SEAMEO SPAFA
SEAMEO Regional Centre for Archaeology and Fine Arts

ANNUAL REPORT
2011-2012
Contents

4 Message from SEAMEO SPAFA Governing Board Chairperson
5 Message from SEAMEO SPAFA Centre Director
6 Introduction
7 Priorities
8 History
9 Member Countries
10 Governing Board Members
11 2011 - 2012 Programmes
12 Annual Report
22 Accomplishments
24 Financial Summary Report
26 Organizations in Collaboration with SEAMEO SPAFA
30 SEAMEO SPAFA Organization and Staff Members
Message From SEAMEO SPAFA Governing Board Chairperson

SEAMEO SPAFA has successfully laid the groundwork for achieving its strategic objectives for being a leading global knowledge centre on Southeast Asian archaeology and fine arts.

The Governing Board of SEAMEO SPAFA has noted with great satisfaction the successful implementation within the 2011-2012 Fiscal Year of a large range of projects and activities pursuant to the 6th Five-Year Development Plan of the Centre. Structured under the three flagship programmes of Advancing Southeast Asian Archaeology, Sacred Universe and Conservation in the Tropics, it is increasingly apparent that SEAMEO SPAFA has successfully laid the groundwork for achieving its strategic objectives for being a leading global knowledge centre on Southeast Asian archaeology and fine arts as well as the pre-eminent and most credible forum for the participation and interaction of member states in these areas.

The Centre has become increasingly aware – and increasingly active and responsive in its awareness – of its unique position and capability to address important region-wide needs and concerns, including capacity-building, knowledge-sharing and research in such fields as intangible cultural heritage, maritime and underwater cultural heritage, inter-disciplinary and inter-cultural exchange and dialogue, and the impact of climate change.

With the establishment and approval by the Governing Board of an ambitious and substantive work programmes for the years ahead that is eminently appropriate to the mission, founding principles and strategic development of the Centre, the governments and cultural workers of the SEAMEO member states can look forward to continuing to benefit greatly from its work and programmes.

The Governing Board acknowledges and salutes the admirable dedication and exemplary professionalism of the Centre Director and his team, and in turn affirms its commitment to giving the strongest possible support to the Centre’s efforts to strengthen and widen its regional leadership, visibility and resource base within the SEAMEO framework, as well as expand its network of stakeholders, partners and collaborators, both in the region and around the world.
The 2011-2012 Fiscal Year marked the transition from the 5th SEAMEO-SPAFA Five-Year Development Plan (FY2007/2008 - FY2011/2012) to the 6th Plan (FY2012/2013 - FY2016/2017). The Centre has quickly moved to implement the fundamental objectives of cultivating the awareness and appreciation of Southeast Asian cultural heritage and becoming the world’s reference and authoritative knowledge centre on Southeast Asian archaeology and fine arts.

A review would indicate that there are satisfactory results as shown in:

1. The increase in the Centre’s visibility through the organizing and co-organizing of 28 activities at 18 places in 4 countries, and the better use of the SPAFA website and internet tools.

2. The increase in the number of new collaborative networks worldwide.

3. The capacity building of more than 1,500 personnel and educators from all SEAMEO countries, particularly in the fields of archaeology, cultural heritage preservation, music and performing arts.

4. The introduction of new areas of knowledge such as the shared tradition of the Mak Yong spiritual dance and music, Islamic fine arts and architecture, Balinese music and dances, urban archaeology and planning, and disaster management and responses in heritage protection.

5. Increased public awareness in the importance of cultural heritage through community involvement such as in Phrae in northern Thailand and with the Mon communities around Bangkok.

In the coming years the three flagship programmes of Advancing Southeast Asian Archaeology, Sacred Universe and Conservation in the Tropics will provide the main focus and direction for the Centre and make it possible to competently handle the complexity of Southeast Asian cultural traditions and heritage. Discovering and working together in the shared heritage of the Region, educators, students and officials will augment the collective knowledge, and hopefully, will lead to its revival or at least its preservation and creative development.

It has also become apparent that SEAMEO SPAFA will have an important role to play in the formation of the ASEAN Community. It will continue to forge ties among the state personnel and civil groups from the cultural fields and support the ASEAN’s ideals of respecting the different cultures, languages, and religions of the peoples of Southeast Asia, emphasizing their common values in the spirit of unity in diversity and adapt them to present realities and challenges.

The Centre is grateful for the continued support of the Ministry of Education and the Royal Thai Government. We cherish the long-standing ties with our like-minded friends both in and outside the Region and look forward to sharing valuable learning experiences in the spirit of international cooperation and mutual understanding.
SEAMEO SPAFA, Regional Centre for Archaeology and Fine Arts, is part of the Southeast Asian Ministers of Education Organization (SEAMEO), an international organization dedicated to promoting co-operation in education, science and culture in Southeast Asia.

SEAMEO SPAFA seeks to:

- Cultivate awareness and appreciation of cultural heritage through collaboration in information dissemination and other relevant programmes of activities
- Promote and help enrich archaeological and cultural activities in the region
- Further professional competence in the fields of archaeology and fine arts through regional programmes and activities, and through sharing of resources and experiences
- Advance mutual knowledge and understanding among the countries of Southeast Asia through regional programmes in archaeology and fine arts.

The Centre is focused on the following activities:

- Training/Workshop
- Conference/Seminar
- Information dissemination
- Library/documentation services
Priorities

**Archaeology**
Advancing Southeast Asian Archaeology (flagship programme)

- Southeast Asian Archaeology
- Underwater Archaeology
- Rock Art Studies
- Conservation of Artefacts
- Museum Development

**Fine Arts**
Sacred Universe (flagship programme)

- Spiritual Arts
- Photography
- Southeast Asian Performing Traditions
- Rice Folklore

**Heritage and Conservation**
Conservation in the Tropics (flagship programme)

- Vernacular Architecture
- Capitals/Urban Origins
- Ancient Manuscripts
- Research
History

The SEAMEO Regional Centre for Archaeology and Fine Arts (SEAMEO SPAFA) was constituted in 1985 (the acronym, SPAFA, is based on the project name, ‘SEAMEO Project in Archaeology and Fine Arts’).

