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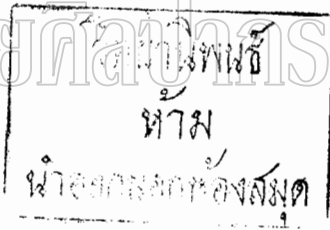
THE ROLE OF PERFORMING ARTS IN THE INTERPRETATION OF HERITAGE SITES
WITH PARTICULAR REFERENCE TO AYUTTHAYA WORLD HERITAGE SITE



By

Naraphong Charassri

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



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Chirawan Kongklai

(Associate Professor Chirawan Kongklai, Ph.D.)

Dean of Graduate School

29, November 2004

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

The Thesis Advisor

Professor Russell Staiff Ph.D.

The Thesis Examination Committee

J. B. Somphol Chairman

(Prof. Trungjai Buranasomphob Ph.D.)

23, 11, 04

Richard A. Long Member

(Professor Richard A. Long Ph.D.)

23, 11, 04

Russell Staiff Member

(Professor Russell Staiff Ph.D.)

23, 11, 04

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This thesis aims to study if the Performing Arts are an appropriate and valid form of heritage interpretation at a World Heritage site like Ayutthaya. This raises the question : 'Should the performing arts be used as a way of interpreting cultural heritage at World Heritage sites?' The role of Performing Arts in interpretation of heritage sites is discussed and examined. The current situation at Ayutthaya heritage site, Heritage conservation, Interpretation of heritage sites and performing arts as interpretation are explored.

Eight research methods were used for this thesis: research literature, personal experience, visitor surveys, media, symposium, experimental / creative work, field study and interviews. Data collection was carried out between the period of December 1992 until April 2004 at and around Ayutthaya World Heritage. Interviews were conducted with Ayutthaya World Heritage stakeholders, performing arts professionals and experts in Thailand and abroad. Data collected was analyzed by means of the Octagon Model for Data Analysis developed specially for this thesis. This thesis advances one main research proposition : 'That the Performing Arts are an appropriate and valid form of heritage interpretation at a World heritage site like Ayutthaya.' The analysis confirmed this proposition.

Architectural Heritage Management and Tourism Graduate School, Silpakom University Academic Year 2004

Student's signature *Naraphong Charassri*
Thesis Supervisor's signature *R. Staiff*

ACKNOWLEDGEMENTS

There are many people whose help has been invaluable during my work on this dissertation. Here, I would like to say a big thank you to all those who participated in the research. In particular I would like to thank my advisers : Dr. Trungjai for allowing me to enroll for the course and for her encouragement throughout my research, and Dr. Richard Long, for agreeing to be my adviser despite being far away in the US and for his wise counsel and positive support. I am also very thankful to Commission on Higher Education for awarding me the grant, without which I would not have been able to embark on this project. For their help with editing the manuscript and the Appendix, I am very grateful to Lee and here I would also like to express my gratitude to James Boag, the principal editor, for all his patience, help and hard work. Above all, I am eternally indebted to my supervisor Dr. Russell Staiff who has been a tremendous help and indeed an inspiration throughout my research. I would like to thank him formally for all his guidance and understanding.

Lastly I would like to dedicate this dissertation to my nephew, Kai, and to Sutsowai, my beloved pet, who passed away while I was perhaps neglecting her and working every possible moment on my research; to Tassana, my mother and my father, Chaliao in Ayutthaya, a living example of 'Kondee Sri Ayutthaya'.

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LIST OF ABBREVIATIONS

AWH :	Ayutthaya World Heritage
FAD :	Fine Arts Department
ICCROM :	International Centre for the Study of the Preservation and the Restoration of Cultural Property
ICOMOS :	International Council on Monuments and Sites
OTOP :	One Tambon One Product
PA :	Performing arts
SEAMEO-SPAFA :	Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts
TAT :	Tourism Authority of Thailand
UNESCO :	United Nations Educational Scientific and Cultural Organisation

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LIGHT & SOUND 'KONDEE SRI AYUTHAYA', WAT CHAI WATTHANARAM, 1994

- Figure 1 (top left) : King Uthong receives vassals from four neighbouring towns. They honour him with gifts. Use of the building as stage and set – King's throne on a raised base and soldiers lined up parallel to the wall of the Wat
- Figure 2 (top right) : Use of props and dancers to draw attention to the main prang. Dancers in foreground hold lotus emblems - the symbol of the King who is about to enter the monkhood. Lotus symbols, held by a line of dancers, extend into the background as if into eternity.
- Figure 3 (below left) : Queen Suriyothai dies in battle mounted on an elephant. Use of people to symbolise the elephant, lifting her high above the ground. No live animals were used in this production.
- Figure 4 (below right) : Combination of composition of performers with site. King Naresuan's soldiers pay homage to their leader. Composition of the dancers highlights the Buddha figures of Wat Chai Watthanaram.



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LIGHT & SOUND 'KONDEE SRI AYUTHAYA' WAT CHAI WATTANARAM, 1994

Figure 5 (top left) : King Prasat Thong, who built this Wat, turns to admire his work.

Figure 6 (top right) : The only scene (Low budget) where artificial set was used. King Narai comes out to receive the French Ambassador.

Figure 7 (below left) : Scene celebrating Chao Fa Khung, renowned poet of the Ayutthaya period who is buried at Wat Chai Wattanaram not far from the performance space where this scene took place. It was customary in the Ayutthaya period for poets to compose their work while travelling on a boat. In this scene, contemporary dance is accompanied by a reading from Khung's work. Creative use of the building as set allows the scene to use Thai and modern movement to evoke past times, celebrating a poet of the Ayutthaya period, as well as the skills and traditional techniques of oarsmen in the Ayutthaya period.

Figure 8 (below right) : The collapse of Ayutthaya under pressure from Burmese power. Dancers representing the Burmese army tower over the dancers representing Ayutthaya, showing their dominance and imminent victory. Use of red lighting to evoke Ayutthaya in flames eliminates the need for the use of real fire.



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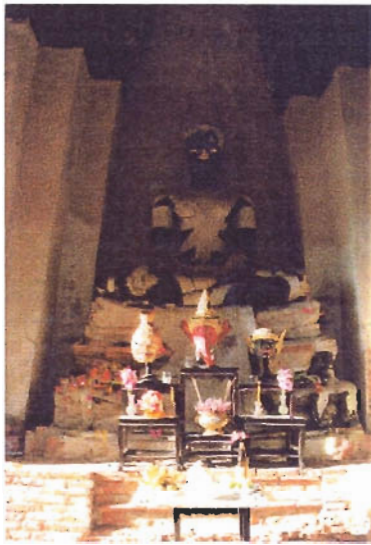
ON-SITE REHEARSALS AT WAT CHAI WATTHANARAM FOR LIGHT AND SOUND 'KONDEE SRI AYUTTHAYA,' 1994

Figure 9 (top left) : King Naresuan's scene, in which the importance of the Buddha is also highlighted.

Figure 10 (below right) : King Prasart Thong admires his work.

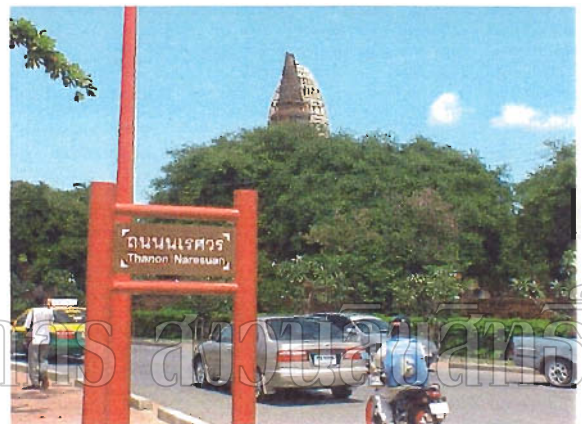
Figure 11 (top left) : Oarsmen rowing in the traditional style to the words of Chao Fa Khung.

Figure 12 (below right) : Burmese army, on the higher level, dominate the Ayutthayan army on the lower level.



DISTINGUISHING FEATURES AND OUTSTANDING CHARACTERISTICS OF WAT CHAI WATTHANARAM

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- Figure 15 (below left) : During the rehearsal : Chedi on the right is believed to be the burial place of the celebrated Ayutthaya poet Chao Fa Khung.
- Figure 16 (below right) : Highlighting the sacred nature of the site. At the beginning of the performance, a mother and daughter, who act as narrators linking every scene, pay respect to the main Buddha image of Wat Chai Watthanaram.



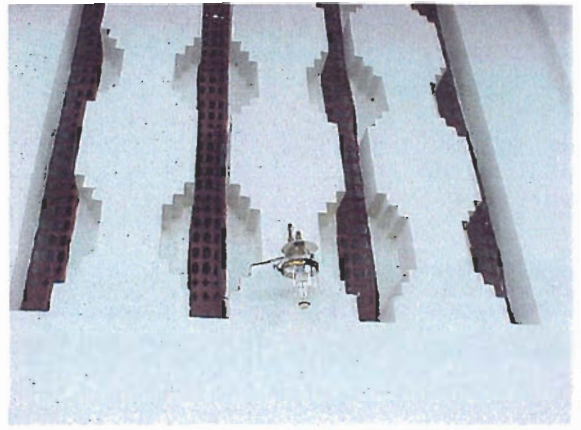
ENVIRONMENT AT AYUTTHAYA WORLD HERITAGE 2003

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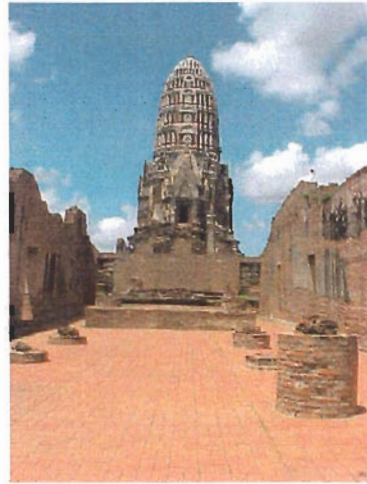
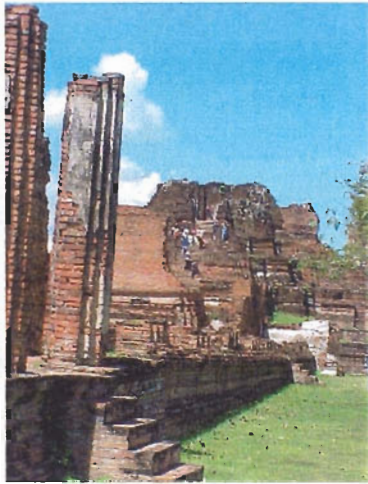
KHMER INFLUENCES IN THE ARCHITECTURE AT AYUTTHAYA WORLD HERITAGE

Figure 21 (top left) : Khmer-style false slit windows at Wat Chai Watthanaram.

Figure 22 (top right) : Khmer-style slit windows at Wat Na Phra Mane.

Figure 23 (below left) : Khmer-style Singha figures around the chedi at Wat Thammikarard.

Figure 24 (below right) : Further examples of false slit windows at Prasart Nakhon Luang, a royal residence used by King Prasart Thong on pilgrimages to Saraburi. King Prasart Thong not only asked the building to be a copy Anghor Wat, but even gave it the same name in Thai (Nakhon Luang).



KHMER INFLUENCE AT KEY SITES AROUND AYUTTHAYA WORLD HERITAGE

Figure 25 (top left) : Wat Maha That. The Khmer-style prang is no longer standing.

Figure 26 (top right) : Khmer-style prang built later than Wat Mahathat at Wat Ratchaburana.

Figure 27 (below left) : Two styles of prang : Khmer and distinctively Ayutthaya at Wat Chai Watthanaram.

Figure 28 (below right) : Prasart Nakhon Luang. The site which King Prasart Thong ordered to be built to replicate Angkor Wat. He died before it was completed.



BEHIND THE SCENES IN THE DAYTIME AT AYUTTHAYA WORLD HERITAGE, LIGHT AND SOUND 2003

Figure 29 (top left) : The boats used during the performance in scenes of everyday life and war scenes.

Figure 30 (top right) : Lights set in position ready for the performance after nightfall.

Figure 31 (below left) : Artificial scenery to represent Ayutthaya town walls.

Figure 32 (below right) : Use of light-weight scaffold to access higher parts of the building.



ภาพที่ 33 ตลาดอาหาร ลอนลือลือ

AROUND AND ABOUT THE LIGHT AND SOUND AT AYUTTHAYA WORLD HERITAGE FESTIVAL 2003

Figure 33 (top left) : Food market. Flags rigged in the same manner as at a temple fair.

Figure 34 (top right) : Food stalls and street vendors provide a range of food options for audiences in front of the light and sound box office.

Figure 35 (below left) : Food-sellers in the market.

Figure 36 (below right) : 'Old money' coupons. Customers buy old-style burnt clay coins to use at the old-time food market.



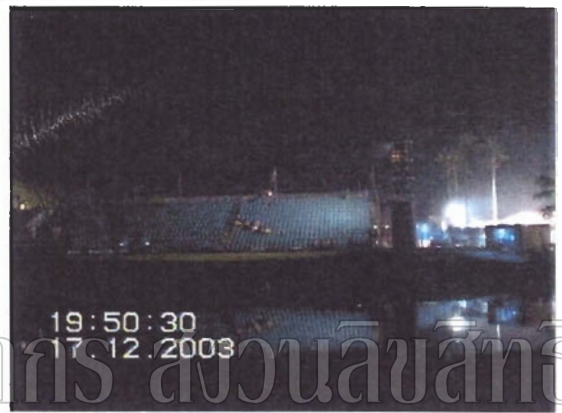
AROUND NAD ABOUT THE LIGHT AND SOUND THEATRE

Figure 37 (top left) : Artificial Ayutthaya town wall at the entrance to the light and sound area.

Figure 38 (top right) : Box office.

Figure 39 (below left) : Elephants waiting to appear on stage.

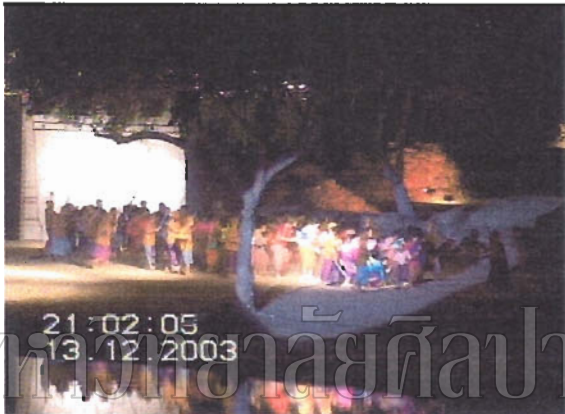
Figure 40 (below right) : Audience 'lobby', adjacent to the stand.



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BEHIND THE SCENES AT AYUTTHAYA WORLD HERITAGE , LIGHT AND SOUND, 2003

- Figure 41 (top left) : Props for the performance and, visible in the centre of the picture, the white cloth and offerings for the performers to pay respect to the spirits of the land.
- Figure 42 (top right) : Fighting cocks waiting to take to the stage in a scene depicting everyday life in the Ayutthaya period.
- Figure 43 (below left) : Performers get ready in the dressing room area, under a temporary pavilion.
- Figure 44 (below right) : The view from the stage of the audience seats and the pond at Wat Phra Ram.



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SCENES FROM AYUTTHAYA LIGHT AND SOUND 2003

Figure 45 (top left) : Ordinary life in the time of Ayutthaya.

Figure 46 (top right) : Dance to celebrate Ayutthaya in the opening scene.

Figure 47 (below left) : Victorious Burmese take Ayutthayan prisoners back to Burma as slaves.

Figure 48 (below right) : Battle scene between Thai and Burmese armies using real elephant actors.

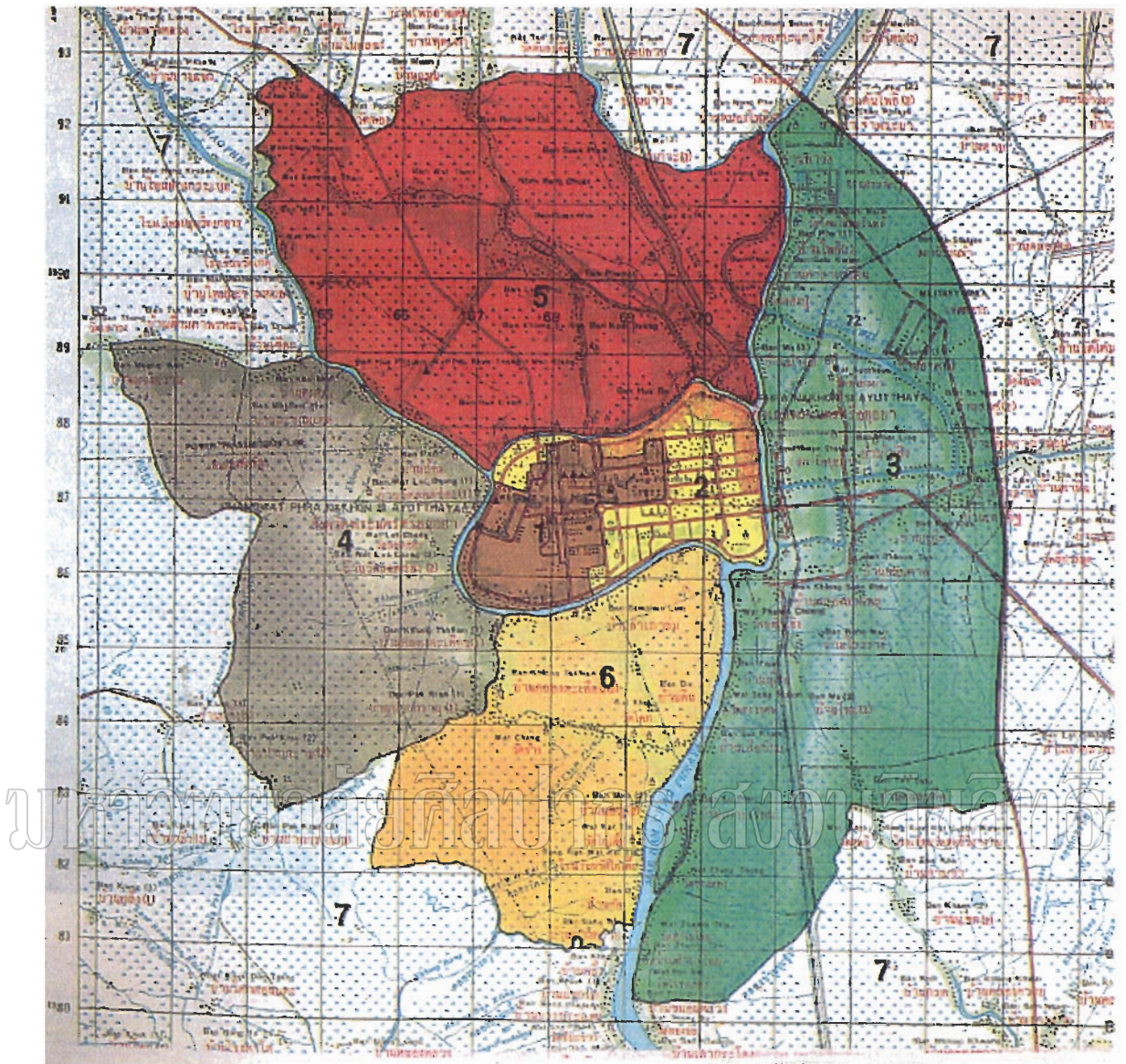


Figure 49 : A PLAN OF AYUTTHAYA

- 1 Ayutthaya Historical Park.
- 2 Area in Ayutthaya Island outside Ayutthaya Historical Park.
- 3 The east side of Ayutthaya Island.
- 4 The West side of Ayutthaya Island.
- 5 The North side of Ayutthaya Island.
- 6 The South side of Ayutthaya Island.
- 7 The Other part of Ayutthaya.

(Source from Fine Arts Department : Development Plan Of Ayutthaya Historical Park 1997 : 123)

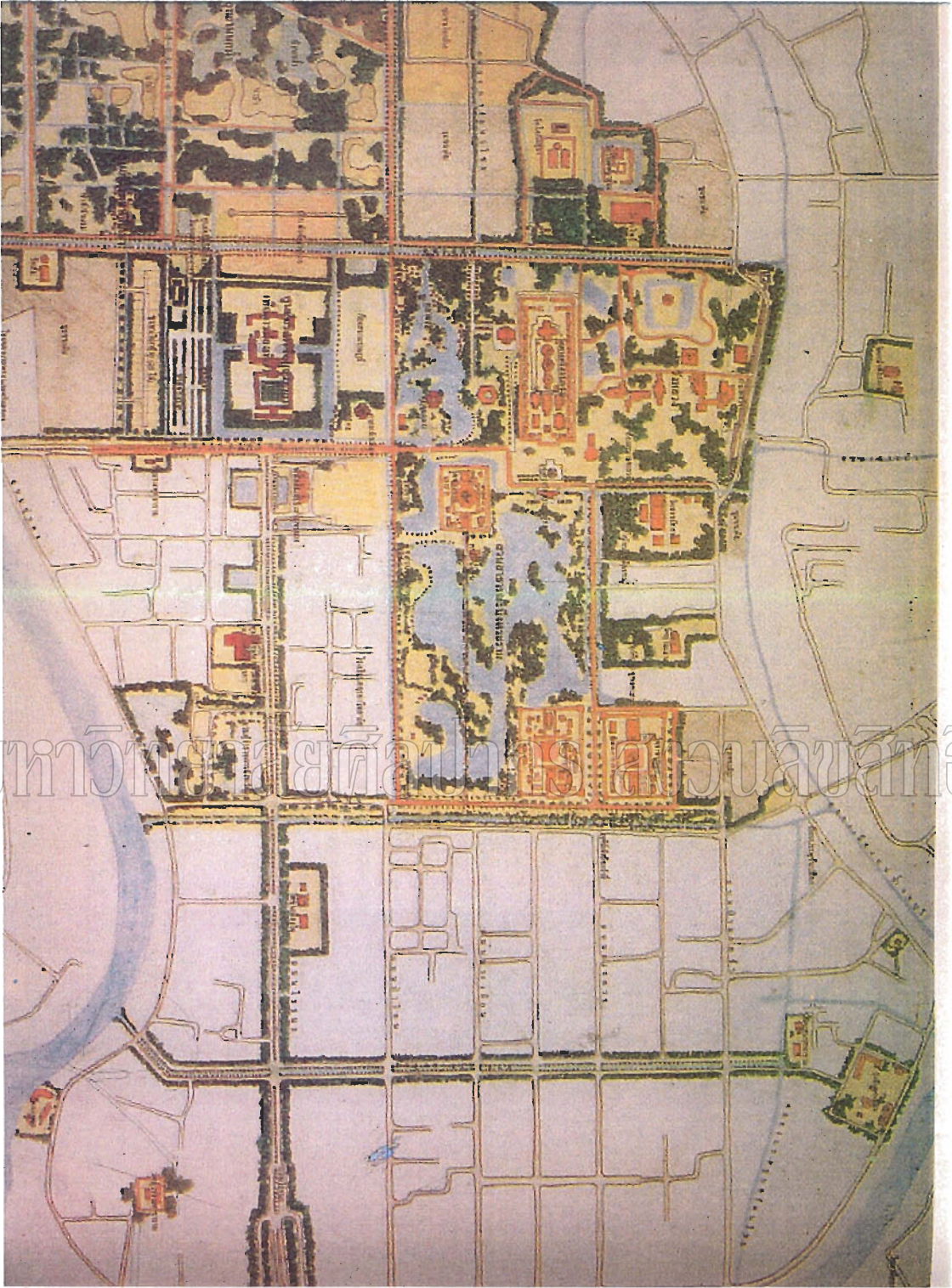
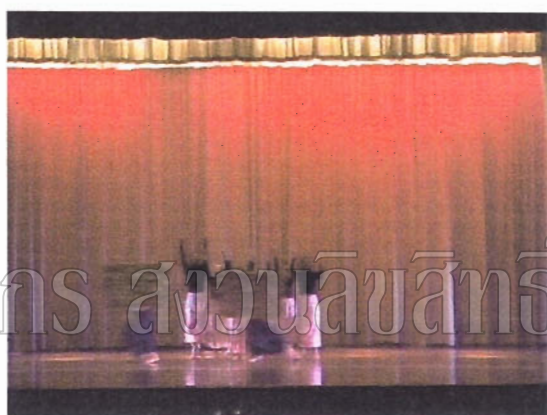
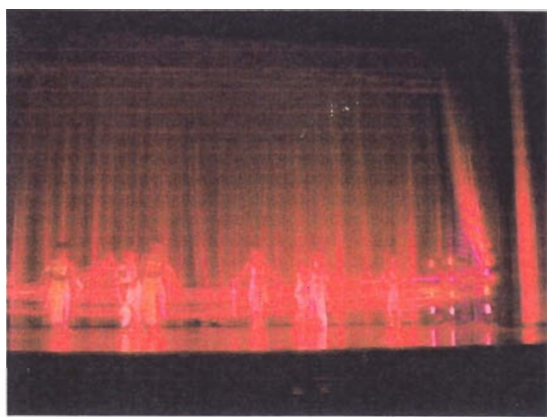
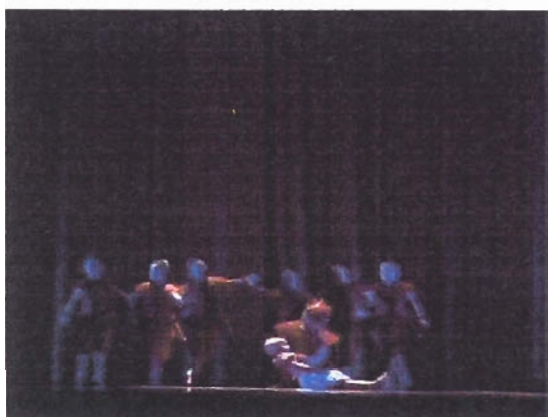


Figure 50 : A plan of Ayutthaya Island : Heritage sites are shown in red brick colour. [> N]

(Source from Fine Arts Department : Development Plan Of Ayutthaya Historical Park 1997 : 82)



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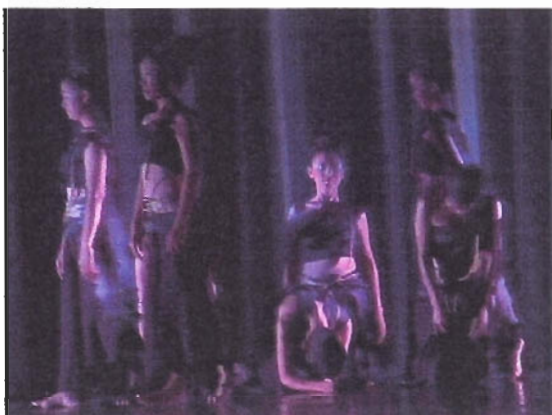
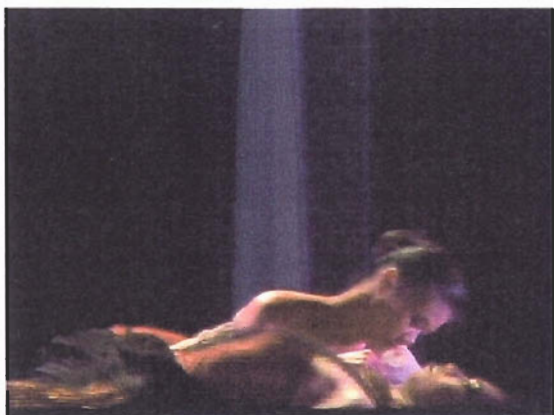
CREATIVE DANCE PROJECT (2003) 1

Figure 51 (top left) : Pla Tapean Klung Kao (Ancient mobile-craft for children to look at bed time).

Figure 52 (top right) : Namtan Saimai (Ayutthaya popular sweet in recent time).

Figure 53 (below left) : Ayothaya Sriram Tepnakhorn (A legendary of Ayutthayan name).

Figure 54 (below right) : For Fan Dam Dee (Ayutthayan ancient fashionable black teeth).



มหาวิทยาลัยศิลปากร ส่วนนิเทศศาสตร์

CREATIVE DANCE PROJECT (2003) 2

Figure 55 (top left) : Malaruka (Ancient believe of a bad spirit who wish to take children' s soles).

Figure 56 (top right) : Sathit Na Natee (An ancient Ayutthayan ceremony for the death).

Figure 57 (below left) : Longthan (A legendary of Ayutthayan severe punishment)

Figure 58 (below right) : Phereesan (Ayutthayan ancient drummers at the war time).

CHAPTER 1

INTRODUCTION

1.1 Background to the research

One of Ayutthaya's problems is that Ayutthaya is not really a destination where tourists stay over night because there is no life after dark. Besides, the present policy of 'leaving the heritage sites alone' and moving people's housing away deprives the sites of the spirit of the city's past development. Ayutthaya used to be a focal point for many kinds of cultural activities that gave life to the place. It is very sad that so few traces of these remain even if there is still much tangible cultural evidence.

Thailand has been familiar with performing arts such as music, ballet, contemporary dance and Thai dance as much as any other country has known the genres. There are many performing arts schools - dance in particular - that have opened in all territories across Asia, including Thailand. And performing arts seems to be an activity that could revitalize a heritage place like Ayutthaya especially in the night time. Performing arts has always accompanied human communities since 'primitive' times. In ancient times they usually served to play roles in religious and ritual ceremonies. These days, their scope is much wider and they have taken on wider significance in the social and commercial spheres.

Ayutthaya has long been associated with the arts and there is no reason why performing arts should retire from the Ayutthaya scene. Nowadays, it seems unrealistic to rely on government budgets for heritage conservation. So Fine Arts Department who look after Ayutthaya World Heritage should look to finance itself through a sustainable heritage interpretation programme which exploits the site's potential. Training locals to be professional guides is one way to generate income and

performing arts orientation is another ways to generate even more income under competent management. And this will not just bring about financial benefits. It will also increase historical understanding for both locals and visitors. The idea of using performing arts as heritage interpretation will also help establish local cooperation with regard to heritage conservation. Such an approach would help educate the local community about how to conserve and protect the valuable physical evidence of their heritage and history. This increased knowledge and appreciation of history could teach them how to step forward confidently into the immense world of the future. In the current epoch of globalization, strong local roots and identity are even more important.

Performing arts all over the world has an accepted role in developing culture and community. Indeed, identity and wisdom of Arts and Aesthetic surroundings, specifically art, dance and music, have been identified as key ways of life which make up cultural identity (see Weeranuj Maithai 2000 : 16-17). Performing arts can develop not only performing skills but also creativity and this is important in any society. To develop a performing arts program of high standard, performers need sufficient time, and ample places where they can work and grow artistically. A performing arts program in Ayutthaya could be a representative for Thai culture. The local artists and performers in Ayutthaya could create, adapt and develop a program to benefit the heritage site so that dance, for example, could be executed within a conservation context. The aesthetic and cultural value of heritage spaces in Ayutthaya is an ideal place for performing arts development and which would give life to the heritage site. At present, research on the links between performing arts and heritage sites remain hard to find. As far as is known, this is the first study of its kind looking specifically at the possibilities for developing performing arts as a means of heritage interpretation. This thesis studies the extent to which performing arts could be used in interpreting heritage sites and specifically in interpreting Ayutthaya World Heritage. It is hoped that the study will open up this question for deeper consideration around the world and serve as a useful case study and a starting point for more research.

1.2 Site Analysis and Key issues

Ayutthaya situated in the southern part of the central plain of Thailand, covering a total of 2556 square kilometers is the province of Phra Nakhon Si Ayutthaya. The provincial capital, Ayutthaya, is today a bustling town of around 76,000 people (National Statistics Office). Although modern day Ayutthaya is, according to the Tourism Authority of Thailand, 'at the forefront of industrial development' (Pisit Charoenwongsa 2000 : 21), it is the high concentration of historic architectural remains that are of greater significance and importance to Thais and visitors alike.

Ayutthaya is perceived by the great majority of Thai people as a source of national pride and of significant cultural value. The name connotes a strong sense of 'history' among Thai people. "The Ayutthaya period has so far been the apex of Thai history" (Thanapol Chadchaidee 1994 : 32). Ayutthaya evokes images of a glorious past and of a 'Golden Era'. This has been mentioned by Thai literature through the ages, one example being the travelogue poem known as 'Kam Suan Sri Praj' believed to have been written by the renowned poet 'Sri Praj' in the reign of King Narai (1656-1688). In this famous work, Sri Praj begins with a solemn commendation and description of 'the golden city of Ayutthaya'" (Sunait Chutintaranond, ed. 2000 : 9).

Founded in 1350 by King Ramadhibodi I, Ayutthaya rapidly developed from a small village to the nation's seat of power and prospered for more than four centuries. There are differing opinions regarding the specific periods of cultural development, though historians conventionally define three distinct eras : the Early, Middle and Late Ayutthayan Periods (Songsri Prapatthong 1977 : 204). Irrespective of the way in which these periods are defined and categorised, we can see that the rich variety of social, economic, political and cultural developments had a great impact at that time and has, in many ways, had an influence on Thai society today.

Unlike Sukhothai and Chiangmai, Ayutthaya was located on a large flood plain far from hills or mountains. Situated on an island at the confluence of three river systems, it was buffered well with a nature barrier and strong walls 20 metres high and 5 metres thick, the latter ceremoniously installed with human sacrifices (Terwiel quoted in Aasen 1998 : 95).

Ayutthaya's unique location, situated on fertile grounds between the confluence of three rivers (Division of Archaeology, the Fine Arts Department 1994 : 13) was conducive to a rapid expansion in population, economy, and military might. In order to assert its power and visibly demonstrate its dominance in the area there was a focus on constructing massive architectural monuments.

Ayutthaya was a society of builders rather than sculptors. As with most emerging empires in the flush of success, it was preoccupied with building monuments to impress outsiders by sheer immensity. [Ayuttaya] erected a major portion of its 400 wats in Ramathibodi's reign and completed most of its major monuments in the first 150 years of its existence (Beek 1999 : 144).

Regardless of how successful the monuments were in impressing outsiders, they have certainly made an impression on subsequent generations. The developments in architecture influenced architecture in the Rattanakosin period, and are evident in structures such as Wat Pra Keow and Wat Arun (Beek, 1999 : 146). However, the legacy of Ayutthaya can not simply be defined in terms of the tangible remains of these great structures. There was an active policy of trade and a development of diplomatic ties with many other nations. Influences from many neighboring countries were incorporated into Ayutthayan life and were developed upon, then disseminated throughout the flourishing kingdom. " Ayutthaya was, by any standard of the time, a sophisticated city" (Tri Amatayakul and Nidda Hongvivat quoted in Aasen 1998 : 97). Foreign influence manifested itself in many ways, such as through religion and art (despite the Khmer style Brahmanical system of Rule by Divine Right there is evidence that shows a general acceptance of the practice of many

different religions). "Within an essentially Brahmanical system and a modified Indian caste system, the king was worshiped as a god" (Aasen 1998 : 94). With an active foreign policy and an increase in communication, particularly with Europe, there developed the need to review and make changes to education, language and literary work.

In the reign of King Narai the Great many foreigners lived in Ayutthaya, as traders, officers and priests... They communicated with foreigners and developed the need to read books, which caused education to be more systematic. The attentiveness and interest in study in Ayutthaya can be seen from the development of literature, language and many other literary works. Literature was divided into many branches, many of which still exist [today] (Songsri Prapatthong 1993 : 222)

The decline of the Ayutthayan era after the death of King Narai is generally defined in terms of the attack and utter destruction of the capital by the invading Burmese army (see Phan, trans. 2002 : 243). "It is often overlooked that there were many internal problems in the years preceding the attack. The sacking of Ayutthaya in 1767" (Sunait Chutintaranond, ed. 1996 : 29) is, of course, a critical turning point in Thai history though it is evident that Ayutthaya's cultural influence transcended its physical destruction. "This catastrophic event did, however, have one positive result : it served to remind Thais about the importance of maintaining national unity" (Vallibhotama 2000 : 141). Through developments in education, literature and art or through the application of ceremonies and rites that are still practiced today, (see Songsri Prapatthong, 1993 : 225) Ayutthaya's heritage has had a great impact on contemporary Thai society.

In the previous section the importance of Ayutthaya to the Thai people was noted. The cultural treasures were officially recognised in 1967 when the Thai Fine Arts Department designated the site a historical park (Division of Archaeology, the Fine Arts Department 1994 : 10). It was the inscription of Ayutthaya, along with Sukhothai and the forest sanctuary of Thung Yai-Huay Khakhaeng, on the UNESCO

World Heritage List in 1991 that amounted to the ultimate authentication of its central place in the national historical narrative (Siriporn Nanta, ed. 2000 : 83).

In terms of cultural heritage UNESCO defines 'heritage' as a monument, group of buildings or a site that has qualities that are 'outstanding and universal' (UNESCO) (see Siriporn Nanta, ed. 2000 : 69). The World Heritage Council lays down guidelines for admission to the World Heritage List. It is under the third criteria that Ayutthaya was nominated for entry to the List as it showed values which : "...bear a unique or at least exceptional testimony to a cultural tradition or civilisation which is living or which has disappeared" (Siriporn Nanta, ed. 2000 : 34). Having met the required criteria and passed the test of authenticity, the site was honored with World Heritage status in 1991. Some comments from the World Heritage Committee read as follows :

Founded in about 1350, Ayutthaya became the second Siamese capital after Sukhothai. It was destroyed by the Burmese in the eighteenth century. Its remains, characterised by its prang or reliquary towers, and its gigantic monasteries give an idea of its past splendor (UNESCO – http://whc.unesco.org/pg.cfm?cid=31&id_site=576).

Although many of the monuments remain in a state of disrepair their aesthetic qualities prevail as a testament to the achievements of an ancient society. As Nanta states in his UNESCO sponsored book :

Traces of the adornment and glory of Ayutthaya are still seen through monuments and art objects remaining at the site. These remnants are evidence of the greatness of the kingdom. It gives the reflection of grandeur and beauty of palaces, temples, fortresses, residences and the lives of Ayutthaya people in the past (Siriporn Nanta, ed. 2000 : 33).

Indeed it is qualities such as these that are of integral import to bodies such as the International Council for Monuments and Sites (ICOMOS), a non-government organisation that assists the World Heritage Bureau by providing impartial evaluations of historical sites. ICOMOS determines sites of importance and interest including,

"...all topographical areas and landscapes, the works of man or the combined works of nature and of man, including historic parks and gardens, which are of value from the archaeological, historical, aesthetic, ethnological or anthropological point of view" (SPAFA quoted in Peleggi, 2002 : 3).

Many roads run through Ayutthaya World Heritage and pass parts of the Ayutthaya Monuments, Bung Phra Ram Park, Ayutthaya Museums, schools, community housing, commercial shops and government offices. Some roads are made of concrete and steel construction though most of the roads are made of small stone and black tarmac. As with all the other monuments in Ayutthaya, the Wats are protected and conserved as picturesque ruins of national antiquity.

The war with the Burmese and the ultimate sacking of Ayutthaya in 1767 caused severe damage to many structures. As restoration seemed impossible the city lay abandoned and thus the area remained as only a remnant or reminder of the past glory of Ayutthaya. Wat Mahathat for example was one of the first monuments to be built in the city center. Built in 1384 under King Boromaraja I (1370 – 1388) it was a most impressive structure. Records show that the original laterite prang stood at a height of 38 meters. It was rebuilt in 1633 following a lightening strike and the prang was extended to a height of 50 meters (see Beek and Tettoni 1999: 146). Today, however, only the base of the main prang remains.

In contrast, however, some monuments were not totally devastated. The legendary Prang at Wat Ratchaburana for example provides a good indication of the monumental architecture of the time. Constructed under King Boromaraja II in 1424, to commemorate the death of two princes killed in an elephant duel, it is one of the Ayutthaya World Heritage' s most famous monuments. It was severely damaged in 1767 but many of the main features of the architecture remain. Indeed, a wealth of superb gold statues and other gold art objects survived the Burmese assault and were discovered when the base of the monument was excavated in 1957 (see Beek and

Tettoni 1999 : 148). Looking at a plan of Wat Ratchaburana, Ayuthaya Aasen mentioned, " the tower sits on a massively redented base (that is, square angles are cut into each of its four corners). The shape of the central prang resembles an attenuated corn-cob, rather than the ogival tower common to the Khmer" (Woodbury, Beek and Tettoni quoted in Aasen 1998 : 101).

Most of Ayutthaya World Heritage wats have bots that once contained a large seated buddha image surrounded by numerous prangs and chedis of varying sizes. The classic temple layout of the time had several smaller constructions like vihans situated in the east courtyard of the Wat compound. Very hard bricks were the principal building materials of Ayutthayan masons. Traces of stucco decoration can also still be seen on some of the chedis which, even in this ruined state, give an indication of their past splendor.

Throughout the site there is evidence of past maintenance interventions on many levels. As many of the original designs and architectural plans have been lost it is difficult to ascertain how much of this work remained faithful to the original. Past restoration work can be seen as a reflection in the attitudes and conventions at the time the work was carried out. It is interesting to examine the different approaches to restoration work through the years as it serves to highlight the dynamic shift in the perception of what is considered as authentic (see 2.5).

More recently the work carried out by the Fine Arts Department has been carried out to maximize the retention of the original fabric when replacing or repairing material that is suffering from deterioration (Appendix A-4). This serves to minimize the extent of further damage caused by some proposed changes. Some of the ruins have been restored using the process of anastomosis, where indigenous brick and stucco were used. The bricks are specially made from Klong Sa Boua Area in Ayutthaya and the stucco is produced using original Ayutthayan ingredients such as sugar cane fiber (Appendix A-4).

Commercially there are many enterprises in and around the Ayutthaya World Heritage site. These enterprises are geared specifically for the tourist market. There is a private company offering elephant tours around the area and a small caravan tour by road that runs around Wat Phraram and between Wat Mahathat and Wat Ratchaburana. This small caravan tour is connected to other heritage sites in the area. There is an entrance fee for Thai nationals, though the cost is greater for foreign visitors. On the way to Kum Khun Phann there are many new orange-roofed buildings behind Wihara Phra Mongkon Bopit and these serve as souvenir shops. Here there are also new buildings housing the Fine Arts Department, Ayutthayan headquarters of Ayutthaya Historical Park.

One of the key sites at Ayutthaya World Heritage is Wat Chai Watthanaram. This site provided the venue for the 1992 and 1994 Kondee Sri Ayutthaya light and sound shows (the author's works) and 'A Tale of the Ancient Capitals' a performance for the Queen of Great Britain in 1996. The site, built in 1630 during the reign of King Prasart Thong (1629 – 1656), is of particular interest as it reflects the history of Khmer influences in the cultural development of Ayutthaya. King Prasart Thong was born as a commoner and thus to earn recognition from the nobility and gain the people's respect he invested heavily in religion, art, and culture (Sirisak Khumraksa 2003 :16). Elaborate images enshrined temples and the ornate temple designs are the best representations of his reign. A plan of Wat Chai Wattanaram, Ayuthaya reveals that, "The central relic chamber in the prang is high off the ground plane, raised on ascending, tiered bases. Some fragments of walls have false windows ornamented with delightful balusters of brickwork. Details are reminiscent of the chedi of Lanna Tai" (Woodbury after Santi, Jumsai, Beek and Tettoni quoted in Aasen 1998 : 93).

The compound of Wat Chai Wattanaram includes a huge prang symbolizing Mount Meru, the center of the universe in Hinduism and this is surrounded by smaller prangs. Also at the site are four other prangs which represent the four continents where humankind was said to have been born. Another interesting feature at Wat Chai

Wattanaram was the adoption of the Angkorian style of an outer gallery that was built to signify the bounds of the universe (see Sirisak Khumraksa 2003 : 17).

When travelling to Ayutthaya, it is often very difficult to see the craft centers. The end products are readily available in the souvenir shops in and around Ayutthaya, but the manufacturing process, while not hidden from the public, is not well advertised. Since the birth of Ayutthaya there has been a great many migrations from different people and cultures to the area. This is still evident in the OTOP (One Tambon one product) campaign : a popular government project concerning local products and has lead to the production of a wealth of arts and crafts with different influences.

Moreover, there are distinct cultural traits and ways of life that have developed in the area but are often overlooked in favour of experiencing the grand monuments. Throughout the last 700 years Ayutthaya has become a cultural melting pot of different races and religious beliefs. There are people from various ethnic backgrounds, each having played a critical part in the development of ancient Ayutthaya. The Muslim community, for example, played an important role in Ayutthaya's government and commerce from the outset. There is still a strong Muslim community in Ayutthaya today and it is known for its palm leaf handicraft products made using a technique that has been preserved faithfully through generations. The Mon community, that brought with them distinct architecture, settled on the banks of the Chao Phraya and worked as vendors in the floating market. Their descendants still have a presence in the area and have held strongly to their beliefs and customs. This is to name but a few of the capital influences often overlooked.

The ruined monasteries in Ayutthaya World Heritage define the artistic style and glory of Ayutthaya. Standing side by side, the monuments provide an expansive view along several main roads and avenues. The roads, however, often serve to distract and interrupt the overall picture of the heritage site. Ayutthaya temples have been under renovation since the implementation of the Fine Arts Department's Project

the '*Master Plan of Improvement to Ayutthaya Historical Metropolis 1977*'. However, little consideration has been given to the fact that most of the Ayutthaya World Heritage heritage monuments are still separated by a network of roads throughout the island. If some of these interconnecting roads were closed to general traffic and given over to being used solely for the purpose of site activity a more unified and atmospheric interpretation of the heritage site could be created. Moreover, Ayutthaya Fine Arts Department' officers mentioned that the road infrastructure and its proximity to the sites also present some critical issues regarding pollution and damage as exhaust fumes and vibrations from passing traffic endangers the fragile monuments (see Appendix A-4).

Indeed, it would appear that far from attempting to reduce traffic around the monuments, the opposite has occurred and more modern constructions have been added in recent years. In recent times considerable change and developments have occurred on the Ayutthaya Island, noticeably the unnecessary widening of many roads. In interviews with local people from around the area many commented that the designs of the new buildings is not in harmony with most Ayutthayan monuments.

There are also problems regarding the dissemination of information. It is evident that there are very few clear signs leading the public to the Ayutthaya World Heritage sites. Apart from the formal sign on the super high way, there are no noticeable signs as far as can be determined. Display panels offering information about Ayutthaya World Heritage and the surrounding area are few in number and are unimaginatively designed. Often there is not enough printed information at the site entrance and there are no local tour guides.

Many issues and challenges regarding preservation and conservation are concerned with fiscal matters. It appears that funding is a particular problem when new solutions are provided to tackle various problems. The Fine Arts Department, for example, proposed the idea of providing a lift service between sites using special

adapted vehicles that create less pollution. The idea was rejected as the initial set up costs were too high. Another issue concerning financial matters is the private ownership of nearby land. The Fine Arts Department said that they wish to open all of the space in the heritage area around Wat Phra Si Sanphet, Wat Phra Ram, Wat Thammicgarat, Wat Mahathat and Wat Ratchaburana. But it is taking a long time because there is still some privately owned land in the area of the Ayutthaya world heritage site. The Fine Arts Department first has to raise enough money to buy this land before they can carry out their plan (Appendix A-4).

Within the remit of the Fine Arts Department is the promotion of Ayutthaya as an attractive tourist destination. *The Master Plan of Ayutthaya Historical Metropolis* aims to develop and renovate the ruined places to be a major historic tourist attraction. Point 7 of the Plan prescribes the development of peoples minds and culture; the enhancement of tourism with an emphasis on balancing conservation with tourist development. It also aims to develop the nation's arts and culture and thereby create economic and social benefits. The Plan is also focussed on encouraging the cooperation of government sectors, private organizations and local communities with regard to cultural conservation. However, from personal experiences at the site, and having interviewed many members of the local community, visitor and officials, It believe little progress has been made to realize or implement these aims.

In particular, visitor figures have remained fairly stagnant over the last few years. For example, while there was a total of 2,711,607 Thai and international visitors in the year of 2003, this marks little progress since 1999, when there were 2,025,937 and was less than the figure for 2002, 2,833,860 (Tourism Authority of Thailand). According to the entrance officers at Ayutthaya World Heritage interviewed in November 2002, visitors can be divided into 5 distinct groups :

1. General Thai visitors who only come once. If they repeat the visit it is because they bring their guests from abroad.
2. Thai Buddhists who visit several Wats all over the country in a Buddhist pilgrimage. (By interviewing Thai tourists during November 2002-January to 2003 it was apparent that wats in Ayutthaya are famous for this reason and yet most people do not know of the stories of Ayutthaya wats as they relate to Buddhism).
3. There are regular school trips from all over the country that come in connection with their history lessons.
4. By interviewing tourists during November 2002-January 2003, it seemed foreign visitors from Europe, America, Japan and Australia were profoundly interested in history of the heritage places as well as the heritage aesthetic and local people. According to interviews with local guest house owners over the same period, there is a 'back-packer season' from around June to February every year. They consist mostly of Western or Japanese visitors and it is primarily this group that tend to stay overnight.
5. East Asian visitors mainly from China, Korea and Japan that come in tour groups with their own tour guides. They are interested in visual observation, Buddhism pilgrimage and shopping.

Being a native of Ayutthaya and a performing arts professional, I have long been aware of the way heritage sites have been used as backdrops for large-scale performing arts events in Thailand. This is particularly so in the case of Ayutthaya, where there has been an annual light and sound shows for more than a decade during the Ayutthaya World Heritage Festival around the 13th December every year (the day when Ayutthaya was proclaimed as a World Heritage site by UNESCO in 1991). The Festival is the responsibility of the Ayutthaya Province, Tourism Authority of Thailand, and Ayutthaya Historic Park, Fine Arts Department. (Festival Brochure 1994, 1996, 1998, 1999, 2002, 2002, 2003). Moreover, Ayutthaya is known in Thailand for its art and culture. However, in recent times, apart from the light and sound shows, there has been little in the way of performing arts being staged in Ayutthaya. At the same time,

despite the town's historical sites having been added to the UNESCO World Heritage list, the site is still the same as it has been for the last fifty years with very little interpretation on offer. Performing arts has not been used efficiently to benefit local people, the shows have not made people aware of the heritage significance of Ayutthaya, there has been little communication between the Fine Arts Department and those attending, including visitors.

This situation prompted the idea that a re-development of performing arts in Ayutthaya, closely linked to an improved and wide-ranging interpretation programme, could perhaps increase people's awareness of heritage and conservation issues and bring new life to Ayutthaya.

This idea led to the research hypothesis and the research questions (see Diagram 1 and 2 also 7 and 8) which were conceived in order to help determine whether performing arts is an appropriate and valid form of heritage interpretation at a World heritage site like Ayutthaya. The twenty research questions (Appendix O) were designed to tackle the key issues involved in this hypothesis : conservation and protection of the site, promotion of heritage and culture, involvement of local people as stakeholders and the potential of performing arts as a viable form of interpretation. The questions aimed to encompass the issues as broadly as possible, taking into account the various stakeholders and people involved with the site : locals, visitors and those responsible for its management.

1.3 Research problem and propositions

This research aims to determine the potential for performing arts as a key feature of interpretation at Ayutthaya World Heritage site.

The thesis comprises one research question and one research proposition. Diagram 1 and 2 shows the research hypothesis : 'That the Performing Arts is an

appropriate and valid form of heritage interpretation at a World heritage site like Ayutthaya'. This hypothesis is investigated via the research question : 'Should the performing arts be used as a way of interpreting cultural heritage at Ayutthaya World Heritage sites?' This is subsequently developed through 'Problem-solving thinking 1-20' (Appendix N : The key situation at Ayutthaya World Heritage site) that generated 20 research sub-questions (Appendix O) linked to 20 research objectives which all derive from one research objective : to study the need for Performing Arts as part of the interpretation at Ayuthaya World Heritage Site. In turn, these objectives lead to the 20 research propositions (see Diagram 1 and 2).

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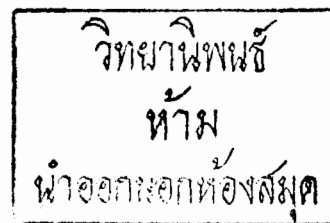
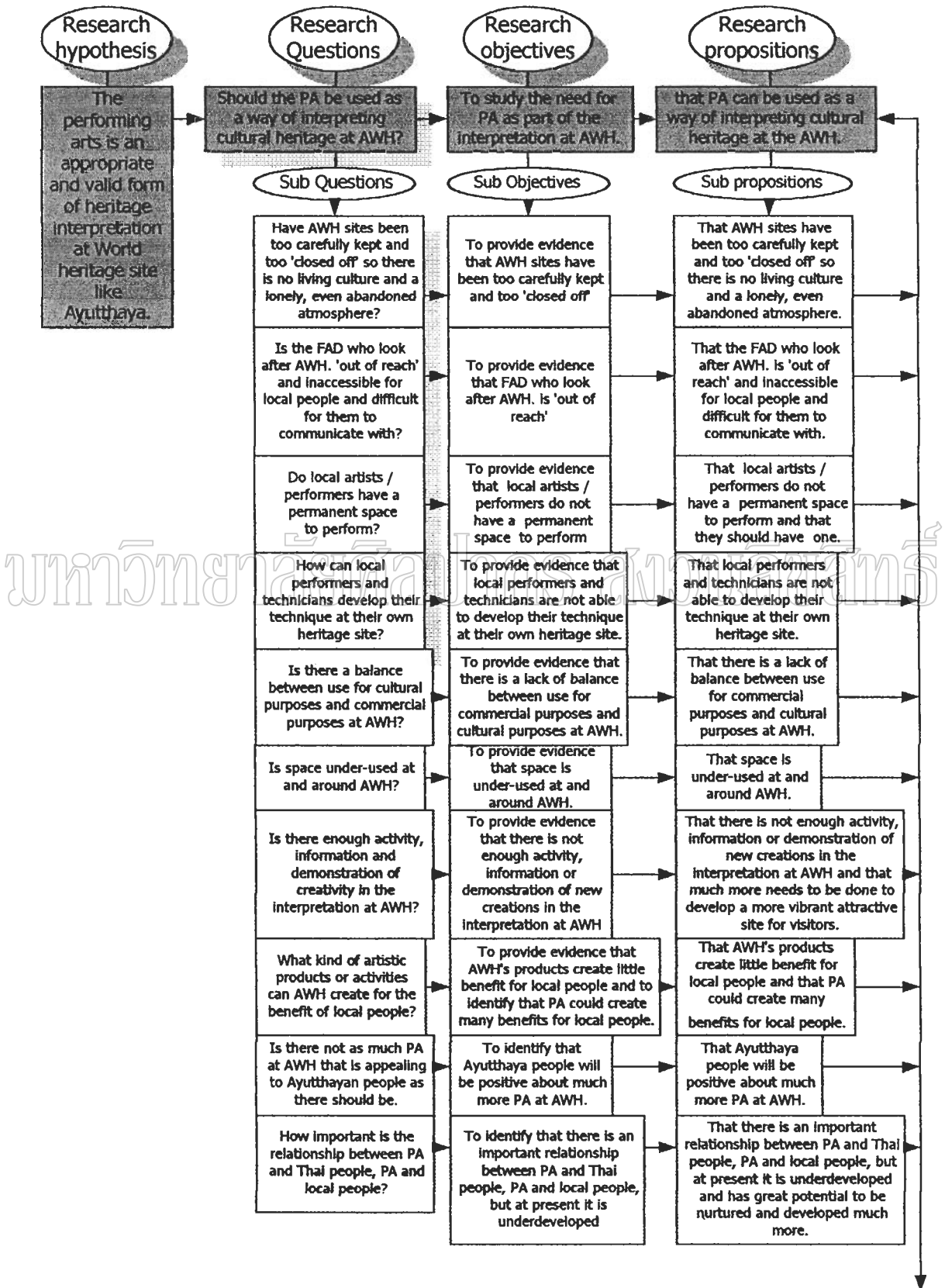
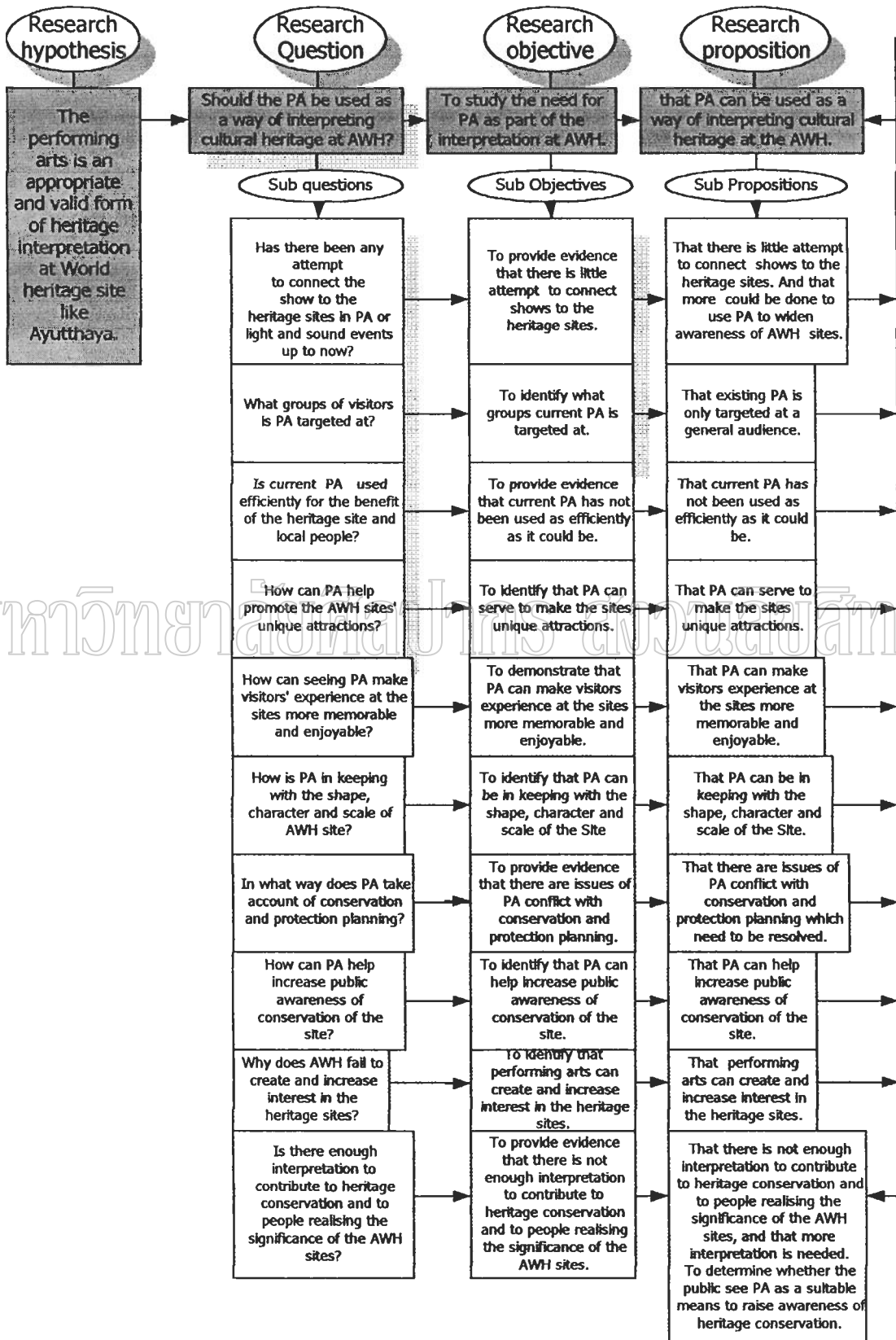


Diagram 1 : Research problem and research propositions.



Continue

Diagram 2 : Research problem and research propositions of this thesis continued.



1.4 Methodology

The project has been conducted on the basis of qualitative research methods. Eight techniques were used to collect data for the study :

1.4.1 Literature review : examining a wide range of sources, documents and publications relating to the Ayutthaya World Heritage sites and Ayutthaya's narrative history, performing arts and their use in heritage interpretation and their role in Thai culture.

At present, these issues have received little attention in Thailand and there are only a few works published in Thai. In addition, there is little work focussing specifically on Thailand by foreign scholars. Local sources were particularly useful though, in providing much of the material for research relating to the history of Ayutthaya and its status as a World Heritage Site. However, most of the literature reviewed, particularly concerning heritage interpretation, conservation, museums, ecology, cultural landscape and related topics, comes from literature written in English in Western countries concerning Western places and culture. However, the challenges of heritage interpretation and conservation are global ones. Ayutthaya is a World Heritage site, just like Angkor in Cambodia or the Egyptian pyramids. The sites that UNESCO have identified as being worthy of inclusion on the World Heritage list are able to attract an international market and international visitors. The heritage sites can be seen to 'belong to the world' as well as to the local communities who live around them. As such, scholarly literature which relates to the transnational issues of heritage interpretation has been used in this study with the significance of foreign examples explained where appropriate.

1.4.2 Personal experience : This consists of an in-depth review of the author's previous work in the artistic and heritage fields by using audio-visual and printed records. Particularly the development of work relating to Wat Chai

Watthanaram where two productions featuring the author's artistic direction and choreography have been held.

1.4.3 Interviews : This includes in-depth personal and focus group interviews with performing arts professionals, officers from Fine Arts Department, Thai and foreign tourists in Ayutthaya and Bangkok and local people in Ayutthaya.

1.4.4 Visitor / audience surveys : These were conducted among audiences who attended the 2003 Ayutthaya light and sound shows during 13-21 December and the Ayutthaya Senior Dance Presentations at Chulalongkorn University' s Main Auditorium on 2nd April 2004.

1.4.5 Media : An examination of media content relating to Ayutthaya and to Thai heritage and culture in general that has appeared over the last few years, including films, TV soap operas and printed materials.

1.4.6 Symposium : Participation and research at the South East Asian performing arts symposium held at Bangkok University in November 2003.

1.4.7 Experimental and creative study : Teaching and supervising the Creative Dance Senior Project at the Faculty of Fine and Applied Arts, Chulalongkorn University on the theme of Ayutthaya. Assessment and evaluation of experimental project work on Ayutthaya.

1.4.8 Field study : Regular visits to areas across the Ayutthaya World Heritage site, with particular attention paid to art and architecture around the site.

The results of these different lines of investigation have been used to answer the question of whether or not performing arts can be used as a way of interpreting cultural heritage at Ayutthaya World Heritage and if so, how, why and to what extent.

1.5 Outline of the Dissertation

Chapter 1 Introduction. The overall scope of the thesis is described. Background to the research, site analysis and key issues is explained, the research problem and propositions including research hypothesis, objectives and research questions are presented. The thesis methodology is briefly described. Finally, the scope of the thesis and the assumptions are presented.

Chapter 2 Literature review. In this chapter literature relating to the role of performing arts in the interpretation of heritage sites is presented. The chapter begins by reviewing terminology, heritage conservation particularly the history of Ayutthaya conservation and conservation under its world heritage status. The chapter also reviews interpretation of heritage sites including the evolution of interpretation and interpretation in recent years. Then it investigates authenticity and heritage interpretation, performing arts as an interpretation device at Ayutthaya World Heritage, with a brief historical background of performing arts as interpretation at Ayutthaya World Heritage, current status of performing arts as interpretation at Ayutthaya World Heritage, and future opportunities for performing arts as interpretation at Ayutthaya World Heritage.

Chapter 3 Research methodology. This chapter describes the research methodology used in this thesis. It outlines the different types of research used : qualitative research as the main type of research employed, field research and some quantitative research in the form of visitor surveys. Research design, research hypothesis, research objective and research questions, data collection methods, data analysis, the limitations of the research, and ethical considerations are explained.

Chapter 4 Analysis. In this chapter, data collected from Fine Arts Department, international performers and management scholars as well as artists, audiences and stakeholders are analyzed. General and specific findings are developed and the research propositions are presented.

Chapter 5 Conclusions. This final chapter will discuss the conclusions to the research question : 'Should the performing arts be used as a way of interpreting cultural heritage at World Heritage sites?'. It will also review the findings of this research and make suggestions for further research.

1.6 Scope of Thesis

This research will only consider the role of performing arts in the interpretation of Ayutthaya World Heritage. With regard to actual performing arts performances at Ayutthaya World Heritage, it will focus on the period of December 1992 until April 2004. It will not look into other kinds of interpretation such as exhibitions, signs, or brochures in any significant detail.

The research will focus exclusively on the area of Ayutthaya World heritage site, as defined above, and will not cover museums.

1.7 Assumptions

As a native of Ayutthaya and a performing arts professional, I have chosen to focus my research on one heritage site, Ayutthaya World Heritage and one vehicle of interpretation, performing arts. In this dissertation, the discussion of performing arts relates specifically to that which is conceived for production at heritage sites for interpretation purposes and most specifically for interpretation of Ayutthaya World Heritage. For these reasons, the potential for increased interpretation through, for

example, the visual arts, is not considered here but remains a subject which could be further researched.

The Fine Arts Department is responsible for Ayutthaya World Heritage. As such Fine Arts Department is ultimately responsible for any event that takes place at Ayutthaya World Heritage. This remains the case whether such an event is administered solely by the Fine Arts Department, by other organizations such as Tourism Authority of Thailand or Ayutthaya Provincial government, or by a combination of these bodies.

1.8 Conclusion

Answering the question : 'Should the performing arts be used as a way of interpreting cultural heritage at World Heritage Sites', using Ayutthaya World Heritage as the principal research focal point is no simple task. The possibilities have until now received little attention. As has been seen in this introductory chapter, there are many problems and issues which need to be addressed for the question to be satisfactorily answered. The complexity of the issues that relate to the investigation required a multi-dimensional approach to the research and this is reflected in the way the research hypothesis was developed into the sub-questions and sub-propositions.

Ayutthaya World Heritage has a significant place in Thai history and in the present is also significant as an icon heritage place and as a tourist attraction. For these inter-relationships to be sustainable into the future Ayutthaya World Heritage will require management practices that can achieve outcome that satisfy all the stakeholders. This dissertation, hopefully, can play a role in ensuring a sustainable future that remains true to the historic legacy of the city and at the same time, educates the visitors in such a manner that the significance of Ayutthaya is widely understood. Can the performing arts help achieve this goal? This question has driven the project.

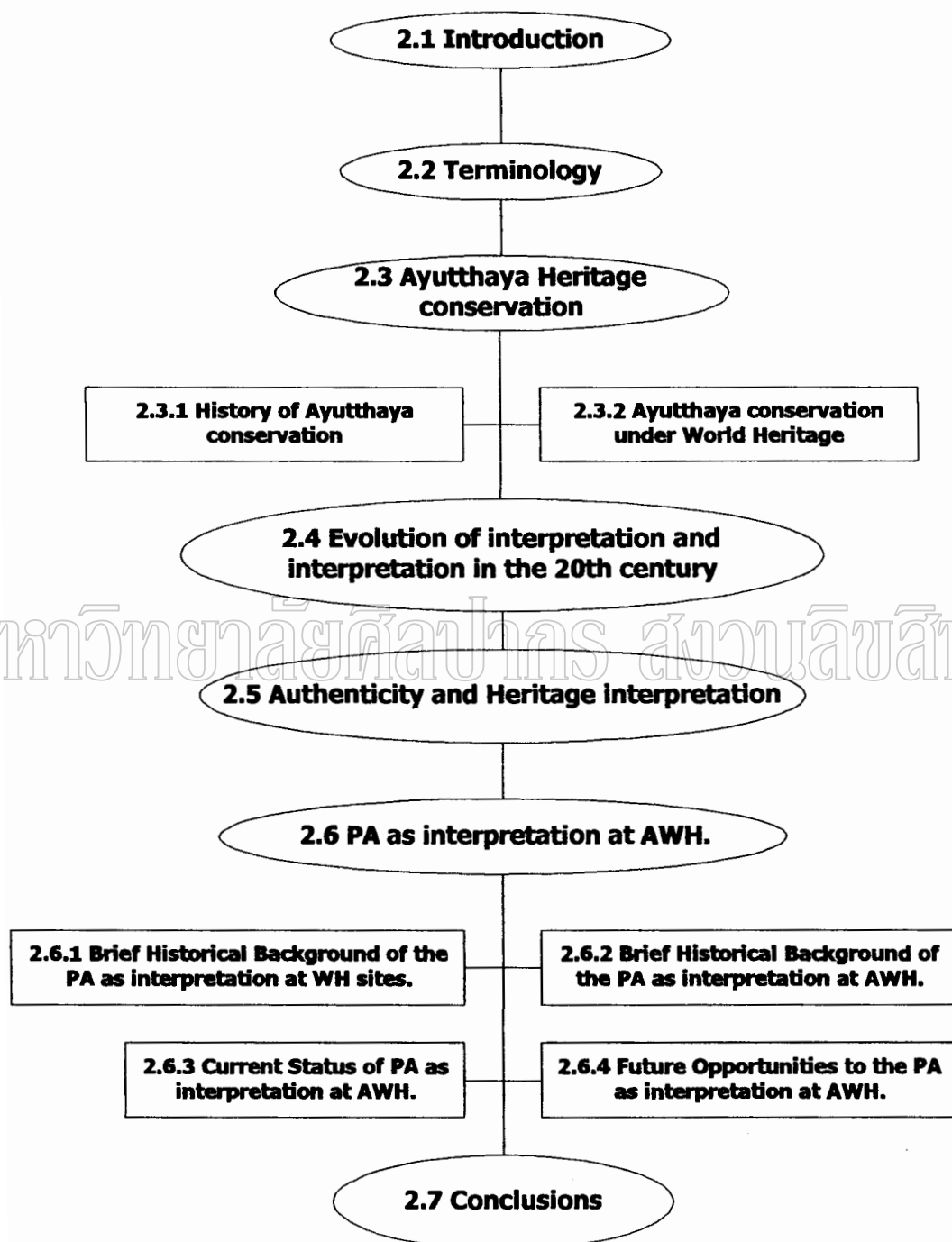
CHAPTER 2

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

2.1 Introduction

While this dissertation had its first roots in personal interest and experience, scholarly literature was the basis for the development of the research, particularly in relation to the key areas of heritage interpretation, conservation and authenticity. Scholarly literature was analysed as it relates to the role of performing arts in the interpretation of heritage site. As has already been mentioned in chapter one, there are very few works in Thai relating to this issue and also only a few examining the issue as it relates specifically to Thailand. As such, work by international scholars formed the basis for much of the literature research. The chapter begin by reviewing terminology. Thai sources were useful, however, on reviewing Ayutthaya heritage conservation looking at the history of Ayutthaya conservation and Ayutthaya conservation under its world heritage status. This chapter then moves on to review interpretation of heritage sites including the evolution of interpretation and interpretation in the 20th century and the key issues of authenticity and heritage interpretation are also examined. These issues are key to the investigation of performing arts as interpretation at Ayutthaya World Heritage which then follows. This is divided into a brief historical background of performing arts as interpretation at World Heritage and Ayutthaya World Heritage Site, the current status of performing arts as interpretation at Ayutthaya World Heritage Site, and future opportunities for performing arts as interpretation at Ayutthaya World Heritage.

Diagram 3 : Organization of Chapter 2



2.2 Terminology

The following terminology is critical to the research and because many of the terms have several or contested meanings that require clarification. All these terms are central to the research project and what follows is an analysis of the key terms as they are discussed in the research literature.

2.2.1 Culture

The term "culture" was first mentioned in 1483 A.D. during the Renaissance period meaning the cultivation or rearing of a particular product or crop. Later on the original meaning has changed and extended to cover other areas (Weeranuj Maithai, ed. 2000 : 15).

ASEAN Member Countries recognize 'Culture' in a wider context :

"Culture" means the whole complex of distinctive spiritual, intellectual, emotional and material features that characterize a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs (ASEAN declaration on cultural heritage 2000 : 3).

Culture in Thai is Wathanatham,

The Thai concept of Wathanatham is more comprehensive than the Western concept of 'culture' in that it expresses a more dynamic concept of 'The Way of Life'. And in Oriental, like in Heraclitian[,] thinking 'Way of Life' is like a stream, or a road (Tao). It encompasses all aspects of life and is moreover open for change, and surprise, good or bad (Geusau quoted in Aasen 1998 : 7).

The concept of culture has an agricultural origin : it first referred to the tending or "cultivation" of crops. In the later stages of its history the concept has retained within it the sense of process. The "culture of the mind" is not acquired at once, nor does a person become "cultivated" at once. Many attempted definitions of the word culture have been inspired by the sense that it was being misused. One reason is that during the

eighteenth and nineteenth centuries it acquired new meanings far removed from its humble origins. For some people it became a thing in itself, a state rather than a process, or perhaps an achievement or veneer, something that persons or societies either had or did not have. Pride in a specific national culture was a buttress of nationalism, and both developing educational and communications systems were geared to enhancing it (Bauman 1992 : 4).

