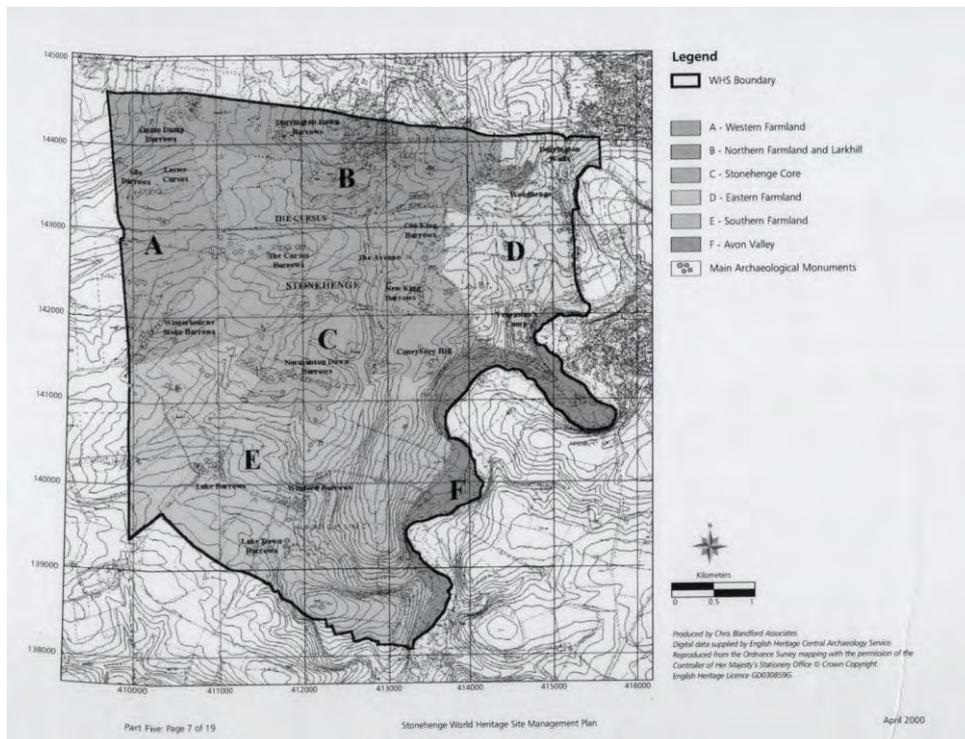


Figure 92 Stonehenge Management Plan, English Heritage 2000

Table8– WHS Management Zones

Zone	Name	Key Archaeological Sites	Key Landscape and Visual Characteristics	Key Land Owners/Managers
A	Western Farmland	Neolithic Lesser Cursus; Early Bronze Age Silo Barrow Group/Ammo Dump Field System and Settlement in Fargo Plantation; Winterbourne Stoke Group	<ul style="list-style-type: none"> - Predominantly arable downland - Contained by roads on three sides - Road traffic noise and visual intrusion - Visually 'isolated' from 'Core Zone' (c) 	<ul style="list-style-type: none"> - North - Manor Farm - Druid's Lodge Estate
B	Northern Farmland and Larkhill	Durrington Down Barrow Groups and Field System.	<ul style="list-style-type: none"> - Mixed arable farmland dominated by buildings and associated structures of Larkhill Garrison 	<ul style="list-style-type: none"> - Ministry of Defence
C	Stonehenge Core	Major area of middle Neolithic and early Bronze Age activity – Stonehenge: The Avenue; The Avenue; The Avenue; The Cursus; King Barrow Group; Normanton Down Barrow Group; The Cursus Barrow Group; Coneybury Hill.	<ul style="list-style-type: none"> - Well-defined 'amphitheatre' created by horizons along King Barrow Ridge in the east, Normanton Down in the south, Winterbourne-Stoke Down and Fargo Plantation in the west and the woodland screening Larkhill in the north - A303/A344 dominant features - Restored grass downland over large area north of A303 	<ul style="list-style-type: none"> - National Trust - English Heritage/DCMS - Ministry of Defence - West Arnesbury Farms - West Field Farm - Springbottom Farm, Lake Estate
D	Eastern Farmland	Neolithic Durrington Walls and Woodhenge; Iron Age Vespasians Camp.	<ul style="list-style-type: none"> - Visually 'isolated' from 'Core Zone' (c) - Expansive arable fields - River Avon 'slopes 	<ul style="list-style-type: none"> - National Trust - North - West Amesbury Farms - Mixed Private
E	Southern Farmland	Lake Down/Wilsford/Lake Barrow Groups; Neolithic Long Barrows; the North Kite Earthwork; Field Systems.	<ul style="list-style-type: none"> - Tranquil 'undiscovered' landscape - Distinctive dry valley with mature woodlands on slopes - Remote from 'Core Zone' (c) 	<ul style="list-style-type: none"> - Druid's Lodge Estate - West Field Farm - Springbottom Farm, Lake Estate - National Trust - Mixed Private
F	Avon Valley	(End of) The Avenue; Medieval Villages; Manor Sites; Water Meadows; Listed Buildings; Historic Parks and Gardens.	<ul style="list-style-type: none"> - visually 'isolated' from rest of the WHS – enclosed and hidden character - River of high nature conservation value - Marked contrast from 'dry' chalk plateau - Water meadows and floodplain - Historic buildings, small linear settlements and historic river crossing points 	

