



United Nations
Educational, Scientific and
Cultural Organization



World Heritage Convention



seeing with young eyes

**Third sub-regional Southeast Asian teacher training workshop
on using art to teach about World Heritage
Penang, Malaysia**



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



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Third Sub-regional South-East Asian Teacher Training Workshop
on Using Art to Teach about World Heritage
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Contact: Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific
culture@unesco-bkk.org

Report compiled by Patricia Alberth with contributions by Lin Lee Loh Lim, Elizabeth Cardoso, Janet Pillai, Seema Deo, Christina Sander, Lia Genovese, Liubov Kemenova and Victorino Manalo.

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Introduction

Launched in 1994 by the UNESCO Associated Schools Project Network (ASPnet) and the UNESCO World Heritage Centre, *World Heritage in Young Hands* gives young people a chance to voice their concerns and to become involved in the protection of the world's natural and cultural resources. Through the development of educational and participatory activities at the grassroots level, the project seeks to introduce young people to heritage as a learning resource. It also encourages them to participate in the conservation and presentation of cultural and natural heritage from local to global levels. In doing so, it has been generating a vital synergy between heritage specialists, site managers, museum curators, teachers, students and teacher trainers.

The *Sub-regional South-East Asian Teacher Training Workshop on Using Art to Teach about World Heritage* held in Penang (Malaysia, 2006) is the third workshop of its kind, after training activities in Sukhothai (Thailand, 2000) and Vigan (Philippines, 2001). Recognizing the inter-connection between World Heritage Education (WHE) and Education for Sustainable Development (ESD), the workshop in Penang draws upon the logical relationship of those two areas for the first time – a timely approach in light of the United Nations Decade of Education for Sustainable Development (2005-2014), for which UNESCO is the lead agency.

The World Heritage Convention, adopted in 1972, was the first international agreement to combine the ideas of nature and heritage conservation. Regrettably, heritage sites have become mere entertainment. All too often, they are places to passively visit rather than serving as launch pads for learning. The purpose of heritage creation being to encode messages and memory from the past, the task of educators is to help decode that memory and learn from it. Incorporating art as a tool in this decoding process has proven particularly effective to the learning development of students.

As the lead agency in the Associated School Project Network (ASPnet), UNESCO is charged with integrating the principles, values and practices of sustainable development into all aspects of education and learning. Sustainable development is built upon the three “interdependent and mutually reinforcing pillars” of “economic development, social development and environmental protection”.¹

If the three pillars of sustainable development are thought of as overlapping circles, then the area of overlap in the centre is human well-being. As the economy, society and the environment become more aligned, the area of overlap increases and so does human well-being. To achieve such an alignment, WHE is a viable tool.

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

¹ Education For Sustainable Development Information Brief, 2005, p. 2

Heritage education has three main objectives:

1. To develop young people's knowledge, skills and commitment to protect their heritage.
2. To foster intercultural dialogue and promote better understanding of culture.
3. To develop effective educational approaches and teaching materials to facilitate incorporation of WHE into the curriculum.

As the role of teachers is of vital importance for the success of WHE, one UNESCO initiative was an educational resource kit entitled *World Heritage in Young Hands*. The kit, first published in 1999, proposes classroom and supplementary activities, including interactive models. It provides teachers with useful guidelines in developing innovative educational approaches for teaching about preservation and enhancement of World Heritage so that students learn about, cherish and act in favour of their heritage and that of other peoples and cultures, past and present. The kit invites teachers and educators of various disciplines to explore different aspects of heritage conservation with their students in the form of a journey through the world's cultural and natural heritage.

This report begins by outlining a *Creative Approach to World Heritage Education* and introduces the reader to the principles of WHE, ESD and the role of cultural resources in this connection. Following this section is a summary of the purpose and the objectives of the teacher training workshop in Penang. In order to not only address the theory behind WHE, but to provide practical guidance, the report includes an overview of a technique that can be applied for educational and heritage conservation purposes: cultural mapping. In addition, the main part of the report entitled *Introducing Creative Lesson Plan Tools* offers a choice of educational activities that are based on the systematic use of cultural resources. Following this section, some lessons that were learned during the workshop with regard to the implementation of creative lesson plan tools are shared.

Furthermore, the reader will find reports on past WHE activities in Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, Thailand and Viet Nam, as well as action plans for future activities in the field of WHE in South-East Asia and Mongolia. Finally, a list of resources and contacts at the end of the report shall enable an ongoing exchange between educators, curriculum developers and cultural creators, and I encourage everyone concerned with WHE to embrace the principles set down in heritage education, namely, collaboration and creative thinking.

I suggest that this book, arising from the 2006 Penang workshop, be approached as a guidebook and toolkit for educators. Two principles from the workshop that shaped this publication are the twin objectives of 1) relating arts vocabulary and medium to heritage themes and issues, and 2) facilitating creative thinking and problem-solving skills through arts. WHE and ESD thus find a partnership in creating awareness of, and sensitivities to, heritage sites.



Richard A. Engelhardt
UNESCO Regional Advisor for Culture
in Asia and the Pacific



1

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

World Heritage Education (WHE), first and foremost, seeks to raise awareness of the value of all kinds of heritage resources, not only UNESCO World Heritage sites. In a region as culturally diverse as the Asia-Pacific, it is essential that the cultural assets of the continent's wide range of people find support. Such promotion of cultural heritage best begins within local communities. Undoubtedly, communities have many places to celebrate their heritage. They are places that embody the core values which have been passed down through generations, and which people hope to continue to pass on. Such sites may not be on the World Heritage List, but this should not diminish their importance as heritage sites.

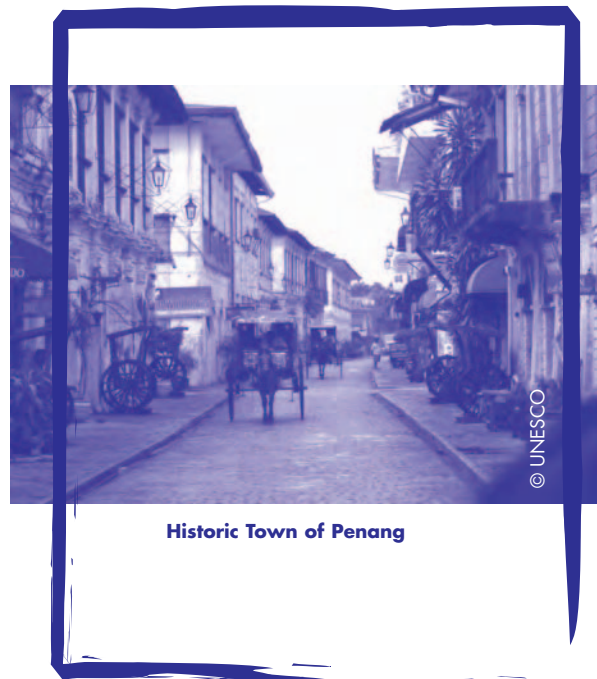
Heritage, itself, is a contested concept. Different people will have different ways to define what they consider to be their heritage. At times, heritage may be only valued by individuals or by families. In other cases, entire communities may agree regarding what constitutes heritage. In still other cases, larger and larger groups are involved. What makes up heritage may not only be recognized at the local level, but nationally as well. Heritage value may even transcend national boundaries, with consensus being reached on a global level. These concentric levels of heritage – personal, community, national, global – do not represent discrete categories with strictly defined boundaries.

The list of UNESCO World Heritage sites is not limited to palaces, monuments and fortresses, but also includes more modest structures such as rural settlements. World Heritage criteria indicate that heritage sites and heritage values may be found in all types of places and in all kinds of forms. World Heritage sites are often selected precisely because they exemplify values that resonate with individuals who may even live far away. Natural sites are included to stress that natural resources are truly the treasures of humanity. Likewise, the category of *Cultural Landscapes* was included to emphasize the interaction between humans and nature. All these criteria should serve as reminders to everyone that heritage values are all around us, with or without the World Heritage List.

Understanding World Heritage

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

In order to fulfil the obligation to promote education about, and awareness of, the value of cultural and natural heritage, in 1994 UNESCO launched the WHE project, *Young People's Participation in World Heritage Preservation and Promotion*. Coordinated by the UNESCO World Heritage Centre and the Associated Schools Project Network (ASPnet), the WHE project seeks to raise awareness about world heritage conservation and encourage youth to become involved in the preservation of the world's diverse cultural and natural heritage.

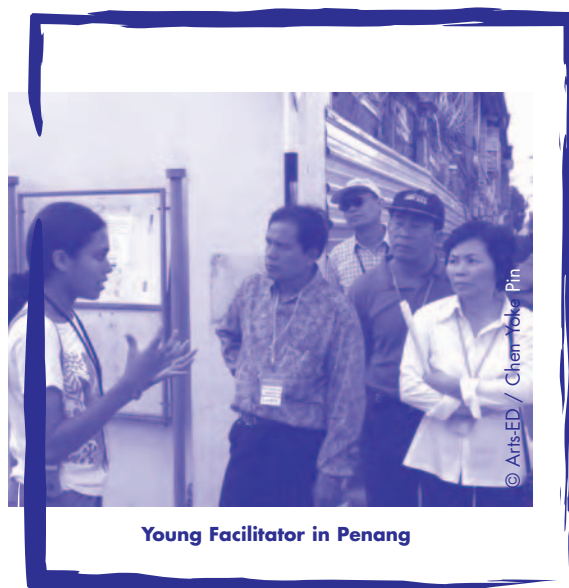


Historic Town of Penang

Art and the Historic Environment

In addition to maintaining and protecting the earth's cultural and natural heritage, the World Heritage sites act:

- As an indispensable resource for understanding and vividly experiencing the common history of humankind, as a tangible testament to the diversity and value of past and present cultures, and as places for encountering foreign cultures;
- As a reflection of human creativity and stimulus for a humane and peaceful way of life in the societies of today and the future;
- As places where the term 'World Heritage' expands nation-bound conceptions of cultural identity towards a universal, human and intercultural understanding of cultural and natural heritage; and
- As places of education, where children and young people can experience fashion and learn to gain intercultural access to their own history, to the history of other peoples and to the history of the world.



Young Facilitator in Penang

Through the development of educational and participatory activities, the project seeks to encourage and enable tomorrow's decision-makers to respond to continuing threats facing World Heritage, and gives them a chance to participate in the conservation and presentation of cultural and natural heritage from local to global levels.

World Heritage Education and Sustainable Development

With ESD, the *Seeing with Young Eyes* workshop brings a new dimension to WHE. ESD has been defined as a "vision for education which seeks to empower people to assure responsibility for creating a sustainable future."² As its core, ESD is expected to enhance such capacities as envisioning, critical thinking, reflection and systemic thinking. This approach is based upon the presumption that to empower people to build a sustainable future, they must be able to understand that the foundations of such a future encompass complex systems with environmental, economic and socio-cultural dimensions.

There are obvious links between WHE and ESD. Together, both can work to better equip young learners for thinking in a global environment, but also for creatively looking at the world around them. Many of the values underpinning ESD – inter-connectedness, citizenship and stewardship – are the same values that WHE attempts to instil in students. ESD is about identifying and creating alternatives that will help ensure a better quality of life for everyone. To achieve sustainable development, however, requires a significant shift towards thinking about others, beyond the self. Among the three dimensions of sustainable development – economic, social and environmental – culture can be the underlying factor of sustainable development because of the pivotal role it plays as the foundation of people's values and beliefs.

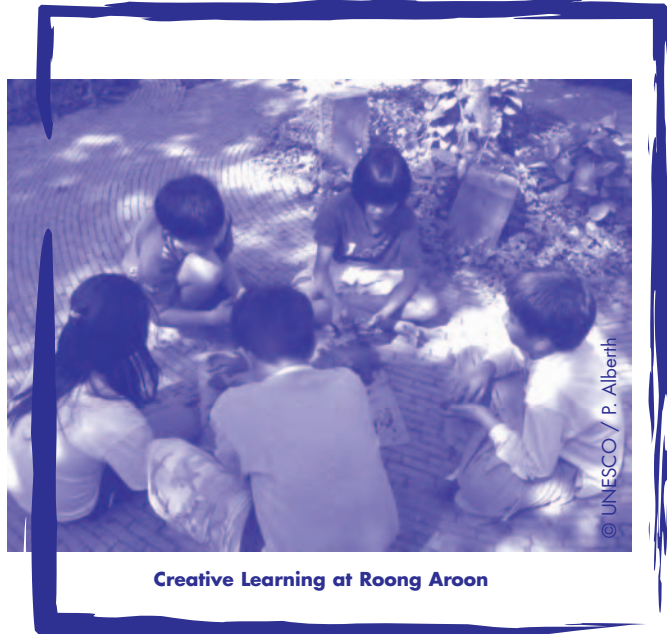
² UNESCO Bangkok, 2007: <http://www.unescobkk.org/education/esd>

WHE, in general, and educational visits to World Heritage sites, in particular, have much to contribute to ESD. The concerns shared by WHE and ESD are grounded in the overlapping fields of environment, economy, society and culture. Most importantly, World Heritage sites can help substantiate ESD because they embody or enshrine many of its core values. For example, World Heritage sites find acceptance on the list because they might utilize environmentally intelligent technologies, illustrate the uniqueness and interaction of cultures, or serve as reminders of the importance of peace. These characteristics are also features of ESD.