So for something to be regarded as 'culture', it has to be built up over a period of time. It then belongs to the society and is a part of the society which built it up. In this way we can feel its relation to 'cultivation'. First the land is prepared and the seeds are sown. Once the seeds are sown the crops need tending before they reach maturity. Culture though is essentially a human thing, and like humans, can change. The 'path', or the 'way' is indeed open to change and like everything in life, culture is bound to change and move on. Culture then should not be seen as something clearly defined or delimited but as alive and dynamic.

2.2.2 Heritage

Heritage is commonly regard as something - an object, a custom, or a quality – “which is passed down over many years within a family, social group, or nation and is thought of as belonging to all its members” (Longman Dictionary of Contemporary English 1987). Siripom provides us with an interesting definition of what heritage actually means : “Heritage is our legacy from the past, what we live with today, and what we pass on to future generations” (Siripom Nanta, ed. 2000 : 6). “The idea of the national heritage can encompass notions of landscape and, indeed, notions of race” (Schama and Wright quoted in Meethan 2001 : 99). “By labelling an object, building or site as part of the heritage, it is elevated above the mundane into a symbol of a nation, or people” (Meethan 2001 : 99). Heritage is increasingly being drawn into a globalised tourism industry. “Like culture in its broader anthropological meaning, heritage is intimately linked to identity (personal, communal and national) and to core value systems; hence commodification of heritage as tourist 'product' is

inevitably fraught with tensions” (Trotter 2001 : 141).

2.2.3 Cultural Heritage

As the term suggests, cultural heritage refers to that which has been built up and passed down / on over a period of time. In the ASEAN Declaration on Cultural Heritage (ASEAN declaration on cultural heritage 2000 : 3). Culture and cultural heritage are recognised as the following :

“Cultural heritage” means ;

- (a) significant cultural values and concepts ;
- (b) structures and artifacts : dwellings, buildings for worship, utility structures, works of visual arts, tools and implements, that are of a historical, aesthetic, or scientific significance ;
- (c) sites and human habitats : human creations or combined human creations and nature, archaeological sites and sites of living human-communities that are of outstanding value from a historical, aesthetic, anthropological or ecological viewpoint, or, because of its natural features, of considerable importance as habitat for the cultural survival and identity of particular living traditions ;
- (d) oral or folk heritage: folkways, folklore, languages and literature, traditional arts and crafts, architecture, and the performing arts, games, indigenous knowledge systems and practices, myths, customs and beliefs, rituals and other living traditions ;
- (e) the written heritage ;
- (f) popular cultural heritage : popular creativity in mass cultures (i.e. industrial or commercial cultures), popular forms of expression of outstanding aesthetic, anthropological and sociological values, including the music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically-oriented urbanized communities.

“Cultural Heritage can be divided into tangible heritage (monuments, sites, objects of arts, manuscripts) and intangible heritage (languages, legends, music, dance, folklore and crafts)” (Weeranuj Maithai, ed. 2000 : 108).

Tangible heritage has a recognisable form such as a building, artifact or geographical feature.

The criteria for the inclusion of cultural properties on the World Heritage List are considered in the context of Article 1 of the Convention, that read as follows -

Monuments : architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings : groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites : works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

(Pedersen 2002 : 16)

Intangible heritage refers to that which cannot be touched by one's hand, such as traditional forms of behaviour, entertainment, performing arts, rites and beliefs. "It comprises oral tradition, languages, music, dance and performing arts, crafts and customs including those of the minority and indigenous peoples" (Weeranuj Maithai, ed. 2000 : 17).

2.2.4 Heritage Conservation

Action can be taken to conserve tangible and intangible heritage (as defined in 2.2.2). This involves both protection and preservation and may involve repair and restoration work. The Thai Regulations for Monument Conservation, Section 3 read as follows :

1. "Conservation" refers to the act of keeping and maintaining a monument in order to retain its values. This comprises protection, maintenance, preservation, restoration and repair.
 - a. "Preservation" refers to the act of keeping the monument in its original state and preventing it from further damage.
 - b. "Restoration" refers to the act of putting back to a former state.
 - c. "Repair" refers to the act of repairing and improving a monument to its original state. However, the original and the newly constructed part should be in harmony with each other and be detectable from each other.

(The Fine Arts Department 1985)

2.2.5 Heritage Interpretation

"An educational activity which aims to reveal meanings and relationships through the use of original objects, by first - hand experience, and by illustrative media, rather than simply to communicate factual information" (Tilden quoted in Staiff 2003: 11). For Pisit Charoenwongsa, centre director of SPAFA-Thailand : (SEAMEO-SPAFA : Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts) "Interpretation is a means of communicating ideas and feelings which help people enrich their understanding and appreciation of their world and their role within it" (Pisit Charoenwongsa 2001). Interpretation means communicating a message to an audience. This can be done in all sorts of ways using all sorts of techniques to help an audience understand certain ideas and messages. In a heritage context, the messages relate to the importance of the site, why it should be conserved and to raising an awareness of a place's significance. Performing arts, as a type of communication between performers and audience is one means of effective heritage interpretation (See also, section 2.5 below).

2.2.6 Ayutthaya Historical Park and Ayutthaya World Heritage (AWH)

Ayutthaya Historical Park refers to the area in the centre of Ayutthaya World Heritage (Ayutthaya World Heritage) site, as defined by the borders according to

'Rajkitjanubaksa' (the government gazette) which defines royal property. The park is 1,810 Rai in area and covers the central area of Ayutthaya island. The island is the location of many monuments and heritage sites associated with the old capital (Division of Archaeology, the Fine Arts Department 1994 : 14). The Ayutthaya Historical Park sits on an 8.5 sq km 'island' in the middle of the city, surrounded by a ring of rivers and canals. Altogether, there are about 200 historically significant sites, some located on this city island and some outside it (Black and Wall 2002 : 129).

2.2.7 Fine Art Department (FAD)

The Ayutthaya Historic Park office is a branch of The Fine Arts Department, in the Ministry of Culture. "In Thailand, the Archaeology Division of the Fine Arts Department is directly responsible for all of the activities and policies concerning the historical parks" (Black and Wall 2002 :127). The Regulations for Monument Conservation state that:

The Fine Arts Department is the government authority responsible for the control, maintenance and protection of monuments as historical evidence and treasure of the nation. It is also responsible for the restoration of monuments in accordance with artistic, historical and archaeological methods and principles and to assess their importance in an economic, social and cultural context (The Fine Arts Department 1985).

2.2.8 Performing arts (PA)

In this dissertation, performing arts refer to the visual and auditory arts, the arts which appeal to the senses and are performed for an audience. The performing arts encompass a wide range of techniques, styles and purposes. Principal branches of performing arts are : dance, drama, music and all their sub-genres.

In one common usage performance is the actual execution of an action as opposed to capacities, models, or other factors that represent the potential for such action or an abstraction from it. In the performing arts this distinction can be seen

in the contrast between composed guidelines or models for artistic presentations, such as playscripts or musical scores, and the presentational rendition of those works before an audience (Bauman 1992 : 41).

In recent times, the definition of performance art has become more open-ended. As such it can sometimes seem a little vague. Roselee Goldberg has written that :

To some the term may still feel both uncomfortable and vague for the very reason that it encompasses such a broad range of artistic endeavor and such a number of diverse disciplines and media literature, poetry, theater, music, dance, architecture, and painting, as well as video, film, photography, slides, and text, and any combination of these. In Britain there is a preference for the term "live art" because it is more directly descriptive and this is used as frequently as "time-based art"; in Australia, "performance" quite specifically refers to work that has originated in the traditions of theater, while "performance art" refers to performance artists with bona fide art-school diplomas (Goldberg 1998 : 12).

Performing arts are a direct, two-way act of communication between the performers and the audience. Performance art, moreover, differentiates itself from other more 'fixed' types of art by its fluidity. To illustrate, consider the actor's refrain that "no two performances are ever the same". Hall & McArthur, as well as many other scholars in the heritage and tourism fields, have mentioned how performing arts can be included in heritage interpretation. "The play or pantomime may be undertaken by a drama group, school group or additional staff from the heritage management organisation. The interpreter usually writes the story line and produces sets and costumes with help from an artist" (Hall & McArthur 1998 : 178).

2.2.9 Entertainment

Entertainment, entertaining guests, and entertaining an idea have in common the root word entertain (from the Latin tenere), meaning to hold or to keep steady, busy, or amused. The modern definition of entertainment is any narrative, performance, or other

experience that can be sold to and enjoyed by large and heterogeneous groups of people (Erik Barnouw and Catherine E.Kirkland quoted in Bauman 1992 : 50).

Scholars in the heritage and tourism fields often indirectly underline the relationship of interpretation and entertainment in many of their works. “Good interpretation should be entertaining, in order to maintain the interest of an audience” (Sharpe 1982 : 129-130). In addition, as Alpin has noted, “It should be possible to paint such information in a positive light and impart it without overt attempts at pure entertainment, provided the visitor’s interest is gained and maintained” (Alpin 2002 : 42).

2.3 Ayutthayan Heritage Conservation

The concept of heritage conservation is, as with all social concepts, an ever changing, dynamic entity. As we have seen previously there are many aspects of Ayutthayan society that have had an impact on society in Thailand today (see Songsri Prapatthong 1993 : 225), thus we can argue that many ideas and customs have been preserved.

After 1767 the capital of Thailand had moved to Thon Buri and finally Bangkok. Ayutthaya, the previous kingdom, lay abandoned until the reign of King Rama IV of Rattanakosin period (1854-1868) before the first conservation work was began, continuing up to now (Division of Archaeology, the Fine Arts Department 1994 : 9).

This does perhaps over simplify the issue in that it presumes Ayutthayan heritage conservation is a continual practice, a natural process or part of society. Certainly there are many cultural activities that are natural developments or progressions from those of the past. However, it is important to point out that the natural process of development dilutes or filters the characteristics of the root. It is this filtering of traditional ideas and cultural practices that often make it difficult to identify historical authenticity.

Today there is a more conscious, active approach to the preservation of Ayutthayan heritage. Bodies such as UNESCO and the World Heritage Bureau are invaluable to the preservation and conservation of many cultural and natural sites throughout the world. These organisations are particularly helpful in generating an awareness of heritage values. Indeed, one of the crucial aspects of conservation is to heighten awareness. Promotion of heritage sites encourages study, exploration and the examination of facts.

The presentation of the archeological heritage to the general public is an essential method of promoting an understanding of the origins and development of modern societies. At the same time it is the most important means of promoting an understanding of the need for its protection (ICOMOS Charter 1990 : 4).

A heightened public awareness inevitably leads to sites attracting a great number of tourists. Indeed there is an devious link between conservation and tourism. While this does provide a great number of opportunities, as Peleggi has outlined, it can also pose its own challenges.

UNESCO itself highlighted the linkage when it declared that tourism, "more than an economic phenomenon with social and cultural effects, has become a phenomenon of civilization" (UNESCO 1976). Inscription on the World Heritage List has indeed proven a potent vehicle for the tourist promotion of heritage sites, paradoxically heightening the dilemma between preservation and exploitation of the material past (Peleggi 2002 : 3).

2.3.1 History of Ayutthaya conservation

Regarding the revival and restoration of Ayutthaya it is interesting to note that following the sacking of the city in 1767 the area was abandoned for centuries (Siriporn Nanta, ed. 2000 : 34). As is often the case with ancient monuments and edifices, a great deal of damage has resulted from the building being used for construction

materials. Peleggi describes the appropriation of building material from the Ayutthaya ruins.

The Burmese sack has been construed in the Thai national historical narrative as the traumatic event which prepared the rebirth of the Thai national under the aegis of the Chakri dynasty. Indeed, mythologizing arguably obscured the extent to which the need for building materials in Bangkok contributed to the dissipation of Ayutthaya's damaged edifices (Peleggi 2002 : 44).

The first attempt to revive Ayutthaya - Ayutthaya can be seen in the account of the work undertaken during the Rattanakosin period by King Rama IV (1854 – 1868). It began with the rebuilding of a palace called 'Chandarakasem' and also the construction of a pavilion on the site of the former grand palace. However, this can not be deemed as conservation in its strictest terms. The first attempt at the actual preservation of Ayutthaya as a cultural heritage site came during the reign of King Rama V (1868 – 1910). Private ownership was prohibited and much of Ayutthaya was declared as public property. This is revealed in the Fine Arts Department archives :

In 1908, king Rama V ordered the conservation by administering the survey, decoration, and restoration of the Ayutthaya island and declaring that it be preserved as a national treasure only. In 1932, After the political change, Pradit Manutham encouraged, with support from the government, a decree transferring ownership of the land that was national treasure and empty wats to the Ministry of Finance (The Fine Arts Department 1994 : 9).

Another progressive step was taken in 1935 when the site came under government control. With the government seeing the site as important, the Fine Arts Department registered 69 historical sites in Ayutthaya (The Fine Arts Department 1994 : 10).

In the year of 1935, the Fine Arts Department became the organization responsible for the care and preservation of national monuments and ancient objects. After taking over these duties they registered the site as a national monument. From then on, the preservation work that was projected by the late King Rama IV and King Rama V has been followed respectively (Siriporn Nanta,ed. 2000 : 34).

In 1938 the transfer of public lands considered national treasures to the Ministry of Finance was completed in order to develop the abandoned city as a centre of trade and administration (The Fine Arts Department 1994 : 10).

New archaeological findings in the late 1950s prompted the construction of a second branch of the National Museum, the Chao Samphraya, ironically financed through the sale of the small Buddha images that had been excavated at Wat Ratchaburana (Peerapun quoted in Peleggi 2002 : 38).

It was between 1956 and 1957, during the twenty-fifth Buddhist centennial, that extensive restoration work was carried out on many monuments. However, the restoration work done at the time is, of itself, a reflection of society and serves to highlight the changes to heritage conservation as a concept. In 1956 P. Piboolsongkram started conservation work on many sites, but in 1957 when the Ministry of Culture was closed down, all conservation projects were frozen (The Fine Arts Department 1994 : 10). It was nearly a decade later in 1967, that Ayutthaya was officially registered as a National Historical Park.

In 1967 The Cabinet authorized the development of Ayutthaya. The city planners of the Ministry of Interior handed responsibility over to the Fine Arts Department, the Ayutthaya city planners, and the Ayutthaya municipality to administer the survey, decoration, and restoration of historical sites in and around Ayutthaya to become a historical heritage city, and develop it as a tourist site (The Fine Arts Department 1994 : 10).

"In 1968, the Fine Arts Department was given a budget of 1,000,000 baht to restore only important historical sites" (The Fine Arts Department, 1994 : 10). Following many additions and beautification in the 1970s there was a change in approach with regard to the management of the site and in its conservation. The aim was primarily to reconcile the modern town with the archeological area and use subtle preservation techniques. "On 27 July 1974 the Fine Arts Department declared that the area according to Rajkitjanubaksa of 1,810 Rai covering the central area of Ayutthaya island should be a historical national park. They received budget to renovate the area until it became the Historical Park Project in 1982" (The Fine Arts Department 1994 : 10).

In 1987 the Conservation Master Plan was begun in order to develop historical sites in and around Ayutthaya.

A master plan was not produced until 1987, and its implementation started only in 1991. The master plan recommended simple preservation for some monuments ; restoration and revitalization of other sites as "cultural villages"; and the removal of modern settlements and buildings outside the area designated for conservation (Somkid Chotikavanit quoted in Peleggi 2002 : 38).

Indeed, we can argue that in the past there have been many instances where restoration was undertaken to the detriment of preservation. There are many locations that have received a great deal of beautification without remaining faithful to the original design of the monuments (see Beek 1999 : 151). Indeed, the ancient plans are often unknown, and this has lead to some creative restoration works. "Modern restorations have tried to be faithful to original designs, but these may often be unknown, and sometimes contemporary restoration has been heavy-handed, leaving one to regret the absence of the mystery of the ruins" (Dumarcay and Smithies 1995 : 71).

2.3.2 Ayutthaya conservation under World Heritage

Since being added to the World Heritage list, Ayutthaya's global profile has risen and this has led to conservation issues gradually coming more to the fore. As a UNESCO World Cultural Heritage site, Ayutthaya World Heritage has been classified as a unique site with the idea that it should be maintained as such. However, the site's unique quality lends itself to many forms of interpretation. The challenge of uniting conservation, interpretation and tourism pose a number of challenges, some of which are evoked by Black and Wall :

The UNESCO World Cultural Heritage List takes this national 'ownership' of cultural identity one step further by globalising it – by making a cultural site the shared property and responsibility of the world. The motivation of UNESCO is to preserve examples of what is unique and special, and to protect them in perpetuity. There is an element of 'freezing' the cultural remains and their contexts. While it can generally be understood why the monuments need to be separated from the destructive effects of 'progress', do the historical remains also have to be separated from the vitality of cultural expression of living peoples? Whose heritage is it, anyway? Merely because the heritage belongs to 'everyone' does not mean that it has to have the same meaning to everyone (Black and Wall 2002 : 133-134).

In Ayutthaya's case, these questions are also affected by the fact that what constitutes the site's cultural heritage is still being established. Many people are familiar with its royal past but other interesting features of Ayutthayan society are still coming to light and are often overlooked.

The nomination predictably emphasized the "royal" legacy of Ayutthaya, without making any reference to its hierarchical social structure, the so-called sakdina system, whereby the lower social classes (commoners and slaves) bore the task of production and infrastructure building, while the ruling elite (royalty, nobility, and officialdom) derived wealth from the monopoly on export goods and their stake in international trade (Peleggi 2002 : 45).

The addition of Ayutthaya to the UNESCO World Heritage List has given impetus to conservation efforts that are not purely focussed on the simple restoration of the monuments. Moreover, there has been an increase in effort to explore and examine the distinctive cultural aspects of Ayutthayan life.

In 1993 the plan was converted into the Master Plan of Ayutthaya Historical Metropolis due to the importance of the site that had been registered on the UNESCO World Heritage list in 1991 which included a plan for the study and preservation of historic and archeological evidence ; a plan for the improvement of infrastructure and environment; and a land use plan to adapt the restoration task to present ways of living. The main consideration was to preserve the past glory of the Kingdom of Ayutthaya (Siripom Nanta, ed. 2000 : 34,35).

As the restoration continues, an awareness of wider conservation issues has developed. Indeed Ayutthaya World Heritage is acknowledged as being part of a live heritage debate. Questions have been raised regarding the link between conservation and interpretation. Moreover it is now considered that "all conservation work, whether reconstructions or repairs are 'interpretations in their own right'" (see Croker quoted in Staiff 2004).

2.4 Evolution of interpretation and interpretation in the 20th century.

The prominent scholars in the different culture heritage management fields can easily be seen as approaching issues of interpretation from their own, differing perspectives. However, careful examination of the scholars' writings on interpretation show that their overall views are largely convergent.. Indeed, their work on management and planning, museums, ecology and national parks share many key points of view. Rather than disagree, the scholars show, through the different emphases of their work, both how wide-ranging an issue interpreting is and how work in the different fields overlaps. In the field of cultural heritage management issues concerned with management such as resources, product, and tools of communication

are prominent. Aspects to do with education, formal and informal learning rise particularly in work focused primarily on museums and also on ecological and natural heritage. Work focusing on national parks also brings legal and moral questions of ownership and custodianship concerning indigenous peoples into the spotlight. Nonetheless, most of them agree that education and entertainment are and should be key part of interpretation. They also concur on the need to take good care of visitors, audiences and carefully find suitable ways of interpreting different sites.

The first book to define the profession of interpretation and contained two concepts central to the philosophy of interpretation : Interpretation is the revelation of a larger truth that lies behind any statement of fact' ; and 'interpretation should capitalise on mere curiosity for the enrichment of the human mind and spirit' (Tilden quoted in McArthur & Hall 1996 : 89).

This notion of interpreting as a means to 'enrich the human mind and spirit' pervades much of the various scholars' work on interpretation. All scholars see people as the determining factor in interpretation. The people who produce and in particular who consume the interpretation. McArthur & Hall suggest that in the field of cultural heritage management, the product, the operating environment and the resource are three essential ingredients to consider when planning for interpretation. However, these 'ingredients' are not considered in isolation, but in relation to how they affect people. In the same text they highlight the usefulness of interpreting as a way of helping visitors understand the complexities of coexisting with the environment, and helping them relate to some of the issues of heritage management (see McArthur&Hall 1996 : 100).

McArthur&Hall emphasise the link between management and interpretation and show how this link works in both directions. In short, good management makes good interpretation easier and high-quality interpretation makes a site easier to manage. They point out that the style, quality and clarity of interpretation can have a significant effect on influencing visitors' decisions and behaviour while at the site and can

provoke further thought and discussion of different values and issues during and after the visit to the heritage site.

High-quality interpretation can directly and indirectly increase the effectiveness and accountability of heritage management. Direct outcomes can be achieved by influencing visitor decisions and behaviour while at a heritage site. Indirect outcomes can be achieved by presenting different values and issues for further thought and discussion (McArthur&Hall 1996 : 104).

McArthur and Hall go on to further highlight how strategic planning, visitor research and program evaluation, as well as other visitor management tools, can increase the quality of visitors' experience, people's awareness of heritage and improve the community's ability to provide meaningful input to the way heritage should be managed. In so doing they emphasize the link between heritage and people, a link which permeates all the scholars' work. They are not alone in placing significant emphasis on visitors as 'audiences' and seeing them as the key people. The use of the word 'audience' is telling. Most scholars see a certain degree of entertainment as implicit in cultural heritage interpretation. Alpin writes that : "While entertainment might be the spoonful of sugar that helps the medicine go down, one hopes that heritage information is not seen as a nasty form of medicine" (Alpin 2002 : 42).

And so the importance of an entertainment factor in interpretation is affirmed in regard to this 'spoonful of sugar' as an accompaniment to the 'medicine' of cultural interpretation, it isn't just to help the medicine 'go down', but perhaps can be seen to help get the 'patient', the visitor, to take it in the first place. The 'sugar' can be seen not just in terms of the entertainment, or the entertaining interpretation at the heritage site, but also as advertising and marketing strategies to generate interest in the heritage site.

Interpretation is also inextricably linked to the promotion, advertisement and marketing of heritage sites. Managers of sites must increasingly meet at least part of their operating costs using income generated through visitors. To do this successfully, they need to be able to target actual or potential audiences, often identified through visitor surveys (Alpin 2002 : 33).

Understanding visitors' needs and determining and assessing a target group is another point that all the scholars agree upon and they all point out the necessity of tailoring interpretation to suit different groups' needs.

To extend Alpin's metaphor, it can be noted that different 'audiences' cannot all be 'sweetened up' in the same way and some require larger portions of 'sugar' than others.

This emphasis on visitors' differing needs rises to the fore in Hall and McArthur's (1998) text, when they suggest three more 'essential ingredients' : the audience, the message and the technique with the first step for interpretation being to define a target audience because different groups of audiences have different values, interests and mental and physical characteristics.

The importance of thoroughly understanding the target audience or visitor is reinforced by Hooper-Greenhill who notes that :

Processes of interpretation are not singular, but multiple, and they proceed from a range of starting points. According to the role being played by the visitor at the time (parent, scholar, tour guide, artist, recluse) different aspects of potential meaning will be mobilised from the materials provided by the museum. Meaning is produced by museum visitors from their own point of view, using whatever skills and knowledge they may have, according to the contingent demands of the moment, and in response to the experience offered by the museum (Hooper-Greenhill 2000 : 5).

While this extract relates specifically to museums, its theory applies to all heritage sites and we can see it echoed in Alpin's work on natural heritage :

The same applies to different levels of education in ecology when it comes to natural heritage sites, while people from different socio-economic backgrounds may well require quite different interpretations of housing styles and of various productive and leisure activities (Alpin 2002 : 33).

Language can be a barrier, too, although this applies more to communities with migrant and ethnic minority groups and, more and more importantly, to those acting as hosts to overseas tourists (Alpin 2002 : 33).

Here Alpin pinpoints styles of housing and leisure activities, but again, the message is much broader and is in harmony with other scholars' views : that people's background, where they come from when visiting a heritage site, their aims and preconceptions and the reasons for their visit, all have an enormous impact on the way they will experience the site and the interpretation on offer. This then, reinforces the idea of the importance of effective and thoughtful management of heritage interpretation. Further, this is amplified by the increase in global travel and the popularity of nature based tourism (see Eagles 1999).

The field of heritage interpretation research is, however, still relatively recent and so is still very much developmental. By its nature, therefore, interpretation is experiencing a continuous and progressive evolution. Hooper-Greenhill raises the idea that past interpretations and understandings are still being circulated. These past interpretations, of course, influence current ones. She also identifies the significance of the visual nature of much which is experienced at heritage sites. By doing so, she not only allows herself to highlight the question of the relationships between looking and knowledge, knowledge and power, but also underlines how open to different interpretations, such sites are.

Objects in museum collections may embody the ideas and values of past social formations. In analysing the interpretation of visual culture during the present day, it will be important to consider how far, and in which dimensions past interpretations, past understandings, are still being circulated (Hooper-Greenhill 2000 : 16).

Here she draws attention to the 'ongoing' nature of interpretation and how, by its very nature, it links, or at least tries to link the past, to the present and the future. Furthermore, Hooper-Greenhill makes the point that in order for museums to continually develop their interpretation, it is necessary for a more integrated and thorough investigation of the responses of all who interact with the heritage at whatever level : "The concept of reviewing both the interpretations of visitors and the interpretations of the curators as part of the development process of specific exhibitions is still not understood or explored in most museums" (Hooper-Greenhill 2000 : 4).

Therefore, we are reminded that interpretation is not just for the visiting public and this idea is not so far removed from Hall & McArthur's assertions regarding stakeholders :

Interpretation can serve non-visitors indirectly in a similar fashion through the use of techniques delivered away from the heritage site. This implies that almost any stakeholder can benefit from exposure to some sort of interpretation, giving them a greater sense of place and of ownership of their heritage (Hall and Arthur 1998 : 168).

Of course, such ideas are not only limited to museums, but can be applied across the heritage spectrum. Once again, the relationship between people and heritage is emphasized and more pertinently, the significance of interpretation on that relationship. So we can see that for effective management of heritage sites, all scholars agree that a thorough understanding and continuing research into people's experience of interpretation is vital. This can help ensure the continued health of heritage sites. Good interpretation is a key factor in ensuring people's interest in such

places and so in affirming the importance of heritage sites, our past and our environment, for our present and our future. What means do they then propose for ensuring such an effect?

Hall and Arthur (1998) assert that interpretation usually works best if it has a theme. "Structured interpretation therefore has the potential to separate content, technique and audience. Whatever the complexity of the structure, it usually works best if it has a theme, a group of messages and an overall concept to bind the content" (Hall and Arthur 1998 : 172). They suggest that a successful theme gives context to interpretation, using suitable techniques to help link audience and content, stakeholders and managers. They also suggest that it is easy to create themes relevant to the heritage being interpreted. They point to the example of the Hyde Park Barracks in Sydney to show how the careful choice of themes can resolve stakeholders' conflicting interests and motivations and permit a 'multicentric' approach to interpretation (Machlis and Field quoted in Hall and McArthur 1998 : 101). At the Barracks, six themes focus on the place and its people : convict culture, the immigrant experience, the evolution of the state, the expansion of law and social policy, arbitration and the struggle for capital and labour, and modernism and the heritage debate were developed. Such an approach by its very nature, is also highly likely to consider the needs of differing groups of visitors and different sectors of the potential audience. Moreover : "The use of a theme ensures that the interpretation is relevant to the heritage. Themes are comparatively easy to create since they reflect the characteristics of the heritage being interpreted" (Hall quoted in Hall and Arthur 1998 : 173).

As well as the theme of the interpretation, scholars also place a certain emphasis on the relationship between the place of interpretation and the audience. Hooper Greenhill reminds us that, 'museums are expected to provide socially inclusive environments for life-long learning.' And although the status of the museum as a place for life-long learning has been long-established 'its focus, character and aims are the subjects of much professional debate' (Hooper-Greenhill 2000 : 1).

After almost a century of rather remote relationships between museums and the public, museums today are seeking ways to embrace their visitors more closely. As museums are increasingly expected to provide socially inclusive environments for life-long learning this need for closeness to audiences is rapidly becoming more pressing (Hooper-Greenhill 2000 :1).

She then stresses the idea that museums' visual narratives are constructed by their displays. Such a visually dominant mode of discourse produces an environment for learning which is very much dependant on the strategies deployed for understanding by visitors themselves. "Individual objects have shifting and ambiguous relationships to meaning. Being themselves mute, their significance is open to interpretation" (Hooper-Greenhill 2000 : 3).

Hence the importance of the two constant key factors, the viewer's background and the interpreter' s interpretation. However, Falk and Dierking (1992) expand the issue of the interaction of these two constants when they mention that all museum visitors will be involved in interactions which are continually shifting among their personal, social, and physical contexts. They suggest we can view the visitor's perspective from these three contexts.

The personal context also includes the visitor's interests, motivations, and concerns. Every visitor's perspective is strongly influenced by social context. The physical context includes the architecture and "feel" of the building, as well as the objects and artifacts contained within. How visitors behave, what they observe, and what they remember are strongly influenced by the physical context (Falk and Dierking 1992 : 2-3).

This emphasis on the 'feel' of a place, its architecture and the design of its interpretation goes along with what has already been mentioned about themes. The design of a museum, for example, has an enormous effect on the way its 'objects and artifacts' are experienced and its narratives are understood. Indeed, the way any heritage site is interpreted, the 'feel' and atmosphere created by the interpretation,

can do a lot to steer visitors to more rewarding and educational experiences.

The educational nature of interpretation is another theme common to all the scholars. McArthur (1998) perhaps sums things up most eloquently when he writes in relation to ecotourism :

Interpretation is not information. It's not a visitor centre, a sign, a brochure or the pointing out of attractions as they pop into view. It's not a slide show or role-play. These are merely techniques by which interpretation can be delivered. It goes beyond focusing on the oldest, the largest or the rarest. It goes beyond telling people the name of a plant species or the age of a building. Interpretation is a coordinated, creative and inspiring form of learning. It provides a means of discovering the many complexities of the world and our role within it. It leaves people moved, their assumptions challenged and their interest in learning stimulated (McArthur 1998).

This lofty ideal is shared by many of the scholars, who, like McArthur put forward the idea that interpretation is one of the most important factors in bringing heritage to life whether it is cultural heritage or natural heritage.

In the field of eco-tourism, there is a lot of discussion about the educative aspect of interpretation. Hall and Arthur (1998) see environmental education, nature study or visitor education as more formal types of interpretation. They point out some of the differences between education and interpretation. They take care to note that education is a system of instruction for training or study whereby people acquire knowledge, skills and awareness. Those formulating interpretation may hope their work will lead to the same outcomes, but in education, we can expect a certain level of participation and effort, much more so than in interpretation. In education people are expected to commit to all the activities involved. But in interpretation, people can only be expected to join in as and when they wish and equally they are free to leave as and when they wish. This then, points once again to the need for at least some degree of entertainment in interpretation, to attract and hold the audience, no matter if the

groups are big or small.

...an educator would expect participants to engage themselves fully in all the activities established for learning to occur, whereas an interpreter would only hope that they did so. People involved in an educational programme may be required to participate, whereas people visiting a museum or taking an interpretive tour may choose to leave when it suits them. Clearly, education is in a powerful position to generate learning and self-awareness through the additional structuring of its programmes or activities and its 'semi-captured' audience. Interpretation can attract and reach greater numbers of people but must offer a greater emphasis on entertainment to attract and hold them (Hall and Arthur 1998 : 167).

The importance of effective interpretation is reaffirmed along with visitor research. Successful 'edutainment' is only possible if it is designed and performed with a certain awareness of the audiences' background.

The importance of visitors' backgrounds on heritage sites is also examined by scholars researching in National Parks. Kellert and Eagles quoted in Staiff and Bushell (2002) suggest that as people become used to being exposed to (natural) heritage sites, the demand for them will increase. They suggest that as ecological precepts gain more currency among younger generations, public access to and demand for access to parks will increase and higher demand will be self-perpetuating. Over the last century, the increased interest in ecological precepts has resulted in more access to parks and increasing visitor education and tourism activities at many of these sites :

In the past hundred years this has increased considerably as a result of both a widespread acceptance of an ecological ethic (or an ethical position informed, to a greater or lesser degree, by ecological precepts) (Kellert 1979) and aggressive political action (quoted in Staiff and Bushell 2002 : 98).

Eagles attributes much of this to public access to parks, and believes tourism activity occurring at many of these sites creates a self-perpetuating phenomena of visitation,

education and the desire for more parks, visitation and education (Eagles quoted in Staiff and Bushell 2002 : 98).

Altogether though, in the work focusing on national parks, we see a reiteration of the core ideas which have shaped the discourse in other areas, especially the idea that different people need different forms of interpretation (Alpin 2002 in particular) and also the usefulness of interpretation for stakeholders. Hall and Arthur mention that competent interpretation can help stakeholders feel a great sense of place and of ownership of their heritage. This overlap between discourse focusing on varying sectors of the heritage industry is highlighted by Staiff and Bushell who note five key questions pertaining to the owners / custodians of heritage areas :

A dialogue between the worlds of museology and protected areas interpretation is developed, which leads to five critical questions for interpretation praxis : Who are the owners/custodians of the areas? How are they and the areas represented? Who speaks for them? What is spoken and why? Who is listening to the messages? (Staiff and Bushell 2002 : 97)

Their questions also serve to amplify the issues of custodianship as it relates to the management of heritage sites, particularly in the (Australian) post-colonial context. Staiff and Bushell also draw on the writings of Hall & McArthur and Uzzell and Ballantyne (1998) by pressing home the fundament role of the heritage conservation message in interpretation :

One of the 'fundamental issues' we believe is emerging vis-à-vis interpretation in national parks, is not so much about the effectiveness of communication techniques (techniques that are increasingly sophisticated and varied), but rather more about the epistemological underpinnings of the heritage conservation message (Staiff and Bushell 2002 : 98)

This concern is shared by Byrne (2001) who focuses on ecological thinking in various socio-cultural contexts :

For example, the central role of Western, science-based, ecological thinking in interpretation is under stress in those socio-cultural environments where science literacy cannot be taken for granted and when alternative epistemologies, especially Indigenous knowledge systems, are presenting a case for different approaches to the education processes that are considered crucial to the long-term future of protected areas (Byrne et al. quoted in Staiff and Bushell 2002 : 98)

Here again, we see the importance of people and context to successful interpretation. If interpretation is to achieve its long-term aims it must be ready to adapt. As has already been mentioned, interpretation is a process, continuous by its very nature. It must adapt to the circumstances surrounding it in order to maintain its relevance and significance. As a whole the different scholars' writings serve to illustrate how much theories centred on one particular field of heritage overlap with those focused on others. This reminds us how closely the various key factors in heritage discourse are inter-related. By emphasising how heritage and its interpretation should be living, vibrant and attractive, the scholars also make it very clear that if heritage interpretation is entertaining and effective, interest in heritage can become increasingly firmly-established. Good interpretation can not only enrich peoples' lives, but can foster a heritage ethic and give rise to the 'habit' of more people frequenting heritage sites and acting in more educated ways to maintain our heritage. While the scholars approach the issue from different perspectives, their focus on different aspects illuminates the whole more clearly and we can 'interpret' their work as agreeing on the main issues.

2.5 Authenticity and Heritage interpretation

There are numerous approaches and ideas with regard to the concept of 'authenticity.' The term is inherently abstract and as such it can only be defined within

the bounds of an individual's or a particular society's perspective. "Defining authenticity is itself problematic ... what is considered authentic is indeed relative and socially constructed" (Trotter 2001 : 152).

In terms of cultural heritage conservation, bodies such as UNESCO define authenticity in its literal, dictionary sense that is, which is proven to be genuine. For these bodies an authentic heritage resource is that which maintains its original integrity. Operational guidelines from UNESCO stress the importance of authenticity and focus on four particular aspects : namely authenticity in design, in materials, workmanship, and setting.

To be nominated to the World Heritage List, the heritage resource must maintain its integrity with respect, to these four types of authenticity. If, for example, the original resource is destroyed, a copy would not meet the criteria since the material authenticity would be lost. Authenticity in materials is a primary criterion for authenticity in design and in workmanship, which, together with authenticity in setting, define the cultural heritage resource. On the other hand, at the same time, most historic resources are altered by the actions of nature and utilization; these changes are part of the historical stratification of the resource (Feilden and Jokilento 1993 : 13-14).

However, authenticity in actual conservation work and restoration is itself open to interpretation. Social development, changes in attitudes or advances in science all give cause to re-evaluate the idea of authenticity within such bodies, and can directly affect the way conservation and restoration is interpreted and implemented.

Presentation and information should be conceived as a popular interpretation of the current state of knowledge, and it must therefore be revised frequently. It should take account of the multifaceted approaches to an understanding of the past (ICOMOS Charter 1990 : 4-5).

Another approach to authenticity is the appeal to historical truth. Trotter suggests that authenticity can be approached from two directions – objective and subjective.

Concerns about authenticity can be broken down into two areas : one relates to the product or object of heritage under consideration and evaluates its historical accuracy and integrity; the second is concerned with ways in which authenticity is discussed and debated in respect of the meanings constructed around heritage (Trotter 2001 : 152).

As we have seen the UNESCO approach is, in essence, an objective approach. However, there are many debates with respect to the meanings implied to historical resources. Trotter continues to describe the essence of this academic argument.

There is another level of authenticity, or perception of authenticity, and this relates to the meanings that an object or place may represent, the messages that it conveys or that are conveyed through the object or place itself or the interpretive activities employed in relation to it (Trotter 2001 : 153).

This particular approach is, in many ways ideological and academic. Many theories can be postulated from the same material but no definitive conclusions can be drawn. As with all methods of interpretation that are inherently abstract many theories and ideas are contested amongst scholars and specialists.

This academic debate is generally of little concern to the average tourist. It would be an impossible task to define the perspective or viewpoint of 'the tourists' as it is a word that encompasses such a broad range of social, cultural, economic and political differences to name but a few. However, as tourism becomes an ever-increasing component of heritage conservation it is particularly important to understand the concept of authenticity from the visitor's perspective. Cohen attempts to categorise different types of tourists and suggests four distinct groups namely,

existential, experiential, recreational and diversionary with authenticity being of central importance to the former and of little importance to the latter (See Cohen quoted in Meethan 2001 : 93).

To a certain degree the tourist must lay his or her trust in the integrity of scholars and academics that examine and present historical resources and distribute information. "Site museums, historic buildings, and heritage sites — the major content of heritage tourism — purport to maintain historically accurate places and objects as evidence of cultural, social and historical characteristics of a place or its people" (Trotter 2001 : 152).

However, authenticity in tourism is not limited to the tangible – of viewing 'real' artifacts or observing 'genuine' monuments. Indeed, authenticity for the tourist encapsulates the intangible and is a result of the entire experience. It is an authentic experience that is being sought – a feeling that the past can truly be experienced.

A central aspect of the culture of modernity is the quest for authentic experience. Tourism, which emerges as a part of this quest, is based upon the belief that authentic experience resides outside the boundary of everyday life in contemporary society (MacCannell 1976).

Indeed the tourist has become a particularly important part of heritage conservation. Moreover, there has developed an almost symbiotic relationship between the two. There is a large proportion of tourists for which authenticity is of crucial importance in their travel itinerary.

The tourist is a kind of contemporary pilgrim, seeking authenticity in other times and other -places' away from that person's everyday life. Particular fascination is shown by tourists in the 'real lives' of others which somehow possess a reality which is hard to discover in people's own experiences. Modern society is therefore rapidly institutionalising the rights of outsiders to look into its workings (Urry 1990 : 8).

Perhaps a word of caution is required here, as there is a danger that heritage sites and indeed culture itself is 'commodified' to meet the tourists' needs. Perceptions can be shaped and indeed manipulated by marketers. Indeed as Waitt argues this often leads to a one sided view of the heritage in question (see Waitt 2000 : 837). This constructed or staged authenticity can effectively leave the tourist 'trapped'.

Countering earlier claims that tourists are searching for 'pseudo events' (Boorstin 1971), MacCannell argues that modern tourists are pilgrims on a quest for 'authentic experiences, perceptions and insights'. He suggests, however, that this search is continually thwarted, especially by the construction of forms of 'staged authenticity' that leave the tourist trapped in a 'touristic space' (MacCannell 1976 :100-106).

As we have seen the concept of authenticity is particularly difficult to define and in many cases is based on opinion and perspective. However, an understanding and appreciation of authenticity is critical when interpreting heritage sites. This does not necessarily demand that every aspect needs to be 'genuine', for as we have seen it is the experience as a whole that is important. As Ashworth explains :

It is hypothesized that satisfaction with a heritage event depends not on its authenticity in the literal sense of whether or not it is an accurate recreation of some past condition but rather on its perceived authenticity (consistency with nostalgia for some real or imagined past). Heritage is thus created and re-created from surviving memories, artifacts, and sites of the past to serve contemporary demand. Heritage has many creators, purposes, and consumers (Ashworth, Kirshenblatt-Gimblett quote in Chhabra, Healy and Sills 2003 : 705)).

This does, however, indicate that a certain appreciation and knowledge of the history of the site, in literal terms, is critical for interpretation. This can be manifested in research of the particular site and of the era in which the interpretation takes place. However, the literal sense of authenticity is but one aspect of creating an authentic interpretation. An understanding of how audiences perceive the interpretation is critical.

The present-day authenticity pays homage to the "original" concept. MacCannell (1976) says that a central aspect of the culture of modernity is the quest for authentic experience. Tourism, which emerges as a part of this quest, is based upon the belief that authentic experience resides outside the boundary of everyday life in contemporary society (MacCannell 1976).

How the audience perceives authenticity is an often-debated subject. Many scholars suggest that, as the performance itself is 'staged' it cannot be authentic. Moreover, that to gain a truly authentic experience one must view what is backstage. Craik describes the idea of 'front and back' :

MacCannell contrasts the fronts of tourist space (those areas deliberately set up for tourist display, sightseeing and consumption such as viewing platforms, museums or guided tours) and the backs of tourist space (areas that are private and off-limits to the public gaze such as private homes and gardens, restaurant kitchens or industrial factories). Tourism is organised around – indeed prides itself on – promoting its array of front attractions. A destination must have a minimum number and variety of 'fronts' before, for example, tour buses will stop there (Craik 2001 :117).

Indeed, this division has been recognised by many tourists who wish to seek out the 'backstage' area. As Craik continues :

The motivations for the behaviour of tourists stem more from wanting to get behind the fronts to experience the backs – or rather, tourists think that is what they want to do! This explanation can be seen in expressions like 'getting off the beaten track', 'the great escape', and 'getting away from it all' (MacCannell quoted in Craik 2001 : 117).

The quest for an authentic experience has led to an evermore-discerning audience and a change in approach to interpretation. A change in ones approach to interpretation is, as ever, a matter of the individual' s perception. Indeed, this leads to a variety of different ideas of authenticity. Many believe that an attempt to present an 'authentic' interpretation will ultimately always be distorted.

Many (Clapp 1999; Cohen 1988) believe that the quality of heritage tourism is enhanced by authenticity. Other scholars (Boorstin 1991 Bruner 1991; MacCannell 1976; Van den Berghe 1984) point out that an authenticity of events and attractions is staged and distorted to suit the needs of both the "guests" and their "host" (quote in Chhabra, Healy and Sills 2003 : 703).

Indeed this highlights the inherent problems in creating an authentic interpretation – since authenticity is abstract. As we have seen it is an understanding and awareness of this abstraction that is important in interpretation. Moreover, performance arts, as a means of portraying heritage can be done either very well, or very badly. It is impossible to suggest criteria to distinguish the two, as this would involve a quality judgement, but certainly an idea of authenticity is crucial. This would certainly involve research of the era, but more than this is needed. A holistic approach to the design as a whole will help to convey an experience that is authentic.

Heritage and history are different routes to the past. History is about knowing the past, warts and all, while heritage is about celebrating the past and -a profession of faith in a past tailored to present-day purposes. Heritage, possibly more than any other of those routes to the past, is intimately linked with contemporary agendas, hence its appropriateness to tourism as a special interest category (Trotter 2001 : 154).

2.6 Performing arts as interpretation at Ayutthaya World Heritage.

In common usage, cultural heritage refers to cultural artifacts, both movable and immovable, as well as intangible cultural expressions, such as music and ritual performances. Even food, a daily consumable, may be regarded as a feature of a cultural tradition handed down from one generation to the next (Peleggi 2002 : 2).

As cultural heritage encompasses so many facets of life, both tangible and intangible, from ancient buildings to traditional recipes, it lends itself particularly well to interpretation through performing arts. Being so adaptable and wide-ranging,

performing arts can interpret cultural heritage in powerful and memorable ways that are accessible and appealing to different audiences.

As has been mentioned above, most scholars see visitors, the audience, as the key people to consider when planning interpretation and regard a certain amount of entertainment as implicit in cultural heritage interpretation. As outlined above, in the context of Alpin's comment, while entertainment might be the spoonful of sugar that helps the medicine go down, one hopes that heritage information is not seen as a nasty form of medicine (Alpin 2002 : 42).

The 'spoonful of sugar' of attractive and appealing performing arts can spark interest in heritage and facilitate assimilation of conservation and heritage messages. By creating such interest, a successful performing arts program can also raise a heritage site's profile and do a great deal to help encourage sponsorship and investment in a heritage site. In order to do so effectively, it must be well-managed, taking into account the type of management tools like strategic planning, visitor research and program evaluation which McArthur and Hall highlight as being necessary to increase the quality of visitors' (audiences') experiences.

2.6.1 Brief Historical Background of the performing arts as interpretation at the world heritage site.

Overall, there is a lack of published material on the use of performing arts for the interpretation of heritage sites. However, the performing arts have long been a part of the way tourists seek to amuse themselves and fill their itineraries :

Diverse in culture, pleasure from a travelling has a long history. Kirshenblatt - Gimblett and Bruner mention, in ancient Greece and the Roman Empire, the well-to-do sought edification and amusement when setting out on established itineraries in the Mediterranean basin (Bauman, Kirshenblatt - Gimblett and Bruner 1992 : 300).

Attractive performing arts then, could be one way for a place to get itself on the tourist map and establish a place on the tourist itinerary. When appealing to a potential audience as diverse as that of the modern tourist, it is important to remember that :

In tourist productions symbol takes precedence over information. Though tourist attractions are very diverse—natural wonders; distinctive neighborhoods, towns, regions, and life-styles; architecture and art; historic landmarks, monuments, and museums; re-created villages and reenacted events; technology, work displays, and public works; expositions and amusement parks; gardens and zoos; sporting facilities; performances; sound-and-light shows; festivals and rituals; conferences and conventions—they share certain processes and structural features (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 302).

One thing they can share is the ability to reinforce the feeling of a connection between the heritage and the present. For example :

the sound-and-light show at the pyramids produced by a French team for the Egyptian Ministry of Culture, traces the history of Egypt from the pharaohs to the discovery of the Rosetta stone by Napoleon's officers to the French sound-and-light show itself (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 304).

By raising an audience' s feeling and awareness performing arts can serve to communicate messages on many levels :

Performance: A mode of communicative behavior and a type of communicative event. While the term may be employed in an aesthetically neutral sense to designate the actual conduct of communication (as opposed to the potential for communicative action), performance usually suggests an aesthetically marked and heightened mode of communication, framed in a special way and put on display for an audience. The analysis of performance—indeed, the very conduct of performance—highlights the social, cultural, and aesthetic dimensions of the communicative process (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 41).

Furthermore, when considering site and performance; it is as well to bear in mind that specific sites are part of a wider (heritage) environment.

For example, ... the ways that the highlands of Scotland 'furnished so many of the visible symbols of Scottishness' while (others) write about similar processes in identifying the cultural landscape of Norway. In this way the physical landscape acts as a metaphorical evocation of the authentic nation (Macdonald, Jones, Cosgrove and Daniels quoted in Meethan 2001 : 98).

Finally, when considering the link between site and performance, it must always be borne in mind that different audiences will perceive and interpret performing arts in different ways. As Vladimir Sitta, one of the designers of the Australian National Museum 'Garden of Australian Dreams' in the central courtyard, said :

It requires an understanding of the audience – some audiences have a capacity for the sort of rumination that a poetic approach requires while other audiences are grounded in the infotainment world of the contemporary media (Sitta quoted in Staiff 2004).

2.6.2 Brief Historical Background of the performing arts as interpretation at Ayutthaya World Heritage.

While there is a large body of scholarly literature on the historical, political, economic, and social development of the Ayudhaya kingdom, very little serious work has been written or published about the Ayudhaya performing arts. The current textbooks on Ayudhaya dramatic literature and theatre arts are generally based on a single source, Tamnan Lakhon Inao by Prince Damrong, which contains only his speculations and assumptions, most of them lacking historical proof. Many later scholars have criticized Prince Damrong's theories. Among these are Prince Dhanivat and Dhanit Yupo. Mom Ratchawong Kukrit Pramoj, in his writing about Ayudhaya society, also contributed some new concepts, particularly on the religious and political aspects of theatrical and dramatic literature (Mattani Rutnin 1996 : 44).

Even so, it is commonly accepted that in terms of performing arts in Thailand : "The Ayutthaya period was... the heyday of Thai culture and the performing arts, and set the standard for later developments." (Miettinen 1992 : 41) Miettinen's work also points to the degree of mystery surrounding exactly what Ayutthayan art was :

Although most of Thailand's literature was reduced to ashes in the monasteries and palaces of Ayutthaya, and the artists and dancers of the court were taken to Burma, the spirit of Ayutthaya survived. The palaces and temples of Bangkok, the present capital, were modelled after the buildings of Ayutthaya, and Thai classical culture as a whole adopted its ideals from the former capital. There is little definite information on the dance and theatre traditions of the Ayutthaya period, but at any rate Khmer-influenced classical dance and shadow theatre flourished (Miettinen 1992 : 41).

While just what the forms of the performing arts which flourished during the Ayutthaya period were, there is little doubt that :

Performing arts have played an important part in the social life of Thailand for many centuries. The various types of performing arts (e.g., folk dance, dance-drama, plays, etc.) have been established, changed and developed to different degrees according to political and social circumstances. Throughout the history of Thai drama, those who patronised, sponsored and financed the dramatic troupes also directly controlled their activities. These patrons of the arts were usually members of the aristocracy, nobility or members of the royal family, often the King himself. Since dramatic performances of the old days were exclusive to the court, often serving as entertainment for court audiences during royal functions and ceremonies, their impact was limited to a small elite circle (Kusuma Venzky-Stalling 2003 : 3).

However, that is not to say that performing arts have been exclusively the preserve of the elite :

In the Ayutthaya period (1350 - 1767), various types of performing arts were created and unique customs and ceremonies were invented to differentiate dramatic activities at court from those of commoners (Kusuma Venzky-Stalling 2003 : 3).

Performing arts have also long played a part in ordinary people's lives. Ayutthayan art is a hybrid, the result of many influences which have contributed to its development over the centuries. Just how certain styles have developed is still uncertain. For example :

The origin of Liké (Likay), or popular folk dance-drama, is quite uncertain. While many scholars agree that this dramatic form derived from a Muslim religious chant of the Malays in southern Thailand, others contend that it developed from the Persian Muslim chant of a similar name, djike, as early as the Ayudhaya period, when Persian merchants migrated to Siam. They later served at the royal court and rose to power during the reign of Kings Mongkut and Chulalongkorn. The head of the Bunnag family, Chao Phraya Sisuriyawong, was Regent at the beginning of King Chulalongkorn's reign during the king's adolescent period (Mattani Rutnin 1996 :184).

Indeed, it seems that part of the tradition of Ayutthayan art is its constant evolution, change and assimilating of different influences.

In fact Thai dance in the past had contemporary processes of changing and adapting, H.H. Prince Dhanivat Kromamün Bidyalabh Bridhyakorn remarked, dramatics in our country were doubtless inspired by foreign ideals such as the Indian, the Indonesian and the Cambodian. With the lapse of centuries we have evolved our own ideals till they seem far apart from the original sources of inspiration (Dhanivat Kromamün Bidyalabh Bridhyakorn, H.H. Prince quoted in Dhanit Yupho 1963 : Back cover).

In recent years, a 'new' type of performing arts, that has its origins abroad, has come to be associated with Ayutthaya: the light and sound spectacular. The first light and sound shows to be staged in 1984 and again in 1986, were put as an initiative of the Tourism Authority of Thailand, Fine Arts Department and the Governor of Ayutthaya. The organisers aimed to increase people's interest in history and conservation and to make them proud of being members of the nation (Tourism Authority of Thailand 1993). The performances were staged at Wat Phra Sri Sanphet.

They proved popular and attracted many visitors. In 1992, it was decided to stage a light and sound event in Ayutthaya as part of the celebrations for the Queen's 5th birthday cycle. Following Ayutthaya's becoming a UNESCO site, it was also decided that Ayutthaya should have annual light and sound events. In preparation for the event the organisers researched the history of Ayutthaya and the role of performing arts within it. They looked into all elements of Ayutthaya's history to find episodes, stories and characters which would be suitable for interpretation in light and sound. However, despite this wide-ranging research, performance content since then has tended to focus again and again on the same type of story, focussed on the glory of Ayutthaya and the tragic war which caused its fall. It seems that the organisers are still pursuing the goals which were their aims in 1984 and 1986 : "To bring an awareness of the social development of the nation, and awakening the glorious past of Ayutthaya. The purpose of this event lay in creating the feeling for the historic evidence and pride in the history of the nation" (Sitthisamam 2000 : 177).

This means though, that as Black and Wall point out, the government may be 'barking up the wrong tree' as it were and missing the point. The type of heritage to which people feel strongly connected at a grass roots level, if interpreted to wider audiences, can perhaps go just as far, or even much further in developing a sense of nation, albeit a diverse one, than the grand evocations of Ayutthaya's royal past which feature so prominently in the light and sound shows.

At Ayutthaya, local people have folk tales and ghost stories to tell about things that have happened the ancient temple complexes, but again, no one has asked them to tell the story. This chance to breathe life into the ancient remains has been ignored in order to pursue the loftier, high-status goals of classical cultural preservation. The vernacular elements of cultural expression, which tend to have so much meaning for local communities, are not generally acknowledged as being particularly valuable by national governments. The Indonesian and Thai governments appear to be more interested in culture which binds the communities together, so that the government can further its

goals of political centralisation and control. The goal of cultural homogeneity is incongruent with the diverse expression of local traditions (Black and Wall 2002 : 133).

As awareness of heritage and conservation goals increase perhaps a wider range of performing arts will be used to bring a more diverse expression of these rich local traditions into the public eye.

2.6.3 Current Status of performing arts as interpretation at Ayutthaya World Heritage.

Little has been written about the current status of performing arts as interpretation at Ayutthaya World Heritage, but Black and Wall's work is particularly revealing :

There is a lack of will to seek out what aspects of culture are important to the local people. More than a lack of will, this study revealed that park administrators were unresponsive to local people who sought encouragement and support in the promotion of their own local expressions of cultural heritage. Local people attributed the reason for this disinterest to the high value officials place on 'classical' culture and the low value attached to local culture. Entertainment for tourists (and also for local people) at these sites generally involves dance, music and festivals. While there is much potential for local involvement, there is little effort to secure it. In Thailand for example, the director of a branch office of the national tourism agency revealed that the failure of the local people to respond enthusiastically to suggestions made by his office to 'dress up' in traditional costumes and to participate more fully in festivals was because the people were 'inert' and not interested in culture. However, a festival held in Prambanan which consisted of a parade, a brass band and many official speeches, had little to do with local culture, and little effort was made to tie activities, costumes, etc., to the historical context of the monuments (Black and Wall 2002 : 132).

The issues they highlight, especially the problems to do with management of the site, the lack of development of arrange of performing arts and interpretation activities and the lack of involvement of locals in the site, are some of the biggest challenges presently facing Ayutthaya World Heritage.

Also to be noted is the dilemma facing all tourist heritage sites and how performing arts, or any type of interpretation aimed at bringing large numbers of people to a site, has to be used with care. It can have good and bad effects. As Trotter mentions :

Overuse causing excessive wear, vibration and erosion, changes in environment wrought by people pressure, exhaust fumes, and increased humidity and compaction can have more dramatic and drastic consequences for fragile historic sites, buildings and objects (Trotter 2001 : 154).

But Trotter states :

Critiques of heritage tourism, however, tend to ignore the positive impacts that such tourism can bring. Often, the tourist value of a place or site is the only capital that can sustain it when other values (economic use, social and cultural values) have declined, been lost or destroyed. Moreover, re-use of heritage buildings, industrial sites, rural structures or complexes as tourist attractions is, in many instances, one of the few options – other than allowing the sites to fall into decay, to be demolished, modernised or replaced (Trotter 2001 :155).

In terms of managing the sites so as best to draw out the positive effects, new ideas need to be taken on board. As attitudes begin to change, the managers are starting to realise how broad the palette can be when it comes to creating interpretation.

There are a number of aspects that need to be considered under a heading of tradition and authenticity bearing in mind that they often overlap in a variety of ways. First, there is culture in its broadest sense such as language, literature music and the arts and of course, history. Secondly, there exist national borders and tracts of land regarded as sacred homelands, patterns of agricultural production and particular forms of social and political organisation, which we can refer to as national culture. Thirdly there are particular forms of material culture which are seen to embody the essential qualities of difference of distinctiveness : styles of clothing, domestic architecture, certain forms of art to which we would also need to add the production of indigenous crafts and souvenirs. Fourthly, there are the day -to-day means of coping with the routines of existence : patterns of work and domestic arrangements. distinctive cuisines; forms of religion, ritual ceremonies and traditions of all kinds. It needs to be borne in mind that a full list would really have to include every aspect of human activity and material production (Meethan 2001 : 95).

Interpretation through performing arts can be a great way to highlight the connections between these different aspects of heritage.

2.6.4 Future Opportunities to the performing arts as interpretation at Ayutthaya World Heritage.

Performing arts has great potential to be used for the development of the Ayutthaya World Heritage site and to play a key role in its interpretation and long-term conservation. It is important to recognise that performing arts, together with all forms of interpretation, can be a way to help fund Ayutthaya World Heritage :

Interpretation is also inextricably linked to the promotion, advertisement and marketing of heritage sites. Managers of sites must increasingly meet at least part of their operating costs using income generated through visitors. To do this successfully, they need to be able to target actual or potential audiences, often identified through visitor surveys. (Alpin 2002 : 33).

As Alpin suggests, doing this successfully requires contact and communication between managers and visitors and a pro-active management style.

When considering the financial role of performing arts in interpretation, the dilemma arises of authenticity being jeopardised :

This raises the second concern about tourist culture — commodification. If tourism entails simulacra, then it also entails devising ways to transform the impetus for tourism into a tangible commodity. This involves creating a symbolic world of sense and meaning that can be deciphered as part of the tourist experience. A common form is souvenir culture, which consists of instantly recognisable and ubiquitous objects : postcards, T-shirts, key rings, fridge magnets, replicas and so on. Tourist culture has also produced distinctive types of tourist art, related to but different from other types of commercial art (Cohen 1992). Is commodification a desirable process? It is certainly inevitable in cultural tourism and could generally be argued to be benign, creating tourist products and experiences that tourists are usually relatively happy to consume, as well as mementos of the experience in various forms. These are permanent records or notations that serve as proof of their travel experiences (Craik 2001 : 122).

The other concern is the modification of what is being manufactured for tourism, namely the art and craft work, performances and representations of the culture being sold. Does tourism inevitably result in debased and simplified versions of culture portrayed in usually crass formats? Although there are many examples that support this conclusion, other examples suggest that tourist culture can be a means of revitalising traditions and cultural forms, as well as creating new cultural forms. While some cultural forms may become extinct, other traditional forms may be transformed into new products: functional traditional; commercial traditional; souvenir novelty; reintegrated arts; assimilated fine arts; and popular arts (Grabum 1984). In other words, the issue of commodification may be more complex than first thought (Craik 2001 : 122).

It certainly can. Moreover, just how authentic a certain place or product is can often be very subjective and the perception of authenticity can be shaped by many factors.

The perceived level of authenticity is controlled partly by media and partly by the people themselves. Recent research has shown that heritage events get maximum publicity through word of mouth (Chhabra quoted in MacCannell 2001 : 715).

There is no doubt that certain cultures or, more precisely, destinations are portrayed as 'exotic' and are often described within promotional literature as being places set apart from modernity where the tourist can encounter the untamed other in its natural, authentic habitat (Dann, MacCannell and Selwyn quoted in Meethan 2001 : 91).

Kirshenblatt and Gimblett and Bruner have also looked at these issues in detail :

Some students of tourism have suggested that not all tourist situations are ones of staged authenticity. According to Cohen, authentic situations may be encountered by adventurous tourists who move off the beaten track. Covert tourist space is created when the industry conceals the staging of a setting in order to present it as "real." Once tourists become cynical, they may adopt an attitude of staging suspicion and deny the authenticity of sites that have not been staged. Finally, there are overt tourist settings that are blatantly contrived and accepted as such (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 303).

The preoccupation with the authentic is a culturally and historically specific phenomenon: eighteenth-century lovers of ruins in England were rather permissive in the mingling of genuine and mutation antiques, whereas the makers of Plimoth Plantation in Massachusetts are fastidious about the historical accuracy of minute details of their re-creation of Pilgrim life frozen in the year 1627 (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 303-304).

The issue is therefore less one of authenticity and more one of authentication: who has the power to represent whom and to determine which representation is authoritative? (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 304)

But as Handler and Meethan have pointed out, while authenticity is a key concern, it does not exist in a vacuum and relates to other main issues.

There is more to heritage and authenticity than either the need to conserve, or the need to commodify the past for tourist consumption. Heritage can also serve a didactic purpose in educating or fostering a sense of nationhood (Handler cited in Meethan 2001 : 101).

By telling stories, revealing history and educating in dramatic, memorable ways, well-executed interpretation can help increase the understanding of a place's past and present on a local, regional and even international level. It can shed light on a country's development and help define national identity. This has the potential to be particularly powerful if the focus of the way a site is interpreted is genuine and truthful to the integrity of both history and the site.

Richard Mackay, Managing Director of Godden Mackay Logan Heritage Consultants and Adjunct Professor of Archaeology at La Trobe University concluded :

that there was still too much emphasis on the research potential of archaeological sites rather than the social significance of sites for communities. His hope for the future is 'archaeology as celebration' rather than 'archaeology as science'. What is of interest in Mackay's presentation is the way he perceived the work of the professional archaeology as the font of the interpretation and the public events program – that both should be content driven and both should be undertaken by the heritage archaeologists themselves (Mackay quoted in Staiff 2004).

If future interpretation can celebrate Ayutthaya, there is the hope that it can become for Thailand what Uluru and the Sydney Opera House have become in Australia : 'sacralised sights' or icons that both international and domestic tourists feel they 'must see' (Trotter 2001 :154).

2.7 Conclusions

After reviewing the literature on the various areas relating to the research hypothesis, it is clear that Ayutthaya has a long history of artistic and cultural activity, not least in the performing arts. There is a considerable body of scholarly work in the fields of cultural and heritage tourism and conservation and many scholars have already examined interpretation of cultural heritage sites in considerable depth. However, until now, the role of performing arts in interpretation has not been addressed to such a great extent. And little work has been done focussing on these two issues simultaneously. This alerts us to the 'gap' in existing research on the role of performing arts in heritage interpretation. At the same time though, the literature review suggests that performing arts does have potential as a valuable vehicle for heritage interpretation.

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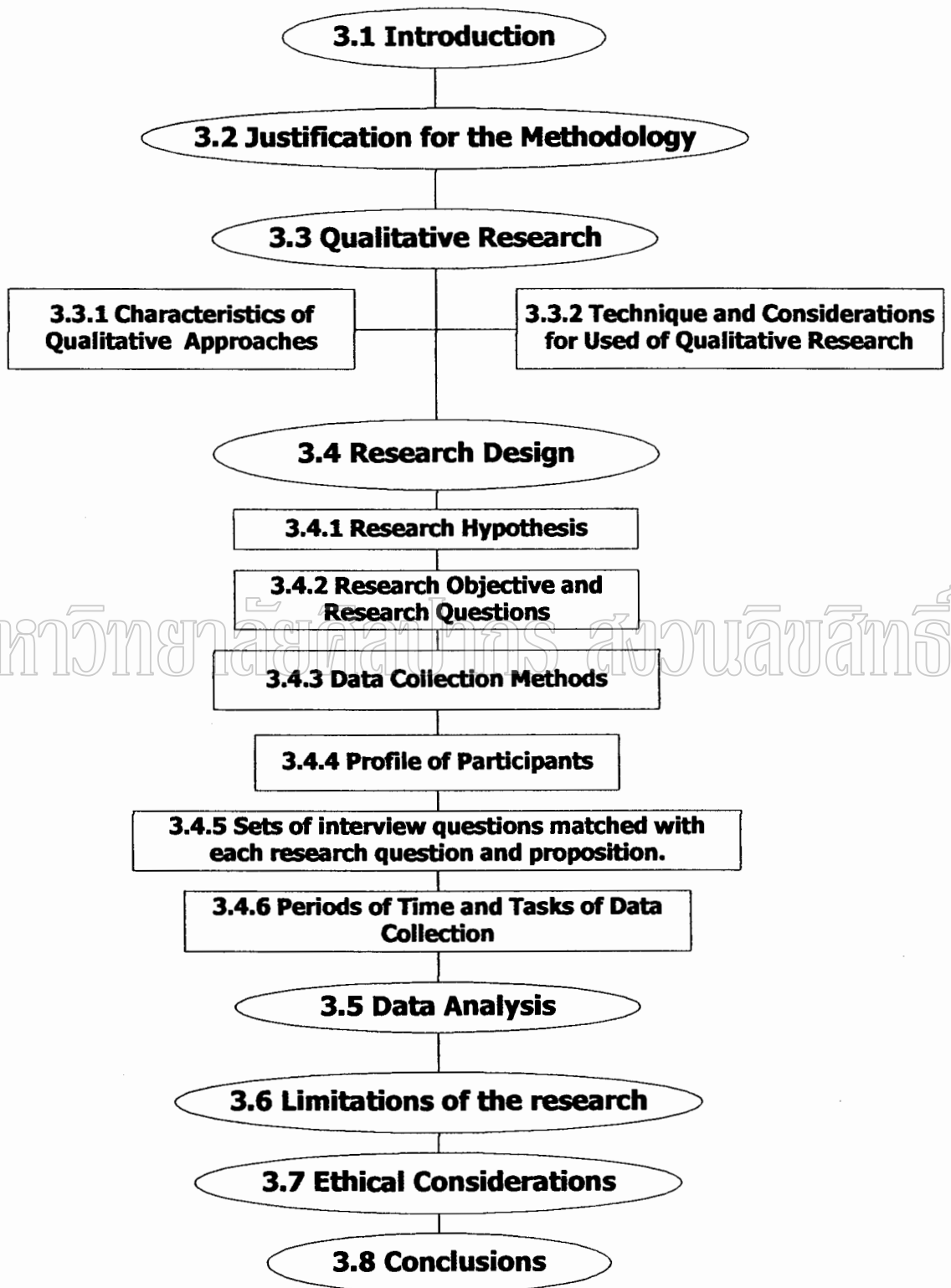
CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter explains the methods and methodologies employed in this thesis. Initial research revealed that there was little existing literature on this topic, especially in Thai, or pertaining specifically to the Thai environment. In addition, it was evident that only a few scholars had written on the subjects of performing arts and heritage interpretation and conservation together. As such, it was decided to adopt as broad an approach to the research as possible, with eight main areas of investigation. Data was collected from personal experience, media, the symposium, experimental / creative work, field study and observations, visitor surveys, research literature, and interviews. In-depth interviews were carried out with performing arts professionals, officers from the Fine Arts Department and Ayutthaya World Heritage, executive officials from the Ministry of Culture, Thai and foreign tourists and local people from Ayutthaya. These methods were combined in an octagon model which was designed especially to illustrate the inter-relationship between the different data sets in the analytical phase of the research. The Octagon model can be seen in pictorial form in Diagram 6 on page 94. The rationale behind the various research methods and methodologies employed is explained below.

Diagram 4 : Organization of Chapter 3



3.2 Justification for the methodology

When researching in the fields of performing arts and cultural heritage, it is important to remember what broad and complex areas they are. There is a lack of consensus about what a term like 'culture' means and represents. In 1913, Taylor described it in the following terms :

Culture is a complex and interrelated set of elements comprising knowledge, belief and values, arts, law, manners and morals and all the other kind of skills and habits acquired by a human being as a member a particular society'.

Nowadays the term "culture" is interpreted in more than 300 versions comprising all different purposes of a human identity such as ways of life, language, religion, arts and social aspects, including economic, politic and development (Weeranuj Maithai 2000 : 15).

Certainly, 'culture' means different things to different people. "Culture can fruitfully be addressed as abstract and particularized representations of ideas or artifacts and as theoretical abstractions of groups" (Aasen 1998 : 7). The same can be said to a greater or lesser extent to the other key terms relating to the research : performing arts, heritage, heritage conservation and heritage interpretation. Aristotle is noted to have remarked that "the aim of art is to represent not the outward appearance of things, but their inward significance." Vogel pointed out that "performing arts traditionally generate more psychic than pecuniary income and they operate under somewhat different economic assumptions than ... other entertainment industries..." (Vogel 2001 : 317). Clearly, these terms are complex, with broad denotative meaning and all manner of connotations and associations. As such, research in these fields clearly needs to take a broad approach and draw on all sources available.

Miles and Huberman (1994) defined qualitative research as essentially an investigative process that focuses more on words than on the numbers that are important to quantitative research (quoted in Chuwit Mitrchob 2000 : 2 and 120). As performing arts is both a kind of art and culture, qualitative research will form the main approach in this project.

The research is divided into eight main areas : personal experience, research literature, interviews, visitor surveys, symposium, media, experimental/creative work and a field study. So in addition to the principal method of qualitative research, this will be supported by primary field research and quantitative research.

3.3 Qualitative research

Qualitative research is multi-method in focus. Qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meaning people bring to them. So qualitative research involves an interpretive, naturalistic approach to its subject matter. Denzin and Lincoln propose that :

Qualitative research involves the studied use and collection of a variety of empirical materials : Case study, personal experience, introspective, life story, interview, observational, historical, interactive, and visual texts that describe routine and problematic moments and meanings in individuals lives (Denzin and Lincoln quoted in Chuwit Mitrchob 2000 : 2 and 121).

Swanson and Holton state that :

Qualitative research also helps to understand a particular phenomenon, such as the factors to address when promoting organization change. A focus on the specific context helps decision makers see potential pitfalls to stated goals and determine more accurately what initiatives to take and when to introduce them (Swanson and Holton quoted in Chuwit Mitrchob 2000 : 119).

The management of the arts as they relate to heritage sites and heritage conservation are a particular phenomenon which needs to be understood. The focus on a specific context facilitated by qualitative approaches would seem to be the optimum method for this inquiry.

Quantitative research methods on the other hand, uses 'statistical and mathematical methods to analyse data, evaluate alternative courses of action and indicate the optimum decision' (Armstrong 2001 : 5). As the research includes visitor and audience surveys, quantitative methods will also be used where appropriate.

3.3.1 Characteristics of Qualitative Approaches

Qualitative is an appropriate technique for finding explanations of processes occurring in local contexts. Qualitative research is the core of an investigative process that focuses more on words than on the numbers that are important to quantitative researchers.

The nature of qualitative research is subjective. This approach does not entail serious statistic numbers or rigorous mathematical analysis (Zikmund 1997). It employs methods that seek for quality including feeling, perceptions, viewpoints, meaning, relationships, stories, and dynamic changing perspectives (Swanson et al., in Swanson and Holton (Eds) quoted in Chuwit Mitrchob 2000 : 19 and 120).

Qualitative market research provides information on consumer tastes, preference, attitudes and buying habits which, although subjective, can yield significant insights which complement the more factual data obtained from desk and field research (Armstrong 2001 : 87-88).

Strauss and Corbin also note that "qualitative research can be used to cover and understand what lies behind any phenomenon about which little is yet known" (Strauss and Corbin quoted in Chuwit Mitrchob 2000 : 19 and 120).