Table 9– Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	Submit Plan to World Heritage Centre	WHS	DCMS	N/A	Early 2000
OVERALL LONG-TERM OBJECTIVES	Objective 1 – The endorsement of the Management Plan as the framework for long-term detailed decision-making on the conservation and improvement of the cultural heritage values of the WHS, by those bodies and individuals responsible for its implementation.	WHS	All	N/A	Ongoing
	Objective 2 – Set within the framework provided by the Management Plan, to develop written and agreed policy guidance for the improved management and conservation of the overall character and integrity of the WHS as a cultural landscape, as well as its constituent parts.	WHS	All	N/A	Ongoing
	Objective 3 – To interpret the outstanding universal value of the whole WHS to increase understanding and conservation of the cultural assets, and to promote the importance of the heritage resources for public enjoyment, education and academic research.	WHS	All	N/A	Ongoing
STATUTORY AND POLICY OBJECTIVES	Objective 4 – The Management Plan should be formally adopted as Supplementary Planning guidance to the Salisbury District Local Plan.	WHS	All	N/A	Adopted by SDC Planning Committee 26 January 2000
	Objective 5 – The Opportunity should be taken in future reviews of the Wiltshire Country Structure Plan and the Salisbury district Local Plan to ensure that the WHS and its setting as a key material consideration to the taken into account in determining planning applications is strongly reflected in their policies.				
	- consider additional advice/procedures for evaluating development proposals outside the WHS	WHS	SDC, WCC	TBA	Short Term
	- review adequacy of existing archaeological policies (including Article 4 Direction).	WHS	SDC, WCC	TBA	Short Term
	- review appropriateness of historic landscape policies in relation to PPG15.	WHS	SDC, WCC	TBA	Short Term
- undertake a Historic Landscape Character Assessment to inform policy reviews.	WHS	SDC, WCC	TBA	Short Term	

Table 10 – Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	Objective 6 – There should be an improved recognition of the importance of the WHS as a whole and its need for special treatment and a unified approach by government departments, agencies and other statutory bodies with responsibilities for making and implementing national policies and undertaking activities that may impact on Stonehenge and its environs.				
SUSTAINABLE LANDSCAPE, NATURE AND HERITAGE CONSER-VATION OBJECTIVES	Objective 7 – In the management of land in the future, a practical balance between increased permanent grassland and arable farmland should be maintained.				
	- manage core zone as permanent grassland.	C	NT, LO, EH, MAFF, EN, FRACA	TBA	Ongoing
	- continued management of wider landscape as mixed agriculture with enhanced archaeological and nature conservation site management	A, B, D, E, F	LO, MAFF, FRCA, EN, NFU, CLA, EH	TBA	Ongoing
SUSTAINABLE LANDSCAPE, NATURE AND HERITAGE CONSER-VATION OBJECTIVES CONTINUED	Objective 8 – Existing permanent grassland in the WHS should be maintained, enhanced and extended.				
	- review existing management of grassland, agro-environment payments and current multi-tenanting situation in the core zone and prepare a Grassland Restoration Land Management Plan	C	NT, LO, EH, MAFF, FRCA, NFU, CLA, EN, IG	TBA	Short Term
	- conservation of existing chalk grassland in wider landscape and provide advice/funding	A, B, D, E, F	LO, MAFF, FRCA, EN, NFU, CLA, EH	TBA	Ongoing

Table 11– Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	Objective 9 – The appropriate landscape setting for the Stones and immediately related ceremonial monuments in the core should be restored.				
	- implement scheme to remove the visual and noise impact of roads and relocate existing visitor centre/car park t outside of the WHS				
	Objective 10 – The immediate setting of visible monuments in the wider landscape of the WHS beyond the core zone should be maintained and improved.	A, B, C, D, E, F	LO, EH, MAFF, FRCA, EN	TBA	Short-Medium Term
	Objective 11 – Where opportunities arise, the character of the wider WHS landscape should be improved through the removal or screening of existing inappropriate structures.				
	- ensure future military development/redevelopment designed to minimise visual impact on WHS	B	MOD, SDC	TBA	Long Term
	- limit geographical extent of development at Larkhill within the WHS.	B	MOD, SDC, WCC	TBA	Ongoing
	- seek opportunities to re-route some military flights clear of the WHS in the future	WHS	MOD	TBA	Short-Medium Term
	Objective 12 – The overall nature conservation value of the WHS should be enhanced, in particular by maintaining and improving the limited areas of floristically-rich chalk downland turf, and by creating greater diversity				
	- prepare a nature conservation strategy for WHS based on the broad objectives in the South Wessex Dural Area Profile	WHS	EN, NT, IO, SDC, WCC, Country Wildlife Trust, DE, FA, LO	TBA	Short-Medium Term

Table 12– Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	Objective 13 – Woodland management in the WHS should be improved.				
	- develop an Integrated Woodland Management Strategy for screen planting, tree removal and woodland management for the WHS as a whole.	WHS	NT, EH, FA, LO, EN, DE	TBA	Short-Medium Term
	Objective 14 – The WHS boundary should capture all significant archaeological features and landscapes immediately related to Stonehenge and its environs.				
	- review of WHS boundary	WHS	IG, ICOMOS, DCMS	TBA	Short Term
SUSTAINABLE LANDSCAPE, NATURE AND HERITAGE CONSER-VATION OBJECTIVES CONTINUED	Objective 15 – The condition and vulnerability of all archaeological sites and monuments throughout the WHS should be reviewed to guide future management action and priorities.				
	- review and refine existing visual sensitivity/vulnerability assessment.	WHS	IG, EH, WCC	TBA	Short Term
	- monitor condition of all known monuments and sites.	WHS	IG, EH, WCC, NT	TBA	Short Term
	Objective 16 – Degraded and other archaeological features within the WHS should be enhanced where appropriate.				
	- implement earthwork enhancements to improve visibility of key degraded sites and features.	WHS	IG, NT, EH, WCC, LO, DE	TBA	Ongoing