The origin of SPAFA is traced back to 1971 when the Applied Research Centre for Archaeology and Fine Arts (ARCAFA) was initiated. Based in Phnom Penh, the priority of ARCAFA was to discover and preserve the cultural heritage of Southeast Asia. The Centre was in operation for a two-year interim phase (1975-77), but its plans were affected by political developments in Indochina. As a result, SEAMEO re-established ARCAFA in 1978 as a Project in Archaeology and Fine Arts, essentially maintaining the goals of ARCAFA. A co-ordinating unit was based in Bangkok, with three sub-centres in Indonesia, the Philippines and Thailand. Malaysia, Singapore and Brunei became members later, followed by Cambodia, Laos and Vietnam.

In 1981, SPAFA became a permanent project (guided by Five-Year Plans). It was eventually reconstituted in 1985 as a regional centre based in Bangkok, Thailand, and today has eleven member countries.

Prof. M.C. Subhadradis Diskul, recognized worldwide as one of Thailand’s most illustrious professors in the fields of history and archaeology, was appointed as the Centre Director, and held office from 1987 to 1993.

Dr. Ruang Charoenchai, former Secretary General of Thailand National Commission for Culture, was the second Centre Director between 1993 and 1997.

Dr. Pisit Charoenwongsa, former Archaeologist of Thai Fine Arts Department, held the position of Centre Director from 1999 to 2010.

The current Centre Director is Dr. M.R. Rujaya Abhakorn, former Deputy Director for Administration and Communication, Southeast Asian Ministers of Education Organization (SEAMEO) Secretariat. He assumed office on 1 October 2010.
Member Countries

Brunei Darussalam
Cambodia
Indonesia
Lao PDR
Malaysia
Myanmar
Philippines
Singapore
Thailand
Timor-Leste
Vietnam

Associate Member Countries

Australia
Canada
Germany
France
New Zealand
Netherlands
Spain
### Governing Board Members

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<tr>
<th>1. Mr. Bantong bin Antaran</th>
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<td>Director, Brunei Museums Department, National Archives Building, Ministry of Culture, Youth and Sports</td>
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<td>Bandar Seri Begawan BB3910</td>
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<td>Brunei Darussalam</td>
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<th>2. Mr. Pheng Sytha</th>
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<tr>
<td>Dean, Faculty of Archaeology, Royal University of Fine Arts, No. 2 Samdech Ouk Street, Duan Penh, Phnom Penh, Cambodia</td>
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<th>3. Prof. Dr. I Wayan Rai S, M.A.</th>
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<td>Director, Indonesian Institute of the Arts (ISI) Denpasar-Bali, Jalan Nusa Indah-Denpasar, Bali, Indonesia</td>
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<th>4. Mr. Viengkeo Souksavatdy</th>
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<td>Deputy Director General, Heritage Department Ministry of Information, Culture and Tourism P.O. Box 122, Vientiane, Lao PDR</td>
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<th>5. Dato’ Ibrahim bin Ismail</th>
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<td>Director General, Department of Museums Malaysia, Ministry of Information, Communications and Culture, Jalan Damansara, Kuala Lumpur 50566, Malaysia</td>
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<th>6. Dr. San Shwe</th>
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<td>Professor, Department of Archaeology Yangon University, 2/4 University Teachers’ Campus (12) Block Hlaing Township, Yangon, Myanmar</td>
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<th>7. Mr. Jeremy R. Barns</th>
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<td>Executive Director, National Museum of the Philippines, P Burgos Street, Manila 1000, Philippines</td>
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<th>8. Mr. Iskander Mydin</th>
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<th>9. Dr. Somsuda Leyavanija</th>
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<td>Director-General, Fine Arts Department Na Phra That Road, Phra Nakorn, Bangkok 10200, Thailand</td>
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<th>10. Dr. Nguyen Van Tinh</th>
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<td>Director-General, International Cooperation Department Ministry of Culture, Sports and Information 51-53 Ngo Quyen Street, Hanoi, Vietnam</td>
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2011 - 2012 Programmes

Advancing Southeast Asian Archaeology Flagship Projects
- Rock Art Studies in Southeast Asia II: Field School on Site Interpretation, Conservation and Community Participation
- Asia-Pacific Underwater Cultural Heritage Conference (Manila, the Philippines)
- Database of Southeast Asian Shipwrecks (Bangkok, Thailand), preliminary meeting

Sacred Universe Flagship Projects
- Religious Arts of Southeast Asia: Islamic Art
- Southeast Asian Performance Theatre and Dances – Mak Yong
- Young Photographers Competition
- Art Academic Seminar of ASEAN Community: Roles of Art in ASEAN Contemporary Context (Chiang Mai University, Thailand)
- Balinese Arts, Music and Performances (Denpasar, Indonesia), study visit

Conservation in The Tropics Flagship Projects
- Natong Community Museum
- Missionary Museum (Phrae)
- Museum Forum 2011-2012
- Mon Palm Leaf Manuscripts: Compilation, Conservation and Digitisation
- ColAsia Concluding Forum: Next Steps – Developing and Sustaining Appropriate Skill in Conservation; Educational Strategies for Life-Long Learning (National Museum of the Philippines)

- Preservation of Documentary Heritage – UNESCO Memory of the World Documents in Six Countries in the Asia-Pacific Region (Bangkok, Thailand)

Collaborative Projects
- SEAMEO-APCEIU Collaboration on the Development of Multimedia Educational Material
- SEAMEO SPAFA Exhibition and Participation at the People’s Theatre Forum on Inter-Cultural Exchange in Asia and the Pacific
- Community-based Approaches to Museum Development in Southeast Asia for Culture and Sustainable Development
- Climate Change and Cultural Heritage Training Module
- Khlong Pittaya Longkorn School: Mangrove Conservation

Talks/Forums in 2011-2012
- Capital’s Archaeology: Heritage Conservation in Historic Towns and Urban Areas: The Role of the Private Sector in Southeast Asia and Europe
- Disaster Preparedness and Responses for Cultural Heritage: Local and International Experiences
- ASEAN Traditional Music and Dance for Music Teachers Forum
IN ITS FISCAL YEAR 2011-2012, SEAMEO SPAFA commenced implementing its 6th Five-Year Development Plan (2012-2017) by acting on its strategic considerations for becoming the world’s reference and authoritative knowledge centre on Southeast Asian archaeology and fine arts.

The Centre’s activities, under the five-year plan, have been categorized by three Flagship Programmes, namely ‘Advancing Southeast Asian Archaeology’; ‘Sacred Universe’ (promoting the spiritual essence of Southeast Asian arts and cultural traditions); and ‘Conservation in the Tropics’, relating to conservation of tangible Southeast Asian Heritage.