3.3.2 Technique and considerations for use of qualitative research

The three most commonly used qualitative research techniques are as follows :

1. The individual interview, which may take the form of a 'depth' or non directive interview which is largely unstructured and attempts to get to the heart of an individual's motivation. This approach may be modified a little to allow more structure in the form of a checklist of points to be covered, although respondents will be allowed to reply freely about each topic.

2. Group discussions, in which a reference group, ie a group of people with certain common characteristics, is gathered together. The group leader guides the discussion, encouraging members to express their views and exchange them with one another. This interaction between group members is an important feature of the technique.

3. The Kelly repertory grid, which obtains the opinions of respondents on competing products and their brand images. The interviewer presents informants with the names of products in groups of three for them to select the product that is different from the other two and to describe how it is different. There is then a final sifting through all the products in the test to check out the characteristics attributed to them.

(Armstrong 2001:87-88)

In this thesis observations from the field will accompany qualitative research and this will include elements of quantitative research. "Qualitative and quantitative methods can be used effectively in the same research project and can complement each other very well. Qualitative data can elaborate on the meaning of statistical findings. In other words, researchers can use qualitative data to illustrate or clarify quantitatively derived findings" (Strauss and Corbin, and Swanson quoted in Mitrchob 2000: 119).

The inclusion of both methods, with the focus on qualitative can be described as an octagon whereby the different sources of information are shown to be inter-related see 3.5 below).

3.4 Research design

The research design describes the key linear steps used in the project. The research design consisted of a research hypothesis which emerged from both past practices at Ayutthaya World Heritage and the literature on heritage conservation, management and interpretation. In turn, the hypothesis suggested a key research question that was further broken down into a series of sub-question. These questions gave the data collection direction and, finally, from the data an analysis was undertaken in the light of the hypothesis.

3.4.1 Research hypothesis

The Performing Arts is an appropriate and valid form of heritage interpretation at a World heritage site like Ayutthaya.

3.4.2 Research objective and Research questions

Research objective : To study the need for performing arts as part of the interpretation at Ayutthaya World Heritage .

Research questions : The twenty research questions (Appendix O) and propositions (Diagram 1 and 2) arose following the observation and research undertaken as background to the dissertation. They were designed to provide as full an answer as possible to the main research question : "Should the performing arts be used as a way of interpreting cultural heritage at Ayutthaya World Heritage?"

On repeated visits to the site and drawing on personal background knowledge as an Ayutthayan local it was clear that Ayutthaya World Heritage site was underdeveloped, particularly in terms of its appeal to visitors. At the same time, local people remain fairly disconnected from the heritage sites.

As a performing arts professional, my life's work has been about conveying various messages via performance. With first hand experience of how performing arts can make memorable and lasting impressions on audiences. I saw the potential for the use of performing arts to develop interpretation in my hometown heritage site and help generate new life in the ancient ruins.

Once the seed of this idea was sown I began to consider it in more detail and it became the focus of careful observation of the site and scholarly research in the fields of cultural and heritage tourism, and interpretation. After observation and brainstorming, several key problems were evident and through subsequent research, potential solutions also sprang to the fore. This combination of site survey and scholarly research then gave rise to the twenty sub-questions and propositions, all united by the common link to the investigation of the viability of performing arts for interpretation at Ayutthaya World Heritage.

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The first two questions (Appendix O) regarding underuse and the abandoned atmosphere at the site and the inaccessibility of the Fine Arts Department who manage the site to local people came principally from observation. It seemed clear that one way to help make the sites more attractive would be to bring greater involvement of local people to them. This possibility was encouraged by the works of scholars like Hall and McArthur (1998) (see 2.4) who commented on how involvement by locals in heritage and conservation helps create more of a sense of pride and ownership. It was also spurred on by the UNESCO texts citing the importance of intangible heritage, heritage that comes directly from locals in the forms of 'oral tradition, languages, music, dance and performing arts, crafts and costumes including those of the minority and indigenous peoples' (Weeranuj Maithai 2000 : 17).

Clearly though, for Ayutthaya, local involvement required certain facilities to be in place. For performing arts and other areas of intangible heritage, this means facilities to learn, practice, and perform. This then led to questions 3 and 4 (Appendix O).

As this issue related also to the use of space in and around the site, they led into the subsequent questions, 5 and 6 (Appendix O) on the way space is currently used at and around Ayutthaya World Heritage. From observation, it seemed clear that more could be done in the way of providing creative and interesting interpretation at and around Ayutthaya and this led to question 7 (Appendix O). Drawing on MacCannell's work on the significance of tourist 'back' attractions (see 2.5) and Urry's comments on the value, in terms of attractiveness, of what are perceived as authentic sites, (see 2.5) it seemed clear that interpretation activities which engaged local people would have the best chance of long-term success. As such, questions 8, 9 and 10 (Appendix O) were designed to look more closely at the potential benefits for locals of more performing arts and the suitability of performing arts as a means of interpretation in Thailand.

In the second half of the twenty questions (Appendix O), the focus shifted more particularly to performing arts as a means for effective interpretation at Ayutthaya World Heritage.

Question 11 (Appendix O) was designed to examine the effectiveness of performing arts up to now in interpreting the site. This is an important question given the research hypothesis in that if attempts have been made to do this, the reasons why they have succeeded or failed should be ascertained.

From work by Alpin, Hooper-Greenhill, and Hall and MacArthur (see 2.4), it was clear that successful interpretation had to be designed to serve different target groups. As such, question 12 (Appendix O) was designed to look into the way performing arts in Ayutthaya have been targeted up to now.

Question 13 (Appendix O) then focuses on the role of local people in these performing arts, a key area given the previous propositions on the importance of local involvement.

Questions 14, 15 and 16 (Appendix O) then evolved from personal experience, scholars' (in particular Falk and Dierking, Alpin, Hooper-Greenhill, McArthur and Hall) (see 2.4) work on the close relationship between interpretation, authenticity and visitor experience. The questions were designed to explore the potential for performing arts to make more of Ayutthaya World Heritage's unique attractions and give visitors memorable experiences all while staying in keeping with the character of the site.

Here, conservation was a key issue. Clearly, if performing arts is to be an appropriate and valid form of interpretation at the UNESCO heritage site it should be in keeping with the UNESCO aims for conservation. After reviewing the guidelines for prevention, conservation and restoration of monuments detailed in Weeranuj Maithai's Cultural System for Quality Management (see Weeranuj Maithai 2000) questions 17 and 18 (Appendix O) were devised to examine if performing arts could marry interpretation and conservation.

The final two questions (Appendix O) seek to conclude the investigation into the potential for performing arts to transform Ayutthaya World Heritage's interpretation. Question 19 (Appendix O) aims to ascertain all the reasons for the failure of Ayutthaya World Heritage so far to maximise the site as an interesting tourist attraction. Question 20 (Appendix O) seeks to determine whether more performing arts could contribute to heritage conservation and to people realising the significance of the sites. Here, all the previous nineteen questions are drawn together to assess whether the public's appetite for performing arts can be harnessed to raise awareness of heritage conservation and revive Ayutthaya as a tourist site.

By encompassing all these key areas the twenty questions (Appendix O) then were designed to ensure that the research investigated the central hypothesis as fully and comprehensively as possible.

3.4.3 Data collection methods

The use of multiple sources of evidence through six potential sources of evidence can be made. These sources comprise documentation, archival records, interviews, direct observations, participant-observation, and physical artifacts (Yin quoted in Chuwit Mitrchob 2000 : 119).

In this thesis eight techniques of data collection will be used. The eight techniques were chosen so as to be able to answer the twenty questions as thoroughly as possible within reasonable boundaries.

3.4.3.1 Research literature

Scholarly literature in the heritage, performing arts and management fields provided the background theory for much of the research. The experience of scholars in these fields helped provide a framework for the research and a basis from which it can examine new areas and build upon existing work.

The scholarly research in the fields of performing arts, interpretation and related heritage issues included, but was not limited to : environment, ecology and conservation, the educative role of interpretation, and the history of the site. This was carried out to ensure that as broad a perspective as possible was used to investigate the hypothesis. Archive searches in the libraries of the Fine Arts Department were also undertaken to make sure that the maximum amount of expert local information and analysis was also informing the research. Site-specific primary sources included official documents, memorandums, letters and other written file material which was analysed in detail, again to ensure optimum working knowledge of relevant local and national information.

3.4.3.2 Personal experience

The work of an artist comes from their own will, and their own inspiration from the environment, people, society and aesthetics surrounding them, so their opinions must come from their own experience, based on their surroundings (Channarong Pomrungrroj 2000 : 64).

As the author has been working professionally in the performing arts field for more than 20 years and has carried out work relating to conservation and interpretation at Wat Chai Watthanaram, extensive personal experience has been drawn upon. Research based on personal experience features in the dissertation in the following ways:

1. An essay and reflection on how to create heritage-related performing arts.
2. Personal experience as a form of participatory research on heritage and performing arts.

While it has been argued by, for example, Donna Haraway, that self-reflexivity can be problematic because it can give us the perhaps false impression “that it gives us access to a ‘truer’ knowledge of the world” (Haraway 1997 : 16), this does not necessarily mean that personal experience is not a valid research source. As Paula Saukko has pointed out:

If self-reflexivity becomes an occasion for the scholar to dwell on her/his sentiments, without critically interrogating them, it may end up lending emotional or existential credibility to her/his preconceptions.... However, interpreted critically, it enables the scholar to become acutely aware of the always situated and limited nature of her/his worldview, thereby, opening up space for different interpretations of other people's as well as our own realities (Saukko 2003 : 64).

My considerable body of creative work relating to Ayutthaya World Heritage, was the catalyst for my undertaking this more detailed research. The aim was a deeper understanding of the various issues involved in conserving Ayutthaya World Heritage and the feasibility of using the performing arts as part of a heritage conservation effort.

3.4.3.3 Interviews

As a key component of the qualitative research, in-depth individual interviews and focus group research was carried out with a number of groups : Thai and international performing arts professionals, officers from the Fine Arts Department and Ayutthaya World Heritage, executive officials from the Ministry of Culture, Thai and foreign tourists and local people from Ayutthaya. These groups were chosen to ensure that the views of the various stakeholders involved were represented first hand as far as was possible and to help gather balanced a range of perspectives as possible.

The individual in-depth interviews involved the lengthy questioning of a small number of respondents cue at a time (rather than a brief interview of a large sample) often using disguised questions and minimal interviewer prompting so that the interviewees would not be influenced by loaded questions. Focus groups involve bringing together six to twelve people, usually (but not always) relatively homogeneous, to discuss a specific set of issues.

"The objective of both individual in-depth interviews and focus groups is to get beneath the surface of some issue and beyond the paramaters by which market researchers [or an] organization's ... manager define the problem" (Kotler and Scheff 1997 : 129).

As it is so important to 'get beneath the surface' of the problems involved in developing Ayutthaya World Heritage through performing arts and interpretation, and to go beyond the parameters which up until now have characterised and defined both Ayutthaya World Heritage and the Fine Arts Department. Focus group participants were chosen because of their experience and background. Each group comprised three to seven people. Groups were kept relatively small with all members from similar or related backgrounds to facilitate candid participation. Care was taken to ensure that participants were also of the same 'rank', or 'social standing' to avoid people feeling like they had no knowledge or not expressing their views for fear of offending someone in a position of authority. The author carried out all focus group interviews personally in order to gain the maximum benefit from this primary research and to be able to pursue points of interest at greater length as soon as they arose during the open-ended discussions.

Written 'interviews' were also carried out with final year dance students from the Faculty of Fine and Applied Arts, Chulalongkorn University. In this case, the author chose to have students write in Thai and to give them the opportunity to consider their responses for some time and thus avoiding the possible problem of their being too shy or deferential to freely voice their opinion in a discussion. The questions posed to students were developed so as to be easily understood by students and to elicit their opinions on the use of performing arts in heritage interpretation, even though the students did not have a background in heritage management.

3.4.3.4 Visitor surveys

In addition to the in-depth interviews with tourists, self-administered visitor and audience surveys have been carried out among those who attended the 2003 Ayutthaya light and sound and the presentation of the Creative Arts students' Senior Project in Creative Dance.

The survey is the most popular and widely used device for investigating, describing, and measuring people's knowledge, beliefs, product and media preferences, satisfaction levels, demographics, competitive choices, and decision-making processes. An arts organization can survey the views of subscribers, single-ticket buyers, donors, and others about its programs and services (Kotler and Scheff 1997: 131).

For the purposes of this research, the surveys were used primarily to assess audience members' satisfaction levels in terms of their attitudes and responses to the performance seen and to what extent they thought it related to conservation issues.

Two 'visitor/audience' surveys were carried out. The first survey was carried out at the outdoor theatre at Wat Phraram at the 2003 Ayutthaya World Heritage festival at the light and sound show, from 13-21 December 2003. Questionnaires were given to random audience members each night after the performance. Over the course of the festival 265 people filled in questionnaires. The second survey was given to 100 random audience members on 2 April 2004 at the Chulalongkorn University auditorium after the performance of the final year students' project 'Ayutthaya'.

Both these questionnaires were carried out to assess people's response to two different types of performing arts relating to Ayuttaya, one, a historical narrative held at the site, and the other a wide range of short performances with the emphasis on innovation and creativity, held in a theatre. This was done to try to go some way in establishing people's appetite for more performing arts related to Ayuttaya and to heritage interpretation and conservation. The questionnaires specifically addressed whether or not audience members thought there should be more of this or related types of performing arts and whether such events can take place successfully in a variety of venues.

3.4.3.5 Media

Analysis of heritage-related performing arts and the media. Some high-profile performing arts relating to heritage issues have appeared in the media of late, particularly in film and TV. These include high-budget films like *Suriyothai* and the popular soap opera *Kasattriya*. The use of heritage related settings and the influence of such productions will be explored and analysed. Attention will also be paid to the use of historical narrative as a basis for dramatic plots and questions of authenticity.

Examination of existing forms of performing arts and entertainment which feature historical or heritage settings can help inform the discussion of the viability of heritage-related performing arts and its potential for interpretation. It also shows how performing arts, in particular those which relate to Ayuttaya, are already used in Thailand.

3.4.3.6 Symposium

1. The South East Asian Performing Arts Symposium organised by SPAFA-Thailand (SEAMEO-SPAFA : Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts) and Bangkok University (9-16 November 2003) brought together international performing arts professionals and scholars from around the region and the world. This provided an opportunity to hear about their recent work, issues and concerns.

Unpublished source material is often regarded by historians as providing a more accurate record of past events than outlined in other printed sources, such as published reports and historical pamphlets. However, their usefulness may depend on who wrote them, why they were written, and when they were compiled. The minutes of a company, public corporation, government department or university may provide a more detailed and perhaps a more accurate record of events than their published annual reports, because the former are circulated to a more restricted audience and not intended to be

seen by the public. Documents do not necessarily provide a complete account of past events, but it is in the unpublished minutes, memos, letters and papers that we would expect to find the reasons for decisions taken by individuals or organisations (McDowell 2002 : 56).

The unpublished material circulated and aired at this symposium can give an up-to-the-minute look into current performing arts issues that in turn, sheds light on the motivations and reasons behind artists' work and the concerns they face. In this way performing artists can provide perspectives on contemporary practice that have implications for any performing arts initiative in World Heritage Sites.

2. 'Suobsankhamsin Khontongthin Krungkao', the seminar accompanied an awards-ceremony 'Busrakummaneesirachabhat' for local artists from Ayutthaya province. This allowed an opportunity to meet and interview many local performing artists. Phantipa Mala, the director of the seminar said,

'Subsannkhansin Konthongtin Krungkao' was the local Ayutthaya arts and cultural event organized by Ayutthaya Rajpat cultural division on the 6th February 2004, ...To honour the people who create their works in 7 divisions of arts and culture called 'Busrakhummaneesirajpat'. The objective of this event was to encourage and support artists in the Ayutthaya area to continue with their arts and cultural works in order to be a good example for the next generation to follow in their foot steps (Appendix D-1).

So while the South East Asian Performing Arts Symposium allowed the author to interact with professionals working in performing arts around the region, the Subsannkhansin allowed him to listen and discuss performing arts in Ayutthaya with local artists. Both of them thus allowed valuable first-hand data to be included in the research. In addition, they provided an opportunity to listen to the opinions of experts and scholars on the potential and existing roles of performing arts in the interpretation of heritage sites around the South East Asian region.

3.4.3.7 Experimental / creative student work.

The 17 final year Creative Dance students of the Faculty of Fine and Applied Arts, Chulalongkorn University, were given a creative project on the theme of 'Ayutthaya'. They had to create an original seven-minute group dance piece related to art, culture and conservation at Ayutthaya. They were required to carry out research and write a thesis as well as give a final, assessed performance in front of a public audience.

The author was the Head Instructor of the Creative dance course and as such was the main adviser to the 17 students for their project work.

The most scientifically valid research is experimental research. Experimental research calls for selecting matched groups of subjects, subjecting them to different treatments, controlling extraneous variables, and checking whether observed response differences are statistically significant. The purpose of experimental research is to capture cause-and-effect relationships by eliminating competing explanations of the observed findings (Kotler and Scheff 1997 : 133).

While the final year student project differed slightly from what may usually be termed experimental research, the project allowed for observation of a matched group of subjects working in ways which linked performing arts to conservation in Ayutthaya. As such, it provided a highly instructive, primary element to the research. This was particularly useful as the group represent a 'new' generation and their work can be seen to express the ideas of a young well-educated and potentially professional group of Thais.

As the students had the freedom to create whatever they wanted on the theme of 'Ayutthaya' it also served as a chance to research some of the possibilities for communicating new and broader messages concerning Ayutthaya to an audience, especially heritage conservation messages.

As well as their assessed project work, the 17 students also completed detailed written responses to open-ended questionnaires on the twenty research questions that form the present study. There was a particular focus on interpretation and conservation for heritage sites through performing arts. Their responses provided important feedback to the propositions that informed the research questions (Appendix I).

3.4.3.8 Field study

Armstrong described field research as the conducting of investigations by direct contact or observation to collect fresh information about the attitudes and behavior of consumers and industrial buyers (Armstrong 2001 : 83).

The benefits of a properly conducted field survey are :

1. Specific information is obtained about the dynamics of consumer behavior;
2. Attitudes to new and existing products can be measured; and
3. From this factual information on behavior and attitudes conclusions can be reached on shaping marketing strategies or solving marketing problems.

(Armstrong 2001 : 86)

While Armstrong's definition relates specifically to a business context, the principles apply equally to a broader research context.

For this dissertation, the field study included the following aspects :

1. Regular visits to sites across Ayutthaya World Heritage.
2. Photographs of Ayutthaya World Heritage.
3. Observations of Ayutthaya World Heritage.
4. Informal communication with locals and visitors

This ensured that the author was up-to-date with the situation in Ayutthaya and thoroughly acquainted with the site and the issues pertaining to the research question.

3.4.4 Profile of Participants

A range of participants were included in the research in order to gain data about relevant issues from the perspective of both participants and non – participants. Five groups were represented by the various stakeholders involved in Ayutthaya World Heritage and performing arts for interpretation at Ayutthaya World Heritage. Broadly speaking, the participants can be divided into the following groups :

1. Visitors' perspectives were of key importance in ascertaining the usefulness and potential for performing arts as interpretation at Ayutthaya World Heritage and for assessing visitors' current experiences at Ayutthaya World Heritage. Visitors were interviewed during the 2003 Ayutthaya World Heritage festival to help assess the impact of the performing arts on interpretation as part of the overall visitor experience. Visitors were chosen at random, but all who contributed did so voluntarily. The extent of their participation was entirely up to them.

2. As key stakeholders local people were interviewed to gain a deeper insight into the current involvement of local people in the management of the site and their views about performing arts and interpretation at Ayutthaya World Heritage. As people who can observe Ayutthaya on a day-to-day basis, their views were sought to assess the success or otherwise of the relevant authorities in promoting Ayutthaya and Ayutthaya World Heritage as a tourist destination. Local participants who had both a relevant background and relevant experience were chosen to participate in the research. For example, one group interview brought together people working in tourism-related positions. Another consisted of locals who have had experience liaising with the Fine Arts Department.

3. (1) Interviews with Fine Arts Department officers in Bangkok and Ayutthaya were used to gain an insight into the working systems within the authority responsible for the running of Ayutthaya World Heritage. The group included officers who have

experience working abroad (Ronnarit, Porntham). The Fine Arts Department officers were chosen because of their broad experience and willingness to participate candidly in the research.

4. Domestic performing arts artists were interviewed especially those who have had experience working in performing arts related to heritage sites and in performing arts in Thailand in general.

5. The chance to interview experienced international artists and scholars allowed the research to take on board the perspectives of experts from a wide range of performing and academic backgrounds.

3.4.5 Sets of interview questions matched with each research question and proposition (See table 22 and 23 in Appendix P).

For interview purposes, the twenty research questions were 'backed up' with a number of extra questions designed to gain more in-depth answers to the research questions. In some cases, just one additional question was used, but in others, up to six were used. In each case, the extra questions were designed to help gain a clearer answer to the relevant research sub-question. Some questions required a simple yes/no answer, while others invited a deeper, more in-depth response. This combination of relatively open and relatively closed questions was designed to facilitate the maximum efficiency of the interview procedure with a variety of participants. It was recognised that some participants would have more time, knowledge and experience, or show more willingness to comment than others. As such, the sub-questions and the extra questions were designed to make it as easy as possible for all interviewees to contribute as fully as they could under the particular circumstances.

In focus groups, discussion was open-ended starting with the research question. Some groups gave extensive feedback going beyond the scope of the sub-questions. However, in some cases sub-questions and the extra questions were used as a stimulus for discussion of further points, or to bring the discussion back to the heart of the research question if it had moved in a different direction. It should also be noted that not all questions were used with all groups, but rather a group was asked to discuss the issues on which it had the most knowledge and experience. For example Thai performing arts professionals were asked primarily about their experience of working in performing arts at heritage sites in Thailand. There were mainly light and sound events. Because they had more time and were studying performing arts as it related to Ayutthaya and as it relates to heritage, the university students were asked all twenty sub-questions. The extra questions were used most frequently with local people so as to draw on their specific first-hand knowledge and provide a starting-point for further comment.

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3.4.6 Periods of time and tasks of data collection

Table 1 : Periods of time and tasks of data collection for this thesis

Period of Time	Tasks
15 September 2001	Personal interview : the officer of The Project for the Improvement of the Master Plan of Ayutthaya Historical Metropolis, FAD.
15 September 2001	Focus group interview : fruit saler in AWH area.
9-15 November 2003	Interview : ASEAN performing arts-artists
13 November 2003	Interview : Ong Keng Sen, artistic director, Theatre Works, Singapore.
7 December 2004	Focus group interview : assistant director of light and sound 'Kondeesri Ayutthaya 1992&1994, Wat chai wattanaram.
13-21 December 2003	Questionnaire : 268 audiences, 2003 AWH light and sound
13-21 December 2003	Interview : Thai Audiences, 2003 AWH light and sound
13-21 December 2003	Interview : Foreign Audiences, 2003 AWH light and sound
17 December 2003	Interview : Ammara Klamcharoen, Director of light and sound, AWH festival.
17 December 2003	Focus group interview : production light and sound, 2003 AWH festival.
15 December 2004	Focus groups interview : foreign tourists from Tony' s place – Ayutthaya guest house.
1 February 2004	Jukka Miettinen : Performing arts, Art and Cultural Writer, festival organizer and Lecturer, Finland.
6 February 2004	Personal Interview : Director 'Suobsankhamsin Khontongthin Krungkao', the seminar accompanied an awards-ceremony.
6 February 2004	Personal interview : local Ayutthayan PA artists, Kosee Krajangshote, dancer and the owner of Udomsin Krajangshote Thai traditional dance-drama company.
6 February 2004	Personal interview : local Ayutthayan PA artists, Somsak Khunthasorn, a Lumtad artist from Mae Charan Seangthong Lumtad Company.
6 February 2004	Personal interview : local Ayutthayan PA artists, Piyaphong Wattana, a local Ayutthaya Likay performers of Pomchai Wattana Likay Company
7 February 2004	Personal interview : Sutheesak Pakdetheva, choreographer in various drama, musical and light & sound production.

Period of Time	Tasks
8 February 2004	Focus group interview : Professional PA artists in various drama and light & sound production.
22 March 2004	Focus group interview : Architects of Preservation Monument section, office of Archeology and Museum, Fine Arts Department.
29 March 2004	Focus group interview : dance professors, dance department, the Faculty of Fine and Applied Arts, Chulalongkom University.
March 2004	Focus group interview : dance students, the Dance department, Faculty of Fine and Applied Arts, Chulalongkom University.
2 April 2004	Interview : Deputy Permanent Secretary, Ministry of Culture.
2 April 2004	Questionnaire General audiences, Creative dance performance, Chulalongkom University auditorium.
23 April 2004	Interview : Director of Ayutthaya Historic Park
24 April 2004	Focus groups interview : Ayutthaya local people group 1
24 April 2004	Focus group interview : Ayutthaya local people Group 2
25 May 2004	Interview with Tourism Authority of Thailand' s officer

3.5 Data analysis

The propositions driving the research were analysed using multiple sources of evidence, theoretically known as Triangulation (Denzin 1970; Lincoln and Guba 1985; Patton 1987; Yin, 1994; Maxwell 1996; and Potter 1996). Triangulation is a method by which a researcher encounters conflicting evidence and must decide which part of the evidence has the higher degree of credibility (Potter 1996). The idea of triangulation is based on collecting information from a diverse range of individuals and settings by using a variety of methods (Denzin quoted in Chuwit Mitrchob 2000 : 145-149).

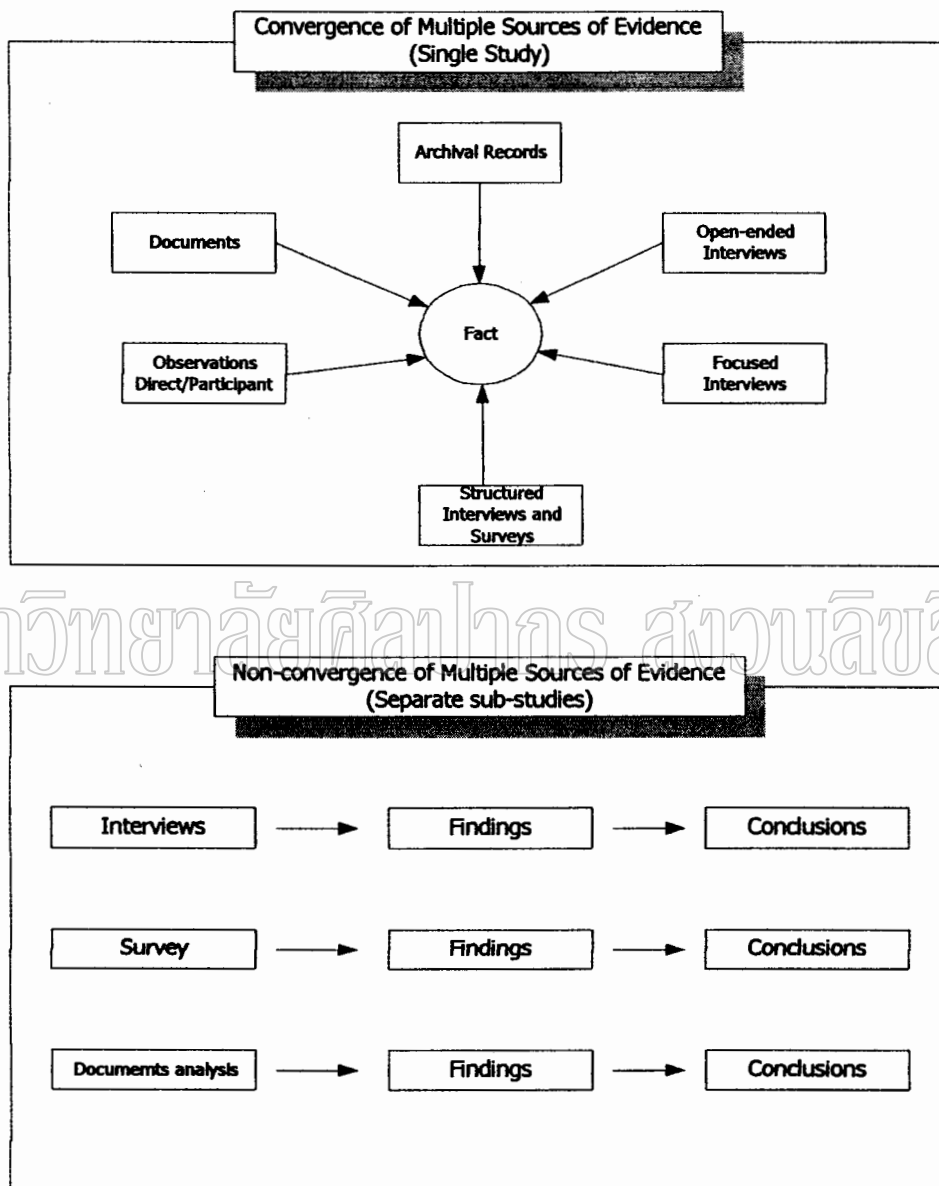
Triangulation is a method that benefits research processes in two respects. On the one hand, it allows the researcher to identify common findings of different means of research, yet at the same time it can also highlight how different avenues of investigation can reveal different findings. By facilitating both of these at once,

triangulation can give the researcher a fuller picture as the resources of Chuwit Mitrchob describe :

There are two views of using triangulation on reconciling facts (see Figure 3.2). The views are convergent and divergent. The convergent view uses triangulation to demonstrate that all the observations conform to one interpretation (one fact). With the convergence of observations from many different sources (across time, space, and analytical level), the researcher can make a powerful argument that the interpretation is really vigorous (Denzin 1978 and Potter 1996). In contrast, the divergent view, one that is called by Yin (1994) 'nonconvergence', is based on seeing different facts through separate sources of evidence. Triangulation is an important method since it provides researchers with a means to distinguish between the idiosyncracies of focusing on differences, and the representative i.e, focusing on the convergences (Yin and Potter quoted in Chuwit Mitrchob 2000 : 145-149).

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Diagram 5 : A Summary of Use of Triangulation :
 Convergence and Non-convergence of Multiple Sources of Evidence



Source: Yin, R. K. (1994). Case Study Research: Design and Methods (2nd Edn), Thousand Oaks: SAGE Publications, p.93.

Source: Chuwit Mitrchob, 2000 : 146

Along with the adaptive use of multiple sources of evidence, the researcher included other sources of evidence in the data collection : personal experience, visitor surveys, media; symposium and the experimental / creative work. These were added to the other three sources : observations (field study), documentaries (research literature), and the interviews to form an octagonal structure representing the inter-relationships between the sources of data. All the sources of evidence and the findings can be matched to each other or explained on the basis of relevant theories. This 'octagonalisation' allowed all the sources to be analysed, not just in isolation, but as they relate to each other (See Diagram 6). This practice is in concordance with the positivist idea of using different methods to :

"get closer to 'truth' about reality. Different methods are viewed as 'magnifying glasses' that help the scholar to see the reality more clearly, or in a less biased and more systematic manner. The aim of combining different methods is to use different lenses to calibrate an optimally clear vision" (Saukko 2003 : 24).

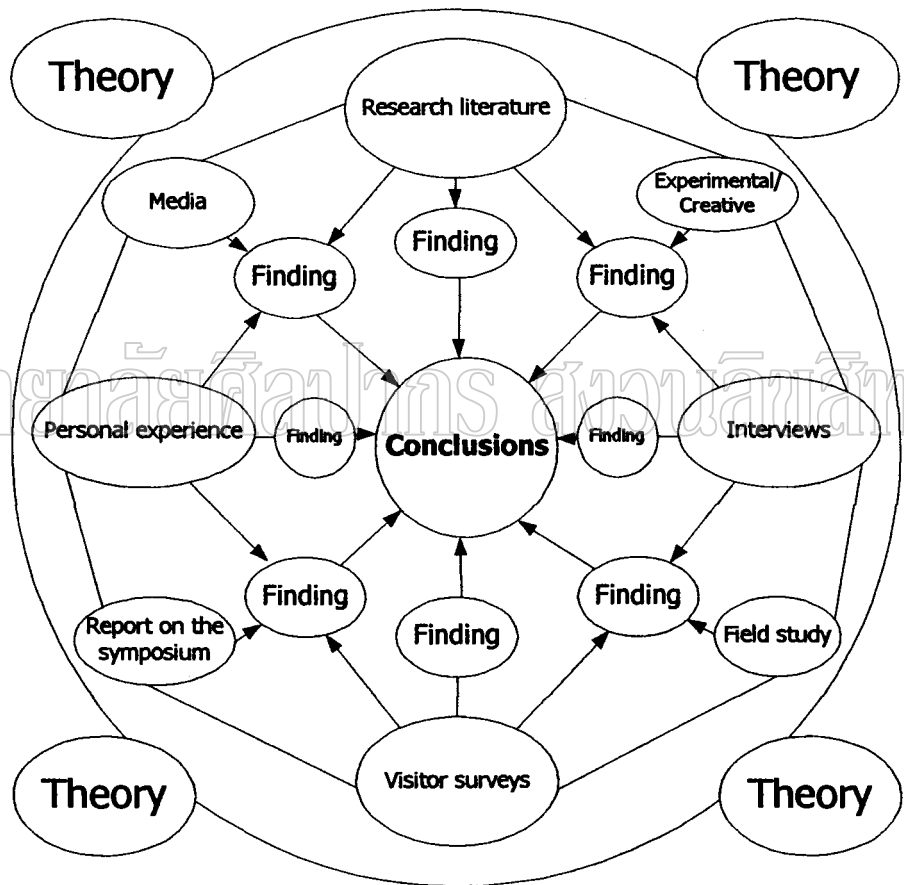
This is not to say that the octagonal approach will be able to provide a perfect or a 'correct' vision of the reality in question. As Saukko goes on to point out on the same page : The idea of research that exists outside, or uses methods to beam itself above, reality is not feasible, as research is a social activity (Saukko 2003 : 24).

As this was recognised, importance was given to personal experience and interviews with experts as key components in the eight-pronged research approach.

Another benefit of the octagonal structure is that it allows not just a combining of the various research methods but also has room to incorporate different research methodologies. Based on triangulation, the system uses each research method as a 'magnifying glass' to help contribute a clear overall picture in the positivist 'fixed reality' tradition. However, by focussing on qualitative and human sources - interviews, symposium, creative work and personal experience - the model also allows for the

incorporation of prismatic and dialogic methodologies (Saukko, 26). In other words, the octagonal structure allows different people's views and different people's realities to be represented and considered.

Diagram 6 : Octagon model for the data analysis of this thesis



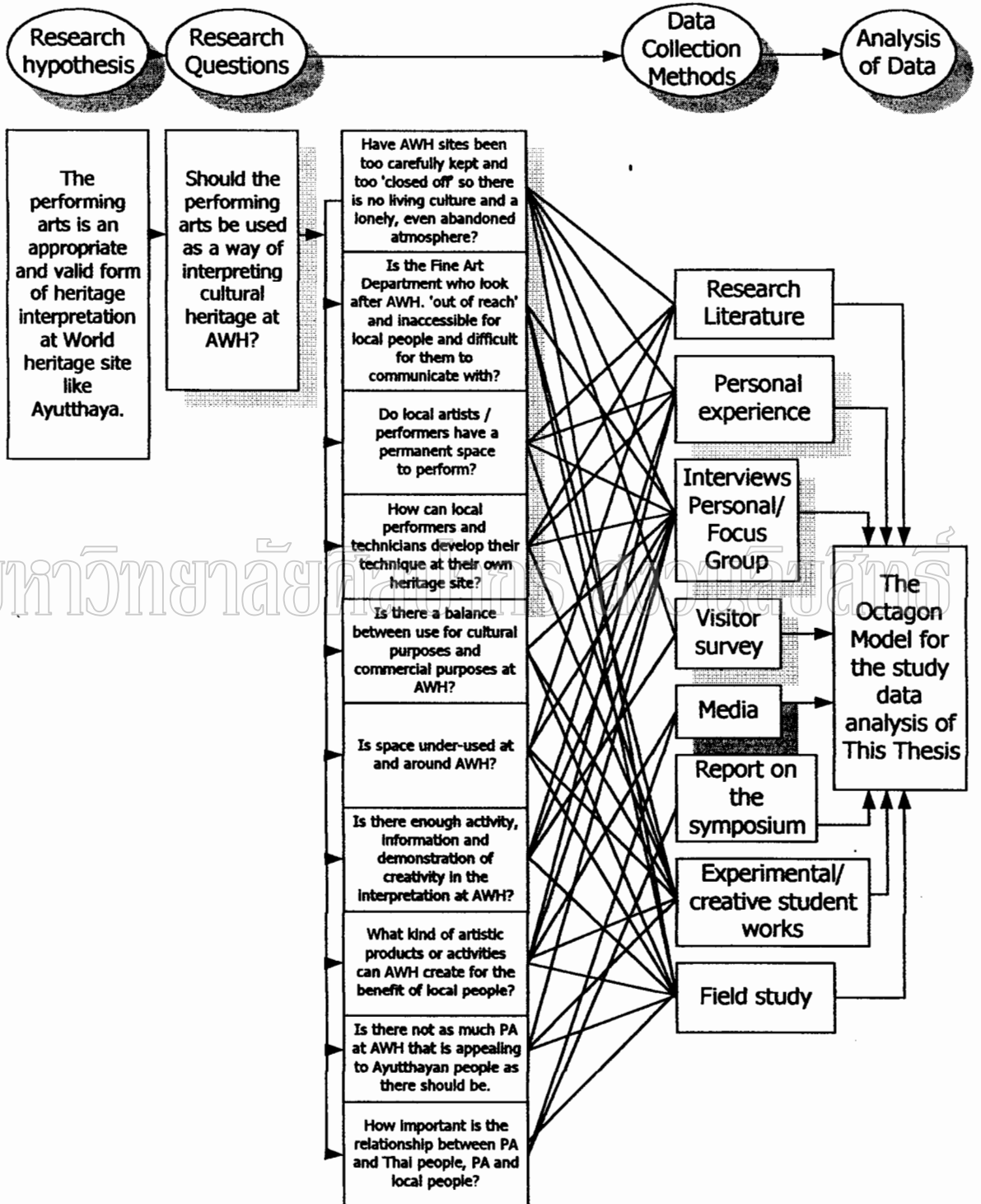
This 'octagonalisation' can be seen in practice in Chapter Four. In the detailed analysis of each research question, the author draws on all, or as many of the findings of the research methods as are applicable or appropriate, to analyse each

question in depth as it relates to the main research question. Diagram 7 and 8 show which research methods were used for each research problem. Taking research problem 1 for example, 'Have Ayutthaya World Heritage sites been too carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere?' the analysis draws principally on five of the eight research methods : research literature, personal experience, interviews, visitor surveys and the field study. In the detailed written analysis, research from other methods may also be used, but these five, encompassing the views and experiences of all the major stakeholders in question, provided the initial framework for close analysis.

Following the same concepts as the triangular method the octagonal structure incorporates the convergent techniques to facilitate an analysis of the eight cornerstone sources of evidence used in the research : personal experience, visitor surveys, media, symposium, experimental/creative work, observations (field study), documentaries (research literature), and interviews.

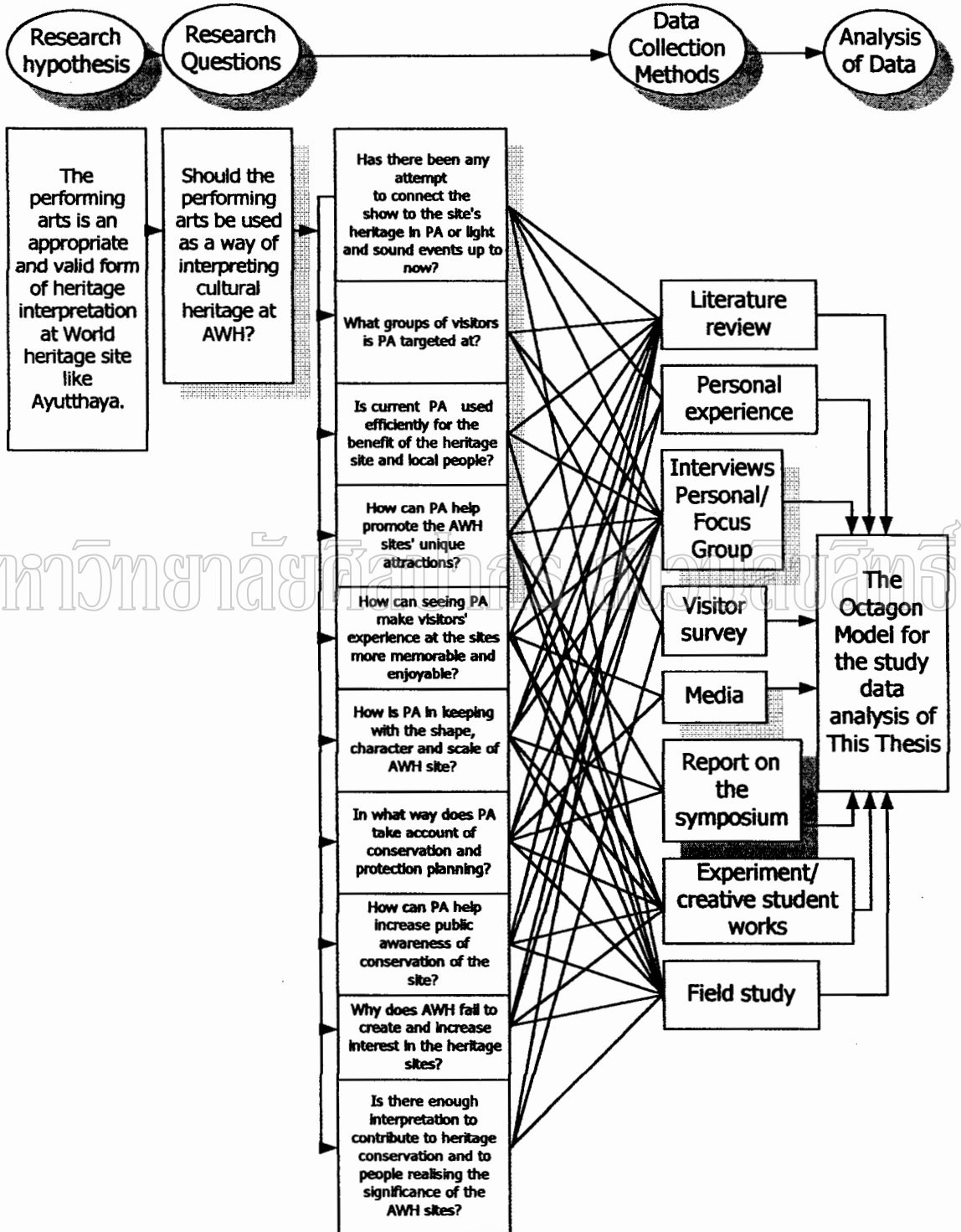
Diagram 7 and 8 illustrate how research questions 1-20 are connected via different data collection methods (See Appendix P-1, Table 22) (see Appendix P-2, Table 23 for the interview questions that link with Diagram 7 and 8).

Diagram 7 : Illustrates the plan that research hypothesis, research question, and data collection methods.



Continue

Diagram 8 : Illustrates the plan that research hypothesis, research question, and data collection methods continued.



3.6 Limitations of the research

While the octagonal structure was designed to lead to the greatest accuracy possible in drawing conclusions, the complexity of the topics being addressed meant that there were still obvious limitations in a project like this. One limitation was the lack of available resources on the role of performing arts as it relates to heritage places around the world.

A key limitation was evident in all the interviews, but particularly in those with Fine Arts Department officials and performing arts professionals. It must be recognised that their views are not impartial, but are likely to be influenced by their own professional training and interests. This should not be seen as a drawback, but as part of what makes them experts and qualified to give the candid feedback they did. Ultimately though there is no way of determining just how subjective or objective their views were.

In focus group interviews, the group's opinions were on some issues very similar. Sometimes no counter-view was expressed within the group. In some instances this may have meant that an incomplete picture of a certain question was painted. It must also be recognised that participants may have tempered what they said because of the presence of the other group members.

Foreign tourists interviewed during the research were all very positive in their responses. But how much their highly favourable feedback was influenced by the fact that they were on holiday, and that they were in Thailand being interviewed by a Thai, cannot be determined.

Lastly, as an artist, and like the Fine Arts Department officers and other performing arts professionals, I have my own preferences and perspectives. Still though, I have tried to be a researcher throughout the project rather than a performing

artist. The paradox is that my professional background makes me uniquely suitable for this particular research project.

3.7 Ethical considerations

Ethical considerations have been taken into account throughout the research process. I have acknowledged all my sources and followed academic research protocols throughout.

Ethical considerations were of most concern with regard to the interviews. In focus group interviews, discussion was open ended on the topic of the role of performing arts in interpretation of heritage sites. Any questions that were posed were as open-ended and non-leading as possible. This allowed for a broad range of responses with questions used only as a stimulus for discussion rather than as a means to secure a desired response.

For interviews, particularly with officials and professionals, questions of confidentiality were obviously important. Interviewees and focus group participants gave very candid feedback. Due to the nature of the professional milieux in which they work, names have sometimes been changed to ensure that their open and honest participation in the research for this dissertation does not jeopardise their position in any way.

Also, for the Fine Arts Department focus group interview, an architect from outside the organisation was included in the group to help provide a broader perspective.

3.8 Conclusions

As has been explained, the thinking behind the organisation of this research was informed by a number of key factors. Firstly, the lack of existing literature on the specific field of performing arts and heritage interpretation and conservation, particularly in Thailand. Secondly, only a few scholars have dealt with performing arts and heritage together and this meant that a very broad range of research literature (especially anglo-phone) was used. This also meant that primary research was of key importance. Personal experience which provided the inspiration for the research was drawn on throughout. This related to working in performing arts in Thailand and abroad and specifically in performing arts that interprets Thai heritage sites. Another key resource was the input of experts in performing arts and heritage in Thailand. The eight pronged approach was designed to ensure that research was as accurate and as broad-ranging as possible. As the analysis indicates, the multi-various approach was a vital dimension of the project.

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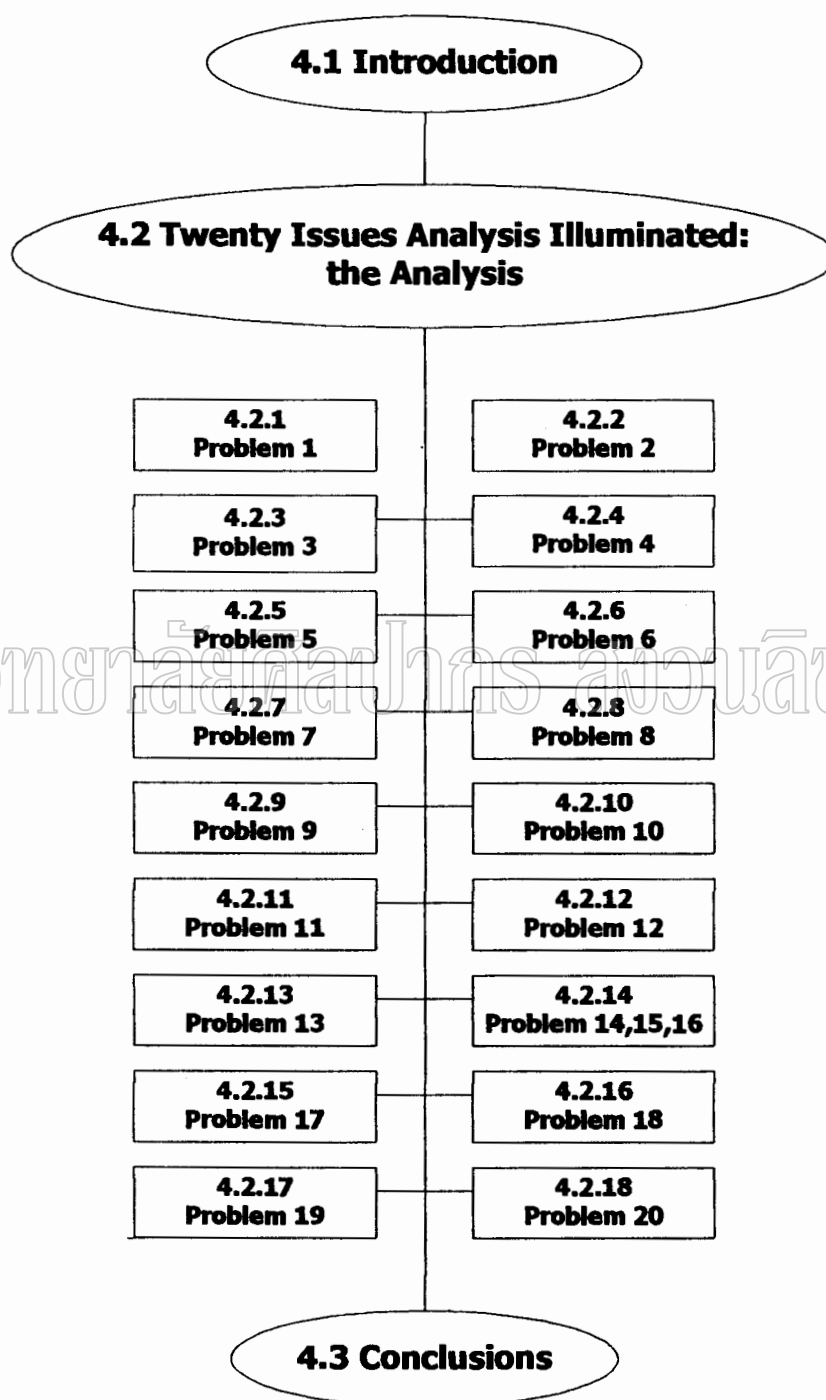
CHAPTER 4

NEGOTIATING THE PERFORMING ARTS AND THE HERITAGE INTERPRETATION CONNECTION

4.1 Introduction

In this chapter, the twenty research sub-questions are used as the basis for a detailed exploration of the performing arts / heritage connection at Ayutthaya World Heritage and beyond. By focussing on each of the twenty questions in turn (and dealing with the closely linked questions 14, 15 and 16 together), the chapter builds a clear analysis of the data collected using the eight different methods. The sequential organisation allows the reader to quickly access specific issues and ensures comprehensive discussion of each of the key questions. Question 20 draws on all the preceding questions and links them very directly to the research hypothesis which then leads to the conclusion.

Diagram 9 : Organization of Chapter 4



4.2 Twenty Issues Illuminated : the Analysis.

4.2.1 Ayutthaya World Heritage sites have been carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere (Appendix N-1).

Despite large events at certain venues like the light and sound shows at Wat Phra Ram and Wat Chai Wattharam, on the whole, Ayutthaya World Heritage has been kept somewhat 'closed off' from the public. This has led to a lack of a living culture and has meant that the sites, while they are recognised as important historical edifices, are seen as 'things of the past' (Appendix B-2) (Appendix C-2). This is perhaps a symptom of past heritage policy, a reflection of the limited funding the Fine Arts Department have had to work with (Appendix A-1) and the lack of interest in Ayutthaya World Heritage within Thailand that has been countered (Appendix A-1) (Appendix C-1) (Appendix C-2) (Appendix H-1) (Appendix H-2).

However, the success of events like 'Kondeesri Ayutthaya', performed at Wat Chai Wattharam in 1992 and 1994 in terms of attracting spectators, raising awareness of the site and at least to some degree modifying attitudes about the site – shows how an 'opening up' of the sites (Appendix H-1) (Appendix B-2) development of performing arts, and an attempt to market the site has the potential to radically alter the way the heritage space is perceived. If creative and innovative approaches are used, then Ayutthaya could be a fine example of what Richard Mackay hopes to see in the future at heritage sites. He calls for an 'archaeology as celebration', rather than an 'archaeology as science', where the focus shifts from research potential as associated with 'science' confined to the archaeological community, to social significance associated with public awareness and appreciation from the nation as a whole (see Mackay quoted in Staiff 2004).

With its rich history, Ayutthaya World Heritage provides ample opportunity for those working in archaeology/heritage management to develop Ayutthaya as a site which is exciting now and for the future. In practical terms though, this poses significant challenges. As was clear when visiting Ayutthaya and as Porntham and Ronnarit from the Fine Arts Department confirmed in an interview, local people are accustomed to the sites being 'out of bounds', often not daring to enter for fear of punishment (Appendix A-1) (Appendix C-1) (Appendix C-2) (Appendix I-1). Moreover, the religious and royal nature of so many of the ruins makes many people cautious about using them. Even the creative arts students, who tended to think that the sites were not 'closed off for creative performing arts', qualified their answers by saying that the religious character of the heritage site did mean there were limitations in the way it could be used (Appendix I-1) (Appendix D-2) (Appendix D-3) (Appendix D-4). Nonetheless, as Kosee Krajangshote, dancer and owner of Udomsin Krajangshote Thai dance company pointed out, Thai dances have been performed in Wats from a very early period in history (Appendix D-2). Kusuma Venzky-Stalling, from Thammasat University, in her 2003 paper on 'The Use of theatrical performances for political purpose in Thailand' mentioned that : "In the Ayutthaya period (1350 - 1767), various types of performing arts were created and unique customs and ceremonies were invented to differentiate dramatic activities at court from those of commoners" (Kusuma Venzky-Stalling 2003: 3) (see 2.7.2). Regarding the light and sound spectacular, some of the visitors interviewed, notably the American man Ely Koffmann, emphasised the 'double-edged sword' of interpretive re-use. Like so many of the other interviewees, he expressed real gratitude and appreciation for the opportunity to get 'up-close' to the heritage site, be a part of it and enjoy a unique experience, while at the same time acknowledging that : "It's difficult to conserve and protect them [the sites] when you have explosives going off on and near them and when you have... people walking and performing on them. It's gonna probably contribute to their deterioration" (Appendix F-1).

This double-edged sword is certainly a key concern in formulating policy regarding Ayutthaya. As Trotter has pointed out :

Overuse causing excessive wear, vibration and erosion, changes in environment wrought by people pressure, exhaust fumes, and increased humidity and compaction can have more dramatic and drastic consequences for fragile historic sites, buildings and objects (Trotter 2001 : 54).

But Trotter goes on to state :

Critiques of heritage tourism, however, tend to ignore the positive impacts that such tourism can bring. Often, the tourist value of a place or site is the only capital that can sustain it when other values (economic use, social and cultural values) have declined, been lost or destroyed. Moreover, re-use of heritage buildings, industrial sites, rural structures or complexes as tourist attractions is, in many instances, one of the few options – other than allowing the sites to fall into decay, to be demolished, modernised or replaced (Trotter 2001 : 155).

Clearly, the sword can cut in two ways, as the effects of interpretative re-use can be both harmful and beneficial. But the sword, as it were, must not be put down and abandoned, but instead used carefully and with great skill. Opening cultural heritage sites up in well-thought out ways can then maximise the positive, conservation and protecting potential of increasing access and ensure negative side-effects are kept to an absolute minimum.

It must be remembered that if the sites are kept closed off, they will decay anyway, perhaps to a stage beyond salvation (Appendix A-1) (Appendix B-2). As Pomtham and Ronnarit emphasised, the Fine Arts Department does not have enough staff to maintain the site, so the heritage sites are left neglected and become more and more unkempt. They support the idea of local people being much more involved. And, as Suthesak Pakdetheva, choreographer for the show 'River of the Kings' in Bangkok said :

Using these monuments for the performances will help to keep them alive. I am very happy to do this type of work in locations such as Ayutthaya, Sukhothai, Vieng Grunggam. If no one did this work, people would not appreciate the importance of these sites. It is a pity that the sites have remained in a state of decay. If it is allowed to decay further the intricate designs and sculptures will be lost (Appendix B-2).

This idea was very much supported by the feedback from visitors who saw the light and sound shows at Ayutthaya in November/December 2003. Many of them reported feeling lucky and privileged to have been able to witness such an event (Appendix E) (Appendix F). They said it made them appreciate the scale, beauty and history of Ayutthaya and see the sites as part of a nation's heritage, 'story' and identity. In this way then, it can be seen that performing arts and creative use of the space in ways which 'bring it to life' can go a long way to re-assert the significance of heritage on many levels. By telling stories, revealing history and educating in dramatic, memorable ways, well-executed interpretation can help increase understanding of a place's past and present on a local, regional and even international level. It can shed light on a country's development and help define national identity. As Handler has stated, "There is more to heritage and authenticity than either the need to conserve, or the need to commodify the past for tourist consumption. Heritage can also serve a didactic purpose in educating or fostering a sense of nationhood" (Handler quoted in Meethan 2001 : 101).

The positive appreciation of the interviewees who saw the light and sound show also support Meethan's assertion that :

It is also dear that one of the purposes of heritage, inasmuch as it is consciously planned, is to act as a bulwark against modernity, heritage is a means of differentiating cultures in terms of both space and time, and as such stresses heterogeneity as opposed to homogeneity (Meethan 2001 : 102).

However, what is abundantly clear from the interviewees' responses is that the performance not only gave them a sense of Ayutthaya's history, Thai heritage and increased an awareness of the place's past, at the same time it also brought the ancient sites into their current, 21st century world (Appendix F-1). Here again, the effect 'cuts both ways' and works in two directions. But notably, it was clear that the visitors' feelings towards the site were massively influenced by their experience of the light and sound show. And, as such, even if the show didn't place any particular emphasis on conservation of the site, the visitors were still almost unanimous in expressing the view that the site should continue to be used in this way and be preserved for use in this way, so that others can have the same unforgettable experience (Appendix F-1) (Appendix E-1) (Appendix K-1) (Appendix K-2). By making visitors care about a site and by establishing an emotional connection, effective interpretation can go a significant way to making people want to preserve the site and influence them to act in ways which help conservation (Appendix C-1) (Appendix C-2) (Appendix G-1).

For Ayutthaya then, the question is not whether the sites should be opened up for adaptive re-use : it seems clear that this can help preserve and revive sites that risk falling into neglected abandon and instead bring them to life (Appendix B-2) (Appendix G-1). Rather, the question is how this should be done. Pontham and Ronnarit of the Fine Arts Department mentioned an idea that has been circulating within the Fine Arts Department for some years : of prohibiting access to the sites only in areas where there are enough Fine Arts Department staff to look after them, and apart from that, leaving local people to look after them. But Ronnarit rejects this type of plan, arguing that while it may sound innovative, the Ayutthaya site should not be split into separate areas. Instead the site should be integrated :

Of course, the map shows separate, coloured areas such as garden or residential areas, but in reality there is no boundary. And if we're thinking of the definition of culture according to modern scholars, which means diversity, overlay and overlap in many

dimensions which is sometimes timeless, then we must think of heritage sites as integrated wholes (Appendix A-1).

It seems clear then that the management of Ayutthaya World Heritage needs also to adopt an integrated approach, in which local people are encouraged and supported to actively conserve, preserve and promote the sites, through a range of economically sustainable initiatives. This should definitely include attractive and wide-appealing interpretation. By so doing, Ayutthaya can tackle the problems associated with visitors finding sites that have an 'abandoned' atmosphere, a lack of stimulating and revealing interpretation and the local people detached from 'their' heritage sites. This would conceivably help revive and develop Ayutthaya as a thriving heritage tourism destination that would generate renewed interest in the sites among Thais and foreigners.

4.2.2 The Fine Arts Department, who look after Ayutthaya World Heritage, is 'out of reach' and inaccessible for local people and difficult for them to communicate with (Appendix N-2).

Among local people, the image of the Fine Arts Department who are responsible for maintaining and administering Ayutthaya World Heritage is not very positive. Local people generally want to help to conserve and participate in Ayutthaya World Heritage events but they have bad feelings towards the Fine Art Department and feel that they are isolated and ignored (Appendix C-1). This is certainly another issue which needs addressing. There is the perception that the Fine Arts Department is 'out of reach', inaccessible and difficult to communicate with, and that its officers are distant from the local people and unaware of their problems, concerns and interests. This goes hand in hand with the problems of locals feeling disconnected from the heritage site and of them feeling that the sites are 'out of bounds' (Appendix C-1) (Appendix C-2) (Appendix A-1) (Appendix G-1).

The combined effects of the neglected heritage sites and the perceived 'closed shop' of Ayutthaya World Heritage and the Fine Arts Department, means that local authorities are exacerbated by the way, for example, local people have no opportunity to sell their goods at the Ayutthaya World Heritage old time food market. This market is something of a one-family monopoly, with a man, who works for the Ayutthaya tourist office, and his wife, owning 80% of the shops. The owner's wife admitted that it was because of her husband's position that she was able to do this (Appendix E). Such a situation does nothing to improve the relationship between the authorities and local people. In an interview, a local couple (Appendix E-9) mentioned that the shops in the old time food market at the festival were allocated by a bidding system which gave rise to a monopoly of stalls copying the local old time market. They agreed that it would be better to have a real variety of locally owned individual shops offering a range of products (Appendix E) (Appendix E9).

A lack of opportunities in all activities at the annual festival discourages locals. Pun, an Ayutthaya local freelance driver commented that,

There is lack of creativity in Ayutthaya World Heritage light and sound. Some years the Ayutthaya World Heritage festival has been arranged in such a way that it seems it is for the benefit of private companies rather than Ayutthaya World Heritage. There is a quota system that allots large amounts of space around the festival site to large beer companies from Bangkok, this does not bring any benefits to local people and takes away their chance to use the space themselves. Locals have had less and less chance to take advantage of the festival since Ayutthaya has been promoted as UNESCO Ayutthaya World Heritage (Appendix C-1).

The lack of a productive relationship between the Fine Arts Department, other authorities involved and local people, needs addressing for several reasons. Firstly, the Fine Arts Department focus group freely acknowledges that heritage spaces are too large for the Fine Arts Department to look after by themselves. The idea of using local people as stakeholders to help in the conservation and protection processes has

been suggested even though at the moment, it seems too early for them to adjust their policy (Appendix A-1) and (Appendix I-1). Secondly, there is no doubt that the current situation is affecting visitors, most significantly in the way the sites feel abandoned with a lack of life and activity in and around them (Appendix A-1) (Appendix C-2) (Appendix E-2). Greater involvement and co-operation seems to be the obvious way forward. Nonetheless, there are some barriers that need to be overcome before this can happen. Peak, Pun and Nop all said that local people generally do want to help to conserve and participate in Ayutthaya World Heritage events, but their mistrust of the Fine Arts Department and the fact that they feel isolated and ignored discourages them (Appendix C-1).

The 'distant' nature of the relationship between locals and the Fine Arts Department has brought with it considerable mutual suspicion. There have been cases where sites of historical interest have been discovered at construction sites but the Fine Arts Department has not been informed. If they are, the Fine Arts Department is obliged to ask the development's management to alter their construction plans. Modifications to construction plans at such a time generally involves considerable costs. It is for this reason that construction workers, to avoid such problems, often destroy heritage objects. As Pichya pointed out, "the Fine Arts Department knows that there is no way to bring back the heritage object once it has been destroyed but the businessmen's interests are always in protecting their profit" (Appendix A-1).

Improved communication seems essential to create greater understanding and reduce the risk of further damage. Perhaps such commercial conflicts of interest could be much more easily overcome if locals felt closer to 'their' heritage (Appendix C-1) (Appendix C-2). If they were able to reap the financial benefits of a more vibrant, attractive heritage site, they would surely be much more likely to see the connection between heritage and their lives, now and in the future (Appendix A-1) (Appendix H-2).

On this issue, the responses of creative dance students raised a number of interesting points. They suggested that there might be resentment towards the Fine Arts Department from local people because of the Fine Arts Department's role as 'protector' of the heritage site. On occasion this has meant that some people, who have been unaware of conservation issues, have been asked to stop or change their activities and such instances can create or exacerbate the gap between them (Appendix I-2). Peak and Pun pointed out that contacting the Fine Arts Department is not difficult but few people want to meet them because of the distant relationship the Fine Arts Department as a government sector has with the people (Appendix C-1) (Appendix G-1). To be fair the Fine Arts Department might be more open than before but people still remember the gap that was so big in the past (Appendix C-1). Indeed, as the students pointed out, there has throughout history been a gap between local people and governors in Thailand. Indeed this gap was an ever present and well-documented feature of the Ayutthaya period! (Appendix I-2) In this way, it should be recognised that the site itself may also be influencing the relationship to a certain extent. This brings to mind Hooper-Greenhill's comments on the links between heritage collections and social values :

Objects in museum collections may embody the ideas and values of past social formations. In analysing the interpretation of visual culture during the present day, it will be important to consider how far, and in which dimensions past interpretations, past understandings, are still being circulated (Hooper-Greenhill 2000 : 16).

Ayutthaya is, after all, associated with feudalism and the (Khmer) concepts of divine kingship. Ayutthaya also evokes images of war, conflict and social injustice. However, at the same time, Ayutthaya is a key site in a broader picture of Thai heritage, one which includes, of course, Sukhothai. Perhaps due to its Buddhist background, Sukhothai is characterized as an egalitarian society ruled by a benevolent monarch (Appendix A-1) and (Peleggi 2002 : 37).

While some may say that in Ayutthaya, we cannot expect anything but a hierarchical and conflict-ridden system, it seems that the time is ripe for change. As Natalie Vinton has pointed out :

Until recently archaeologists have not had to communicate their work to the public. It was a scholarly exercise inherently of value in its own right. Specialists were not called upon nor were they prone to sharing their work – often regarded as esoteric or too complex for public consumption. This is no longer the case. In liberal democracies where tax monies are involved, it is now regarded that the dissemination of such knowledge to the citizens/tax payers is a right (Vinton quoted in Staiff, 2004).

As the local community has been imposed upon by issues concerning the heritage site, like having to relocate the site of a school, their 'relationship' with the site has come more to the fore (Appendix A-4). And change is necessary for both parties. The relationship between local people and the heritage around them is very real, and both parties could easily have an effect on each other (Appendix A-1) (Appendix A-4) (Appendix C-1) (Appendix G-1).

In 2002, Staiff, Bushell & Kennedy put forwarded the following proposition :

Interpretation strategies for the future must tackle four fundamental questions/issues :

1. Who 'owns' or has custodial rights over the objects or collections or parks or landscapes or places?
2. How are the objects or collections or landscapes represented or displayed?
3. Who speaks for the objects or collections or landscapes and what is spoken?
4. Who is looking at the object or landscapes and who is listening to the speaking?

(Staiff, Bushell & Kennedy, 2002: 97-113)

Regarding the first issue, the Fine Arts Department needs to be active in promoting the idea of locals as custodians and hopefully solve problems by communicating with much larger numbers of people (Appendix A-1) (Appendix C-1) (Appendix C-2) (Appendix C-3) (Appendix F) (Appendix G-1).

At present the Fine Arts Department focus group interviewees, Pomtham, Pichya and Vai all agreed with Ronnarit who said that Fine Arts Department decisions are taken without giving proper consideration to a range of views. Usually, small committees of five to ten high-ranking Fine Arts Department officers will have complete decision-making power. This means that scant regard is paid to the views of people from outside the Fine Arts Department. Instead, decisions emerge as a result of the exchanges of these small groups, exchanges which often fail to reach resolutions because of the disparate perspectives of the officers involved (Appendix A). Clearly, this isolated authority over Ayutthaya World Heritage makes it difficult for local people's views to really be considered and is a barrier to local people feeling they are involved in any decision-making. However, opening up the decision-making process to involve a much wider section of the local population would not only help local people feel as if they were custodians, but could actually facilitate decision-making by leading, ultimately, to greater consensus and easier resolution of challenges and problems (Appendix C-1) (Appendix C-2) (Appendix D-4).

At the same time, the Fine Arts Department, as the responsible body for 'looking after' the site needs to have its role more clearly defined and be more proactive in getting involved with locals and all others who use and interact with the site (Appendix A-1) (Appendix C-1). From personal experience, when working on *Kondeesri Ayutthaya* at Wat Chai Watthanaram in 1992 and 1994, the Fine Arts Department was named as part of the organising committees, but we did not meet or make contact with anyone from the Fine Arts Department at any time during the project.

Overall then, the Fine Arts Department face significant challenges to help change the atmosphere at and around the sites : to develop more positive and productive relationships with locals; help raise heritage awareness among local people and encourage them, as custodians, to create appropriate and sustainable activities that can be part of the ongoing maintenance and attraction of Ayutthaya World Heritage.

4.2.3 Local artists / performers do not have a permanent space to perform and they should have one (Appendix N-3).

One of the key obstacles to developing Ayutthaya as a vibrant and attractive destination is the lack of a permanent space for local artists and performers to use for their work, exhibits and performances. This can be seen therefore, as a contributing factor to visitors' feeling Ayutthaya World Heritage is an empty, deserted ruin (Appendix A-1) (Appendix G-1).

One possibility to create permanent space for artists and performers is the idea to replace the road that runs between Wat Ratchaburana and Wat Mahathat with a paved pedestrian area that could be used for interpretation activities. The closing of the road would also help protect the temple buildings from the damage associated with vibration and pollution from traffic and create a more serene heritage space. Nonetheless, this idea has met with opposition, as Montha Chamnongsong, official secretary of The Project for the Improvement of Ayutthaya Historical Metropolis in the Fine Arts Department, has said :

The Fine Arts Department has already proposed the idea of providing a lift service by special vehicles from the site that create less pollution and the vehicle's fares can benefit the Project for the Improvement of the Master Plan of Ayutthaya Historical Metropolis. But the idea was not approved in the meeting.

Ayutthaya Historic Park office has a plan to demolish the road that runs through the historic park and join the space as in the historic period and provide a lift service for tourists in lighter cars, but some in the committees, such as Ayutthaya Tourist Office, Tourist Police Board and Governor are worried about the security of the tourists so they want to keep the road that passes through the historic park. And the car and tour buses are more convenient for tourists to get off the plane, get into the buses and go right to the historic monument (Appendix A-4).

The concerns about tourists' security come from the fact that the sites attract so few visitors that they may attract an element who want to prey on vulnerable tourists. However, if the area was attractive and developed to add to the appeal, there is of course the distinct possibility that demolishing the road could actually make the place busier and encourage locals to use the space.

At present, the lack of life, of local trade, activity and creativity within Ayutthaya World Heritage undoubtedly influences the way local people often feel disconnected from the sites and even ill-at-ease within the heritage area. The lack of activity is surely one of the main reasons the place can have such a lonely feel. The under-development of Ayutthaya World Heritage also means that aside from the limited occasions when there are light and sound spectacles, concerts, or fashion shows, visitors leave with nothing to talk about and no outstanding memories of the site. However, Jukka Miettinen, a Finnish performing artist, scholar and formal dance and arts organiser argues,

Part of the charm of Ayutthaya is its quietness and natural surroundings. Ayutthaya World Heritage should not be over-used. The calmness should be kept. Interpretation should be minimal. The main thing is that the building is number one and other things come second. Any thing that is created should be not be done so artificially (Appendix G-1).

However, as 'recent research has shown, heritage events get maximum publicity through word of mouth' (Chhabra quoted in MacCannell 2001 : 715). This is surely also a significant factor in the under-use of the site and the overall lack of visitors. Moreover, as those who do visit during the period when the light and sound shows are performed usually give such positive feedback about their visit, it seems that well-developed, permanent performing arts and arts attractions could easily transform Ayutthaya as a destination (Appendix F).

At the moment though, as the creative arts students pointed out when interviewed : if there is no permanent space for local artists / performers to perform, it endangers the very future of heritage performing arts. Performers need space; not only for performance, but also for learning, training and rehearsing too.

Finding the right place to perform is as important to a likay troupe's success as its own ability to perform well. The site should be near both poor and middle-class communities. Rachan Kwandara, who leads a likay troupe under his own name, said that any available empty space near such communities would do, but it must be available free of charge. The troupe will set up a stage where they perform, eat, and sleep during the period of their stay. Up to a dozen actors and actresses will live there together (Suthon Sukphisit 1997 : 73).

While this relates specifically to a likay troupe, it can be applied to groups of performers in general. In order to survive, performers need a viable performance space with a 'catchment area' that includes sufficient numbers of potential audience members.

A place should be established to safeguard local performing arts. Such permanent spaces can be centres for artists and prevent them from scattering to different places. A permanent centre can provide a place to train as well as serving as an information centre for members, locals and visitors. Moreover, this type of centre can encourage continuing activities in order to produce more creative, innovative

works (Appendix I-3) (Appendix G-1) (Appendix D-2, 3, 4) as well as conserving the traditional arts and promoting awareness of the heritage. Permanent performing arts places will attract visitors and help provide a range of attractions and make Ayutthaya World Heritage more attractive overall. As MacCannell has noted : 'unlike the religious pilgrim who pays homage to a single sacred centre, the tourist pays homage to an enormous array of centres or attractions' (MacCannell quoted in Urry 1990 : 9). Tourists are interested in a wide range of attractions and as such will be attracted to places that can deliver a range of attractions, particularly if the range includes both front-stage and back-of-stage experiences.