Table 13– Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
SUSTAINABLE TOURISM AND VISITOR MANAGEMENT OBJECTIVES	Objective 17 – Management of visitors to Stonehenge should follow the Principles for Sustainable Tourism as set out in ICOMOS guidance.				
	- prepare a Tourism Development Plan for the WHS and its environs.	WHS	IG, WCC, SDC, Local Tourist Board, Visitor Centre Operator, NT, SWEP, T2KP	TBA	Medium-Long Term
	- direct % of visitor revenue to conservation projects.	WHS	EH, NT	N/A	Medium-Long Term
	Objective 18 – A new world class visitor centre should be secured to act as a gateway to Stonehenge, to improve the visitor experience and to encourage the dispersal of visitors around the whole WHS.				
	- provide a new visitor centre in line with the principles set out in the Management Plan.	WHS	EH, SDC, NT, WCC, Visitor Centre Operator	TBA	Short-Medium Term
	Objective 19 – Arrangements for managed open access on foot within the core WHS zone should be provided				
	- implement scheme to tunnel/remove roads to increase pedestrian access to Stones	C	HA, EH, NT, LHA	TBA	Medium-Long Term
- regulate timing and numbers of visitors to the Stones based on comprehensive visitor survey.	C	EH, NT, Visitor Centre Operator	TBA	Short-Medium Term	

Table 14– Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	- develop security measures at the Stones.	C	EH, NT, Visitor Centre Operator	TBA	Sort-Medium Term
	- monitor and report to UNESCO on condition/risk factors in accordance with periodic monitoring requirements	WHS	DCNS, IG	TBA	Short Term
	Objective 20 – Access and circulation to other key archaeological sites within the WHS landscape should be improved to relieve pressure on the Stones and increase public awareness.				
	- develop a Visitor Access and Signage Strategy for the wider WHS.	A, B, D, E, F	IG, EH, LHA, DE, LO, CA, NT	TBA	Short-Medium Term
SUSTAINABLE TOURISM AND VISITOR MANAGEMENT OBJECTIVES CONTINUED	Objective 21 – Interpretation should be improved to enhance visitor enjoyment and appreciation of Stonehenge and the whole of the WHS.				
	- develop a detailed Interpretation Strategy.	WHS	EH, NT, SDC, WCC Visitor Centre Operator	TBA	Short-Medium Term
	Objective 22 – The economic benefits of tourism to Stonehenge and WHS should be spread to wider area.				

Table 15 – Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	- develop a comprehensive Tourism Development Plan for the WHS and its environs	WHS	WCC, SDC, Visitor Centre Operator IG, Local Tourist Board, NT, SWEP, T2KP	TBA	Ongoing
SUSTAINABLE TRAFFIC AND TRANSPORTATION OBJECTIVES	Objective 23 – Measures should be identified which will provide comprehensive treatment of important road links within the WHS in order to reduce traffic movements and congestion, improve Safety and enhance the historic environment.				
	- develop a Rural Traffic Management Initiative for the WHS.	WHS	LHA, CA, WC	TBA	Short-Medium Term
	- implement scheme for the dualling of A303 in a tunnel of appropriate length	A, C, D	HA	TBA	Medium-Long Term
	- implement closure of A344	C	HA, LHA	TBA	Short-Medium Term
	- implement an early solution for traffic management and safety at Longbarrow Crossroads/Countess Roundabout	A, D	HA, LHA	TBA	Short Term
	- relocate Visitor Centre to outside the boundary of the WHS.	C	EH	TBA	Short-Medium Term
	- review measures to control vehicular access and parking on all By-ways in the WHS.	WHS	LHA, IG, NT	TBA	Long Term
	- where appropriate, consider implementing speed limits within the WHS (except A303) and consider need for traffic calming measures.	WHS	LHA, IG, WC, MOD	TBA	Short-Medium Term
	- review existing signing strategy within WHS and consider WHS Gateway Signs	WHS	LHA, IG, WC, NT	TBA	Short-Medium Term
- implement temporary traffic control measures during any road improvements/rearrangements.	WHS	LHA, HA, IG, WC	TBA	Short-Medium Term	

Table 16 – Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
	Objective 24 – A policy should be implemented to reduce parking congestion on peak days.				
	- review existing car parking situation in the WHS and develop a new policy for future.	WHS	EH, LHA, HA	TBA	Short Term
	- consider park and ride links to the Stones from a new visitor centre outside the WHS'	WHS	EH, visitor Centre Operator, NT	TBA	Short-Medium Term
SUSTAINABLE TRAFFIC AND TRANSPORTATION OBJECTIVES CONTINUED	Objective 25 – The use of more sustainable methods of transport to get to the Site and to move around within it should be encouraged to reduce the reliance on the private car by visitors to the WHS.				
	- publicise existing public transport to visitors.	WHS	LHA, IG	TBA	Short-Long Term
	- consider park and ride links to the Stones from a new visitor centre outside the WHS	WHS	EH, Visitor Centre Operator, NT	TBA	Short-Medium Term
	- encourage cycling in WHS and support WCC/SUSTRANS proposed WHS Cycle Route from Salisbury to Amsbury.	WHS	LHA, IG, SUSTRANS	TBA	Medium-Long Term
	- consider use of shuttle buses with reduced emissions	A, D	EH, Visitor Centre Operator	TBA	Short-Medium Term
	- provide travel pages on internet.	WHS	IG, LHA	TBA	Short-Medium Term
	- develop and monitor targets for reducing private car travel to Visitor Centre.	D	EH, Visitor Centre Operator, LHA, IG	TBA	Medium-Long Term