It has been said that simply teaching about sustainable development is like presenting only the theoretical dimensions of an issue. The issue remains abstract and distant. For ESD to be effective and transformative, it should give students "the skills, perspectives, values and knowledge to live sustainably in their communities."³ Such an education should encourage contemplation and exploration so that students are free to adopt what they consider relevant to their unique situations. In this respect, WHE is an able partner for ESD, as it facilitates learning that is culturally relevant and participatory.

Through the arts, students go beyond the conventional routes involving logic and verbal skills. Other channels for communication, such as the kinaesthetic, musical and interpersonal, are also brought into play, resulting in more holistic and therefore more effective understanding. Several themes or priority areas have been identified for ESD. Among these are human rights advocacy, gender equality, ecological awareness, sustainable lifestyles and cultural diversity.

It is worth mentioning that the WHE approach is not geared primarily to helping students learn about the arts, though such learning will invariably arise. The main concern is that creative activities facilitate learning about subjects such as history, politics or the sciences, but through the lens of cultural heritage.



Creative Learning at Roong Aroon

³ McKeown, 2002, p. 28



2

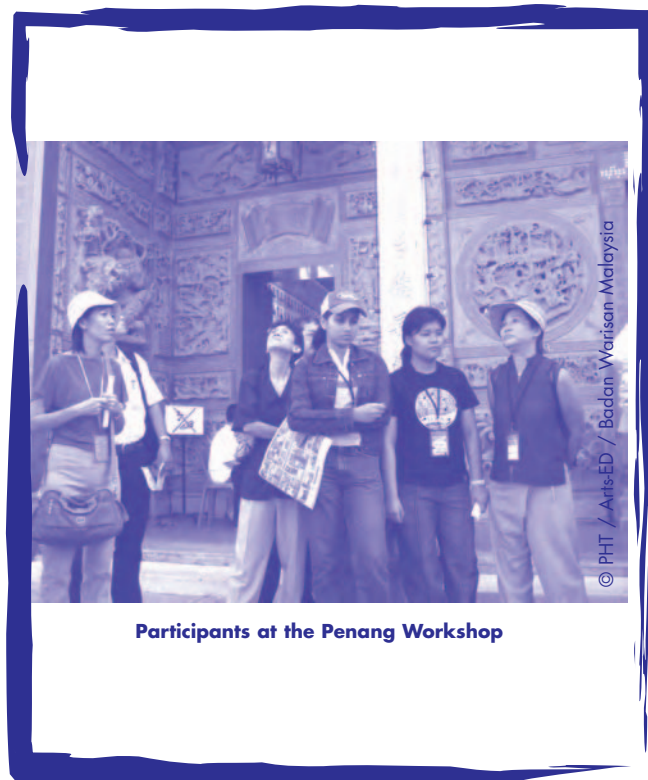
Purpose and Objectives of the Penang Sub-regional Workshop

The Sub-regional South-East Asian Teacher Training Workshop on Using Art to Teach about World Heritage held in Penang, Malaysia, in January 2006, was the third of its kind after WHE teacher training workshops in Sukhothai, Thailand (2000) and Vigan, Philippines (2001). It brought together education and heritage experts from eight countries (Cambodia, Indonesia, Lao PDR, Malaysia, Mongolia, Philippines, Thailand and Viet Nam). The participants reviewed and assessed results of the multi-year workplan developed during two previous sub-regional workshops. Furthermore, they discussed how to relate arts vocabulary and mediums to heritage themes and issues, and how to facilitate creative thinking and problem-solving skills through the arts, and thereby create awareness of and sensitivity to heritage sites.

The general objectives of the workshop were to:

- Encourage the participation of school teachers and educators in conservation and awareness programmes aimed at safeguarding heritage sites and cities in the South-East Asian region;
- Help teachers and educators introduce heritage education in school curricula by providing them with a variety of educational tools; and
- Provide teachers and educators with a methodology to facilitate young people's engagement in World Heritage sites through engaging art projects that reflect their local contexts, issues and concerns.

In addition and for the first time, the Penang workshop conveyed an approach that combined principles of both WHE and ESD and enhanced the linkages between culture and development, through capacity-building and sharing of knowledge.



Participants at the Penang Workshop

The participants were able to learn about creative arts as a teaching tool, and to develop innovative activities that can serve as, and inspire, imaginative teaching materials for South-East Asia, the Asia-Pacific region and beyond.

Based on the participants' experience in promoting and implementing WHE, as well as in experimenting with newly developed materials and methods, achievements were recognized. Follow-up work plans for the sub-region were established that sought to mainstream WHE into national formal and informal curricula.

The workshop helped to identify links, synergies and partners in the use of art as a way to promote cultural values. The following creative tools relate to the overall goals of the workshop, or were generated from it.



3

cultural Mapping

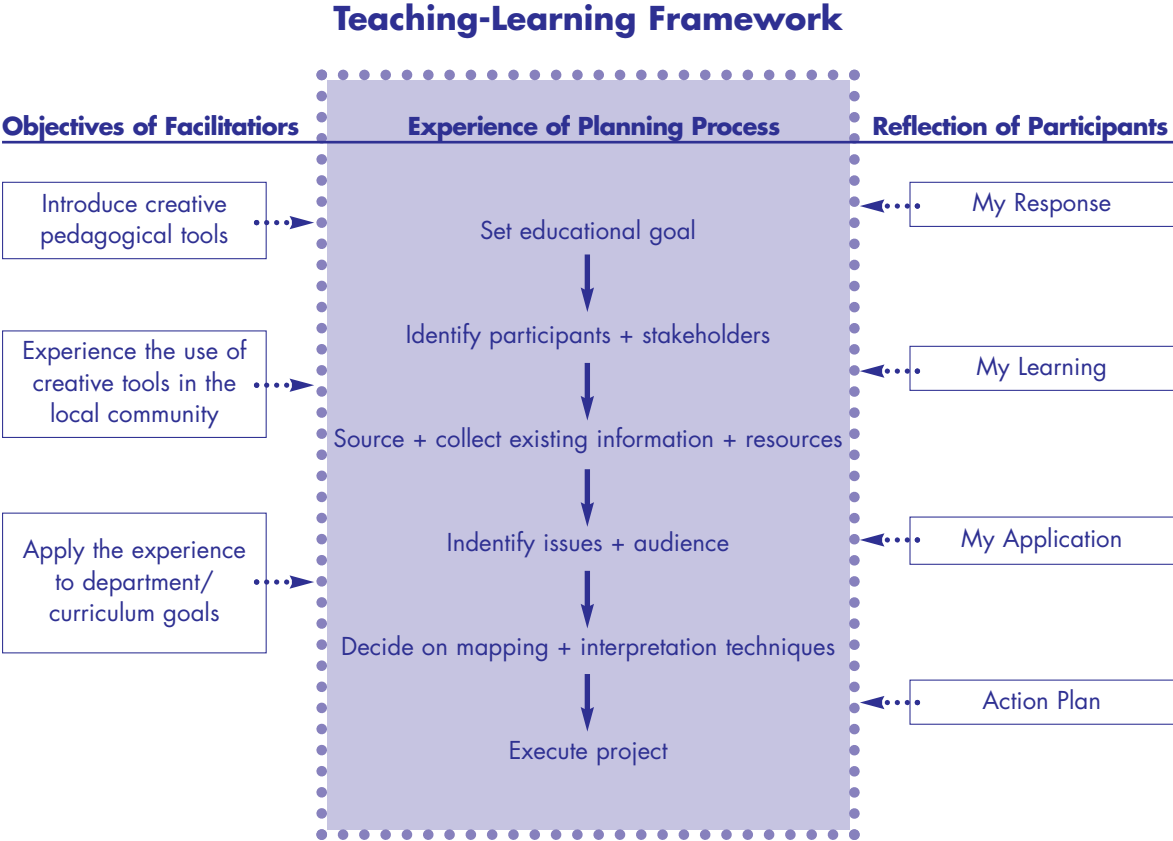
As a tool and a technique for education as well as for preserving tangible and intangible heritage, cultural mapping played a key role during the Penang workshop. Cultural mapping encompasses a wide range of specifications from community-based participatory data collection and management to sophisticated mapping that uses Geographic Information Systems (GIS). It relates resources and locates them in time and space.

Culture and experience shape belief systems, the direction of education, the media, tourism, community development, planning and creative industries, which in turn influence people’s perceptions of places. It is essential to understand the factors that influence perceptions of places, paying particular attention to personal and community interpretations of culture. Cultural mapping, therefore, is used in both a literal and metaphorical sense, where it goes beyond strict cartography to include not only land, but also other cultural assets and information recorded by alternative techniques.

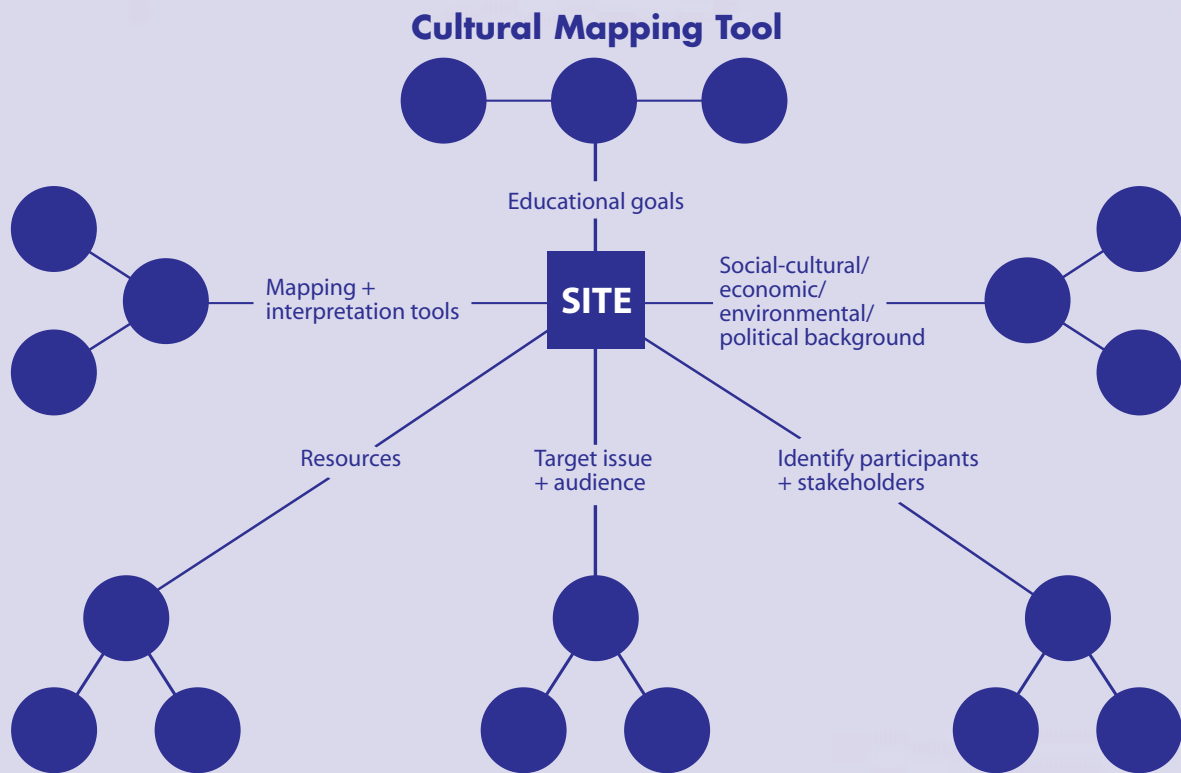
Collected data can be represented through a variety of formats like geographic maps, graphs, diagrams, aerial photographs, satellite-produced images, statistical databases, and others. From this, a comprehensive view of cultural resources can be stored. The documented data serves as invaluable information for the development of national strategies that engage in accurate and sensitive analyses of people, places and environments.

Data Collation and Interpretation

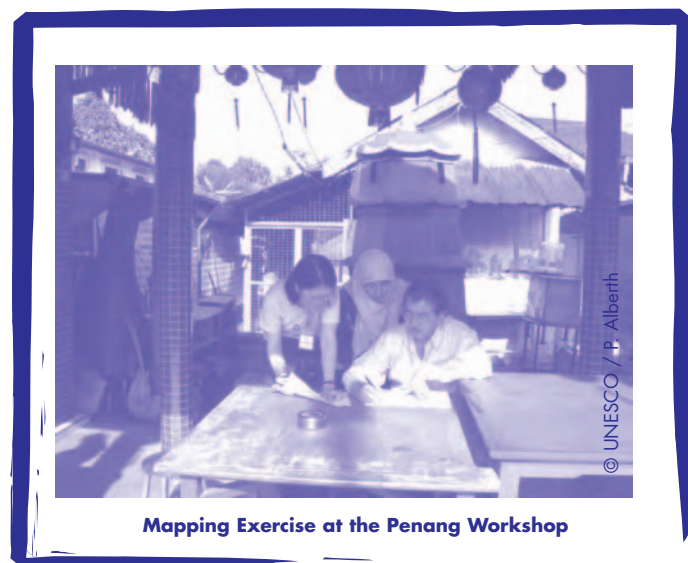
The following teaching-learning framework, which was developed by Badan Warisan Malaysia and ArtsEd Penang, aids in applying cultural mapping for educational purposes by subdividing the mapping process into six steps. The scheme furthermore includes a facilitator’s and student’s perspective on the mapping process.