The back of house activity of watching and learning about the process of making crafts can be just as fascinating for tourists as buying the end products (Appendix I-3) (Appendix G-1). Allowing access to performers' and artists' permanent work-space would add significantly to Ayutthaya World Heritage's attractions and provide something other than history telling, war scenes or looking around the tourist places by train or elephant. Most importantly, it would help bring the sites to life and it is definitely an idea that Ayutthaya World Heritage should explore.

Historically, Ayutthaya has been described as a land of arts and culture. It is very easy to find evidence to support this. Performing arts is a part of Ayutthayan life (Appendix B-1) (Appendix D-2) (Appendix G-1). Even now, as culture changes and develops, performing arts are still going on, but it is strange that performing arts that previously prospered in Ayutthaya are now dwindling (Appendix C-2) (Appendix D-2,3,4). Moreover, the uniqueness of Ayutthaya is being lost and is considered by some to have disappeared already.

Some students have argued that Ayutthaya people don't need space because they don't have performing arts knowledge and that space should be provided to those who have a greater understanding and knowledge of performing arts (Appendix I-3). However, this point of view ignores the fact that there are many skilled and capable

local performers who are suffering from a lack of opportunity to showcase their work. A prime example is the local Likay performers organised by Pomchai Wattana. This group of local Ayutthaya Likay performers perform at Ayutthaya World Heritage up to 10 times a year. On the 5th Dec 2003 they performed at Klong Makhamreang. The event was organized by Ayutthaya Municipality to honour King Rama the 9th (Appendix D-4).

Local Ayutthaya Likay artists would like to have a permanent place to perform, sites like Wat Phra Mongkhon Bopit or Wat Chai Wattanaram are among their ideal performing spaces. If they could regularly perform at these places they wouldn't need any backdrops, but could instead use the heritage sites as their theatre spaces. This type of performing arts can exist in parallel with the archaeological heritage sites because they are both aspects of Ayuthayan heritage (Appendix D-4).

The origin of Liké (Likay), or popular folk dance-drama, is quite uncertain. While many scholars agree that this dramatic form derived from a Muslim religious chant of the Malays in southern Thailand, others contend that it developed from the Persian Muslim chant of a similar name, djike, as early as the Ayudhaya period, when Persian merchants migrated to Siam. They later served at the royal court and rose to power during the reign of Kings Mongkut and Chulalongkorn. The head of the Bunnag family, Chao Phraya Sisuriyawong, was Regent at the beginning of King Chulalongkorn's reign during the king's adolescent period (Mattani Rutnin 1996 : 184).

However, Ayutthaya World Heritage barely makes use of the local Likay artists' performing services. Pomchai said that,

I am surprised that during events organized by the provincial governor, performing arts like Likay are supposed to be performed by local companies or local groups. But in Ayutthaya World Heritage festival the performing arts groups from another area outside Ayutthaya were paid and had an opportunity to perform. And whenever the provincial governor's organization asks local artists to perform they are mainly asked to perform for no fees (Appendix D-4).

Ayutthaya used to be the main centre for Likay, but now there are just 5 or 6 Likay companies left in Ayutthaya. Furthermore, if people want to employ Likay groups, they are likely to go to other provinces like Lopburi or Singburi, because Ayutthaya's Likays lack quality as a result of the lack of support (Appendix D-4) (Appendix J-1). The chance to give annual or one-off performances at Ayutthaya World Heritage festival is not enough. And this is true not just for Likay but for all performing arts. While it is true that once a year is better than nothing for artists, one annual performance offers little encouragement to train all year round (Appendix D-4) (Appendix H-1). It does make them want to perform more though : Manut Piyawong, wardrobe-actor and Yodchai Pongkitiroj, care taker-security in Ayutthaya World Heritage light and sound on 17 December 2003 said performers had good feelings about the performances and would like to perform every year (Appendix M-1).

The fact is that to be on stage performing is a key part of a performer's essential training. Experience is also vital from a professional point of view. Less experience on the real stage will often lead to a drop in quality. Regular performances add focus and stimulus to disciplined training and surely enhances performers' skills. As the Thai proverb says, "10 days without training, the skill is decreased", (Appendix I-3) or in other words, 'use it or lose it'.

It seems that in many cases Likay is 'losing it', as nowadays, it is unable to impress audiences as it used to. Thus the vicious circle continues. As performers receive fewer jobs, and lack funds and practice, they no longer perform to the same standard. Likay in Ayutthaya is inclined to decline even further. The Likay company, 'Pomchai Wattana', sustained the quality of its work by keeping up regular practice and training in their technique of singing and dancing. The company's members include professionals and students from Rachabhat Phanakom Sri Ayutthaya University (Appendix D-4). So the performers are already there and it would be relatively easy for Ayutthaya World Heritage to incorporate local Likay or local performing arts as part of their entertainment and events programmes. Furthermore, by so doing, they would be

actively conserving Ayutthayan culture on a number of levels. This would allow local performers to continue practicing their art and put traditional art back in the spotlight alongside other types of entertainment. Importantly, this could be seen as enhancing Ayutthaya's appeal to foreign tourists by giving them an opportunity to see something very characteristic of Ayutthaya and something very distinctly Thai. At the same time, a likay performance can be seen as heritage in motion, a representation of a traditional form of performing arts that has always been used to interpret current affairs to an audience. At present, Likay is a form of popular entertainment, the characters portrayed represent Thai society and communicate the spirit of Thai people and their way of life (see Pladisai Sithithanyakit 1997 : 12). There is great potential for an innovative form of Likay which itself interprets the art form for visitors.

At present, whenever there are activities or events, performers from other places have opportunities to perform. Local performers who live nearby change their role and become 'visitors'! So they do not have the same opportunities as those who come from other areas. Foreign tourists may not be aware of this, but at the same time it seems Ayutthaya World Heritage is overlooking the market potential of authentic local performance. If visitors know they can see local performers in a unique performance it adds to the feeling of 'getting away from it all'. However, in reality, there is the somewhat strange situation of visitors from Bangkok coming all the way to Ayutthaya to see Bangkok performing arts groups perform at the Ayutthaya World Heritage site. In cases like this, it would make more sense if they stayed in Bangkok and watched the performing arts group in Bangkok. Furthermore, the Bangkok group receives money from the Ayutthayan event and then returns to Bangkok meaning that none of the proceeds from the performances go to local people in Ayutthaya (Appendix D-4). By establishing a permanent performing arts schedule, regular employment could be provided for local artists. Visiting groups would then be an additional extra bringing some 'spice' to the programme by performing works in other regions' styles. This will give audiences and visitors a broader impression of Thai performing arts and allow for much wider interpretation of activities through performing arts. In a city renowned for

its artistic and performing arts heritage, such a programme would allow Ayutthaya to blossom as a centre for contemporary arts and performing arts on the national landscape (Appendix C-1) (Appendix C-2) (Appendix H-2).

A look around the country suggests there is definitely the potential and the need to develop such a centre (Appendix D) (Appendix G) (Appendix I). One of the reasons why there is no permanent place to perform is that there is no support for such places. Perhaps there is a lack of qualified experts and managers to find, run and promote such places. Perhaps the managers who do work in performing arts lack in-depth knowledge of the field and are unable to conduct performing arts projects in the way that is needed.

However, there are definitely plenty of artists and student artists all around the country and many dance institutes who produce a great number of artists every year. But where are they? It is a great shame that they have to do something else after they graduate. There should be several performing arts companies that scan for talented artists in order to conserve the life of our unique national heritage. And that means there should be performing spaces where they can train, experiment, rehearse and perform. If there are regular, high-quality performances by local companies from around the country, it is almost certain that they will attract regular, enthusiastic audiences (Appendix H-1) (Appendix H-2) (Appendix C-2) (Appendix G-1). A regular, established performing arts programme can take heritage interpretation as one of its key missions and help local communities make the most of and conserve their heritage attractions.

Tony, owner of 'Tony's Place', a guest house in Ayutthaya, confirmed that Ayutthaya's big problem is the lack of different kinds of events to attract tourists. Performing arts could enhance Ayutthaya's character and uniqueness by using local resources like talented performing arts students (Appendix C-2).

Such a regular programme can transform Ayutthaya's image. The availability of wonderful venues such as Wat Chai Watthanaram, Ayutthaya's international recognition as a UNESCO World Heritage Site and the city's reputation within Thailand as a city of art, (Appendix C-2) mean it would be ideal to serve as a focal point for Thai art. "In Australia, Uluru and the Sydney Opera House have become sacralised 'sights' or icons that both international and domestic tourists feel they 'must see'" (Trotter 2001 : 154). If Ayutthaya World Heritage was developed into an arts capital of the region or even the country, venues like Wat Chai Watthanaram would become Thai icons and 'essential' sights that both Thai and foreign visitors yearn to see (Appendix C-2).

Dr. Matthew Isaac Cohen from the Department of Theatre, Film & Television Studies at The University of Glasgow presented an historical overview of Indonesian popular theatre at the South East Asian performing arts seminar. He pointed out that when a place is used for performances it can make the place a focal point for people from far afield. He gave the example of Gunung Jati in Indonesia :

Gunung means mountain and Jati teak wood or essential, which is the ancestral burial ground of the Sultan of Cherabon and the family. Several times a year there are performances, which are actually donated by the performing groups as an act of devotion to the Royal family. A number of times a year there are communal celebrations, which involve many many performances. And then at other times of the year there are individuals who perform. Either the performing groups will make an act of devotion by performing there or they'll be sponsored by somebody local or somebody from far away at this heritage site in relation to the Sultan and the family of the Sultan. These are very very special performances and there are many performing artists. The same site has, the patron saint of the performing arts is buried there. Many performers will come there to this site_very regularly and will consider this to have very special spiritual meaning to them (Appendix G-6).

Regular performances can help a site win a place deep in the affections of those who perform or witness a performance there. Ronnarit suggests that the Fine Arts Department is keen to integrate the non-living architecture with living culture and

emphasised that such an approach would help lead to sustained protection and conservation. Here again, the question is 'how?'

Ronnarit re-affirms the need to involve the local and wider community :

It is good to persuade people from other places to see and appreciate and at the same time encourage local people to help conserve and protect these sites rather than let Fine Arts Department to do the job alone. There are not enough staff at Fine Arts Department to do all the work. UNESCO experiences seem to confirm this (Appendix A-1).

What is of utmost importance is the way people are involved.

On the contrary, by developing Ayutthaya as a unique arts centre, the wide range of activities could help safeguard Ayutthayan heritage for the future. A place where well-qualified artists can work and perform to broad audiences can surely stimulate great interest in Ayutthaya, help visitors engage with the heritage on an emotional level, raise awareness of heritage and conservation issues and hopefully create a Thai cultural and tourist icon.

4.2.4 Local performers and technicians are not able to develop their technique at their own heritage site (Appendix N-4).

Closely related to the problem of a lack of permanent performance space is that of local performers, artists and technicians, not being able to develop their skills at their own heritage sites (Appendix D-4) (Appendix G-1) (Appendix H-2). As will be seen, if they did have opportunities to do so it could be beneficial for Ayutthaya World Heritage in so many ways.

Productions such as the light and sound "Kondeesri Ayutthaya" performed in 1992 and 1994 at Wat Chai Watthanaram, were successful because of the participation of many parties, such as elite amateurs, soldiers, local students, and local people. It

was a privilege for them to perform for the King and Queen, they were willing to do so and they did it well (Appendix H-1) (Appendix M-1). We can see from this that there was no problem with resources. In fact, it is more beneficial to use local artists for such productions as it is easier for them to travel to the performing spaces for rehearsal. The more familiar with the performing spaces they are, the better the performance will be. It also saves on the travelling costs of transporting performers from remote locations. Local people also feel proud to perform at their own heritage site (Appendix H-1) (Appendix M-1). As creative dance students said, if performers and technicians from other areas are allowed to present their work at Ayutthaya World Heritage, those who live nearby should also be allowed to use these sites for their training and for presenting their work (Appendix I-4) (Appendix D-4). If they are given this opportunity it can foster feelings of custodianship, encouraging them to realise that they are, in part, the owners of these places. It can raise their awareness of, and influence them to be more inclined to contribute to heritage conservation and protection.

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Activities like this also generate income for the local population (Appendix I-4).

Some of the interviewed students suggested that a lack of local artists must be the reason why performers from other areas needed to be brought in for Ayutthaya performances, but this is just not the case. Another advantage is the fact that local people tend to contribute more time for rehearsal than the busier performers from Bangkok – additionally, with much lower transport costs and the fact that the performers will be working 'at home', the fee for local performers will be much lower too (Appendix I-4). Local people have further advantages due to their local knowledge. For example, they will be familiar with the effects of the sun on the looks of a site at different times and in different seasons. They can use such knowledge to help build atmosphere in a performance or activity and in general and thus optimise the creative use of the outdoor setting (Appendix I-4).

Effective use of such settings can be very valuable to the success of a performance in leaving a lasting and valuable impression on the audience. As Sutteesak Pakdeethava, choreographer of 'River of the Kings', said :

As a Thai, I am keen to develop a beautiful picture of Thailand and its heritage. People today do not appreciate architecture as they did in the past. The productions I have been involved in help bring an awareness of the beauty of architecture from the past. Locations of the performances are chosen as an integral part of the composition (Appendix B-2).

The creative students also agreed, the heritage site on its own can give inspiration to all kinds of artists and need not just be used as a backdrop. As Ayutthaya World Heritage site is unique and can attract audiences, the setting can help make performing arts more appealing, create various atmospheres and give performers and technicians the chance to work in inspiring surroundings. The artists themselves should be given the chance to create their performing arts at the historic sites. Ayutthaya World Heritage can be a suitable venue to present Ayutthayan performing arts, especially on Saturdays and Sundays. Many of the less well-known spaces can become much more familiar to the public if there is arrangement for activities like performing arts (Appendix I-4).

Activities involving the illumination of buildings can have a particularly wonderful effect. Lighting can provide a magical effect on an ordinary modern building. This effect is multiplied when used to illuminate a heritage building because of all the architectural details that offer more shade, depth and a romantic look. Furthermore, the lighting gives life to the building. Technical expertise allows the heritage buildings to be used in creative endeavors that do not harm or endanger the buildings. If such possibilities are developed art and culture can be developed for the good of the economy and local people. But if this is going to happen, further creative thinking and experiments need to be done (Appendix I-4).

It is apparent that greater involvement of people in the heritage sites is key to such development. In the past Fine Arts Department began projects by focussing on the tangible (such as the buildings and art objects), but they now begin by focussing on the intangible (the culture, people, daily life and belief systems) which leads to a living culture that blends the past with the present. Ronnarit added,

Even UNESCO now talks about living heritage rather than using the term 'ancient places' – which infers that the place is dead. They tend to follow the practices that it used to happen before. Places like Sukhothai and Ayutthaya have different historical backgrounds so the conservation should be done in different ways. Unfortunately these projects tend to start with standard methods that are not suitable for all kinds of heritage site (Appendix A-1).

The Fine Arts Department should be careful not set up projects with plans that are too fixed or rigid as this often makes for impractical ways of conservation. Ronnarit also said,

ICCROM believe that conservation should start with the past process up to the present in a working method that supports the values of each site. It is now working to divide authority and responsibility into small regional areas around the country; a method that aims to encourage people's participation to enhance the sustainable culture (Appendix A-1).

Giving local performers, artists and technicians the chance to work within the sites would be a great way to encourage such participation, to push the 'intangible' to the fore and bring life to the sites (Appendix G-1).

If local people have the chance to work in and among the site, the place will soon abound with stories and connections, thus more and more events can then take place. Ayutthaya World Heritage would clearly be 'living' heritage, 'inhabited' as it were, by custodians who feel and appreciate the value of their heritage. Again, seeing

such 'values' displayed by locals 'in and among' the site will increase the attractiveness for visitors.

By having local people on the site, interacting with it on a daily basis, living heritage is established immediately, moreover, the presence of such people gives visitors a chance to look 'behind the scenes' as it were and recognise the heritage as part of a living culture. This would add significantly to the attractiveness of the site for tourists. As MacCannell has pointed out,

Tourism is organised around — indeed prides itself on — promoting its array of 'front' attractions. Those areas deliberately set up for tourist display, sightseeing and consumption such as viewing platforms, museums or guided tours) [Indeed] a destination must have a minimum number and variety of 'fronts' before, for example, tour buses will stop there. Yet, as MacCannell argues, the motivations for the behaviour of tourists stem more from wanting to get behind the fronts to experience the backs — or rather, tourists think that is what they want to do! This explanation can be seen in expressions like 'getting off the beaten track', 'the great escape', and 'getting away from it all' (MacCannell quoted in Craik 2001 : 117).

Further research undertaken in the US and Australia, especially on the role of 'back regions' (MacCannell 1989. & Craik 2001) give further support to the idea that these back of house spaces only enhance tourist appeal. Giving local craftsmen, artists and performers opportunity to use part of the heritage space for their work adds a 'behind the scenes' 'back-space' to the site. For Ayutthaya World Heritage, it would work superbly to increase site-appeal. Not only could tourists be assured of great 'photo-opportunity'? in the form of famous ruins in characteristic red brick, or at spectacular performing arts productions, but also the longed-for chance to 'get in with the natives' (see MacCannell 1989) and go away with lasting memories feeling like they have seen something genuinely authentic.

Such use of the space by local artists at a site renowned for its artistic legacy would also go a long way to answering the type of questions mentioned by Rachel Faggetter from Deakin University :

Why is this place important or special and to whom? Why are we interpreting this site at all? For whom? For what reason? Only after answering these questions can we ask 'how' we should interpret it. Heritage interpretation is a creative process that must involve all stakeholders – knowledge specialists, managers, designers, educators etc (Faggetter quoted in Staiff, 2004).

To deal with the questions one by one :

Why is this place important or special and to whom ?

Because it is so important in the history of Thai art, in the preservation of traditional techniques and the inspiration of new works. Because it provides a wonderful working environment for local artists who are part of a community that are tangibly affected by their cultural and artistic heritage (see Mattani Rutnin, 1996 :184) (see Kusuma Venzky-Stalling 2003 : 3).

Why are we interpreting this site at all ?

Because Ayutthaya has evidence of a historical civilization that as deemed so significant that Ayutthaya was honored in the list of world heritage sites in 1991 under the third criteria : "bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared" (UNESCO). Ayutthaya is still relevant, its history can teach us about our present and help guide us in the future. Because it is part of our national heritage and identity, it reminds us of the measure and potential of our aesthetic achievements. It has a unique value, and is a creative source that can be interpreted in many different ways, by many different people.

For whom ?

For everyone, not just for foreign visitors as an introduction to Thai culture, but for Thais and for the people of Ayutthaya. Since the mid fourteen century, Ayutthaya has been a cosmopolitan city (see Aasen 1998 : 95). People of different ethnicities and races resided in the city, including Chinese, Japanese, Khmer, Burmese, Vietnamese, Persian, Indian, Portuguese, Dutch, English, French, and Greek (Gervaise, Loubère, Rong quoted in Aasen 1998 : 95). Now, in the twenty-first century, Ayutthaya as Ayutthaya World Heritage can give both local residents and visitors from within Thailand and all around the world, a unique experience and perspective on South East Asian and Thai cultural heritage.

For what reason ?

For educational and entertainment purposes.

Clearly, education is in a powerful position to generate learning and self-awareness through the additional structuring of its programmes or activities and its 'semi-captured' audience. Interpretation can attract and reach greater numbers of people but must offer a greater emphasis on entertainment to attract and hold them (Hall and Arthur 1998 : 167).

"Only after answering these questions can we ask 'how' we should interpret it. Heritage interpretation is a creative process that must involve all stakeholders – knowledge specialists, managers, designers, educators etc" (Faggetter quoted in Staiff 2004). Here, I would diverge slightly from Faggetter' s view and suggest that by transforming an artistic heritage ruin into a living cultural heritage site, involvement of local artists, craftsmen and performers can be the spark and focal point for successful ongoing interpretation and conservation which involves all stakeholders.

This is largely in accordance with Gray :

Interpretation is an experiential aspect of living in a place – it's not about signs, trails, brochures etc. Rather, it is all driven by the idea of social and cultural significance of place for its inhabitants. Therefore, multiple interpretations are critical as are open-ended interpretations, eclectic interpretations, the imaginative and all these should be community –focused (Gray quoted in Staiff 2004).

What better way of ensuring this than giving local professionals the chance to do their work in their heritage site and so fostering a stimulating and creative environment for the formulation of a wide range of interpretations.

As Ronnarit says :

Performing arts can bring life to these lonely monuments. Performing arts can make people aware of the significant value of these historical places. From the people who visit the light and sound shows to the movement, pose or gestures of the traditionally clothed performers – all bring life to these sites (Appendix A-1).

And as the creative dance students pointed out, local life and living can be suitable issues to present in the historic site rather than only war stories or other stories that are far from local people's concerns (Appendix I-4). This can lead to collaboration among stakeholders and getting them involved in helping look after the site since the site is too large for one party to look after. The site can be a place to conserve rare local art and culture as well as the archaeological remains. These two things can run parallel and help each other rather than favour one or the other. This would save energy and help make the most from collaboration. (Appendix I-4)

The students also emphasised that if any problems were caused by using those spaces, ways must be found to resolve those problems. It is better to try to solve all the problems rather than do nothing about them and leave Ayutthaya World Heritage deserted. Creative performances and various activities can be developed so

the sites can be used in suitable ways that do not damage the sites but also conserve and generate more benefits for local people (Appendix I-4).

All in all, it seems clear that devoting certain areas around the sites for use by local artists, craftspeople and performers for their work, rehearsals and preparations would be highly beneficial. It would be a realistic and effective way of reviving Ayutthaya World Heritage, bringing focus to its efforts to improve interpretation and go a long way towards heightening its appeal as a tourist destination.

4.2.5 There is a lack of balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage (Appendix N-5).

It is under the third criteria of World Heritage Value that Ayutthaya was nominated in 1991 for entry to the List as it showed values which : bear a unique or at least exceptional testimony to a cultural tradition or civilisation which is living or which has disappeared (Siriporn Nanta, ed. 2000 : 34). The name Ayutthaya usually connotes ideas and images of art and culture. However, it seems that at present, the town is not really well developed for culture and has moved in commercial directions. Moreover, it seems that those in positions of authority have failed to understand that well-managed cultural activities can be commercially viable.

When asked whether Ayutthaya was commercial or cultural, some students responded that the town of Ayutthaya around the heritage site looks fairly poor and certainly not particularly prosperous. This suggested to them that the whole town must be oriented more towards culture than commerce and that the town is not well managed in terms of exploiting its unique resources. When there are buildings like museums, students say they are more likely to categorize the place as one with a cultural purpose (Appendix I-5).

However, the students also said that while the places are famous for their history and culture, the shops all around the heritage area suggest a more commercial focus. Some students see those shops as marking the sites out as commercial places. No matter what their purpose, those shops destroy the surrounding area and take away completely from the grandeur of the old buildings. The groups of tour buses all around the Ayutthaya World Heritage site also give the picture of a place with a commercial purpose. The space has been used for business more than other purposes. The site is used mainly for paying day-trippers. There is little development of the site as a culturally educational attraction for visitors and locals. The expensive prices of performing arts tickets and for admittance to some areas also underline the commercial purpose of Ayutthaya World Heritage (Appendix I-5).

This type of view was also expressed by Daraka, script writer of *River of the Kings* and Phanthipha Mala, the director of Arts and Culture Division, Rachabhat Phanakom Sri Ayutthaya University. Daraka commented on the lack of an appealing atmosphere at Ayutthaya World Heritage and the disturbing sight of so many shops for tourists. She mentioned how the interpretation shows a lack of dramaturgic atmosphere that fails to communicate with people, and that Ayutthaya World Heritage organize 'cheap taste' fairs of the sort that can be seen anywhere around the country. She emphasised that the loud noise, ill-conceived performing arts and other activities, the stalls with their milling crowds of shoppers around the heritage sites, destroy the serenity of Ayutthaya World Heritage sites and make them look ugly (Appendix B-1).

Jukka commented that :

There are too many activities around Ayutthaya World Heritage at the moment such as small trains or elephant walk. One has to be careful not to make Ayutthaya World Heritage look like Disney Land. For historic places it is better to do nothing at all than put on something bad. To put any thing needs good taste that takes account of the place (Appendix G-1).

Phantipa also disapproved of the unsuitable shops and thoughtless modes of 'interpretation' :

It is good to have more interpretation of the heritage site in Ayutthaya but it must be in the form of Thai tradition and it's not a good idea to allow modern design shops in the heritage sites. As they destroy the surrounding atmosphere. So if Ayutthaya World Heritage organizes appropriate interpretation in the heritage area, it will increase the local economy and such interpretation is easy to achieve (Appendix D-1).

An example of the type of interpretation Phantipa might deem 'appropriate' was the light and sound production "Kondeesri Ayutthaya", performed in 1992 and 1994 at Wat Chai Watthanaram. This was a charity event for the King and Queen with the twin aim of generating national pride for the Thai people by showing the tasks faced by Thai heroes of the Ayutthayan period. Profit was not a key concern. This production was outstanding for its integration of site and theme, the large-scale of the composition and the use of performing arts to interpret the architecture (Appendix H-1). "Kondeesri Ayutthaya" was performed in 1992 and 1994 at the same site and to welcome Queen Elizabeth II of the United Kingdom in 1996 (Appendix B-2). Following this event, however, there have been no further productions of a similar nature. Rather, there have been more and more of the typical light and sound shows focussed on surface spectacle with elaborate costumes, colourful pageants and special effects (Appendix A-1) (Appendix C-1) (Appendix C-2) (Appendix H-1). There have also been some pop concerts.

It therefore seems that there is a lack of balance between use for interpretation purposes and commercial purposes at Ayutthaya World Heritage, with more commercial, profit-oriented events being favoured. These latter may bring people to the site, and in so doing help raise awareness of the site and issues surrounding it but at the same time, they raise questions about appropriateness of use. The buildings at Ayutthaya World Heritage are quite fragile and if the authorities want to ensure the long term survival of the site, the staging of certain types of events needs to

be re-considered. For example, pop concerts, which amass large audiences in an outdoor space, standing and dancing in a crowd for an extended period of time pose a number of tangible threats to a heritage area. For one thing, large scale concerts often use a heavy stage and equipment and amplify the sound to such an extent that the vibrations can damage the buildings. For another, the large crowds at such events are difficult to control, when people drink copious quantities of alcohol, as many people do at this type of concert and it often results in unruly behaviour. In recent years at large concerts by popular groups, there have often been incidents of violence. Furthermore, while Ayutthaya World Heritage includes many large-scale buildings which do offer an enchanting venue for a concert, they are not surrounded by open spaces providing unimpeded views of the stage, but instead are surrounded by chedis big and small, prangs and Buddha images. The audiences have to be placed among these features and this puts them at risk of damage from the movements of large crowds. Also, the question has to be asked whether certain types of concert are really appropriate for Ayutthaya World Heritage. At the moment, the way Thai people view the character of a rock concert for example, and the character of Ayutthaya World Heritage are really conflicting. As such, it can be maintained that the site should not be used for this type of event. Particularly given the fact that having signed up to the World Heritage Convention, Thailand has confirmed its responsibility for the 'protection and conservation' (UNESCO) of its World Heritage properties. Perhaps, in the future, if nobody goes to the site, pop concerts could be one way of attracting visitors back. However, at present, as the large audiences at the annual light and sound show attest, there are other ways of attracting audiences that Thai people see as being more appropriate and in keeping with the nature of this royal and religiously significant site. Nonetheless, for some, the light and sound shows too are inappropriate, using, as they do, high-tech sound effects and explosives, which, even if they are carefully managed still pose something of a threat to ancient buildings. A circus needs heavy construction and may be difficult, while fashion shows may be acceptable but only if the shows have authentic content and visuals. Classical music, although western and limited to less violent audiences may be appropriate and there is no question regarding

authentic Thai traditional music. However, for the current Thai and foreign tourist audience, these light and sound shows are often seen as authentic. This can be seen in the enthusiastic responses of interviewed tourists. When interviewed at Ayutthaya World Heritage Festival, in many cases they commented on how fortunate they felt to have been able to attend such a 'unique performance' and get a 'taste of the real Thailand' (Appendix F).

This then raises the question of just what is authentic or appropriate.

... although authenticity is used as a promotional device, what is "real" is open to interpretation. The marketeers provide only one possible interpretation of past events, manipulated in the interests of capital or dominant social norms. unquestionably, all representations of the past are selective (Waitt 2000 : 836).

And the representations of the past which feature in light and sound at Ayutthaya are certainly selective, drawing on incidents that allow the creators to stage a high impact, spectacular show, that in many cases showcases very little of what might be deemed 'traditional Thai art'.

Indeed, overall, it seems that Ayutthaya World Heritage has done very little to support traditional cultural pursuits. Interviews with local performers confirmed this view. Kosee Krajangshote, dancer and the owner of Udomsin Krajangshote Thai dance company said that she had performed 4 years in a row at the Ayutthaya World Heritage festival, 7 days each time. But she suggested that this annual performance was not enough when she went on to say that : "I earn less and less money from my dancing career these days because people who practices the 'Keabon' ritual who normally use Thai classical dance as part of a ritual service have decreased in number so my performances have decreased too (Appendix D-2) (Appendix D-3) (Appendix D-4).

Dancer and singer from Mae Charan Seangthong Company, Somsak Khunthasorn is a performer of the traditional Lumtaad song and dance genre, a style that draws on Islamic chanting in its vocal techniques. He said that the opportunity for artists to perform their work is dwindling so they would like the Government to support them more. They need to have more work related to their talents. He thinks that a Lumtaad fund should be set up to support the Lumtaad companies in Ayutthaya so they can still receive enough money to survive each month even if their company has no work. (Appendix D-3).

Of course, the dwindling demand for Keabon and Lumtaad may not just be the result of a lack of exposure, but may reflect people's changing attitudes to traditional rituals and forms of entertainment as they become ever more exposed to other rituals and entertainments in a globalised world. However, if Ayutthaya is to stand out in the global heritage tourism market place, it needs to make the most of its potential to offer an authentic and a unique, product.

The tourist is a kind of contemporary pilgrim, seeking authenticity in other times and other places' away from that person's everyday life. Particular fascination is shown by tourists in the 'real lives' of others which somehow possess a reality which is hard to discover in people's own experiences (Urry 1990 : 8).

As such, traditional ritual and performance should definitely be incorporated into the interpretation program at Ayutthaya World Heritage to ensure that it has maximum appeal for tourists seeking an authentic 'foreign' experience.

Yet while the traditional artists are feeling somewhat abandoned and their skills, techniques and knowledge are being allowed to fade away, Ayutthaya World Heritage seems to be supporting crass materialism especially in the way it allows the two markets to take up so much space at the annual festival. One, the so-called 'old-time market', with sellers in traditional garb peddling supposedly traditional ware and fare, looks obviously fake and all the shops have been the same for the last five years

(Appendix C-1) (Appendix E-1). The other market is purely commercial, just exploiting the proximity to a tourist site, or site of pilgrimage. Thai tourist couple E-8 commented that it was no different from any other weekend market you could find anywhere in the country. They said that : 'there were too many cheap goods being sold and the shops were too close together and it would be better if there was more space in between' (Appendix E-8).

At present, as reported by Phanthipha Mala, the Ayutthaya Governor's strategies are more open for people to have an opportunity to create more arts and cultural events as long as they take care of the heritage sites. Events must be different from the Governor's projects that already exist, but in keeping with government policies. One major policy concerns Ayutthaya's status as an 'economic tourist territory'. This means that any project that can bring more people (and more income) to Ayutthaya will be in line with government policy. As Ayutthaya used to be the centre of Thai arts and culture, it seems likely that proposals for arts and cultural projects have a good chance of gaining support from the Governor's office (Appendix D-1).

The Ayutthaya 'Rajabhat' Institute where Phantipa works will propose the project 'Muangnayou', which roughly translates as 'a town that you want to live in'. The project will emphasise the environmental attractions, cleanliness and beauty of Ayutthaya as well as the conservation of Ayutthaya World Heritage for the future. At the moment this proposal is still at the 'brainstorm' stage. Phantipa sees performing arts as one part of this project because performing arts is seen as integral to Thai culture. The very title of the Rajabhat project, 'Muangnayou', 'the town that is pleasant to live in', raises the question of what can we do to make Ayutthaya a nice town to live in. It is therefore hoped that this project can do a lot to enhance tourism in Ayutthaya. 'Muangnayou' will involve many different things, but not least those aspects of local culture on show to tourists (Appendix D-1).

In 2003, The Rajabhat Institute was responsible for the light and sound which was so favourably appraised by the foreign tourists. However, Prateep commented that the Rajabhat Pranakhon Si Ayutthaya University performing arts was not successful as an interpretation of Ayutthaya World Heritage. For him it was just ordinary performing arts for pure entertainment rather than a vehicle for heritage education.

He agreed that students from Rajabhat Pranakhon Si Ayutthaya University should participate in light and sound but did not think their creation showed a deep understanding of Ayutthaya World Heritage. He thought that perhaps Rajabhat Institute Pranakhon Si Ayutthaya lacks a manager who could really understand the issues involved (Appendix C-2).

The Governor's strategy to 'open up' the way Ayutthaya is run certainly sounds very promising. One thing that emerged very clearly during the research was that until now, management has been ineffective in exploiting Ayutthaya's unique attractions. If these new projects are to have the desired positive effects, it is imperative that their implementation be better managed than Ayutthaya World Heritage's activities have been up to now. Daraka and the creative students both highlighted ineffectual management as key barriers to making the most of Ayutthaya (Appendix B-1) (Appendix I-5).

Daraka said : "another problem is that the people who have authority tend to have no knowledge of the subject and end up by choosing the wrong organizer to create the design for them" (Appendix B-1). Daraka Suwantee and Niphon agreed that these people lack an understanding of arts and that this will be hard to resolve as long as the system of 'top down' management continues. They also emphasised, "the other problem of the lack of interest in art and culture in the education system in our society, as it is thought that arts can not generate enough money" (Appendix B-1).

The creative students commented that even when there is an attempt to use the sites for cultural purposes, the management still overlook the most simple but more interesting issues such as the local life that is connected to the heritage sites (Appendix I-5).

It seems that the management are missing the point. As the students pointed out, development for commercial and cultural purposes are not mutually exclusive. They can both be developed simultaneously and support each other (Appendix I-5).

This is supported by the comments of Dr. Nicanor G. Tiongson, College of Mass Communication, University of the Philippines, Diliman, Quezon City, Philippines :

Recently also there has been a coordinated attempt, I think it's successful, to convert the spaces in Intramuros for exhibits. Every province is asked to exhibit its goods and show its performances. Performing arts performing at the heritage site and vice versa, so they help each other. So, that has been very good in terms of calling attention to the area, the walled city itself (Appendix G-5).

So cultural activity can facilitate commercial benefits. It is not that arts cannot make enough money, but rather that effective management is needed to ensure cultural activities can be commercially viable.

Until now, this effective, sensitive and pro-active management has been lacking, as Black and Wall emphasised in their 2002 study :

There is a lack of will to seek out what aspects of culture are important to the local people. More than a lack of will, this study revealed that park administrators were unresponsive to local people who sought encouragement and support in the promotion of their own local expressions of cultural heritage. Local people attributed the reason for this disinterest to the high value officials place on 'classical' culture and the low value attached to local culture. Entertainment for tourists (and also for local people) at these

sites generally involves dance, music and festivals. While there is much potential for local involvement, there is little effort to secure it. In Thailand for example, the director of a branch office of the national tourism agency revealed that the failure of the local people to respond enthusiastically to suggestions made by his office to 'dress up' in traditional costumes and to participate more fully in festivals was because the people were 'inert' and not interested in culture. However, a festival held in Prambanan which consisted of a parade, a brass band and many official speeches, had little to do with local culture, and little effort was made to tie activities, costumes, etc., to the historical context of the monuments (Black and Wall 2002 : 132).

The director of the tourist branch office of Thai national tourism agency's comments are revealing here. Black and Wall suggest that perhaps the national tourism agency are the ones who are not interested in culture, but are instead blinkered by a fascination with 'staged authenticity' and 'pseudo-culture'. To say that people are not interested in culture because they don't want to dress up in clothes which are not part of their lives seems a little unfair. It could be argued that by showing a reluctance to pretend to be something they are not for the benefit of tourists they are affirming their living culture, one which is not what it once was.

This attitude recalls the discussion of the distance between local people and the Fine Arts Department commented upon by Black and Wall. They shed more light on these problems in their analysis :

At Ayutthaya, local people have folk tales and ghost stories to tell about things that have happened the ancient temple complexes, but again, no one has asked them to tell the story. This chance to breathe life into the ancient remains has been ignored in order to pursue the loftier, high-status goals of classical cultural preservation the vernacular elements of cultural expression, which tend to have so much meaning for local communities, are not generally acknowledged as being particularly valuable by national governments. The Indonesian and Thai governments appear to be more interested in culture which binds the communities together, so that the government can further its

goals of political centralisation and control. The goal of cultural homogeneity is incongruent with the diverse expression of local traditions (Black and Wall 2002 : 133).

Here again though, it seems that the government has been missing the point and missing a great opportunity. However, as the Thai government now wants to establish Ayutthaya as an 'economic tourist territory', (Appendix A-3) it can be hoped that they will take the opportunity to promote and support what the students identified as 'the simple but more interesting issues', the folk tales, 'the vernacular elements of cultural expression' and give support to the likes of Udomsin Krajangshote, Mae Charan Seangthong Company and others like them who can bring the local traditions back into the spotlight (Appendix D-2) (Appendix D-3) (Appendix D-4).

What must also always be born in mind when considering this issue is that, as has already been mentioned, cultural and commercial pursuits are not mutually exclusive. They can both be developed at the same time. But with an important proviso : avoid falling into the trap of equating what is seen as cultural with what is 'good', or 'low-profit' and that which is 'commercial', with what is 'bad' or 'profit-making'. Such thoughtless over-simplifications should be left firmly in the past. On this topic, Craik's insights are particularly worthy of close consideration. Here Craik describes tourist culture and introduces the concept of 'commodification' :

If tourism entails simulacra, then it also entails devising ways to transform the impetus for tourism into a tangible commodity. This involves creating a symbolic world of sense and meaning that can be deciphered as part of the tourist experience. A common form is souvenir culture, which consists of instantly recognisable and ubiquitous objects : postcards, T-shirts, key rings, fridge magnets, replicas and so on. Tourist culture has also produced distinctive types of tourist art, related to but different from other types of commercial art (Cohen 1992). Is commodification a desirable process? It is certainly inevitable in cultural tourism and could generally be argued to be benign, creating tourist products and experiences that tourists are usually relatively happy to consume, as well as mementos of the experience in various forms. These are permanent records or notations that serve as proof of their travel experiences (Craik 2001 :122).

Craik continues by arguing that this is not necessarily a negative aspect of cultural tourism but that commodification is a subject worthy of greater discussion and consideration rather than over-simplification.

The other concern is the modification of what is being manufactured for tourism, namely the art and craft work, performances and representations of the culture being sold. Does tourism inevitably result in debased and simplified versions of culture portrayed in usually crass formats? Although there are many examples that support this conclusion, other examples suggest that tourist culture can be a means of revitalising traditions and cultural forms, as well as creating new cultural forms. While some cultural forms may become extinct, other traditional forms may be transformed into new products : functional traditional; commercial traditional ; souvenir novelty; reintegrated arts; assimilated fine arts; and popular arts. In other words, the issue of commodification may be more complex than first thought (Craik 2001 : 122).

The balance of the cultural and commercial is certainly a complex issue. Nonetheless, an integrated approach to management of the site can surely go a long way to integrating these two, helping ensure that they can both develop and that Ayutthaya's unique heritage can be harnessed in tasteful, thoughtful ways to ensure its prosperity for the years to come.

4.2.6 Much space is under-used in and around Ayutthaya World Heritage (Appendix N-6).

Many observers feel that the Ayutthaya World Heritage sites are being under-used. This was evident on visiting the site and the fact that the light and sound event, despite being very successful, only 'liven up' the place once a year supports the idea that more performances are needed in and around Ayutthaya World Heritage sites.

Of the creative arts students interviewed, many felt that the sites were under-used, largely because they were being kept only for tourists to look at, and occasionally, used as background scenery for performances (Appendix I-6). The

students suggested that the spaces should be used for other purposes such as exhibitions or regular venues for performances. The sites are large and various so there is obviously great potential for making much wider use of them (Appendix I-6).

The enthusiastic responses of tourists who did have the chance to witness performing arts events (during the annual light and sound), suggest very strongly that, when space is used creatively, it adds to the site's appeal immeasurably. For example, interviewee F-3, who did not answer questions, but provided general comments on performing arts and heritage in Ayutthaya said :

I went to the performing arts last night and I thought it was absolutely fantastic and it was very good to see that er, they put a bit of effort into the town and making tourists that come and actually realise a bit of Thai traditional things the way they did and the history of the place. And to see the history of the war and how it all came about. And it was good to see that. And we are lucky enough to be here for the 7 days that it is on and we can actually come and see it. And I think the more they do it the better it is for the tourism and I think the better it is for the town (Appendix F-3).

The views of one of the Australians F-2 were also fairly representative of many of the interviewees :

Last night ... I witnessed a performing arts show that took place down there near the river. I think it was a fantastic idea for... the local performing arts people to put on such a great show and venue because that encourages the likes of myself, being a foreigner and a tourist into the town, and it opens up a lot more business for the likes of these people here in Tony's place and other hostels and restaurants and businesses of the like. And keep it up, I think it's fantastic and that's from an outsider telling you that, keep up the good work! (Appendix F-2)

And yet such 'good work' only gets to be appreciated by the lucky few who visit during the annual festival. Indeed, many of the tourists mentioned how lucky they felt to have been in town during the performance (Appendix F-2).

Nonetheless, some students argued that Ayutthaya World Heritage space is over-used, mentioning how the light and sound events can damage the historic site. Still others suggest the space is well-used citing the fact that Ayutthaya World Heritage has been used for films and documentaries as well as light and sound productions (Appendix I-6).

However, some also felt strongly that the spaces have been used in the wrong way, stating that some spaces should not be allowed to be used for shops, beer gardens or commercial purposes and emphasising that the spaces need conservation and protection (Appendix I-6).

Overall, it is clear that the sites could easily be used more and that tourism and “living” heritage in Ayutthaya would benefit from this, but the questions remain as to how they should be used to guarantee their long-term integrity.

Wat Phraram and Wat Chai Wattanaram are two examples of sites that, when they have been used for performing arts, have been used very successfully, even though Wat Chai Watthanaram is outside the Ayutthaya island on the other side of the river and is not the most accessible of the sites. Other sites could also be used. Offering a variety of locations for performing arts and interpretation activities will not only give new life and a new look but inspire people to follow new shows and to return to the site for repeat visits to follow the latest activities, events and performances (Appendix H-1).

When considering the under-use, or otherwise, of Ayutthaya World Heritage sites, it must also be recognised that we are not only discussing listed ancient buildings. Rather we should consider it from the point of view of “living heritage” and this extends to the surrounding area.

As mentioned in the introduction to the ICOMOS 'Charter for the Protection and management of the Archaeological Heritage (1990) :

Other elements of archaeological heritage constitute part of the living traditions of indigenous peoples, and for such sites and monuments the participation of local cultural groups is essential for their protection and preservation (ICOMOS 1990).

The issues of just what 'living heritage' and 'adaptive re-use' means are very much at the forefront of the current heritage debate. And this debate is certainly relevant to Ayutthaya.

The issue of 'living' heritage has been an issue for several years now. Ronnarit mentioned that if this is 'living' in the sense of 'still in use', with 'dead' meaning 'not in use', heritage sites like Sukhothai or Ayutthaya come to life when there are people around visiting them. Any area that is full of life, that people use day-to-day and involves communities is 'living heritage'. Ronnarit also pointed out that the environment and surroundings of any place can also be seen as part of its 'living heritage' :

Nowadays there is almost nowhere man has not penetrated, even the forest. So then it seems unreasonable to separate so-called 'natural areas', 'cultural areas' or 'heritage areas' from one another. Nowadays instead, these areas can all be seen as coming together as one living heritage (Appendix A-1).

He went on to give the example of natural scenery like the mountains that the native American people in the USA used to look at every day which represented their ritual God, even though they never went up into the mountains. It could well be argued that the mountain is a natural element but for the native Americans it could also be categorized as a cultural element.

There is no longer any barrier between such things because these two areas overlap. It is wrong to try to divide things that belong to each other and use the term living heritage that includes many elements. So when we talk about 'living' and 'dead' heritage we are supposed to think about both together; we cannot consider only one or the other. When we conserve any heritage sites we must consider the surrounding area and include local people. The local people will be the ones who will help to look after their heritage area for a long time (Appendix A-1).

And indeed, the involvement of local people can keep a site alive. Ronnarit's example of the American mountains can easily be transposed to Ayutthaya, with the heritage area spreading out to and including the rice fields around the island ; rice fields which have long played an important role in the town's history and which are honoured with sacred rites to Phosop, the fertility goddess, every year.

When farmers perform rites to pay respect to Mae Phosop, they generally do not address her only as "Mae Phosop". They will specify many sub-types of rice, for example Mae Khua Nak (the rice which yields a harvest later than other kinds), Mae Khua Bao (the rice which yields in a short time), Mae Inthanil, Mae Maha Manpu (two special breeds). This personification reveals that farmers think of the different types of rice as human beings with a special identity. Thus they call their rice by individual names and try to please each individual kind. It also shows that farmers have a close relationship with the rice, not just a relationship between man and the soil, but a more personal one (Kriengkraipetch 1988: 151).

The closeness of the farmers to the rice reminds us how interpretation and conservation issues need to take a broad approach. It also reminds us that heritage in Ayuthaya, both "living" and historical is not merely about the grand narrative of wars and great rulers but also about the manner in which people live there everyday life.

Most importantly, questions concerning use of heritage sites need to take into account the views and movements of the local population.

In terms of land-use control and associated monument conservation, residents in the core protected area more or less recognise the right of the Fine Arts Department to control the government-owned land. In the modern part of the town which lies outside the park area, however, the Fine Arts Department does not have the jurisdiction it has inside the park. Furthermore, a smaller proportion of the population there participates directly in the tourism economy. [If Fine Arts Department is given greater authority over the use of this area as well then it is likely.] Businesses and residents will be expected to follow a new set of more stringent regulations. Other additional inconveniences, such as the re-routing of traffic, will inevitably make the residents wonder if living in what might come to be perceived as a 'tourist town' is really worth the trouble (Black and Wall 2002 : 130).

Given the background of less than perfect relations between the Fine Arts Department and the local population, such control could bring significant problems. Peak and Pun agreed that local people should participate in Ayutthaya's big events and should be consulted by the committees who organise them. At the moment these decisions are only personal, taken by a very few people. For them, this has caused Ayutthaya's 'fall from grace' (Appendix C-1).

What is to be hoped is that a more integrated approach, with local residents involved in planning and development, can help develop Ayutthaya in mutually beneficial and sustainable ways.

Another issue which affects the issue of the under-use of the sites relates to places where conservation work is going on. Because of safety for the public and the buildings, these sites have tended to be kept completely confined and 'off-limits'. While of course it is important to ensure safety, there is no reason why tourists cannot be allowed to observe and be exposed to conservation work. This can add another element to the appeal and attractions of Ayutthaya World Heritage, turning ongoing work to safeguard the future of the site into a live, current attraction.

What better way to allow visitors to appreciate how conservation is itself a type of interpretation and to come to more of an understanding of conservation work and its importance, than letting them see how it is done and getting an idea of the challenges of working on an ancient site? Furthermore, if they are able to see reconstruction work at various stages, it can only work to enhance this understanding, as long as the interpretation and explanation of the conservation work is explained and easily accessible. This can also give extra motivation for a repeat visit.

Finally, regarding this problem, it is interesting to consider MacCannell's views on how something becomes a tourist attraction :

How does something become a .tourist attraction? According to U.S. sociologist Dean MacCannell, the process of "site sacralization" involves naming, whereby the site is authenticated and then marked off as worthy of special attention by signage or decree; framing and elevation, during which the site is protected and enhanced by special security measures, staging, or lighting; enshrinement, as structures are created over a special place (Dome of the Rock in Jerusalem) or to house objects of value (museums); mechanical reproduction of the site through postcards, miniatures, and souvenirs; and social reproduction, as groups of people elsewhere name themselves after the attraction (Bauman, Kirshenblatt and Gimblett and Bruner 1992 : 302).

As it has already been seen interpretation opportunities, both at the Ayutthaya World Heritage sites and the surrounding areas, are underdeveloped and much space is under-used. There is a clear opportunity to 'sacralise', 'frame' and 'elevate' lesser-known sites through original, unique interpretation activities involving performing arts. Such development could do a great deal to enhance Ayutthaya's appeal and improve its prosperity in the years to come. The performing arts therefore, can link spaces and places and rituals in a way that conventional heritage interpretation cannot do so easily or so powerfully.

4.2.7 There is not enough activity, information and demonstration of new creations in the interpretation at Ayutthaya World Heritage and much more needs to be done to develop a more vibrant attractive site for visitors (Appendix N-7).

At present there is little in the way of creative interpretation to enhance visitors' experience at Ayutthaya World Heritage (Appendix A1, C1, C2). However, there have been some interesting performing arts interpretation activities over the years and as has been mentioned before, when visitors are in Ayutthaya during the Ayutthaya World Heritage festival, the performing arts interpretation on offer has a very positive influence on their overall impressions and enjoyment of the sites. And the potential for performing arts to increase visitor numbers is not limited to Ayutthaya World Heritage.

Built environments (such as historical homes, castles, and industrial sites) are perhaps the most obvious manifestations of heritage and the most popular destinations of heritage tourism. But in terms of cultural production (recreation and display of culture), some of the largest and most visited destinations are cultural heritage festivals. They have become a major focus of tourism in the postmodern period (Ryan, Gartner and Holecek quoted in Chhabra, Healy and Sillis 2003 : 704).

"Kondeesri Ayutthaya" at Wat Chai Watthanaram was first performed in 1992 and repeated in 1994. It is very rare for the King and Queen to return for a light and sound production with the same story line. This is a good reason for the people in the Fine Arts Department to study and use it as an example for their future works. However, up until now the dominant approach to light and sound performances have emphasized spectacle over content and have not explored the approach used in 1992 and 1994 (Appendix H-1) (Appendix H-2).

Only two creative dance students thought that the current information and interpretation was good enough, the rest sharing the opinion that there is just the same old type of information and program interpretive Ayutthaya World Heritage as seen at heritage sites throughout the country with information presented in the form of sign and

brochures. This traditional approach to heritage interpretation is currently being researched in a forthcoming doctoral dissertation at Silpakorn University. They saw activities as being aimed at tourists, light and sound being the best-known activity. Some knew of no other activity except light and sound. And they made the point that people have no choice of performing arts to enjoy always just light and sound (Appendix I-7). As a result, people feel familiar with light and sound and the management feels secure putting on light and sound because they know that it is easily accepted. People can predict what they are going to see in the event but they have no alternative performing arts to choose from and no alternative approach to light and sound performances (Appendix M-1) (Appendix-C).

Most of the information in light and sound productions is loosely and uncritically drawn from the history of Ayutthaya. However, the light and sound shows tend to stick to stereotypical Thai Appendix shows that include historic narration with special effects, war, Thai dance groups with colourful costumes joining pageants with animals like elephants and horses and ending with fireworks (Appendix C-1) (Appendix C-2) (Appendix H-1) (Appendix H-2) (Appendix I-7). Manut wardrobe-actor commented that many local people who can look on at the performance from outside the site would never pay for tickets to see the performance up-close because they know what it's going to be like. They will only buy tickets if they think it's something worth seeing (Appendix M-1).

Even so, these light and sound shows are on just once a year and, for the students, this is not enough (Appendix I-7). Moreover, there is another side to Ayutthayan history, apart from the wars, that also merits creative interpretation. For example, there are stories about King Prasart Thong and the Khmer influence in Ayutthayan art and monuments.

The students also mentioned that there is not much information about Ayutthaya itself other than as an old historic city. Because of this it is more likely that people will think that presentations about Ayutthaya are more or less the same as they have been for the last 20 years ago and that they will continue to stay the same (Appendix I-7). On the other hand, if new information was made available, the town promoted, and visitors discovering new interpretations when visiting the city, their attitudes could surely be changed. The interview with Ronnarit from the Fine Arts Department was highly instructive on this issue. He explained that

'Interpretation' can be designed to enable people to study outside the classroom. Interpretation communicates the message and translates the information by the process of design. If a creator designs with conservation in mind he will pass that message to the public. This process is very different to classroom study (Appendix A-1).

Ronnarit's interpretation is in line with Graeme Aplin's ideas on 'infotainment' (Aplin 2002 : 42) and Michael Hall and Simon McArthur's 'Theatrical performance' (Hall and McArthur 1998 : 178) However, on the topic of newly-created performing arts, Ronnarit reported that he was shocked to discover that more and more Fine Arts Department people do not agree with using creative performing arts in heritage spaces leading to the question of whether the heritage sites are merely to be looked at. This is a vexed issue. On the one hand, performing arts that pertains directly to the history and culture of the site has a certain credibility but on the other hand, new creative works that may be inspired by the 'spirit of place', rather than its archaeology, and may have a very contemporary style are somehow seen as not being equally valid.

Further, according to Ronnarit, many people from the Fine Arts Department see the heritage site as something of such high cultural value that people must not be allowed to touch it or get too close to it. As a result, the Fine Arts Department rules concerning the use of Thai heritage sites are becoming ever stricter (Appendix A-1). For Ayutthaya World Heritage, some people's relationship with the site is also affected

by local customs and superstition. But younger generations are familiar with cultural convergence. As Ronnarit also states "the opening up and allowing of people to interact with the heritage can answer the question of creating new forms of performing arts in heritage sites" (Appendix A-1). To explain this point, he gave the example of a hamburger with an original western flavour and one with a Thai flavour, as a demonstration of the blending of two cultures. Ronnarit went on to say that this blending of cultures has existed since ancient times in the region due to the blending of different peoples. He cited a further example: the blending of cultures under King Rama the 5th. Ronnarit saw this successful blending as having been a key factor in the King's managing to save the country from being colonised. He mentioned how the way Rama the 5th accepted and encouraged this blending of cultures allowed the King to present Thailand as a relatively advanced and civilized country, rather than one which would be easy to colonise. So, as Ronnarit affirmed, creating something new at a heritage site is not against Thai tradition nor is it a 'bad' thing. On the contrary, mixing the old with the new can actually be seen as a valid part of Thai heritage (Appendix A-1).

Of course, the issue of what is genuine and authentic is always a complex one. Dr. Nicanor G. Tiongson, College of Mass Communication, University of the Philippines, Diliman, Quezon City, Philippines said,

You know genuine is very relative. What will you call authentic or genuine? Once you take the dance out of its natural context and you perform it anywhere else it's no longer genuine. If you put it on stage you have to make movements bigger, you have to use lights, you have to reblock it on stage, so it changes entirely (Appendix G-5).

At the same time, with its adaptability and power to communicate directly to audiences the performing arts has a great power to convey messages what concern the authentic. Dr. Catherine Diamond, Department of English (Theatre), Soochow University, Taipei, Taiwan (9 - 15 Nov 2003) at Bangkok University. She explained :

I know for example one director in Kuala Lumpur. He did a play about family. All the different kinds of Asian families that live in Malaysia. He did it in an old big Chinese mansion, and just sort of used the space to help interpret the play. So, I think space is part of the performance. So, people can be very creative and innovative in it but the integrity the authenticity has to come from the artist, it doesn't just have to be traditional (Appendix G-4).

Similarly, just what is 'traditional' is often open to debate. While outsiders may see bagpipes as very much part of traditional Scottish music, as Cohen said when asked about authenticity :

These are art forms which have existed, some for a relatively short period of time and so I don't think there is the same concern about authenticity perhaps. I think most people recognize that these are things, which are, well they are traditional in some ways but also adapted to modern life. The piper is something, which came along with the armies, and the instruments have changed. So, I don't think that there is such a great concern (Appendix G-6).

Vira Rojpojchanarat, Deputy Permanent Secretary emphasised that culture is alive and dynamic.

It's impossible to create the same style of work of art forever. The creation should be developed to suit each period. The way of life in the society has changed. Busy people today have less time than people in the past so works of art like performing arts which used to be performed all night long have to adapt to be more concise and be understood in an international context (Appendix A-3).

The light and sound shows can be seen as this type of creation, one which is adapted to contemporary tastes. Still, Ronnarit mentioned that blending cultures in heritage sites is seen as ugly by many within the Fine Arts Department. For him, the possibilities for the use of performing arts to be used creatively for interpretation which could educate and raise people's awareness of heritage issues would form a very meritorious subject for an in-depth research case study, but the Fine Arts Department

chooses not to pursue this opportunity. He noted that Thai people tend to use too much emotion rather than rational ideas discussing heritage sites.

Turner and Ash have presented one view of 'modernity' as it relates to heritage sites :

Modernity is viewed as both the antithesis and rampant destroyer of the authentic. The tourism literature is replete with dire warnings of cultural collapse or contamination that will inevitably occur with the arrival of tourism. No sooner is 'paradise' discovered than it is apparently overrun by the barbarian hordes of alienated moderns (Turner and Ashc quoted in Meethan 2001 : 91-92).

Perhaps the Fine Arts Department views modernity like this and are afraid of destroying the 'authentic', but it must be recognised that the site is not 'paradise' at the moment, but in need of attention and an injection of life. It must be remembered that :

Interpretation is also inextricably linked to the promotion, advertisement and marketing of heritage sites. Managers of sites must increasingly meet at least part of their operating costs using income generated through visitors. To do this successfully, they need to be able to target actual or potential audiences, often identified through visitor surveys (Alpin 2002 : 33).

So rather than destroy the site, good, attractive interpretation can ensure its long-term survival. So for example, if a light and sound event moves its audience and provokes them to think about the history and the conservation of the site, it can help make Ayutthaya World Heritage alive as heritage by emphasising the connection between past and present, people and site. At the same time, it must be recognised that the perspective above is just one way of looking at modern influences on ancient sites and their authenticity :

Alternative perspectives suggest that all culture is invented, not just tourist attractions, and that authenticity is not given in the event but is a social construction. The preoccupation with the authentic is a culturally and historically specific phenomenon (Bauman, Kirshenblatt - Gimblett and Bruner 1992 : 303).

Moreover, it is a preoccupation that is confined largely to the academic community. While academics may stress the importance of a site's interpretation appealing to historical truth, at the same time, just what is 'historically true' can never be resolved, but remains open to each historian, scholar or member of the public to decide for themselves. Scholars even disagree when it comes to defining exactly what 'authentic' is :

Pearce and Moscardo have further elaborated the notion of authenticity (1986; and see the critique in Turner and Manning, 1988). They maintain that it is necessary to distinguish between the authenticity of the setting and the authenticity of the persons gazed upon; and to distinguish between the diverse elements of the tourist experience which are of importance to the tourist in question (Pearce and Moscardo quoted in Urry 1990 : 9).

Crick, by contrast, pointed out that, "there is a sense in which all cultures are 'staged' and are in a certain sense inauthentic. Cultures are invented, remade and the elements reorganised" (Crick quoted in Urry 1990 : 9). Hence, it is not clear why the apparently 'inauthentic' staging for the tourist is so very different from what happens in all cultures anyway (Urry 1990 : 9). It comes down to perspective. Many people see their culture as 'organic', an inalienable part of themselves and their identity. Others see it as a construction, as human-made, an artifice. There will always be a tension / conflict between these two perspectives while both have their followers.

While authenticity may be defined by bodies like UNESCO as that which is 'materially original or genuine' (Feilden and Jokilento 1993 : 13-14) for tourists it is the sense of the authentic which is important (Waitt 2000). Hence the appeal of back of

house tourism and heritage attractions which give a 'beautified' image of a perceived past. As Craik has said :

tourism is founded on a contradiction between its purported rationale (by the industry) to package the destination for visitors and the actual or imagined rationale (by the tourists) to experience another culture, try new activities or meet new people. Sometimes tourists contend that they want to experience the backs but in practice they still want the comforts and security of the fronts (Craik 2001 : 117).

So 'packaged' or 'staged' authenticity can fulfil tourists desires yet at the same time raise their awareness of wider issues relating to the attraction or site, if it is packaged towards this end. Performing arts with its educational potential is a particularly useful resource to help raise awareness of heritage issues in an environment that is sufficiently comfortable and secure to attract a large audience. "... ritual, drama and museums stand as forms of education, which can be didactic and serve as a means of passing on traditions and knowledge" (Hughes 1998 : 31).

If interpretation at Ayutthaya can attract tourists and make them enjoy their time at the site, it can raise their awareness about, and make them enjoy, the materially 'authentic', the materially original, or genuine, site as preserved according to UNESCO guidelines. Performing arts that does not pose a danger to the site and that highlights the connection between the visitor and the place is an ideal means of encompassing all three views of authenticity. It can include elements which pertain to historical truth by using or incorporating traditional artistic styles and genres, or even if it does not, it can exploit the communicative potential of the performing arts to make audiences remember their time at the authentic site.

Conversely, drama has served as a medium within museums and ritual. Theatre was contextualized in ritual, part of a larger event, rather than the event itself, and it is the same in museums now. In this sense, theatre in a museum is no longer isolated. It has once again become a part of a life experience (Hughes 1998 : 31).

However, efforts to promote an awareness of heritage issues do not have to be confined to the Ayutthaya World Heritage site itself. Of late there have been a number of high-profile film and TV projects drawing on and related to Thai history and heritage.

In interview, Daraka Wongsiri, a playwright; Suwadee Chakraworawuth, a director; and Nipon Tontiyothin, a project manager, commented on such productions and in particular, the films *Suriyothai* and *Bangrachan* and the soap opera *Krasuttriya* (Appendix B-1) (Appendix L). The group all agreed that most of the films and soap operas on Thai television tend to create new trends in Thai society rather than conserve the traditional culture. Nipon gave the example of hair-dressing in the film *Suriyothai* and *Kasatriya*, a Thai soap opera set in the Ayutthaya period. He thinks the lavish hair designs on show are not authentic and these films spread the wrong message to the public, setting inauthentic new trends 'in the Ayutthaya style'. An example of the veil over the women's shoulders and the towering wigs worn by Ayutthayan women in *Suriyothai* and *Kasatriya* mislead people about the dress in the Ayutthaya period and seem to be incompatible with ordinary life. And in a scene, when Queen Jiraprapa wore a sexy metal brassiere while inviting guests to visit her land, reminded people of the pop-singer Madonna's costume in a pop music concert. Daraka commented :

I think those stories were dramatized too much until the obvious lack of authenticity came across such as in the costumes and the theme of jealousy in women's roles in the soap opera that was more dominant than other valuable aspects. Whenever *Kasatriya* is mentioned, the clear impression seems to be of a story of various Burmese wives fighting to win a husband of their own (Appendix B-1).

And in the film *Taviphob*, about which the costume and art director announced that they would create an authentic reproduction of the period in the story, Suwadee argues :

In the process of filming and in plays normally, it's not necessary to rely on authenticity. I can understand that dramatisation and exaggeration are needed to please and entertain audiences but sometimes this is not logical such as in the film *Overture* since for a member of Thai society to commit suicide by hanging himself is too much : this is Thailand not China (Appendix B-1).

Daraka added that the film *Overture* followed the tradition of Chinese drama. It is entertaining but there is not much evidence of other qualities such as authenticity. In many plays and films in Thailand the whole concept of plots can be modified to please as large an audience as possible like in the case of the film *Thaviphob*, a period film using the same name as the original famous soap opera of a famous writer Thommayanti. In the current film though, the period of the story was changed from that of King Rama the Vth to King Rama the IVth for the reason that too many productions had already used the King Rama the Vth period so the director did not want to bore the audience! (Appendix B-1). Nonetheless, some soap operas do show historic events that convey authentic messages for the audience, for example, the soap opera *Seephandin* by Kujrit Pramotea, a former Prime Minister of Thailand. Suwande said,

The narrative is about various kinds of people who were involved in the four reigns of Thai Kings in the Rattanakosin period. In contrast with 'Kasatriya', 'Seephandin' created the atmosphere of those periods and concentrated on various kinds of topics that educated the audience to some degree rather than concentrating on a nonsensical story such as fighting to win a member of the opposite sex (Appendix B-1).

The performing arts group all stated that these types of sensational stories convey unacceptable messages in the historic stories. They mentioned the example of two wives arguing over their husband in public, in the King's court, which they saw as quite ridiculous when commoners would always have to be on their best and observing the most modest of behaviour when in the presence of the absolute monarch (Appendix B-1). Again the issue of authenticity emerges here, and again there are no easy answers because cinema and television can at least promote an interest and an

attachment of significance to a place like Ayutthaya even when the historical truth of the representation is questionable.

Regarding this issue, the group were also unanimous in expressing the view that the media can be very useful in shaping attitudes towards arts and culture and helping develop an interest in a wider range of performing arts, especially in ways that would be accepted by present audiences. They said there were many ways to interpret heritage sites. Without forcing people, these events will hopefully create and increase an interest in heritage sites. And the other way is to devise performing arts with a historic narrator that can relate to the heritage sites and bring them to dramatic life (Appendix B-1).

Here, there is some overlap with the views of the interviewee F-5 who said that :

it [tourism] can be a very positive thing because if you have tourists coming in to learn about the heritage then you have to have the people within the heritage that remember it so that they can teach it to the people that come in. So I think it's going to be a way that will help in some ways a country to remember its own past because they have to teach it to other people (Appendix F-5).

If people become more interested in the sites and their past through the media, they may be motivated to go to the sites themselves to find out more, deepen the education process and breathe yet more life into the heritage sites.

This could be made more effective if it was working together with other factors which can maintain awareness of heritage issues. The answer of Dr. I Wayan Dibia, Lecturer, Department of Dance, The Institute of Indonesian Arts at Denpasar Jalan, Nusa Indah, Denpasar, Bali, to the question : 'How do you keep [performances at heritage sites] genuine and authentic?' is useful here :

They keep them through learning through communication. Aside from the community, in the villages learning their own traditions, we also have a curriculum in public schools. We have a curriculum in high school and then of course at the university level we have the institute of the arts. We have a college of the arts in seven areas in Indonesia : in Sumatra, in Jakarta, in Bandung, in Yogyakarta, Bali, and Suriyabaya. So, they maintain learning the classical forms. They carry the heritage to be still alive, a living tradition (Appendix G-3).

Because the media is accessed by such large sections of society, it is a powerful tool to communicate this educational message to large numbers of people.

The performing arts group also mentioned this type of idea saying how some stories can make people's experience at the sites more memorable and enjoyable like *Payabart* by the famous novel writer Thomayante. The story, set in the Ayutthaya period concerns a woman who has been killed, but then, as a ghost – after avenging those who did her wrong – dedicates herself to looking after the country's heritage. With its strong central character, evocation of Ayutthaya during wartime, especially near the end of the Ayutthaya period, it shows the situation of people at a critical moment, and shows the culture of that period. This gives the present generation much more than the absurdities presented by other Thai media representations. And the content in this story, no matter whether as drama or novel, is an example of how the arts can be used for effective communication of an interpretation and can help people realize the significance of the Ayutthaya World Heritage site. Suwandeem confirmed that, "after I read the book of 'Payabart' I suddenly developed a profound memory of it and when I saw a soap opera under the same title I still have the same feeling and remember how Ayutthayan people love and protect their own country" (AppendixB-1).

This type of media production shows us that television and film can be harnessed to kindle interest in heritage and educate people about their past. As such, it emphasises the point that the media can definitely be used to develop Ayutthaya's image. Effective use of the media can certainly develop the image of Ayutthaya as a

special place where visitors can see a modern Thai town and also, as long as a well-developed interpretation programme is in place, get the chance to live into its authentic past. The performing arts not only has a potential role here, but can capitalize on the success of film and television productions that relate to Ayutthaya's past.

4.2.8 Ayutthaya World Heritage' s products create little benefit for local people and performing arts could create many benefits for local people (Appendix N-8).

The underdevelopment of interpretation activities mean that at present Ayutthaya World Heritage products bring little benefit to local people (Appendix A-1) (Appendix C-2). Yet, as Bushell has pointed out, community involvement in a site is one of the main factors which can affect its economic viability : "Ownership, management employment profiles, consultation and repatriation of profits are all close indicators of the sustainability of a cultural tourist venture and its acceptance by a community" (Bushell, 2001 : 123). The involvement of local people in heritage interpretation activities, therefore, has many advantages : capturing the economic benefits of value-adding to the tourist attraction; providing employment and, importantly, deepening a community's attachment to its heritage places (see Hall and McArthur 1996).

The focus group interviewees : Prateep Boonfu, an international contact person in transportation company in Ayutthaya, Tony (not a real name) owner of Tony's place (Guest House in Ayutthaya), Mr. Watchara Sanjun, tuk-tuk driver in Ayutthaya island, and Mr. Wisut Sae-Eung, metal worker in Ayutthaya area, all agreed that visitors tend not to stay over night in Ayutthaya because there is no other activity to do or to see apart from going to a discoteque. Tony said there is no night market in Ayutthaya like there is in Chiang Mai for example, and Prateep added that Ayutthaya should be organised to be a centre of arts and culture with regular evening performances. Tony added that performing arts would mark out Ayutthaya's character (Appendix C-2).

Performing Arts in the heritage sites is definitely one of the possible products that could give life to Ayutthaya at night.

Prateep would like to see art and culture in Ayutthaya while Tony would like to see a theatre as a magnet in order to attract visitors to stay over night and for periods of 2-3 nights in Ayutthaya (Appendix C-2). However, while it seems logical that if Ayutthaya World Heritage offered a wider range of activities for visitors they would be more likely to stay for longer periods of time, it must also be recognised that Ayutthaya's proximity to Bangkok will always affect its ability to attract overnight visitors. Nonetheless, while it is true that a great number of tourists who visit Ayutthaya do so on day trips from Bangkok and are unlikely to be motivated to check out of their accomodation in the capital and then have to check in to different accomodation in Ayutthaya, these are not the only visitors to Ayutthaya. The town also attracts backpackers and longer-term travellers who are not averse to moving around. If the town developed more of an individual character with its heritage sites more to the forefront, for example, if it offered a much broader and more active interpretation scene spearheaded by local people, it would be much more attractive to these types of visitors who are not following tight itineraries on their travels. Moreover, Ayutthaya, while close to Bangkok, is also on the way to Lopburi and then Sukhothai and Kamphaeng Phet further north. It seems there could well be potential to market Ayutthaya as a stop-off point on a Thai heritage trail from Bangkok northwards. In any case, if Ayutthaya offered more in the way of attractions, it seems sure that the site could provide more jobs for local people and more places where tourists should spend money and so generate greater income for the town. At present the Tourism Authority of Thailand has not explored these possibilities, but with its World Heritage site and artistic legacy, its location north of Bangkok, Ayutthaya has the potential to become much more frequented by overnight visitors. To establish just how viable this could be, careful market research is required and in the event that the Tourism Authority of Thailand chose to develop a 'heritage trail', adequate marketing. In any case, more

activities, bringing more money and necessitating greater involvement of the local community would certainly boost benefits for locals.

Ayutthaya used to be rich with artists in various fields. It may be that not one individual product can be provided to change the face of Ayutthaya but a group of local products such as performing arts, crafts and restaurants can help attract more tourists (Appendix H-1). An example of a performing arts based tourist product is Phuket Fantasea.

This site was built on 350 rai of unused tin mining land which had become waste land near a small community on the Kamala beach. This project now employs 1,200 staff and has turned the area into a tourist attraction that generates significant local income (Goodey 2000 : 64).

Of course, Phuket is a famous tourist island and an attraction like Fantasea has something of a 'captive audience' in terms of the large numbers of visitors who are booked into accommodation on the island for extended periods. And of course, Phuket is not an hour's bus journey from Bangkok, but can only be reached quickly by plane. However, while Phuket has its turquoise waters, sandy beaches and limestone scenery, Ayutthaya, lest we forget, has been recognised as a heritage site of global importance. So just like Phuket, it has its own unique tourist appeal. And, just as Phuket Fantasea generates more income from tourists for locals, so a more developed performing arts / interpretation could do so in Ayutthaya.