Table 17 – Programme of Action

	Objective/Action	WHS-Wide or Specific Management Zone(s)	Lead Agencies/Bodies & Key Partners	Funding	Target for Implementation
RESEARCH OBJECTIVE	Objective 26 – Research should be encouraged and promoted to improve understanding of the archaeological, historical and environmental value of the WHS necessary for its appropriate management.				
	- develop a Stonehenge Research Agenda compatible with Avebury	WHS	EH, IG, NT, WCC, HA, AMP	TBA	Short-Medium Term
MECHANISMS FOR IMPLEMENTATION	- establish a WHS Management Plan Implementation Group.	WHS	EH	TBA	Short Term
	- appoint a WHS implementation Officer and Co-ordination Unit.	WHS	EH	TBA	Short Term
	- review and re-focus where necessary existing programmes of work.	WHS	All	TBA	Short-Medium Term
	- investigate feasibility of a ‘Stonehenge WHS Fund’	WHS	IG	TBA	Short Term
	- clarify roles and responsibilities for implementing the Plan.	WHS	IG	TBA	Short Term
	- prepare detailed Annual Action Programme for first year.	WHS	IG/IO	TBA	Short Term
MONITORING AND REVIEW	- prepare bi-annual progress reports on work achieved/priorities for following year.	WHS	IO, IG	TBA	Ongoing
	- develop a Limits of Acceptable Change monitoring process	WHS	IO, IG, Visitor Centre Operator	TBA	Short-Medium Term
	- update and maintain GIS database.	WHS	IO, EH Central Archaeological Unit	In Place	Ongoing
	- formal review of the Plan.	WHS	IG	TBA	Medium Term

7.4.5 Monitoring and Reviewing Plan

The Management Plan should be regularly monitored to provide new information or changed perceptions of management priorities which can change the emphasis of the Plan as the knowledge and experience of those responsible for the management of the WHS develops.

The Implementation Group should review the progress of implementation by reviewing previous year's work as set out in the Annual Action Programme and assessing the effectiveness of action in achieving the Plan's objectives. An integrated monitoring programme should be established to identify where visitor activities is potentially damaging to the monuments and landscape and the extent to which management action has been successful in tackling the problem.

The process of Management Plan illustrated above used the Management Plan of Stonehenge World Heritage Site as a guideline due to the fact that the Management Plan for Phimai is in progress and could not be examined for the purpose of this research. It aimed to illustrate the issues to be considered by the committee for Phimai Management Plan as it stipulated that State Party must submit the Management Plan with the documents at the time of Registration of Nominations.

CHAPTER 8

CONCLUSION AND RECOMMENDATIONS

Khmer were the dominant power in Southeast Asia from 9th to the 15th centuries. The Khmer empire spread over all of modern Cambodia, north into Laos, south and east into Vietnam and as far west as peninsular Thailand, and to the border with modern Malaysia in the 12th and 13th centuries. The whole of northeastern Thailand, the area now identified as Isan was once part of the Khmer territory.

The Khmer empire was a direct extension of the Funan and Chenla civilisations of the 1st to 8th centuries. The Khmer empire was not only influenced by the Funan and Chenla civilisation but the Indianised states of the Indonesian archipelago also had an impact on its development. By the 8th century, the older Chenla states were cut off from Indian trade by the newer Srivijaya trading ports of Sumatra and the north Java coast.

The Khmer empire continued to hold sway over much of mainland Southeast Asia until the 15th century, when other powers began to emerge in the region. Principal among these were the Thai, who had begun to migrate into mainland Southeast Asia in greater numbers beginning in the 10th century C.E. The Thai were used as mercenaries by the Khmer, and by the 14th century the Thai were persistent threats to the empire. In 1431 the Thai famously defeated the Khmer, over-running Angkor and causing the Khmer court to retreat south.

The architecture of ancient Cambodia demonstrates continuity among Funan, Chenla and Khmer architecture to the point where many historians believe it is inaccurate to refer to these as separate civilisations or artistic traditions.

William Chapman in his work for the Getty Conservation Institute described the key elements of Khmer temples which consist of a stepped pyramidal form, created by a successive series of terraces, surmounted by five towers. These follow the pattern of a *quincunx*, consisting of four towers at the points of the compass and a central tower, together representing the peak and four lesser crests of Mt Meru as at the Bakong temple which can be understood as a primary prototype of a Khmer temple.

Important Khmer sites in Thailand include Prasat Hin Phimai, near the northeastern Thai city of Khorat and Prasat Hin Kha Phnom Rung, in Buriram Province, near the Cambodian border. Prasat Hin Phimai dates to the reign of Suryavarman I in the 11th century. Situated on a direct line from Angkor, the large temple complex was originally dedicated to the Hindu god Siva but became Mahayana Buddhist shrine in the 12th century.

Etienne Edmond Lunet de Lajonquiere and Etienne Aymonier had done the inventory for Phimai and Phnom Rung in their work of 1901-1903. In the post-World War II era, the Thai government committed to the conservation of monumental sites and sponsorship of archaeological investigations. Investigations were conducted by Thai archaeologists beginning in 1965; and towards the end of the five year time-frame allotted for the work, 35 sites were restored and stabilised. After several reports had been completed, the government committed to the development of an archaeological and historical park at Sukhothai; and similar plans were adopted for Kamphaeng Phet and Si Satchanalai, respectively.

In the late 1950s the Fine Arts Department began a more detailed study of both sites as a basis for restoration. The French government offered to fund the restoration of Phimai and to help in the work, the department enlisted Bernard Philippe Groslier from Angkor in Cambodia. Groslier completed a study of Phimai in the early 1960s and in this study Groslier recommended that *anastylosis* should be used as a technique to restore Phimai following the successful restoration efforts at other ancient stone buildings in Asia, namely, Borobodur and later Prambanan.

Anastylosis is the method of restoring a stone monument to its original design using its original material as much as possible. The New material could be added in place of the original material where the original material was missing so that the original material could be assembled together as it was not an intention to present the original structure of the building in its complete form. The new material should be used as little as possible and must be clear to everyone's eyes that it was new material so that there would be no confusion.

Although there were two schools of thought regarding the use of *anastylosis* as a method for restoring Phimai sanctuary. One school of thought would prefer to leave it as a ruin rather than restoring it. They believed that the restoration would destroy the ancient method of construction of the monument. Apart from that there were criticisms from academic people for the earlier restoration at Sukhothai Historical Park that it destroyed the authenticity of the ancient sites both in terms of the actual work on the structure and the overall presentation and interpretation of the monuments. However, the other school of thought argued that as there were no better methods of restoration of stone monuments, it would be better to restore Phimai using *anastylosis* rather than leaving it in ruins. The latter school of thought won the argument and restored Phimai accordingly.