The different aspects of a heritage site used as an educational resource are illustrated in the below graph. The mapping exercise starts by matching the features of the site with the intended educational goals, which requires consideration of the site's socio-cultural, economic, environmental and political background. Furthermore, the participants and stakeholders in the implementation of the mapping exercise need to be identified in connection with the issues that are to be addressed. The selection of the mapping and interpretation tools, finally, depends on the character of the site and on the availability of resources.



Additional resources on cultural mapping can be found in Appendices 3 and 4.





4

Creative Lesson Plan Tools

This section contains instructions for nine educational activities that are based on the usage of cultural resources. The activities are inspired by the symbiotic relationship between WHE and ESD, and are predominantly meant for outside the classroom. They are suitable for young people between 8 and 16 years with an ideal group size of 12 to 15 participants. Depending on the available time and the degree of elaborateness, each exercise takes between several hours and several days. The key words associated with the activity indicate the knowledge, skills and values it promotes.

My House, My Heritage

Country of origin: Malaysia

Key words: Environment
Environmental Awareness
Built Heritage
Traditional Architecture



Objectives of this activity:

- To train teachers on interpretative tools and conservation of local culture;
- To raise awareness and understanding of local heritage through involvement of school students in learning about the vernacular architecture of local houses;
- To assist in creating a better understanding of one's home;
- To raise awareness of architecture and space-planning of local houses;
- To generate interest in, and curiosity about, traditional architecture;
- To introduce some basic elements of architecture and the art of building;
- To foster respect of another's way of living;
- To appreciate the significance of family relationships; and
- To develop skills in interviewing, photography and drawing.

Materials needed for the activity:

- Writing and drawing materials
- Poster-sized poster-board (or similar heavy-weight paper)
- Postcard-sized poster-board (or similar heavy-weight paper)

Activity instructions:

1. Students should select a house from the local community that interests them. This can be a student's own house, a relative's house or one in the student's neighbourhood. Emphasize that this is an opportunity to discover new things about a house and its history. Like people, many houses have stories to tell, and the selected house should have a history the students are interested in sharing with their friends.
2. In the classroom, ask students to develop questions for the house owners. Questions can include, but are not restricted to, the following:
 - When was the house built?
 - For whom was it built?
 - Who owns the house?
 - Who lives in the house?
 - What is the family history in relation to the house?
 - Has it been altered, extended or renovated over the years?

3. Ask the students to design questions to learn about the physical characteristics of the house. Questions could include the following:
 - Where is the house located?
 - What are the elements in the compound surrounding the house?
 - Does the building sit on the ground, or on stilts, etc.?
 - What kind of windows does it have?
 - Are there carvings on the buildings?
 - What is the shape of the roof?
 - What is it made of?
 - What colour is it?
 - What motifs are on the decorations?
 - Does it feel cooler inside the house? Why or why not?
4. The students, equipped with drawing materials and notebooks, are now ready to visit the house they wish to learn more about, and to record answers to their questions.
5. Ask the students to draw pictures of the house. They should draw the house's view from the street, and a plan of the house.

Areas for discussion:

- Identify how values can be inspired and evaluated through this project.
- Discuss the similarities and differences in the architecture of houses and other buildings, and the design purposes and history behind these architectural differences.
- The environments we build play significant roles in our sense of place and in local identity. Discuss the role a house plays in a person's life and why it is important to respect older buildings and to protect them.



Postcards from Home

Country of origin: Malaysia

Key words: Environment
Environmental Awareness
Built Heritage
Tourism
Identity



Objectives of this activity:

- To focus on the local heritage of traditional trades and buildings in the town centre;
- To raise understanding about the cultural history of the local town centre;
- To produce a set of postcards and to conduct an exhibition that presents the materials;
- To help students learn about their history, their culture and themselves; and
- To use a non-classroom approach to heritage education.

Materials needed for the activity:

- Postcard-sized paper of heavy card stock
- Drawing and colouring materials
- Note-taking materials
- Glue

Activity instructions:

1. Identify what values will be learnt and how these will be evaluated. What evaluation processes will be used?
2. Draft some educational goals for the project. Examples can be the following:
 - a. Traditional trades:
 - Generating interest in, and curiosity about, traditional trades;
 - Creating awareness of local crafts; and
 - Appreciating the skills of the craftsperson and respecting their contribution to society.
 - b. Traditional buildings:
 - Appreciating building design and character; and
 - Learning about the development of the streets and town centre.
3. Ask students in the classroom to brainstorm about the town where they live, and why it is important to them. Sample questions can be:
 - Why do you think that this town is important?
 - Describe the aspect of the town that makes the biggest impact on you.

4. Discuss with the students about the people who live and work in their town. Sample questions can be:
 - How many of the traditional trades can still be found in the town?
 - Where are these trades located?
5. Encourage the students to think about the buildings and street layout in their town. Questions for discussion can include:
 - Which are the buildings that may be of interest visually?
 - How are the buildings and streets laid out?
 - Is there any pattern to the buildings and streets?
 - Why are certain buildings positioned where they are?
6. Once outside of the classroom, visit the workshops of various tradespersons in town, such as a blacksmith, a butcher or shoemaker, but also trades which are specific to the town. This could be, for example, a mill or a silversmith, a factory or a kiln. On site, ask the students to reflect on the work environment.
7. Ask the students to close their eyes and describe what they hear and what they smell.
8. Ask the students to question the artisans about their trades. Sample questions can include:
 - How long have these traders been in business?
 - Have they always been in this location?
 - What kind of signage is used to advertise their trade?
 - Are they open every day?
 - What is the significance of the business to the community?
9. Back in the classroom, distribute postcard paper and drawing materials. Ask the students to make postcards from their tour of the workshops and their town.
10. Hold an exhibition displaying the postcards made by the students. If possible, invite the traders visited by the students to come to the school to partake in the exhibition.

Areas for discussion:

By encouraging students to visit and illustrate parts of their community that they may not frequently study, the students use their drawings as a tool to facilitate discussion about their lives and their communities. Students may need guidance in selecting places and people for their drawings. A helpful three-stage process may provide a foundation for analyzing the images they have chosen to represent:

- **Selection:** Ask students to select subjects they feel most accurately reflect their community's concerns and resources. Here the students should have an open discussion, since their choices will lead the rest of the project.
- **Context:** Request students to tell stories about the meaning of their drawings. This participatory approach generates contextualizing or storytelling.
- **Analysis:** With the students in a group discussion, try to come up with issues, themes or theories that may emerge from the collection of drawings.



Postcards from Home

© Arts-ED / Chen Yoke Pin

Taste of the Market

Country of origin: Malaysia

Key words: Environment
Agriculture
Food
Economy
Cultural Diversity



Objectives of this activity:

- To introduce secondary school students to their local cuisine, with the objective of teaching about their culture and heritage through food and spices; and
- To help develop children's artistic skills using a variety of creative tools.

Materials needed for the activity:

- A large signboard
- Coloured markers
- Straight rulers
- Drawing materials

Activity instructions:

1. With the help of an interpretative guide, take the students to the local market.
2. If possible, go at mealtime to enable the students to sample dishes at the market.
3. Discuss which types of foods they prefer, and their origin.
4. Ask the students to draw a map of the market, using colours to describe the types of food and wares on sale at the market.
5. Subject to permission from the relevant authorities, put up the signage to guide visitors through the market.

Areas for discussion:

- Consider how concepts such as food security, using the theme of *taste*, can be introduced to young people (e.g. the declining nutmeg industry).
- Focus on connections to cultural traditions – identify what is local, what is not, etc. in order to make the learning process more meaningful.
- Discuss seasonal fruits and vegetables. Ask the students what times of year certain types of produce can be found at the market. Are fruits and vegetables related to any holidays?
- Consider the students' knowledge of agricultural techniques. Do the students know how certain fruits and vegetables are cultivated? Discuss which types of soil and environment are needed to grow certain crops. Ask, for instance, what kind of environment is best to grow rice?



Interpretation of Oral History through Storytelling

Country of origin: Malaysia

Key words: Society
Economy
Cultural Diversity
Identity

Objectives of this activity:

- To inquire, document and interpret the history and activity of trades on the street through the medium of storytelling;
- To motivate interest in heritage through self-discovery and creative expression;
- To expose students to the following skills: observation, interviewing techniques, information gathering and creative presentation; and
- To discuss migration settlement patterns, trades and culture.

Materials needed for the activity:

- Whistle
- Clipboards
- A4-size paper
- Crayons
- Pens and pencils
- Maps
- Clue sheet
- Digital camera

Activity instructions:

1. Participants are expected to work in pairs, carrying out the following activities:
 - Interviews (responses should be edited only where absolutely necessary); and
 - Documentation using a digital camera.
2. Assign each group to tasks on a specific street with a map to guide them during the research.

There will be three research areas about which the students should discover information:

- The personal history of the trader;
- The trade itself; and
- Stories related to clients.

Sample trades could include:

- Barber shops;
 - Coffee shops; and
 - Traditional medicine centres or pharmacies.
3. Once back in the classroom, ask participants to share within their group the information collected from a trader. Discuss a possible theme/approach to collate the information into a skit.
 4. Ask the participants to create a skit relaying the information they learned about the life of the trader. Participants should creatively organise the structure of the story and rehearse presentation. Collaborative work is a priority.
 5. Using a storytelling format, have each group perform the skit for the other groups.



Areas for discussion:

- Discuss migration settlement patterns and how lives may adapt to new environments, trades and culture.
- Consider trades and how traditional crafts enrich our sense of place and heritage.
- Question the students about what they think of culture and their reaction to hand-made products. Do the students view objects differently if they know who made them?
- Reflect on how the personal story of a trader is intertwined with their trade. Ask the students how many of the artisans came from families that practiced the trade. Do the students' families also practice one trade? Ask students what role a family's traditional work plays in their identity.

Music Walkabout

Country of origin: *Malaysia*

Key words: Environment
Music



Objectives of this activity:

- To expose participants to the mapping of street culture through sound;
- To motivate interest in heritage through self-discovery and creative expression;
- To introduce students to the elements of music and the creative use of various sounds to make music;
- To practice observation and listening to surrounding sounds and sounds from the environment; and
- To imitate and interpret sounds and movements from the environment to create a musical piece.

Materials needed for the activity:

- Found objects that can produce sounds
- Note-taking materials

Activity instructions:

For this activity, either one or both of the following variations can be used:

- **Making Music:** For this activity, students will make music with every-day objects, body parts and voice around a selected theme. The themes should be derived from local gathering places, such as a temple, shops or food stalls.
- **Walkabout Sounds:** Participants should note four types of sounds, and four types of conversation or phrases from a walkabout. Ask the students to note types of voices, tempo, rhythm and pitch used in the conversation, and the movements that accompany the sounds and conversations.
 1. Place the students in groups and ask them to imitate and interpret the sounds and movements from the environment with the goal of creating a musical piece.
 2. Encourage students to note the types of voices, tempo, rhythm and pitch used in conversations.
 3. During the activity, students should note the movements that accompany the sounds and conversations.
 4. The students should compose a song, which they will share with the other groups.
 5. The group composition can be based on sounds collected, as well as incorporate other music such as rap, poems, song with phrases and sounds collected.
 6. Have each group perform their song for the other groups.

Areas for discussion:

- Encourage participants to use the elements of music learnt from many sources and to use different objects, body parts, voice and instruments to create their musical piece. Emphasize that music can be made with all kinds of instruments, or simply voices.
- Ask students to brainstorm the many types of music and different instruments they know.
- Incorporate movements and actions associated with the sounds. Talk about music videos and how important dancing is to music. Also, discuss what hand gestures can add to a conversation or how the meaning of words can change with gestures.



Site Modelling

Country of origin: Republic of Korea

Key words: Environment
Built Heritage
Site Planning

Objectives of this activity:

- To enhance awareness of heritage site layouts, and how these reflect the perspectives and values of the sites' creators;
- To introduce basic principles of local philosophies that stress the relation of humans to the world around them; and
- To stress the idea of inter-connectedness.

Materials needed for the activity:

- Modelling clay
- Boards to support models
- Coloured paper
- Cut-outs from magazines
- Toothpicks
- Found objects (Note: These should come from outside the site)

Activity instructions:

1. Read information on a local heritage site's design and planning. Discuss the philosophies behind the site's planning with your students. Examples could be *feng shui*⁴, Buddhist or Hindu teachings, animist beliefs.
2. On a visit to the site, point out how parts of the site conform (or do not conform) to the overall principles of the site's planning. Photos of the site can be substituted for a visit.
3. Once back in the classroom, ask students to make models using craft materials to describe the layout and general features of their ideal home, school, activity centre, park or vacation place. Students may work alone or in groups. Challenge students to work on models of large complex compounds with various structures of different functions. They may even create a whole city.
4. Note that their models should incorporate their values; they should illustrate what is important to them. They may also want to incorporate site-planning principles.

⁴ *Feng shui* is the ancient Chinese practice of arranging space and placing objects to achieve harmony with the environment.

5. You may wish to stress that students should keep in mind artistic elements (line, colour, shapes) so that their model will more effectively convey their values.
6. After the models are completed, ask students to explain their models and the reasons behind their layouts and designs.
7. As a final step, place the models beside each other and discuss how the models relate to each other.