During the past year, SEAMEO SPAFA carried out activities that enhanced the centre as a knowledge-based organisation through better communication flows and knowledge dissemination. It has also strived to become a more recognized regional stakeholder in the efforts of safeguarding and promoting tangible and intangible cultural heritage of the Southeast Asian
SEAMEO SPAFA annual report 2011-2012

SEAMEO SPAFA strived to become a more recognized regional stakeholder in the efforts of safeguarding and promoting tangible and intangible cultural heritage of the Southeast Asian region.

region through appropriate collaborative projects, and by maintaining a solid resource base. The activities, including projects related to the themes of ‘Sustainable Development and Education for All’ in cooperation with other organisations, have – through improving the knowledge and skills of community members, professionals, practitioners and students in fields under the mandate of the Centre – contributed to capacity-building, a solid resource base, and SEAMEO SPAFA regional visibility.

excavating an area in proximity to a rock art site. The participants also interviewed the residents of a village near the site to learn more about the villagers’ awareness of their local culture as well as their willingness to participate in conserving the rock art site. A visit to Pratu Pa, a prehistoric rock art site that offers a glimpse into the lives of ancient peoples, was also part of the programme.

Another activity carried out as part of the flagship programme was the preliminary meeting on Database of Southeast Asian Shipwrecks. Held at SEAMEO SPAFA with

Advancing Southeast Asian Archaeology

The second phase of the Rock Art in Southeast Asia programme was completed under the ‘Advancing Southeast Asian Archaeology’ flagship of the Centre’s five-year plan. The field school on site interpretation, conservation and community participation consisted of training at Doi Pha Kan, Lampang Province, Thailand on 11-20 May 2012 for eighteen archaeologists, historians, and museum professionals from Brunei, Lao PDR, Malaysia, Myanmar, Philippines, Thailand, and Vietnam.

Through the training-workshop, participants learned new methodologies in excavating an area in proximity to a rock art site. The participants also interviewed the residents of a village near the site to learn more about the villagers’ awareness of their local culture as well as their willingness to participate in conserving the rock art site. A visit to Pratu Pa, a prehistoric rock art site that offers a glimpse into the lives of ancient peoples, was also part of the programme.

Another activity carried out as part of the flagship programme was the preliminary meeting on Database of Southeast Asian Shipwrecks. Held at SEAMEO SPAFA with collaborators Asia Research Institute, Murdoch University (Australia) and Underwater Archaeology Division, Fine Arts Department (Thailand), the two-day meeting (18-19 June 2012) was attended by six representatives from SEAMEO SPAFA, the Thai Fine Arts Department, and Murdoch University, Australia. They discussed the scope of work needed to establish a proposal for the long-term regional collaboration on Southeast Asian Underwater Archaeology. The issues explored at the meeting included the establishment of a database, to be known as the ‘Database of Southeast Asian Maritime Archaeology’, which will incorporate the model set up and operated by Dr. Jun Kimura.
from Murdoch University, under the Shipwreck ASIA project; the regional needs in terms of underwater archaeology training and surveys; and the budgeting and operation aspects of a four-year collaborative programme.

The preliminary meeting between key partners served to identify relevant issues and concerns regarding the regional database and training activities, as well as to establish a database project framework; discuss possible collaboration with key partners; identify needs and possible training activities for the region in terms of underwater archaeology and underwater cultural heritage protection in Southeast Asia.

Responding to the needs of the region, SEAMEO SPAFA aims to establish a database of Southeast Asian shipwrecks in collaboration with regional and international partners, to promote the protection and the study of Southeast Asian underwater cultural heritage, and to advance the region’s understanding of Underwater Archaeology and Nautical Archaeology. In addition to the database, the Centre intends to develop training and research activities to increase the competency of Southeast Asia’s underwater archaeologists for the protection and management of underwater cultural heritage in the region. Plans were made for the Four-Year Collaborative Programme on Underwater Archaeology and a Consultative Meeting on Southeast Asian Collaborative Programme on Underwater Archaeology, to be held on 1-4 September 2012.

Sacred Universe

Under the ‘Sacred Universe’ flagship programme which aims to promote better understanding of spiritual or religious arts in Southeast Asia, three projects were implemented. The Religious Arts of Southeast Asia: Islamic Art was held at the Islamic Arts Museum, Malaysia on 20-24 February 2012. It introduced participants to fundamental knowledge on Islamic art, thereby, enhancing their capacity to deal with Islamic artefacts and collections. Thirty-one museum professionals (from Brunei, Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, Singapore, Thailand, Vietnam) attended the workshop.

During the workshop, lectures and practical sessions on calligraphy, architecture, tile and plate painting were held; the sessions also included geometric patterns, batik printing, textiles, and conservation of Islamic collections. Participants were taken on gallery and museum visits to advance their knowledge and skills. The programme enabled a network of Southeast Asian experts on shared Islamic arts heritage to be established, and it would facilitate future regional collaboration on Southeast Asian arts.

The seminar and performances of Southeast Asian Performance Theatre and Dances - Mak Yong took place on 20-21 September 2011 in Bangkok, Thailand. Mak Yong (also Makyung) is a folk theatre and ritual performance that has taken roots in communities in Indonesia, Malaysia, and Thailand.
The event was attended by two hundred and fifty researchers and professionals on folk performances in Southeast Asia, fine arts students, and the general public from Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, and Thailand. Academics and researchers of Mak Yong presented papers on the current state of the ritual performance and the challenges it faces. Mak Yong troupes from Kelantan (Malaysia), Pattani (Thailand), and Palau Riau (Indonesia) showcased their performances and rituals.

Through the seminar and performances, concepts, techniques, and styles of Mak Yong were discussed and shared among the researchers and performers alike. Traditional performers and researchers understood the knowledge of Mak Yong better.

The third project under the flagship was a photography contest, the Young Photographers Competition which invited participants from the eleven SEAMEO countries, between the ages of 18 and 25, to submit a set of two to four pictures of what they interpret as their cultural heritage. In total, entries of eighteen participants from five countries, Brunei, Indonesia, Lao PDR, Philippines, and Thailand, were received. There were no outright winners in the competition as the entries did not meet the standards of quality photography in the view of the judges. However, a workshop will be held for the participants in 2012.