After the restoration of Phimai, it was opened to the public. However, to be able to manage the historical parks for the enjoyment of visitors so that the public would have true understanding of the heritage property, the manager needs to use several methods of interpretation to entertain diverse groups of visitors. Although there are original interpretation techniques, such as; signage, brochures, maps and voluntary junior guides used at Phimai Historical Parks, to create understanding for the visitors, the study showed that other interpretation techniques were being used at heritage sites internationally.

It would be prudent for the management of the heritage sites to implement some modern techniques which would be suitable for Phimai Historical Park. For a short term plan, the author would suggest the use of audio visual media, MP3 and iPod as interpretation techniques to meet up with the challenge to educate, create understanding and enjoyment in the globalisation era. For the long term plan, auditorium can be incorporated as an interpretation technique together with a new information centre.

To implement interpretation techniques at Phimai Historical Park, the Fine Arts Department would need funding from the government which may take sometime to apply these techniques to all national parks in Thailand.

To manage the heritage property it is necessary to have a management plan to preserve and conserve the physical survival of the archaeological sites as well as enhancing visual character of the landscape setting. The study of Stonehenge Management Plan shows that the buffer zone protects the physical threat to the heritage property.

The Fine Arts Department proposes the area of 1,726 rai (2.5 rai equals 1 acre) as a buffer zone around Phimai Historical Park in the management plan to be submitted to the World Heritage Committee to inscribe Phimai Historical Park as a World Heritage Site. The management plan is going through the public hearing before the final plan is approved.

For a short-term plan, the author would like to recommend that the road around the boundary of the heritage site become a pedestrian road. The car and coach park of tourists that come to visit the heritage property can be relocated to the Phimai Museum car park. The new car park can combine an information centre, souvenir shop and refreshment facilities to increase income for the heritage property whilst giving quality service to visitors.

For a long-term plan, the author would like to recommend that the coach park is relocated to a new area and provide visitors with a park and ride shuttle service to the heritage site. Emissions discharged from park and ride will minimise the emissions discharged from vehicles and demonstrate good environmental practice. The new advance technology information centre can be built with an auditorium, souvenir shop and catering facilities.

There should be a study to see whether it is possible to enhance the visual character of the landscape setting of Phimai Historical Park. For Stonehenge World Heritage Site, the A303 trunk road and A344 country road are visible routes to the heart of the WHS landscape and adversely impact on the character of the immediate setting. It was resolved by using a tunnel solution so that cars and lorries go into a tunnel and are not visible within the heritage landscape.

The study to enhance the visual character of the landscape for Phimai Historical Park should include a feasibility study to relocate the residents and commercial property immediately around the boundary to the same location as the information

centre. Shop houses can be built so that the residents may enjoy business opportunities. The area can incorporate banking facilities, offices, restaurants, entertainment and a hotel complex. This will enhance both resident's quality of life as well as enjoyment for visitors. It would also increase visitor's spending in Phimai town in the same way as it has been done at Windsor in the United Kingdom. By relocating the residents and the commercial property to a new area, it will enhance the visual character of the landscape of the Phimai Historical Park

Although, one may argue that it will diminish the character of shop houses, which is also a heritage of a certain period but sometimes the Fine Arts Department may need to consider seriously as Phimai Historical Park will be inscribed on the World Heritage List. It is not an easy decision, but it is a decision to be made in the future. However, the other solution may occur through the Planning Committee which should incorporate all the stakeholders.

The management of visitors should follow the Principle for Sustainable Tourism set out in ICOMOS guidance. It is essential that a balance is maintained between the development of tourism in the heritage site and its conservation. There should be a comprehensive tourism development plan to guide sustainable tourism development principles and practice where both conservation and tourism benefits from the implementation.

As part of the management of the heritage property, the funding for the preservation and conservation of the heritage sites needs to be raised as the government budget sometimes does not go far enough to cover the work that needs to be done at the heritage sites. In this study, the author uses an example of the National Trust in the United Kingdom, which raises funds through memberships, donations and bequests from public and private enterprises as well as operating other commercial activities.

The Fine Arts Department can have a strategic plan for fund raising activities. Donations from the private sector can be realised even in the present economical situation as the private sector uses corporate social responsibility to create corporate image. The Fine Arts Department can explore patronage to the department with people who may wish to bequest money or property which may render some income to the Fine Arts Department to use for the conservation of the heritage property. This can be done within the framework of the department, it has been done in the past for the restoration of some monument therefore it can be done as on going fund raising activities

To initiate the membership of the Thai Heritage, the Fine Arts Department may need to explore if the legislation will allow it to do so. If it does not, the department may need to do a feasibility study to propose legislation to enable the department to implement the scheme.

The Fine Arts Department may use the membership method to solve the problem of dual price-policy for foreign and Thai visitors. It could also persuade big

corporations to buy membership for heritage sites in Thailand for their personnel as part of their remuneration package.

The Fine Arts Department also needs to raise funds by offering food catering facilities and souvenir shops at all heritage properties to raise extra income. At present, the Fine Arts Department gives concessions to the local community to have food vendors and souvenir shops within the heritage boundary. However, the standard of food vendors may not meet with the satisfaction of group visitors and foreign tourists so they go elsewhere for their meals. The souvenir selections are repetitive at most shops and the display of the souvenirs is not well presented, thus does not encourage visitors to spend money.

To enable the Fine Arts Department to be more commercially active, the author would like to recommend that the department employs a heritage manager with experience in attraction management and marketing field. He/She can manage the day-to-day administration of the site as well as catering outlets and provide services to the travel industry. At Stonehenge WHS, staff at the site provide services to tourists, the administrators, archaeologist and other experts are at the District Office of Wiltshire. The heritage manager reports to the central office of the Fine Arts Department and can take into account the advice and recommendations of the Regional Office 12.