Areas for discussion:

- On one level, this exercise allows students to apply the principles of site-planning to their models.
- On the other hand, it is not necessary to be fully familiar with local planning techniques to undertake this activity and gain from it. Students can simply create models based on their own perspectives.
- Point out that built environments, dwelling compounds and complexes from the mightiest to the most modest, reflect the creators' ideas and beliefs. These emerge not just in the embellishments, but in the design of structures and in the general layout and location of buildings.
- Discuss philosophical concerns in the layout of sites. Did any students include mountains as well as streams and ponds in their models? What are the advantages or disadvantages of having such geographical features in the complexes that they are designing?
- Discuss how the students have expressed their ideas. Note elements like location, colour, size and shapes; structures set in the middle of precincts are usually the most important. They are the most protected, the most private. Likewise, the most important buildings are usually the biggest. Size is a good indicator of prestige. There are, of course, exceptions. In some Indian temples, for example, the most sacred spaces are housed in the smallest buildings, with the biggest structures of the compound being the outer gates. Why do you think this is so?
- How are the shapes of landmarks significant? Take for instance a square pond with a round island in the centre. The square pond represents Earth, while the circular island represents Heaven. Taken together, the two shapes suggest the interplay between the earth and the heavens.
- Explore a bird's eye view of the site. A good example to use for comparison is the Forbidden City in Beijing. Point out that the layouts of the palaces form pleasing patterns. Discuss the effect of this layout on people. Discuss why the palaces were built this way. What do different configurations tell us about the concerns of the builders? Ask your students what they think were the ruler's reasons for this.
- What must be stressed in this exercise is that we can shape our environments based on the way we look at and think of things, based on what we care about. In turn, our environments also shape us.
- After the students have explained their individual models, place the models beside each other. Decide which models would go where, if they were part of a larger entity. Discuss whether any of the individual structures or designs will have an impact on the others. For example, is one structure too tall so that it blocks the others' views?
- Overall, this exercise can help students see the value of inter-connectedness and how we are all elements of a bigger picture, of a bigger whole. Every part of this whole contributes something to the larger system – every part affects the other parts. Point out to them that, though they have been working carefully on their models, their designs may go awry if they do not consider what their neighbours are doing.

Sustainability Safari

Country of origin: Republic of Korea

Key words: Environment
Built Heritage
Sustainability

Objectives of this activity:

- To familiarize students with the idea of cycles in nature and in daily life; and
- To help develop a sense of commitment to adopting sustainable lifestyles.

Materials needed for the activity:

- Pens and paper to write down answers

Activity instructions:

1. Provide information about the cycles of nature.
2. Explain the importance of understanding the cycles of nature. Discuss how humans sometimes employ technologies that disrupt the cycles of nature, which in turn can disrupt the balance of nature.
3. Explain that, on the other hand, there are sustainable technologies that are in harmony with nature.
4. Ask the students to go around and identify as many examples of sustainable technologies as they can.
5. Make a game out of the identification of sustainable technologies. Ask the students to form groups. Each group should identify a team member to record data. Ask the students to scatter and to identify examples of sustainable technologies they encounter around the site. The winning group will be the one with the most correct answers within a designated time limit.
6. Once all the groups have finished, review the answers and discuss these with the class. Why are these examples of technologies considered sustainable?

The following examples of sustainable technologies not only eliminate the need for expensive air-conditioning that eats up energy resources and uses polluting chemicals, but also offer the following benefits:

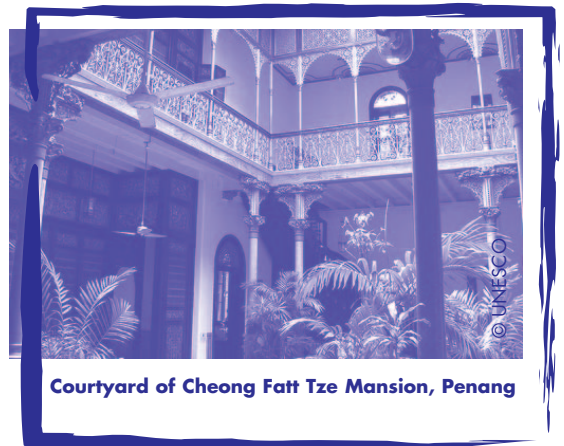
- **Trees and banks of greenery:** they provide shade and oxygen, naturally cooling surroundings;
- **Sliding walls that allow for maximum air circulation:** they naturally cool surroundings;
- **Courtyards designed to create temperature gradients to encourage breezes:** they naturally cool surroundings; and
- **Cooling ponds and streams:** they naturally cool surroundings.

Other examples of sustainable technologies:

- **Eaves that protect from rain but allow in sunshine:** they protect interiors from rain without creating a need for artificial light, which uses up energy resources;
- **Paper on the walls to allow in more light:** it provides privacy without creating a need for artificial light, which uses up energy resources;
- **Natural and renewable building materials:** most materials can be recycled;
- **Natural acoustics:** sound is amplified for large audiences without resorting to expensive equipment;
- **Terracing of mountainsides:** erosion is prevented, the mountain is preserved for future generations;
- **Bracket systems to support beams without nails:** eliminates need for corrosive nails; and
- **Sundials to tell time:** eliminate equipment that uses non-renewable energy resources.

Areas for discussion:

- Explain that cycles are always going on in nature: within our bodies, within plants, in the soil and in the air.
- Disrupting cycles may lead to disastrous results, which invariably affect us. Our unregulated use of fossil fuels is causing climate changes. The cycle of evaporation and precipitation is hampered, leading to droughts in some places and floods in others.
- Understanding cycles makes us more aware of the need for sustainable technologies which do not upset cycles.
- If applicable, this module can explain well the related idea of *yin* and *yang*. *Yin* is constantly in the process of becoming *yang* and incorporates some elements of *yang*. Likewise, *yang* is constantly transforming into *yin*. It may be worthwhile to show a *yin-yang* sign and to explain its meanings.
- Ask students to give other examples of sustainable technologies. Explain that the choice to use sustainable technologies is ours to make. Such use will determine whether our lifestyles will be sustainable.
- Other ideas for sustainable lifestyles include a commitment to recycling, to using only recycled materials, to refraining from using chemicals and materials that are polluting and non bio-degradable. One possible slogan is: "We must strive to live simply so that others may simply live."
- A musical example to teach, which supports this activity, is a round song. After singing, explain that this type of song is a reminder that, in a world of cycles, whatever we do comes back to us, in boomerang fashion, and that, however far we venture, we always come home.
- Applying systems thinking, we again see that we are invariably affected when we disrupt cycles. We cannot isolate ourselves from our surroundings, from the systems of which we are part.



Courtyard of Cheong Fatt Tze Mansion, Penang



Symbols on a Shirt

Country of origin: Republic of Korea

Key words: Society
Cultural Diversity
Identity
Symbolism

Objectives of this activity:

- To help students explore and express their identities through symbols;
- To develop awareness of the form and meaning of certain symbols in our surroundings;
- To understand that symbols may be carried across cultures;
- To understand that some symbols may not be viewed in the same way by different cultures;
- To heighten awareness of cultural diversity's importance; and
- To explore the connections between cultural diversity and a culture of peace.

Materials needed for the activity:

- Digital cameras
- Printers
- Colouring materials (crayons)
- Paper
- Fabric paints
- White t-shirts

Activity instructions:

1. Discuss the importance of symbols in everyday life with your students;
2. Ask students to identify important symbols at the heritage site. Examples could include the symbols of longevity, royal emblems, as well as images of mythical creatures;
3. Ask students to go around the compound and to pick a symbol or a series of symbols that represent them. Ask them to draw the symbols or to photograph them and print them out. Remind them that symbols need not be designs. Objects can be symbols, trees or ponds can be symbols;
4. In interpreting their symbols, students may wish to take into consideration the elements of the arts;
5. You may wish to ask students to combine symbols into a composite symbol, very much like a Chinese character. Show them the Chinese character for garden. Show how it was formed from its component parts. Students may wish to try their hand at creating composite symbols; and

6. After all the symbols have been discussed, ask the students to paint their symbols on shirts. Remind them that they can use every part of the shirt. They need not confine themselves to just the central front area. They can use the back, or can create borders on the sleeves or the collar area. They can create a continuous motif that runs along the front.

Areas for discussion:

- Explain that symbols are a kind of visual shortcut as a way of expressing an idea or phenomenon and an image which will represent it.
- Symbols are useful because a group of people have made an agreement regarding their meanings.
- We use symbols everyday: the red and green of traffic lights, the icons for male and female on restroom doors, the cross and the crescent.
- Some symbols have many meanings. Flowers are generally used to express goodwill, but specific flowers have specific meanings. Some flowers evoke purity, others longevity, and so on.
- Some symbols are understood differently by different people, by different cultures. A flower may symbolize happiness for some but death for others.
- Some symbols are personal; others are understood by the members of different nations.
- The richness and variety of our symbols are emblems of our cultural diversity. We may not understand the symbols of other people but we can still respect them. This respect is at the core of the culture of peace concept.
- The variety of our symbols should also indicate that we are not alone. The symbols we use may have come from another time and another place. Understanding this will again help promote a sense of inter-connectedness, a sense of being a member of a complex system.
- Using the symbols derived from the environment of a World Heritage site should illustrate that these sites are rich sources of images and motifs that can be applied to many things. They can be the basis for design in fashion, furniture, architecture and other fields.



Architectural Detail Depicting a Flower

Carving Workshop

Country of origin: *Malaysia*

Key words: Society
Cultural Diversity
Identity
Symbolism

Objectives of this activity:

- To introduce participants to the literal concept of symbolism, identification and examination of the use of symbols by the different groups in their community;
- To decipher the purpose and meaning of symbols; and
- To reproduce a sample carving in wood.

Materials needed for the activity:

- Newsprint paper for rubbings
- Charcoal, soft pencil or crayons for rubbings
- Carving tools
- Blocks of wood, preferably a soft wood such as balsa (in place of woodcarving, this activity can substitute potato or sponge carving)

Activity instructions:

1. Discuss with students the individual uses of symbols by particular communities.
2. Introduce wood carving techniques and styles and the proper use of carving tools and techniques. For this part of the lesson, you may consider bringing in a professional woodcarver.
3. Take the students to a site where they can practice rubbings, such as buildings with raised tiles, or a church, temple or mosque. Obtain permission from the site to practice the rubbings and ensure the students do not make markings on the actual surface.
4. Teach the students how to make a rubbing with charcoal, soft pencil or crayon on paper.
5. With the rubbings, instruct the students to transfer their designs and motifs onto wood or alternate carving surface, such as sponges or potatoes.
6. Aid the students in carving their motifs out of the wood with tools.
7. Review the finished product and have the students share their motifs with their classmates.

Areas for discussion:

- Part of the training is to examine the individualistic usage of symbols by each particular community. Symbolism is an emotional definition that is added to religion, culture, material and inanimate things. Motif in a work of art is a distinctive recurring pattern, design, and shape or form. Literal and historical motifs are taken from poetry, oral histories or folktales. Craftsmen use many elements from nature to represent ideas or concepts. (e.g. lotus is commonly depicted as a symbol of hope and purity, a thing of beauty growing out of the depth of muddy waters).
- Most decorative art is based on motifs that have symbolic values. These motifs are found in paintings, architectural embellishments, furniture, ceramic tiles and household porcelain wares.
- Symbols are often used to convey hidden messages and positive affirmations. They may carry several meanings and can only be understood by their context and usage.
- Some sample questions to ask students about symbols in everyday usage:
 - What do the students think of when they see a heart symbol?
 - Do the students use symbols in writing e-mails or text messages? What kind of symbols? What do they mean in electronic communication? How does the symbol help when writing a message?
 - What are important symbols for safety? Is a 'stop' sign a symbol?
 - Are there symbols in the national flag? What associations do they evoke? Are these national symbols relevant to the students' lives? Or are the symbols more important as a part of the national history?
 - Can symbols convey meaning faster than writing? Ask students what symbols they find especially useful in everyday life.



Carving Exercise





5

*Lessons Learned
from the Workshop*

Educational systems in Asia are adapting to the new opportunities and requirements of the information society and an increasingly knowledge-based economy. In this shift towards a new educational paradigm, the mainstreaming of cultural resources in education can contribute to human development, quality education and cultural diversity by forming intelligent, innovative and socially adapted new generations.

This process of adaptation implies a rethinking of the role and uses of cultural resources in education. Traditional approaches stress the teaching of art history and aesthetics and the learning of artistic skills so the student is able to reproduce artistic forms in a competent manner. This approach is undoubtedly important in encouraging the creative process. However, cultural resources in education can also be used instrumentally to stimulate cognitive development, encourage innovative thinking, engender understanding of the importance of cultural diversity and reinforce behaviour patterns underlying social tolerance. We must not forget the meanings and values embedded in cultural sites, objects and practices over technical aspects as they lie at the core of people's cultural identity.

Heritage education means systematically developed education modules that tap into locally available cultural resources to introduce local realities and challenges into the educational system. This helps to improve the quality of education and enables young people to contribute to the preservation of their heritage and their cultural identity. Introducing such a locally rooted learning approach might bring initial difficulties such as bureaucratic obstacles and limited resources. However, as experience has shown, those can be overcome with creativity and the right attitude.