Conservation in the Tropics

Tangible cultural heritage and works of art, especially in the tropics, increasingly encounter a range of threats, such as neglect, exploitation, climate change, and other environmental causes. Together with a number of collaborators, SEAMEO SPAFA cooperated in a post-flood restoration project to preserve the archaeological and cultural heritage of a temple from June 2012 till March 2013. The Centre received a grant of US$ 38,300 from the Prince Claus Fund for Culture and Development (The Netherlands) to undertake the conservation/restoration/research project, Restoration of the Ordination Hall of Wat Pa Klang Thung. The Ordination Hall in Pathum Thani Province, Thailand, is a remnant of architecture during the Ayutthaya period, and contains stucco decorations of rare design but through many years of neglect, over half of the mural paintings have disappeared. Located between the old capital of Ayutthaya and the present Bangkok metropolis, the temple might have been built around the year 1815, and highly revered by the local Mon community as part of its Mon heritage. It was flooded for nearly four months in 2011, with the flooding raising questions about what to do with the building, whether the community can afford to look after it properly, and whether a new flood disaster can be prevented.

SEAMEO SPAFA recognised the importance and the urgent need of restoring the Ordination Hall of Wat Pa Klang Thung, and therefore has requested for a grant from the Prince Claus Fund to restore the Ordination Hall and conserve the mural paintings, and set guidelines for heritage conservation and best practices. Collaborators include mural paintings conservators, archaeologists, art historians, and scientists from the Silpakorn, Mahidol and Chiang Mai universities, Thailand Fine Arts Department. The local Pathum Thani community will be regarded as the main stakeholder.

The CollAsia Concluding Forum: Next Steps – Developing and Sustaining Appropriate Skills in Conservation; Educational Strategies for Life-Long Learning was held on 8-13 August 2011 at the National Museum of the Philippines, Manila. As the CollAsia2010 series of activities, supported by the Getty Foundation and SEAMEO SPAFA, drew to a close, this final activity was designed as a forum to assess the achievements, and build upon the successes for the future. This was crucial because as CollAsia2010 entered its final phase, ICCROM and SEAMEO SPAFA were committed to ensuring that the results of the
The programme were sustainable and have a long-term positive impact beyond 2011.

The forum, attended by more than sixty participants from Brunei, Cambodia, Indonesia, Lao PDR, Malaysia, Philippines, Singapore, Thailand, and Vietnam, consisted of several components, including individual presentations and group work, panel sessions and workshops, with content focused on the following thematic areas: local preventive conservation, community and collections, heritage and conservation, collections and disaster preparedness, exhibition and design, and conservation education.

Feedback of the participants regarding CollAsia in general was positive. For example, it was cited by the majority that CollAsia had improved their skills in communicating with their superiors; they had a better awareness of local knowledge in conservation; had adopted a more inclusive approach to conservation; and had replicated CollAsia workshop methods in their workplace and in their own training programmes.

The Museum Forum 2011-2012 programme included forums as well as a study trip. In the forum during July-August 2011, the theme was ‘How to apply simple materials for the museum exhibition?’ The speakers at the forum were architects and interior designers from Thai universities and organisations that experienced difficulties in creating exhibitions with limited budget. Their presentations focused on the creative use of basic materials that could be found at stationery stores and construction warehouses. Discussions focused on the use of such materials requiring museum curators to cooperate closely, and facilitate creativity.

The Mon Palm Leaf Manuscripts (Compilation, Conservation and Digitisation) project preserved the old, endangered and rare Mon manuscripts as documentary heritage for study and dissemination of cultural and historical information among Mon, Thai, and international researchers, many of whom would benefit from understanding what were written in these manuscript texts. There is a large number of old Mon palm-leaf manuscripts in Buddhist temples of Mon communities and villages in Thailand. Except for some sporadic research at some temples, most of them are kept without proper conservation and compilation. Moreover, these Mon palm-leaf texts are subject to the danger of destruction by termites, theft and natural decay. The project compiled, catalogued, and selected important texts for translation into the English language for dissemination. The manuscripts have significant historical and cultural values as Mon documentary heritage.

The project involved collecting and studying palm leaf manuscripts found in temples of Mon communities in Pathum Thani, Thailand, and translating the manuscripts into English and Thai languages. The project promoted awareness on the historical and cultural values of Mon palm leaf manuscripts. A seminar/exhibition attended by Mon monks, village elders and Mon researchers from the Mon community villages was held in Wat Bang Luang (temple) in Pathum Thani on 24 April 2012.

One hundred and thirty participants joined the seminar and exhibition. Papers on the value, history, and conservation
efforts of Mon documents in Thailand were presented by an outstanding Thai heritage conservationist, researchers, and monks. Through the seminar and exhibition, Mon temples and their communities have a better awareness of, and appreciation for, the value of the documents in their possession, conserving these documents for future generations.

The event was a part of SEAMEO SPAFA’s project on compiling, cataloguing, and digitising old Mon documents, especially palm leaves and Koi books written with Mon alphabets, in Mon, Pali-Sanskrit and other languages. During the research process, Mon research groups studied around 545 packets of palm leaf manuscripts kept at Mon temples in Bangkradi, Nonthaburi, Pathumthani, and Bang Pa-in. The texts of ten palm leaf manuscripts were translated from Mon to Myanmar and then to English for their historical and cultural values.

As a follow-up activity of the Natong Community Archaeology project in Phrae, Thailand, the Natong Community Museum project assisted the local community at Natong in its planning for building a community museum as well as management of archaeological site.

The Phrae Provincial Administration Organization (PAO) has allocated approximately US$64,000 for the museum construction and landscape improvement. To date, the project team and its collaborators have carried out a number of meetings with the villagers and partners, especially the Phrae PAO, to develop the museum design and management plan. In the future, the villagers would be trained to manage their heritage resources with the aim of developing sustainable careers and generating income from the safeguarding of the archaeological site and the management of the museum.

The heritage conservation project for the Missionary Museum in Phrae, Thailand assisted the Phrae Christian Hospital in producing an architectural drawing of the Missionary House, and drafting a management plan for the museum. The house was built by missionaries who settled in Phrae during the early 20th Century. It has been estimated that the house is about 120 years old and its architecture is different from that of other old buildings in the province – it was built in an American colonial style mixed with traditional influences.

The project included the architectural survey and drawing of the Missionary House which formed parts of the conservation plan. The SEAMEO SPAFA team worked with the Phrae Christian Hospital staff and members of the local communities to draft a management plan for the Missionary House museum. In addition, a research on the history of the house, as well as the history of land ownership, was conducted by the SEAMEO SPAFA team in collaboration with the Archives and History Unit of the Church of Christ, Thailand, in Chiang Mai. The results of the research and the architectural conservation project were presented in the form of a three-day exhibition and a forum on the history of the Missionary House at the Phrae Christian Hospital.