Furthermore, performing arts and heritage interpretation not only has the capacity to benefit locals because of the increased income, but can also make them feel more pride in their local community and environment. Little research has been done on this effect of interpretation in Thailand, however Dr. Matthew Isaac Cohen of the University of Glasgow's makes instructive and relevant comments in this regard :

There are many forms of performance, which are associated with Scotland. There's pipes and drums, which were instruments of imperialism, and were played with armies and marching. There is a tradition of Highland dancing, which is a folk music and folk dancing form. And all of these are used in association with heritage sites in different ways in different times of the year, and are often performed for touristic purposes but also for purposes of national identity (Appendix G-6).

A year-round programme in Ayutthaya could achieve the same two ends : increasing tourist appeal and bolstering community / national pride.

The comments of interviewee F-6 Jepper Hall, from Seattle, Washington, USA, who saw the light and sound production strongly reinforces the idea that the development of performing arts and other unique activities would definitely bring more tourists into the town : "Of course, I think for, I can only speak from a tourist's, from a Western perspective. I think to have a performance like that at a site is definitely going to draw people here to the city and to the site to see the performance just because it's very unique" (Appendix F-6).

On the topic of bringing products that could bring benefits to the local community, the students made a number of useful observations and very practical suggestions (Appendix I-8). They were as follows :

1. When there is talk of 'product' most people think about tangible goods without considering less tangible products such as performing arts, but performing arts can be a good product from Ayutthaya World Heritage because of the various kinds of resources available : plentiful man power, a large area and great varied historic scenery, existing various kinds of artistic skill, and Ayutthaya's proximity to Bangkok.
2. Many craft products are already being promoted, through Bangsai, the Queen's project, for example. Efforts should be taken to emphasise other fields of art such as performing arts.

3. Other craft products can be developed in parallel with performing arts such as textiles for performing arts costumes, sword-making for props, carpentry for scenery like houses and cabins.
4. Local resources can be used and developed into interesting, creative performances such as one of the students' projects, "Rotee Saimai" depicting a famous local Ayutthaya sweet.
5. Paintings, prints and photographs of Ayutthayan local life, heritage sites, including memorable pictures from various kinds of performing arts in Ayutthaya World Heritage can be produced. Many exciting moments recorded as pictures can be used in the promotion of Ayutthaya to attract visitors.
6. Ecotourism and 'Unseen Ayutthaya' need more support.

Sutheesak's production *A Tale of the Ancient Capital* at Wat Chai Watthanaram for her Majesty Queen Elizabeth the 2nd was about the history before and continuing up to the Ayuttaya period. It helped people understand this historical time. Sutheesak said, "Conservation is not about people paying money to see a historical monument, but to let people feel that they own and are part of the monument". The performance revealed aspects of the site's history such as the way the Wat was used as a barracks by the Burmese during the time of the sacking of Ayuttaya. The story continued through to the death of Queen Suriyothai and up to the Ratanakosin period, when the Dutch traded with Ayuttaya (Appendix B-2).

This type of performance, which educates as well as entertains and 'lets people feel that they own and are part of the monument', obviously artists, local people feel more involved with their heritage (Appendix B-2).

Another Suthheesak production was a fictional tale of love set in the town of Vieng Krung Kam, the old capital of Chiang Mai. The performance was held at the newly discovered and still un-excavated old town. As the site is mainly underground Sutheesak explained that most of the set had to be constructed (Appendix B-2).

The performance included an elaborate pageant in the style of Northern Thailand, rarely seen unless it is a special occasion, and which features the Ging Ga Raa bird. The Northern style pageant, particularly the Ging Ga Raa bird, is a common element in productions that are based on, or set in, Northern Thailand. A parallel, for example, would be the strong themes of war for productions based in Ayuttaya. The performance only included one real element (the visible Stupa) of Vieng Krung Kam. The site cannot be fully excavated as the area is currently occupied. That may rapidly change as the site opens up to tourism as there are many incentives to clear the area and generate income for the local people (Appendix B-2).

This attitude reminds us that Ayutthaya World Heritage's potential to harness local community involvement to develop a more attractive and appealing interpretation programme remains largely undeveloped. More and varied interpretation for tourists with more local participation from locals would have the added benefit of generating more awareness about Ayutthaya World Heritage among stakeholders. Efficient management and marketing could be seen as that which generates more income for locals and raises awareness among locals and visitors alike.

Performing arts could definitely be a key part of doing this, as Ely Koffmann, American interviewee F-4- mentioned : Yes...the performance we saw, because of the unique site placement of it, er you could not have had a performance quite like it anywhere else. So I think for sure performing arts can help make the sites a unique attraction' (Appendix F-4).

However, for the attraction to be unique, it seems important that the products on offer are genuine and authentic. The group of performing arts professionals from Dazz productions commented on the detrimental effects of artificial, fake, or 'set-up' cultural activities like those in Sukhothai or the increasing number of fake images from the Tourism Authority of Thailand like the set up, artificial craft making activities at Kor Kret that is managed for tourists (Appendix B-1). They described such things as a

complete waste of time, saying 'this is not conservation', but a new innovation to attract interest (Appendix B-1). They compared it in particularly disparaging terms to the government project of 'Bangkok Fashion City'.

First we have to ask ourselves what is fashion? It is not necessary to have only beautiful models on the catwalk. Fashion is not part of our tradition like in France and Italy. In those countries they took years and years to lay down layer and layer of fashion culture and this happened to be their culture in those days. Fashion is a culture and it can't happen in a short space of time like this absurd fashion project in Thailand at the moment. There are many threats to Thai culture that need more attention and only Thailand can conserve its traditions. No other country will do this for us (Appendix B-1).

Each country has its own ways of interpreting its national heritage. As Urry has written : 'it would be incorrect to suggest that a search for authenticity is the basis for the organisation of tourism' (Urry 1990 : 11). Similarly, it can be seen as incorrect to suggest that a reliance on that which is 'authentic' in the historically representative sense of the word is the only effective basis on which to build unique tourist attractions. For example, Disneyland, specializes in 'unique fakes' yet at the same time interprets unique aspects of American tradition and culture, such as the mixing and 're-interpretation' of cultural heritage from the many countries from around the world which are represented in the American 'melting pot' population. Classic examples are the well-known Disney films based on folk tales from different areas of the world like *Beauty and the Beast* and *Mulan*.

On the subject of 'fake culture' the performing arts professionals compared the fake activities at Kor Kret to the genuine culture visible in Luang Prabang in Laos. There, visitors can witness the authentic image of Buddhist monks receiving food from Buddhists throughout Luang Prabang each morning. This is the normal way of life in Luang Prabang that is maintained, and it can create a profound impression for tourists. For the performing arts professionals this a more invaluable insight than the false

impressions gained as a result of obviously fake interpretations in Thailand (Appendix B-1).

So for Ayutthaya the performing arts could be a key to its uniqueness and as such should be exploited to create a one-of-a-kind product that brings many benefits both to the Ayutthaya World Heritage site and its stakeholders including visitors and local people.

Performing arts can continually emphasize how local people are a part of Ayutthayan heritage. By involving the local community, the sites can be so much more appealing for visitors, giving them the opportunity to find the so highly desired "authentic" tourist experience. At the same time, when local people are involved they can develop community pride and a sense of belonging (see 2.4, Hall & McArthur 1996). The financial benefits of being part of a community that offers a unique tourist attraction will also benefit the people of Ayutthaya. This can attract visitors from far and wide and encourage repeat visits as well.

Meethan's comments on tradition and authenticity are worth noting here :

There are a number of aspects that need to be considered under a heading of tradition and authenticity bearing in mind that they often overlap in a variety of ways. First, there is culture in its broadest sense such as language, literature music and the arts and of course, history. Secondly, there exist national borders and tracts of land regarded as sacred homelands, patterns of agricultural production and particular forms of social and political organisation, which we can refer to as national culture. Thirdly there are particular forms of material culture which are seen to embody the essential qualities of difference of distinctiveness : styles of clothing, domestic architecture, certain forms of art to which we would also need to add the production of indigenous crafts and souvenirs. Fourthly, there are the day-to-day means of coping with the routines of existence: patterns of work and domestic arrangements distinctive cuisines ; forms of religion, ritual ceremonies and traditions of all kinds. It needs to be borne in mind that a full list would

really have to include every aspect of human activity and material production (Meethan 2001 : 95).

However full, or otherwise, one regards this list, three things are clear. Firstly, Ayutthaya abounds with so many of these aspects that are as yet underdeveloped in terms of adding to the attractiveness of Ayutthaya World Heritage. Secondly, if a wide range of these aspects are well developed, it can greatly enhance the appeal of the sites and bring considerable income and wider benefits to local people. Lastly, and most significantly here, performing arts, while representing 'culture in its broadest sense' also is able to be used to communicate and interpret all the aspects mentioned above, including 'every aspect of human activity and material production'. Clearly then, performing Arts is an appropriate and valid form that can be used to create many benefits for Ayutthaya World Heritage and local people via its interpretive potential, its economic potential and the community-stewardship of heritage potential.

4.2.9 There is not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be (Appendix N-9).

As has already been mentioned, art and performing arts have long played a central role in Ayutthayan traditions, but of late there has been little in the way of support from those administering Ayutthaya and Ayutthaya World Heritage for traditional art and performing arts. In recent times, the prominence of local arts has been allowed to slip from the spotlight, as has already been mentioned in sections 3 and 4 above. Some may feel that the arts are no longer so important in Ayutthaya. However, this seems a misreading of the situation. The annual light and sound performances nearly always concern very similar stories and spectacles to do with the invasion of Burma (Appendix I) (Appendix H-2). As such, it is unsurprising that many local people who do enjoy performing arts are reluctant to attend and spend money to see something which offers little or nothing they have not seen before (Appendix M-1). Moreover, the second light and sound production of "Kondeesri Ayutthaya" in 1994, which offered a different perspective and portrayed many aspects of traditional Ayutthayan life, had a

performance arranged specifically for local people. The turnout was far greater than expected and, judging by the license plates of the audience's cars, the event also attracted many people from outside the area – from places such as Bangkok for example (Appendix H-1). The high number of local spectators is evidence that local people are willing to attend interesting performances at Ayutthaya World Heritage, as much as people from outside the area. They are not deterred by the fact that the location, Wat Chai Watthanaram, is difficult to travel to at night. Unfortunately though, at present, there are scant opportunities to attend cultural performing arts because, apart from the annual festival, few events are being put on.

As part of their creative study work, the creative dance students had to create a seven minutes dance piece on the theme of 'Ayutthaya'. The emphasis was on students thinking creatively : from choosing their topic, stimulus and point of departure, to creating a unique piece. They had to research about Ayutthaya to ensure accuracy in their portrayals. There were 17 students and this made for a wide range of works. On completing their projects the students were asked how they thought people from Ayutthaya would feel about their work (Appendix I-9). They gave the following answers,

1. Ayutthaya people will recognise the peaceful messages of Buddhism and be aware of the influence of Buddhism on their communities.
2. They will learn about trade in the old days and they can then compare it to now and enjoy the performance.
3. They will gain knowledge about the activities of Ayutthayan kings and noble classes.
4. They will see and appreciate high-quality, creative performances.
5. They will see how can they participate as part of a Ayutthaya World Heritage project.
6. They will realize the barbarism of the Ayutthayan period.
7. They will reconsider the topics of spiritual beliefs, rites and practices.

8. They will feel proud that the story of Ayutthaya has been disseminated to the public.
9. They will think about the afterlife and attitudes to the dead in Ayutthayan culture.
10. They will enjoy lively performances.
11. They will become aware of aspects of Ayutthayan culture which they hardly knew about before.
12. They will be proud of their own origins and pay more respect to kingship.
13. They will find out more about unknown stories from Ayutthayan history.
14. They may learn about slavery in the Ayutthaya period.
15. They may really look at Ayutthaya's map in ways they never have done before.

(Appendix I-9)

The scope of their answers reflects the wide range of topics they covered and draws attention to the diverse possibilities for performing arts interpretation at Ayutthaya World Heritage. Certainly, performing arts, as seen above, need not be limited to stories of war and historic elites, but can touch on a very broad range of topics and interests (Appendix C-2) (Appendix H-2) (Appendix I). Also, even though their works were new creations (the basis for their work was a 'creative dance' project) they were still 'authentic', using innovation to highlight features of Ayutthaya. Careful research ensured the authenticity of their work and stimulated their interest in their heritage further. With Ayutthaya's rich history, the possibilities for stimulating performing arts interpretation are extensive (Appendix D-2, 3, 4). Moreover, performing arts interpretations would enable Ayutthaya World Heritage interpretation to reach out to different target audiences and communicate heritage and conservation messages to them in accessible ways :

Representations of the "authentic" past cannot lie divorced from particular belief and knowledge systems. Heritage as an interpretation of past events is open to appropriation by sectional interests within society. The commodification of the past has provided a mechanism whereby city authorities can refashion sites and direct the tourist gaze towards a limited range of interpretations (Waitt 2000 : 836).

In a heritage town like Ayutthaya, performing arts interpretation can present the site in different ways for different audiences and offer something that can be assimilated by visitors from different backgrounds and from different sectors in society. For example, a performance aimed at local people could use different content and techniques to convey its messages than a performance targeted at an international audience (see Staiff 2003 : 12-13).

Moreover, interpretation need not be limited to the listed well-known buildings, war issues and Ayutthaya island. Instead, it could be spread out both in the area it is available in and in the various ideas and themes of the wider heritage areas of the whole town and province. For example, Ayothaya, the area of the original settlement outside Ayutthaya island, could be used to stage events and these could develop a broad range of themes such as has been mentioned by the students.

Interpretation can serve non-visitors indirectly in a similar fashion through the use of techniques delivered away from the heritage site. This implies that almost any stakeholder can benefit from exposure to some sort of interpretation, giving them a greater sense of place and of ownership of their heritage (Hall and Arthur : 168).

Ayutthaya World Heritage interpretation activities spread wider in the town and province could foster a sense of belonging and identification among the wider Ayutthayan community and help establish more of a connection between local people, their heritage and Ayutthaya authority. As Heather Black and Geoffrey Wall suggest in their works on heritage tourism in South East Asia :

... if the 'stakeholders' were to play a part in identifying their own needs and deciding how those needs would best be met, when those particular aims are achieved, there would be some recognition that [heritage/conservation] projects and [local peoples'] need fulfilment are connected. The project might then become more highly valued as a whole. Involvement in the process itself serves to give the people some degree of control over their lives (Black and Wall 2002 : 132).

Ayutthayan people and other stakeholders can participate in one way by identifying their own needs and helping those needs be met through interpretation activities. As has been pointed out by many scholars, performing arts has long been a part of Ayutthaya throughout its history (Miettinen, 1992 : 41) (Muttani Rutnin, 1996 : 44) (Kusuma Venzky-Stalling, 2003 : 3). Performing arts then, can be one way in which locals can become involved in heritage interpretation and conservation activity at the same time as they work to fulfil their own needs and desires. And what is particularly exciting about developing a wider range of interpretation, and specifically performing arts interpretation, in Ayutthaya and Ayutthaya World Heritage is that it doesn't need to be limited to what might, conventionally, be called 'tradition'. It need not be limited to portraying the wars of the ancient past, but can illustrate a whole range of past events, stories and aspects of life. At the same time, it can be used to help develop modern Ayutthaya and affirm the place of the ancient heritage sites in a modern, constantly evolving town. "Particular tracts of land are deemed significant either because historic events of national importance occurred there, or as the embodiment of some more abstract ideals" (Jackson, Penrose and Lowenthal quoted in Kevin Meethan 2001 : 96).

Ayutthaya though, can be deemed significant for both of these reasons. By expanding on the familiar themes of Ayutthaya's important place in national history, a greater variety of cultural and interpretive activities can underline how the town is also a part of broader Thai and regional history as well as how it represents, embodies and stands for very local traditions too. For example, interpretation can tell some of the unknown stories of Ayutthaya, like the students did in their work and bring the unseen Ayutthaya into the spotlight, highlighting the connection of the local people to the area and at the same time developing the site's 'back of house', authentic appeal. This type of performing arts could enrich the town, provide new jobs, generate increased income and educate audiences while boosting locals' sense of community and belonging.

4.2.10 There is an important relationship between performing arts and Thai people, performing arts and local people but at present it is underdeveloped and has great potential to be nurtured and developed much more (Appendix N-10).

When considering the role of performing arts in the future of Ayutthaya World Heritage it is important to consider the role of performing arts in Thailand. Dr. Kusuma Venzky-Stalling, lecturer from the Drama Department, Faculty of Fine and Applied Arts, Thammasat University, mentioned in her paper 'The Use of Theatrical Performances for Political Purpose in Thailand' (see 2.6.2) that, nowadays, the position of the performing arts in Thai society has changed considerably. It is no longer controlled exclusively by wealthy patrons or limited for consumption by a small elite circle (Venzky-Stalling 2003 : 3). As such, the performing arts can be used to entertain and convey messages regarding Ayutthaya World Heritage to the public in general. Alpin and Hall & McArthur have pointed out how useful performing arts and 'edutainment' can be in conveying heritage messages to the public :

Many exponents of interpretation emphasise that it is necessary to entertain as well as to inform. Entertainment can certainly capture the visitor's interest and set the scene for information acquisition, and the possibility that interpretation could convey meaning about a site to visitors primarily interested in entertainment and enjoyment is seen by managers as a bonus (Alpin 2002 : 42).

Hall and McArthur mention how performing arts interpretation is particularly useful for the fact that it need not be confined to the heritage site :

Theatrical performance is one of the most creative and artistic forms of learning. It may be delivered at the heritage site or it may be a travelling show, given in such places as shopping centres, libraries and local parks. If the performance is part of a broader educational initiative it is usually delivered at a school as the centrepiece to a combination of educational activities that lead up to, then build on the performance (Hall & McArthur 1998 : 178).

This reminds us that performing arts need not be used as the sole means of interpretation, but provides an excellent opportunity to use entertainment to get more people interested in heritage and in other forms of interpretation concerning it. Performing arts is thus a superb focus for interpretation efforts at Ayutthaya World Heritage. As Daraka says : performing arts is the most familiar type of art that can communicate well with people (Appendix B-1). Performing arts can create a model of life. There is a Thai proverb "life is a drama". Drama is always about people so it is easy to use it to communicate to people. The principles of performing arts, the ways performing arts touches on emotions to communicate and educate with an audience in a memorable way, are useful for the interpretation in heritage sites. In other kinds of performing arts like singing or concerts, the principles of performing arts can be applied in order to communicate better with audiences. Specifically, dramatisation helps encourage audience interaction by gradually building up people's emotion (Appendix B-1).

The Khmer Rouge, who captured Phnom Penh in 1975, were determined to wipe out every vestige of Cambodia's "feudal past." As potent symbols of that past, the royal dancers were hunted down, imprisoned, put to death. Yet subsequent events have confirmed the power of the dance to serve as a rallying point for national consciousness (Jonas 1935 : 13).

And the power of dance to build up emotion and to establish a connection is no doubt one of the reasons for this. When performing arts establish this emotional connection they can make a strong and lasting impression on audiences. This ability to make a profound impression makes the use of performing arts so suitable for interpretation at Ayutthaya World Heritage.

The comments of the students, to some degree at least representative of a younger generation, support the idea that the performing arts are very much an established part of Thai life. They commented that Thai people are not so serious-minded and enjoy light-hearted entertainment. As such they enjoy performing arts,

whether it be in traditional forms like live theatre, music and dance, or the cinema, TV and recorded music. But they stated clearly that performing arts are the only art forms that can communicate directly to Thai people because generally, they are familiar with them. They also mentioned that people in the provinces still appreciate and prefer Thai performing arts while Thais in big cities have turned more to western performing arts, adding that there is more conservation of Thai performing arts among people in the provinces. But they also think it is likely that the provinces will follow the trend set by the cities and develop more of a taste for western performing arts. At the moment, people in the provinces may not be so familiar with creative and contemporary performing arts while arts enthusiasts who live in towns are likely to have more experience concerning new performing arts and be more appreciative of new and innovative performing arts. The students saw the western influence on Thai city-dwellers as a major factor separating these two groups. Nonetheless, the students pointed out that although there are many differences among Thais living in different areas of the country, there is little difference in terms of the performing arts they consume and enjoy (Appendix I-10). As such performing arts interpretation would be able to reach out to a fairly disparate Thai audience.

It should be noted here that the question of Western influence is not really anything new. Thai art has always been a fusion of many influences. As Vijhuta, Head of the Dance Department, Faculty of Fine and Applied arts, Chulalongkorn University said : after many traditional Thai dances were lost after the defeat of Ayutthaya by the Burmese, many new Thai dances (which are now old, and thought of as traditional Thai dance) were subsequently inspired by bas-relief sculptures in the niches of heritage architecture. The crossing of cultures can be seen, for example, in the Lopburi Dance, the origins of which have been traced to the sculptures at Borobudur, Java, Indonesia. Other influences came from paintings on temple walls in Thailand (Appendix J-1). In fact Thai dance in the past had contemporary processes of changing and adapting. H.H. Prince Dhanivat Kromamün Bidyalabh Bridhyakorn has remarked that "dramatics in our country were doubtless inspired by foreign ideals" (Dhanivat

Kromamün Bidyalabh Bridhyakorn, H.H. Prince quoted in Dhanit Yupho 1963 : Back cover) (see 2.7.2).

Performance : A mode of communicative behavior and a type of communicative event. While the term may be employed in an aesthetically neutral sense to designate the actual conduct of communication (as opposed to the potential for communicative action), performance usually suggests an aesthetically marked and heightened mode of communication, framed in a special way and put on display for an audience. The analysis of performance—indeed, the very conduct of performance—highlights the social, cultural, and aesthetic dimensions of the communicative process (Bauman, Kirshenblatt - Gimblett and Bruner 1992 : 41).

Indeed it does. When the link between performing arts and Thai people is considered it also draws attention to the link between performing arts and interpretation. The US journalist and playwright Freeman Tilden, the 'father' of contemporary ideas of heritage interpretation, defined interpretation as the following :
 "An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information" (Tilden 1977 : 8). He also laid down six Principles of Interpretation :

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based on information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man (sic) rather than any phase.
6. Interpretation addressed to children (say up to the age of twelve) should not be a

dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

(Tilden 1977 : 9)

What is particularly interesting here is how so much of this definition and these principles apply to the performing arts. Indeed, in many instances, it could easily seem as if Tilden was actually talking about performing arts.

Just like interpretation, performing arts can be a type of 'educational activity which 'reveals meanings and relationships, through the use of original objects'. In performing arts the 'original objects' can be created originally for the performance, for example set, props and costumes, but in the case of performing arts at heritage sites, they can use the 'original [heritage] objects as set and props. Moreover, by the way they use a heritage site they can harness its atmospheric power to communicate meanings and relationships, not least the relationship between visitors and the site, and the relevant meaning of the site to their contemporary lives.

Tilden's first principle could fit seamlessly into a manual for devising a successful performing arts production and what is most striking here is that this common ground between performing arts and interpretation, highlight how suitable performing arts is as a strong means of effective interpretation.

Regarding his second principle, using performing arts to interpret can help make interpretation of a site much more than information and communicate whole ideas to the whole man, woman or child, by provoking significant reactions and creating a memorable experience. So here we see the correlation of performing arts to Principles 4 and 5. Just as in interpretation, different forms appeal to and are effective with different audiences so we can also see an overlap to Principle 6. Principle 3, like Principle 1 is as true for performing arts as it is for interpretation.

The similarities between performing arts and interpretation are also evident when it comes to education :

Interpretation is an educational activity that aims to reveal meanings about our cultural and natural resources. Through various media... interpretation enhances our understanding, appreciation, and, therefore, protection of historic sites and natural wonders. Interpretation is an informational and inspirational process... (Beck and Cable quoted in Staiff 2003 : 11).

So too, is performing arts an informational and inspirational process, or at least it can be. And this is particularly exciting for using performing arts in heritage interpretation. As a communicative tool which appeals to the individual on many levels, performing arts are able to serve as educational tools which can accomplish the aim of enhancing visitors' understanding and appreciation and so help in the protection of sites. Such a versatile communicative, provocative and educational tool can readily be exploited to further the goals of interpretation as they are recognised by contemporary scholars like McArthur and Hall and in particular to enrich visitors' experience and help visitors develop a keener awareness, appreciation and understanding of the heritage being visited. In addition; performing arts, through the messages it communicates, can help encourage the thoughtful use of resources by visitors, for example, by encouraging visitors to move around parts of the site at certain times and to be aware of the consequences of their actions on the fragility of the sites.

As Richard Bauman highlights, performing arts has the power to communicate on several levels (Bauman 1992 : 41). Moreover, the 'consumption' or witnessing of performing arts allows audiences to take in combinations of 'social, cultural and aesthetic meanings' communicated via performance. In the same way, a performance can communicate heritage conservation meanings and messages and highlight the social, cultural and aesthetic significance of a heritage site. In her work on theatre and museums, Catherine Hughes clearly expresses the potential power of theatre for interpretation in museums. Yet her comments are valid for performing arts

and heritage sites in general :

Theatre can also provide learning opportunities for a wide range of learners. There is music, movement, spectacle, humor, pathos, and poetry, all of which tap into the multiple intelligences theorized by psychologist Howard Gardner. Visitors can be empowered to take away a personal and meaningful experience through interaction with an actor playing a character or by watching a play (Jones quoted in Huges 1998 : 11). Drama and museums can provoke and motivate the desire to learn. Because of all of this, I believe museums need theatre in order to be more accessible as social institutions, more effective as educational institutions, and more honest as cultural institutions (Huges 1998 : 11).

The same could be said of Ayutthaya needing performing arts. Ayutthaya World Heritage needs revived performing arts to make it more accessible as a social institution, more effective in communicating cultural and conservation messages to wide audiences and a more honest and open focal point for local and national culture. By exploiting Thai people's interest in an affinity for entertainment, performing arts is surely an ideal means of interpretation to make visitors and local communities feel involved in the heritage and highlight the social, cultural and aesthetic significance of the site.

4.2.11 Performing arts are underdeveloped in Thailand and there are too few opportunities to see high-quality performing arts. When performing arts events take place at heritage sites there is far too little attempt to connect the site and the performance (Appendix N-11).

Student responses to this issue give some useful background to the current situation (Appendix I-11). There are many observations that can be summarised and discussed in detail. One observation, when discussing performing arts in Ayutthaya, is that "Light and sound shows only use the heritage sites as a backdrop and mention only one aspect about war, nothing else" (Appendix I-11). In this way they often

neglect the opportunity to interpret both heritage and history which can be seen as two distinctly different concepts.

Lowenthal has asserted that heritage and history are different routes to the past. History is about knowing the past, warts and all, while heritage is about celebrating the past and -a profession of faith in a past tailored to present-day purposes' (Lowenthal quoted in Trotter : 154)

So performing arts in heritage sites need not necessarily be tied to one particular aspect of history. As students said, this singular approach to the history of Ayutthaya can become repetitive. "Performing arts or light and sound at Ayutthaya World Heritage tends to use the same types of stories, those of war the between the Thais and Burmese, of various Ayutthayan kings and their projects, or of the rise and fall of Ayutthaya" (Appendix I-11). But on the other hand, performing arts interpretation drawing on the much wider Ayutthayan heritage, including its folk-tales, traditional ways of life and its everyday people, can celebrate the city's history in much more varied ways. Of course, at this point, the issue of authenticity once again rears its head. But it must be remembered, that in terms of authenticity, no consensus really exists. For a start, academics tend to view authenticity in terms of historical accuracy, not that it is ever really possible to be sure to what extent this can be achieved, while visitors are usually more interested in an 'authentic experience'. Trotter's comments on the Sovereign Hill Historical Theme Park in Australia helps illustrate this point :

Visitors are drawn to actively participate in the life of the town, even though this is a - pseudo- or replica town, only the cash exchanges being 'real'. What is being sought is an authentic experience' — a feeling that one can experience the past. It is in this context that perception becomes more critical than academic insight (Trotter 2001 : 153).

And interpretation is a key tool for the shaping of visitor perception. As Trotter goes on to say : "Perceptions can be shaped and constructed by heritage practices of contextualisation and interpretation. Interpretation, in particular, is increasingly a tool

of tourism, especially heritage tourism” (Trotter 2001 : 153). However, it is a tool which remains largely unexploited at Ayutthaya World Heritage. The ‘old-time market’ and the staging of traditional performing arts around the food courts held during the annual festival are the only evidence of attempts to contextualise the Ayutthaya World Heritage site.

David Uzzell has suggested that “interpretation has been hijacked by the tourism and leisure industries, that it is useful for ‘pepping up tired tourist attractions” (Uzzell quoted in Trotter 2001 : 153). When asked to create their own interpretation of Ayutthaya World Heritage most students’ research did include significant examination of the historical conflict. This aspect of Ayutthayan history cannot be avoided. However, their finished works highlighted a broad range of subject matter. They were often novel and entertaining and were able to generate nostalgic feelings in the audiences. Chhabra, Healy and Sills suggest that “not every component of [a ‘heritage tourism’] experience need be authentic (or even satisfactory) so long as the combination of elements generates the required nostalgic feelings” (Chhabra, Healy and Sills 2003 : 705). The required nostalgic feelings for tourists to enjoy their visit and feel like they got what they came for. When students commented on existing performing arts at the heritage sites they argued that, “These do connect to Ayutthaya World Heritage but not much. There is little direct relation to the particular place that is used as the performance stage” (Appendix I-11).

We can consider three examples of performing arts at Ayutthayan heritage sites and examine how each was implemented. The first example is Kondee Si Ayutthaya. Here the performance was staged very close to the heritage monument with the building providing a backdrop and forming an inseparable part of the performance. The strong and clear inter-relationship of site and story gave the performance great unity and a remarkable aesthetic quality. The seating arrangement for this performance was also significant, enabling the audience to see the whole of the L-shaped stage, most of the temple’s significant architectural features and allowing the spectators to appreciate the symbolism of the two levels of the stage. While it would

have been impossible to give the audience a view of the whole temple, this arrangement could be seen as a 'best view', allowing the audience to feel as if they were in the site at the same time as being able to get a good overview.

For the *River of Kings* (staged in Bangkok) the performance was enacted quite far from the heritage site – outside the walls of the Grand Palace. It therefore needed another tool in order to command the audiences' attention. However, here the heritage site was merely used as a backdrop, no more than just a heritage picture on the wall. The position of the audience seating gave a static and uninspiring view. The actual performance itself did not relate to the site, indeed the students said that the *River of the Kings* has a plot completely unrelated to the site in Bangkok where it was performed. Most of the stories are fantastic fantasy and take place in strange lands (Appendix I-11).

The clearest example of the third type of interpretation is when there is the opportunity to use and perform close to the heritage site but the director doesn't fully explore this potential. For example, there is little consideration on how to stage the show in terms of spacing the performer within the heritage sites. In cases such as this the audience, even those sat right in front of the heritage site, could just as well be anywhere. An example of this type of performance was *A tale of the Ancient Capitals*, performed at Wat Chai Watthanaram in 1996. Here, while the show was staged at the ancient temple, it made no attempt to connect the site and the performance, which was particularly striking given that the performance was all about Ayutthayan history. Students also commented: "sometimes the use of the remains of historic temples can give the audiences the wrong idea that it is a palace. In fact palaces were built with wood that disappears as time goes by and in most cases no longer exist. In the case of Ayutthaya, the wooden palaces were burnt in the sacking of the city by the Burmese" (Appendix I-11).

For the light and sound *Kondee Sri Ayutthaya* 1992 and 1994 at Wat Chai Watthanaram, scenes were carefully designed to highlight the significance of particular areas of the site and integrate them into the bigger picture of the site as a whole. For example, the opening scene highlights the Buddha images and the way they are symbols of respect. In Scene 1 a modern-day local mother leads her daughter to pay respects to the remains of a sculpture of the Lord Buddha image in the bot area which is now an open space. The concept of this scene offers a calm and meditative atmosphere and subtly encourages the audience to join in and also pay respect to the Lord Buddha image. The idea was to encourage the audiences to pay respect to this significant place and to realise its importance for local people even now. The scene was accompanied by this voice-over :

Daughter, please pay respect to the Lord Buddha. The area behind this temple was my childhood's playground.

Wat Chaiwattanaram, my grand parents, father, mother, generation to generation all pay respect to this Buddha image. Wherever you are, here is always our home and our home country.

Following this scene the lights blacked out and a poem is heard over the performing arts system :

Ayutthaya the honorable place from the heaven to the earth
 Because of the Buddha's power, it had been built.
 The Chedies are as beautiful as the building
 To compare Ayutthaya with gold and it is more beautiful than the moon.

Using a style of poetry evocative of the past, this black-out invites the audience to travel back in time with the poem helping to set the mood. Then followed an 'educative' voice-over introducing the site :

More than 600 years ago this honorable kingdom began in 1895 BC. At that time its name is Ayutthaya the meaning of it is valuable for everybody then and up to the present.

Ayutthaya means the prosperity to the high in every aspect of religion, art and culture, the relationship with foreign countries, economy and most importantly is the brave-hearts of Ayutthayan people that were born to protect the greatness of the kingdom and were ready to die for their homeland. This origin of Ayutthayan blood has been passed on over generations, they are called "The good people of Ayutthaya."

This edutainment approach was maintained throughout the performance, as was the use of the site to illustrate and emphasise the action and narrative and use of the action and narrative to interpret the significance of the site. In scene six, for example,

King Prasart Thong, who built the Wat, is seen walking on the backs of 200 soldiers in front of the Wat he had built. This gave the picture of the King travelling in space, with the universe at his feet and symbolized his profound belief in Khmer cosmology. This presents the background to the building of Wat Chai Watthanaram, which was inspired by the King's appreciation of Khmer beliefs and aesthetics. On the ground in front of the King's path, 20 Thai classical performers danced in the contemporary Thai fashion (a style influenced by the position of Apsara sculptures in Khmer prasart). This gave a more Khmer flavour to this scene and highlighted the Khmer-inspired concept of divine kingship which has been such an important feature of Thai Royal dynasties.

(Appendix H-1)

In this performance the director placed great emphasis on the way the site was used. Any attempts to connect site and performance ultimately depended on the director. Many methods can be used to present the historical era of the town, such as using Thai contemporary dances, folk dances, large scale pageants of soldiers and using animals like elephants and horses. Some may argue that just because a show includes elements like these the story is connected and relevant to the site and its history because it is representing an era of Thai history. However, it cannot be denied

that in most instances, stories remain very general and do not relate specifically to the place of performance.

For some, these general historical productions are a valid and appropriate type of performance to show at Ayutthaya World Heritage. When discussing the idea of new innovative performing arts and other types of entertainment, Anek Sihmat, Director of Ayutthaya Historic Park says he is afraid that people are not ready for rapid changes. There are some other kinds of performing arts like jazz and orchestral recitals that have been proposed for performance in venues like Wat Chai Wathanaram, but they have not been allowed. Instead they have been asked to perform in places like Khun Phan house, Phraram park or the open space in front of the old governor's office. At present Ayutthaya World Heritage has no regular contract with any performing arts organisation. The idea is that the historic site is open for public viewing only (Appendix A-2).

In the last Ayutthaya World Heritage light and sound show (2003), much of the story talked about King Naresuan the Great in different locations but had nothing to do with Wat Praram, the site at which the performance was held. While lighting was effective, with loud and clear voice-overs in Thai language, the story was not interesting. Dances and music did not match with the heritage sites. However, the sheer scale of the sights and the 'authentic', historical setting can easily impress less experienced audiences. One of the reasons foreign visitors are often impressed with Thai light and sound is because they have never before seen pagodas illuminated in such a way. Also the style of the architecture is another novelty, something they do not see in their country. While these spectacles may be visually arresting, fundamentally there is not much development in the concept of performing arts or choreography. While this approach may provide what feels like an 'authentic experience' for the audience, particularly an audience unfamiliar with the site, it abandons another aspect of authenticity. As Trotter says, in this situation there is very little that :

"...relates to the product or object of heritage under consideration and evaluates its historical accuracy and integrity or concerned with ways in which authenticity is discussed and debated in respect of the meanings constructed around heritage" (Trotter 2001 : 152).

Suvannee Chalanuklor is a female artist in Thai classical dance. She commented on the dance at the light and sound event at the 2003 Ayutthaya World Heritage festival in less than glowing terms. She said that the dancers did a great job in terms of their musicality and timing, the costumes were also beautiful but the choreography was a real disappointment, based on "uninspiring movements reminiscent of an aerobics class" (Appendix J-1).

Suvannee, Noparat, Vijutha, Malinee, graduate students of Thai dance at the faculty of Fine and Applied arts Chulalongkorn University, were also less than complimentary in their comments about the use of dance in the light and sound productions. They said that some light and sound productions at heritage sites did try to use local Thai folk dances but didn't do a very good job of it. They commented that it appeared in the wrong places or else seemed like an exaggerated version of standard routines for students in a dance-class (Appendix J-1).

My personal view mirrors that of Sathaporn Sonthong, a traditional Thai and contemporary choreographer. She believes that in general, people have no other work of a similar nature to compare the light and sound shows to. Other groups do not get the opportunity to stage this type of event. For many members of the audience it will be the only production of its kind they have ever seen. As such it is difficult to assess and gauge people's real opinion. Also, as yet, there are no critics who have experience of examining this kind of work. This means that reliable criticism is hard to find. Another important issue is that the ethics of Thai critics are not up to standard just yet (Appendix J-2).

When discussing the relationship of the site to the performance we can look at the issue from another perspective. Connecting site and performance, for some, does not just mean the use of the performance space itself but rather the locale. Shows that use a heritage site as a backdrop to the performance, even with no direct association to the site, can be said to have a symbolic connection to the ongoing 'living' heritage of the area. Nipon, a professional artist interviewed as part of the focus group, returns to the example of the *River of the Kings*. During the performance, the audience had their backs to the river and could not see it. However, they could see the river before, and then after the performance. He mentioned :

Apart from the effects of pollution The Chao Praya River at night is beautiful to look at. And the chance to look at The Chao Praya River occurs when the audience arrives when the show has nearly started and get up from their seats when the show finished (Appendix B-1).

Nipon added that "Most people in the capital familiar with town buildings will be happy to see a spatial view of the river and in this performance they will have a chance to see such a view" (Appendix B-1).

This viewpoint shares common ground with that of Suwantee, another member of the focus group, who argued that :

The remains of historic places are good to use as backdrop scenery that is not necessarily connected to the show and sometimes orchestral performances can be arranged in the heritage sites. Even if there is no specific connection with the site's history, or character, such venues can still give a beautiful, captivating setting that adds to the atmosphere and audience experience. Indirectly, this can raise awareness of the site and heritage issues (Appendix B-1) (see also 4.2.5).

There is also the possibility that the performance may change the way audiences see the backdrop and prompt them to look at it in new ways. Regarding the Chao Praya for example, it could even be the case that the heightened experience of performance may alter audience perception not only of the Chao Praya, but also of rivers in general, of water, or just their natural environment, which of course is part of their heritage. The potential for this can be increased when the director takes measures to try to communicate such messages.

As Nipon and Suwantee said, whether interpretation messages will have the desired impact or not depends largely on the way the director and the performance use interpretation methods. This re-iterates the students' comments that sometimes performing arts can disseminate an incorrect, or misleading message and fail to communicate to the audiences (Appendix I-0).

Nevertheless, there are those like Jukka who think that conservation and interpretation of a site is the most important thing :

Ayutthaya World Heritage site should be used for the local people, not just to get money from private company that use Ayutthaya World Heritage for their own benefits. I can not go to performances like *River of the Kings* because they combine fake with the authentic. This is the kind of fake show that Tourism Authority of Thailand try to promote which is not at all related to the heritage site, it's just like they try to rob the heritage for their own purposes (Appendix G-1).

Furthermore, when considering site and performance, it is as well to bear in mind that specific sites are part of a wider (heritage) environment. Macdonald, for example, points to, the ways that the highlands of Scotland 'furnished so many of the visible symbols of Scottishness' (1997b : 5) while Jones (1993) writes about similar processes in identifying the cultural landscape of Norway. In this way the physical landscape acts as a metaphorical evocation of the authentic nation (see also Cosgrove and Daniels quoted in Kevin Meethan, 2001 : 98).

If we consider aspects of the physical landscape as heritage sites, then the rivers and rice-fields of Thailand must be recognised as important symbols of the nation. Moreover, they are clear examples of an ongoing living heritage what emphasises the link between past, present and future. A broad performing arts programme can reach out and include the physical surroundings outside Ayutthaya island and so highlight how heritage is not confined to the old buildings, but is also alive among the people who live and work in the province. So, for example, as has been seen in the opening scene of *Kondee Sri Ayutthaya*, a performance about the past can be linked to the present and can emphasise the ongoing significance of a site. Performing Arts could do the same for the river and the rice-fields, using dramatic representations to remind audiences of their continuing, yet sometimes endangered vital role.

Finally, when considering the link between site and performance, it must always be borne in mind that different audiences will perceive and interpret performing arts in different ways. As Vladimir Sitta, one of the designers of the Australian National Museum 'Garden of Australian Dreams' in the courtyard of the ANM, said :

It requires an understanding of the audience – some audiences have a capacity for the sort of rumination that a poetic approach requires while other audiences are grounded in the infotainment world of the contemporary media (Sitta quoted in Staiff 2004).

What is a clear connection for some may be completely lost on others. Nevertheless, it is clear that there are many different ways in which creative approaches can bring a site to life and communicate meaning about it or its surroundings or background to audiences.

4.2.12 There is no specific focused interpretation for different groups of visitors (Appendix N-12).

The light and sound production at Wat Chai Watthanaram, *Kondeesri Ayutthaya*, as well as being for the King and Queen, was aimed at Thai people. It was narrated in Thai but it could readily be translated into other languages if it was aimed at an international audience. Although the show was originally prepared for an elite audience it provided simple ideas with clear Thai language which the commoner could enjoy. It was an exciting and beautiful production, composed to emphasise the relation between performers, the Wat Chai Wattanaram site, the light and sound effects, and as a celebration of the King's Golden Jubilee. The show was of reasonable length, 72 minutes and honoured some of the Ayutthayan Kings and Queens. One act described King Prasart Thong and the construction of Wat Chai Wattanaram (Appendix H-1).

Usually light and sound shows in Thailand are aimed at a wide audience with a particular eye on Thai families. The content is designed to provide mass appeal. A mass audience is not an homogeneous audience; it may include many 'components' including adults, family groups and children on school field trips. Audiences at Ayutthaya World Heritage light and sound performances form various structures of social context each with differing attitudes. To quote Falk and Dierking,

Understanding the social context of the visit allows us to make sense of variations in behavior between, for example, adults in family groups and adults in adult groups, or children on school field trips and children visiting with their families (Falk and Dierking 1992: 3).

Mu, Ao, and Bird, all agreed that Thai families tend to be close families who recreate together, so performing arts should be created to cater for people of all ages. Mu said it is difficult to present narrative history for such groups of people, because historical stories already involve various kinds of characters (Appendix H-2).

There seems to be an attitude that, in a place like Ayutthaya, historical narratives are the only type of drama to perform at heritage sites, especially historical narratives aimed at an older educated audience. Historical stories, presented as light and sound performances are commonly recognised as 'cultural shows' that are deemed to be appropriate to perform at heritage sites but it can be argued that 'culture' is an act of 'interpretation' and not static. Hooper-Greenhill thinks that,

Culture is 'the social production and reproduction of sense, meaning and consciousness'. Processes of knowledge-production, meaning-construction and learning are deeply embedded in processes of signification. Through signification, 'reality' is accomplished. Life-worlds are constructed through what and how we come to know. Culture, therefore, is deeply implicated in interpretive and learning processes and practices. These interpretive practices will vary according to cultural background, experience and knowledge (Hooper-Greenhill 2000 : 12-13).

An important aspect of this argument is that 'culture' is interpreted according to the cultural background of the people. In the west, cultural performing arts products such as French ballet, modern dance and opera are familiar to westerner consumers of performing arts while in Thailand Thai classical dance, and other 'ethnic' performing arts are familiar to Thai people, particularly the older generation. As the students have mentioned above, (Appendix I) any form of performing arts presents the difficulty of being understood by people from cultures unfamiliar with it, or familiar with other similar types of performing arts. For example, a western audience familiar with ballet may find Thai dance interesting, but incomprehensible. Similarly, westerners familiar with European landscape art may find Chinese landscapes difficult to interpret. As a World Heritage site, aiming to attract local, national, regional and international visitors, Ayutthaya World Heritage interpretation should aim to reach out to them all. Significantly though, this does not mean that performing arts is unsuitable, but rather that a wide range of performing arts can be used to cater for different markets, for example, the Thai school trip market, the East Asian tour group market, or the English speaking tourist market. A foreign audience will likely not have the necessary skills or

knowledge to unlock a 'likay' performance, for example, but a performance incorporating or interpreting likay specifically for foreigners could provide the key to an intelligible and memorable authentic experience.

When working with cultural representations, the directors can choose two approaches.

Any cultural production can serve one of the two essential functions : It may add to the weight of the modern civilization by sanctifying an original as being a model worthy of copy or it may establish a new direction, break new grounds, or otherwise contribute to the progress of modernity by presenting new combinations of cultural elements (MacCannell 1976 : 81).

The presentation of a cultural production, aiming to 'sanctify' dominant Thai historical culture may be 'appropriate' and easily accessible for an older generation that was educated in a certain way but not for younger audiences more attuned to a pop-culture of game-shows, Hollywood cinema, the internet and soaps. As an event like the light and sound aims to attract large audiences made up of different sectors of the population, a degree of blending is needed for the performance to offer a sufficiently broad range of 'flavours' to appeal to the different 'palates' of different generations and social groups. A performing arts production must also be able to find 'flavours' that evoke the original to really satisfy the audience and communicate heritage values in a 'post-modern' context.

The authenticity targeted today by heritage festival tourism is a blend of both these functions. First, an attempt is made to copy the original; then the copy is modified to meet the needs of the modern community (Chhabra, Healy and Sills 2003 : 704).

Even if political and religious differences are minimised, and deviations from the norm are ignored or suppressed, differences in gender, age, and geographical context can still greatly affect perceptions of heritage and of the suitability of different styles of

interpretation. Individual interests, including occupational and leisure interests, also lead to different heritage priorities (Alpin 2002 : 32).

However, here it should also be added that, precisely because historical narratives involve so many different types of people and situations, historical content can easily lend itself to performances reaching out to wide audiences with different priorities. In addition, historical narratives also offer the opportunity for a multitude of interpretations aimed at different interest groups. While more focussed productions may not cater to the Thai family / general audience in the same way as the light and sound spectaculars, with good direction they have the potential to widen the scope of Ayutthaya's appeal and communicate to niche audiences much more powerfully than a 'safe', 'family' light and sound show.

When the creative arts students were asked to devise their 'Ayutthaya' dance projects they were told that it should be aimed at a Thai audience. It was interesting that of the seventeen students' projects, only one could be regarded as being aimed at a specific target group. The piece *Ted Mahachard* adapting the theme of a Buddhist lecture could be seen as being targeted at Thai Buddhists. It seems significant that the overwhelming majority chose to target the general public and the 'family audience' (Appendix I-12). Some said they did this because such types of stories would be simple and easy for anyone to understand. They also mentioned that Thai families tend to stay together with members of all ages living together in one house. So when they go out, they may tend to go out as a whole family, and this includes people of differing ages, sexes and attitudes. As such, they thought that simple stories would be more suitable. (Appendix I-12)

This view, that giving audiences a fairly simple, straightforward and easy to understand show, is similar to Daraka's comments that it is better for a performing arts production to give the audience one main idea rather than asking them to cope with lots of different ideas (Appendix A-2) (Appendix B-1) (Appendix H-2).

Anek Sihmat, Director of Ayutthaya Historic Park also echoed this notion when giving his views on the 2003 Ayutthaya World Heritage light and sound. He agreed that focusing on just one story or topic at a time would be good. "Apart from concentrating on the story of King Narasuan, the 2003 Ayutthaya World Heritage light and sound was still unsatisfactory because of the fake scenery and trying to say too many things. This results in information overload for the audience" (Appendix A-2).

At present, it often seems like producers are trying to please as many people as possible with one performance. Some of the foreigners' comments suggest that the light and sound is designed very much with mass appeal in mind :

I thought the performance all around was really wonderful and spectacular. Coming here as a westerner... I was very pleased just to get a taste of, to me, what is the real Thai culture. It reminded me a little bit of a show that you might see in Las Vegas or Disney World, it was very magical. I think, for me, the music was a little bit sappy...I liked a lot of the music and then some of it was really sappy and I think for me, I would have appreciated more, folk music (Appendix F).

The referral to Las Vegas or Disneyworld, the use of adjectives like 'magical' and 'spectacular' give the impression of a glitzy, high impact show which may not have a very profound connection with the site. The fact that a foreigner found the music a bit 'sappy' (too bland and lacking in character) and would have liked more folk music also suggests that the music could have been more authentic instead of being in an 'easy-listening' style which pleases the masses. However, this type of show suits audiences who are looking for this type of experience and it is known to be capable of attracting large numbers. As such, if heritage messages are included in the content, they provide the opportunity to spread these messages to much wider audiences than might usually receive them. Moreover, these high impact spectacles have great potential to be used as tools to disseminate information and convey educational messages at the same time as they thrill their audiences. It should be noted that while the foreign tourist found the music a little sappy, the overall comments were very

positive. The perception of the music also draws attention to the fact that the show has to reach out to a Thai audience who may enjoy the music much more. In this way then the light and sound can be seen as an example of a blending of flavours to offer, if not something for everyone, then at least something for each of the major target groups. It also suggests that there is scope for more targeted performing arts which meets foreign tourists' desire for the authentic. At the same time though, it does suggest that foreigners will enjoy something that while not necessarily 'authentic' in the academic sense of the word does succeed in providing a sense of the authentic, of the 'real Thai culture'. What these differing attitudes to the performance also suggest is that more work needs to be done to ascertain what visitors really want when they visit the site. Such market research can help those creating performing arts shows 'hit the right notes' with their productions. As Alpin has pointed out :

A knowledge of the characteristics of actual or potential visitors is fundamental to any attempt to provide interpretation for different groups, or even to provide a single suitable interpretation. Visitor surveys are used for marketing purposes to determine the target audience(s) for interpretation, and to assess performance success in interpretation and other aspects of site management (Alpin 2002 : 40).

In an area as large as Ayutthaya World Heritage with such diverse visitors, as well as the potential for a local audience, there is room for a variety of types of production. Large-scale events such as the light and sound show, can target a wide audience and bring in high numbers of visitors at festival time. Smaller productions aimed at various niche markets at various times throughout the year can increase Ayuttaya's appeal, particularly to repeat visitors and communicate more strongly on the heritage and conservation front. Moreover, targeted audience events can draw on the appeal of the large-scale productions and use them to generate their own publicity. As the interests of a European visitor will not mirror those of an East Asian, just as the interests of a tourist from East Asia will not mirror those of an Ayutthayan, a range of productions will allow performing arts in Ayutthaya to speak more eloquently to a greater number of people. Also, by understanding what the different groups have in

common in terms of their desires and expectations for interpretation, it can help those responsible for creating large-scale productions to manage to reach out to diverse audiences. As Hall and McArthur have affirmed : "Interpretaters should attempt to identify common traits so that the interpretation can be moulded to them. Identifying a target audience ensures that the interpretation is relevant to visitors' needs" (Hall and McArthur 1998 :170).

It should be remembered that the aim of interpretation at heritage sites, both natural and cultural, is to bridge the gap between form and content. Staiff explains,

The 'form' is any material object or physical site whether it be a rainforest or an archaeological site or an historical building or a painting or a piece of technology and so forth. The 'content' is any information that pertains to that material object or physical site that has been designed or shaped for a visitor viewing the object or visiting the site.

Equally, 'the content' is any information or memories or experiences the visitor has accumulated and uses to make sense of their viewing of an object or the experience of a heritage site (Staiff 2003 : 12-13).

Because of the enormous variations in the formal education of various audience members at Ayutthaya, there are many different perspectives and experience making up the cultural backgrounds of visitors to Ayutthaya. Consequently, bridging the gap between 'form' and 'content' becomes problematic. Staiff goes on to state that,

The attempt to bridge the gap between form and content occurs whether an interpretation program is in place or not. All visitors attempt to make meaning of their experience. However, if particular meanings are to be communicated to the visitor, then the provision of a site-specific interpretation program is required, but it is no easy task (Staiff 2003 : 13).

Interpretation offers the bridge over this gap. As visitors to a historic site are not a captive audience then they must find this interpretation process entertaining as well as informative. Performing arts can be used as a vehicle for heritage interpretation because of its ability to communicate ideas in a manner that can attract, hold and entertain the target audiences. Indeed performing arts productions ensure a relatively captive audience compared to day-visitors to Ayutthaya World Heritage site.

The performing arts professionals commented on how organisers of large-scale productions can target a wide audience. Knowing, for example that action films are popular, they may try to ensure that their productions carry 'action film appeal'. They do this by placing great importance on the special effects (Appendix B-1).

Daraka explained that CM, the group who organised the *River of the Kings* event and provided the special effects, specify what effects they want to be included in that year's performance. This means that each year the organiser, CM, imposes specifications about what special effects equipment that they want to use and what effects should feature in the production. Dass Entertainment are then asked to work around these effects and to make the story fit in with these effects! (Appendix B-1) Obviously, this has repercussions for the potential for heritage and conservation interpretation.

Love stories are also particularly popular among Thai audiences. In Suwadee's latest *River of the Kings* performance, the heroine is a heritage worker who gets trapped in the past where she falls in love with the hero and chooses to stay there forever. So here, the focus is very much on the love story, with heritage interpretation very much a side issue (Appendix B-1).

In these events, the organisers only seem to target popular Thai markets and play safe by producing what is known to have mass appeal. As for light and sound, these popular genres can be manipulated to do more than merely entertain.

At the moment most large-scale performing arts is focused very much at one (mass) audience, however, as McArthur and Hall point out :

There is no such thing as an average visitor or the general public. A collective mass is made up of individuals who are as different as they are similar. Therefore, 'there is no general audience to which all interpretation applies ... each audience has unique characteristics and special needs' (Regnier quoted in McArthur and Hall 1996 : 96).

Those concentrating on maximising the size of their audience find targeting an audience difficult. All groups developing interpretation need to recognise a trade-off between the size of their audience and the effectiveness of the interpretation for each individual (McArthur and Hall 1996 : 96).

As in any type of heritage, however, there is a need for different types of interpretation to answer different people's needs. As Alpin said, "when talking about natural heritage : people from different socio-economic backgrounds may well require quite different interpretations" (Alpin, 2002 : 33). Additionally, Alpin also pointed out : "language can be a barrier, too, although this applies more to communities with migrant and ethnic minority groups and, more and more importantly, to those acting as hosts to overseas tourists" (Alpin 2002 : 33).

Since Ayutthaya is a World Heritage site and is visited by people of many nationalities, greater efforts should be made to make the sites more 'accessible' for foreigners by providing them with a range of interpretative vehicles. This important dimension of heritage interpretation at Ayutthaya World Heritage is currently being researched by Silapakom University. Materials and interpretation activities should be made available in various languages. Moreover, interpretation in forms in which language is less important should be maximised. As Staiff and Bushell pointed out in their 2003 work, referring specifically to Sukhothai :

If there is a failure in the attempt to explain, like the attempt in the souvenir guide book and the text panels at Sukhothai Historic park, then there is clearly an issue to be dealt with. There is arguably no guarantee that exoticism will be enough for the future preservation of heritage sites. Therefore, the exotic appeal of a place like Sukhothai for non-Thai visitors needs to be supplemented with a deeper appreciation of the site from the perspective of the custodians and the community they serve. This calls for a more successful attempt at cross-cultural translation than is currently on offer (Staiff & Bushell 2003 : 9).

Performing arts, in which body language, music, symbol and image can convey so much meaning can be an invaluable way of allowing visitors from all sorts of backgrounds to engage emotionally with the sites. They also, of course, can help bring custodians and local communities to a deeper understanding of their heritage.

The authentic, historically truthful artifacts from the Ayutthayan period that still survive can be used to enhance, along with performing arts, the interpretative experience of Ayutthaya World Heritage. Performing arts can use the content of authentic Ayutthaya World Heritage to provide information experiences that audiences can accumulate and use to make sense of their experience of Thailand as a whole.

4.2.13 Current performing arts has not been used efficiently for the benefit of the heritage site and the local community (Appendix N-13).

Performing arts for interpretation is a field of art that needs not only knowledge alone. It is also necessary for a person to have talent, experience, creativity and patience in order to produce effective and successful works that benefit a heritage site.

Concerning performing arts as heritage interpretation in Thailand, the responses of the students on this issue are interesting (Appendix I-13). They said that :

1. Performing arts are important but people still do not recognise the significance of performing arts for things other than entertainment.
2. Research and the proper selection of artists is important. More research can lead to better quality and more accurate performing arts being presented.
3. There is quite a lot of performing arts, but it lacks quality because of money problems. If a show or product is good, support should be granted in order to provide other processes like public relations and information that can help enhance the show.
4. There are many interesting performing arts but some groups of people cannot afford to pay for the tickets.
5. Stories which are unknown to most people can be exposed and used as creative tools.
6. New technology and special effects tend to be the focus of light and sound all over the country.
7. Performing arts for interpretation, like light and sound, should focus more on presenting accurate information regarding the heritage, and participation, conservation and protection issues, rather than concentrating on storytelling that risks being inaccurate.
8. There are many ways to make the most of performing arts such as using performing arts as therapy and interpretation for various purposes (Appendix I-13).

There are various views from visitors, artists and scholars as to the importance of interpretation when encountering a heritage site. As Beck and Cable insist : Interpretation is an educational activity informational and inspirational process that aims to reveal meanings, enhances our understanding and appreciation about our cultural and natural resources (Beck and Cable quoted in Staiff 2003 : 11). If performing arts is to be used as an educational device then the 'authenticity' of the

content which performers present becomes important. This means that the presenters of performing arts have a responsibility to thoroughly research the material they intend to present.

The educative role of interpretation is not simply to reinforce the familiar or provide the 'facts' or 'truth' about the past, but to provide a[n] opportunity to encourage the questioning and critical security of both the past and present (Nixon et al. quoted in Hall & McArthur 1996 : 88).

For Ronnarit, the present performing arts at Ayutthaya World Heritage, and at other heritage sites around Thailand, is not good enough. He highlighted the importance of performing arts at heritage sites promoting cultural awareness and the fact that until now, it has often failed to do so. To illustrate, he pointed to the enormous amount of litter left over after every single performance during Loy Kratong in Sukhothai.

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The Loy kratong festival, which is not clear as a historical activity, does possess content about culture. We can absorb the beauty of colour and light from the festival at night but in the morning we saw an enormous amount of litter was left all over the heritage sites. I think that the whole festival did not present the value of culture because people still left litter every where (Appendix A-1).

Besides the littering in Sukhothai there were signs of damage in the heritage sites caused by people climbing onto the heritage buildings and ignoring the damage they were doing. Such behaviour endangers the continued existence of the site as an authentic destination. It would also appear to suggest that current interpretation is failing to communicate a conservation message. As we are reminded by Feilden and Jokilehto, in many cases, people still do not have much understanding of authenticity or heritage values.

Authenticity can be jeopardized by the destruction of historical strata, the modern replacement of original elements (particularly if based on conjecture) and the addition of new elements. A heritage resource that has passed the test of authenticity maintains its original integrity, as created or as it has evolved through its historical time line. According to the UNESCO Operational Guidelines, four aspects of authenticity should be considered :

- authenticity in design,
- authenticity in materials,
- authenticity in workmanship, or
- authenticity in setting.

To be nominated to the World Heritage List, the heritage resource must maintain its integrity with respect to these four types of authenticity. If, for example, the original resource is destroyed, a copy would not meet the criteria since the material authenticity would be lost. Authenticity in materials is a primary criterion for authenticity in design and in workmanship, which, together with authenticity in setting, define the cultural heritage resource. On the other hand, at the same time, most historic resources are altered by the actions of nature and utilization; these changes are part of the historical stratification of the resource (Feilden and Jokilehto 1993 : 13-14).

The example of Sukhothai, a World Heritage site, highlights the difficulty of communicating heritage messages to large audiences and raises the conundrum of how to do so without endangering the very authenticity that is supposed to be shown off. At present, the appreciation of the festival is no more than just the appreciation of the pageants and costumes. This can be applied to most heritage sites like Ayutthaya, Lopburi, Chiangmai etc. Ronnarit went on :

In places like Lopburi, there is a project of Lopburi local people who participate in dressing up in the Thai style costumes three days a year but what happens during the other 362 days? And there is no further content and process to encourage people to realize the value of Lopburi heritage sites (Appendix A-1).

This highlights the greater problem of insufficient interpretation or interpretation that is 'half-hearted', or obviously fake, failing to communicate heritage issues to people.

Ronnarit thinks that the content of performing arts is *the* most significant element of performing arts. The content must aim to convey the message of conservation or the value of heritage sites to the audience. Performing arts, as they have been performed until now, have often had only superficial content. In some places festival arrangements have been underway for many years but the people still treat heritage sites in the same way as they have done in the past without change. Their ignorance is damaging to the heritage sites. A good example is the instalment of loud speakers in heritage sites around the country. Ronnarit wonders "if this carries any message for the heritage sites?" The sound from these loud speakers and the dance performance add no meaning to the heritage site. The performances that they gave have no effect each year. Sometimes drunken men in 'high spirits' would accidentally vomit on the heritage site. This makes him wonder "Do Thai directors know how to communicate their message to the audience? Don't we know how to use heritage sites? How do Thai people feel about heritage sites?" (Appendix A-1)

This also suggests that there remains a lack of awareness about what interpretation really is in Thailand. The following definition, from the Australian Heritage Commission's *Successful Tourism at Heritage Places* (2001) is a useful reminder of the scope of heritage interpretation.

Interpretation... describes the process of helping people in the discovery and appreciation of their natural and cultural heritage. Effective interpretation requires the combination of information (about why the place is special), education, entertainment and inspiration. It deals in stories, ideas and experiences which explain, guide, reveal, arrange, question, share and provoke. Interpretation uses a wide range of media as is appropriate to the setting and audience needs... Property conducted interpretation will not only enrich the visitor experience but can help achieve other important management

objectives, for example, minimising human impact on natural resources and facilities and promoting better public perception of the management agencies and their objectives.

The Fine Arts Department focus group believes that in general, Thai people consider heritage sites to be a meaningless collection of ruinous old buildings in decay. But the heritage sites are more than that.

To give an example of how interpretation efforts can be made more effective, they gave the example of lighting techniques. Currently the lighting for heritage sites in Thailand only illuminates the building and no more than that. There are no plans for what else people can achieve from creatively illuminating heritage buildings. The people who are responsible for these projects are only thinking of getting money from the visitors, rather than presenting the character of heritage sites. Ronnarit confirms that,

Most of the performing arts in heritage sites in Ayutthaya and in other places in Thailand that I saw and learnt about from the news couldn't escape from the idea of having pageants with colourful props, costumes and people walking around with light and sound. I've heard that there are some different interpretations of performing arts in Ayutthaya World Heritage but I've had no opportunity to see those (Appendix A-1).

Ronnarit believes that in performing arts at present, the heritage sites are being used merely as a backdrop for pageants without linking the pageant to the site in any meaningful way. He believes that people will learn more about the conservation aspect of the site if performing arts can make the link. It is this type of meaningful content that is required if Ayutthaya World Heritage interpretation is to become a :

communication process which [helps] people to discover the significance of things, places, people, events... [helps] people change the way they perceive themselves and their world through a greater understanding of the world and themselves (Williamsbueg quoted in McArthur 1998 : 166).

Appropriate performing arts for interpretation is needed. Jukka Miettinen also maintains that new performing arts should be related to Ayutthaya World Heritage site. He asserts that at Ayutthaya World Heritage the emphasis must not just rob the heritage site of significance by using it only as a backdrop for performing arts (Appendix G-1).

These comments all point to the fact that if a heritage site is used as no more than mere artifice or back drop for a spectacle then performing arts will not help change people's attitudes towards the 'ruinous old buildings in decay.' Yet at the same time, this is why Ayutthaya's potential is so exciting. If permanent work and performance space for artists was established and initially supported, visitors would have the opportunity to discover something much deeper than mere artifice or a one-off spectacle. Instead, they could discover a 'real', 'living' creative legacy. The historical site could be a real celebration of the past, full of a wide range of attractive interpretation about the city's past and at the same time showing how that past is relevant and inspiring in a contemporary arts haven.

Form and content should be considered when performing arts or any type of interpretation is being planned for a particular site. A particular type of activity, or technique may be suitable for one site but not another. As Porntham said,

Each heritage site is very different in many aspects so it's not wise to just copy the original interpretation from other places to directly use them 100 % because of the differences in religious, traditional, social and cultural background. But I think that performing arts should be used as an interpretation at Ayutthaya World Heritage sites because it would mean people were involved in the heritage sites all the time. So people will not see Ayutthaya World Heritage as a strange place or a place for some class of people (Appendix A-1).

This issue though is also tied up with others. Working systems in each society have their own inherent problems. There are many problems in Thai society that prevent proper and efficient use of performing arts. Problems such as a lack of openness and competition, a situation where nepotism and connections often dominate, a lack of effective, professional criticism, and a lack of opportunity for talented artists who do not have the right connections (Appendix C-1) (Appendix C-2) (Appendix J-1). All of these problems have hindered Thai performing arts from being used efficiently for the benefit of the local community and their heritage site.

Characteristics of Performance : Prominent among the cues that signal performance may be situational markers : elements of setting, such as a raised stage, a proscenium arch, or an altar; special paraphernalia, such as costumes or masks ; occasioning principles, such as seasonal festivals or holy days. All performance, like all communication, is situated, enacted, and rendered meaningful within socially defined situational contexts (Bauman 1992 : 46).

Some people like to use such effects, but they need to use them appropriately. There are many light and sound productions created around the country each year but few directors have a chance to be involved in these productions on a regular basis. Often the same directors, those who have established connections with the large production companies or who, in some cases, have their own companies, are asked to do the work again and again despite the fact that in many cases they are too busy with other work to spend their time developing an innovative product. Therefore, they end up producing the same format in all work that they are asked to do, year after year (Appendix J-1).

Such directors get away with these low quality productions because, as has already been mentioned, audiences often have nothing to compare the performances to and there is no proper criticism to impartially inform the public and stimulate harder work (Appendix J-1).

Another reason that these low quality creators get a lot of work is that most of the organisers do not like using people they have never dealt with before. This is often the case with provincial governors and big, financially powerful, production companies like CM, JSL and Grammy, which have good relations with the government. These companies have their own technical divisions and equipment but usually appoint an artistic director from outside their organisation for each event. Whether a government officer or a commercial company makes this decision there is never an open selection process or anything like equal opportunity for different artists from around the country. Instead, appointments are made based on familiarity with an established figure, regardless of ability or suitability for the job in hand. Connections, nepotism and favouritism are what decides an appointment. No time is taken to search for the best qualified people.

Some well-established performing arts production companies, (even though they are large public companies), prefer to appoint people from their own family, or circle, to key positions. This of course means that many talented artists have little opportunity to create new, high-quality works. There are a lot of examples of this in the Thai media.

Another problem is the prejudicial perception in Thailand of artists being highly temperamental and difficult characters. This is sometimes used as a justification for sticking with the same people. The organisers know they can work with them even though they know they will produce the same old work or even that the work is not really very good. Due to the working systems mentioned, many local talented artists find it very difficult to get involved. They lose their patience, they abandon their dreams and choose to do other jobs or leave the country for good.

Performing arts can be used more efficiently by working on research and development. Although performing arts has been used widely in the tourist industry this has mostly been confined to entertainment (Appendix C-2) (Appendix H-1). So

performing arts for interpreting heritage is less developed than it could be. There have long been many institutions who offer both Thai and western performing arts courses and this began no later than in other Asian countries, but Thai performing arts is still near the bottom of the list when it comes to the development of performing arts in Asian countries. One indication of this is that up to now there is still not one large full time theatre company in drama, or dance whether it be Thai classical, or western dance. This means that any opportunity for talented performers to showcase their talents is very limited and that many capable people do not get opportunities to develop work that could be used to benefit local communities.

Thai performing arts remains dominated by the powerful production companies whose interests are financial rather than artistic. There are several small-scale local Thai folk performing arts companies that belong to local people without stage support but they are struggling to survive and seem to have little future. Most performing arts companies that do their performing arts for the sake of art have not survived and have long since disappeared. The ones who are still in action only just survive by functioning as commercial entertainers from time to time, at weddings and other such special events and almost all of them are amateur in the sense that they still have to have another job to make their living (Appendix D-2). They cannot rely entirely on their income from performing. We should not forget to mention some kinds of entertainers that come from the roots of Thai folk performing arts, such as likay performers or folk musicians. These genres have developed a great deal into a hybrid of likay and folk music but now, after adopting all kinds of western performing arts techniques in terms of genre, presentation, and individual star characters, in many cases they resemble international rock as much as traditional likay or folk (Appendix D-4). If this was the result of artists working with new influences it would not be so concerning, but most of this has been done for obviously commercial reasons. Thailand, therefore, may soon lose the characteristic Thai identity of its traditional performing arts genres.

Zulkifli Bin Mohamad (PhD Candidate at Institute of Malay Civilisation, National University Malaysia [UKM] Bangi, Selanor) spoke at the Seminar Workshop in November 2003 on Southeast Asian Theatre. He described the struggles of Contemporary Malaysian Dance and Theatre in today's climate of politics, globalisation and commercialism :

The need for own ministry of culture or the right balanced person to be the minister who understands culture is very much needed. But then again politicians will always be politicians - no commitment, short-term vision and only for personal gain, only very few have vision for the people and country. Therefore we have very little budget for cultural development (Mohamad 2003 : 7).

Clearly the struggle to maintain interest in and knowledge of local art forms in an increasingly globalised and homogenous world is not confined to Thailand. However, if Thailand is to maintain its appeal in an environment of increased homogeneity it is important that even if aspects of other cultures are adapted with enthusiasm, measures are taken to ensure that traditional Thai arts are maintained. This can bring sustainable benefits to local communities by celebrating their heritage and ensuring that Thailand maintains a unique identity which is capable of attracting international interest. Performing arts, by nature vibrant and dynamic, offers a great opportunity to mix traditional and contemporary influences and maintain interest in the past at the same time as it taps in to current trends. Therefore, using performing arts to interpret heritage sites can obviously have a three-fold outcome : heritage education, the sustenance of traditional Thai arts and the maintenance of permanent performing arts companies.

From my own observation, right now, commercialism and materialism are dominant. The Government has no policy to cope with such problems. This attitude is due, in part, to the media and the images so prevalent in advertisements which infiltrate almost all aspects of young people's lives. It seems sometimes that the Thai

media is another force that traps our children to turn away from and even against their own national identities until they don't know where they actually come from.

The disappointing and unimaginative focus on new technology and special effects, which is seen so often in light and sound events around the country, do little to combat this phenomenon (Appendix B-1). And this is a shame, given the power of live theatre to communicate to audiences in ways unavailable to television and film.

Technology in film and television has opened people's entertainment choices, and these mediums offer more effective and immediate realism than does theatre. However, the element that theatre retains, which technology cannot replace, is a real, live person. Its sense of storytelling, fundamentally an oral tradition (Mello quoted in Hughes 1998 : 31) is its remaining uniqueness. Playwright Jon Lipsky believes that 'theatre is really healthy in places where it serves the community, where people hear their own stories coming back to them (Hughes 1998 : 31).

The potential to communicate in 'local' ways and to serve a community is particularly useful for heritage sites. Live performing arts can enliven a local community and, as part of an interpretation programme, really give visitors what they crave the feeling of witnessing and being part of something authentic.

At present though, most Thai shows, either for heritage interpretation or for companies' promotional activities, start their idea with technology and there is little emphasis on the skills of performing (Appendix B-1). This was well-illustrated by the example of CM specifying what effects would have to be included in a show's script to Daraka, the Director. Yet surprisingly, people, both Thais and foreign visitors, seem to be excited by these special effects, although some have said that, in the case of foreigners, it depends on what kind of foreign visitors they are and where they come from. If they have never seen such a thing before they are likely to find such effects exciting. If, on the other hand they are used to seeing a lot of professional shows where effects and theatrical techniques are used tastefully and properly and not in

some of the more grotesque ways that the Thai technicians do, they may have a different perception (Appendix C-2). It should also be remembered that those who go to see light and sound spectacles are a different group from those who go to see more serious performing arts like ballet, opera or Thai classical dance.