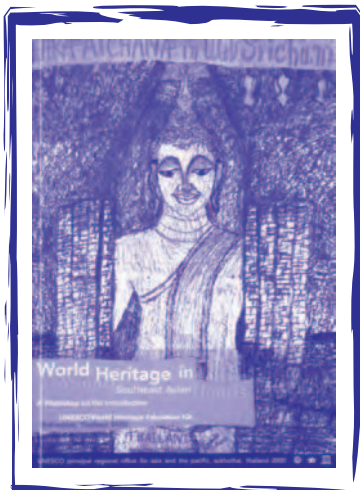
Cultural heritage can be used to convey values of sustainability, to demonstrate a thoughtful interaction between society and its natural environment. Therefore, it should be made accessible to all young people, including those with disabilities, as a resource for education and inspiration.

Finally, by sharing knowledge, tools and materials with others, educators can continuously improve the quality of their teaching and establish a closer collaboration with communal institutions and cultural creators to jointly address educational needs.



6

Country Reports:
From Vigan to
Penang



The purpose of the first of the *World Heritage in Young South-East Asian Hands* workshops, held in February 2000 in Sukhothai, Thailand, was to introduce the World Heritage Education Resource Kit (WHERK). With this kit, participants from seven countries drew up work plans to enhance young people's knowledge of World Heritage, local heritage and conservation.

The second workshop in the series was held in December 2001 in Vigan, Philippines. This meeting emphasized innovative approaches in WHE and highlighted particular heritage sites in South-East Asia and how such sites could serve as a basis for teaching. In Vigan, participants shared their mid-term reports as well as their four-year action plans to promote WHE.

At the Penang workshop, participants reviewed and assessed the results of the multi-year workplans from the two previous sub-regional workshops. Based on the participants' experience in promoting and implementing WHE, and experimenting with newly developed materials and methods, achievements were recognized and follow-up workplans for the sub-region established, with the aim of mainstreaming WHE in national formal and informal curricula.

Key issues from the country report presentations were raised at the workshop, including:

- The challenge of dealing with parental and education ministry attitudes that favour an exam-oriented curriculum;
- Provision of heritage education programmes that include larger numbers of students, rather than only ASPNet schools or other small groups;
- Viet Nam was currently the only country to have included heritage education in its curriculum (lower secondary school syllabus) and has already integrated heritage education into some subject areas;
- Problems lie not with production of materials, but with their dissemination and use;
- There is a need to develop a more systematic process so that activities can be available to more students;
- WHE is not prioritized, only incorporated into other subjects;
- There is a need to make non-formal education more easily available;
- There is a need to take greater advantage of existing community institutions (eg. TV, radio, museums) to be used as supplementary educational tools;
- Heritage conservation is currently considered to be an elite resource and only about World Heritage. There is a need to make heritage conservation more community-based and a resource for all;
- Arts education is currently 'content-less', and the focus is on techniques, rather than values;
- Co-ordination among the various groups and stakeholders is lacking. There is a need for a better mechanism to ensure coordination at the local level; and
- Resource mobilization would be more effective if it came from the bottom-up rather than the top-down, with an expectation of funds.



Country Reports

Cambodia

Following the two previous sub-regional South-East Asian teacher training workshops on WHE, Cambodia translated the WHERK, entitled *World Heritage in Young Hands* from English into the Khmer language. The endeavour was funded by UNESCO, with additional support from the Ministry of Education, Youth and Sports.

As a follow-up to the workshops in Sukhothai and Vigan, the *Working Committee for Arts Education for Secondary Education* was founded under the auspices of the Department for Curriculum Development (Ministry of Education, Youth and Sports). The Working Committee also maintained collaborations with the Ministry of Culture and Fine Arts.

Further steps towards the inclusion of WHE into Cambodian curricula were taken with the creation of culture-specific content. A teacher guide for arts education was compiled accordingly. It contains lesson outlines referring to dance, drama, music, painting and poetry. The book conveys basic theories and arts practices. It highlights the value of national arts and culture, and thereby aims to raise appreciation for both national and international arts and culture. Moreover, it inspires teachers to be creative by discussing how the use of arts can improve learning, working and living, and its possible integration into physical education. The book is awaiting publication, subject to availability of funds.

Moreover, a workshop for teachers was conducted, focusing on the application of the guidebook for arts education. The workshop targeted 22 secondary schools.

A brochure on arts education was also drafted and, like the guide, awaits publication.

Indonesia

Following the two previous sub-regional South-East Asian teacher training workshops on WHE, Indonesia translated the WHERK from English into Indonesian and distributed the kit to educators in Java, Kalimantan, Sumatra and Bali.

World Heritage content has been integrated into national curricula from primary to senior high school level (ages 6-17). In history classes, students performed archaeological excavations under supervision. Facilitators have been ASPnet teachers, Training-of-Trainers (ToT) students, representatives from NGOs such as ed-link, English First, Indonesia World Heritage and experts from the British Council.



Angkor Preah Ko Temple, Cambodia



Furthermore, a series of projects was organized, including:

- The Kemah Budaya in Jambi, Sumatra, in 2001
- The Kemah Budaya in Bali in 2003
- The workshop "Be a Peace Agent" in Jakarta in June 2004
- The teacher training workshop "Peace Education" in Jakarta in August 2004
- The International Women's Day "Women's Role and Gender Equality in Education, Law and Environment" in Jakarta in March 2005
- The annual International Festival of Indonesia, which showcases performing arts, poetry, storytelling and others

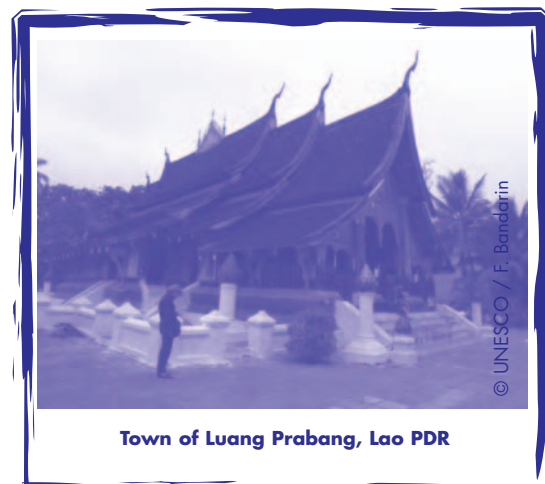


Borobudur Temple Compounds, Indonesia

Additional tools that have been developed include an educational CD on the Pengenalan Museum dan Warisan Budaya. Moreover, the Indonesian government has supported cultural studies, a heritage camp and promotion of regional World Heritage sites.

Lao PDR

Promotion of WHE in Lao PDR received a boost in 2005, with the enactment of the Law on the National Heritage. During that same year, the Lao people celebrated the 10th anniversary of Luang Prabang's inscription onto the World Heritage List.



Town of Luang Prabang, Lao PDR

Malaysia

Malaysia's non-governmental sector discussed the challenges of promoting WHE. Low awareness about the kit, and no local language version at hand, have limited the integration of the WHERK into the current curriculum. The exam-oriented system has also been an obstacle because the system is less open to external teaching and learning concepts or materials.

Despite the structure, which allows for little self-design, some schools and tertiary institutions are proactive in promoting heritage education. In particular, some primary and secondary school teachers have expressed interest in obtaining certain printed resources that are directly linked to their respective syllabi in order to make better use of cultural resources in their teaching.

As in the past, the ASPnet and UNESCO Clubs were quite active in promoting the goals of ESD and, included within this, heritage education. Most of the activities in the last two years have focused on natural heritage, its diversity and protection. Amongst these, the ASPnet Schools and UNESCO Club Annual Camping (2004), the National River Expedition (NARIN, 2005), and several ASPnet meetings are worth a special mention.

The UNESCO Club Camp, held at the National Biology Institute, Lancang, Pahang, involved 72 students, three UNESCO Club members, and an accompanying teacher from each participating school. The objectives varied from stressing the values of nature's existence, to providing knowledge about nature reserve ecology, as well as about the numerous species of flora and fauna present in reserves. Various activities were undertaken – games, jungle-trekking, bird-watching, visiting an elephant treatment centre, river-trekking, plot-sampling, discussions and a cultural insight.

Ongoing projects:

Heritage Revival Initiative of Hma Btsirik Women and Children: This project, started purely for documentation purposes in 2003, now has grown into a group of women who actively raise awareness of their weaving craft, train younger generations and document their own unique cultural heritage. Through their efforts, they have achieved more financial stability as well as greater awareness of their culture and rights as indigenous peoples, and see the need to become custodians of their own knowledge.

The Balik Pulau Heritage Education Project: This project is an initiative of Arts-ED (Arts in Heritage Education Programme, Universiti Sains Malaysia), Penang Heritage Trust and Badan Warisan Malaysia, involving young school students. It is run as an extracurricular activity over the school holidays with the help of several resource persons and facilitators. The aim of the project is to raise interest among young people for the cultural heritage of Balik Pulau. All students, participating on a voluntary basis, attended a week-long IT workshop to learn the basics of Photoshop (an image editing standard), research, interview techniques and mind-mapping exercises in preparation for their research project. Focusing on three themes – *My Self, My Family* and *My Town* – they develop a photographic exhibition to highlight the economic, social and environmental connections in their community. For example, one exhibit focuses on the paddy fields and how the river and economy are linked to these. While cultural heritage may not have been the reason for their initial participation, the children have developed interest in their local heritage as a result of the project.

“Anak-anak Kota” (Children of the City): This programme, jointly organized by Arts-ED and the Penang Heritage Trust, has been on-going in the inner city of Penang for several years. It aims to raise awareness of the meaning and significance of heritage for the children living in the site. Children (10-16 years) are given the opportunity to experience arts heritage by getting involved in a series of programmes:

- **Discovery walkabout:** short programmes around the town
- **Creative arts workshops:** 10 to 14 days in duration. Children are able to choose their area of interest according to their skill area
- **Heritage research project:** such as the Balik Pulau project – mapping, interpretation and publications
- **Training:** for facilitators and resource persons

The pedagogical approach of the programme was outlined:

- Using incentives to stimulate the child's curiosity and interest
- Working outside the classroom (expanding boundaries)
- Learning in an authentic environment and community
- Providing an opportunity for students to research and document what interests them
- Encouraging self-discovery and self-directed learning
- Taking into account multiple learning methodologies through creative presentations and the design of new products



A range of methods is used, suited to the children's developmental stages:

- Games (ice breakers, energizers, team-builders, leadership)
- Work with natural intelligence (visual/spatial, kinaesthetic, linguistic, etc.)
- Experiential *learning by doing* (observation, interview and apprenticeship)

Mongolia

No report is available for Mongolia because the country did not participate in the previous WHE workshops. Please refer to the *Follow-Up Action Plans* on page 49.

Philippines

The UNESCO National Commission of the Philippines has translated the WHERK from English into Filipino and published it in digital format.

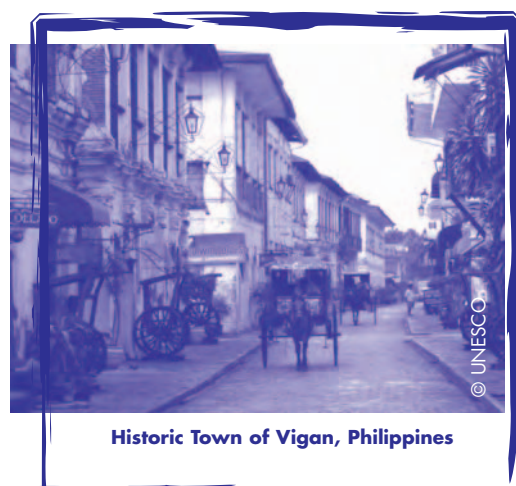
As a follow-up to the Sukhothai event, WHE workshops have been developed, with modules ranging from the meaning of heritage to threats to heritage. The local heritage module, in particular, is conducted as a hunt where participants, mostly young people, are asked to bring back items found along the way and related to local heritage. The workshop, complemented by visits to World Heritage sites and museums, was underpinned by the *concentric circles of heritage* concept, which invites young people to view World Heritage as a whole, radiating from, and interconnected with, local heritage. The workshops allow participants to create exhibits or plays, with all modules capable of being adapted for use in the classroom. Participants also have the possibility to develop documentation- and exhibit-making skills.

Between 2000 and 2002, workshops were held in Angono (Rizal Province), Paete and Pila (Laguna Province), attended by around 30 participants each. The workshops aimed at forging bonds among the young people in the region, and additionally provided training for trainers for WHE activities.

A workshop, held in 2002 in Tayabas (Quezon Province), aimed specifically at developing regional networks among youth. A manual comprising several modules was one of the teaching aids compiled for this workshop, with some of the participants later involved in the Vigan workshop in December 2002.

In 2004, a WHE workshop and exhibition were held in Loboc (Bohol Island).

A report on WHE and ESD activities was presented at a UNESCO event, and this led to the development of workshop modules, with some representatives from the Philippines conducting training sessions in 2007 in various Asian countries and drafting a chapter for a manual on WHE and ESD. Another related activity was a workshop for about 90 teachers in Davis (Bohol Province) in December 2006, generating cultural-mapping data subsequently integrated into a cultural heritage tourism project for the host town. Aspects of the workshop will also be modified for the training of local tour guides.