Talks under the SEAMEO SPAFA Lecture Series on ‘Conservation in the Tropics’ were held to support consultative
meetings, training, were held workshops, networking, experts’ meetings, researches and project evaluation in the conservation of tangible Southeast Asian heritage with emphasis on the relevancy and applicability of traditional conservation methods and the role of local communities.

Professor William R Chapman, Professor and Director of the Graduate Program in Historic Preservation, University of Hawai‘i at Manoa, presented ‘Heritage Conservation in Historic Towns and Urban Areas: The Role of the Private Sector in Southeast Asia and Europe’ on 15 August 2011, at SEAMEO SPAFA. He discussed the development of several capital cities, and the conservation efforts adopted by those urban centres. He also spoke of attempts to raise awareness in the region on the historical background of the present capital cities and the efforts to conserve them. The two-hour event, including a lively discussion at the end, was attended by an audience of over forty persons.

Collaborations

There were several collaborative programmes completed during the fiscal year, one of which was the second phase of the SEAMEO-APCEIU Collaboration on the Development of Multimedia Materials. The project entailed the production of a DVD of storytelling sessions in English and the national languages of Southeast Asia and Korea.

On 10-11 October 2011, fifteen performing artists and educators gathered in Chiang Mai, Thailand to record storytelling sessions of twenty-five folktales. The recordings were compiled in a DVD of folktales, which were distributed to primary schools in Southeast Asia and Korea with the goal of providing teachers the materials as references and lesson aids in telling folktales in classrooms. The material is also available on the website of APCEIU (UNESCO Asia-Pacific Center of Education for International Understanding).

The project aimed to assist school-children in developing better awareness and appreciation of their own countries’ folktales and the oral literature of the region, which is line with SEAMEO and APCEIU’s shared goal of education for international understanding. The feedback of the recipients of the DVDs has been positive, with many educators saying the DVDs would be useful in the classrooms as supplementary materials in teaching literature, culture, and languages.

SEAMEO SPAFA was involved in the Exhibition and Participation at the People’s Theatre Forum on Inter-Cultural Exchange in Asia and the Pacific, which was designed to address the theme of inter-cultural exchange – the key issues therein – and to examine the critical role that theatre can play. Co-operating with the Makhampom Foundation, a non-governmental organisation, the Centre was represented in panel sessions as well as workshop sessions. The SEAMEO SPAFA Director also participated in a panel on Southeast Asian Collaboration. Taking place on 7-9 October 2011, the event promoted inter-cultural dialogue between local, national and international participants, and strengthened relationships through formalized networks, information sharing, and new initiatives. Issues addressed included Cultural Heritage Mapping, the Art of Conflict Resolution, Theatre for Young People, the Role of Storytelling, Strengthening Southeast Asian Collaboration, Community Theatre, amongst others. A SEAMEO SPAFA Exhibition was held, and was well received. One hundred and seventy persons participated in the three-day event.

The online publication Community-based Approaches to Museum Development in Southeast Asia for Culture and Sustainable Development will illustrate case studies of community museums in Southeast Asia. The general aim of this publication is to share and disseminate existing information on the different approaches, successes, and challenges in enhancing the role of museums in the service of community development in a broader sense. SEAMEO SPAFA previously
worked with UNESCO Paris on a research and online publication “Community-based Approach to Museum Development in Asia and the Pacific for Culture and Sustainable Development”. This project adds more online resources to the topic of community based museums.

The Climate Change and Cultural Heritage Training Module made explicit the link between climate change and the threat it poses to cultural heritage. SEAMEO SPAFA contributed several chapters to the SEAMEO book project entitled “The Teachers’ Guidebook: Integrating Climate Change Issues in Southeast Asian Schools” and this module complements as well as contributes to SEAMEO’s advocacy of youth engagement vis-à-vis climate change.

The training module for teachers presents examples of alleviation and mitigation measures that are practical and achievable. It also provides lesson plans that can engage the participation of youth within the issue of climate change and cultural heritage.

The collaborative project, Khlong Pittaya Longkorn School: Mangrove Conservation, supported the Khlong Pittaya Longkorn School’s effort in promoting itself as a model school in mangrove conservation and environmental protection in Southeast Asia. As initial undertakings, SEAMEO SPAFA collaborated with the school to publish a booklet on its experience in mangrove rehabilitation, as well as teaching materials that can be used by other schools concerned with environmental conservation. The publication, provisionally titled ‘A School in the Mangrove: Environmental Conservation’ and a curriculum on mangrove conservation in the English and Thai languages are being prepared. These materials will be disseminated, and also made available online to share with schools in Southeast Asia that are interested in engaging in similar environmental education.

The ASEAN Traditional Music and Dance: Forum for Music Teachers was held on 7-12 May 2012 at the Thailand Cultural Centre, Bangkok, Thailand. It was organised jointly by the Ministry of Culture, SEAMEO SPAFA, and Thailand Music Educators Association (TMEA).

The primary aim of the forum was to provide opportunities for teachers of the ASEAN countries’ music and dance to share ideas, and explore co-operation in teaching their traditional arts in schools. Educators and scholars of Southeast Asian music and dance gave an overview of their traditional performances along with demonstrations of them. The event contributed to teachers’ appreciation of the importance of teaching traditional Southeast Asian music and dance in schools. About 800 people took part in the event.

The symposium, ‘Preservation of Documentary Heritage-UNESCO Memory of the World Documents in Six Countries in the Asia-Pacific Region’ was held during the 5th biennial meeting of the UNESCO Regional Memory of the World Committee for Asia-Pacific (MOWCAP) in Bangkok, Thailand on 15 May 2012.

Presentations on best practices in the preservation of Memory of the World (MOW) documents from six countries were made by delegates from Cambodia, China, India, Korea, Thailand, and Vietnam. Through the symposium, the more than eighty participants learned about the preservation methods of documentary heritage (that included organic materials, such as wood, papers, and palm leaves) inscribed on the UNESCO MOW International Register. They also exchanged information on management policies for MOW documents.

SEAMEO SPAFA was also one of the sponsors for the Art Academic Seminar of ASEAN Community: Roles of Art in ASEAN Contemporary Context held at Chiang Mai University on 1-3 February 2012 in Chiang Mai, Thailand.