To enable the Fine Arts Department to meet with the challenge in the same way as the English Heritage, the author is in the view that the Fine Arts Department need to change the organisation structure to be more commercially active organisation.

The Fine Arts Department should include some departments, such as; strategic department, development, planning and marketing in the organisation chart in the same way as the English Heritage of the United Kingdom. By doing so, the department would be able to plan strategically for tourists who will visit the heritage sites.

If the Fine Arts Department does not feel that the marketing and other commercial activities is the department's forte. The alternative is to set up a charitable organisation or a foundation under the Fine Arts Department and use it as an arm to do all commercial activities for the department. However, to set up a foundation or charitable organisation, the department may require new legislation.

The other changes that the author would recommend for the organisation changes are at the regional level and at the heritage site. From the study, the author found that there is a shortage of specialists; therefore, the Fine Arts Department may not need to use specialists to manage the heritage site on a day to day basis but to hire a heritage manager who has experience in managing tourist attractions to operate the site for tourists. The specialists can then be assigned to the regional office and they can become a committee that oversees the heritage property in the whole area.

At the heritage site, the author recommends five departments under the heritage manger, which are administrative department, tourism department, interpretation department, research centre, and tourist facilities department

The Administration department will be responsible for all administrative work of the heritage site and assisting the heritage manager on the day-to-day management of the site.

The Tourism department will be responsible for marketing, promotion and dealing with travel agencies and other visitor organisations. The personnel in this department should have hospitality and tourism training and some experience from the private sector.

The Interpretation department will be responsible for all interpretation equipment, for example, audio-visual equipment, however, the data for audio-visual and MP3 will be outsourced. The personnel in this department should have multimedia training and some experience in the same field.

The Research Centre will have information on Phimai Historical Park so that academics or tourists who would like more in-depth knowledge are able to acquire this information through a database, the database will be outsourced. The ICOMOS guidelines recommend that research programmes should be included in the WHS Management Plan (Fielden and Jokiehto, 1998) as it is an essential aid to public awareness and to stress the research work carried out for the public interest. The personnel in the research centre plays the role more of a librarian and technician, therefore, should have multimedia training and a research background so that he/she may assist the academics and tourists appropriately.

Tourist Facilities department will be responsible for selling entrance tickets, shop assistants for selling books and souvenirs, and cleaners and gardeners. School leavers from local schools can be employed for the jobs, thus increase job opportunity for the local community.

To manage the site successfully, the heritage manager needs to think of all the stakeholders. The benefits should not only be for those who visit the sites, it should also benefit the heritage sites and the community. The heritage sites could benefit through the conservation plan from the income gained from tourists. The community should benefit from creation of jobs and the income from tourist services. Thus a marketing plan to benefit all stakeholders should be considered.

Through this research, the author comes to the conclusion that the new Cultural Heritage Management Model would enhance the management of the heritage property in Thailand and therefore would like to propose it for consideration.