Historic Town of Vigan, Philippines

Other reports from the Philippines state that, though not yet integrated into the national curricula, a total of 54,670 students in 25 elementary and secondary schools in the archipelago of Palawan (and its capital, Puerto Princesa City) are using the UNESCO materials, particularly in the fields of social studies, music, art, physical education, technology and livelihood education. In the ASPnetwork, no projects have been undertaken so far.

In connection with the implementation of the UNESCO WHE project, collaborations have been secured with education experts and non-ASP teachers, as well as in the area of curriculum development for World Heritage site managers. Other activities have involved heads and assistant heads of secondary and elementary schools of the MIMAROPA region⁶, with education supervisors, indigenous peoples and rain-making experts.

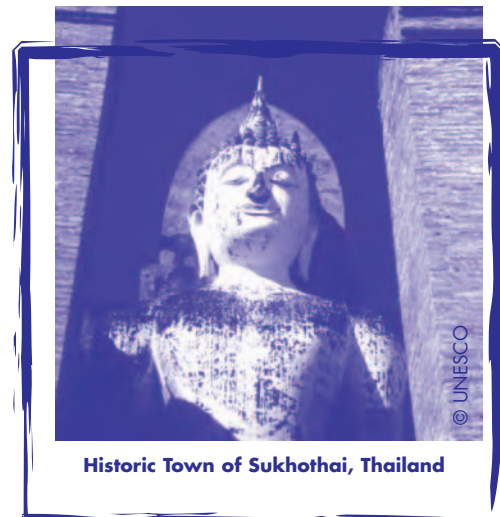
Thailand

After two previous workshops in Sukhothai (Thailand, 2000), and Vigan (Philippines, 2001), the country conducted a variety of activities in the locations of the country's two World Heritage sites, namely Ayutthaya and Sukhothai.

The tenth anniversary of Sukhothai's inscription onto the World Heritage List (2001) was celebrated by students in all three of the historic towns near the site. Celebrations included a quiz competition on World Heritage, an art and heritage for young generation painting competition, entitled "What I Appreciate in the Cultural Heritage at My Homeland," and a composition competition on "Roles of Young Generation for Preserving the Cultural Heritage." These activities were geared towards different age groups ranging from primary to high school (4-18 years old). The Office of Environmental Policy and Planning of Thailand supported the production and distribution to schools of the publication *Major Events in the History of Sukhothai*. The events encouraged the communities' awareness of their heritage and resultant pride.

In the following three years, the annual celebration events have expanded. Now centred around the Ramkhamhaeng National Museum in Sukhothai, the event receives support from the Archaeology Fund of the Fine Arts Department. The number of schools and students has increased, and a wider age group is included in the competitions.

In 2002, the student exchange programme *Education for the Conservation of Historical Sites and for the Promotion of Eco-tourism* was successfully initiated, with 71 students and 25 teachers from ASEAN Member States participating. Students and teachers were engaged in not only history and conservation-related empirical learning, but also in traditional sports, dance and pottery making.



⁶ An area of the Philippines deriving its name from the initials of the four regions it encompasses: Mindoro (East and West), Marinduque, Romblon and Palawan.

Integrating children with disabilities is also one of the aims of heritage education and other innovative learning and teaching programmes. In 2002, the project *A Cultural Appreciation to the World Heritage Site* was undertaken in Sukhothai for 90 students and 10 teachers from the *Auditory Improvement School for the Deaf* of Tak Province.

In 2005, the Ramkhamhaeng National Museum, Sukhothai, held a training course for young guides, with 37 students from northern region schools (14 provinces) participating. Children learned not only the academic subjects helpful for guiding visitors but also World Heritage site conservation methods. After the training course, authorities held a follow-up competition for young guides.

All the above activities indicate that the *World Heritage in Young Hands* programme has been successfully implemented in Thailand. The programme has not only benefited students and teachers, but all people who have been involved in the World Heritage sites.

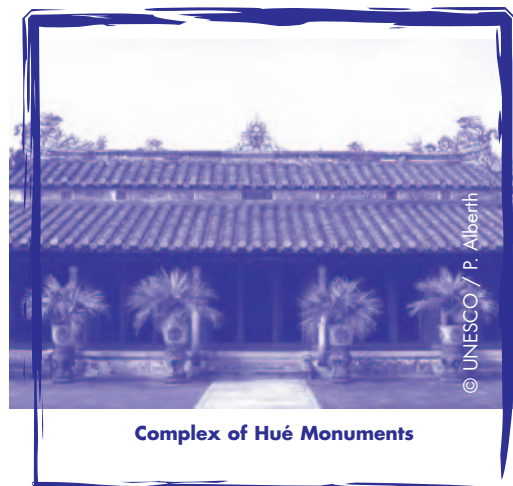
Viet Nam

There is a need for Vietnamese students to understand their cultural heritage in order for them to appreciate national and international heritage. In this context, Vietnamese authorities focused on conveying essential skills needed for heritage conservation, such as the identification of cultural values and a basic understanding of heritage legislation. The country implements WHE through formal education as well as through extra-curricular activities. The aim is to involve students in school and community activities related to heritage conservation, and promote culturally aware patterns of behaviour in families and communities.

In 2000, the WHERK was introduced to local leaders and culture/education authorities in Quang Ninh within the scope of the *Bringing Heritage Education into Schools* programme. The workshop was coordinated by the Ha Long Bay Management Department in collaboration with the Quang Ninh Department of Education and Training, and Flora and Fauna International (FFI). As a result of this workshop, the curriculum now includes topics such as the concept of heritage, the UNESCO World Heritage Convention, environmental law and the Ha Long Bay environment. On the extra-curricular side, a poem contest (focusing on Ha Long Bay) and environmental camps were established. They also targeted international students.

In 2004, the book *Education Conservation of Ha Long Bay – World Natural Heritage Site* was published. The programme extended to the district and cities sharing borders with Ha Long Bay, and was introduced to 153 schools at three educational levels.

In 2001, the integration of WHE into the national curricula and textbooks was introduced and discussed with curriculum experts and textbook writers. Furthermore, an on-site workshop entitled *Integration of Heritage Education in Geography and History* was held for grade nine students in Vietnamese at the ancient Ha Temple. The workshop dealt with historical, social and artistic values of the site. The students shared the results of the workshop with local leaders and members of the community.



Complex of Huế Monuments

During the *World Heritage in Young Hands* workshop, the WHERK was introduced and translated into Vietnamese.

From 2002 to 2003, discussions took place with textbook writers in order to integrate WHE into primary and lower secondary education textbooks.

In 2004, Vietnamese TV organized a contest entitled *World Heritage in Young Hands*. The contest was designed to help lower secondary level students understand World Heritage in Viet Nam. It was organized in collaboration with the Viet Nam National Commission for UNESCO and the National Institute for Education Strategy and Curriculum Development. It included heritage and educational experts, and artists. The contest consisted of three themes: (1) Depicting Vietnamese World Heritage, (2) Heritage-related Problems and People's Sense of Responsibility, (3) Paintings of Vietnamese World Heritage Sites.

In 2005, the 21 ASPnet schools in Viet Nam celebrated the tenth anniversary of the Vietnamese ASPnet.

Follow-up Action Plans

As well as discussing past achievements, participants presented their country work plans for the next four years. The work plans were developed with practicality in mind, and generally focused on a small community (school, village, heritage site) with which the individual country participants were familiar. This was in recognition of the constraints of working at the national level for many of the participants.

Cambodia

Following the 3rd Sub-regional South-East Asian Teacher Training Workshop on Using Art to Teach about World Heritage, Cambodia will organize a series of national WHE workshops to share tools and ideas with local teachers. In addition to the teaching materials for grades 7 to 9, heritage-related teaching content will be prepared for grades 10 to 12. For the coming years, Cambodia will continue its efforts in WHE, including the translation of materials into Khmer for greater accessibility to educators. The publication of existing materials will depend on the availability of funds.

Indonesia

The Indonesian translation of the WHERK will be distributed to Sulawesi, Maluku and Papua.

Future projects will focus on promoting the collaboration between partners such as the National Museum, the Ministry of National Education, the Ministry of Culture and Tourism, different NGOs, the local government, the National Research Centre of Archaeology and the Deputi Sejarah dan Warisan Budaya.

Indonesia will continue its efforts in WHE. In this context, a university programme in cultural resource management will be established under the University of Indonesia's Archaeology Department.

Lao PDR

In a future project, using one temple as a test site, students will receive training in the World Heritage area. The project will aim to raise awareness amongst students of the temple's importance as a part of cultural heritage. Special characteristics from within the temple will be highlighted. For example, the *Tree of Life* mural will be a centre of focus. A number of stakeholders and resources have been identified and will be involved in the project. A group of monks have been trained by UNESCO, and they will play a key role in the project.

Malaysia

One project being developed by an NGO will build on an existing project, *Hma B'tsisik*, in an indigenous fishing community on Carey Island. The current project works with women to produce crafts and other material. This proposal will involve primary school children in preserving their heritage and will build pride amongst the community in its culture. The project will involve elders of the community, other indigenous groups, NGOs and governmental authorities.

In order to stress the *process* of craft-making, rather than the product, the children will also be encouraged to document the making of the crafts with photography and video. The simplest way of doing this is for the children to follow their mothers in craft-making and record the techniques. The focus of the project will be on discovering the values and cultures that lie within the community.

The Phor Tay School, a private religious Buddhist school in Penang threatened with re-development, is starting a project that aims to preserve and expand the school by raising awareness of the school's heritage value. This expansion will educate the community about the universal moral values of Buddhism. The values of Buddhism – such as respect for others and respect for other religions – will be of national benefit in the long term. While the school is based on Buddhist teachings, its student body is of many religions.

Shellabear Hall in Malacca is also initiating a project that aims to instil awareness about the school amongst its students and teachers. The project will make use of mapping tools, including site visits, sketching, photography, interviews, etc. The school art curriculum will use the physical buildings of the school to teach the study of lines, forms and shapes. In conjunction with the art curriculum which focuses on the school, a competition will be held on the art and history of the Hall.

Students will be asked to consider the authenticity of the building, and will be encouraged to look at the restorations. They will discuss both the good and bad aspects of conservation activities. The competition will also be used as an opportunity to encourage the students to depict, through their artwork, how they might imagine the building in the past. Criteria for the competition under consideration could be re-thought to look beyond common education goals, to include criteria such as teamwork, listening skills, etc. One additional benefit of the competition is that the teacher will also learn by making use of creative ways to look beyond the history and chronology of the site, and perhaps by using experts to find other areas of interest within the site.

Mongolia

The Arts Council of Mongolia (ACM), the Ministry of Education Culture & Science (ECS), and Friendship Summer Camp are working with three schools to pilot an after-school curriculum for *Traditional Music and Dance Training*. Once approved, the curriculum should then be recommended as a basis for modification of the current art and music curriculum for secondary school education. Activities include teaching traditional music techniques such as the horse-head fiddle, throat singing and traditional dance. The project draws upon the resources of traditional performers, the Ministry of ECS, teachers and volunteer art students. The project involves a workshop for secondary school teacher training. After the pilot project, curriculum recommendations will be made for inclusion in the formal education system for secondary schools in 2008.

Philippines

The National Commission for Culture and the Arts (NCCA), the Department of Education, local tourism and arts agencies and environmental organisations, are teaming together to create a link between environmental sustainability and the sustainability of traditional artisan skills. To this aim, projects are being incorporated into the Basic Education Reform Agenda curriculum planning stage (ages 10–16), as well as into the non-formal alternative learning system for drop-outs, adult indigenous people, slum children and other marginalized schools. Two sample projects are in Piete and Santiago.

Piete is a town of carvers afflicted by decreasing timber supplies. In a project involving 30-50 persons over a period of nine months, students will revive a traditional ceremonial ritual involving the planting of trees. The production of raw materials will lead to a re-enactment of a traditional play about *Goddess of Nature*. As a part of the project's educational component, a mobile caravan of exhibits will move from village to village to tell the story of the play and to encourage further tree planting in order to sustain the community's resources and woodcarving activities.

In Santiago, the Iloko School of Living Trades (in Palawan) is working to counteract the depleting supplies of fibre and cotton, which are threatening the local weaving industry. The trade school is doing this by supporting the ritual planting of *kapok*⁷ and cotton plants. Two school grades in Iloko will be involved in the linked activity of acting out the play *The Tree*. Additionally, three schools in the region will make *Rain-maker* artefacts and develop music, games, etc. related to the replenishment of local cotton trees.

Thailand

Thailand plans to hold a workshop entitled *Improving the Quality of Life of Children and Youth in the Asia-Pacific Region*, an initiative of UNESCO Goodwill Ambassador Her Royal Highness Princess Maha Chakri Sirindhorn. The course objectives will include the importance of sustainable development on well-being and the development of good practices in agriculture and health. Participants will aim to understand how school agriculture can contribute to better nutrition and learning. As part of the workshop, participants will be introduced to essential principles about the safeguarding of cultural heritage and given support in setting up a programme in their school. Participants will be from

⁷ A natural fibre found in the Philippines, used also as filler for pillows.

countries around the Mekong region, representing over a dozen schools. Preferred participants will be teachers for the primary level (grades 1-6), interested in agriculture, nutrition and health. Organizers will pay particular attention to students from farming communities.