In order for Thai performing arts to assist in the interpretation of Thai heritage, Thai performing arts must improve. Performing arts should not be static, it should be dynamic, in a constant state of development (Appendix A-3). Thai performing arts needs new ideas, experimentation and creativity, both artistically and in terms of its management, in order to develop positively. That is the only way to keep our national heritage alive. By interpreting the past in different ways which do appeal to contemporary audiences it can be kept alive, and in robust health, rather than being discarded and forgotten.

The performing arts professionals pointed out that often though, new ideas are lacking. Highlighting the ineffective use of technical effects, Niphon stated that most light and sound did not carefully use lighting. He cited the first *River of the Kings* project, where brightly coloured lighting was used to project directly onto heritage monuments like the Prang of the Temple of the Dawn. He suggested that more simple lighting should have been used in order to illuminate the monument and keep its natural look, that is, how it appears in the day time. Suwantee went on to say that the value of the natural look of the historic monuments was decreased by the poor taste in lighting design from a non-professional organizer. Daraka added that one major problem comes from custodians who have no experience of such things, such as the head monks in temples like Wat Arrun. Niphon commented on the lighting in the performances presented at Vimanmake Palace not being as good as performing arts at Wat Prakeow. A major problem is the position of the lights themselves. It would be better to hide them from the audience's sight (Appendix B-1).

Such poor use of lighting and effects contrasted strongly with the way Pomtham from the Fine Arts Department reported on light and sound he saw in France. He said that interpretation in France was more advanced than in Thailand and that light and sound can be used creatively at night. New technology is wisely used :

Chateau Sombonne was built by Leonardo Da Vinci for the purpose of night hunting for The French King in the past. It is impossible to conserve all the forest nearby because the continuing town development started a long time ago. The interpretation was created by using light and sound to give an effect of looking at the Chateau through the forest. The shade of trees is projected onto the Chateau. When we look at the Chateau from a long distance, it's just like there is a forest around the Chateau as in the past. So the atmosphere that had been created took people back to the prosperous period of the Chateau (Appendix A-1).

This kind of interpretation tries to give knowledge to the people by presenting the heritage site as a significant object. Some projects create the illusion of an old time garden by using a lighting design projected on to the actual space which was previously a garden area, in order to educate people as to what these places were in the past and that these places had a long history that the people might not have been aware of.

McArthur & Hall have pointed out that, "Interpreting issues allows visitors to have a better understanding of the complexities of coexisting with the environment, and this allows them to make informed decisions on matters relating to heritage management" (McArthur & Hall 1996 : 100). If performing arts is to be effective in helping visitors come to 'a better understanding of the complexities of co-existing with the environment' it must be well-thought out. As Walker says : "Interpretation requires an in-depth understanding of place, not a string of bits of information" (Walker quoted in Staiff, 2004).

And performing arts interpretation requires in-depth understanding of performing arts. As such, 'Heritage conservation professionals have to provide the cues / directions / options / ideas for interpreters' (Walker quoted in Staiff 2004).

In other words, performing arts experts and heritage experts should work together. If they do, they can go much further in helping to increase awareness among custodians and the wider audience and do so much more to benefit the heritage site and the local community. In order to do so, however, complex issues will need to be resolved.

4.2.14 Problem 14,15 and 16 :

Problem 14. Ayutthaya World Heritage office is not able to promote the sites unique attractions. Performing arts can serve to make the sites unique attractions (Appendix N-14).

Problem 15. Ayutthaya World Heritage does not work to make visitors' experience at the sites more memorable and enjoyable. Performing arts can make visitors' experience at the sites more memorable and enjoyable (Appendix N-15).

Problem 16. Ayutthaya World Heritage' s interpretation is not in keeping with the shape, character and scale of the site. Performing arts can be in keeping with the shape, character and scale of the site (Appendix N-16).

These three problems have been dealt with together as so much of their discussion overlaps and touches on common ground.

As a UNESCO World Cultural Heritage site, Ayutthaya World Heritage has been classified as a unique site and the idea is that it should be maintained as such :

The UNESCO World Cultural Heritage List takes this national 'ownership' of cultural identity one step further by globalising it – by making a cultural site the shared property and responsibility of the world. The motivation of UNESCO is to preserve examples of what is unique and special, and to protect them in perpetuity. There is an element of

'freezing' the cultural remains and their contexts. While it can generally be understood why the monuments need to be separated from the destructive effects of 'progress', **do the historical remains also have to be separated from the vitality of cultural expression of living peoples?** Whose heritage is it, anyway? Merely because the heritage belongs to 'everyone' does not mean that it has to have the same meaning to everyone (Black and Wall 2002 : 133-134).

Focussing on the section of this citation highlighted in bold, the answer has to be 'no'! For if the sites are to be preserved as unique in perpetuity, an integration with living cultures is surely precisely what is needed. While it may belong to 'everybody', it is the local communities who are in the position to do most to conserve and protect it, or otherwise, in the long term and help interpret its uniqueness for visitors.

Local performing arts is a great way to do this. *Kondeesri Ayutthaya* used illumination of the environment and architecture, including the prangs and chedis at the Wat to highlight the site's beauty and unique architectural characteristics. An L-shaped corner, the height of a short Thai man's shoulders was chosen for the stage space. This served as a type of proscenium arch, but allowed the audience to sit inside the temple grounds. In front of the stage there was a large space perfect for the audience area. Even without the chairs and raised floor, this corner is perfect for viewing most of the important architectural features of the Wat. Also, any performers on the proscenium stage level are easily seen (Appendix H-1).

There were three entrances to the L-shape stage and one arm of the L-shape stage was located at the old U-bosot – which is about the height of a tall man. This area was used in the third scene for the performers playing the part of King Naresuan's soldiers. The area was also used for performers playing the role of Burmese, allowing them to stand at a higher level than performers playing Ayutthayan people – symbolising, in the last scene, the Burmese dominance of Ayutthaya. The way that the action fitted into the architecture made for a truly unique, memorable and enjoyable theatrical and architectural experience. The sights, sounds and even smells of the

surroundings all added to the impact of the experience. This example shows clearly that performing arts can definitely highlight how Ayutthaya World Heritage is a special place and give special memories to those who come to see the performing arts (Appendix H-1).

In *Kondeesri Ayutthaya*, 1992 and 1994 the performance presented wonderful views by balancing the performers and story in keeping with the shape, character and scale of Ayutthaya World Heritage site. Firstly, each scene was carefully designed and composed to relate to the surrounding heritage buildings. Secondly, some parts of the story were about the site itself, (though it would not be possible to have every play set entirely at that site otherwise it would depict the same stories again and again). Thirdly, the number of performers matched with the size of the site. In these ways it was very much in keeping with shape, character and style of the surrounding heritage and environment (Appendix H-1).

Even in events where the integration of site and production is less of a feature, the outdoor, heritage setting of a large-scale performing arts event obviously makes for a memorable experience. This would account for the enthusiastic responses of many of the interviewed foreigners who attended the 2003 light and sound. As Ely Koffmann commented: 'the unique site placement of it [meant that] you could not have had a performance quite like it anywhere else. So I think ... for sure performing arts can help make the sites a unique attraction' (Appendix F-4).

And : 'the performance we saw at the ancient site will always be with me as a very enjoyable memory and so I think that a lot of people will bring a similar experience home with them' (Appendix F-4).

However, when it came to whether or not the performance was in keeping with the shape character and scale of the site, Koffmann's response highlighted the difficulties this can pose :

Er, I think that's a tricky question. I think that ... performing arts, as a general statement ha[ve] the flexibility to keep with the shape and character and scale of the site although I think that it's a tricky thing to do. Like for instance the show that we saw this week was very er, you know, lots of sound and lights, and very high-tech, and the character of the site is very ancient and it's stone and it's much more, I don't know, it doesn't have the technological aspect that the art, the performing arts brought to it. That's a tricky one anyway (Appendix F-4).

Certainly, creating spectacular events that are entirely in keeping with the character of ancient sites can be tricky, but there is no doubt that this can be done successfully. Also, it is clear that the very character of the sites themselves can be a key element in making a performance memorable and giving 'feel', shape and character to any performing arts event held there. As the sites do this, a performing arts event held there already has one advantage in terms of becoming a unique, memorable and enjoyable event (Appendix C-2).

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Furthermore, as the dance students pointed out, the heritage setting can facilitate communication of unique aspects of a place's history through performing arts. One way is by contrasting old and new customs such as punishments, or teenage ways of behaving in a performance which moves from one period to another. The stark contrast in atmosphere between different social generations can be rendered very clearly by drawing on characteristic features of the setting. For example, at a performance at a temple, for instance, the lighting could be used to highlight symbolic features of the building of particular relevance to the period being enacted. This can be used to communicate the influence of different Buddhist and Hindu beliefs at different times in the past. Also, imaginative use of a site can reveal unique 'unseen' or unknown aspects of its history, such as traditional rites to attract the opposite sex, or children's ceremonies (Appendix I-14) (Appendix I-15) (Appendix I-16).

The students also highlighted how performing arts can make Ayutthaya stick in the memory in ways other interpretation maybe cannot. For example, visitors may always remember Ayutthaya because of the unique performances they saw or because they learnt about an unusual or previously unknown story there. Then there is the sensual aspect of performing arts, for instance particular sounds like the drumming of wartime scenes can be very stimulating for audiences, staying in their minds and leaving them with an auditory impression which will always evoke Ayutthaya. Alternatively, it might be the impression of a peaceful and moderate atmosphere that they take away with them and which may conjure up images of a more serene, imagined past. Perhaps people will remember Ayutthaya from the distinctive lively music that accompanied entertaining movement, the innocence of child performers or the expression of the noble feelings associated with Buddhism. Perhaps performances will shed greater light on places they have visited when they are mentioned in the story line. By highlighting religious or spiritual themes perhaps performances will make people associate certain ideas, concepts or beliefs with Ayutthaya. This selection from student responses reminds us how immeasurably valuable performing arts can be in contributing to people's enjoyment and the quality of their overall experience at a site (Appendix I-14,15,16).

The students also mentioned how the shape, character and scale of the sites brought their own opportunities and challenges. They mentioned how using large-scale representations on stage can help emphasise key messages and make it easier for visitors to understand what the creators would like to say. Also, 'enlarged' views can create unusual and intriguing work. They also mentioned how the spiritual feeling of sites like wats could be harnessed, for example, to add an air of mystery or to interpret a piece dealing with a subject like ancient rites. If this is done well it can leave a very strong impression on the visitor. They also pointed out how care always needs to be taken with choreography and composition. The position of individuals and groups on stage should help clearly convey meaning and build towards the climax of the show. In a large performing area, the technique of showing a large number of

performers involved in the heritage surroundings to create a picturesque image is more important than other techniques such as acting by showing emotion on an actors' faces because it is quite difficult for the audiences to see such details from a long distance. They identified symbolism and creativity as having to play major roles when communicating more difficult ideas. For this, they gave examples from their own work including using creative costumes and props to symbolize a rice bun and the stretching of melted sugar in a piece demonstrating the preparation of a traditional Ayutthayan dessert; and in "the black teeth" piece, using white costumes to symbolize white teeth and black costumes to represent black teeth (Appendix I-14,15,16).

The performing arts professionals though, mentioned how all too often, those in positions of authority with relation to performing arts events, often lack the artistic sensibility to develop interpretation in keeping with a site's shape, character and scale. In addition, most performing arts directors have no background in architecture so they don't really have a sense of the connection between the performance and the heritage architecture. A combined effort is required. As Dr. Ghulam-Sarwar Yousof, Cultural Centre, University of Malaya, Kuala Lumpur, Malaysia commented: "I mean there is a link between architecture heritage and ... performing arts, in the choreography and symbolism. If you take performing arts out of context it becomes artificial, if you take traditional stuff and perform it in a hotel, for example" (Appendix G-2).

When performing in a heritage site, it seems clear that in order to keep things as authentic and genuine as possible, architectural knowledge should be considered and harnessed.

To illustrate the lack of such knowledge being applied and the lack of artistic sensibility, the professional performing arts group (Dass Entertainment) gave the example of a recent project in which the Ministry of Defence wanted Dass Entertainment to create a show depicting the long history of the Ministry of Defence building next to Wat Phra Kaeo. Before the project began, the representative from the

Ministry of Defence suggested covering and hiding the building with a panorama screen during the performance. Suwantee though, thought this was a great mistake and said : “they had the wrong idea of using hard sell rather than thinking of soft sell. Each heritage building has its own character which needs to be shown off” (Appendix B-1).

This illustrates once agains that most people who do not have knowledge and understanding of art and culture tend to think that technology is the best way to attract interest and enhance the character of a building, and all the while ignoring the creative possibilities offered by a building’s unique design.

Daraka also mentioned that a building and its natural environment can be interpreted together, recalling the first show of *River of the Kings* for which audiences had to sit in some kind of boat and travel along the river. On their ‘journey’ they had to stop at four sites on the banks of the Chao Phraya River to look at the performances. Daraka noted that this made the first *River of the Kings* relate directly to the river and showed the relationship of the sites to their location on the banks of the Chao Phraya. Subsequent ‘River of the Kings’ shows though, have shown little or no connection to their venues and surroundings (Appendix B-1).

When constructing performing arts for interpretation, as Hall and Arthur have pointed out, themes are useful :

Structured interpretation therefore has the potential to separate content, technique and audience. Whatever the complexity of the structure, it usually works best if it has a theme, a group of messages and an overall concept to bind the content. (Hall and Arthur 1998 : 172)

The use of a theme ensures that the interpretation is relevant to the heritage. Themes are comparatively easy to create since they reflect the characteristics of the heritage being interpreted (Hall et al. quote in Hall and Arthur 1998 : 173).

So in the first *River of the Kings*, all the sites were on the banks of the river and the way the river was used to take the audience from one site to another united the content. This also emphasised the significance of the river to the whole of the narrative and the shifts from one site to another highlighted not only the significance of the different sites but also of their significance in relation to the river.

Using themes as a starting point then, can help those in charge of interpretation provide strong, unified content in which heritage messages can be conveyed more clearly. Finally though, as the performing arts professionals underlined, perhaps big events and promotions are not the most important thing. Perhaps the key is stimulating the visitors imagination, during their time at the heritage sites, as a means of creating profound feelings (Appendix B-1). It is the interaction between visitors and heritage sites that is the key, rather than the scale or 'magnificence' of performances and events at heritage sites. Moreover, performing arts is only one part of conservation. Some may regard actual performances as not absolutely necessary, but the principles of performing arts : of engagement between the viewer and that which is viewed, are needed in order to create interaction between people and heritage sites. The way performing arts can engender profound feelings, ensure lasting memories and provide impact for visitors can help make other forms of interpretation much more effective. Heritage organisers must understand clearly what kind of feeling they expect their visitors to take back home after their visit. "While entertainment might be the spoonful of sugar that helps the medicine go down, one hopes that heritage information is not seen as a nasty form of medicine" (Alpin 2002 : 42).

Certainly not, but visitors do enjoy 'spoonfuls of sugar'. If Ayutthaya World Heritage offers a rich performing arts interpretation programme it seems clear it will be appreciated by visitors and can help to convey the types of positive feelings those in charge of Ayutthaya World Heritage want visitors of all backgrounds to leave with.

Every visitor's perspective is strongly influenced by ... context. The physical context includes the architecture and 'feel' of the building, as well as the objects and artifacts contained within. How visitors behave, what they observe, and what they remember is strongly influenced by the physical context (Falk and Dierking 1992 : 2-3).

Performing arts can bring this physical context to life and not just amplify the 'feel' of a building but inspire feelings in the visitors and audiences that establish an emotional connection to the site, making a visit more memorable and emphasising the site's uniqueness.

4.2.15 Ayutthaya World Heritage' s interpretation does not take full account of conservation and protection planning (Appendix N-17).

At Ayutthaya World Heritage, the relationship between interpretation and conservation and protection planning poses particular challenges, especially if interpretation is to be seen as authentic. One of the episodes for which Ayutthaya is most famous is the sacking of the city by the Burmese, when so much of the town destroyed. But any re-enactment or interpretation which aims to represent this must strive to do so without destroying it!

This leaves interpreters with, as one of the interviewees put it, 'a difficult edge to ride':

Er, I think authenticity is an important thing for some, you know, a lot of people, they feel like 'Oh, they didn't get the whole, they're being a little bit cheated if they don't get... the original, the authentic ...and I think there's something valid to that...but you know, as a tourist, you have to accept what a place you go visit is willing to put forth for your viewing. So, you know it's a difficult edge to ride, but I think heritage conservation is very important (Appendix F-5).

Interviewee, Ely Koffmann also saw this as another 'tricky' problem :

Again that's a tricky one. I think performing arts are valuable, but obviously for conservation and protection of the sites, if that is what is important, erm, it's difficult to conserve and protect them when you have explosives going off on and near them and when you have you know, people walking and performing on them. It's gonna probably contribute to their deterioration...but I really appreciate that ...in the performance they did use the sitewhere we come from, in America, a site like that is overprotected, and you can't get close to it, let alone stage a performance like this at it, so that's kind of er a double-edged sword, so to speak (Appendix F-4).

The ancient buildings are recognised as having a certain fragility though. The performing arts professionals do not agree with the fire works and the bombs that are used in the light and sound performances because they see them doing more to damage the heritage site than enhance it. Daraka thinks that if any effects show signs of damaging the sites they shouldn't be used and nowadays lighting is good enough to be used for various kinds of effects (Appendix B-1) (Appendix B-2) (Appendix E-2) (Appendix F) (Appendix H-1) (Appendix H-2) (Appendix J-2).

Imaginative performing arts can create vivid and realistic effects without recourse to techniques that might endanger the fabric of the site. The 1992 and 1994 *Kondeesri Ayutthaya* productions took full account of conservation and protection issues. All the action had to be controlled and in some cases reduced to take into account the condition of the site. For example, there were no fighting scenes with metal swords, there were no live animals involved in the show, and the fire effect was located in a safe area. Most of the performance areas, resting areas, preparation areas and their performers' traffic during the show was in open spaces and did not pose any risk to the heritage building. The audience space was also in an open area.

In addition, this performance aimed to make the audience realise the importance of the site, by telling them its story. It conveyed how much work had gone into the site, how much art was at this place and how it had been influenced by Khmer cosmology. The idea here was that if the production was done well it would make people aware of conservation and protection planning issues.

When *A Tale of the Ancient Capitals* performing arts at Wat Chai Wattanaram in 1996 was shown for Her Majesty Queen Elizabeth II, the plot and action had a different focus. Sutteesak Pakdeethava, the director of movement recalled how special effects were managed to avoid damage to the site. The sacking of Ayuttaya was shown through special effects, including the laying of gas pipes for fire effects. He said, "The angle of the fire was directed towards the temple but remained a safe distance away to prevent damage. Even though this was an important and grand event we prevented access to the more fragile areas of the Temple" (Appendix B-2).

Protection of more fragile areas was a concern throughout the production :

My role in this event was as 'director of movement' as there was no dancing to choreograph. I was given a script and I set the composition of the performers. For example the scene of tableau vivant, the conflict between Burmese and Thai and the fighting on the elephants. Real elephants were used for the performance so a safe environment was needed. In the more fragile areas of the temple we had to use artificial elephants. There was no artificial / constructed background used (Appendix B-2).

However, it was left for the audience themselves to make the connection between the decisions of the show designers and conservation issues. Here then, an opportunity to help the conversation cause, as it were, was missed. Yet this also highlights how the explanation of the staging decisions can subtly remind the audience of conservation concerns and the fragility of heritage venues.

Sutheesak contrasted the use of effects incorporating the fabric of the buildings in the 1996 production at Wat Chai Watthanaram *A Tale of the Ancient Capitals*, with a *River of The Kings* event at Wat Pra Keaw. The Bangkok show did not use the site as the backdrop for the story as a lot of scenery was built specifically for the production. This was a different approach to that of Ayuttaya in which only a small part of the scenery was manufactured – just a small hut. The production in Ayuttaya used a large screen projector to display graphics and fire effects. He said, “We used the large projector to make an impact on the audience, to show that it was a grand production. We positioned the screen so that it would not block the audience's view of the temple” (Appendix B-2).

Apart from the material concerns highlighted by these examples, student responses to this issue remind us that the question of conservation and protection planning as it relates to heritage interpretation is not confined to the physical aspect. Historical narration that distorts recorded history can damage conservation and protection planning so creators need to research in depth to have the correct picture of the heritage. A clear example is that which Staiff & Bushell uses when talking about the translation of Thai dating into western dates :

The removal of references to the Thai monarchy, by substituting a CE date for the name of the reign within which an event occurred, masks the centrality of the monarchy in Thai culture, politics and spirituality and diminishes the visitor's understanding of this (Peleggi quoted in Staiff and Bushell 2003 : 15).

Similarly an over-reliance on modern ideas or westernizing the work with a lack of respect for convention can harm the indigenous aspect and can cause people, particularly the younger generation, to misunderstand the message or history.

Double-checking data is a good habit for any creator. Who also underlined how accuracy and respecting the integrity of the site and the material meant that creators needed to be ready to listen and accept criticism from someone who really

knows the topic. Everybody involved in a project must be honest and open in pursuing an accurate interpretation that pays attention to the different circumstances and values of people in the Ayutthaya period. The dance students gave the example of how it should be recognised that gender roles for example, were very different in those periods when men's dominance over women was more pronounced than now. The dance students mentioned the example of depicting female slaves and their suffering in the Ayutthaya period as a central theme in one dance compared with young Ayutthayan women nowadays choosing between men competing for their affections as depicted in another dance. The positive and negative aspects of any society need to be borne in mind when representing them on stage (Appendix I-17).

Misunderstanding might also come about because audiences may have inaccurate ideas about history from other sources. At the same time the students stressed that if interpretation is to successfully take into account conservation issues then creators need to work ethically and always be aware of their influence over audiences. The dance students said it is more likely that the audiences will believe what they see no matter whether it is right or wrong because they are unlikely to take time to do their own research (Appendix E-2) (Appendix I-17) (Appendix J-1) (Appendix J-2). As such, creators should be highly aware of the issues involved with everything they want to say.

As performing arts are likely to be just one part of the interpretation which informs an audience's impressions of a site, it is important that creators do not work in isolation, but have the chance to draw on the expertise of those whose work is focussed on conservation and planning and those undertaking other interpretative programs.

The low success rate of interpretation plans is the result of many factors but one of the major reasons is that interpreters are brought in after the conservation effort has been finished. This is too late. Interpretation must be integral to conservation plans from the

outset. In turn, the inappropriate timing of interpretation planning contributed to the problem of the non-alignment of visitor and professional conservator's needs (Kylie quote in Staiff 2004).

A permanent performing arts company, which had the opportunity to work closely with the other groups involved, could be a key contributor to successful long-term conservation planning.

Michael Trudgeon works in the area of new technologies and new media. He has mentioned how : "various reconstruction of a site can be easily presented ...so that the visitor can see and experience archaeological reconstruction for themselves" (Trudgeon quoted in Staiff 2004).

Thoughtful use of technology can help achieve interpretation that both brings the past to life and draws attention to the challenges of preserving its material remains. Furthermore, as Mary O'Keefe, a consultant archaeologist based in Wellington, New Zealand has stated : "where there are difficulties around the interpretation of a site, these should be part of the interpretation for visitors" (O'Keefe quoted in Staiff 2004). As performing arts can offer various interpretations and convey struggle, uncertainty and multiplicity of meaning in a single performance, it is ideally suited to communicating this to audiences.

Including interpretation which relates the challenges of interpretation, conservation and protection can be another superb way of stimulating feeling, interest and understanding in visitors. In this way, it can help establish a relationship between visitors and the site and make a visit that as much more memorable. To do this, it requires a cooperative, forward thinking approach.

By getting performing arts experts, that is the right people from Fine Arts Department and UNESCO working together with heritage, conservation and protection experts in a new integrated approach, Ayutthaya World Heritage can help guarantee

appealing interpretation that not only takes full account of conservation and protection planning but also actively works to further it.

4.2.16 Performances at Ayutthaya World Heritage do not help increase public awareness of conservation of the site (Appendix N-18).

Whether or not performing arts helps increase awareness of conservation at a site depends very much on the nature of each performance, as well as the nature of the audience.

The 1992 and 1994 productions of *Kondeesri Ayutthaya* at Wat Chai Watthanaram presented an emotional story of sorrow, showing the seizure of Ayutthayan prosperity, the results of the destruction caused by both its enemies and its own people, and the vision of the remaining heritage. This emphasised the way human actions affect their environments and stimulated feelings of sympathy in the audience (Appendix M-3). By exposing them to this type of history, the performance was able to increase public awareness of conservation of the site, not least as those who saw it could continue to spread the messages they received after the show by word of mouth.

Of the 268 respondents to the audience survey at the 2003 Ayutthaya light and sound show, 175 (65%) agreed strongly or very strongly that the show supports heritage conservation (Appendix K.1). Feedback from interviewees who saw the 2003 Ayutthaya light and sound show illustrates how performing arts can be used to boost such awareness :

Interviewee F- 5 :

Erm, let's see, well you have your performance at the site, you have heritage conservation education, hmmm, well I think when you have a performance at a specific site you draw to people's attention that... there is a reason for having the performance at that site, and that by itself, if it happens to be a heritage site, will help augment people's

awareness of just that and I think part of the responsibility of the performers is to somehow integrate education about the heritage, which they absolutely did during the performance we saw. And I think performing arts will play a very big role in heritage conservation (Appendix F-5).

Ely Koffmann, Interviewee F-4 – American :

Er Yeah. I think you can use performing arts to increase public awareness of really just about any idea that you want to, including er, the conservation of the sites. Er I'm not sure that I really felt that this particular performance, er, you know, helped that message, but then again I don't speak Thai and I, I think a lot of the monologue was lost on me, so I may not be in a very good position to answer that question (Appendix F-4).

The slightly diverging comments about the effectiveness of this particular performance to raise this type of awareness re-emphasises how interpretation is itself interpreted differently by different audiences.

There is no doubt though that performing arts is an effective tool for communicating all sorts of information. A good recent example of performing arts focussing on heritage sites is Vieng Krung Kam located on Sala Pee Road, Chiang Mai. This ancient town was only recently discovered when construction work was being carried out by locals. Most of the town remains buried with only the spire of a stupa visible above ground. Sutheesak mentioned : "It is a good thing to do performing arts in a location such as this in order to increase awareness among people. If there had been no production, people would not know of this ancient site and its history – that it was buried by the flooding of a river" (Appendix B-2).

People do know of Ayutthaya and that it was once the capital of Thailand. Some aspects of its history are very well-known and could be regarded as 'common knowledge' for Thais. However, many aspects of Ayutthaya's past and culture remain unknown. As the example of Vieng Krung Kam reminds us, performing arts can bring

new knowledge into the public domain. Performing arts at Ayutthaya World Heritage could do much the same thing by bringing the 'unknown, unseen' Ayutthaya into the spotlight. This would be a good way to develop and revitalise Ayutthaya's image and it could go hand in hand with raising people's awareness of conservation issues.

One of the 'fundamental issues' we believe is emerging vis-à-vis interpretation in national parks, is not so much about the effectiveness of communication techniques (techniques that are increasingly sophisticated and varied), but rather more about the epistemological underpinnings of the heritage conservation message (Staiff and Bushell 2002 : 98).

While there may be uncertainty as to how people can take on conservation messages, there is no doubt that performing arts is a great facilitator :

...an educator would expect participants to engage themselves fully in all the activities established for learning to occur, whereas an interpreter would only hope that they did so. People involved in an educational programme may be required to participate, whereas people visiting a museum or taking an interpretive tour may choose to leave when it suits them. Clearly, education is in a powerful position to generate learning and self-awareness through the additional structuring of its programmes or activities and its 'semi-captured' audience. Interpretation can attract and reach greater numbers of people but must offer a greater emphasis on entertainment to attract and hold them (Hall and Arthur 1998 : 167).

It is known that performing arts can attract a large audience. One need only look at the sold out performances at the annual light and sound show. In 2003, for example, the 3000 were sold out for each of the thirteen performances (Provincial Governor's Office). Similarly, if it is designed in an appropriate way it can very effectively provide a mix of education and pleasure : 'edutainment' that will increase awareness of conservation matters. The effectiveness of a mix of information and entertainment is one that has long been recognised in the heritage interpretation community : "A further recent development within heritage interpretation is a much

greater emphasis on the entertainment value of interpretive facilities" (Light 1991 : 129).

And of course, performing arts does not exist alone, but forms part of the interpretation available for visitors. Integrating performing arts with other types of interpretation, perhaps united by common themes, can certainly make each element more resonant and then make the overall interpretation greater than the sum of its parts.

Conservation issues change as time goes by. Reflecting this can be another key part of a dynamic and constantly evolving interpretation programme. Such changes can be represented very powerfully and clearly through performing arts, even more so if that performing arts is part of the type of integrated, themed programme that has already been mentioned.

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Integrated interpretation in which performing arts works in tandem with other forms of interpretation to draw out themes related to the site, links people to the heritage, establishing emotional connections. This can help make people realise that they are part of an 'ongoing monument'. Interpretation work eventually becomes a part of the site's heritage and in turn a monument to each generation that has worked on it.

4.2.17 Ayutthaya World Heritage fails to create and increase interest in the heritage sites (Appendix N-19).

After looking into the issue a number of factors were revealed that are hindering the site being developed into a more thriving and appealing site.

Many of the general problems are quickly apparent to visitors and the students highlighted these in their comments. For a start, the name "Ayutthaya" has come to connote negative ideas of being old fashioned, unattractive and lacking in creativity. Mr. Prateep Boonfu said,

The reputation is not good enough. At the moment most people recognized Ayutthaya as an old capital with heritage sites. There are many wats that people can pay respect to, that's all. There is no tendency to come to Ayutthaya for modern arts and it gives off the feeling of a place that closed the door for teenagers. One example for this underdevelopment of the last 15 years is the loss of Bung Phraram's park that had a good reputation for young lovers and to enjoy various kinds of beautiful flowers (Appendix C-2).

Whenever something to do with Ayutthaya comes up, it seems always to be concerned with the same old type of story such as 'war and history' (Appendix I) (Appendix C-2). This topic is also shown again and again in performing arts. Most of the things we hear about regarding Ayutthaya focus only on the war with neighboring kingdoms, so people have become bored (Appendix H-2) (Appendix M-1) (Appendix J-2). At the same time, the small, simple ideas or unknown stories of Ayutthaya remain unknown so people can never become interested in them. The failure to expand on Ayutthaya's own unique characteristics is preventing Ayutthaya World Heritage attracting people both from inside and outside the local area. The presentation at Ayutthaya World Heritage is perceived as too formal and not interesting enough. When referring to performing arts, the students said that there was a lack of creative and original performing arts so there is only the same repeated type of performance like light and sound or copied works. While past performances have been good and unique, innovative work is needed to attract a new generation of audience. However, this type of work needs support, but at present it is not forthcoming and there is no budget to support creation of interesting works. The students thought that perhaps this is because the people who are in charge of Ayutthaya World Heritage activities are narrow minded and that is why they allow only the same, limited categories, such as depictions of old wars, to be performed and always end up with light and sound shows (Appendix I-19).

They also mentioned problems stemming from currents in Thai society, particularly the problem that Thai people never support their own people. The students mentioned how Thai performing arts is often believed to be inferior to that from foreign

countries. Interestingly, these young students also stressed that 'the wrong direction' in the Thai education system is making students grow up to be superficial and fake. This makes them more likely to follow the latest trend than take an interest in something seen as old-fashioned, and in the case of young Bangkokians, to be bothered to go to the trouble of travelling all the way to provincial Ayutthaya (Appendix H-2) (Appendix I-0) (Appendix J-2). This reminds us that if Ayutthaya World Heritage can be seen as something timeless yet 'cool' it can avoid being a transient fad and become popular among each new generation.

Daraka said that Thai people do want access to heritage, but at present it's not really available : "as Thais we feel that we want to know and enter into the places where we come from but at the moment all we can see is the sale of items in stalls behind cars" (Appendix B-1).

She said : "It is vital that the people who are responsible for Ayutthaya World Heritage should know and understand what arts and beauty are... foreign heritage organisers are much better" (Appendix B-1). She gave the example of Chongkhaokaad, the Australian-run museum at Hellfire Pass on the Death Railway in Kanchanaburi province. The organizer has used dramatic techniques to build up human emotion and this is an effective method of communicating with the visitors. The visitor can understand the horror and barbarism of war time. This can encourage visitors to continue to research into the events after they leave this museum. Daraka said,

Because of the dramatic techniques used, even only a single area can stimulate the people's minds then they will continue to research more into the events by themselves. It's not necessary or possible to create many moods or ideas at the same time in the same place. Just one good one can stimulate the people's minds and spirits and then it's worked. The route around the museum forms a foundation as the visitor enters into the first space and gradually builds the emotion through to the end. It doesn't need to

take long, as little as 15 minutes, then people come out with a profound feeling (Appendix B-1).

She compared this to the awful example of interpretation close by, the 'museum' located next to the River Kwai Bridge in Kanchanaburi town. She mentioned that this place was run by a monk with no knowledge of what the museum is interpreting and no training in heritage interpretation.

Daraka then pointed to the major problem of the taste of the people who are responsible for and have a chance to create such projects, saying that bad taste comes from trying to put every thing together without any planning and design. Suwantee and Niphon agreed that often those in authority lacked any understanding of arts and often held strong prejudices about anything to do with such concepts as art and culture. Importantly, they share the misconception that arts cannot generate money (Appendix B-1).

Daraka, Suwantee and Niphon all saw this problem as being tough to resolve, particularly as long as the system of 'top down' management continues. It takes time to develop interpretation concepts and besides, it takes more practice in order to prepare all sorts of people involved. To speed things up, Suwantee suggested getting rid of all those 'top people' who lack taste but possess authority, killing all the people in the Ministry of Education and destroying the Ministry of Culture! (Appendix B-1)

More seriously, she said :

to combat this problem and really get on we need to take the step of offending some people, maybe go through some conflicts so we can go ahead and get the right people who have the knowledge and experience to complete the tasks. It is not too late to manage something as there are many people with experience in this field who are able to do the job. The problem is they are not in the job! At the moment though, we cannot solve the problem so we go on making more and more mistakes (Appendix B-1).

Niphon cited the example of the news of an unsuitable concert performed at Wat Chaiwattanaram which upset UNESCO. "Many people were worrying that UNESCO would stop promoting Ayutthaya as a world heritage site" (Appendix B-1). Suwantee thinks that this would have been what the Ayutthaya World Heritage organisers deserved. Daraka pointed out that "this happened because of the confused management between the Ayutthaya Governor, the Fine Arts Department, the Ayutthaya Municipality and Thai tourist office" (Appendix B-1).

They gave a further example of Children's Day at the Phimai Khmer heritage Site. The provincial Governor had organized the fair at the heritage site, and after the meal, litter, mainly food packages, was left all over the heritage area and not far from the site there were a number of officers from either the Ministry of Education or Cultural Relations who were playing games with children using loud speakers as if they were at a theme park. This raises the question about authenticity and appropriate use of historic sites and whether the Fine Arts Department or the Ministry of Education should have let the project go ahead in that heritage area. Daraka said,

Sadly we lack an appreciation of 'the profound respect' needed for the heritage sites. If the people in charge of culture and conservation show such disregard for basic respect for the environment, how can we expect them to be able to lead the country's efforts to look after our fragile environment and safeguard our ancient heritage and culture? (Appendix B-1)

When considering Daraka's comments here, it must also be remembered that 'profound respect' can also have its downside. As has already been seen in the discussions above, it can sometimes be as effective as a fence and gate in keeping people away! So this means that interpretation has to be carefully and thoughtfully designed and implemented if it is to attract and encourage people to 'interact' with heritage sites, but to do so in 'appropriate', non-harming ways.

For this to be achieved, strong, creativity is necessary. The Fine Arts Department interview echoed what had been voiced by the students and performing arts professionals in a number of ways. Rather alarmingly, the impression came across that those in positions of real authority within the Fine Arts Department are narrow-minded and not doing their jobs in the most professional way possible (Appendix A-1) (Appendix B-1) (Appendix I-0).

Ronnarit believes performing arts should be allowed at heritage sites, but he reported that on the whole, this view is not shared within the Fine Arts Department. We therefore have the somewhat surprising and distressing situation of a government department blocking the spread of arts in the country. While it is true that the potential for using performing arts as heritage interpretation has received little attention, the way the annual light and sound shows consistently bring so many people to the site suggests very clearly that performing arts provide a very effective means of attracting more visitors. As such, it could be expected that those responsible for the long term prosperity of the site look more attentively into performing arts' wider potential (Appendix A-1). Ronnarit reported that :

at present Fine Arts Department do not encourage creative performing arts in the heritage sites. At meetings to consider possible performing arts events in the Heritage sites the attitude towards elements of the performing arts is quite narrow minded. Disagreements often come down to such trivial matters as costumes not looking sufficiently Thai. If the form of performing arts is one they have never seen before it is likely to be deemed too new and unconventional (Appendix A-1).

The Fine Arts Department projects' committee will barely discuss it, listen to the rationale, or even take the easy step of setting up a committee to look into proposals in more detail before coming to a decision. In the offices of Thai governors, most people get used to the familiar problems of a top down system, narrow-mindedness and subjective decisions.

The worst aspect of this, as Ronnarit reports, occurs quite often in meetings :

When the meeting is moving in a good innovative direction, if someone in a top position' s personal taste differs from this then the whole meeting sadly collapses. The whole process of the meeting will follow the direction of the senior person. There is no rational basis to continue the discussion anymore (Appendix A-1).

These cases seem to reflect the culture in most Thai government offices where there seems to be little change from generation to generation and this causes the failure of good projects and creators who are willing to continue their innovative work. Ronnarit also said, "All the problems need to be discussed with valid arguments. Living heritage is the kind of issue that needs to be discussed at a more complex level in order to gain a wider perspective, not just only give the answer yes or no and that is the end" (Appendix A-1).

As Croker has pointed out : "social significance' or 'heritage significance' [are] themselves dynamic and ever-changing notions. Similarly, interpretation [is] not set in cement and [is] forever changing. Heritage conservation [is], therefore, about managing these changes" (Croker quoted in Staiff2004).

As Ronnarit suggests, dealing with these changes and the challenges they pose requires proper discussion based on developing the most valid arguments, not the personal taste of whoever happens to be in charge.

Noparat, Thai Dance Consultant to Chulalongkorn University, mentioned how when performing arts were first used in heritage interpretation in Thailand, Luang Whichitwathakan, the Head of the Fine Arts Department was an artist and encouraged projects about arts and heritage, including a travelling literature tour around the country which involved poets and also Thai dancers, including students. As Mattani Moj dara Rutnin mentioned the Fine Arts Department...

...during the postwar Phibunsongkhram regime (1948-57), another permanent theatre was built in the Sanam Sua Pa as a part of the Ministry of Culture. It gave many successful performances of patriotic plays mostly created by Luang Wichitwathakan, who was head of the Krom Silapakon and later Minister of Culture. The theatre is still in existence and is used occasionally by the present government (Mattani Rutnin 1996 : 225).

Nowadays, those in charge seem to show little interest in spreading awareness of art and culture around the country, or in promoting new performing arts. What is most telling about this contrast with the past, is the way the system has not really developed. Everything still depends very much on the opinions and motivations of the very few who are in the top jobs within the Fine Arts Department. This has not gone unnoticed by international scholars :

The Thai and Indonesian governments have gone about protecting the sites in somewhat different ways although the overall approach has been quite similar. The planners felt that the needs of the community were being incorporated into the plans but rather than consulting with community members, the planners tried to anticipate what those needs would be. This approach creates gaps rather than connections (Black and Wall 2002 : 131).

There is a need to identify such gaps which, if filled, have the potential to bring groups into a more cooperative relationship. The challenges are many. They include, but are certainly not limited to, inadequate lines of communication; the failure of administrators to realise that they do not know what is best for the people affected by the plans; and the failure of those charged with coordinating the implementation of the plans to find creative and financially beneficial ways for local people to contribute to the sites (Black and Wall 2002 : 131).

There is little here in Black and Wall's comments that any of the arts students, performing arts professionals, or interviewed Fine Arts Department officers would disagree with.

Ronnarit also highlighted the types of failure mentioned above. He explained that strict rules exist about allowing people to use heritage sites. However, as any decision to grant permission to use a site is made by a very small committee, a committee of senior Fine Arts Department staff, how closely these rules are followed is really up to them and them alone. He gave the example of how permission to film the violent action movie 'Mortal Combat' was given by the committee. The committee's job is to consider the type of story, props, costumes, and whether the event will harm the site physically or spiritually (if there is nudity for example) (Appendix A-1).

As Pichya commented, many heritage sites are highly protected and well preserved yet in other places authorities will allow historical monuments to be destroyed. "Double standards have developed in society today and heritage management has not escaped from this." It is often the case that when this happens there is no explanation from the authorities that are responsible. Those involved are usually at the top of the organisation yet they seem to act without rational thought. People become suspicious when authorities display a negative attitude towards beneficial matters. This type of obvious double standard only further distances the gaps between those in authority and the wider community in the manner Black and Wall suggest (Appendix A-1).

If Ayutthaya World Heritage is to do a better job of stimulating interest in the heritage sites, it seems clear that the management must adopt a more open approach and work together with a much wider range of stakeholders and experts.

4.2.18. There is not enough interpretation to contribute to heritage conservation and make people realise the significance of the Ayutthaya World Heritage sites, and more interpretation is needed to determine whether the public see performing arts as a suitable means to raise awareness of heritage conservation (Appendix N-20).

The performing arts professionals and students all mentioned that there is a lack of atmosphere at Ayutthaya World Heritage. Daraka, for example, drew attention to the disturbing sight of shops for tourists and a lack of interpretation that can communicate with people. Instead, Ayutthaya World Heritage organise cheap taste fairs that can be seen anywhere in the country and these destroy the serenity of Ayutthaya World Heritage sites and make them look ugly. She also mentioned how the surrounding area is as important as the heritage area and that all the planning for shops and people could be much better organised. She asserts that well organised buying and selling of goods, which takes account of old traditions, could add value to the sites (Appendix B-1) (Appendix C-1) (Appendix C-2) (Appendix C-3).

The students stated unanimously that there was not enough performing arts at Ayutthaya and this view was also seen in the results of the Ayutthaya creative performing arts questionnaire. Of those responding, after having seen the student 'Ayutthaya' dance event, 95% agreed strongly or very strongly that there should be more performing arts held in Ayutthaya. Similarly, of the 268 respondents from the 2003 light and sound performance, 84.7% agreed strongly or very strongly that there should be more performing arts held in Ayutthaya (Appendix K-2) (Appendix K-1).

As has previously been examined, there are so many ways performing arts can be harnessed to develop a wider-ranging and more interesting interpretation programme. When contemplating the interpretation of place, Gray :

envisages/instigates a project/process that engages as many sources of stories as possible – eg Indigenous people, historical records, different sectors of the community (including ethnic groups and so forth), the hinterland and the land-use of the place, art,

literature, urban design, the cultural landscape (the physical landscape, the built/made objects and processes, the presences and the absences) (Gray quoted in Staiff2004).

And as Hughes says :

The power of theatre is strong. It not only surprises visitors, but it can tap into very deeply held beliefs and understandings about the world. It is a serious forum with a potential of sparking deep emotions. In other arenas and other times, it has been recognized as such and been used to fuel religious fervor and political change (Hughes 1998 : 124).

This supports the idea that Ayutthaya World Heritage interpretation should open up and reach out into the hinterland to do more to involve indigenous peoples, folk culture and a less narrow interpretation of Ayutthayan history, so developing a more vibrant heritage product which goes further to emphasize the place's significance. "Places are documents of their history and like all documents, they must be interpreted because the meaning of anything whether words, a building, a painting, a sculpture a garden etc. is fluid and dynamic" (Walker quoted in Staiff 2004).

Effective, wide-ranging interpretation that takes account of this fluidity can ensure that people stay aware of this significance even as the nature of that significance changes :

Heritage interpretation is a process that plans and provides visitors, potential visitors and the public at large, physical, intellectual and affective access to the cultural and ecological significance of places, objects natural systems and living things. Through appropriate technologies and the responsible stimulation of ideas and opinions, it encourages their protection, preservation and appreciation by and for present and future generations NSWNP (NSWNP quoted in Staiff 2004).

Staiff has mentioned how for Meredith Walker, architect and heritage consultant and a leading figure in Australian heritage management in Australia, "interpretation is the weak link in the current heritage effort. For Walker the challenge is how the complexity/richness of sites can be communicated to visitors without reductionism" (Walker quoted in Staiff 2004).

In Thailand, and particularly Ayutthaya, it has been seen that it is one of many weak links, but as Walker underlined in a presentation with the title : 'It's always been about interpretation!' ...Conservation cannot be divorced from interpretation – in deciding, for example, what to conserve and how to conserve (Walker quoted in Staiff 2004).

While Walker was talking about interpretation for the professional heritage archeologist or architect, her comments are also relevant to performing arts. With its ability to influence audiences and engage with them at an emotional level, performing arts is ideally suited to communicating conservation and other heritage messages as part of an interpretation effort.

Mackay argues that interpretation / events at a site are just as important as the science of archaeology. Public programs should be a compulsory part of the archaeological process and should be mandatory at all dig sites. His examples of such interpretation / events include – a Ministerial visit, a schools program, tours for the wider community, signage and brochures, a program for amateur diggers, media events, celebrations at the site – they may be memorial in nature or reflective or 'historical' themed events (Mackay quoted in Staiff 2004).

While Mackay was referring specifically to dig sites here, the ideas are just as relevant for a site like Ayutthaya, and are of great note for the way they remind us, as the students have done earlier, what a rich array of opportunities there are for developing appealing interpretation to make people realize the significance of the sites. Performing arts can be a key part of this 'array'. If scenes and events visitors are

shown through dramatic interpretations are recalled by, for example, tour guides, or signs, it can make the effects of these interpretation methods much more powerful. By allowing visitors to 'see', or get a feel for how an event or particular site was significant it can spark their interest in the site and bring other, less vibrant forms of interpretation, to life. In addition, when looking over Mackay's suggestions it is also clear that each proposed event also brings with it great potential to develop conservation themes. These suggestions are of great practical use for Ayutthaya, when seeing a list set out in this way, even a relatively short one like this, it gives a sharp reminder of how underdeveloped Ayutthaya World Heritage interpretation is.

However, aside from a lack of interpretation in general, there is also the issue of how a World Heritage site is interpreted for international visitors. As Staiff and Bushell have pointed out, if visitors from various backgrounds are to have a satisfying and interesting experience :

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Cross-cultural translation at heritage sites with considerable international visitation.

should not be simply a matter of having the signs and brochures in foreign language...it is necessary to describe some of the cultural dynamics at work when international visitors from different cultural backgrounds visit places that are not part of the visitor's primary cultural affiliation (Staiff and Bushell 2003 : 3).

if there is a failure in the attempts to explain, like the attempts in the souvenir guide book and the text panels at Sukhothai Historical Park, then there is clearly an issue to be dealt with. There is, arguably, no guarantee that exoticism will be enough for the future preservation of heritage sites. Therefore, the exotic appeal of a place like Sukhothai for non-Thai visitors needs to be supplemented with a deeper appreciation of the site from the perspective of the custodians and the community they serve. This calls for a more successful attempt at cross-cultural translation than is currently on offer (Staiff and Bushell 2003 : 9).

Vai, Portham and Ronnarit all agreed that in Ayutthaya, the Fine Arts Department needed to do more to improve its interpretation efforts. Vai said : “we should understand the role of interpretation”. Pomtham suggests that the people who are responsible for the heritage sites should open their minds to new creative ideas by using new technologies and changing to embrace new development in performing arts. As he said, the custodians of the heritage sites must be open minded, ready to change their attitudes and willing to accept new creative thinking. At present though Pomtham cannot see new creative ideas in performing arts for the interpretation of heritage sites. He thinks new ideas and resources could be used much more to enhance the development of conservation work (Appendix A-1).

Modern methods of performing arts as heritage interpretation should be included to enhance heritage conservation. Technology can be deployed in such a way as to avoid techniques which endanger fragile sites and highlight conservation issues. Ronnarit also pointed out that thus far, the performing arts for the interpretation of Ayutthaya World Heritage and in other places in Thailand is often not relevant and creates a gap between the old and new generation. He saw the fact that the officers in the Government sectors that are involved in heritage conservation are unresponsive to this and stuck in their ways as a major problem. He went on to explain that while the philosophy and meaning of heritage conservation has changed, the officers in the Government sectors have not changed with them and their process of conservation do not suit or work in the new era. Ronnarit said :

The things that are old-fashioned, need to be modified in order to live longer and living heritage is a useful concept. The environment and intangible culture are very important as a new method of conservation. The Fine Arts Department committee started designing ideas for the Rattanakosin projects. Pomtham’s research shows that sometimes the officers know what is right and what is wrong but they’ve never used these ideas. We are going to deal with living people, so the strict conservative projects will never work because they aren’t dynamic. Living things are dynamic...

I would like the process for changing meaning in heritage conservation to be a process of conservation too. There are more and more staff in conservation but more participation from stakeholders is needed too, such as private companies, education bodies and local people. So this case study can be used not only for heritage sites but also some other places like rice fields too (Appendix A-1).

Ronnarit would almost certainly agree that the Fine Arts Department needs to think about what exactly they are trying to do with their heritage and why. One thing for them to consider would be Staiff and Bushell's 'five critical questions for interpretation praxis : "Who are the owners/custodians of the areas? How are they and the areas represented? Who speaks for them? What is spoken and why? Who is listening to the messages?" (Staiff and Bushell, 2002 : 97)

They might also bear in mind :

The first book to define the profession of interpretation contained two concepts central to the philosophy of interpretation. Interpretation is the revelation of a larger truth that lies behind any statement of fact'; and 'interpretation should capitalise on mere curiosity for the enrichment of the human mind and spirit' (Tilden quoted in McArthur & Hall 1996 : 89).

And Staiff's summary of Beamer's comments on the roles of interpretation :

What she said about interpretation was a 'window' onto the way the heritage industry regards heritage interpretation – 'interpretation is the missing link in heritage'; 'without stories places are just physical relics'; 'interpretation is about people and places, it is not plaques, brochures and signs'; 'interpretation is about intergenerational and cultural exchange'; 'interpretation is about having a good time as we discover how and why "the past is a foreign country" (Beamer quoted in Staiff 2004).

If Thai interpretation can start to be more about 'having a good time', (within agreed limits that respect the heritage values of the place) it seems sure to be able to engage the population. A more dynamic approach can hopefully make Thai interpretation live up to the definition given by McArthur :

Interpretation is not information. It's not a visitor centre, a sign, a brochure or the pointing out of attractions as they pop into view. It's not a slide show or role-play. These are merely techniques by which interpretation can be delivered. It goes beyond focusing on the oldest, the largest or the rarest. It goes beyond telling people the name of a plant species or the age of a building. Interpretation is a coordinated, creative and inspiring form of learning. It provides a means of discovering the many complexities of the world and our role within it. It leaves people moved, their assumptions challenged and their interest in learning stimulated (McArthur in Ecotourism, vol.2, 1998).

And what better way to do this, to go beyond the mere techniques to a coordinated, creative and inspiring form of learning than using performing arts. Because, as Hughes has pointed out about theatre (and his comments are valid for performing arts in general) :

It touches on the collective human experience. It reaches behind humankind's accomplishments and progress in the arts and sciences to reveal the life force that created them. Similarly, Shakespeare wrote of theatre's aim : "to hold, as 'twere, the mirror up to nature" (Hughes 1998 : 32).

A form of interpretation which emphasises previous generations' accomplishments and conjures up the life-force that enabled them is surely an invaluable tool for effective interpretation of a World Heritage site. Hughes' mention of the quote from Hamlet is also particularly interesting. It was Hamlet, instructing the players, who said that their acting must 'hold the mirror up to nature', if they were to do honour to their trade. In the same way, interpretation professionals would do well to bear this quote in mind. Their work, particularly regarding conservation, should 'hold the mirror up' to the current heritage situation and let audiences see clearly what that

situation is and what can be done to ensure the long-term preservation of fragile heritage sites.

4.3 Conclusions

The analysis of the twenty research questions using the octagonal model confirms that performing arts would indeed provide an effective means for interpreting Ayutthaya World Heritage and for interpreting heritage sites in general. The twenty questions all serve to answer in the affirmative the question : 'Should the performing arts be used as a way of interpreting World Heritage sites?' At the same time, the analysis draws attention to the key issues and areas which need to be addressed to take the research further and these are explored in more detail in Chapter Five.

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CHAPTER 5

CONCLUSIONS

5.1 Introduction

Following the last chapter in which the research question and hypothesis were discussed through twenty research sub-questions, this final chapter will present the conclusions that can be drawn from this wide-ranging analysis. In order to do this, it is necessary to review all the findings in terms of the main hypothesis in order to illustrate that the performing arts are indeed an appropriate and valid form of heritage interpretation at World Heritage sites like Ayutthaya.

5.2 The Findings and the Implications

As a UNESCO World Heritage site, any recommendations regarding the way Ayutthaya is run need to take the World Heritage Convention into account. This was adopted by “the UNESCO General Conference at its 17th session in Paris on 16 November 1972. The Convention came into force in 1975” (UNESCO) and Thailand became one of the countries to ratify the Convention in August 1987 (Siripom Nanta, ed. 2000 : 64). States party to this Convention commit themselves to ensuring the identification, protection, conservation, and presentation of World Heritage properties. Moreover, they recognize that “the identification and safeguarding of heritage located in their territory is primarily their responsibility” and agree, amongst other things, to as far as possible “adopt a general policy which aims to give the cultural and natural heritage a function in the life of community and to integrate the protection of that heritage into comprehensive planning programs” (UNESCO) (Siripom Nanta, ed. 2000 : 64).

Clearly then, the Fine Arts Department as representative of the state in the running of Ayutthaya, need to work to ensure that Ayutthaya World Heritage does stay part of a living community and that it is managed in such a way so as to ensure its long-term preservation. This context informs the review of the main findings of the current research and can be summarized as follows.

The first problem concerns the way Ayutthaya World Heritage sites have been too carefully kept and 'closed off' from communities so there is, effectively, no living culture at the archaeological sites. In fact, there is a lonely, even abandoned atmosphere. The Fine Arts Department is responsible for looking after Ayutthaya World Heritage but it is 'out of reach' and inaccessible to local people. Clearly this is not in line with the requirements of the World Heritage Convention :

that nations not only protect, conserve and rehabilitate World Heritage Sites; [but] also require that these sites be given a role in the life of the community. The point is not to place these treasures under lock and key but to integrate them safely into the fabric of life" (ICOMOS 1996 : ix).

At present, however, the difficulty locals have when communicating with the Fine Arts Department of the Government of Thailand is clearly a major factor in the underdevelopment of the site and its 'abandoned' feel. The lack of communication and pro-active management means that opportunities for local artists and performers to have a permanent space to work and perform in and so bring life to the sites have not been pursued. This also means that local performers and technicians do not have the chance to develop their technique at their own heritage site. Instead, interpretation at the site often relies on conventional forms at a time when these are undergoing considerable critique. Equally, there seems to be a lack of balance between the use of Ayutthaya World Heritage for cultural and commercial purposes. All in all, the site is very under-used and there is not enough activity, information and demonstration of creativity in the interpretation. There are opportunities for developing artistic products

and activities to benefit local people that remain untapped. At present there is not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be, even though performing arts is well-established as a means to communicate with a mass and specialised public in Thailand. And, significantly, the performing arts are an important part of Ayutthaya's identity.

At present, most performing arts that takes place at Ayutthaya World Heritage is in the form of the annual light and sound events, but up to now, there has been little attempt to connect the shows to the site's heritage. Current performing arts is targeted at a mass, family audience and is not used efficiently for the benefit of the heritage site and local people. If performing arts were developed with renewed vigour, they could help promote the Ayutthaya World Heritage sites' unique attractions and make visitors' experience at the sites more memorable and enjoyable. This could be particularly effective in the long-term if two aspects were given full recognition. Firstly, if performing arts were designed to suit the shape, character and scale of the Ayutthaya World Heritage site and, secondly, if performing arts took into full account conservation and protection planning and worked to help increase the public's awareness of the conservation of the site. At present Ayutthaya World Heritage fails to create and increase an enduring interest in its heritage sites and there is not enough interpretation to contribute to heritage appreciation.

To guarantee successful tourism programs at World Heritage cultural sites, national government should consider, at the outset of the nomination process, the requirements of the tourism infrastructure and whether or not these will result in compromising the listing of the sites. Similarly, subsequent introduction of tourism to sites already on the World Heritage list must only be undertaken with a clear understanding of the country's obligations under the World Heritage Convention for authenticity and the proper management of the site or sites in question (ICOMOS 1996 : 4).

The input from officials working at the Fine Arts Department made it clear that management practices needed to be changed. A positive first step would be to bring those in charge of the site into much closer contact with the local community. Another key step would be to transfer more authority away from those at the top of the Fine Arts Department to those 'on the ground' and who are involved with and know the local communities and areas concerned even if they are of 'junior' status. More accessible management, and management taking the step of reaching out to locals, could easily start to change the atmosphere around the site. This should help management become more dynamic and adaptable and able to take account of the input from those who live near the sites. Hopefully, it can generate a more imaginative, pro-active approach, with management taking steps to move activities surrounding the sites away from uninspiring, tasteless commercial activities that require no thought and little organisation, and move instead towards a much wider range of activities to create a really unique product. Such an approach would hopefully solve the problem of the lack of a living culture and end the feelings of Ayutthaya World Heritage sites and management being too closed off from those who live in the vicinity.

The greater involvement of locals in developing a wider range of activities at and around the site would reap a number of benefits. Linking the locals to the site would be good for conservation and for tourism. The involvement of locals in the sites would help make them unique, more authentic and more attractive as tourist destinations. At the same time it would make for sustainable, ongoing living tourism.

Of course, this all depends on good management and organization. If such an integrated approach is to be successfully implemented, there is a need for discernment among those who make decisions and as such it seems best if experts from all the different fields work together. At present, the Fine Arts Department just hands over responsibility for performing arts productions to commercial companies. There is no search for good directors and very little evaluation of events that do take place. These things need to change. A possible improvement would be to create a

new Fine Arts Department Interpretation department, which could lead and co-ordinate, as well as research and evaluate, all interpretation activities. This department would not work in isolation, but closely combine its efforts with those of arts, heritage and conservation professionals. This could hopefully allow interested and motivated artists to get their innovative creations on the stage and help breathe life back into Ayutthaya. At the same time, this type of organization would be much better if they were equipped to address the questions of appropriate use and ensure that interpretation activities do not harm the site. While it may pose practical difficulties to start with, it should be much more efficient and successful in the long-term. It seems likely that by co-ordinating the expertise of people from various backgrounds but who share a common goal, that goal can eventually be reached much more fully. This would also help overcome the problem of the gap between those with the ideas for interpretation and those with the power to implement them.

However, as the research has demonstrated, it is apparent that the performing arts are potentially an ideal means of heritage interpretation and in a way that contributes towards heritage conservation education. Performing arts itself is as old as humanity. In this way it carries its own innate authenticity; allied to heritage interpretation it provides an ideal focus for a wider interpretation programme. Encompassing many arts, this genre is able to educate, entertain and communicate. Moreover, scholars in heritage and tourism fields often indirectly underline the usefulness and appropriateness of performing arts as interpretation in many of their works. Time and again, the need for interpretation which engages the audience is emphasized, as is the appeal of 'back of house' authentic tourism. Performing arts can provide both of these things.

As the performing arts are known to have wide appeal, to engage audience's emotions and to be able to change the way people view things, they are an ideal 'spark' or catalyst which can boost interest in the sites and in other forms of interpretation. If heritage management took care to apply performing arts principles to

other forms of interpretation, it is likely they too will be able to ensure emotional engagement and memorable experiences among visitors and consumers. Performing arts can also help liven up the sites and integrate them with the local community. Using areas at and around the sites for 'arts space' where performers and artists go about their work can raise tourist appeal, adding the 'behind the scenes' element, and an opportunity for tourists to enjoy a 'native' experience, seeing real locals at their (traditional) work. Increasing authenticity and appeal in this way would make Ayutthaya stand out, enhance visitors' experiences and help motivate repeat visits. With performing arts developed in this way locals can be involved in the site in all sorts of ways : organizing, participating, criticizing, helping formulate, and informing to give a few examples. Significantly, a permanent and varied performing arts programme can also get locals more involved as spectators and audiences at the sites and change their perception of them. A vibrant performing arts programme can change the way Ayutthaya is viewed and make it much more popular for visitors. This alone can do wonders for local people's pride in their heritage and in fostering a sense of identity and belonging to a community. When the performing arts programme also emphasizes the links between locals, the site and their past, the effect will only be amplified. Such a programme can make visitors and locals both feel involved with the authentic site. It can make them feel part of something special, part of the process of ongoing understanding and appreciation of human heritage. The way performing arts can establish relationships between people and heritage - involving care and appreciation - can help safeguard the site in the long-term. Once this type of emotional connection is established, the possibilities of boosting wider awareness and understanding of heritage issues become much greater.

Skeptics may believe that such an integrated approach may sound fine in theory, but will be far too expensive to put into practice. However, performing arts can play a key role in answering the funding needs of Ayutthaya World Heritage. Firstly, performing arts can establish an audience and attract more visitors to Ayutthaya. A broad performing arts programme which attracts a wide range of visitors can gradually

make the town a livelier, 'richer' place. Richer, in many senses of the word, not least by helping reaffirm a local community's unique attractions. Also, by helping boost and change Ayutthaya's image, performing arts can do a lot to attract investors and sponsors. A dynamic, ever-changing performing arts programme offering a broad range of products to appeal to local and international audiences can help maintain a strong image, higher numbers of visitors and a more thriving town.

A permanent programme can easily offer a wide range of performing arts attractions, much more than the very limited selection available at present. It can blend the traditional and the modern, inform about heritage issues, provide a window onto the past and also make Ayutthaya a 'happening' place, an 'authentic happening place'. In other words, a place which is known for the way it interprets its past, but also uses that rich past as inspiration for new creations which live up to the city's reputation as a centre for art. At the same time the programme need not be confined to Ayutthaya World Heritage. The wider media can also play a role in raising awareness and changing attitudes, as long as producers use their resources in the right way. One of these 'right ways' is drawing attention to the lesser-known aspects of Ayutthaya; to its lesser-known sites and its rich folk history. The whole interpretation programme should have a broad focus and get away from being centred solely on the war with the Burmese and the major archaeological sites. A new, integrated interpretation programme should cast its net much wider, using themes to emphasize links between sites, events, culture in its widest sense and people across the map of Ayutthaya.

It should be remembered that heritage and heritage interpretation is not just about the past. It is about what communities value, so it just as much about the present and the future.

The transmission of heritage values, including conservation values, to non – specialist audiences and visitors is obviously a key part of this. As such, interpretation

needs to be accessible to the wide range of audiences. It also needs to be relevant and authentic in both its spirit and form. Performing arts provide an idea means to answer these needs while sensitive to Ayutthaya World Heritage status and the conservation status of the sites.

Clearly, in the contrast of global tourism, certain type of performing arts interpretation would seem to be more appropriate than others. For example, some might see a work like *Kondeesri Ayutthaya* which connects the performance and the heritage site as much more appreciate than a show like *River of the King* which uses the Royal Palace only as backdrop. Nonetheless, there can be as hard and fast rules.

What is critical is that heritage managers and heritage standards recognize the potential of performing arts as a powerful means of heritage interpretation and, in the future, as a vehicle to marry the protection of both tangible and non - tangible heritage in World heritage place.

When considering the twenty problems, it quickly became apparent that there was a good deal of overlap between them. They touch on common ground with a number of key issues cropping up again and again. The first of these was management issues : the way the site was run, problems of top-down management, of relations with local people and the way decisions regarding Ayutthaya World Heritage are made. The second is the involvement of local people in the site : in decision making, in being involved and engaged with the site, in conservation and interpretation, in the site's being a part of the local community and not separated and isolated from it. Thirdly, use of the site. The site has been under-used and under-developed for tourism and measures need to be taken to transform it into living heritage. The lack of interpretation is a key factor here which leads us to the fourth main issue which is performing arts and interpretation which obviously hold tremendous untapped potential for developing the site. All these key issues also relate to the question of authenticity and 'appropriate use' of the site. The overlaps between

these central issues mean that the ways they are solved will need also to overlap. It is clear that an integrated approach is required to unite these various key factors, so instead of being a set of problems they can be transformed into component parts of a co-ordinated and co-operative system working for the development of Ayutthaya World Heritage.

Using the performing arts as the focal point for a rich and varied heritage interpretation programme can allow Ayutthaya to be 'born again' as an arts city. Hopefully such a programme can transform the town and the Ayutthaya World Heritage sites into a Thai and South East Asian cultural and tourist icon, with its name no longer connoting the same old images, but a vibrant, attractive, modern arts capital that glows with the splendour of its rich artistic heritage.

5.3 Contributions of the research

As has been mentioned, the links between performing arts and heritage interpretation have not been studied in much depth up until now. Similarly, Ayutthaya itself has been left somewhat in the dark in recent times, with its rich artistic heritage left almost forgotten. This study aimed to explore the potential for performing arts to be used at the forefront of efforts to revitalise Ayutthaya and restore its status as a cosmopolitan arts capital. Through a systematic examination of the current situation at Ayutthaya World Heritage as it pertains to interpretation, performing arts and conservation, the study has revealed a number of key factors that must be addressed if Ayutthaya's potential to be developed into a national icon and a significant tourist site is to be reached.

At present, the Fine Arts Department and the Ayutthaya Governor hold principal responsibility for the running of Ayutthaya World Heritage. They work with a number of small committees, but it is something of a 'closed shop'. This management style has been identified as one of the barriers to Ayutthaya's developing in more positive ways. As such, it is hoped that the thesis will provide new ideas for the

consideration of those who run Ayutthaya and that it can encourage them to adopt new and more open, dynamic approaches; new approaches that allow them to develop the site in line with the World Heritage Convention.

In this way, the study can serve as a model for other sites around Thailand, such as Sukhothai and Si Satchanalai. Moreover, as the study is one of the first to look at how performing arts can be used in heritage interpretation in detail, it is hoped that it can inspire and encourage further research in the field all around the world. In particular, the study presents as a case study for how cultural property, that has been recognized as being of global interest and value, can be maintained as 'living heritage' at the same time as being carefully preserved.

The nature of the research allowed participants to feel at ease to comment candidly and offer their ideas without concern for their positions. As such, the thesis is able to present the valuable opinions of many with real expertise and years of experience in the fields concerned. It is hoped that these views will be considered by those with the authority to make a difference to the way Ayutthaya is run and can serve as a starting point for a genuine attempt to revive the glory of Ayutthaya.

5.4 Further research

As has been mentioned, this research is the first of its kind. Undoubtedly, further research needs to be undertaken. Specifically, work should be carried out on how to develop integrated management of Ayutthaya World Heritage and how Ayutthaya World Heritage can best expand its interpretation activities across the site. Further attention also needs to be given to the type of performing arts that can be used in ways which fit in with the fabric of Ayutthaya World Heritage and the local environment and so contribute to sustainable development of the site and the city as a whole.

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Sutheesak Pakdeethava. Freelance choreographer and music instructor at Saint John University. Interview, 8 February 2004.

Suvannee Jalanugrasa. National artist in Thai dance recognised by the Ministry of Culture in 1990. Interview, 29 March 2004.

Suwandee Jakrawaravudt. Director and scriptwriter, Dass entertainment theatre company. Interview, 8 February 2004.

Thavorn Sukruan (Peak). President advisor of Wang Boran society, Ayutthaya (a group of local residents and shop owners in the area of the Ayutthaya World Heritage site). Interview, 24 April 2004.

Tiongson, Nicanor G. Lecturer, College of Mass Communication, University of the Philippines, Diliman, Quezon City, Philippines. Interview, 1 October 2003.

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มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX A**Interview with Fine Arts Department' s officers**

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX A-1

Focus group interview Fine Arts Department :

Summary of a focus group interview with Ronnarit Tanakosed, Pomthum Thumwimol, Pichya Boonpimon, Conservation Architects, Fine Art Department and Fupanya Wongwaiwit or Vai (nickname), Freelance conservation Architect on 22 March 2004.

- 1) Ronnarit Tanakosed is a conservation architect and officer of Fine Arts Department.
- 2) Pomthum is a Landscape Architect and officer of Fine Arts Department. He has just returned from France, where he has completed his Doctorate in Heritage Conservation.
- 3) Pichya is a conservation architect and officer of Fine Arts Department.
- 4) Vai is an architect who works part-time at Fine Arts Department. He is also working on his Master's Degree in Cultural Management.

Many heritage sites are highly protected and well preserved yet in other places authorities will allow historical monuments to be destroyed. Pichya said "Double standards have developed in society today and heritage management has not escaped from this." It is often the case that when this happens there is no explanation from the authorities that are responsible. Those involved are usually at the top of the organisation yet they seem to act without rational thought. People become suspicious when authorities display a negative attitude towards beneficial matters.

In some cases, sites of historical interest have been discovered at construction site but the Fine Arts Department is not informed. Fine Arts Department is obliged to ask the development's management to alter their construction plans. Modifications to construction plans at such a time generally involve considerable costs. It is for this reason that construction workers, to avoid such problems often destroy heritage objects. Pichya pointed, "Fine Arts Department knows that there is no way to bring back the heritage object once it has been destroyed but the businessmen's interests are always in protecting their profit."

For 'Interpretation' Ronnarit explained, "Interpretation is to communicate the message and translate the information by the process of design. If a creator designs with conservation in mind he will pass that message to public. This process is very different to classroom study."

Understanding can be reached outside the classroom in a natural study at the focal point. Ronnarit's ideas regarding the role of performing arts at heritage sites is that "performing arts can bring life to these lonely monuments. Performing arts can make people aware of the significant value of these historical places. From the people who visit the light and sound shows to the movement, pose or gestures of the traditionally clothed performers – all bring life to these sites."

It is a new idea to engage human spirit with the spirit of the sites by using heritage sites as part of the process. This happens by integrating the non-living architecture with living creatures, living culture. These activities also lead to the sustained protection and conservation of heritage sites. The innovation of the intangible can help to develop human awareness of heritage. It is an acknowledgement of the connections from past to present – and gives life to the heritage. Ronnarit said,

It is good to persuade people from other places to see and appreciate and at the same time encourage local people to help conserve and protect these sites rather than let Fine Arts Department to do the job alone. There is not enough staff at Fine Arts Department to do all the work. UNESCO experiences seem to confirm this.

In the past they began projects by focussing on the tangible (such as the buildings and art objects), but they now begin by focussing on the intangible (the culture, people, daily life and belief systems) which leads to a living culture that blends the past with the present. Ronnarit added,

Even UNESCO now talks about living heritage rather than using the term 'ancient places' – which infers that the place is dead. They tend to follow the practices that it used to happen before. Places like Sukhothai and Ayutthaya have different historical backgrounds so the conservation should be done in different ways. Unfortunately these projects tend to start with standard methods that are not suitable for all kinds of heritage site.

Fine Arts Department should not set up the project with a strict plan first as this is often too rigid and makes for an unpractical way of conservation. He also said,

ICCROM believe that conservation should start with the past process up to the present in a working method that supports the values of each site. It is now working to divide authority and responsibility into small regional areas around the country; a method that aims to encourage peoples participation to enhance the sustainable culture.

It is a method of conservation that starts from the bottom up rather than top down. Western methods of conservation do not seem to fit or fulfill eastern practices.

Why not use its own knowledge and methods to solve problems in its own area?

Most of the Government social developing plan has destroyed Thai social life because it never studies the various kinds of social life that have been developing since the past. At the moment one of their new projects has discovered that Klong Rangsit has a much richer history than previously thought. They learned that Klong Rangsit was built to provide water to enhance the rice fields of the area in order to produce enormous amount of rice for economical gain.

There is a strict rule allowing anybody who would like to use the heritage site to do so. The rule also includes Director-General of Fine Arts Department who have a right to design and allow anybody to use the heritage sites. But Director-General of Fine Arts Department will past its authority to another special occasion-committee to design and in the case of Mortal Combat this role fell to the Director of Ayutthaya Historic Park

and Director of archeology to design and grant the use of Ayutthaya World Heritage. The committee will usually consider the type of story, props, costumes, and will focus on whether the event will harm the site physically or spiritually (if there is nudity for example).