Cultural Heritage Management Model

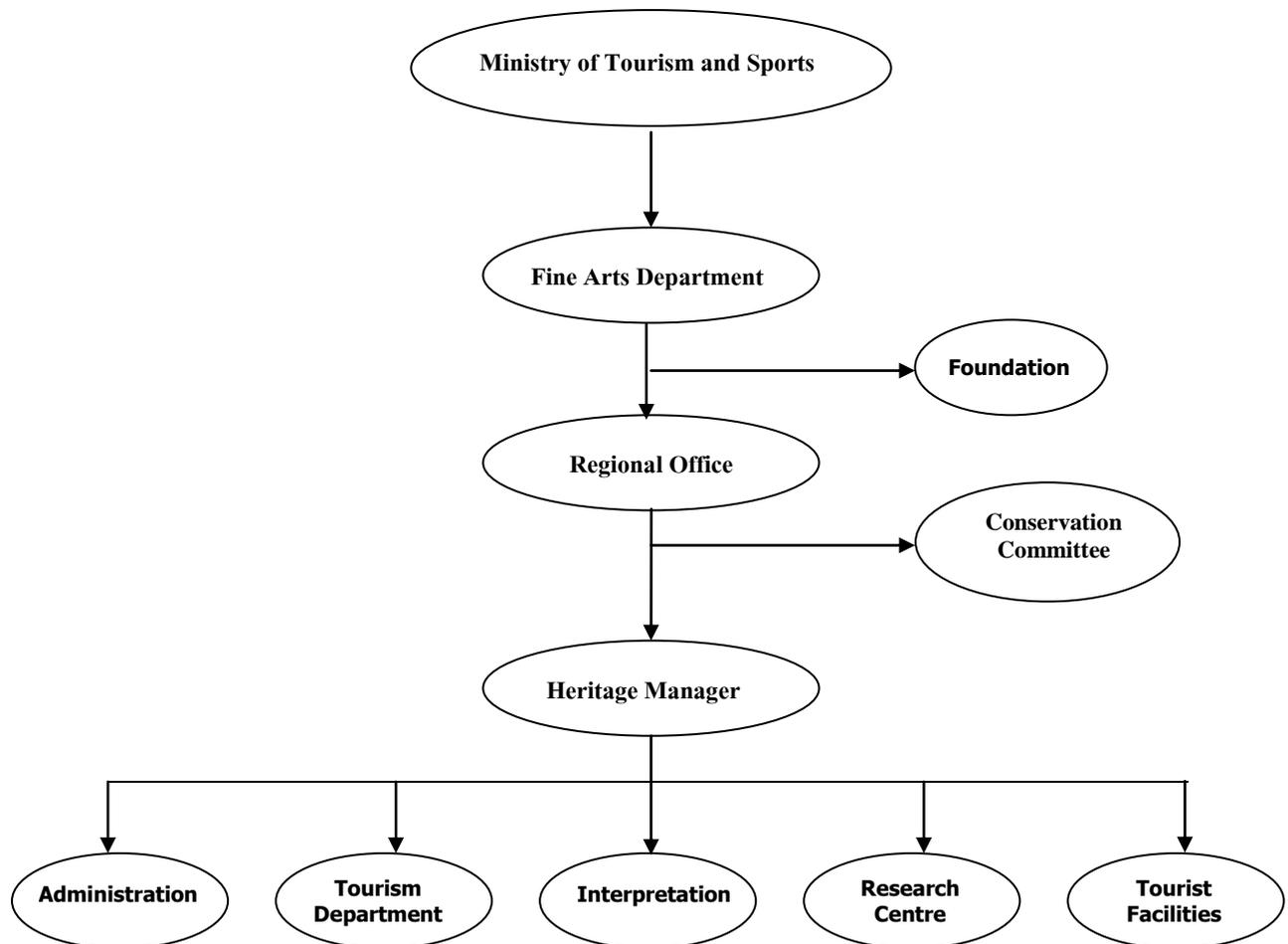


Figure 93 Cultural Heritage Management Model

The recommendation takes into account the affective use of human resources of the Fine Arts Department. With this, the department can use specialists to work on preservation and conservation of the heritage sites more effectively.

Apart from preserving and conserving the heritage property, specialists can help with promoting the heritage property through inscribing the heritage property on the World Heritage List. The procedure requires specialists in the field to prepare documents and the management plan for the consideration of the World Heritage Committee as described in chapter 7.

The author is in the view that the management of the heritage site needs two types of specialist, those who specialise in preservation and conservation and those who specialise in tourism management. Therefore, this Cultural Management Heritage Model uses specialists in both fields to enhance the management of the heritage site

for the enjoyment of visitors and benefit the heritage site as well as the community through economic contribution from visitors.

Future Research

The research to prepare a database of Phimai Historic Park could be conducted so that it could be used for implementation of interpretation techniques and also as a database for researchers

Some heritage properties are interested in using virtual world as a tool in the preservation strategy. Virtual space offers the advantage of showing ruined sites as complete architectural forms without endangering archeological data from these sensitive sites (Forted and Siliotti 1997 in Levy 2001). A virtual site can protect historically important archaeological remains from destruction due to excessive visitation. In the future, virtual models may be the means by which the public can experience certain historical sites, where human traffic poses a serious danger to the integrity of the structure.

The Computer Model of Phimai Historical Park could be used to produce a virtual tour of the heritage site.

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Glossary

anastylosia	a technique to restore ancient monument to its original design with original material as much as possible. There could be some new material in place of the original material so that the original material could be assembled together.
apsara	Female divinities: celestial dancers who are the attendants of Kama, the god of love, The nymphs of Indra's heaven and the companions of the gandhavas. They are able to change shape at will, and are employed by the gods to seduce ascetics.
asura	Demon, and enemy of the gods. Asuras and gods are locked in perpetual conflict although in the "Churning of the Sea fo Milk" they act, temporarily, in concert. Asusra. Originally meant something quite different in the Rig Veda-a divine being.
avalokitesvara	The Compassionate Bodhisattva, also known as Lokesvara. He is the Mahayana Buddhist ideal of compassion, choosing not to pass into nirvana but to help instead to bring enlightenment to humans. Often represented as a young man holding a lotus in his left hand and wearing an image of the Bohisattva Amitabha on his head.
baluster	A short post or pillar in a series that supports and forms a balustrade.
baray	moats
bas-relief	Sculpture in low relief, with the figures projecting only slightly from the background.
bodhisattva	One whose essence is perfect knowledge. A being who has attained enlightenment (bodhi) but has postponed Buddhahood in order to help others. In Mathayana Buddhism, many bodhisattvas are personifications of divine qualities such as compassion (Avalokitesvara) or wisdom (Manjushri) and are often depicted with multiple arms. In both Theravada and Mahayana Buddhism, the term is also applied to earlier lives of the historical Buddha and to his former life as a prince.
brahma	The creator of all things, and principal deity of the Trimuti (With Vishnu and Siva), Brahma has four heads and four arms, holding scepter, rosary, bow and alms-bowl. Brahma is born from Vishnu's navel at the beginning of each world cycle. His vehicle is the hamsa, or goose. The god of creation in the Hindu pantheon

gods, which includes Vishnu the preserver and Siva the destroyer. Brahma is brought forth from the golden lotus which grows from the navel of Vishnu during his cosmic sleep in order to begin each new round of creation. He is usually depicted with four heads and four arms, which may carry any of the following attributes: disc, ladle, scepter, string of beads, bow, water jug, fly whisk or the Vedas. His vehicle is the hamsa and his consort is Saravati, the goddess of learning. In Buddhist art, especially during the Dvaravati period, he is frequently depicted with one head and two arms as an attendant of the Buddha along with Indra.

varman	protector
deva	A god of undetermined rank. There are said to be 33 in number, eleven for each of the three worlds of Buddhist cosmology. A Hindu-derived god. In Burma, in post-Pagan times, such celestial figures become called nat.
devi	A goddess of undetermined rank. The shakti or consort of Siva, and a goddess with many forms. Her mild forms are Uma (light), Sati (the virtuous one), Annapurna (the bestower of good deeds), Haimavati (born of the Himalayas), Jagamata (mother of the world), and Bhavani (the female creator). Her terrible forms are Durga (inaccessible), Kali (black), Shyama (black), Chandi (fierce), and Bhairavi (terrible).
devaraja	god-king
ganesha	The elephant-headed son of Siva and Parvati. He is the god of knowledge and intelligence, and the remover of obstacles. He is represented as an obese human figure with the head of an elephant. His mount is a rat. Elephant-headed son of Siva. According to legend, Siva decapitated his son in a moment of anger, and in remorse replaced the head with the first that came to hand – that of an elephant.
garuda	A mythical divine bird, the vehicle of the Hindu god Vishnu. He is king of birds and enemy of the naga, or serpents. He is depicted with a human body, and the wings, legs, and beak of a bird. In Thailand, the Garuda is used as a royal symbol like the Thai monarch to the powerful Vishnu.
gopura	An ornamental crowned gateway or entrance to a religious sanctuary.