In 2006, Thailand published the Thai version of the report from the 2001 Vigan workshop.

Viet Nam

Several projects in Hué are being developed to raise awareness and interest in the architectural features of the military citadel site in the city, and to expand a sense of heritage and values in the community. The development of a model of the military citadel is one of these projects.

The local school curriculum already has a heritage education requirement in three subjects. Within this framework, students will build a three-dimensional model of the site to show the citadel's importance to the town. Stakeholders for the project include the Ministry of Education, the local government of Hué and community learning centres. This project is deemed important for local students because tourism has led to a commercialization of local heritage, and the current sense of value of cultural heritage sites is only related to financial rewards.



7

Appendices

Appendix 1: *List of Participants*

The Penang workshop highlighted the importance of establishing and maintaining links between educators, cultural creators and the local community. By providing the contact information of the participants, the organizers would like to encourage the exchange of knowledge, tools and other resources.

Cambodia

Mr Heang Leang Hong

Lecturer
Royal Academy of Cambodia
P.O. Box 2070, Phnom Penh,
Kingdom of Cambodia
Tel: +855 (0)11 559 275/(0)23 353 955
Fax: +855 (0)23 890 180
E-mail: h_leanghong@yahoo.com

Mr Kim Pinun

Vice-Dean
Faculty of Choreographic Art,
Royal University of Fine Arts
#104E3, St. 118, Sangkat Phsarchas,
Khan Doun Penh, Phnom Penh,
Kingdom of Cambodia
Mob: +855 (0)12 562 999
E-mail: kimpichpinun@yahoo.com

Indonesia

Mr Supani Adi Priyono

Teacher
History & Sociology, Senior Secondary School
(SMA Negeri 13)
Jalan Seroja No. 1 Rawa Badak Utara Koja,
Jakarta Utara 14230, Indonesia
Tel: +62 (0)21 430 3676/(0)21 645 1355
Mob: +62 (0)81 5847 497 99
Fax: +62 (0)21 430 4580
E-mail: s_adipriyono@yahoo.com

Ms Novarina Zulistasari

Teacher
Public Senior Secondary School
(SMA Labschool)

Jalan Pemuda, Rawamangun, Jakarta 13220,
Indonesia

Tel: +62 (0)21 475 3313
Mob: +62 (0)81 7180 053
Fax: +62 (0)21 475 3313
E-mail: zulistia@yahoo.com

Lao PDR

Dr Vongmany Mounthisone

Director
Cultural Heritage Management Division,
Ministry of Information and Culture
Vientiane, Lao PDR
Tel: +856 (0)21 21 2451
Mob: +856 (0)20 533 3524
Fax: +856 (0)21 21 2408

Mr Onekeo Nuannavong

Head of Division/Curriculum Developer
National Research Institute for Educational
Sciences (NRIES), Ministry of Education
Vientiane, Lao PDR
Tel: +856 (0)21 21 3161
Mob: +856 (0)20 24 51885
Fax: +856 (0)21 21 2026
E-mail: nries@laotel.com

Mr Sichanh Soukhaphonh

Director
Teacher Training School of Arts,
Ministry of Education
Vientiane, Lao PDR
Tel: +856 (0)21 21 6808
Mob: +856 (0)20 54 67177

Malaysia

Mr Shadan Sharer

Teacher, Living Skills/ASP Net Coordinator
Johor Bahru National High School
Johor, Malaysia
Tel: +60 (0)7 351 7057
Mob: +60 (0)16 780 0811
Fax: +60 (0)7 351 7054

Ms Intan Syaheeda binti Abu Bakar

Information Officer
Badan Warisan Malaysia
No. 2 Jalan Stonor, 50450 Kuala Lumpur,
Malaysia
Tel: +60 (0)3 2144 9273
Fax: +60 (0)3 2145 7884
E-mail: intan@badanwarisan.org.my

Mrs Yeoh Poh Mi

Teacher, Art & English
SMK (P) St. George
Jalan Macalister, 10450 Penang, Malaysia
Tel: +60 (0)4 899 9301/(0)4 229 5855
Mob: +60 (0)12 472 4866
E-mail: yeohpm@hotmail.com

Mrs Ilhiana binti Ismail

Teacher, History & Moral
SMK St. George's
Jalan Macalister, 10450 Penang, Malaysia
Tel: +60 (0)4 226 8380/(0)4 229 5855
Mob: +60 (0)19 472 4829

Ms Yap Jin Ling

Teacher, Living Skills & Mathematics/
Art & English Teacher
SMK Phor Tay
Jalan Bagan Jermal, 10250 Penang, Malaysia
Mob: +60 (0)12 553 2853
E-mail: jling_yap@hotmail.com
jling_yap@excite.com

Mrs Kao Swee Kee

Teacher, Geography & History
SMK Sacred Heart
Balik Pulau, 11000 Penang, Malaysia
Tel: +60 (0)4 263 7711

Ms Reita Faida Rahim

Researcher
1-3-3 Ixora Apartment, Lot 1106 PT6 Section
62, Jalan Tun Razak, 50400 Kuala Lumpur,
Malaysia
Tel: +60 (0)3 9221 1886
Mob: +60 (0)19 751 8686
Fax: +60 (0)3 9221 1886
E-mail: ray_ta@hotmail.com

Mr Kam Lian Kiong

Art Teacher
Methodist Girls' Secondary School
440-B, Tranquerah Road, 75200 Melaka,
Malaysia
Tel: +60 (0)6 282 3606
Fax: +60 (0)6 282 7604
E-mail: meb2095@pd.jaring.my

Ms Asmiza Minor

Teacher, TESL
Seri Puteri High School
Cyberjaya, Malaysia
Tel: +60 (0)3 8319 2414 (Sch)
Mob: +60 (0)19 234 6998
Fax: +60 (0)3 8319 3937
E-mail: asmiza@bea9607.10.moe.edu.my

Ms Rebecca Wilkinson

Writer & Illustrator
147 Lorong Kelawai, 10250 Penang,
Malaysia
Tel: +60 (0)4 227 2402
Fax: +60 (0)4 229 8549
E-mail: obecca@pd.jaring.my

Mongolia

Ms Enkhchimeg Tsevegjav

Arts Council of Mongolia
PO Box 491, Post Office 38, Ulaanbaatar
211238, Mongolia
Tel: +976 (0)11 319 017
Fax: +976 (0)11 319 015
E-mail: program@artscouncil.mn
heritage@artscouncil.mn

Philippines

Mr Lino Madridejos Dalay

Heritage Expert
Cultural Theatre Organizer
Tel: +63 (0)927 414 5377
Fax: +63 (0)927 8170 111
E-mail: linodalay@yahoo.com.ph

Dr Elva Lois Orlanda

Chief, Elementary Education Division
Department of Education Regional Office I
Flores Street, Catbangan, City of San
Fernando, 2500 La Union, Philippines
Tel: +63 (0)72 242 7871
Mob: +63 (0)917 361 7751
Fax: +63 (0)72 242 7871/242 0752/242
5260

Thailand

Mrs Prayad Sriboonchoo

National ASP Coordinator
The Thai National Commission for UNESCO,
Ministry of Education (Bangkok)
113/33 Tewkhao Village,
Krabinoi Sub-district, 81000 Krabi, Thailand
Tel: +66 (0)75 631 779
Mob: +66 (0)1 956 8548
Fax: +66 (0)75 611 654
E-mail: psboonchoo6@yahoo.com

Mr Tharapong Srisuchat

Heritage Expert/Director
6th Regional Office, Fine Arts Department
216 Muangkhaio Sub-district, Muang District,
64210 Sukhothai Province, Thailand
Tel: +66 (0)55 697 364/(0)55 633 003
Mob: +66 (0)1 449 6630
Fax: +66 (0)55 697 364
E-mail: tharapong@m-culture.go.th

Mrs Raviwan Phakpot

Education Expert/Curriculum Specialist
Department of Curriculum and Instruction
Division, Ministry of Education
Bangkok
Tel: +66 (0)2 282 9262 ext. 403
Mob: +66 (0)1 441 4543
Fax: +66 (0)2 628 5335
E-mail: rravivan@yahoo.com

Viet Nam

Mrs Bui Thi Thuy Ha

Ha Long Bay Management Department
166 Le Thanh Tong Street, Quang Ninh,
Viet Nam
Tel: +84 (0)33 658 206
Fax: +84 (0)33 821 307

Mrs Ngo Tu Hien

National Institute for Educational Strategy and
Curriculum
106 Tran Hung Dao Street, Hanoi, Viet Nam
Tel: +84 (0)4 942 3488
Mob: +84 (0)913 296 699
Fax: +84 (0)4 942 4183
E-mail: ngotuhien@hotmail.com

Mr Truong Hoang Phuong

Lecturer
Faculty of Architecture, Hué University
Hué, Vietnam
Mob: +84 (0)91 435 1460
E-mail: hoangphuongkts@yahoo.com

UNESCO

Ms Patricia Alberth

UNESCO Programme Specialist
Office of the Regional Advisor for Culture in
Asia and the Pacific
920 Sukhumvit Road, Bangkok 10110,
Thailand
Tel: +66 (0)2 391 0577 ext. 520
Fax: +66 (0)2 391 0866
E-mail: p.alberth@unesco.org

Ms Seema Deo

UNESCO Bangkok Office
E-mail: s.deo@unesco.org

Dr Richard Engelhardt

UNESCO Regional Advisor for Culture in Asia
and the Pacific
UNESCO Bangkok Office, 920 Sukhumvit
Road, Bangkok 10110, Thailand
Tel: +66 (0)2 391 0577 ext 501
E-mail: r.engelhardt@unesco.org



Mr Masaki Uemura

UNESCO Bangkok Office

E-mail: m.uemura@unesco-bkk.org

*Malaysia Working
Committee***Ms Chen Yoke Pin**

Arts-ED, School of Arts

Universiti Sains Malaysia

11800 Penang, Malaysia

Tel: +60 (0)4 653 3060

E-mail: yokepinn@yahoo.com

Ms Janet Pillai

Arts-ED

School of Arts

Universiti Sains Malaysia

11800 Penang, Malaysia

Tel: +60 (0)4 653 3060

E-mail: janetpillai@yahoo.co.uk

Ms Elizabeth Cardosa

Executive Director

Badan Warisan Malaysia

No. 2 Jalan Stonor, 50450 Kuala Lumpur,
Malaysia

Tel: +60 (0)3 2144 9273

Fax: +60 (0)3 2145 7884

E-mail: elizabeth@badanwarisan.org.my

Ms Helena Aman Hashim

Lecturer

Faculty of Built Environment,

University of Malaya

Council Member

Badan Warisan Malaysia

No. 2 Jalan Stonor, 50450 Kuala Lumpur,
Malaysia

Tel: +60 (0)3 2144 9273

Fax: +60 (0)3 2145 7884

E-mail: elena@um.edu.my

Ms Lim Ee Lin

Heritage Centre Manager

Badan Warisan Malaysia

No. 2 Jalan Stonor, 50450 Kuala Lumpur,
Malaysia

Tel: +60 (0)3 2144 9273

Fax: +60 (0)3 2145 7884

E-mail: eelin@badanwarisan.org.my

Mr Liew Kungyu

Artist-facilitator

E-mail: oinkyoinky@gmail.com

Ms Ho Sheau Fung

Administrative/Project Officer

Penang Heritage Trust (PHT)

26-A Stewart Lane, 10200 Penang, Malaysia

Tel: +60 (0)4 264 2631

Fax: +60 (0)4 264 2621

E-mail: phtprogram@po.jaring.my

Mrs Loh Lim Lin Lee

Council Member

Penang Heritage Trust (PHT)

26-A Stewart Lane, 10200 Penang, Malaysia

Tel: +60 (0)4 264 2631

Fax: +60 (0)4 264 2621

E-mail: llacons@tm.net.my

Mrs Magdeline Ng-Leong

Manager

Penang Heritage Trust (PHT)

26-A Stewart Lane, 10200 Penang, Malaysia

Tel: +60 (0)4 264 2631

Fax: +60 (0)4 264 2621

E-mail: phtrust@streamyx.com

Nur Muna Bt Mazlan

AAK Young Facilitator

65, Jalan Sungai Kelian, Tanjung Bungah,
11200 Pulau Pinang, Malaysia

E-mail: moonmuna@yahoo.com

Ms Natasha Khanum

AAK Young Facilitator

3-4-1, Well Court, Jalan Edgecumbe, 10250
Pulau Pinang, Malaysia

E-mail: purplefied_ego@yahoo.com

Ms Hor Wei Vern

AAK Young Facilitator

G-3-3 Lebuh Bukit Kecil 3, Melati Apts, Taman
Sri Nibong, 11900 Bayan Lepas, Penang,
Malaysia

Tel: +60 (0)4 644 8992

E-mail: redvern22@yahoo.com



Ms Shalene Kalyanasundaram

AAK Young Facilitator
1-8-6, Bukit Dunbar Permai Apts
Tel: +60 (0)16 417 8005
E-mail: shalu_xxx@hotmail.com

Artists, Speakers & Observers**Dr Chan Lean Heng**

School of Social Sciences, University Science
of Malaysia
Batu Uban, 11800 Penang, Malaysia
Tel: +60 (0)4 653 2660
E-mail: lhchan@usm.my