Pomtham suggests that cultural sites and architectural heritage result from the land that inspired the people and the culture that already existed among that group of people. These two elements can form a society with its own religions and beliefs. We can say that a town is formed through the inspiration from the surrounding environment in the area. Sukhothai is a more peaceful place than Ayutthaya, perhaps because of its Buddhist background. Sukhothai was built on high land and used water as part of its design. The town management functioned on a father and son basis; there was little difference in social levels among the people. Ayutthaya was founded with a more Hindu philosophy in mind. It was inspired by Khmer culture with a defined hierarchy. The King was elegant and Godlike, demonstrating what we would call a divine kingship. This is perhaps why Ayutthayan architecture displays grandeur which is different from Sukhothai. These elements gave a special character to each city. The inspiration and interpretation in each area made up a diversity in art objects or architecture in each city. Pomtham said that the remaining heritage sites are like a symbol and evidence still in existence today of a culture that has now disappeared, because of the changes to that society due to several reasons. So performing arts can help the present and future generation to visualise the appearance and atmosphere of that period. Performing arts can be held in many places but performing arts must interpret in the right direction in each heritage site. For example, the tranquility of Sukhothai or the divine kingship of Ayutthaya must come across in performing arts. Furthermore performing arts can portray the detail of the architecture such as the posture of Apsara or wall paintings.

On the topic of newly-create performing arts : Ronnarit was shocked to discover that more and more Fine Arts Department people do not agree with creative performing arts. So this lead to the question whether the heritage sites are only to be looked at. And the rule for the use of heritage sites are becoming ever stricter. Those people from Fine Arts Department see the heritage site as something of high cultural value that people can not touch. But the western mind thinks of an untouchable cultural heritage as really dead. Later on more and more people change the policy and asked people to please touch but nobody dared to touch because they were frightened to touch the highly valuable heritage sites. In some places the museum staff takes people's hands to touch the heritage sites in order to let them feel that their heritage can be touched and exists as a living heritage. It was reported in the news that some people who took the old pieces of brick believed they would have bad luck. Ronnarit argues that there are many archeologists who have no trouble in taking heritage objects. And this example can answer the question of creating new forms of performing arts in heritage sites. He also gave an example of a hamburger with original flavour and one with Thai flavour. These show the blending of two cultures. And this blending of culture has existed since the ancient period due to the blending of two types of people. Another good example is the blending of cultures under King Rama the 5th in order to save the country from being a western colony. He used the blending culture in order to present Thailand as a civilized country and was successful delivering Thailand from being a western colony. But Ronnarit argues that Fine Arts Department thinks that blending cultures in heritage sites is ugly. These could form a good case study to research into but Fine Arts Department chooses not to. He notices that Thai people tend to use too much emotion rather than rational ideas discussing heritage sites.

Vai suggests the group should give the definition of heritage sites.

The issue of using living heritage has been addressed for many years now. Living in this sense means still in use, whereas dead means not in use. The heritage sites like Sukhothai or Ayutthaya come to life when there are people around visiting them. Any area that man gets involved in or manages we can call a living area. But nowadays there is almost nowhere man has not penetrated including even the forest. So it seem to be unreasonable to separate areas such as natural areas, cultural areas or heritage areas from one another. Nowadays these areas can come together as one living heritage. The natural scenery like the mountains that the native American people in USA. Used to look at every day, became their ritual God although they 've never been in the mountains. It could well be argued that the mountain is a natural element while the native American categorize it as a cultural element. Now there is no barrier for such a thing because those two areas overlap. It is wrong to try to divide things that belong to each other and use the term living heritage that includes many elements. So when we talk about 'living' and 'dead' heritage we are supposed to think about both together; we can not consider only one or the other. When we conserve any heritage sites we must consider the surrounding area and include local people. The local people will be the ones who will help to look after their heritage area for a long time. In the past Fine Arts Department has prohibited entry to the heritage site so local people do not dare to enter that area because they are worried about receiving a punishment so they stay away and ignore that heritage area. Fine Arts Department alone is responsible for those areas. But Fine Arts Department doesn't have enough staff to maintain the site. So the heritage areas are left neglected and therefore heritage sites are more and more untidy. And now there is a new idea that entry to the heritage sites is prohibited only in the areas where there are enough staff to look after them. And apart from that local people need to help to look after them. This sounds like a good idea but Ronnarit argues that it's an innovation but with a separate area. Normally innovation shouldn't divide into a separate areas it should be integrated. Of course the map shows colored separate areas such as the garden or residential areas but in reality there is no boundary. And this is a definition of culture which means diversity, overlay and overlap in many dimensions and

sometimes it is timeless. That is the concept of culture according to modern cultural scholars. So the issue that performing arts should be allowed to perform in the heritage sites is understood because of several reasons. But at the moment Ronnarit argues that Fine Arts Department doesn't have that attitude. That why Ronnarit was surprised to find out that Fine Arts Department people at present do not encourage creative performing arts in the heritage sites. Usually at the meetings for judging things like performing arts in the Heritage sites the attitude towards elements of the performing arts is quite narrow minded. The disagreement just comes from the costume that doesn't look Thai. The form of performing arts is one they 've never seen before so it appears too new and unconventional. The committee has hardly discussed and listened to the rationale or else they could easily set up a committee for research to find out the best results that they could use for their decision. In the office of Thai governors most people get used to the familiar problems of a Top down system, a narrow mind and subjective decisions.

And in the worse case that has occurred quite often in meetings. Ronnarit said that,

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When the meeting is moving in a good innovative direction, if someone in a top position' s personal taste differs from this then the whole meeting sadly collapses. The whole process of the meeting will follow the direction of the senior person. There is no rational basis to continue the discussion anymore.

These cases seem to reflect the culture in most Thai government offices without change from generation to generation and cause the failure of good projects and creators who are willing to continue their innovative work. Ronnarit also said,

All the problems need to be discussed with valid arguments. The living heritage is the kind of issue that needs to be discussed at a more complex level in order to gain a wider perspective, not just only give the answer yes or no and that is the end.

Many complex problems caused by man, can be solved simply by listening to the man. Let them speak; the committees will just listen and the whole process will start to take direction. The rational process should start from this point rather than letting the decisions be made by a small number of the jury in a single committee. The focus group agrees with Ronnarit who said that, "Most of the projects in Fine Arts Department are discussed among 5-10 committees in one group and most of the time problems can not be solved because there are too many perspectives."

In France the interpretation in Heritage sites is more advance than in Thailand. Porntham agrees with Ronnarit on the concept of conservation. Porntham said that,

Their heritage objects are not usually kept and locked in the museum and visitors are not asked not to touch heritage sites. French tries to show that heritage sites do have values for the present generation and encourage them to participate in the conservation.

The heritage sites are not meant to be just a strange thing that is kept isolated and ignored. The heritage sites should be used in some way."

Light and sound can be used at heritage sites creatively at night. The new technology is wisely used. Porntham said,

Chateau Sombonne was built by Leonardo Da vinci for the purpose of night hunting for The French King in the past. It is impossible to conserve all the forest nearby because the continuing town development started a long time ago. The interpretation was created by using light and sound to give an effect of looking at the Chateau through the forest. The shade of trees is projecting at the Chateau. When we look at the Chateau from a long distance, it's just like there is a forest around the Chateau as in the past. So the atmosphere that had been created took people back to the prosperous period of the Chateau.

This kind of interpretation tries to give knowledge to the people by presenting the heritage site as a significant object. Some projects create the illusion of an old time garden by using a lighting design projected on to the actual space that used to be a garden area before in order to inform people about what these places were in the past. And those places had a long history that the people might not realize.

About Ayutthaya World Heritage, Porntham said that each heritage site is very different in many aspects so it's not wise to just copy the original interpretation from other places to directly use 100 % because of the differences in religious, traditional, social and cultural background. But he thinks that performing arts are supposed to use as an interpretation at Ayutthaya World Heritage sites because there are people involved in the heritage sites all the time. So people will not see Ayutthaya World Heritage as a strange place or a place for some class of people but before committing to the creation that person must research and study the ways in which it can be done and he said, "Before creating the project, one must research about the ideas that will be used at the heritage sites. This idea of performing arts should relate and balance to the heritage sites."

The present performing arts at Ayutthaya World Heritage is not good enough, Ronnarit suggested :

Performing arts at Ayutthaya World Heritage were to be compared to a cinema, Ronnarit said,

Performing arts at Ayutthaya World Heritage is still not a good cinema concerning the topics that give value to both the heritage sites and audiences, especially the message that the designer tries to communicate to the audiences. The same information has been present such as that narrator of the Ayutthaya story is present in only one wat. The issue that people should get from this type of performing arts should be about culture.

But Ronnarit guaranteed that people wouldn't be able to develop a knowledge about culture. The indicator of this issue is that there is an enormous amount of litter left over after every single performance. Ronnarit gave evidence to support this issue. He said,

The performance in Ayutthaya hasn't been seen yet but in Sukhothai, the Loikrathong festival, which is not clear as an historical activity, possesses content about culture. We can absorb the beauty of colour and light from the festival at night but in the morning we saw an enormous amount of litter was left all over the heritage sites. I think that the whole festival did not present the value of culture because people still left litter every where.

The problem that occurred in Sukhothai is that the janitors had to clear up all the litter left all over the heritage sites. And there were signs of damage in the heritage sites caused by people climbing up the heritage buildings and just ignoring the damage caused by them. So the appreciation at the festival is no more than just the appreciation of the pageants and costumes. This can be applied to most heritage sites like Ayutthaya, Lopburi, Chiangmai etc. Ronnarit said,

In places like Lopburi, there is a project of Lopburi local people who participate in dressing up in the Thai style costumes three days a year but what happens during the other 365 days. And there is no further content and process to encourage people to realize the value of Lopburi heritage sites."

Ronnarit thinks that the content of performing arts is the most significant element of the whole performing arts. The content must aim to convey the message of conservation or the value of heritage sites to the audience. Performing arts as they were performed in the past set a superficial content. In some places festival arrangement have been underway for many years but the people still treat heritage sites in the same way as they have done in the past without change. And their ignorance is damaging to the heritage sites. A good example is the instalment of loud speakers in the heritage sites. Ronnarit wonders if there is any message that can be carried for the heritage

sites? The sound from these loud speakers and the dance performance added no meaning to the heritage site. The performances that they gave were having no effect each year. Sometimes drunk men are in high spirits and accidentally vomit in the heritage site. This makes him wonder if Thai directors know how to communicate their message to the audience? Don't we know how to use heritage sites? How Thai people feel about heritage sites?

This focus group thinks that Thai people's attitudes towards heritage sites is that they are merely a meaningless collection of ruins old buildings in decay.

Porntham said, the lighting of heritage sites in Thailand only illuminates the building but no more than that. There are no plans for what else people can achieve from creatively illuminating heritage buildings. The people who are responsible for these projects only think of getting money from the visitors, rather than presenting the character of heritage sites. Ronnarit confirms that,

Most of the performing arts in heritage sites in Ayutthaya and in other places in Thailand that he saw and learnt about from the news couldn't escape from the idea of having pageants with colourful props, costumes and people walking around with light and sound. I've heard that there are some different interpretations of performing arts in Ayutthaya World Heritage but I've had no opportunity to see those.

Ronnarit believes that in performing arts the heritage sites are just like a backdrop but if we add good content to ensure more meaning than just dancing or walking in a pageant, he believes that people will learn more about the conservation aspect.

Vai and Porntham both agree with Ronnarit's views. Vai suggests that, "we should understand the role of interpretation" Porntham suggests that the people who are responsible for the heritage sites should open their minds to new creative ideas by using

new technologies and changing to embrace new development in performing arts. As he said, the custodian of the heritage sites must be open minded and ready to change his / her attitude and willing to accept new creative thinking. Pomtham can not see new creative ideas in performing arts for the interpretation of heritage sites just yet so he thinks that we could use new ideas and resources more to enhance the development in conservation.

Fine Arts Department might help to develop the performing arts as interpretation at Ayutthaya World Heritage by setting criteria such as the type of performing arts but the main problem is related to the open mindedness of the people who are responsible for heritage sites. The 'top down' system in government sectors must change and share authority among people and stakeholders so the decisions do not come from one committee.

And Ronnarit suggests that culture belongs to everybody so every one should help to develop the process regarding cultural conservation. In the case of Mahakan Fort first Fine Arts Department chooses the course of what they think should be done without listening to the people in the area so Fine Arts Department decided to conserve only the fort and move people's houses in the area but there are still problems among them. Fine Arts Department officers have never lived in the area so how can they know what problems remain? Fine Arts Department officers, in order to be successful in solving this problem, should just sit down and listen to whose problems then they will know how to solve such problems. Ronnarit pointed out that this example can help to solve the problems like how to develop performing arts to act as a useful interpretation of Ayutthaya World Heritage sites. This approach would ensure that the process is directly useful and will guarantee a good result and if it does not work, they can find out the problem and modify it to make it more efficient and try to practise again. This is the best way to deal with cultural matters.

Ronnarit agrees with Vai who said that people in the present generation have a different background to people in history. The performing arts that are created now should be contemporary enough to be able to communicate with their audience. Ronnarit gave an example of how at present rap music may convey its message to the modern generation better than old traditional performing arts. There must be some technique for authors to use in order to communicate well with different audiences. So modern methods are needed to be part of present processes to enhance heritage conservation. Ronnarit pointed out that so far the performing arts for the interpretation of Ayutthaya World Heritage and in other places in Thailand are not relevant and create a gap between the old and new generation. And one of the major problems is that the officers in the Government's sectors that are involved in heritage conservation do not respond to the right things. And this has happened because the philosophy and meaning of heritage conservation has changed but the officers in the Government's sectors have not changed the process of conservation to suit the new era. Ronnarit said,

The things that are old fashioned need to be modified in order to live longer and living heritage is a useful concept. The environment and intangible culture are very important as a new method of conservation. The Fine Arts Department committee started designing ideas for the Rattanakosin projects. Porntham's research shows that sometimes the officers know what is right and what is wrong but they've never used these ideas. We are going to deal with living people, so the strict conservative projects will never work because they aren't dynamic. Living things are dynamic.

I would like

the process for changing meaning in heritage conservation to be a process of conservation too. There are more and more staff in conservation but more participation from stakeholders is needed too such as private companies, education bodies and local people. So this case study can be used not only for heritage sites but also some other places like rice fields too."

APPENDIX A-2

Summary of an interview with Anek Sihmat, Director of Ayutthaya Historic Park on 23 April 2004.

Anek Sihmat has been the Director of Ayutthaya Historic Park for the last six years. After six years in his position in Ayutthaya World Heritage as the Director of the Ayutthaya Historic Park, he said there is no change in the Ayutthaya Historic Park policies compared to 5-6 years ago. They are not empowered to authorize projects by themselves. There are many levels in the ministry of Culture, which include the Fine Arts Department and the Ayutthaya Historic Park.

The Director of Ayutthaya Historic Park thought that performing arts should be interpreted in the way that harmony and in line with each heritage sites. This will help people realize the value of heritage places, provide life and profound feeling with the place. But poor management can cause problems in heritage places, such as damages from setting up light and sound equipment. The Ayutthaya Historic Park Office, which is under the Ministry of Culture, is responsible for and has the authority on the historic sites while the Governor of Ayutthaya is responsible for the management of Ayutthaya province, while the Tourism Authority of Thailand is part of the Ministry of Sport and Tourism.

The Ayutthaya World Heritage festival' s committees include:

1. the Governor of Ayutthaya
2. Tourism Authority of Thailand
3. Ayutthaya Historic Park' s officer
4. Ayutthaya Rajabhat Pranakhon Si Ayutthaya University
5. Ayutthaya Municipal Administration

One to two months in advance before the Ayutthaya World Heritage festival starts around October to November there will be a project proposal by the organization that wants to propose the performing arts project at Ayutthaya World Heritage.

However, in case of the 2003 Ayutthaya World Heritage light and sound the committee chose Ayutthaya Rachabhat to create a 3 million baht performing arts production at Wat Phraram. The Ayutthaya Historic Park supported it by giving 300,000 baht for light and sound. Because of the bad work created by RS Promotion in 2002 the committee desired to choose Ayutthaya Rachabhat to create the light and sound show in 2003. Other responsibility areas in the organization of the fair grounds were split up between the following divisions in the governor's office :

1. The health department organized the food center that was accompanied by a pop concert at 'Khun Phan house'.
2. The Ayutthaya chamber of commerce organized shops selling locally produced goods accompanied by performing arts reviews staged at the old Governor's office.
3. The Red Cross of Ayutthaya province, organized by the wives of governor's officers, had their own charity shop.
4. Different 'Tambon' or different areas in Ayutthaya presented their own exhibition and production.

If anyone proposes a performing arts project then the governor of Ayutthaya will set up committees, which include the same divisions as the Ayutthaya World Heritage committee to consider such a project. Their proposition will be evaluated based on the criteria of satisfying social benefits rather than economics.

Because of the damage caused by allowing the private companies to use historic sites for their parties these type of organization have not been allowed for the past one to two years.

He also said, that apart from concentrating on the story of King Narasuan, the 2003 Ayutthaya World Heritage light and sound was still unsatisfactory because of the use of fake scenery. It was also trying to say too many things. This resulted in information overload for the audience. He agreed that focussing on just one story or topic at a time would be better.

Regarding the idea of presenting performing arts in a new innovative idea or other form than historic narration at Ayutthaya World Heritage, Anek said he is afraid that people are not ready for rapid changes. There are some other kinds of performing arts like jazz and orchestral recitals that have been proposed for performances in venues like Wat Chai Wathanaram, but they have not been allowed. They have been allowed though to perform in other places like Khun phan house, Phraram Park or the open space in front of the old governor's office. Until now Ayutthaya World Heritage has no regular contract with any performing arts organization. The idea is that the historic site is open for public use.(A-2)

APPENDIX A-3

Summary of an interview with Vira Rojpojchanarat, Deputy Permanent Secretary, Ministry of Culture on 2 April 2004.

Vira Rojpojchanarat, Deputy Permanent Secretary said, culture is alive and dynamic. It's impossible to create the same style of work of art forever. The creation should be developed to suit each period. The way of life in the society has changed. Busy people today have less time than people in the past so works of art like performing arts which used to be performed all night long have to adapt to be more concise and be understood in an international context.

Vira commented on the exciting synthesis of tradition and innovation on show in the 'Ayutthaya' creative dance performances by 4th year students of the Dance department, Faculty of Fine and Applied Arts, Chulalongkorn University. He noted that it was an interesting project that demanded a lot of research. The students' works that was presented was of an exceptional standard and reflected the quality of the instructors. These works demonstrated that with good research it is not necessary to repeat traditional styles of performance for Thailand to continue its tradition of a creative culture. This is quite an important issue. These new works are based on Thai tradition because they have Thai spirit. No matter what the style of the works presented the Thai uniqueness and spirit still existed.

Vira is not sure about resident performing arts in Ayutthaya World Heritage site but he agreed that some places like Chiangmai, Sukhothai and Ayutthaya should have small theatre for performing arts that tourists can spend at night.

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APPENDIX A-4

Summary of an interview with Montha Jumnongsom, official secretary of Ayutthaya Historic Park office carried out on 15 September 2001.

This interview was carried out in September 2001, but Anek Sihmat confirmed that the content was still accurate and relevant in 2004. The use of a primary source dating back two and a half years ago served well to examine any recent developments at Ayutthaya World Heritage.

Montha said, the officers have to look after the Ayutthaya World Heritage site nearly every day, although their official work is from Monday to Friday. The work in the site needs to be continued and may also take place during the weekend. There are 30-40 workers working at the heritage site. Their jobs include being responsible for Royal visits to the heritage site. They had to deal with the removal of some housing and local schools in the heritage area and find a suitable replacement area for them. A factory

producing alcoholic drinks had to be removed as well. Luckily, buildings housing 200 laborers of a factory are not located inside the historic area so they don't have to move.

The Fine Arts Department has already proposed the idea of providing a shuttle service using special light vehicles on the site that create less pollution and the collected fees can benefit the Project of the Improvement of the Master Plan of Ayutthaya Historical Metropolis. But the idea was not approved in the meeting. Ayutthaya Historic Park office plans to remove the road that runs through the historic park and join the areas, as in the historic period. Tourists would then be provided with rides in the light golf-cart-type vehicle. However, some members of the committees, such as Tourism Authority of Thailand (Ayutthaya branch' s Office), the Tourist Police Board and Governor are worried about the security of the tourists, so the committee decided to keep the road that runs through the historic park in place. The cars and tour buses are more convenient for tourists to get off the plane into the buses and go right to the historic monuments.

If the tourists arrive at the historic site and something has gone wrong with the lights that illuminate the heritage architecture, the tour group organizer will telephone to notify the Ayutthaya Historic Park office immediately.

Ayutthaya Historic Park office needs support from the Governor and the Ayutthaya administration. The committees include central committees and temporary committees. The committees helped to study and create a master plan that had been used since March 1993. After drafting the plan they sent it to the Fine Arts Department and the Fine Arts Department sent the master plan to the government office. After the government will grant the budget Ayutthaya Historic Park has the authority and money to implement its plan with a focus on the important areas with condensed historic architectures and artifacts first, such as Wat Mahathat, Wat Rachaburana and Wat phra Srisanpetch.

Income of about 2 million baht each month from visitors' fees (30 baht for foreign tourists and 10 baht for Thai tourists collected at five monuments: Wat Mahathat, Wat Rachaburana, Wat phra Srisanpetch, Wat Phraram and Wat Chai Watthanaram) is sufficient for the maintenance of the infrastructure in the Ayutthaya World Heritage, such as maintenance of the lawns and clearing litter from the area.

During the year 1997-1998 there was a crisis due to flooding in the Ayutthaya World Heritage area, a government representative came to visit and the sum of more than of 500 million baht was granted to protect the Ayutthaya World Heritage. Projects like digging and opening of the old waterways on Ayutthaya Island were executed.

Fees for local films shot on location at Ayutthaya World Heritage are 2,000 baht per day and 10,000 baht per day for foreign productions like Mortal Combat.

The Project of the Improvement of the Master Plan of Ayutthaya Historical Metropolis by the Fine Arts Department consists of changing the road used for vehicular traffic and returning to the original historic plan as it was in the old days. This project has already been addressed in a meeting attended by a network of stakeholders, such as the Fine Arts Department, the Ayutthaya Tourist Office, the Tourist Police office, the Technical School of Ayutthaya, Wat Thammicaraj Primary School, the Ayutthaya Governor and the Wat Thammicaraj community. Wat Thammicaraj Primary School and Wat Thammicaraj Community did nearly agree to move out of the historic area, but there was no confirmation.

- 1) Ayutthaya Technical School claims that the school faces Narasuan road and the area on the other side of the school that faces Roab Muang Road is lower than the road level.
- 2) The Tourist police office is not able to provide enough police officers to secure the dark area at night.

The Fine Arts Department has already proposed the idea of providing a transportation service using special vehicles on the site that would create less pollution and the vehicle's fares can benefit the Project for the Improvement of the Master Plan of Ayutthaya Historical Metropolis. However, the idea was not approved in the meeting.

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APPENDIX B

**Focus group Interview with
professional performing arts artists**

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APPENDIX B-1

Focus group interview : Professional performing arts artists

Summary of a focus group interview with Daraka, Suwantee, Nipon from Dass entertainment theatre company on 8 February 2004.

- 1) Daraka works principally as a scriptwriter and a play director.
- 2) Suwantee is a director and also does some scriptwriting work.
- 3) Nipon works on the organisation side of things as a production assistant and crew co-ordinator.

All three have considerable experience in theatre and performing arts and have worked on light and sound Productions including *River of the Kings*.

Daraka said, "The project *Tha Sathit Nai Doungjai* organized by the Royal Palace and CM. The show used the Royal Palace as a location and told a story about the place." Daraka added to the show, the palace was represented by an actress in the role of the palace's nymphs. The nymphs of the palace show how much the palace changed in each king's reign from Rama the 1st-5th. Daraka pointed out, the real sites such as the buildings in the Royal Palace were shown during the performances. Suwantee said, The location has been used as a place in the story telling. And the later show used the river as the starting point. But in *River of The King* this had been changed ever since it's begun. In every year the same location, The Royal Palace, was used only as back drop scenery to the show, but the story in the shows was not at all related to the place. The original idea of *River of The King* comes from the river, in particular Chao Praya River has been mentioned. The initial theme of the first show is the river, the King and a country of Thailand and the show after that year changed to be a fantasy story. Suwantee said,

Creating performances nearly every year at this place, it's reached at the point where the story needs to be changed into a new direction. And the audience may get bored with the same direction again and again. In general the stories had been presented like a play

that aimed to pay honour to the King and ethical issues such as the show in 2004 showing the sacrifice of a women.

In the first show of *River of the King* audiences had to sit in some kind of boat and travel along the river and on the journey they had to stop at four spots on the bank of the Chao Praya River to look at the performances. Daraka thinks that the first *River of the King* was related directly to the river. The second year the location of *River of the King* was at one site at Tha Rajvoradit and told a story about Bangkok history. The third year one of the King's nieces performed in the role of a water nymph. The theme of the 4th year was searching for an honorable man with a good heart. Daraka added, power and enlightenment did not indicate the good man, but in the end 'the sacrifice' he made identified him.

First, the CM organizer had set the main idea as they wanted it to be and Daraka from Dass entertainment, another organizer, started the script writing by linking all the plots together with music. The story in the 5th performance in 2004 was set in a fantasy plot with a back to the past idea, while Daraka and her colleagues prepared the scripts that she was able to change from the CM organizer's main idea at some points. In the play, the imaginary civilized town in the past named 'Anantanakom' was created. The heroine was a heritage conservationist who had worked in one of the heritage sites. Because of the Queen's 72 birthday in 2004 the story aimed to convey messages to honour the Queen of Thailand. In this performance the CM organizer chose a major theme of woman and love. The woman who works in the historic sites reminisced about her love back in a former time in an ancient civilised town and in this town people were working very hard protecting their country from a witch. Daraka said, "The CM organizer is specialised in special effects and each year the organizer gave specifications for their available special effect equipment that they want to use. And Dass entertainment brought techniques to link to and enhance the story." Suwantee said, she thinks that CM organizer used the heritage site in order to let the hero and the heroine meet in the former time so the heroine had to have some kind of heritage conservation. The story

run the heroine belonged to the present time and the hero belonged to the past and both met in this historic site. And then one day the heroine who had known the latter period of time got stuck in the past and tried to help the hero. And in the end she decided to stay with him for ever and never return to the present. Suwantee added,

It is quite difficult to create the play that strictly adhered to another person's specification such as the story must include the Queen's craft project. It's difficult in the way that she had to balance between the original storyline and the specification.

Nipon added, It will be better if these performances can be held in places like museums because it will gain a mysterious atmosphere.

Daraka said, "this drama had a time limit for her to write the story to reach the objective. Most of the problems concerned time for Daraka; it seemed to be a rushed period regarding the amount of time to devise the performances. A decision from MC organizer took too long. But there is no other problem. Daraka said that when every idea is set CM allows Dass entertainment freedom to create such as in costume design. The two teams communicated well under the circumstances. Suwantee confirmed, "CM knew exactly what they wanted in terms of special effects such as the volcano technique and the two organizers adapted the idea and included in the play." But in practice Dass who was responsible for creating the performances had to find a reasonable script to enhance the technical effects. Like in other projects, when ever there is conflict, reasonable suggestions can be acceptable. CM is prepared to adapt and change if there is good reason. Suwantee points out that it was difficult to add the craft scene that represented the Queen's project.

Dass doesn't have a very much chance to create performing arts in the heritage site. However, they would like to work in that area very much because they agreed that the heritage sites will enhance the beauty of their works. Their past work does not really count as performing arts in the heritage sites. Daraka said,

I would really like to have the chance to create Shakespeare's 'Romeo and Juliet' in a real historic castle but there is no opportunity." And for the project 'River of the King' we really can not get close enough to the architecture in the Royal Palace because there is a wall that gets in the way. Besides there are many specifications such as a floating land had to be there for the audience's seats.

Daraka said that 'River of the King' can convey a message to the audience about how to feel about the river and surrounding architecture nearby. Suwadee said, "Apart from the effects of pollution the Chao Praya River at night is beautiful to look at. And the chance to look at the Chao Praya River occurs when the audience arrives when the show has nearly started and get up from their seats when the show finished."

Nipon added, "Most people in the capital who are familiar with town buildings will be happy to see a spatial view of the river and they will have a chance to see such a view."

The focus group interviewees suggested that there are other places like Chulalongkorn University, Phimai Prasart that are suitable to use to create the performing arts in the heritage sites. Nipon argued that most light and sound did not carefully use lighting such as the first 'River of the King' project that used brightly coloured lighting projecting directly onto the heritage monuments like the Prang of the Temple of the Dawn. They also suggested that they should use more simple lighting in order to illuminate the monument and keep its natural look as it appears in the day time. Suwadee confirmed, The value of the natural look of the historic monuments was decreased by the poor taste in lighting design from a non professional organizer. Daraka said, one major problem come from the custodian who has no experience of such things such as the head monk in the temples like Wat Arrun. Nipon commented on the lighting in the performances presented at 'Vimanmake Palace'. They are not as good as performing arts at Wat Prakeow. One major problem is the position of the lights themselves. It would be better to hide them from the audience's sight.

Suwandee suggested that the remains of historic palaces are good to use as backdrop scenery that is not necessarily connected to the show and sometimes orchestral performances can be arranged in the heritage sites.

And the focus group does not agree with the fire works and the bombs that are used in the light and sound performances because they create more damage to the heritage site than they enhance it. Daraka thinks that if any effects show a sign of damaging the sites they shouldn't be used and nowadays lighting is good enough to use for various kind of effects.

The Group all agreed that most of the films and soap operas in Thai Television tend to create a new trend in Thai society rather than conserve the original culture. Niphon gave an example of hair dressing in 'Suriyothai' and 'Kasatriya' Thai soap opera based on the Ayutthaya period. He thinks it is not authentic and these films spread the wrong message to the public and became a new trend in the Ayutthaya style. An example of the veil over the women's shoulder and towering wig wore by Ayutthayan women in 'Suriyothai' and 'Kasatriya' mislead people about the costume in the Ayutthaya period and it seems to be incompatible with ordinary life. And another scene when Queen Jiraprapa wore sexy metal bras inviting guests to visit her land, remind people of Madonna's costume in a pop music concert. Darika said,

I think those plays had been dramatized too much until the obvious lack of authenticity came across such as in the costumes and the story of jealousy in women's roles in the soap opera that were more dominant than other valuable aspects. When ever *Kasatriya* is mentioned the clear impression seems to be a story of various Burmese wives fighting to win a husband of their own.

And the film *Thaviphob* the costume and art director announced that they will create an authentic reproduction of the period in the story. Suwadee argues that,

In the process of filming and in plays normally it's not necessary to rely on authenticity. I can understand that dramatisation and exaggeration are needed to please and entertain audiences but some times this is not logical such as in the film *Overture* since for a member of Thai society to commit suicide by hanging himself is too much : this is Thailand not China.

Daraka added, the film *Overture* followed the tradition of Chinese drama. It is entertaining but there is not much evidence of other qualities such as authenticity. In many plays and films in Thailand the whole concept of plots can be modified to please the masses like in the case of the film *Thaviphob*, a period film using the same name as the original famous soup opera of a famous writer Thommayanti but in the present film the period in the story had changed from that of King Rama the 5th to King Rama the 4th for the reason that too many media had used King Rama the 5th's period so the director didn't want to bore the audience.

But some soap operas show historic events that convey the right message for the audience like the soup opera *Seephandin* by Kujrit Pramote one of the former prime ministers. The narrative is about various kinds of people who were involved in the four reigns of Thai Kings in the Rattanakosin period. To compare with *Kasatriya*, *Seephandin* had created the atmosphere of those periods and concentrated on various kinds of topics that educated the audience to some degree rather than concentrating on a nonsensical story such as fighting to win a member of the opposite sex. These types of story create an unacceptable messages in the historic stories.

The attitudes from various kinds of people towards arts and culture can be developed for performing arts especially in a way that would be accepted by the present generation. There are many ways to interpret the heritage sites such as concerts.

Without forcing people, these events will create and increase interest in the heritage sites. And the other way is to devise performing arts with a historic narrator that can relate to the heritage sites.

Some stories can make people's experience at the sites more memorable and enjoyable like *Payabart* by the famous novel writer Thomayante. The story set in the Ayutthaya period mention a woman who has been killed and becomes a ghost who looks after the old country's heritage and before she realizes her duty for the country she practised her revenge on other people. But even this story has a strong novel character, but the atmosphere of Ayutthaya during the war time, especially near the end of Ayutthaya, shows the situation of people at a critical moment, which mirrors the culture of that period. These give the present generation more than the absurdity presented by other media present in Thai society. And the content in this story no matter what form of work; book or play added to the value of the work like performing arts. So performing arts have been used efficiently and can help people to realize the significance of the Ayutthaya World Heritage sites. Suwantee confirmed that, "After I read the book of *Payabart* I suddenly developed a profound memory of it and when I saw a soap opera under the same title I still have the same feeling and remember how Ayutthayan people love and protect their own country".

Daraka said at Ayutthaya World Heritage, which is promoted by UNESCO there is a lack of atmosphere. Apart from the disturbing sight of shops for tourists, the interpretation shows a lack of dramaturgic atmosphere that fails to communicate with people. Ayutthaya World Heritage organized cheap taste fairs that can be seen in the whole country : the loud noise, performing arts, people and the shops around the heritage sites destroy the serenity of Ayutthaya World Heritage sites and make them look ugly. The surrounding area is as important as the heritage area : all the planning for shops and people can be better organized. The old tradition of buying and selling goods, if it is well arranged can add value to the sites. As Thais we feel that we want to

know and enter into the places where we come from but at the moment all we can see is the sale of items in stalls behind the cars. It is not necessary to do anything about performing arts but the people who are responsible for Ayutthaya World Heritage should know and understand what arts and beauty are. The foreign heritage organizers are much better such as 'Chongkhaokaad' museum, Kanchanaburi province which was arranged by an Australian organizer. The place is significant because it's a memorial of World War Two. The place looks simple and starts with entering into a dark area. This can change people's mood and make the place more respectable and then it follows that people are more interactive and in the end the people felt sad with the display of the soldiers' belongings such as purses and letters to their parents at home. There is also a cinema reel of the people in the camp that they managed to record at that period. The organizer used dramatic techniques to build up human emotion and this is an effective method of communicating with the visitors. The visitor can understand the unfortunate people and barbarism during the war time. This can make visitors continue to research more into the events after they leave this museum. Daraka said, "Because of the dramatic techniques used, even only a single area can stimulate the people's minds then they will continue to research more into the events by themselves." It's not necessary or possible to create many moods or ideas at the same time in the same place. Just one good one can stimulate the people's minds and spirits and then it's worked. This process relates to the creation of drama by using the theme of the barbarism of war and the Japanese as an enemy. The plot writer starts from forming the foundation stage as the visitor enters into the first space and gradually builds the emotion through to the end. It doesn't need to take long, only 15 minutes, then people come out with a profound feeling, compared with the worst example of interpretation nearby and more famous places like the River Kwai Bridge that was designed by a Thai monk. And one major problem is the taste of the people who are responsible for and have a chance to create the project. The bad taste comes from trying to put every thing together without any planning and design. Another problem is that the people who have authority tend to have no knowledge of the subject and end up by choosing the wrong

organizer to create the design for them. Daraka Suwandee and Niphon agreed that these people lack an understanding of arts which is hard to solve as long as the system of 'top down' management continues. And another problem is the lack of interest in art and culture in the education system in our society, as it is thought that arts can not generate enough money. This problem cannot be solved in just one day; it takes time to develop interpretation concepts and besides it takes more practice in order to prepare all sorts of people involved. In these cases Suwandee suggests getting rid of those top people who lack taste but possess authority, kill the people in the ministry of education and destroy the ministry of culture.

The other way to combat this problem is to really get on and solve it by choosing to be in conflict with some people and choose the right people who have the knowledge and experience to complete the tasks. It is not too late to manage something as there are many people with experience in this field who are able to do the job. At the moment we can not solve the problem at the right point so we create more and more mistakes. Niphon mentions that there is news of an unsuitable concert performed at Wat Chaiwattanaram which upset UNESCO. Many people were worrying that UNESCO would stop promoting Ayutthaya as a world heritage site. Suwandee thinks that this is deserved. Daraka points out that this happened because of the confused management between the Ayutthaya Governor, Fine Arts Department, the Ayutthaya Municipality and Tourism Authority of Thailand.

Another example is on Children's day at Phimai Khmer heritage site, the provincial Governor had organized the fair at the heritage site, and after the meal all the litter, mainly food packages, was left all over the heritage area and not far from the site there are a number of officers from either the Ministry of Education or cultural relation who were playing games with children with the disturbing noise of loud speakers just like they were playing in a theme park. This raises the question of who let that project go ahead in that heritage area : may be the Ministry of Education at that time. Sadly we lack

an appreciation of the profound respect needs for the heritage sites. If we decide to conserve how can we look after these areas? After all, may be the big events for promotions are not as important as creating only profound feelings in the heritage sites such as stimulating imagination during the visitors' journey in heritage sites. Only interaction between visitors and heritage sites is needed rather than any large scale dance and drama performances or grand events at heritage sites. Performing arts is only a part of conservation. It's not absolutely necessary but the principles of performing arts are needed in order to create interaction between people and heritage sites. The heritage organizer must understand clearly what kind of feeling they expect their visitors to take back home after their visit.

One example of a misguided cultural creation happened in one of Sukhothai's events while people were waiting to give food to the monks. The event is supposed to present a picture of the monks walking down from the mountain to receive food from Buddhists. But what people saw was a large number of monks get out of the coaches that carried the monks from many places around Sukhothai. Those monks walked up to the mountain first and started to come down from the mountain to receive food from Buddhists. This created a poor impression that destroyed respect for Buddhist culture when compared with a different, more authentic cultural approach to the morning in Luang Prabang, Laos. There was an authentic image of Buddhist monks receiving food from Buddhists everywhere in Luang Prabang. The normal way of life in Luang Prabang that is maintained, can create a profound impression for tourists. This is more valuable than the false impression gained as a result of management in Sukhothai, Thailand. And there is also the increasing number of fake images from Tourism Authority of Thailand like the set up, artificial activity of craft making activities at Kor Ket that is managed for tourists. It's such a waste of time to create all these things. This is not conservation, it's a new innovation to attract interest and can be compared with the government project of 'Bangkok Fashion city'. First we have to ask ourselves what is fashion. It is not necessary to have only beautiful models on the catwalk. Fashion is not part of our

tradition like in France and Italy. In those countries they take years and years to lay down layer and layer of fashion culture and this happened to be their culture in those days. Fashion is a culture and it can't happen in a short space of time like this absurd fashion project in Thailand at the moment. There are many threats to Thai culture that need more attention and only Thailand can conserve its traditions. No other country will do this for us.

There is a recent project for which the Ministry of defence would like Dass entertainment to create performing arts for, to show a long continuing history of the Ministry of defence building in order to prevent the Thai Government from turning this building into a museum. And before the project started they'd already debated on the issue of whether the Ministry of defence was wrong to cover / hide the building with a panorama screen during the performance. Suwantee said, they've got the wrong idea of using hard sell rather than thinking of soft sell. Each heritage building has its own character which needs to be shown off. Most of the people who don't have a knowledge and understanding of art and culture tend to use technologies to attract interest and try to enhance the character of the building by using these technologies. And besides there are many issues that they want to suggest at the same time meaning that most of the information will be lost. It is better to continue conveying a message to people rather than communicate 100 issues in one go which will be a waste of time.

And anyway performing arts is the most familiar type of art that can communicate well with people. Performing arts can create a model of life : there is a Thai proverb "life is a drama". Drama is always about men so it is easier to communicate to men. The principles of performing arts are useful for the interpretation in heritage sites and it is not necessary to use people to perform in the heritage sites all the time. In other kinds of performing arts like singing or concerts, the principles of performing arts can be applied in order to communicate better with audiences.

Dramatisation helps to encourage the interaction of the audience by gradually building up emotion in people in a formal pattern of emotion, moving from the starting point 1) the stage of opening up the issue and to stage 2) conflict, where small contradictions have started that will develop into stage 3) crisis, when the conflict is getting bigger and reaches the peak at stage 4) climax, and then calms down with the situation of 5) release, a resting feeling after the peak. Then audiences will 6) enlighten. At this stage if the things that the audience have seen match with the notion that the audience gets from the performance then the show has been successful. If the two do not match, then the show failed to convey its message to the audience. An unsuccessful project may come from trying to communicate too many messages at the same time, so the audience becomes confused.

APPENDIX B-2

Summary of an interview with Sutheesak Pakdeethava, Choreographer and music instructor at Saint John University. His works are include *River of the King*, *A Tale of the Ancient Capitals* a performance for the Queen of England on Tuesday 29 October 1996, 700 years Nopburi si Nakorn Chieang Mai on 4-5 February 1997, Vieng Krung Kam on 17-18 January 2003 and Bangkok 2489 the musical etc. Interview on 7 February 2004.

As a Thai, I am keen to develop a beautiful picture of Thailand and its heritage. People today do not appreciate architecture as they did in the past. The productions I have been involved in help bring an awareness of the beauty of architecture from the past. Locations of the performances are chosen as an integral part of the composition.

The areas for the audience are chosen carefully in order to provide the best view of the monument. Using these monuments for the performances will help to keep them alive.

"I am very happy to do this type of work in locations such as Ayuttaya, Sukhotai, Vieng Grunggam. If no one did this work, people would not appreciate the importance of these sites. It is a pity that the sites have remained in a state of decay. If it is allowed to decay further the intricate designs and sculptures will be lost."

At Wat Chai Wattanaram, where ever any one put the performance it will be beautiful because the old craftsmen made it perfect and balanced. This helps artists create beautiful work, it makes it easier.

The performance will return the life to this old monument. *A Tale of the Ancient Capitals*, a performance for the Queen of England and the Thai royal family, was performed during the rainy season. It was a big problem due to the flooding in the area. The Queen of Thailand wanted to demonstrate the beauty of the temple to Queen Elizabeth, despite the problems with the rain. The opposite side of the Temple, the Queen of Thailand's palace, was flooding already. Sandbags were used to protect the temple for the performance. If there had not been a performance at that time there would have been no sandbags there to protect the temple from the flood. Five Hundred soldier were used to lay the sandbags. It was ongoing work as the water continued to rise every day until the day before the performance when the rain stopped. There were also other problems with props broke. The performance was about the history before and continuing up to the Ayuttaya period. It helped people understand this historical time. Sutheesak said, conservation is not about people paying money to see a historical monument, but to let people feel that they own and are part of the monument. The performance did mention the temple in the way that this Wat was used as a barracks by the Burmese during the time of the sacking of Ayuttaya. The story continues through the death of Queen Suriyothai up to the Ratanakosin period, when the Dutch traded with Ayuttaya. The performance included the sacking of Ayuttaya which was achieved through special effects, including laying gas pipes for fire effects. Sutheesak said, "The angle of the fire was directed towards the temple but remained a safe distance away to

prevent damage. Even though this was an important and grand event we prevented access to the more fragile areas of the Temple.”

The performance was broadcast to the Nation as it was a very important event for the Queen of England. He also mentioned that,

My role in this event was as Director of Movement as there was no dancing to choreograph. I was given a script and I set the composition of the performers. For example the scene of “tableau vivant, the conflict between Burmese and Thai and the fighting on the elephants. Real elephants were used for the performance so a safe environment was needed. In the more fragile areas of the temple we had to use artificial elephants. There was no artificial / constructed background used.

For *River of The King*, the location (Wat Pra Keaw), was not used as the backdrop for the story as a lot of scenery was built specifically for the production. This was a different approach to that of Ayuttaya in which only a small part of the scenery was manufactured – just a small hut. The production in Ayuttaya used a large screen projector to display graphics and fire effects. “We used the large projector to make an impact on the audience, to show that it was a grand production. We positioned the screen so that it would not block the audiences view of the temple.”

River of The Kings was first produced six years ago, and each year they produce a different episode. Each production is not related directly to the Royal Palace as they are in Ayuttaya. The first production of the River of the Kings was about the migration of the ancestral Spirit from Ayuttaya to Thonburi and then to Ratanakosin and how the Spirit experienced the prosperity of Thai people through the ages. The story also portrays the activities of the Thai kings from Rama I to Rama IX and how the Palace was used during this period. The second episode of *River of The Kings* was about the Goddess of the Chao Praya River and was set during the times of the revolution in Rama VIII reign to the present day. Again, this production was not focussed on Wat Pra Keow

itself as it included scenes based around other buildings and sites along the Chao Praya – for which scenery was built at Wat Pra Koew, Thailand's first post office for example. The story also tells of the situation during the leadership of Po Peeboon Songkram, a prime minister of Rama VII famous for introducing modernisation to Thailand. He changed many laws during his leadership and encouraged a more western approach to life. This time is portrayed very well in a recent film *Horm Rong* or *The Overture*. The following episodes were not based in a specific period or location and are purely fictional. They concentrate on ethics and the morality of the King, for example.

Another good example of performing arts focussing on heritage sites is Vieng Krung Kam located on Sala Pee Road, Chiang Mai. This ancient town was only recently discovered when construction work was being conducted by locals. Most of the town is buried with only the spire of a stupa visible above ground. Sutheesak mentioned, "It is a good thing to do performing arts in a location such as this in order to provide an awareness to people. If there had been no production, people would not know of this ancient site and its history – that it was buried by the flooding of a river."

This site has only recently been discovered and, as yet, has not been excavated or examined by the Thai Archeological Society, thus the history of the site is currently open to debate. This performance will encourage people to discover other ancient sites around Thailand. The production was a fictional tale of love set in the town of Vieng Krung Kam, the old capital of Chiang Mai. As the town is still un-excavated and is mainly underground we had to build most of the set. The performance included an elaborate pageant in the style of Northern Thailand, rarely seen unless it is a special occasion, which features the Ging Ga Raa bird. The Northern style pageant, particularly the Ging Ga Raa bird, is a common element in productions that are based on, or set in, Northern Thailand. A parallel, for example, would be the strong themes of war for productions based in Ayuttaya. The performance only included one real element (the visible Stupa) of Vieng Krung Kam. The site cannot be fully excavated as the area is

currently occupied. That may rapidly change as the site opens up to tourism, there are many incentives to clear the area and generate income for the local people.

The most recent production *River of the Kings* (Feb 2004) was written by Daraka. After receiving the script, my role was to storyboard and choreograph the production. Sutheesak suggested that,

I recommend to others who are involved in this type of work to research every detail in great depth. It is also my opinion that we should clear the areas around heritage sites, to remove modern buildings that obscure our views of these ancient monuments; Similar to that which was done with Chaa Leum Thai, a cinema that was demolished to clear the view of Lohaa Prasat (built during the reign of Rama III).

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX C

Focus group Interview with

Local people at Ayutthaya World Heritage site

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APPENDIX C-1

Focus group Interview : Ayutthaya local people group 1 on 24th April 2004.

Summary of a focus group interview with Mr. Thavorn Sukruan (Peak), the president advisor of Wang Boran society, Ayutthaya (a group of local residents and shop owners in the area of the Ayutthaya World Heritage site), Mr. Panya Arromdee (Pun) a local resident, and Mr. Nop (not his real name), a shop keeper.

The interview was carried out during the 28th Songkran festival (Thai New Year) on 24th April 2004, which was organized by the group of souvenir shop owners in the Wat Phrasrisanpetch area.

- 1) Peak has been working as a shopkeeper and for the shopkeepers' group for 47 Years. He has had experience dealing with Fine Arts Department. He has lived all his life in Ayutthaya.
- 2) Pun is a local resident who works as a freelance driver and so has intimate knowledge of the land in Ayutthaya and its surroundings.
- 3) Nop also has experience of dealing with Fine Arts Department.

Mr. Peak thinks that performing arts has been enhancing Thai arts and culture for many years. Light and sound in Ayutthaya needs to be developed to suit the Ayutthaya World Heritage atmosphere. In the past the organization was not sufficient enough and there was a lack of continuity. We need to emphasize traditional culture more. To improve the concept of the Ayutthaya World Heritage, first the head of the committee, the Ayutthaya governor should suggest the best way to proceed, followed by input from the lower ranking committee members. Ayutthaya is one of the most important cultural heritage sites, having served as the old capital of Thailand encompassing a large area. The festival should be organized as elegantly as the old capital of Thailand used to be.

Mr. Pun added the festival should include traditional culture that has declined as time has gone by, especially in the new generation. Nowadays, the information about the festival sent a wrong message regarding the nature of Ayutthayan culture.

Mr. Peak said, there is no meeting between the Fine Arts Department and local people. The meeting was only among the committees. Both Mr. Peak and Mr. Pun both agreed what is lacking is the inclusion of local people in order to consult or asking people to propose local projects.

Mr. Peak and Mr. Pun agreed that local people should participate in Ayutthaya's big events and should be consulted by the committees who organize them. At the moment these decisions are only personal, taken by very few people. For them, this has made Ayutthaya 'fall from grace'.

To contact the Fine Arts Department is not difficult but nobody would like to meet with them because there is a gap between Fine Arts Department as a government sector and the people. To be fair Fine Arts Department might be more open than before but people still remember the gap that was so big in the past.

People have no knowledge and information about the heritage sites and monuments that exist in their hometown. Mr. Pun thinks that the Fine Arts Department presented the wrong message regarding some chedis in Ayutthaya World Heritage. Mr. Pun said, "Foreign visitors used to ask such questions which have no answer, for example about the visual destruction, such as the radio structure that was erected among the prangs and chedis in the Ayutthaya World Heritage area. Foreign visitors said, "Is this a UNESCO world heritage site?" These problems come from the work that is based on a new budget from year to year, which has lead to a lack of continuity.

The committees included Ayutthaya's governor, the Fine Arts Department, Department of Treasury and the Ayutthaya municipality. That there is no clear connection among them caused problems, such as lengthy maintenance and repair infrastructure projects. These created many problems with local people. The same road in Ayutthaya has been repaired again and again but was never completed. These problems caused bad feelings among the people because of the lack of interest shown by the committees to have local people participate in the preparations, it made them feel ignored and isolated from most of Fine Arts Department projects and left out by the Fine Arts Department management.

Light and sound in Ayutthaya World Heritage first started with good impressions and it dropped in quality as the years went by. There is much the same in light and sound creation even in the 2003 Ayutthaya World Heritage light and sound that was organized by Rachabhat Pranakom Sri Ayutthaya University. Mr. Pun commented that there is lack of creativity in Ayutthaya World Heritage light and sound. He said that some years the Ayutthaya World Heritage festival has been in such a way it seems it is for the benefit of private companies rather than Ayutthaya World Heritage. He mentioned the quota system which allots large amounts of space around the festival site to large beer companies from Bangkok which do not bring any benefits to local people and take away their chance to use the space themselves. Mr. Pun went on to say that locals have less and less chance to take advantage of the festival since Ayutthaya has been promoted as a UNESCO Ayutthaya World Heritage.

Mr. Peak said the tourist shops had been ordered to move to an area where garbage is kept. It is very difficult for tourists to find the shops because the fronts of the shops are now facing in the wrong direction. Only better planning of the entrance can solve all the problems but there is no sign of this happening. Visitors tend to think that all these shops are monks' dormitories because they are located behind Phra Srisanpetch temple. After visitors pay respect to the Buddha they tend to ignore these shops get

back into their buses and leave the area. The Fine Arts Department' s design of these over 100 shops made the situation worse. Mr. Peak confirmed that this problem come from Fine Arts Department' s irresponsibility. These shops were design by Fine Arts Department and built by the Ayutthaya municipality.

According to Mr. Nop, there is a double standard between the stationary tourist shops and moving vendors. The tourist shops had been moved to the area behind the temple while the moving vendors are allowed to be in front of the temple, but the tourist shops are the ones who pay rent. Fine Arts Department still cannot solve such problems as keeping the area in front of the temple tidy.

Nothing happened after the group of local shops voiced their needs and problems. As a result they gave up with a bad feeling and ignored the Fine Arts Department events' participation. Mr. Peak added that the present Fine Arts Department has continued to execute the 10 year plan, first created by a less open minded Fine Arts Department top committee in the past, even though the lower ranking local committee members who joined later, did not agree with such a plan because of the Fine Arts Department' s management processes.

Mr. Peak, Mr. Pun and Mr. Nop are all not satisfied with 2003 Ayutthaya World Heritage light and sound. Tourism Authority of Thailand doesn't create any outstanding projects that enhanced Ayutthaya World Heritage' s character. The visitors found it difficult to find the Ayutthaya tourist office. Ayutthaya tourist officers should spread out in the Ayutthaya World Heritage site to serve tourists at the tourist sites but the officers cannot be found there. There is no such brochure of tourist information where the tourists are. Local people generally want to help to conserve and participate in Ayutthaya World Heritage events but they have bad feelings towards the Fine Arts Department and feel that they are isolated and ignored.

APPENDIX C-2

Focus group interview : Ayutthaya local people group 2 on 24th April 2004.

Summary of a focus group interview with Mr. Prateep Boonfu, an international contact person in a transportation company in Ayutthaya, Mr. Tony (not his real name), owner of Tony's Place (a foreign visitor hotel in Ayutthaya), Mr. Watchara Sanjun, tuk-tuk driver on Ayutthaya island, and Mr. Wisut Sae-Eung, metal worker in the Ayutthaya area. Interviewed on 24th April 2004.

Prateep would like to see art and culture in Ayutthaya while Tony would like to see a theatre as a magnet in order to attract visitors to stay over night and for periods of 2-3 nights in Ayutthaya.

The theatre would organize historic storytelling that is related to Ayutthaya. All agreed that visitors tend not to stay over night in Ayutthaya because there is no other activity to do or to see apart from going to a discotheque. Tony said there is no night market in Ayutthaya like there is in Chiang Mai, for example, and Prateep added that Ayutthaya should be organized to be a center of arts and culture with regular evening performances. Tony added that performing arts would mark out Ayutthaya's character.

The problem is that there is no such theatre or any other kind of performance because of Ayutthaya's lack of encouraging talented artists. Some authorities promote more crafts, souvenir and bicycle services rather than performing arts. Prateep thinks that Ayutthaya has various places for performing arts and performing arts is not necessary to be a classical Thai tradition it can be modern or contemporary held on the bank of a lake or river. Tony said the top people who participated in Ayutthaya World Heritage like Tourism Authority of Thailand, Fine Arts Department, Ayutthaya metropolitan and Ayutthaya governor have a lack of vision towards arts and culture. Performing arts can create more jobs for local people and students in the area. Watchara, tuk-tuk driver said foreign tourists are willing to see performing arts more than

dancing in the discotheque after a short visit of the illuminated night sites presentation of Ayutthaya World Heritage architecture. Watchara said, "if the tourists want to go to the discotheque they better go to Pattaya. They come to Ayutthaya to visit Wats but that is not enough for their precious time visiting here." So he thinks that in order to attract visitors to stay longer what could be an incentive to make them spend more time in Ayutthaya.

Local people could be able to know what Fine Arts Department' s plans are. Prateep confirmed that conflicts among Ayutthaya people arose from the fact that the Fine Arts Department does not give enough information to the local people. The Fine Arts Department should help Ayutthaya people to realize Ayutthaya's character. In Chiangmai, people have more participation with various kinds of events in town. Prateep added local people drive past Ayutthaya World Heritage every day but there is no participation. Chiangmai inhabitants can answer what the special characteristics of the city are : their culture, behavior and food culture. Tony said that Ayutthaya could learn from the Chiangmai example.

Prateep said as Ayutthaya people, we now still cannot capture Ayutthaya's uniqueness. At the moment, the concept of Ayutthaya as a historic town is not enough because there is also Sukhothai, so there is little difference. Watchara said Ayutthaya earns more benefit of being located nearer to Bangkok than Sukhothai.

Tony said that Ayutthaya's tourist development planning is going in the wrong direction. The Tourism Authority of Thailand has emphasized only upper class visitors from the five star hotels, which have less number of visitors than other hotels and guesthouses. The festival is organized as a temporary fair which runs every year. Most government sectors in Ayutthaya have less of a vision of performing arts and are more interested in tangible culture. The idea of Ayutthaya events like dressing up in traditional costume is fake and shows a lack of creativity. It is only a superficial scene that doesn't

last long and wastes the local people's time, because this will never make Ayutthaya different from Lopburi or Sukhothai.

Prateep said, Rachabhat Pranakomsri Ayutthaya's performing arts did not succeed in creating performing arts as an interpretation of Ayutthaya World Heritage. Their light and sound was just only ordinary performing arts for entertainment.

Tony thinks that foreign visitors in the past did enjoy superficial scenarios created by Rachabhat Pranakomsri Ayutthaya's performing arts such as lighting, effect or elephants. They can not participate in the deeper level of the Ayutthaya World Heritage spirit.

Tony, owner of 'Tony's Place' Guest House in Ayutthaya confirmed that Ayutthaya 's big problem is the lack of various kinds of attractive events to attract tourists. Performing arts could enhance Ayutthaya's character and uniqueness by using local resources like talented performing arts students.

Prateep agreed that students from Rajabhat Pranakhon Si Ayutthaya University should participate in light and sound but did not think their creation showed a deep understanding of Ayutthaya World Heritage. He thought that perhaps Rajabhat Pranakhon Si Ayutthaya University lacks a manager who could really understand the issues involved.

One of the suspicious things created by Fine Arts Department is that their dance drama school has never been located in Ayutthaya, which used to be prosperous with arts and culture, especially Ayutthayan performing arts could in the past manage to pass their influences to both Burmese culture and Bangkok.

Prateep agreed that by personally being associated with the government sector and the education sector, Rajabhat Pranakhon Si Ayutthaya University supported only their own people and never gave a chance to talented people from other places. In this case since Rachabhat Pranakomsri Ayutthaya University is one of the Ayutthaya World Heritage festival committees it will never encourage talented people from other places to organize performing arts at Ayutthaya World Heritage and it will keep performing arts at Ayutthaya World Heritage just for themselves and they will be supported by other committees. Rachabhat Pranakomsri Ayutthaya University called its 2003 Ayutthaya World Heritage light and sound successful, but Prateep rejected this opinion, saying that there is no such news about it having been a success otherwise he should have heard that through local opinions. Tony said there was no indicator confirming the success. Tony agreed that the director from outside Ayutthaya World Heritage area has a lack of knowledge about Ayutthaya World Heritage.

Prateep and Watchara both rejected the idea of the old time market in which shopkeepers dressed up in traditional costumes but sold foods, which are popular today. They suggested that a person who is in charge of the food section should study more and present foods in a style that belonged to the Ayutthayan period.

The first Ayutthaya World Heritage light and sound was good because there was no comparison. Later on, there was not much difference in creation as time went by but there should be a development to avoid repetition. Prateep said by watching TV, radio and reading newspapers, the public information about the Ayutthaya World Heritage festival was not good enough. Performing arts presented in other places in the country are more affective than in the Ayutthaya World Heritage festival. Watchara suggested that light and sound, the Red Cross and New Year fairs should be separate from each other to avoid a complexity of information and in order to stand out from the competitive New Year fair. The special time of the year can enhance the uniqueness of the Ayutthaya World Heritage festival and the performing arts can be an icon of

Ayutthaya World Heritage. Tony confirms the Ayutthaya World Heritage festival should be up to international standards. Prateep pointed out that Ayutthaya World Heritage light and sound so far is not recognized by people. The reputation is not good enough. At the moment most people recognized Ayutthaya as an old capital with heritage sites. There are many ways that people can pay respect to, that's all. There is no tendency to come to Ayutthaya for modern arts and it gives off the feeling of a place that closed the door for teenagers. One example for this underdevelopment of the last 15 years is the loss of Bung Phraram's park that had a good reputation for young lovers and to enjoy various kinds of beautiful flowers.

Watchara, Tony and Wisut agreed to have the Ayutthaya World Heritage festival only once a year but a very memorable one while Prateep prefers to have more performing arts and other kind of art fairs. Tony expects the Ayutthaya World Heritage festival to be better than Supanburee but he think that Supanburee will get ahead of Ayutthaya. The Television light and sound broadcast can be an indicator for a well known festival, and Ayutthaya is not in that category.

Prateep said that Rachabhat Pranakomsri Ayutthaya University and Tourism Authority of Thailand (Ayutthaya) are in the same line because the officers in Tourism Authority of Thailand (Ayutthaya) come from Rachabhat Pranakomsri Ayutthaya University's students, so there is a sign that they will support each other in the Ayutthaya World Heritage committees. He said that Tourism Authority of Thailand (Ayutthaya) doesn't employ quality people in its office.

Prateep gave an example of Chao Sam Phraya, Ayutthaya's museum as well as Ayutthaya World Heritage site. It stayed the same for the last 30 years and there is almost no imaginative interpretation. He also raised the issue that Ayutthaya has been popular as a location for many film and television productions, which could help to promote the Ayutthaya World Heritage. However, people realized that the Ayutthaya

World Heritage is not dynamic, standing still and has no meaning to them. As a result it is not popular enough.

The lack of local participation can come from a lack of knowledge about Ayutthaya among local people. The war between Ayutthayan people and Burmese is the only clear knowledge that they have. Regarding the Ayutthaya World Heritage site people don't know much about its background. Watchara suggested that one thing that local Ayutthaya people can keep is the disunity among people as it was in the Ayutthayan period that caused the ending of Ayutthayan prosperity. And Tony added Ayutthaya local people may have resigned themselves to the belief that they are people who are defeated forever. And as far as Prateep can remember there was only once that an Ayutthaya scholar gave a lecture about Ayutthaya to the Ayutthaya public and he 's never heard of such an event any more.

บทสัมภาษณ์ศิลปินากร สวอนลิขสิทธิ์

APPENDIX C-3

Focus group Interview : Fruit sellers in Ayutthaya World Heritage area on 15 September 2001.

Summary of an interview with fruit sellers in front of the Ayutthaya Historic Park offices, Ayutthaya World Heritage on 15 September 2001

The fruit sellers said that the Ayutthaya Historic Park offices shouldn't be in Ayutthaya World Heritage, because the design of the Ayutthaya Historic Park buildings as well as souvenir shops are not in harmony with the historic monuments and destroy the visual impression. They can hardly know any information about the conservation plans of Ayutthaya Historic Park such as the removal of the road to create open space as it used to be in the past.

The local people think that Ayutthaya World Heritage needs more trees for a more pleasant walk. They think that the trees do not hide the historic architecture. And

the local species as in the Ayutthaya period will be the best choice and they reject putting in foreign trees. The fruit shops are Ayutthaya character because Thai is agriculturally based. The tourists like to take their photograph with fruit shops.

Ayutthaya people have no knowledge of Ayutthaya history. The local people don't know where to get this message from.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX D**Interview with Ayutthaya performing arts' artists**

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX D-1

Interview with Phanthipa Mala, director of Arts and Culture Division, Rajabhat Phanakhon Si Ayutthaya University on 6th February 2004.

'Subsannkhansin Konthongtin Krungkao' was the local Ayutthaya arts and cultural event organized by Ayutthaya Rajpat cultural division on the 6th February 2004, The event included 3 main activities :

1. To honour the people who create their works in 7 divisions of arts and culture called 'Busrakhummaneesnirajpat'. The objective of this event was to encourage and support artists in the Ayutthaya area to continue with their arts and cultural works in order to be a good example for the next generation to follow in their foot steps. Rajabhat Phanakhon Si Ayutthaya University choose 15 artists and people who were involved in culture. Two students of Rajabhat Phanakhon Si Ayutthaya University were also chosen by considering their outstanding works and their assistance in Rajabhat Phanakhon Si Ayutthaya University' s activities.

2. A symposium on arts and cultural conservation by Sod Dangead, Deputy Secretary of the Fine Art Department then followed, in addition to Arjan Sujarit Buapim, Director of Thai Culture, Ministry of Culture, Thailand.

3. Performance presentation : Society of Thai dance, Ayutthaya presented performances by Mae Charan Seangthong Lumtaad Company, Udomsin krajangshote dance drama company and Ayutthaya local Likay artists by Pomchai Wattana. And there was a competition of 5 Thai music ensembles from the Ayutthaya local area from 18.00 to 22.00 pm.

This 'Subsannkhansin Konthongtin Krungkao' event was opened in the morning, by the Mayor of Ayutthaya province, followed by paying honour and presenting the prizes to the chosen artists and people who were involved in culture. Panipa gave her opinion that performing arts and heritage sites are certain by connected. Ayutthayan local performing arts show the continuity of the Ayutthayan traditional culture for 417

years since the Ayutthaya period and people try to develop new dances by using evidence from the remains of old wall paintings and sculptures. The new generation should have a knowledge of Ayutthaya traditional performing arts to stimulate their national pride and conservation.

There are a number of tourists from some tourist companies who come to visit the Ayutthaya World Heritage site each day. There are some organizers who arrange events at Ayutthaya World Heritage site. The Ayutthaya cultural society is one of the organizers that used Wat Chaiwattanaram as a place to organize events because Wat Chaiwattanaram is suitable for presenting a Thai atmosphere. The performances were organized through the cooperation of Tourism Authority of Thailand and the foreign tourist organization. Phanthipha said,

It is good to have more interpretation of the heritage site in Ayutthaya but it must be in the form of Thai tradition and it's not a good idea to allow modern design shops in the heritage sites. As they destroy the surrounding atmosphere. So if Ayutthaya World Heritage organizes appropriate interpretation in the heritage area, it will increase the local economy and such interpretation is easy to achieve.

The heritage spaces have been under-used for cultural purposes even through Phanthipha realize that organizing activities in the heritage sites can cause damage to the buildings. It is problematic for the Fine Arts Department who look after Ayutthaya World Heritage to allow people to organize events in the heritage sites, because most of them lack responsibility in keeping the site clean and the noise from loud speakers may damage the heritage sites. Now the Governor's strategies are more open for people to have an opportunity to create more arts and cultural events as long as they take care of the heritage sites. The events must be different from the Governor's projects that already exist. The new events must be parallel to government's policies. And one major policy is to use Ayutthaya as an economic tourist territory. So any project that can bring more people to Ayutthaya will be in line with the Government's policies. Ayutthaya used

to be the centre of Thai arts and culture, so the Ayutthaya Governor will encourage the approach of arts and cultural projects proposals be. And 'Rajpat' will propose the recent project 'Muangnayou', which means the town that is peasant to live in. The project will emphasise the environment, clearliness, beauty and conserving Ayutthaya World Heritage so that it survives a long time. At the moment it is at the brainstorm stage. Performing arts is a part of this project because performing arts is also integral to Thai culture. It depends on what event will be presented. for Rajpat 'Muangnayou', the town that is present to live in, raises the question of what can we do to make Ayutthaya a nice town to live in and this project will enhance tourism Ayutthaya. 'Muangnayou' will involve many things. And one of these is what I we will show tourists of our culture.

APPENDIX D-2

Interview with Kosee Krajangshote, Thai classical dancer and owner of Udomsin Krajangshote Thai traditional dance-drama company. The company performed 'Suvannahong' at the main auditorium at the Rajabhat Phanakhon Si Ayutthaya University auditorium on 6th February 2004.

This Ayutthayan Thai classical dancer has worked as a Thai dances for a long time. Kosee was trained by her father 'Udom' and her mother 'Jongkol'. Her father is a Thai musician and her mother is a Thai classical dancer. 'Udomsin Krajangshote', is based in 'Huaraw' district, Ayutthaya. She used to perform in front of 'Prasrisanpetch Bot, the three chedis in 'Prasrisanpetch Bot' area and the heritage site in front of Ayutthaya Technical school in the Ayutthaya World Heritage festival for tourists. She Kosee Krajangshote, dancer and the owner of Udomsin Krajangshote Thai dance company said as she'd performed 4 years continuing in the Ayutthaya World Heritage festival but once a year and 7 days each time. I earn less and less money from my dancing career these days because people who practise their ritual called 'Keabon' who normally used Thai classical dance as part of a ritual service have decreased in number so her performances have decreased too. In the past her income came from dancing for local people's ritual ceremonies called 'Keabon' which pay gratitude to spirits, after

they have granted what the local people asked for. She would like to have permanent places to perform very much in an old temple such as Wat Monkolbopith and Wat Yaichaimonkol because Thai dances have been performed in wats since early times. Kosee said, my mother used to attend a workshop with the Drama Department, Fine Arts Department. And she said, the Drama Department style of dance is more polite and more detailed than her style. Her dance is less detailed in order to be performed for local people. She thinks and hopes that her performance could help as part of heritage conservation by conveying the message to the young generation. That they should realise that once the temples used to hold regular performances of Thai dance drama and that the temple is a part of Thai life. The company performs the story that tried to conserve old traditional folk tales. The story mostly shows the life and fate of Thai people. Some stories are directly connected to the local life of Ayutthaya such as 'Khun Chamg Khun Paan'. The story was about the life cycle of two people Khun Chamg and Khun Paan who lived and died in Ayutthaya. This long story included a lot of knowledge of many Ayutthayan people's ancestry. The audience could learn a lot from watching the life cycle of people in these stories, such as the motive of jealousy, which is not a good quality to possess. I would like the Thai government to look after local Thai dance drama more. Kosee says her family has continued to conserve Thai traditional performing arts since our great grand parents. At the moment it seems to be only our company that still conserves traditional Thai dance drama even through there is not enough income from our dancing careers. At this age, we can't really change to other jobs, besides we have already invested a lot of our money into Thai dance costumes. There is only one traditional Thai dance drama 'Udomsin krajangshote' left in Ayutthaya; the rest are more or less hybrid Thai dance drama groups. Her group is now categorized as 'Lakom Keabon' performed only by female performers. Her group has developed from 'Lakom Chartree' and 'Lakom Norg' which her parents had performed in the past. They earn 5,000 baht for 1 day with 10 performers who perform from 10.30-12.00 and rest to show the final activity of the gratitude section. At 13.00 the ceremony starts with a Thai music ensemble playing 'the overture' followed by another section of performance and runs

until 14.00 PM. Fine Arts Department used to admire her, in regard to her conservation of Thai performing arts but for the last two years her group has had no chance to perform at Ayutthaya World Heritage. Until the Mayor of Ayutthaya asked if her group could perform again. But she can not remember where the last place is that she performed in Ayutthaya World Heritage because they can hardly support her group. It must be very long since they have performed in Ayutthaya World Heritage site at least two years as she mentioned earlier that she had never been asked to perform at Ayutthaya World Heritage festival during the last two years.

APPENDIX D-3

Interview with Somsak Khunthasom, a Lumtad artist from Mae Charan Seangthong Company. Somsak Khunthasom is the youngest son of Mae Charan Seangthong a famous Ayutthayan Lumtad artist on 6th February 2004.

Based in Ayutthya Hospital area since his mother was performing. The son of Mae Charan Seangthong is the youngest son in the family. This group performed many times at Ayutthaya World Heritage festivals and cultural days at Rajabhat Phanakhon Si Ayutthaya University and the event 'Thea lou pau buree' which means get rid of alcohol and cigarettes. Their works depends on the customers; in some places like Rajabhat Phanakhon Si Ayutthaya University, they are asked them to sing a song that conveys to the audience certain issues relevant to a particular event. The last performance they gave was in front of Monkolbopitch Bot in the event *Thea lou pau Buri* (get rid of alcohol and cigarettes), this year organized by the Ayutthaya Govenmer.

So far they have performed only 10 times at Ayutthaya World Heritage at 'Khum Khunpaan', Khunpaan's house built on the Ayutthaya World Heritage site.

A permanent place to perform will help them as well as help to promote Ayutthaya. There are about 20 companies of Lumtad in Ayutthaya now. The best place for them to perform is in the remains of historic temples because those temples will be a

good back drop that will give an significant view to the audience. 'Khum Khunpaan' is the place that they choose to perform because of its spacious area. When they perform there. There is no need to build a new stage, and the Thai house style of 'Khum Khunpaan' gives a good old Ayutthayan atmosphere.

The opportunity to perform their work is dwindling so they would like the Government to support them more. They need to have more work related to their talents. He think that a Lumtaad society should be set up to support the Lumtaad companies in Ayutthaya when ever any company has no work.

APPENDIX D-4

Interview with Piyaphong Wattana, local Ayutthaya Likay performer of the Pornchai Wattana Likay Company on 6th February 2004.

This Local Ayutthaya Likay performers perform at Ayutthaya World Heritage 10 times a year. On the 5th Dec 2003 they performed at Klong Makhamreang. The event was organized by Ayutthaya Municipant to honour King Rama the 9th.