Organised by the Faculty of Fine Arts, Chiang Mai University and Council of Fine and Applied Arts Deans of Thailand (CFADT), the seminar was attended by about two hundred participants. Among the discussions were contemporary art
in ASEAN; ASEAN and fine arts; the role of SEAMEO SPAFA in ASEAN; and the internationalisation of contemporary arts.

On 8-12 November 2011, the inaugural Asia-Pacific Regional Conference on Underwater Cultural Heritage was organised by the Asian Academy for Heritage Management in Manila, the Philippines. SEAMEO SPAFA participated in the conference, which invited a wide range of individuals involved in underwater cultural heritage attended, including those from universities, government agencies, museums, NGOs, IGOs, communities and the private sector. The Centre financially supported the participation of six delegates from Cambodia, Indonesia, the Philippines, and Thailand.

This conference provided the opportunity to exchange and disseminate information on underwater cultural heritage in Asia and the countries of the Indian and Pacific Oceans. It also facilitated professional development for underwater archaeologists and underwater cultural heritage managers in the Asia-Pacific region, as well as discussion and exchange of ideas on approaches to underwater cultural heritage and archaeology.

Another collaboration involved SEAMEO SPAFA taking part in a Balinese Arts, Music and Performances Study Visit of Thai Art Teachers (Denpasar, Indonesia). The study visit on 19-24 June 2012 was arranged by the Office of the Basic Education Commission: Bureau of Educational Innovation Development, Ministry of Education, Thailand, and allowed thirty art teachers from Thailand to observe Balinese arts, and attend music performances and performing arts on the arts-rich island of Bali. The Centre Director led the educational and cultural trip with the support of Prof. Dr. I Wayan Rai S, M.A. who is both Rector of Institut Seni Indonesia (ISI) in Bali and the SEAMEO SPAFA Governing Board Member for Indonesia. The Thai art teachers gained knowledge from visiting a range of institutions involved in Balinese arts, music, and performances.

A number of talks and forums were organized during the year.

Under the title, ‘Disaster Preparedness and Responses for Cultural Heritage: Local and International Experiences’, Dr. Vasu Poshyanandana, Architect, Office of Architecture, Fine Arts Department, Thailand, presented “Disaster Management and Responses for the Historic City of Ayutthaya” in a talk on 20 March 2012, at the Siam Society, Bangkok. Dr. Vasu shared his experiences as the secretary of the working group for the survey, design, and conservation planning of monuments affected by floods in Thailand.

Ms. Katriina Simila, Project Manager, ICCROM, Italy, offered international perspectives on disaster preparedness and responses for collections, based on her experience with ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). Ms. Simila was also one of the core implementers of the CollAsia programme.
Upgrading information systems of the Centre

As part of the Centre’s five-year plan, upgrading of the present facilities and services in the centre has been undertaken. To comply with the new digital requirements and environment, and enhance the development of SEAMEO SPAFA as an information-based centre, the Digitisation of Library System has been implemented to install an automated library management system for the SEAMEO SPAFA Library and Documentation Services, using ELIB. WEB application. The system, installed in June 2012 is scheduled to be completed by January 2013, and will develop and update database of books and other resources of the SEAMEO SPAFA Library and Documentation Services, and enable library tasks to be carried out more efficiently.

Conclusion

The Centre’s annual activities of fiscal year 2011-2012 reflected the commitment to achieve the results envisioned in its five-year plan. In the first year of the plan, the Centre concentrated on archaeology in the Southeast Asian region; the fine arts; and conservation of cultural heritage in the tropics. SEAMEO SPAFA was involved in twenty-eight projects and activities that included study visits and lectures organised at various venues, with an expenditure of US$215,516. The annual programme consisted mainly of capacity-building workshops, training and seminars; making alliances and co-operating with academics, resource persons, and institutions; and promoting and supporting archaeological and cultural activities in the region, with the focus on regional relevance in meeting the changes and needs relating to the social and economic integration in Southeast Asia; innovative activities that combine different artistic elements or mixed media; providing e-contents relating to cultural issues for educational purposes; and reaching out to the global public through the Centre’s website and mass-media. A total of 2,017 individuals participated in the activities organised by SEAMEO SPAFA and in collaboration with other organisations in the fiscal year 2011-2012.

The annual programme consisted mainly of capacity-building workshops, training and seminars; making alliances and co-operating with academics, resource persons, and institutions; and promoting and supporting archaeological and cultural activities in the region, with the focus on regional relevance in meeting the changes and needs relating to the social and economic integration in Southeast Asia.
Accomplishments

Increased visibility of SEAMEO SPAFA
During the fiscal year 2011-2012, the Centre increased its visibility by organizing and co-organizing **28 activities at 18 places in 4 countries**, for example:
- Asia-Pacific Regional Conference on Underwater Cultural Heritage
  - Date: 8-12 November 2011
  - Venue: Manila, the Philippines
  - Participants: 128 delegates from 35 nations
- ASEAN Traditional Music and Dance: Forum for Music Teachers
  - Date: 7-12 May 2012
  - Venue: Thailand Cultural Centre, Bangkok, Thailand
  - Participants: Approximately 700 music teachers

Increased capacity of cultural heritage personnel and educators in SEAMEO countries
During the fiscal year 2011-2012, SEAMEO SPAFA increased the capacity of more than 1,500 cultural heritage personnel and educators, for example:
- Rock Art Studies in Southeast Asia (Phase 2)
  - 18 archaeologists, historians, and museum professionals participated in a field school training on site interpretation, conservation and community participation to increase knowledge on rock art studies in Southeast Asia. The training was held in Lampang Province, Thailand on 11-20 May 2012.
Good practices in cultural heritage preservation

  - Memory of the World documents from Cambodia, China, India, Korea, Thailand, and Vietnam were discussed through paper presentations on their best practices in the preservation of certain types of organic materials, such as wood, papers, and palm leaves.
  - Around 80 people from the Asia-Pacific region attended the symposium.
- CollAsia Concluding Forum: Next Steps – Developing and Sustaining Appropriate Skills in Conservation; Educational Strategies for Life-Long Learning, 8-13 August 2011, Manila, the Philippines
  - 24 papers were presented and over 100 participants attended the forum, which focused on local preventive conservation, community and collections, heritage and conservation, collections and disaster preparedness, exhibition and design, and conservation education.