Isan	General term for North-Eastern Thailand, from the Sanskrit name for the medieval kingdom Isana, which encompassed parts of Cambodia and northeastern Thailand. Also isarn, isaarn, isaan.
kleep kanoon	stone carving decoration shape like a quarter of jack fruit
linga	A phallic emblem or representation of a male phallus, symbol of Siva and his role in creation. It is called a mukhalings when a face is added to its surface. There are many different types often divided into three parts: a cubic base representing Brahma, an octagonal prism representing Vishnu, and a cylindrical section with a rounded top representing Siva. Stylised image of a phallus representing the essence of the god Siva. In Sanskrit, the word means “sign” and “distinguishing symbol”.
lintel	A Western term for a crossbeam resting on two upright posts, usually decorated with narrative scenes or decorative motifs. In Khmer temples the lintel is above the door or window opening, directly below the pediment.
mandapa	In India, an open hall in front of the entrance to the sanctuary in a Jain or Hindu temple. In Thailand, an open-sided square-shaped building with a pyramidal roof used to shelter revered religious objects such as the footprint of the Buddha or the holy scriptures. In Khmer temples, the projecting porch entrance to the main shrine.
mondap	See mandapa.
muang	In Thailand, a city or city-state; pronounced meu-ang.
naga	A mythical serpent with the characteristics of a cobra, usually depicted as multiheaded or sometimes in human form. It serves as protector of the Buddha in meditation and as guardian of the earth’s waters. It symbolizes fertility and abundance and is believed to be the progenitor of the Khmer race. Its struggles against Garuda are a common iconographic theme. Multi-headed serpents with many mythological connections, associated with water, fertility, rainbows and creation. Five- and seven-headed naga are common motifs, usually with the basic form of a cobra. In Laotian it is called a naak.
pha	Laotian word for a holy image, usually referring to a Buddha. See the Thai term Phra.
phnom	Mountain. Used to name a temple, sanctuary, or sacred site. Khmer for ‘hill’ or ‘mount.’

Phra That	A relic of Buddha or any chedi sheltering a relic of Buddha. Also refers in northern Thailand to the chedi used as funerary monuments, having a square base within which a cubical cell contains ancestral ashes.
pilaster	A Western term for a column projecting slightly from the wall usually found on each side of an open doorway.
prang	A type of Thai chedi in the form of a tower and shaped like a corn cob with many tiers of cells. Based on the Khmer sanctuary tower, it is commonly found in the architecture of the Ayutthaya and Bangkok periods.
prasat	Palace for a king or god. In religious and secular architecture, the sanctuary tower represents Mt Meru. In Thailand, a prasat refers to the entire temple building. Small ornate building with a cruciform ground plan and needle-like spire, used for religious purposes, located on wat grounds; from the Sanskrit term prasada.
preah	Khmer word for “sacred”, from the Sanskrit brah.
quincunx	A square platform with five towers, one in each corner and one in the center.
Ramakien	The Thai version of the Ramayana.
Ramayana	The Indian epic drama dated between 400 and 200 B.C. narrating the story of Rama and the abduction of his wife, Sita, by the demon king Ravana of Lanka, and the many battles to rescue her. The Thai version is called the Ramakien.
redented	Western term for a Thai architectural feature of pillars and chedi whereby the angle of each level is set back from the one below.
Shiva	See Siva.
Siva	One of the three principal gods of Hinduism, representing the force of destruction as well as regenerative energy. In art he is shown with matted hair in a topknot, wearing a Brahmanical cord which is sometimes in the form of a serpent. He has a third eye on his forehead and a crescent moon in his hair. His many attributes include a trident and an axe. His consort is Devi (also known as Parvati and Uma). His mount is the bull Nandi. Called Isuan in Thai.
srei	Woman, in Khmer, as in Banteay Srei

stucco	A type of plaster used in architectural decoration, sculpture and as mortar between bricks, based on Western usage.
stupa	Mound. Term used in India for the mound-shaped structure sheltering the relics of the historical Buddha or revered monks. Sometimes houses holy objects. Also known as a chedi (Thai) or zedi (Burmese).
Tantric Buddhism	A type of Vajrayana Buddhism important in northeastern India after the 8 th century, and still surviving in Nepal Tibet, and Mongolia. It expanded the Buddhist pantheon, and placed a greater importance on esoteric practices based on the Tantra.
Tantric	Developed form of Hinduism and Mahayana Buddhism in which magic features strongly.
Theravada	“Words of the elders” or “teachings of the elders.” A Hinayana sect that spread from India to Sri Lanka and Southeast Asia, where it is the dominant form of Buddhism. Its texts are written in the Pali language. The traditional form of Buddhism (see Hinayana).
thom	Large or grat, in Khmer, as in “Angkor Thom.

BIOGRAPHY

Sunanta Chutinan is a lecturer of hospitality and tourism management at Sripatum University. She was educated in the UK after finishing high school in Thailand. While she was studying a diploma of tourism management she took a course to become the first Thai registered guide in the UK. She worked in UK and Thailand in tourism and hospitality industry and travelled extensively in UK and Europe and Australasia.

Her interest is in archaeological and historical monuments. She enjoys learning different culture through art, culture and culinary experience. She listened to all type of music, enjoying Pavarotti, Borcelli and Jazz music. She combines her experiences to her teaching as her students need to learn that tourist comes from different education and cultural background so that we can offer them satisfactory services.

EDUCATION

Doctoral Degree	PhD in Architectural Heritage Management and Tourism, Silpakorn University, Bangkok, Thailand.
Master Degree	MSc International Hotel and Tourism Management, Oxford Brookes University, Oxford, UK.
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