Mr David Yeoh

AAK Artist-facilitator
E-mail: yeoyeo@tm.net.my

Prof. Tan Sooi Beng

AAK Artist-facilitator
School of Arts, Universiti Sains Malaysia
11800 Penang, Malaysia
E-mail: sbtan@usm.my

Dr A. S. Hardy Shafii

AAK Artist-facilitator
School of Arts, Universiti Sains Malaysia
11800 Penang, Malaysia
E-mail: bedebuk@yahoo.co.uk

Mr Laurence Loh

Deputy President
Badan Warisan Malaysia
No. 2 Jalan Stonor, 50450 Kuala Lumpur,
Malaysia
Tel: +60 (0)3 2144 9273
Fax: +60 (0)3 2145 7884
E-mail: Laurence@myjaring.net

Ms Khoo Salma Nasution

11 Jesselton Crescent
10450 Penang, Malaysia
Tel: +60 (0)4 262 0123
Fax: +60 (0)4 263 3985
E-mail: areca@streamyx.com

Ms Irene Leung

E-mail: irene.leung.phd@gmail.com

Ms Clare Watson

Mob: +60 (0)19 471 7450
E-mail: claremwatson@yahoo.com

Appendix 2: Programme of the Workshop

Time	Activities	Persons in Charge
Participants' arrival (Sunday 15/01/06)		
	Hotel (City Bayview, George Town, 10200 Penang) Registration and distribution of workshop packages	Hotel Lobby – Young Facilitators
Workshop - Day 1 (Monday 16/01/06)		
7.20	Sign-up for "Getting To Know You" groups	PHT & Young Facilitators
7.30	Breakfast at hotel – Allocation to groups, each with a young facilitator – informal introductions and interaction • Welcome to participants	Young Facilitators 2 young facilitators
8.30-9.00	Introduction to Education for Sustainable Development (ESD)	Chan Lean Heng
9.00-9.30	Introduction to the programme and the objectives of the workshop (introduce terminology)	Richard Engelhardt
9.30-10.00	Introduction to the multi-year workplan	Richard Engelhardt
10.00-12.30	Group exercise: Review and assessment of the results of the multi-year workplan from the two previous sub-regional workshops based on assessment sheets completed prior to the workshop Presentation of the results of the review and assessment session	
12.30-1.00	Recap and lessons learned	Richard Engelhardt
1.00-2.00	Lunch at hotel	
2.00-2.30	Introduction to cultural mapping and interpretation of a site	Richard Engelhardt
2.30-3.00	Case studies: • George Town (researchers and professionals) • Balik Pulau (kids and adults from community)	Laurence Loh Janet Pillai
3.00-4.00	Mapping Exercise – group work	Elizabeth Cardoso, Helena Aman Hashim, Lim Ee Lin
4.00-6.00 <i>(with tea break)</i>	Heritage trails: George Town Heritage Trails to architectural sites, traditional trades and foods (5.00 – 5.30 Young Peoples' video at Pusat Warisan) Continue Trail	3 groups each led by an adult heritage guide and a young facilitator to look at how young people research heritage.

Time	Activities	Persons in Charge
Workshop - Day 1 (Monday 16/01/06) <i>continued</i>		
6.00-7.30	Break	
7.30	Meet in hotel lobby for bus transfer to the Teochew Association	
8.00-10.00	Welcome dinner hosted by Teochew Association	Sponsored dinner. Includes tour of recently restored temple plus cultural shows.
Workshop - Day 2 (Tuesday 17/01/06)		
7.00	Breakfast	
7.30-7.45	Briefing	Elizabeth Cardoso Helena Hashim
7.45-8.30	Field Trip – Bus to Balik Pulau	
9.00-9.30	Introduction to Site	Co-ordinator: Elizabeth Cardoso, Helena Hashim
9.30-2.30 <i>(Lunch at site)</i>	Group exercises on site: <ul style="list-style-type: none"> • Sacred Heart Church and School • Kampong Titi Teras • Balik Pulau Market • Balik Pulau Town 	Facilitators: Elizabeth Cardoso Helena Hashim Lim Ee Lin Loh-Lim Lin Lee
2.30-3.00	Evaluation of day's exercise	
3.00-4.00	Visit exhibition by Balik Pulau children on mapping their locality (discussion with children)	Facilitators: Liew Kung Yu, Ho Sheau Fung, Janet Pillai, Chen Yoke Pin
4.00-5.00	Tea hosted by the Balik Pulau District Office (Continue Exhibition visit)	
5.00	Depart Balik Pulau for hotel	
Evening	Group exercise: Collate data	
	Dinner on your own	
8.00	Group exercise continued: Interpretation	Elizabeth Cardoso, Helena Hashim, Lim Ee, Lin Loh-Lim, Lin Lee and Kung Yu
Workshop - Day 3 (Wednesday 18/01/06)		
7.30	Breakfast	
8.30-10.00 <i>(with tea break)</i>	Preparation of Mapping/Interpretation presentations Facilitators as above	

Time	Activities	Persons in Charge
Workshop - Day 3 (Wednesday 18/01/06) <i>continued</i>		
12.30-1.30	Lunch	
1.30-3.30	Presentation of group exercises and discussion	Commentators/Panel: Patricia Alberth, Laurence Loh, Janet Pillai
3.30-4.00 (with tea break)	Introduction to Anak Anak Kota's (AAK) methodology and curriculum (reference will be made to the heritage education art activity sheets created at two earlier sub-regional workshops)	Janet Pillai
4.00-4.15	Brief on AAK's workshops on Day 4 and sign up	Janet Pillai
4.45	Meet in hotel lobby for bus transfer	
4.45-8.30	Sight-seeing tour to Tropical Spice Garden & Batu Ferringhi Beach Dinner in groups	
8.30	Bus departs Batu Ferringhi for hotel	
Workshop - Day 4 (Thursday 19/01/06)		
7.30	Breakfast	
8.30	Gather at the lobby	
8.30-10.30	Heritage "Explorace"	
10.00-10.30 (with tea break)	AAK workshops – participants will be given a choice of participating in 1-day workshop focusing on mapping and interpretation of selected migrant groups in inner city George Town. Theme: cultural studies <ul style="list-style-type: none"> • Workshop 1 – woodcarving at Cheah Kongs • Workshop 2 & 3 – music & storytelling at No 81, China Street. • Video Presentation 	4 facilitators (15-20 pax per workshop)
11.00-1.00	Data collection	
1.00-2.00	Lunch on site	
2.00-3.30	Continuation of workshops	
3.30-4.30	Presentation of day's exercise at Cheah Kongs	Janet Pillai
4.30-5.00 (with tea break)	Evaluation of day's exercise	
5.00-5.15	Including children with disabilities in art and cultural activities	William Brohier

Time	Activities	Persons in Charge
Workshop - Day 4 (Thursday 19/01/06) <i>continued</i>		
5.15-5.45	Briefing on development of a follow-up workplan for the sub-region aiming to mainstream World Heritage Education in the national formal and informal curricula	Patricia Alberth
	Dinner on your own	
Workshop - Day 5 (Friday 20/01/06)		
7.30	Breakfast	
8.30-10.30 <i>(with tea break)</i>	Work in country groups: Discuss and prepare action plans for proposed future projects e.g. trail, bldg, mapping, interpretation – and how to mainstream these into curriculum.	Janet Pillai Elizabeth Cardoso Helena Aman Hashim Lim Ee Lin
10.30-12.00	Groups present draft action plans	Panel
12.00-1.00	Lunch	
1.00-3.30	Refine and present final follow-up workplan	Panel
3.30-4.00	Tea Break	
4.00-5.00	Round-up and evaluation of workshop	Patricia Alberth
5.00-5.30	Thank you speeches, presentation of certificates and closing	Patricia Alberth
7.30	Closing dinner at Cheong Fatt Tze Mansion	
Departure (Saturday 21/01/06)		
	Breakfast	
morning	OPTIONAL: Site visit to Suffolk House Restoration Project*	Laurence Loh
	Departure	

Appendix 3: *Bibliography*

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Giving New Voice to Endangered Cultures: Identify and Express Local Content. Working paper prepared for the International Forum on Local Cultural Expressions and Communication. Nigel Crawhall, 2002, UNESCO.

Guidebook for the Participation of Young People in Heritage Conservation. Youth Union of Quang Ninh Province, Ha Long Ecomuseum Youth Sub-Group of Ha Long Bay Management Department, UNESCO VietNam, 2002, Hanoi.

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Mapping Culture – A Guide for Cultural and Economic Development in Communities. I. Clark, J. Sutherland, and G. Young, 1995, AGPS, Canberra.

Our Pacific Heritage – The Future in Young Hands. New Zealand National Commission for UNESCO, 2004, Wellington.

Tell me about Living Heritage – Discovering the World. Marie Renault, UNESCO, 2008, Paris.

Tell me about World Heritage – Information Booklet. Jean Lopez, UNESCO, 2002, Paris.

United Nations Decade 2005-2014 – Education for sustainable development information brief. UNESCO, 2005, Paris.

World Heritage in Young Hands – An Educational Resource Kit for Teachers. UNESCO, 2002, Paris.

Appendix 4: *Online Resources*

Arts in Heritage Education

<http://www.arts-ed-penang.org/>

Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)
(available in English, French, Spanish, Russian and Arabic)

<http://whc.unesco.org/en/conventiontext/>

Cultural Mapping Toolkit

<http://www.creativecity.ca/toolkits/downloads/Cultural-Mapping-Toolkit.pdf>

Education for Sustainable Development Toolkit

<http://www.esdtoolkit.org/about.htm#download>

About ESD (UNESCO)

<http://www.unescobkk.org/education/esd>

Kota Kita Bulletin

<http://www.pht.org.my/kotakita/001.pdf>

Operational Guidelines for the Implementation of the World Heritage Convention
(available in English and French)

<http://whc.unesco.org/archive/out/guide97.htm>

Photovoice (methodology for image-based community dialogue)

<http://www.photovoice.com/index.html>

Teaching with Historic Places

<http://www.nps.gov/history/nr/twhp/>

Toolbox for Effective Teaching

<http://www.blakeschool.org/faculty/toolbox/index.html>

UNESCO World Heritage List

<http://whc.unesco.org/en/254/>

World Heritage in Young Hands (features concrete educational and participatory projects and activities that seek to encourage and enable young people to respond to the continuing threats facing World Heritage sites and give them a chance to participate in the conservation and presentation of cultural and natural heritage from local to global levels)

<http://whc.unesco.org/en/educationkit/>

World Heritage in Young Southeast Asian Hands (UNESCO workshop report, 2000; introduces and evaluates the UNESCO World Heritage Education Kit)

http://www.unescobkk.org/fileadmin/user_upload/culture/World_Heritage_Education/WHE_SukhothaiReport.pdf

World Heritage in Young Southeast Asian Hands (UNESCO workshop report, 2001; introduces the arts for teaching on historic environment)

http://www2.unescobkk.org/elib/publications/world_heritage/world_heritage.pdf

Appendix 5: Glossary

Cultural Heritage	<p>Cultural heritage includes the following types of heritage:</p> <p>1) Tangible cultural heritage:</p> <ul style="list-style-type: none"> • Monuments • Buildings • Sites • Landscapes • Spaces • Townscapes • Artefacts • Crafts <p>2) Intangible cultural heritage:</p> <ul style="list-style-type: none"> • Oral traditions and expressions • Performing arts • Social practices • Rituals and festive events • Knowledge and practices concerning nature and the universe • Traditional craftsmanship
Cultural Landscape	<p>Cultural landscapes represent the “combined works of nature and of man” as designated in Article 1 of the Convention Concerning the Protection of the World Cultural and Natural Heritage and reflect the interaction over time between people and their surroundings (e.g. gardens and parks).</p>
Education for Sustainable Development (ESD)	<p>A dynamic and expansive undertaking that envisions a world where every person has the chance to benefit from educational opportunities and to learn the lifestyles, behaviours and values necessary to create a sustainable future that encompasses complex systems with environmental, economic and socio-cultural dimensions.</p>
Natural Heritage	<p>As designated in Article 1 of the Convention Concerning the Protection of the World Cultural and Natural Heritage, natural heritage can be distinguished as follows:</p> <ul style="list-style-type: none"> • natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; • geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; • natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Network of Associated Schools (ASP)	Members of ASP endeavour to educate young people in a spirit of tolerance and international understanding, and work singly or jointly to develop pilot projects on five main themes: (a) global problems and the role of the United Nations system; (b) human rights; (c) democracy and tolerance; (d) multicultural apprenticeship; (e) environmental problems.
Patrimonito	This symbol and mascot for WHE was 'born' during a workshop at the First World Heritage Youth Forum in Bergen, Norway, by a group of Spanish-speaking students eager to create a character to represent a young heritage helper. <i>Patrimonito</i> means 'small heritage' in Spanish.
Sustainable Development	Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.
World Heritage (WH)	World Heritage are parts of the cultural or natural heritage that are of outstanding interest and therefore need to be preserved as part of the heritage of humankind as a whole.
World Heritage Education (WHE)	World Heritage Education seeks to raise awareness of the value of all kinds of heritage resources, not only UNESCO World Heritage site projects. It does so by encouraging and enabling youth participation in heritage conservation, both locally and globally, and by mobilizing youth to respond to the continuing threats facing the survival of the World Cultural and Natural Heritage.