Introduction of new areas of knowledge

- New initiatives in sharing musical and religious traditions and arts
  - Workshop on Islamic Art of Southeast Asia
- Flooding Preparedness and Responses for Cultural Heritage
  - Disaster Management and Responses for the Historic City of Ayutthaya
  - Disaster Relief Action for Ordination Hall of Wat Pa Klang Thung

Increased public awareness in the importance of cultural heritage

- Many of the Centre’s activities are open to the public.
- Around 500 members of general public participated in the Centre’s activities.
- Community engagement
  - The compilation, conservation and digitization of Mon palm leaf manuscripts
  - 140 representatives from Mon communities, including monks, community members, local administrative organizations, Provincial Cultural Office, Provincial Office of Buddhism, and local universities joined the Mon Documentary Heritage in Thailand - Seminar and Exhibition on 24 April 2012.
  - Ordination Hall of Wat Pa Klang Thung: SEAMEO SPAFA promoted the importance of preserving and conserving the old ordination hall and its murals, which were in a deteriorated condition due to aging and recent floods in Thailand, by engaging local people in the Preservation and Conservation efforts for the Mon Ordination Hall at Wat Pa Klang Thung, Pathumthani, Thailand.
- Mak Yong: A folk theatre and ritual performance in Indonesia, Malaysia and Thailand
  - The two-day seminar and performances have enhanced awareness of Mak Yong, its importance, and conservation issues that it faces. Attended by 250 individuals from the general public and professionals in folk performances.
- Capitals’ Archaeology: Urban Origins and Conservation
  - The series raised awareness in the region on the historical background of the present capital cities and the current efforts to conserve them.
Financial Summary Report

SEAMEO SPAFA
GRANTS AND INCOMES
FY 2011–2012

Funds for this fiscal year 10/11 were received from the following sources:

<table>
<thead>
<tr>
<th>Source</th>
<th>Unit in USD</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government of Thailand</td>
<td>601,264</td>
<td>90.45%</td>
</tr>
<tr>
<td>The Prince Claus Fund, Netherlands</td>
<td>19,009</td>
<td>2.86%</td>
</tr>
<tr>
<td>SEAMEO Secretariat</td>
<td>13,339</td>
<td>2.01%</td>
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<tr>
<td>UNESCO, Thailand</td>
<td>4,502</td>
<td>0.68%</td>
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<tr>
<td>Interest income</td>
<td>23,050</td>
<td>3.47%</td>
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<tr>
<td>Sale of SPAFA publications</td>
<td>353</td>
<td>0.05%</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3,233</td>
<td>0.49%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>664,750</strong></td>
<td><strong>100.00%</strong></td>
</tr>
</tbody>
</table>
### Summary of Expenditure on Implemented Programmes/Activities

**FY 2011–2012**
*(July 2011 – June 2012)*

<table>
<thead>
<tr>
<th>No.</th>
<th>Projects</th>
<th>Type</th>
<th>Expenditure</th>
<th>Funding Source</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Advancing Southeast Asian Archaeology Flagship Projects</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Rock Art Studies in Southeast Asia II: Field School on Site Interpretation, Conservation and Community Participation (Lampang, Thailand)</td>
<td>Training/Exavation</td>
<td>$25,806</td>
<td>Govt. of Thailand</td>
</tr>
<tr>
<td>3.</td>
<td>Asia-Pacific Underwater Cultural Heritage (Manila, the Philippines)</td>
<td>Inaugural Regional conference</td>
<td>$8,065</td>
<td>Govt. of Thailand</td>
</tr>
<tr>
<td>4.</td>
<td>Database of Southeast Asian Shipwrecks (Bangkok, Thailand)</td>
<td>Preliminary Meeting</td>
<td>$1,647</td>
<td>Govt. of Thailand</td>
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<td></td>
<td><strong>Sacred Universe Flagship Projects</strong></td>
<td></td>
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<tr>
<td>5.</td>
<td>Religious Arts of Southeast Asia: Islamic Art</td>
<td>Seminar and Workshop</td>
<td>$36,396</td>
<td>Govt. of Thailand</td>
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<tr>
<td>6.</td>
<td>Southeast Asian Performance Theatre and Dances – Mak Yong</td>
<td>Performance/Seminar/Workshop</td>
<td>$76,451</td>
<td>Govt. of Thailand</td>
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<tr>
<td>7.</td>
<td>Young Photographers Competition</td>
<td>Visual Arts Competition</td>
<td>$1,765</td>
<td>Govt. of Thailand</td>
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<tr>
<td>8.</td>
<td>Balinese Arts, Music and Performances (Denpasar, Indonesia)</td>
<td>Study Visit of Thai Art Teachers</td>
<td>$5,497</td>
<td>Govt. of Thailand</td>
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<tr>
<td>9.</td>
<td>Art Academic Seminar of ASEAN Community: Roles of Art in ASEAN Contemporary Context (Chiang Mai University, Thailand)</td>
<td>Seminar</td>
<td>$1,774</td>
<td>Govt. of Thailand</td>
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<td></td>
<td><strong>Conservation in the Tropics Flagship Projects</strong></td>
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<td>10.</td>
<td>Mon Palm Leaf Manuscripts: Compilation, Conservation and Digitization</td>
<td>Compilation/Conservation/Digitization</td>
<td>$2,590</td>
<td>Govt. of Thailand</td>
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<tr>
<td>11.</td>
<td>CollAsia Concluding Forum: Next Steps Developing and Sustaining Appropriate Skill in Conservation; Educational Strategies for Life-Long Learning (National Museum of the Philippines)</td>
<td>Forum</td>
<td>$14,516</td>
<td>Govt. of Thailand</td>
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<td></td>
<td></td>
<td></td>
<td>$11,650</td>
<td>Govt. of Thailand</td>
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<tr>
<td></td>
<td><strong>Collaborative Projects</strong></td>
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<tr>
<td>14.</td>
<td>SEAMEO SPAFA Exhibition and Participation at the People’s Theatre Forum on Inter-Cultural Exchange in Asia and the Pacific</td>
<td>Exhibition</td>
<td>$3,677</td>
<td>Govt. of Thailand</td>
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<td></td>
<td><strong>Total</strong></td>
<td></td>
<td><strong>$215,516</strong></td>
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</tbody>
</table>
During the previous fiscal year, the Centre collaborated with twenty-two organizations in a range of projects. This year, more than thirty institutions/groups were involved in SEAMEO SPAFA’s activities, and included among them were organizations as diverse as Murdoch University; UNESCO-APCEIU; National University of Singapore; Ministry of Information, Communications and Culture, Malaysia; and Oral Traditions Association (Asosiasi Tradisi Lian), Indonesia.

<table>
<thead>
<tr>
<th>1. Asia Research Institute, Murdoch University, Australia</th>
<th>Database of Southeast Asian Maritime and Underwater Cultural Heritage</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Western Australia Maritime Museum, Australia</td>
<td>Database of Southeast Asian Maritime and Underwater Cultural Heritage</td>
</tr>
<tr>
<td>3. Southeast Asian Studies Program, National University of Singapore, Singapore</td>
<td>Database of Southeast Asian Maritime and Underwater Cultural Heritage</td>
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<tr>
<td></td>
<td>Name</td>
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<tr>
<td>5.</td>
<td>ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property)</td>
</tr>
<tr>
<td>6.</td>
<td>The Getty Foundation, USA</td>
</tr>
<tr>
<td>7.</td>
<td>UNESCO Asia Pacific Centre of Education for International Understanding (APCEIU)</td>
</tr>
<tr>
<td>8.</td>
<td>Faculty of Fine and Applied Arts, Burapha University, Thailand</td>
</tr>
<tr>
<td>9.</td>
<td>Thai Khadi Research Institute, Thammasat University, Thailand</td>
</tr>
<tr>
<td>10.</td>
<td>Ministry of Education, Thailand</td>
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<td>11.</td>
<td>Ministry of Culture, Thailand</td>
</tr>
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<td>12.</td>
<td>Department of National Heritage, Malaysia</td>
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<td>13.</td>
<td>Istana Budaya, Ministry of Information, Communications and Culture, Malaysia</td>
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<tr>
<td>14.</td>
<td>Universiti Malaysia Kelantan, Malaysia</td>
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<tr>
<td>15.</td>
<td>Oral Traditions Association (Asosiasi Tradisi Lian), Indonesia</td>
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<tr>
<td>16.</td>
<td>Mak Yong Troupe from Pattani, Thailand</td>
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<td>No.</td>
<td>Organization</td>
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<tr>
<td>17.</td>
<td>Mak Yong Troupe from Bintan, Island Riau, Indonesia</td>
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<tr>
<td>18.</td>
<td>Thailand Music Educators Association, Thailand</td>
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<tr>
<td>19.</td>
<td>Islamic Arts Museum, Malaysia</td>
</tr>
<tr>
<td>20.</td>
<td>Department of Museums, Ministry of Information, Communications and Culture, Malaysia</td>
</tr>
<tr>
<td>21.</td>
<td>Makhampom Theatre Group, Thailand</td>
</tr>
<tr>
<td>22.</td>
<td>Faculty of Fine Arts, Chiang Mai University, Thailand</td>
</tr>
<tr>
<td>23.</td>
<td>Prince Claus Fund for Culture and Development, the Netherlands</td>
</tr>
<tr>
<td>24.</td>
<td>Faculty of Archaeology, Silpakorn University, Thailand</td>
</tr>
<tr>
<td>25.</td>
<td>UNESCO MOWCAP Bangkok, Thailand</td>
</tr>
<tr>
<td>26.</td>
<td>The Research Institute of Language and Culture of Asia, Mahidol University, Thailand</td>
</tr>
<tr>
<td>27.</td>
<td>The Thai Human Imagery Museum, Thailand</td>
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<tr>
<td>28.</td>
<td>Luk Lan Muang Phrae Network, Thailand</td>
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<td>29.</td>
<td>Phrae Provincial Administration Organization (PAO), Thailand</td>
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</tr>
<tr>
<td>30. Fine Arts Department, Thailand</td>
<td>Natong Community Museum</td>
</tr>
<tr>
<td>31. Archives and History Unit, the Church of Christ in Thailand, Chiang Mai, Thailand</td>
<td>Missionary Museum (Phrae)</td>
</tr>
<tr>
<td>32. Phrae Christian Hospital, Thailand</td>
<td>Missionary Museum (Phrae)</td>
</tr>
<tr>
<td>33. Phrae Architectural Heritage Conservation Club, Thailand</td>
<td>Missionary Museum (Phrae)</td>
</tr>
<tr>
<td>34. Lanna Art Teachers Association, Thailand</td>
<td>Missionary Museum (Phrae)</td>
</tr>
<tr>
<td>35. Phrae Cultural Council, Ministry of Culture, Thailand</td>
<td>Missionary Museum (Phrae)</td>
</tr>
<tr>
<td>36. Khlong Pittaya Longkorn School, Thailand</td>
<td>Mangrove conservation</td>
</tr>
</tbody>
</table>
SEAMEO SPAFA operates as an autonomous and international institution with an organizational structure that consists of a Governing Board, whose executive power is vested in the Centre Director with the help of professional and general service staff.

**Professional Staff**
Dr. M.R. Rujaya Abhakorn (Centre Director)

**Advisors**
M.R. Chakarot Chitrabongs  
Dr. Prapatpong Senarit  
Mr. Grienggrai Sampatchalit  
Prof. Dr. John Miksic  
Dr. Chularat Tanprasert  
Mrs. Monthira Horayangura Unakul

**General Service Staff**
1. Mr. Pattanandha Pongampai - Administrative Consultant
2. Mr. Nyunt Han - Senior Researcher
3. Ms. Wilasinee Thabuengkarn - Administrative Officer
4. Mr. Kevin Charles Kettle - Project Development Officer
5. Dr. Patcharawee Tunprawat - Specialist in Cultural Heritage Management
6. Ms. Supa Thanasakulprasert - Finance Manager
7. Mr. Ean Lee - Publication Manager
8. Ms. Ratchaporn Tesjeeb - Computer Manager
9. Mr. Girard Philip E. Bonotan - Documentation Officer
10. Ms. Adulaya Hoontrakul - Programme Officer
11. Ms. Patsri Tippayaprapai - Researcher
12. Ms. Patcharee Kunasam - Researcher
13. Mr. Alongkorn Juthagate - Researcher
14. Mr. Min Way - Researcher
15. Ms. Kantanach Chayapong - Secretary I
16. Ms. Vassana Kerdusupap - Programme Secretary
17. Ms. Wanpen Koogpoon - Library Staff
18. Mr. Nipon Sud-Ngam - Audio-Visual Technician
20. Ms. Jittipha Jaiboou - Assistant Secretary
21. Mr. Prapai Meejit - Driver I
22. Mr. Chaiyot Chanthien - Driver II
23. Mr. Soros Jenjai - Technical Staff