Ayutthaya local Likay artists would like to have a permanent place to perform, either some venues in Ayutthaya or other place would do. If in Ayutthaya World Heritage, the sites like Wat Prasrisanpetch or Wat Chaiwattanaram are among their ideal performing spaces. In this case they don't need any backdrops, they can just use the heritage sites as their theatre spaces. The performing arts should exist parallel to the remains of the heritage sites because they both are phenomena of the Ayuthayan period. Ayutthaya World Heritage can barely make use of the local likay artists' performing services. Pornchai said that, "I am surprised that during events organized by the provincial governor, performing arts like likay are supposed to be performed by local companies or local groups. But in Ayutthaya World Heritage festival the performing arts groups from another area outside Ayutthaya had been paid and had an opportunity to perform. And when ever the provincial governor's organization asks local artists to

perform they are mainly asked them to perform without fees. Pop concerts are the most relevant activities for Ayutthaya World Heritage as well as in other provinces around Thailand. This has caused Ayutthaya local performing arts to dwindle in Ayutthaya World Heritage. About 5-6 Likay companies are left in Ayutthaya. Ayutthaya used to be the main centre for this genre but now if people want to employ Likay they will go to other provinces like Lopburi or Singhburi, because Ayutthaya's Likays lack quality as a result of lack of support. So Likay, nowadays, is not able to impress audiences as they used to. Thus they receive fewer jobs and the amount of Likay in Ayutthaya is inclined to decrease. This Likay company 'Pomchai Wattana' sustained their quality by maintaining their regular practices and training in their technique of singing and dancing. The company's members include professionals and students from Rajpat. It would be easy for Ayutthaya World Heritage to include Likay or local performing arts as an entertainment in their events. And they should do so to conserve Ayutthayan culture.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธ์

APPENDIX E**Interview with tourists****at Ayutthaya World Heritage festival**

มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

APPENDIX E

Interview with stall operators at Old time food market and tourists at Ayutthaya World Heritage festival on 13-21 December 2003.

Interviewed tourists were not required to give their names. Names are only given when tourists volunteered their names.

APPENDIX E-1

Interview with stall operators at old time food market in the Ayutthaya World Heritage festival.

Most of the food shops' staff were from 'Wangnoi' a district, 10 miles from Ayutthaya. All the food shops were organized by the Ayutthaya tourist office. All the shops in the fair were the same as the last 5 years. One main owner who owned 8 food shops was originally from the area near 'Jomsurang Uppatham School' Ayutthaya and employed staff from 'Wangnoi'. One fish cake cook at Ayutthaya World Heritage festival used to sell Thai noodles in 'Wangnoi' before and at Ayutthaya World Heritage festival she sold fish cakes as the organizer wanted them to do. They managed to sell out their food each night. "It's good business", one of them said, "The same shops are at Ayutthaya World Heritage festival every year." The shop keeper said, "the business was better last year because there were more performing arts groups performing in the festival." She said "this year the light and sound was more beautiful than last year. There were 2 performances each night but the food was sold out before the second performance started." So she had to add more food to satisfy the extra demand. She said "she can't work harder in order to serve the crowd." The Ayutthaya World Heritage festival was organized once a year. The food shops' staff can not stand having more than once festival a year because her wage was 300 baht a day. The food shop owner managed to get this job because her husband is working for the Ayutthaya tourist board. She said, there are more tourists at the weekend so she had to add more food but the Ayutthaya tourist office didn't recompense her for this. The budget for the shop was set

by the first night selling with the amount of 8,000 baht for 8 food shops and it remained the same for every night. Thus the owner of these 8 shops got the same amount every night. These shops sell Thai food like; Thai noodles, fish cakes, Thai crisp, Sugar cane, a Thai sweet with coconut, kanomkrok and Chinese spaghetti. She said she could hardly make a profit from the business. She had to add to the amount of food to satisfy for the increasing amount of tourists in order not to expose how to keep Ayutthaya World Heritage' s face. She could manage to do this because her husband is working for the Ayutthaya tourist office. Her husband also ran the old time Thai alcohol shop. Among all the shops 80 %of the shops belong to her and her husband. They also run the same type of business in other areas if there is a request. They earn 2,700 baht by selling 17 kilos fish cakes. They had to pay a part of their income to the Ayutthaya tourist office.

APPENDIX E-2

Theo Bauman-Dutch and Han Abbing-Indonesian (2 Male).

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

They think it's better to use Ayutthaya World Heritage site for the purpose of performing arts rather than leave Ayutthaya World Heritage site to be isolated and lonely like every time they come to visit. Han said, "I don't see any change in these 10 years since I come to visit my friends here in Ayutthaya. Because there is not much information about Ayutthaya World Heritage light and sound both when we were going to book our flight in our country and even we were in Thailand, so we had missed the light and sound performances." Theo and Han were in Indonesia many time they had never seen the show like this in Indonesia before, so particularly enjoyed their first show. They thought the show was nice and beautiful due to its lighting effects. Foreigners, need to read the story before watching the show in order to understand the show better.

APPENDIX E-3

Thai tourist (Male)

The fair this year was better than last year because the visitors didn't have to pay rent for the car park. He would like to have more than one fair a year. He knew that the Ayutthaya World Heritage fair was organized by the Ayutthaya tourist office. He could not tell who the light and sound organizer was nor who the performers were. So he guessed that the performers were soldiers as it used to be. He did not know the story that was performed and merely guessed that it was a historic narrative as it used to be. In fact the 2003 Ayutthaya World Heritage's light and sound sound performed the King Narasuan story. He confirmed that there were more people at the weekend.

APPENDIX E-4

Thai Tourist (Male)

He said, the production team who were instructors from Rajaphat Pranakhon Si Ayutthaya University should study and research more into what they were going to perform. In his opinion he thought the work conveyed the wrong message not only for Thais but also foreign visitors. He admitted that the show was better than last year but to perform King Narasuan, the Great's story, they should capture a better episode such as the battle at Hongsavadi, Burma's capital. Because this could disseminate more detail and have a greater impact regarding national pride. Besides in the show he saw, there was no explanation of some rituals, especially war rituals like *Tadmaikhomnaam*. He also gave his opinion that organizing food gardens with western style concerts at Khumkunphaan a Thai traditional house on the Ayutthaya World Heritage site, was not suitable. It would be better to have an old style Thai traditional market.

APPENDIX E-5**Thai tourist -Woman**

She said the light was OK but the sound was not good. The Ayutthaya World Heritage fair was relatively successful because the concert was not modernized enough. The fair benefited the local people by boosting the local economy and that was because of the increased tourism. But the fair was lacked enough public information and not enough parking spaces. Performing arts at four spots in the fair was good as there was a spreading of entertaining zones into four areas. But visitor could not complete a visit to every place in the fair. The light and sound was the most significant element of the fair. The purpose of her visit was only to look around in the festival's grounds and she had no intention of watching the light and sound. She would like to see a grander festival as in the first fair that promoted Ayutthaya World Heritage some years ago. She also mentioned that the festival was getting smaller year by year. She had no idea what should be perform next year because she had no idea what they have done so far.

APPENDIX E-6**Foreign tourist (Male) and Female)**

The man works in a retail shop in London, England and the woman is a teacher from Germany. The man spent one day and one night in Ayutthaya and the woman spent 3 days and 2 nights in Ayutthaya. They think the light and sound was good for the conservation of national heritage. The way that performing arts here acted out enabled them of understand about the sites and history much better. This was the first time they had seen the show so they could not compare with other performances. The man thought the way the story was told was very authentic. Both agree that the festival was successful and it's interesting to hear a story that they never knew before. The scene with the elephants was interesting. The man was surprised how happy the elephants seemed to be. There was no sign of the elephants being frightened. He said normally

when elephants were bored they will stamp their feet on the ground so to have happy elephants in that show was a good way of using elephants.

APPENDIX E-7

Thai family

They are in the retail business in 'Huaraw Market' Ayutthaya who have seen light and sound before so they had no intention of seeing another light and sound. The woman liked the atmosphere of the fair and thought that the people who visited Ayutthaya World Heritage festival would learn more about Thai history. They thought that the 2003 light and sound was better than the year before because there was more action on account of a group of elephants, and more dancing and movement this year than the year before. They knew that this year Rajaphat Pranakhon Si Ayutthaya University did all the light and sound production and last year RS record company produced the show. They were able to understand the story that was performed in the light and sound. They gave their opinion that to hold Ayutthaya World Heritage festival once a year gains more attention and it's better than organizing more than one a year with fewer people paying attention. They confirm that there were more visitors this year than last year. The festival this year was grander than last year and better promoted, so that gained more visitors. This festival would be good for local people as regards local income. They did not notice any damage to Ayutthaya World Heritage sites. Their family came to the festival nearly every night. They were pleased with the historic information provided the good quality and good price of the festival's food.

APPENDIX E-8

Thai tourist couple.

He is from the Ayutthaya area and thinks that this festival was symbolic of Ayutthaya. It is worth organizing it once a year. If the festival is organized more than once, it will be too familiar. The parking was not organized well this year. The festival

was no different than a weekend market with only very limited space. There were too many cheap goods being sold and the shops were too close together whereas it would be better if there was more space in between. Performing arts was very important for the festival because they told stories about Ayutthayan history which is good for the next generation. Some years ago there was an unsuitable concert arranged in the heritage site at Wat Praram but this year the new organizer tried to avoid any event that tended to spoil the atmosphere of the heritage sites. He thinks that the concert at Khumkunphaan a Thai traditional house on the Ayutthaya World Heritage site, was not as bad as an organized concert in the remains of historic temples. He knows that the ashes and the bones of the people who passed away would pass into the confluence of two rivers in front of Wat Pananchung and 'Bangsai' district. Some people believe in the ritual that one can attract people to fall in love with him/her, that still exists up to the present day. We can see evidence of this from time to time in the newspapers. The festival spaces were too wide and separated into too many spots, resulting in not enough visitors in some areas. This couple thinks that western performing arts like ballet and opera are not suitable for performance at Ayutthaya World Heritage sites. They even identified the pop concert as too modern. Some traditional performing arts should be organized that are suitable for the ancient Ayutthayan atmosphere like the Thai mask dance.

APPENDIX E-9

Thai tourist couple

The local Ayutthaya couple who own an office accessories shop, live away from the Ayutthaya World Heritage site and just come to the Ayutthaya World Heritage festival for dinner. They think that this festival is not beneficial in giving people knowledge. They think the 2003 light and sound was better than what was produced in former years. They were able to understand the story. They thought that to show only lighting that illuminated the remains of historic buildings is not enough. There should be performers in the show. This festival interested both local people and visitors. They came to the festival for their dinner and couldn't see any problems that destroyed local culture. They

allowed their children to see the light and sound but they were not really interested to see another one because they knew what it would be like. They realised that the light and sound was produced by Rajaphat Pranakhon Si Ayutthaya University and knew that normally the shows were produced by Tourism Authority of Thailand. They think that the shops in the old time food market at the Ayutthaya World Heritage festival were not really run by local people; those shops were chosen under bidding system which enable a monopoly of stalls copying the local old time market. They agreed that it's better to have real various local individual shops.

APPENDIX E-10

Local food vendor in the Ayutthaya World Heritage site

The man comes from 'Chainard' in the Northern part of Thailand. He noticed the light and sound was created in the same way every year. He didn't know who produced the light and sound.

APPENDIX E-11

Thai woman

The other was of Ayutthaya origin who lives in Chonburi province and had the opportunity to visit her home town, Ayutthaya. They really wanted to see the light and sound because it was a rare opportunity for them. They think performing arts is good for Thai culture. They preferred light and sound to the pop concert. They think that the people who come to the pop concert tend to be trouble makers. They felt more secure while they watch the light and sound than being in the pop concert. They can see Thai culture in the light and sound show.

APPENDIX E-12**Turkish visitor (Male)**

He hadn't seen the light and sound in the festival. There is a similar type of Ayutthaya World Heritage festival in Turkey which provided food shops and shops similar to this festival. But there is nothing like the Ayutthaya World Heritage light and sound in Turkey. He thinks the festival was good for tourists. He intended to see the light and sound on the next day.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX F**Interview with foreign tourists at Ayutthaya World Heritage site**

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX F

Interview with foreign tourists at Ayutthaya World Heritage site on 13-21 December 2003 during Ayutthaya World Heritage festival.

Foreign Tourist' s interview Questions

1. What is the exact relationship between site, performance, heritage conservation and heritage education?
2. The issue of adaptive re-use of historical archaeological sites as heritage and tourism places.
3. Do the tourism places interfere with, change or re-construct the heritage, and if so, what is at stake in these transformations?
4. What is the whole issue of heritage tourism authenticity?
5. How does the debate about authenticity affect Thai heritage sites?
6. Is it the same debate, about how authenticity affects Thai heritage sites that is so crucial in Western heritage?
7. Is a Western way of conceptualising the role of performing arts in the interpretation of heritage sites appropriate to the Thai context?

APPENDIX F-1

Interviewee F-1

Expressing my opinion :

1. What is the exact relationship between site, performance, heritage conservation and heritage education?

The relationship between all these things probably needs about two hours to explain really (laughs) erm, Well I think they all need to take into account the relationship with each other. What is the site, what was its performance at the time, whether it was a thousand years ago or five-hundred years ago, what was the importance of that site? Was it a monastery, was it religious, was it Buddhist? What was it? I think in asking those questions I think you'll be able to find what kind of performance should be used and how to educate the people in such a fashion.

2. The issue of adaptive re-use of historical archaeological sites as heritage and tourism places.

Adaptive re-use. Er when adapting to the re-use there's a problem, erm, meaning possibly that it could be better next time. Well I think these sorts of things, doing a survey and asking people their opinion and what could be better next time etc. is definitely a way of self-improvement and improving the tourism industry.

3. Do the tourism places interfere with, change or re-construct the heritage, and if so, what is at stake in these transformations?

Definitely, sometimes, sometimes tourism places do interfere and do re-construct the heritage. Some people, Some tourists may get very annoyed with someone trying to sell them something all the time and annoy them and that can leave a bad memory in some tourists. So, er, during these transformations where countries are really trying to embrace new technology and embrace the future, er, they can lose touch with their own heritage, definitely.

4. What is the whole issue of heritage tourism authenticity?

As said before, erm, I think just in terms of development and building, you don't want to build too close to an archaeological site, you don't wanna build, you don't want to detract from the beauty of a place, you don't want to destroy the beauty of a place by putting too many disgusting things around it.

5. How does the debate about authenticity affect Thai heritage sites?

That's the same as number 4.

6. Is it the same debate, about how authenticity affects Thai heritage sites that is so crucial in Western heritage?

Definitely, I mean many Western cultures have basically pushed out indigenous people anyway. So, like in Australia for example, it's a very new Western culture but we have probably the most ancient heritage and culture in the world, that of the Aboriginal people. And definitely if, er, there's too much development, too much impact on their society and lifestyle then yes, we do lose the authenticity of a culture.

7. Is a Western way of conceptualising the role of performing arts in the interpretation of heritage sites appropriate to the Thai context?

Definitely. In Ayutthaya last night I saw a big light and sound show and it was an excellent way of conceptualising what happened a few hundred years ago, what happened during the Myanmar-Thai war and erm, definitely. In the Western culture we have many of the same things, we have operas, we have musicals, we have paintings, we have everything that give us an idea of what happened so long ago or what is happening now.

APPENDIX F-2

Interviewee F-2 - Australian

1. I think the performing arts that this town contributes to the heritage conservation is fantastic for the tourists that come into this town, achieves the fact that it makes people come back for more. That's all.
 2. Er yeah, I think it can.
 3. Er yes I think they can.
 4. Yes, I think they can.
 5. Well that was exactly like 3 and 4, so yes they can.
 6. Mmm, I don't agree with that too much.
 7. Yes. [Interviewer: And how?] I've got nothing to back up my answer.
-
1. I cannot answer that. I do not have anything to say about that one.
 2. Don't know.
 3. No.
 4. I've got no idea.
 5. Oh, these are too hard, oh seven as well,
 6. Sorry I can't answer that. Either.

7. [Interviewer urges him to repeat his off-tape comments]

Okay, right. As of last night as I witnessed a performing arts show that took place down there near the river. I think it was a fantastic idea for, erm, the local performing arts people to put on such a great show and venue because that encourages the likes of myself, being a foreigner and a tourist into the town, and it opens up a lot more business for the likes of these people here in Tony's place and other hostels and restaurants and businesses of the like. And keep it up, I think it's fantastic and that's from an outsider telling you that, keep up the good work! Over and out.

APPENDIX F-3

Interviewee F-3 Did not answer questions, but forwarded general comments on performing arts and heritage in Ayutthaya.

I went to the performing arts last night and I thought it was absolutely fantastic and it was very good to see that er, they put a bit of effort into the town and making tourists that come and actually realise a bit of Thai traditional things the way they did and the history of the place. And to see the history of the war and how it all came about. And it was good to see that. And we are lucky enough to be here for the 7 days that it is on and we can actually come and see it. And I think the more they do it the better it is for the tourism and I think the better it is for the town. Thankyou.

APPENDIX F-4

Interviewee F-4- American

Hello, this is Ely Koffmann, answering questions on the role of performing arts in the interpretation of heritage sites with particular reference to Ayutthaya World Heritage site.

1. I think absolutely performing arts are an excellent way to communicate ideas and er and help people learn the story of how the sites came to be, in that way, help people realise why the sites are significant.
2. Again I think absolutely, performing arts are going to be critical in helping to increase interest in the heritage, because through performing arts you have a very strong power of communication between people.
3. Yes again, I have to answer that yes, like the performance we saw, because of the unique site placement of it, er you could not have had a performance quite like it anywhere else. So I think er for sure performing arts can help make the sites a unique attraction.
4. Er again yes, absolutely in my own experience the performance we saw at the ancient site will always be with me as a very enjoyable memory and so I think that a lot of people will bring a similar experience home with them.
5. Er, I think that's a tricky question. I think that they, that performing arts, as a general statement has the flexibility to keep with the shape and character and scale of the site although I think that it's a tricky thing to do. Like for instance the show that we saw this week was very er, you know, lots of sound and lights, and very high-tech, and the character of the site is very ancient and it's stone and it's much more, I don't know, it doesn't have the technological aspect that the art, the performing arts brought to it. That's a tricky one anyway.
6. Er again that's a tricky one. I think performing arts are valuable but obviously for conservation and protection of the sites, if that is what is important, erm, it's difficult to conserve and protect them when you have explosives going off on and near them and when you have you know, people walking and performing on them, it's gonna probably contribute to their deterioration. Er, but I really appreciate that the

performers, that in the performance they did use the site and not, where we come from, in America, a site like that is overprotected, and you can't get close to it, let alone stage a performance like this at it, so that's kind of er a double-edged sword, so to speak.

7. Er Yeah. I think you can use performing arts to increase public awareness of really just about any idea that you want to, including er, the conservation of the sites. Er I'm not sure that I really felt that this particular performance, er, you know, helped that message, but then again I don't speak Thai and I, I think a lot of the monologue was lost on me, so I may not be in a very good position to answer that question.

APPENDIX F-5

Interviewee F-5

1. Erm, let's see, well you have your performance at the site, you have heritage conservation education, hmm, well I think when you have a performance at a specific site you draw to people's attention that, there was, there is a reason for having the performance at that site, and that by itself, if it happens to be a heritage site, will help augment people's awareness of just that and I think part of the responsibility of the performers is to some how integrate education about the heritage, which they absolutely did during the performance we saw. And I think performing arts will play a very big role in heritage conservation.
2. Well I, er, again this a tricky one, everybody in the world wants to come to Ayutthaya to see the ancient sites, the ancient ruins and I'm so, so happy that I was able to come here and see them up close and go inside the Wats and touch the stone and, you know, I had a very close experience with it. Erm, and I'm glad that they're available that way. On the other hand ther's the risk of degradating, of er, deteriorating the site as a result of letting people be so close to it. So it's a double-edged sword and it's hard to answer that question.

3. Well, er I think for sure the tourism will interfere and have its effect on the heritage, er what is at stake? Well, I think in some ways I think it can be a very positive thing because if you have tourists coming in to learn about the heritage then you have to have the people within the heritage that remember it so that they can teach it to the people that come in. So I think it's going to be a way that will help in some ways a country to remember its own past because they have to teach it to other people. And of course what's at stake is that you have, you know, people coming from outside and sometimes they don't always bring good influences, they can bring unhealthy influences and sometimes, you know, contribute to the deterioration of heritage.
4. Er, I think authenticity is an important thing for some, you know, a lot of people, they feel like 'Oh, they didn't get the whole, they're being a little bit cheated if they don't get the, the original, the authentic erm, but I think, and I think there's something valid to that, er, but you know, as a tourist, you have to accept what a place you go visit is willing to put forth for your viewing. So, you know it's a difficult edge to ride, but I think heritage conservation is very important.
5. Well I think er, I'm not sure I understand this question er, I think there's the question about if the sites, the Thai heritage sites, are authentic and so far in my experience they have been authentic you know so I, I'm not sure what the debate is that affects the Thai heritage sites, I, I don't know.
6. Er, yeah, I think in Western heritage we face lot of the same things. I think Thai heritage does a better job than Western heritage erm, in Western heritage, things are, like I said, over-protected, you cannot get very near them. And then, but on the other hand, so many aspects of the heritage are forgotten, we forget very much about our heritage and especially the things that are ugly or that we don't want to remember. So, but essentially I think it's the same debate.

7. Er, to answer this question I think that probably no, that the Western way of conceptualising the role of performing arts in interpretation is not really appropriate to the Thai context. Like I said, I think a Western concept is that a heritage site needs to be preserved that we have to try to keep it forever and I think that it's inevitable that all heritage sites, and all everything, will eventually deteriorate. And I think it's within reasonable boundaries I think, that we need to respect and to try not to destroy them but I think you can go overboard in trying to protect them and like I said I think performing arts in the heritage sites is a wonderful thing that I really appreciate, er, to have it in such a real place and in such a fantastic setting. Er in America you might see a show that might remind you of this, but it would be a fabricated set and this set was very much more original and authentic and it worked very well, even if obviously it wasn't designed with a performance in mind, erm, but it was obviously perfect for what was done with it. So I thought the performance all around was really wonderful and spectacular and coming here as a Westener, er I was very pleased just to get a taste of, to me, what is the real Thai culture. It reminded me a little bit of a show that you might see in Las Vegas or DisneyWorld, it was very magical. I think, for me, the music was a little bit sappy. And I think I liked a lot of the music and then some of it was really sappy and I think for me, I would have appreciated more, folk music. And, er, the acting was very good and the scale and the staging and everything and the synchronicity of it was superb. So er, what else can I say, I think that is about it and thankyou very much.

APPENDIX F-6

Interviewee F-6 – Jepper Hall, from Seattle, Washington, USA, saw light and sound.

1. Of course, performing arts can help towards people realising the significance of the site, just giving you some background and some history on the site and the area is really important so performing arts is a really powerful educational tool and I think it can help people realise why Ayutthaya is important, why the heritage site is important because it is a very important part of Thai history.

2. Of course, I think for, I can only speak from a tourist's, from a Western perspective. I think to have a performance like that at a site is definitely going to draw people here to the city and to the site to see the performance just because it's very unique. It seems like a unique performance anyway.
3. Well I guess I just answered that question and the site is already unique, in and of itself, just because it's so ancient and historically relevant but it's unique just because there isn't a performance of that scale that happens in the United States at any heritage site that I know of or any National Park, so it's very unique.
4. Er, the performance is definitely something that I'll never forget. And, so in that way, yes it is enjoyable, just because it's so unique there's no way you could forget it, and enjoyable just because it's erm, it was a great show.
5. The character of the site is very ancient, the scale of the site is very large and erm, I think the performing, the actual artists or performers were in some ways, compared to the site, they were insignificant, the site is definitely, erm, what is most spectacular to see and I think that the lighting, er, even emphasised how large and beautiful and powerful the site is. So I think the performance in many ways, just really made you realise how magnificent, or how huge this site is.
6. That I can't really say. Let's see, I think as far as conservation, I think as long as the space is respected and cleaned up after the fact and things aren't bolted into the rock, that it seems like erm, it wouldn't be in conflict with conservation, but that I'm not sure.

7. Yes, performing arts can increase public awareness of the need to conserve the site, just by emphasising the historical relevance of the site to Thai culture, why it's important to Thai culture, how relevant it is to the history and you know the foundations of present day Thailand.

APPENDIX F-7

Interviewee F-7

1. The relationship between all of those things is that the performance is actually happening at the site which is a conservation site and I would just have to say that performing arts is a wonderful way to educate people on history, heritage, the importance of heritage, the importance of conservation of historical site and of culture, just by taking a story that you could read in a book or in a history book and bringing it to life and drawing out people's emotions and people making an emotional connection to the site. That's very important. So I think that by having a performance actually at the site at least for a Western tourist, it was voyeuristic, for me it was a nice way that I could somewhat experience maybe what happened at the site and what that may have felt like, or how important, or how traumatic, or anything like that, but I just think that it really helped bring an emotional connection to the site or an emotional connection to the Thai people or their history.
2. I think it's really wonderful that the archaeological site could be used as a performance spot rather than as just something that you can't touch and something that you can only look at from a distance. Like I said before, it was a much more powerful experience for me to go to the site, walk in the site, be able to touch the site, be able to walk on the site and then be able to see a performance there, actually on the site was pretty wonderful and it's a nice way that we can embrace our past but not have it be something that's in a museum that we can only look at from more of an academic viewpoint. It was really nice to, again, be able to actually be in the space to see people using the space now. I think it's just important that the

space is respected and that things are cleaned up and that, things are going to deteriorate naturally, but that using the site as a performance site isn't going to make it deteriorate more rapidly, so just being respectful.

3. Tourism can interfere, change, I think and how people present their history or culture to tourists so shaping the presentation of history or cultural aspects to appeal to tourists is something that it seems could happen pretty easily. I think it's very important for people to maintain their cultural integrity despite the potential for profit and er, I think that it's okay to kind of highlight things or make things look more spectacular because it might heighten the tourist thing but I think that things should be protected and the conservation sites should be protected whether or not there's interest by the tourists, whether or not the tourists are coming to that site or not, that if it's important to the Thai people that money and the efforts to maintain conservation should be kept up, whether or not money is coming in, tourist money is coming in, otherwise if it's all about just setting up something as an archaeological spectacle for tourists then it's nothing more than that, it's not really any different that Disneyland or anything like that, so it really needs to, the site, archaeological conservation site, really needs to be tied into education with the Thai people and also maybe some educational classes, or educating the tourists on Thai history rather than just a sightseeing tour.

4. Authenticity is a really wishy-washy kind of word. Western culture, at least in my experience seems to, when they're thinking about authenticity, they're talking about 'ways of being' that have been preserved or passed down, or are completely unique to one culture, one set of people. But I think as the world gets smaller and as we're all exposed to one another via the internet and TV and popular culture, authenticity really, kind of loses its place. I guess [what] one just has to think about is if a particular culture starts adopting other things from other cultures and bringing that into their culture as part of their performing arts or their music, does that mean that,

let's say that Western popular music is being adopted by Thai culture , and there are country music Thai bands, does that mean that a Thai country music band is not authentic or it's not real? I think that's a really important question. I really don't have the answer to that. I think, authenticity's probably, people are gonna have to look at it and maybe just be a little more inclusive of incorporating different cultures.

5. I don't know what the debate is, erm exactly what you're talking about in this question, but probably just what I talked about and it's probably, I'm assuming there's a question : 'Are we presenting to the public authentic Thai culture, or authentic Thai history? Or is it kinda getting a little more washed out and appealing more to tourism and Westerners? And I think the site itself doesn't. I think the danger may be could be that performing arts or the site could just become a tourist trap and I think education is probably the most important part of maintaining the integrity of the site. And maybe its authenticity is just having it be about education and the performing arts can be about education as well and I think, I'm looking at this other question...(7)

6. Not answer.

7. Er, I think there probably are certain expectations that Western tourists have when they go to see a performance, that they probably want to see something that's authentic, authentic Thai, and that could possibly shape the way you know, Thai people present a performance. Maybe they want to do a performance that isn't quite so traditional or so, so-called authentic, but, you know, are afraid to be a little more experimental because tourists are expecting a certain authenticity and that is a danger. As far as Tony asked for any kind of critique of the light and sound show, I would say that the show is really spectacular. It reminded me of something like a cross between a Broadway show like *The Lion King*, a Las Vegas style show, then something I've never, ever seen before. It was, I would have to say, that it was really

spectacular and that was probably one of the coolest things about it, the lights, the bigness[sic] of it, the, you know, the number of people involved, it was just a huge production and very well-orchestrated. I would love to see some performance art happening at the conservation site that isn't so spectacular, that maybe different individuals, or different groups, or people doing all different kinds of performing arts at the site and using the site as inspiration would be really interesting to see. And I don't know if that would draw more tourists or less tourists. I think that this performance, the light and sound show, was definitely something that tourists are really going to be into and are really going to remember. But I also just would encourage different kinds of performance that maybe isn't so spectacular, or maybe isn't so grand, on a grand scale. And that about wraps it up, thank you.

Just some final thoughts on the relationship between the performance and the site. I think it's just really, I'm really happy to see people using a heritage site, something that's important to the Thai culture, to the Thai people and just using it now in the present day and just kinda the mixing of the past and the present and having it be something that the Thai people can use and touch and actually feel. I feel it's really important rather than having it be something that's separate, something that's observed, and something that's studied from a distance so it's something that's under a microscope. I feel like having performing arts and having the heritage site be more open to touch is just a greater way to experience, because you get to have all your different senses involved and er, it's great.

APPENDIX F-8

Interviewee F-8 (British)

- 1-7. Definitely, performing arts can contribute to the conservation and significance of the sites. Also number 2, the interest of the sites, definitely performing arts can contribute to this. I think they can also serve to make the sites unique attractions, by providing interest and bringing people to the sites to see the performing arts.

I think the experience at the sites will be more memorable and enjoyable 100%. If they're performed properly and with the right significance then they can keep in the shape, character and scale of the site. As for number 6, as long as it's organised properly and people are given significant information, then there will be no conflict with conservation and protection. Public awareness, definitely.

Opinion.

The next question is a very difficult one, but I think that the relationship is obvious that if it wasn't for the site, then there would be no need for the conservation and the heritage. I think that if people have a good reason to come and see the sites, not just to look, but to understand what the significance of them are about then it will definitely bring more tourism, more understanding and that will be good for Thailand, good for the culture of Ayutthaya and good for the whole culture of Thailand.

APPENDIX F-9

Interviewee F-9 Thomas Lesovskay - German

To the question number one and seven, I say yes, I think so, it's alright. To the other questions, I cannot say anything, my English is not so good. Thankyou.

APPENDIX F-10

Interviewee F-10 – 2 German speakers.

1. I think yes.
2. I think so, yes.
3. Yes, I think so, because everybody likes to see, so they have to keep it, for our children and for other people.

4. I don't know how, because I think it's already there. Especially the light show, the light show is very , very beautiful.
5. The old city.
6. I don't think so, it's not in conflict, no.
7. Yes.
8. The relationship, ooh. Relationship...

APPENDIX F-1

Interviewee F-11– Amy Schwelling, USA, but lives in Germany

1. Yes they can, if they are done tastefully and in relation to actually what the performing arts contribute if they show exactly what the heritage site is about, through performing arts, through dance or music.
2. Yes definitely they can. Good examples I have seen before are of Mediaeval cities, for example in Europe, that use performing arts such as costumed characters and people of the times showing how trades had been done that could actually be done also here in Ayutthaya.
3. Yes, definitely, as long as what you're offering is a unique activity which is not being offered anywhere else in any other city. That could definitely be used to your advantage.
4. Yes, because performing arts allow someone to experience the attraction, not only visually but also through the different senses, through site, sound, and touch.

5. That depends on actually what you decide to do, whether you can keep with the shape, character and scale of the art. I think that depends on your director and the person who devises it.
6. I believe that's a fine line that you're dealing with. Your performing arts has to make sure that the site that you're trying to exploit is not exploited to the detrimental side, but actually for the enhancement side.
7. I believe so. If you add the performing arts part. If you add to the conservation of the performing arts through your activities, I definitely believe that.

APPENDIX F-13

Interviewee F-13

1. I don't understand the question, yeah it's difficult.

2. There's always that fine line of leaving a historical site as it is, or an archaeological site, or allowing people to open it up for tourism. I believe that you can, you can adapt and re-use it as long as you're not changing the site and the aspects of the site as it would be if it were untouched through your activities.
3. Again that depends on actually how you go about interpreting what you're performing there, whether it changes it. I believe that re-constructing the heritage is something that needs to be done in order to show people exactly how it was. Everyone wants to know when they visit a heritage site 'how was it at that time?' That's always the big question that runs through someone's mind and I believe that if they can go and see how it was done, perhaps it's a re-enactment on the side of the heritage site, it's something that shows a scale or a transformation not actually at that location but on the side of it. And then they can go to the location and use their own

mind, their own imagination to consider what they've seen and how it implies then to that aspect.

4. Oh, again the issue is allowing what was in the past to come alive now in the present. Again we all want to see what was in the past and we want to see how was it today.
5. I don't know if there is a debate about that so I can't really answer that question.
6. Again, I don't know about the debate so I can't really express my opinion on that.
7. That's a very interesting question. Actually the question is : 'Who do you want to attract to these heritage sites?' If you're interested in attracting the Westerners to the heritage sites, then obviously the Westerners are going to expect a Western conception of performing arts at this heritage site. If you're more interested in attracting the Thais, to the heritage site then you're looking at conceptualising a role of the performing arts that approves to the Thais. It's a definite fine line that you'll have to consider. Because the Westerners are the ones you actually want to bring in for the dollars but the Thais are the ones you don't want to anger, because it is their heritage that you're going, in one way or the other, you know you're destroying it, or you're enhancing it. So that is actually the biggest question that I could imagine for you and I wish you much luck and I hope my answers have helped you out. Thank you.

Additional comments :

They have other expectations as when a Westerner goes to your heritage site, I can only say for myself and what I've seen. I'm travelling alone and I observe other Westerners when they travel and I like to see how they see things. And most Westerners don't immerse themselves in your culture and they stay Western in the Thai country. So they're taking their Western opinions and they want to view your country with their ideas.

So there's one aspect if you want to be successful about marketing your heritage sites then you market them Western, but then you 'sell out' to the Westerners. And you lose face to your Thai people, because they probably expect you to keep it the way that it should be, the pure Thai way and it's that fine line that you have to find between commercialism, for the dollars or the Westerners, and to appease them, and staying pure to your own culture. And I believe that's a really difficult situation. Because I've had the opportunity, I was in Ayutthaya today and I was in Sukhothai and I was in Si Satchanalai and so I've seen all three main ruins and of course we want to see how it was, how did they actually live at that time. And sometimes I think it's good to leave it the way it is and maybe have something on the side to show how it was and then allow the people to view it the way it is and then just use their imagination. Tell them : 'Just imagine. That's the way it is, we're not going to change it. We can show you a small model of how it could be but use your imagination, without changing it. And the other aspect is when you go in and change it and you modify it to that aspect. As for tonight I thought it was very interesting. The way, but it was more just the background, it wasn't changing anything. The elephants, well, it was authentic in the fact that I know the Thais used the elephants in the war, you know they used them as a mode of transportation. And the other aspect, it was probably more to appease the tourists, 'cause every time they see an elepaht, they think 'Aooohh!' and they grab the cameras and think 'oh it's a wonderful thing'. Again, it's a fine line, and everyone hears about the elephant camps here and how elephants are treated within the country. It's difficult because as a Westerner we have zoos, you know and you go and see an animal in a zoo and that's also not the natural habitat of an animal, but we accept that. You see Seaworld and you go in and see the killer whales in that aspect. We wanna somehow see something but not really see it in its natural state. And that's an American, kind of Western thought, take it out of its natural habitat, without really thinking about 'is that good for the animal or not?' And we try to rationalise it saying 'well it must be good because it's being fed well, and it has a good house', but nobody ever asks the animal and the animal can't tell us.

APPENDIX F-14

Interviewee F-14 Australian

1. Do performing arts contribute to heritage conservation?

Well definitely, some kind of er, multi-media performance, considering the historical, and considering the many themes about the site can definitely help the culture, can definitely er, yeah make people realise just how special a particular archaeological site can really be.

2. Do performing arts create and increase interest in the heritage sites?

Definitely, they can increase interest if people have a fun time while visiting an archaeological site and they're more likely to take more notice and to actually remember later in their life

3. Can performing arts serve to make the sites unique attractions?

As I said before, I definitely think that performing arts will definitely attract and make a holiday experience a lot more memorable for people, a lot more special, definitely.

4. Can performing arts make visitors' experience of the sites more memorable and enjoyable?

That's the whole crux of the situation, yeah, that's what we've been talking about here right now, definitely yeah, absolutely.

5. Can performing arts be in keeping with the shape, character and scale of the site?

I think, erm, depending on the style of performing arts, er I think they really need to address the cultural heritage and the, erm, music or something should be in

keeping with the period, for example if it's an Ayutthaya period, then music from that particular period should be researched and presented, artwork etc, should all be in keeping with the shape, character and scale.

6. Is performing arts in conflict with conservation and protection planning?

Definitely not, no way! Absolutely not. Conservation and protection planning definitely goes hand in hand with performing arts.

7. Can performing arts help increase public awareness of conservation of the site?

Well if the performing arts is aimed at educating people about, about the conservation and how important for a particular culture this site is if the performance carries within it an educational, er, side then definitely people's awareness will definitely rise and people will realise the importance of conserving sites.

APPENDIX G

Interview with foreign

performing arts' artists and performing arts' scholars

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APPENDIX G

Interview : Foreign performing arts Artists and performing arts scholars.

APPENDIX G-1

Interview with Jukka Miettinen : Performing arts, Art and Cultural Writer, festival organizer and Lecturer, Finland on 1 February 2004.

To use performing arts in a heritage site first, you should find information about the site, like its history and then try to promote the site.

There are too many activities around Ayutthaya World Heritage at the moment such as small trains or the elephant walk. One has to be careful not to make Ayutthaya World Heritage look like Disney Land. Perhaps to keep the place as clearly as it is a historic place then to put any thing on with a good taste and depend on the place. He thinks the elephants walk that is a part of Ayutthaya history is more authentic than the train and more exotic for foreign tourists.

If performing arts can be connected to Ayutthaya World Heritage it will automatically promote Ayutthaya World Heritage. And If there is performing arts happening on a more permanent basis, then people will attend the performing arts. That means there is something going on in Ayutthaya.

It's very important to be sensitive in choosing performing arts for the Ayutthaya World Heritage site. The Ayutthaya World Heritage site should not be used as background for a spectacle but truly have a connection to the performing arts. The heritage site should have more meaning than the use of the Royal Palace in *River of the Kings*.

For him, part of the charm of Ayutthaya is its quietness and natural surroundings. Ayutthaya World Heritage should not be over-used. The calmness should be kept. Interpretation should be minimal. The main thing is that the building is number one and other things come second. Any thing that is created should be not be done so artificially. This is a question of taste. There are a lot of skilled and technical people in Ayutthaya that can be used. To use local performing arts in the Ayutthaya World Heritage site will be a marvelous idea. We shouldn't think of using a Bangkok group to perform in Ayutthaya World Heritage site. To use local artists, this is a starting point that can be developed into many things later on. To give them an opportunity to perform will be a very good project to help them earn more income to conserve their local performing arts.

The Ayutthaya World Heritage site can be created as a center with big and small shows around the Ayutthaya World Heritage site. They can use this center for their rehearsal space as well as for performances. Jukka said the Apsara project in Siem Reap was set up to be a place for the orphans to learn performing arts like music and dance. And the handicapped can be trained to be good musicians. Some old temple that is used for performing arts, gives a wonderful atmosphere when visitors were close by and were be able to hear Khmer music. The tourists gave them 1-2 dollars but this thing works so well. And it can be a way to promote the culture and create jobs to the people.

Performing arts should continuously perform in Ayutthaya World Heritage site and combine the idea of performing arts and architecture together.

The whole world heritage system aims to conserve. The same funds for heritage conservation in Siem Reap but they are put into the form of performing arts. They have a performing arts school for children and adults that works very well. Jukka reported.

Ayutthaya World Heritage site should be used for the local people not just to get money from private companies that use Ayutthaya World Heritage for their own benefits. I can not go to the performance like *River of the Kings* because they combine fake with the authentic. This is the kind of fake show that Tourism Authority of Thailand try to promote which was not at all relate to the heritage site just like they try to rob the heritage for their own purposes.

Be aware of the groups within the audience. Performing arts should be able to approach both the local people and foreign visitors.

Jukka love the abandoned atmosphere. The Khmer music groups that play in a beautiful temple without amplification, the natural sound of the instruments will never destroy the calmness of the heritage place. If performing arts can combine acoustic instruments and small scale dance performances, it will keep the calmness of Ayutthaya World Heritage site. The function of music and dance could be related to the heritage buildings, this will give much more information to the people.

The Fine Arts Department does not allow performing arts projects and what they do themselves is not reasonable. They are bureaucratic, they do not give information, they keep information they don't give it out and if it would be possible to be independent from the Fine Arts Department and use expertise that can understand the situation, then good performing arts can be created. But it's difficult to go through the Fine Arts Department administration.

To use local artists to perform in Ayutthaya World Heritage, there is already a small audience that attends these performances. Local people should be contacted to participate in the activities for tourists. The whole idea of interpretation should not only be aimed at groups of package tours but also at other kinds of tourists, especially the tourists that like to be there.

After all these questions, Jukka thinks that performing arts is the best way to give life to the Ayutthaya World Heritage site. Even performing arts that is not really from the Ayutthayan period, for example there are some melodies that still survive, can be used as performing arts at Ayutthaya World Heritage. But early forms of performing arts in the Bangkok period that is closely linked with Ayutthaya can be used to give life to the Ayutthaya World Heritage site. The architecture alone can not move so performing arts is the natural way to give life to the heritage places.

Ayutthaya World Heritage can be a center where we can collect local artists from different art forms. This could be an idea, when the visitors come to Ayutthaya World Heritage and they can meet more than one group. This creates a variety of performing arts like what they do in Siem Reap where they have classical music and classical dances, it's a kind of an umbrella. And Jukka believes that nowadays just one company alone can not survive. They could share the information and the state should manage them.

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Performing arts at Ayutthaya World Heritage don't have to be from the Ayutthaya period. It could be Likay or a later form of performing arts, like contemporary performing arts because in the Ayutthayan period they also created new things. But the new performing arts should be related to the Ayutthaya World Heritage site with the emphasis on not robbing the heritage site by using it just as a backdrop for performing arts. Whatever style, like contemporary or post modern can be used but you have to give something back to the heritage site. Performing arts don't have to be a history narrator it can be anything but they have to serve the heritage place first.

It was very difficult to go from one place to another in Ayutthaya World Heritage but to solve this problem it must be done in a creative way. There should be a more sophisticated way of transportation like a local tricycle. Jukka thinks that it 's very difficult to travel alone in Ayutthaya even with the help of a map because Ayutthaya

World Heritage is large. So a tricycle or tuk-tuk with English speaking driver will be useful. It would also be useful to have performing arts performers around who can help guide tourists. There should be some information about performing arts performance as well. Local students can be offered jobs as an incentive to both tourism and local economics.

Education can come immediately if local artists have opportunities to perform their own tradition. Information about historic performing arts can be provided for tourists. This is a very simple way to educate.

Interview with International performing arts artists and scholars at the Seminar and Workshop on Southeast Asian Performing Arts (9-15 NOV 2003) at Bangkok University.

APPENDIX G-2

Interview with Dr. Ghulam-Sarwar Yousof, Cultural Centre, University of Malaya, Kuala Lumpur, Malaysia

Q : Do performing arts play a role in heritage sites in your country?

A : I don't think so, not for performing arts.

Q : Do you think it is important or not to use performing arts in the presentation of heritage sites?

A : It is, yes. But so far we have not done it.

Q : What do you think, what can be done?

A : A good example is what they have done in places like ...? anan temple in Indonesia or Angkor using performing arts connected with the architecture, setting, background or whatever. We have never had that tradition.

Q : Why?

A : Because performing arts in Malaysia are not that strong. The old forms of performing arts are in the village. They are not being connected with religion. The view of the Islamic perspective towards the arts has been influenced by Cambodia, or Bhuddism or

Hinduism. There is no connection. Somehow they have remained separate from the beginning.

Q : And how about in the future? It should be the same, still separation?

A : There might be difficulties in trying to do it but if you can do it in group performances at the ancient monuments it would be...???... But so far no attempt has been made.

Q : Have you seen some interpretations in Thailand or Cambodia?

A : I have seen some in Java.

Q : Did it work? And how is it important?

A : Yes, it worked. I mean there is a link between architecture heritage and the performing arts, in the choreography and symbolism. If you take performing arts out of context it becomes artificial, if you take traditional stuff and perform it in a hotel, for example.

Q : What do you think about performing contemporary dance in a world heritage site?

A : Contemporary may not work so well. It's better to keep the traditional form.

Q: And in Java they use traditional or contemporary performing arts at the heritage sites?

A : As far as I know they use traditional performing arts.

APPENDIX G-3

Interview with Dr. I Wayan Dibia, Lecturer, Department of Dance, The Institute of Indonesian Arts at Denpasar Jalan, Nusa Indah, Denpasar, Bali

Q : What is the role of performing arts in the interpretation of heritage sites?

A : Particularly in Bali in these modern times with the development of technology, the function of the arts and ballet still classifies into three parts : First, known as art, music, dance or even the visual arts for a ... function. ... means for ritual. In this case we have lots of temple festivals, rituals for human beings and so. Human beings always need performing arts to get involved in this area. In this case performing arts is part of the dedication and devotion. People come to the temple performing as part of a ritual. So these are mostly sacred functions, sacred status and sacred rules of the performing arts. The second state is really a performing arts more in a classical way, more theater

performances. The first one was only trance medium improvisation but this one is based on the plays Ramayana or ..?.. with complete characterization, ...?... movements, great costumes, great masks, manner of speech, and so on, to show characterization in the plays. This is the second function as classical theater. It is called Ber? Bali. And then the third one is what they call Bali Bali H?n. This is performing arts functioning as entertainment. They perform outside the temple, everyone can come, many professional theatres are performing in that case. Even though in these modern times, performing arts in Bali, and in Indonesia in general, still have that function for ritual and for entertainment. In these modern times, of course, helped by the television also they design some performing arts for communication with the public for political purposes. The government and also the Balinese people have the idea to develop this kind of performing arts based on continuity in ...?.. They like to create something new but still based in tradition. To carry the heritage, the tradition for the future, for the young generation. In order to achieve this, the government has organized many art festivals in places like Bali and Yogyakarta. For the idea of the continuation of performing arts.

Q : And how do they keep it genuine and authentic?

A : They keep them through learning through communication. Aside from the community, in the villages learning their own traditions, we also have a curriculum in public schools. We have a curriculum in high school and then of course at the university level we have the institute of the arts. We have a college of the arts in seven areas in Indonesia : In Sumatra, in Jakarta, in Bandung, in Yogyakarta, Bali, and Suriyabaya. So, they maintain learning the classical forms. They carry the heritage to be still alive, a living tradition.

Q : And do you think the modern thinking or contemporary can help with the interpretation?

A : I think so, because when you send people to study abroad like to America, to Europe learning about Western methodology and technique, when they go back to the country they should be able to use the tool, the method as a tool, how to revive the classical music and dance in this case. Not only creating maybe something new from America,

from Europe but using the methodology how to do research about performances, being creative using the Western techniques. So, use the Western ideas as a tool.

Q : Do they use old temples?

A : Again you know, if the people appreciate it, a good transformation, a good work. Sure, they use it for temple festivals and community festivals and so on. There will be appreciation also for a new thing for the public in Bali. Bali or Indonesia has a real flexible way of adapting new ideas from abroad in this case. Of course, you need key people in this case, good choreographers, a good composer who enable to transform music Western techniques, but digging the classical play also.

Q : Did you see any kind of work that you did not agree with when it was performed in a heritage site?

A : Oh, many, many of them. If they don't agree with it and then the work will be dying out. They play for one time, the people don't like it, they don't ask them to perform again.

So, the judgement is only from the public.

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APPENDIX G-4

Interview with Dr. Catherine Diamond, Department of English (Theatre), Soochow University, Shih-lin, Taipei, Taiwan.

A : I have heard that Aida the opera is performed in the Pyramids now almost every year because it is very popular but recently there was a performance at Angkor Wat in Cambodia. But they performed some Verdi, some Italian opera that has no relationship to the site. So, this sounds very strange to me. Because I think they were just trying to get a lot of money and it was not really, had a strong relationship with the site. So, I think it can be very exciting to have theater in a special environment. I have seen a lot of performances in very unusual environments, they add to the play a lot.

Q : And does it go together?

A : Well, sometimes you don't imagine it goes together but it works very well. For example, some short plays by Samuel Becket who does not use a lot of words but has a strong theme of what the actor must do. I saw performed in an old Chinese village and

the audience had to move around from each house in the village to watch one performer and it was, ah, it was very exciting, it was a very unusual idea. But it wasn't using the sites specific to make money. It was to give a new idea about the plays themselves. So, it was not an obvious connection like Aida at the Pyramids is an obvious connection. So, sometimes the connection isn't so clear or obvious but can be very exciting.

Q : What do you think in regards to keeping it genuine or authentic in that case?

A : Ok, well, I think again the genuine has to come from the artist themselves. If they are genuine about what they are doing, if they have their integrity, then they can do a very interesting experiment that maybe other people don't understand. But if they don't have the genuineness inside of themselves and it's just to make money or attract tourists or something like that, then you cannot justify it. But I think some experiments work very well even though they don't seem like they would. I know for example one director in Kuala Lumpur. He did a play about family. All the different kinds of Asian families that live in Malaysia. He did it in an old big Chinese mansion, and just sort of used the space to help interpret the play. So, I think space is part of the performance. So, people can be very creative and innovative in it but the integrity the authenticity has to come from the artist, it doesn't just have to be traditional.

APPENDIX G-5

Interview with Dr. Nicanor G. Tiongson, College of Mass Communication, University of the Philippines, Diliman, Quezon City, Philippines

A : The main heritage site in the Philippines that is connected to performing arts is in Manila, is Intramuros. Intramuros is the old walled city, like a medieval city, the Spaniards built in Manila. It is surrounded by moats filled with water, before with bridges. It had all the big churches and the palace of the Governor General, and the intermiento and education institutions. That was bombed during the war. After the war some of the spaces were used for performances. The first one that was developed was The ? ? , which became the theater for the Philippine Educational Theater Association. It's an open air space because they bombed it. The walls are still standing, they just

built a stage and then, you know chairs are put in. So it's open air. That has been in use since 1967. That's where the Philippine Educational Theater Association presents their plays. It's called the ? Raja Suleiman. This means the Theater of Raja Suleiman. Because Raja Suleiman is the Raja of Manila. That was the site of his fort, which the Spaniards destroyed in 1571. Recently also there has been a coordinated attempt, I think it's successful, to convert the spaces in Intramuros for exhibits. Every province is asked to exhibit its goods and show its performances. Performing arts performing at the heritage site and vice versa, so they help each other. So, that has been very good in terms of calling attention to the area, the walled city itself. They also have restored some of the buildings in the old city. They use it for that purpose. They restored them according to the old plans and then they hold concerts sometimes. Say in between the old houses there is an open space; they hold concerts there. Also, in the Philippines the old churches like in Intramuro San Augustin is usually the site for many musical concerts. They can be religious or not, the churches are the sites for many events.

Q : Are the churches still used for worship?

A : It is still used as a church but in addition, sometimes they are also used for special concerts. There is a concert now in San Augustin, that is the oldest church in the Philippines, which is found in Intramuros. That's for church music. Also in another church near Manila, Las Pinas, there is what they call the bamboo organ concert. That's an annual concert from way back. It started in the 70's I think. It's called bamboo organ because in that church there is a famous organ that is built of bamboo, by a friar in the past. Because of that they restored the organ and they presented religious music, every February. The Philharmonic from the CCP and choirs they import singers or organists to perform in that. In general, that is the relationship, churches become the venue for special concerts.

Q : How do they keep it genuine and authentic?

A : In regards to the buildings that has been a problem because of funds. There is a national commission for culture and arts and it takes care of the different art forms as well as heritage. They give grants to support some of the important heritage sites, but

actually not enough. So, the churches present a problem because officially they are the property of the Catholic Church. So therefore, government has really nothing to do with them. And yet they really are national heritage. So that's a problem because sometimes when the priest who is assigned to the church does not understand the importance of heritage he changes. Because many of them are not educated in terms of heritage, how you conserve everything. So, that has been a problem. With the conservation of performing arts tradition that will be done sometimes in schools because the folk dances are taught to children but we don't have a court dance tradition, like in Thailand or in Indonesia, that needs specialized training. More of the dances are folk dances so they are relatively easy to teach and to learn. But there are some schools, like for example the University of the Philippines, a premier stage university, that has programs for teaching folk dances. They have their own folk dance troupe. There is also a systematic way of documenting dances. There are researchers who go to the field to document, they video the dances and sometimes they also do ??? notation to document the dances. At least in one form. You know genuine is very relative. What will you call authentic or genuine? Once you take the dance out of its natural context and you perform it anywhere else it's no longer genuine. If you put it on stage you have to make movements bigger, you have to use lights, you have to reblock it on stage, so it changes entirely. But there are researchers like for example, Ramon Obusan has his own group.

Q : Is it in folk dance or contemporary?

A : The researchers are mostly in folk dance because the contemporary anyway is documented.

Q : And how does the audience react to performing arts presented in a church? Do they agree with it? Do they like it?

A : Yes, relatively. In fact the traditional dances have sort of been codified already. The way Bayanihan has presented the dances has become popular, so a lot of other groups, even in the provinces they present the dances like Bayanihan because he discovered a way of theatricalizing dance, which is very effective. So, it's imitated. Even the costuming is imitated.

Q : Do the space, the architecture, do they develop to be as a space or just leave it like that?

A : The one I told you in Port Santiago, they left it that way but they put a stage, a cemented stage. But if it's in church they don't, maybe they add a platform and they remove the platform afterwards.

APPENDIX G-6

Interview with Dr. Matthew Isaac Cohen, Department of Theatre, Film & Television Studies, The University of Glasgow. He present an historical overview of Indonesian popular theatre at the seminar.

A : I can talk as an outsider about my observations in Scotland. I've lived in Scotland now for three years. The number one industry in Scotland is tourism. Scotland is a relatively small country; it's five million people. And there are tourists who come from all over the world to visit Scotland for heritage reasons. Because while they are only five million people who live in Scotland there are about 30 million people outside of Scotland who recognize themselves as Scottish descent. There are many forms of performance, which are associated with Scotland. There's pipes and drums, which were instruments of imperialism, and were played with armies and marching. There is a tradition of Highland dancing, which is a folk music and folk dancing form. And all of these are used in association with heritage sites in different ways in different times of the year, and are often performed for touristic purposes but also for purposes of national identity.

Q : How important is it that they use performing arts as an interpretation of heritage sites?

A : Yes they do often because it adds to the whole experience of a heritage site by having these art forms performed in situ. You often find as you drive through scenic highland Scotland, you'll find bagpipers playing in particular locations. So, a castle on Loch Ness continually will have a piper who's playing standing up above the ??? castle ??? parts. The piercing sounds can be heard from very far away. And while the whole castle is a ruin, is deserted, the piper provides an aural atmosphere.

Q : Is it important to use performing arts like that?

A : Oh, very important. The emblem of Scotland of course is the piper, the traditional costume.

Q : And how do they keep it genuine and keep the authenticity?

A : These are art forms which have existed, some for a relatively short period of time and so I don't think there is the same concern about authenticity perhaps. I think most people recognize that these are things, which are, well they are traditional in some ways but also adapted to modern life. The piper is something, which came along with the armies, and the instruments have changed. So, I don't think that there is such a great concern. Saying that, there is in fact a new department at the Royal School for Music and Dance, which is traditional music. One of the things, which they are working with, is the oral tradition of music. They are not instructing intentionally with musical notation. They are using an all-oral way of delivering. In part using the World Wide Web for delivering their materials. They are not using notation. That is a way of preserving traditional ways of acquiring knowledge. People listen and then they play rather than writing down or have them read from notation.

Q : Do they adapt the heritage sites for the performing arts? Change the function to be a performing place.

A : Oh, yes. Well, Scotland traditionally up until a hundred years ago it was the law that every Christian had to go to church. Which meant that there are many many many churches, every block had its own church. With Scotland becoming a more and more secular country, the Church of Scotland members becoming smaller and smaller, most churches now are no longer in use. So they have been converted into art centers, into government buildings, into other kinds of uses. They became secular places. But often with recognizing still that they are churches, that this was once a church in the architectural modifications.

Q : When I talk about the topic of my dissertation what is the first thing that comes to your mind?

A : Well, I think it's something that needs to be explored. It's a wonderful topic for research. There are obvious links between different countries. The way heritage sites link up to performing arts and I don't think I've ever seen anyone who has investigated that systematically. A wonderful topic of research. I think it's something that the more you research the more you'll find out about it. There are lots of things to discover.

Q : And how useful do you think this is?

A : Very useful to have comparitors, to be able to understand this is the way we do things here but there might be other ways of doing things as well.

Q : Have you seen something like that in Thailand, in Asia, outside of Scotland?

A : Yes, I've lived for six years in Indonesia, so I understand something about that. The relationship between heritage sites and performance.

Q : And in Thailand did you see something?

A : Nothing substantial. I have only seen Wats, which have tape recorders attached to them.

Q : What do you think about it?

A : Sad to see a tape recorder. We were coming off the boat going across the ferry from the Royal Palace to go to the theater and I heard music. I thought, oh wow, it's a festival time, Loy Kratong. Maybe there'll be live music here only to find out that it was a tape recorder.

Q : And how about in Indonesia, is there anything that you think they shouldn't do it like that? The performing arts in the heritage sites, something that is not suitable.

A : Normally the case is when there are performances at heritage sites, many of them are not actually government or even touristic plans but are actually related to the local use of the sites. So, I'll give you the example of Gunung Jati, Gunung means mountain and Jati teak wood or essential, which is the ancestral burial ground of the Sultan of Cherabon and the family. Several times a year there are performances, which are actually donated by the performing groups as an act of devotion to the Royal family. A number of times a year there are communal celebrations, which involve many many performances. And then at other times of the year there are individuals who perform. Either the performing

groups will make an act of devotion by performing there or they'll be sponsored by somebody local or somebody from far away at this heritage site in relation to the Sultan and the family of the Sultan. These are very very special performances and there are many performing artists. The same site has, the patron saint of the performing arts is buried there. Many performers will come there to this site very regularly and will consider this to have very special spiritual meaning to them.

APPENDIX G-7

Interview with Dr. Jerry Respeto, Chair, Department of Filipino School of Humanities, Dela Costa Bldg. Ateneo de Manila University, Loyola Heights, Quezon City, Philippines.

Q : What do you think of the role of performing arts in the interpretation of heritage sites, especially in the contemporary field?

A : I think the government is making an effort to use heritage sites for the performing arts. One, for example, there was an effort to revive the Metropolitan Theater. The Metropolitan Theater is located at the center of Manila. It was in a sorry state, dilapidated walls, leaking roof and so on. For the past 10 years the government was trying to refurbish, to construct again this theater. But unfortunately I heard that the refurbishment and reconstruction of the theater will cost a lot. So, there is no result yet with regard to that proposal or project. On that level you can see the effort of the government to use this heritage site in order to revive the performance, the theater scene in Manila. Because metropolitan theater is considered as one of the cradles of theater history in Manila. Second, some of the sites inside the Intramuros, Dr. Johnson mentioned about the ???, ??? Suleiman, also Puerta Isabel. It's not a building, it's a gate, it's a driveway.

Q : Like in Paris?

A : No, not that grand. That site, that space is converted sometimes into a performance site. They construct a stage; they present plays there.

Q : Do they use it like a peta?

A: Yes. In Intramuros they have plenty of sites there where people perform, where people present plays. Not ballet, but plays, concerts, music.

Q : Is anything performed that is connected to the history?

A : No, but they do some historical plays there. Not really something about Intramuros, no.

Q : Did you see the light and sound performance here in Thailand in Ayutthaya?

A : I haven't seen that because I was here in the late 80's. When was it first held?

We also have light and sound in Manila. This is for tourists in order to be educated about the Philippines and then for students. They don't use a building but it's kind of a cave where you enter. There are life-size videos, reenacting in diorama form, they present episodes of Philippine history, like that.

Q : And what is the place like?

A : A big room, like a maze, an alley where you pass and you see dioramas left and right of different episodes. The Baclayon church in Bohol, in the Visayas, one of the islands of the Philippines, I think it's the oldest church in the Philippines, if I'm not mistaken. There, young kids, the widely renown boy's choir perform there.

Q : And they perform for what?

A : For the church, for the community.

APPENDIX G-8

Interview with Dr. Chua Soo Pong from Teochew Opera, Singapore.

A : performing arts is a living tradition and expression is done through the bodies of the artists. And because it's a living tradition it could help the people to reach out to their past through the presentation of images. I think we can link up the two by presenting dance and music and other performing arts at the heritage sites. You'll create an awareness and refresh the memories of our cultural roots.

Q : What you see in Thailand in this aspect, does it work or not?

A : I think to create such an experience for the people, it's important that the artist has to do research. And really be able to find out what are the most appropriate motifs,

appropriate kinds of presentation to showcase the cultural heritage. Not to become kitsch, a soft-sided packaging for tourists.

Q: And how do you think can it be kept genuine and leave the authenticity intact?

A : That is the difficult part. Because as I said, to do lots of research you have to look at the archived material, and perhaps find out from the senior artist what actually the local culture was. Particular vocabularies, the language, you know of that time, of that era, of that specific locality. So, the research process is very complex. One has to be very careful. If there is any archival material left to refer to and so on.

Q : Any event that impressed you anywhere in the world that presented performing arts at heritage sites?

A : In Vietnam, in Hue, I saw the old palace where they actually presented the Hue palace culture. I was very impressed, because not only the score of the music and the dance ties the costumes and all that. I think it was done through very careful research and the presentation is not a creation for tourists, it is really a very memorable experience when I saw them perform at the heritage site. Other, I think the one in Yogyakarta, the Ramayana at the temple there was also a very high quality kind of presentation that really worked well at that heritage site. And the third example, I will say that in Chucho in China, where they play the Kun opera in a very old house, it's several hundred years old. Because during the Ming and Ching dynasty lots of rich people they employed artists to perform for their families in their residence. So big and beautiful mansions, you know were built and performances took place in those buildings. Beautiful building, intricate design. So, I think they are training the artists using the scores that were passed down from many hundred years ago and try to present as close as possible the way it was presented.

Q : Take Ayutthaya, for example, is it important to have a performance at this heritage site?

A : Certainly it is very important but how I don't know the artists have to decide how to do it. Ayutthaya has a lot of cultural significance in Thai history. The glory of that period

should be showcased. How to do it is difficult for me to say. As I said it's up to the Thai artists and scholars to see how they can recreate those images.

APPENDIX G-9

Interview with Mr. Ong Keng Sen, C/O Tay Tong, TheatreWorks Ltd. The Black Box, Fort Canning Centre, Cox Terrace, Singapore.

A : I think that the heritage site is very powerful to give energy to a performance, you know. Like for example, we did Hamlet in a ??? castle, it gave a lot of dynamism. The performers draw from it like a well and this is what I feel about heritage, about traditional arts, about classical arts, it really gives me the power to continue living. And already I'm so removed from it I'm not trained in it. Let alone someone who was trained in it from a very young age. To draw this power to find life everyday from this old site, I think this is very important.

Q : And how to keep the authenticity, to keep it genuine?

A : I think that authenticity is very problematic because right now authenticity is used as a control, as a way to become a government factor. Or maybe authenticity is now being marketed as tourism. And I think 'authentic' is a very dangerous word to use. Of course, there is something that is authentic. But when we go to a castle or palace, or Ayutthaya is no longer authentic because it's been rearranged so much. And I think that authenticity can become a lie that is used by the dominant party or the government to say something which is not true.

Q : What do you think about the reconstruction in heritage sites for performing arts?

A : For me it's more important that the site is there but we don't try to make it into a theater. Because like when we did the Krumba ? Castle we made a stage in the court yard but we are not trying to make this palace into a theater. Because I think that is a different purpose. I think a heritage site is something that should be there for everybody not just to be made into a theater.

APPENDIX G-10

Interview with Mr. Mann Kosal, Director & Puppeteer, Sovanna Phum Khmer Art association, Phnom Penh

A : Before we play we have a small ceremony to pray. Everytime, we never forgot.

Q: Did you use your performance to remind the people about the heritage site? Do you give the performance to make the audience believe or just thinking that we have to keep this thing, we have to love our nation. Preserve this thing.

A : This time we play only what the audience needs. Because like me, I forgot classical, I forgot traditional like seventy percent already, I forgot. I'm from asat ? theater but now I cannot play asat ? theater. Just only I remember but I cannot do. Sometimes my body cannot follow my idea. So, for all of my creation, I don't know in the future what will happen, I don't know. Because now we have many masters in Cambodia and we have the Ministry of Culture and our association is small and private. But for me I want to do something new for keeping or not keep up to the audience.

Q : And how about other groups?

A : Some artists they sing like me, because we try to make something classical but we don't have money. No people come to see.

Q : Have you seen the performance at Angkor Wat?

A : When we have the performance in Angkor Wat, in the temple, sometimes I feel like the government supports the artist but they support themselves. Yes, I mean corruption, because normal people cannot go and see it. Like me I need to have some special ticket. The ticket is very expensive.

Q : Who goes to that performance?

A : All the actors they get a only little bit of money. They have like one month to practice and like five days in Siem Reap. They get maybe \$2 per person per day. And in Angkor Wat very expensive.

Q : And who is the audience?

A : The people from the government. The people from the embassy. The boss of organization and business, big big.

Q : Why do they have to do that?

A : For show the work. Oh, I have the performance at Angkor Wat!

You know now we have the culture village in Angkor Wat. The owner is from China. They do everything up to them. The name of the village is the culture village.

Q : And this project belongs to the government?

A : Yes.

Q : What do you mean it's up to them this project?

A : They say if you want to know about Khmer culture, please come to culture village. But inside it's not Cambodian.

Q : What happens in the village?

A : They have the show inside every day. But only for the tourists.

Q : Is it outdoors or do they have a theater?

A : Yes, they have a theater in the village for the tourists.

Q : How about the outdoor have you seen it, the one that you mentioned it's not Cambodian, the show?

A : Normally they have like the festival in Angkor Wat only for the people like from the government.

Q : What did they show them?

A : They show them Apsara dance.

Q : Does it have a story?

A : No story, just dancing, Coconut dance, folk dance and mask dance. A small part of Ramayana, like ten minutes.

Q : Do they tell the story about Angkor Wat in the performance?

A : No never. They do the same thing every year. The name is La Nuit d'Angkor. Every year the same name. It takes place in February.

Q : What do the Cambodian people think about this festival?

A : I think around 95% of the people in Cambodia don't know. When they don't know they don't care. They cannot see it.

Q : Do the Cambodian artists or the people think they have to make something related to the place, the ancient place?

A : You know some problem I don't know because I'm far away from other artists. Now I only stay with our association, they are young artists. For the portray, for something they follow me.

Q : About your performance, what is the story?

A : In our association, the audience have like one group, thirty people, and they want to have like a Ramayana story from big shadow puppet we play Ramayana story. Normally on Friday we have a show. On Friday up to us, We make something new. Not Ramayana. New story with the old story from Ramayana. Sometimes we play ? Prae Kobot ? The kobot is the name of the story but we use the puppet from the Ramayana story, some of the puppets. Because in the ? Prae Kobot ?, in the story we have ???, a big half monkey. The kobot is the son of a God. The story, a god from paradise visits the earth, what happened and they have problem with his father, something like that. After that the kobot have a baby, a son with the normal people and they go away because the lady to work in the paradise. His mother sends him to the grandfather in the forest where he will learn about magic. And after go to fighting with his father. But his grandfather comes and fights with him. He doesn't know it's his grandfather and they fight. His grandfather loses the fight and runs away and asks his friend, the giant to fight for him. The ending is fighting with his father and his mother comes. A happy ending, no one died.

Q : Were any stories that you performed related to an ancient place?

A : All of the stories.

Q : Are there any statues or paintings in the temple depicting this ancient story?

A : Yes, paintings in the temple. You can see in the Chakrum ? temple. Also in Angkor.

Q : Do you think it's important to have this kind of show?

A : When we perform, when we play, we put something like comedy 50% inside.

Q : What type of comic element do you use?

A : When the young boy goes to learn with the grandfather he's an old man in the forest and this part we play in a funny way. And when the son of the kobot he met the giant, he doesn't know the giant. He never saw the giant. This part we make fun too. And we make fun like the grandfather, when he meets his son's wife, he loves her.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX H**Personal experiences**

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX H

Personal experiences

Personal experiences through the a Royal Command Performance a light and sound presentation *Kondee Sri Ayutthaya* in 1992 and the revival in 1994, at Wat Chai Watthanaram :

APPENDIX H-1

Director' s experiences

1 Introduction

Wat Chai Watthanaram is located on the opposite site of Chao Praya River, just outside Ayutthaya Island. Due to the underdeveloped roads in the area the Wat had been largely ignored –leaving the temple with a lonely, even abandoned atmosphere for centuries. The location, Wat Chai Watthanaram, was chosen for this large event as the monuments are in a better condition to compare with the other. The performance included 1,000 people and was broadcast across the nation. Their Majesties the King and Queen attended the event, had dinner and watched the show. Both events were organized by the Thai Army as a special occasion to celebrate the Queens' 60th birthday. The event was repeated to mark the occasion of the King's Golden Jubilee. The visuals in the show were obviously connected to the sites' heritage. Every composition of performers was related, not just to each other, but to the architecture in the area and was synchronised by the narrator.

2 The project organization

Nearly every project of light and sound at the heritage site, Fine Arts Department should play an important role. It is common practice in Thailand to have a useful body like Fine Arts Department listed on the committee. Their involvement was also welcome due to the nature of the activity that had been organized, what with the involvement of

the Thai Army, and the project being an offering to the King and Queen. There is quite a good opportunity for creativity and the Fine Art Department is easy to contact. However, in the previous working experience there was no direct communication between creator and Fine Arts Department. From beginning to the end of the project we did not meet and there was no contact between the two parties. Every project performed for the King and Queen or any member of royal family has to be checked and authorised by the royal palace committee. Some issues, like the length of the performance and the volume of the loud speakers, have to be checked and authorised. The King doesn't like very loud noise, and the Queen doesn't like loud crashes between swords – preferring the more gentle aspects like the flying lanterns. So many things have to be included in the planning.

3 Local artists and local spaces

Wat Chai Watthanaram is wonderful venues and very valuable to all artists. They are even more valuable to local artists due to their proximity. As I live nearby, I and local artists have a better opportunity to absorb the beauty, character and scale of the heritage sites. Local artists are perhaps more involved with these spaces than artists from other locations. They are open to create work that will be inspired by the area. My work was in keeping with the shape, character and scale of Ayutthaya World Heritage site. Usually local artists should have more opportunities to work in the real sites, to absorb the character they know so well. Thus, they are more able than others to progress a work of art that is unique to that area.

4 The participation

Productions such as the light and sound *Kondee Sri Ayutthaya* performed in 1992 and 1994 at Wat Chai Watthanaram, were successful because of the participation of many parties, such as elite amateurs, soldiers, local students, and local people. It was a privilege for them to perform for their Majesties the King and Queen, they were

willing to do so and they did it well. So there is no problem with the resources. In fact, it is more beneficial to use local artists as it is easier for them to travel to the performing spaces for rehearsal. The more familiar with the performing spaces they are the better the performance will be. It also saves on the travelling costs of transporting performers from remote locations. Local people are proud to perform at their own heritage site. They are given the opportunity feel like they are the owners of these places, it provides an awareness and they will be more open to contribute to heritage conservation and protection. Activities like this also generate income for the local population. Another advantage is the fact that local people tend to contribute more time for rehearsal than the busier performers from Bangkok – the fee for local performers is lower too.

5 The site as cultural purpose

The light and sound production *Kondee Sri Ayutthaya*, performed in 1992 and 1994 at Wat Chai Watthanaram was obviously known for its cultural purposes. The main objective, besides being a performance for their Majesties the King and Queen, was to generate national pride for the Thai people and to show the tasks faced by Thai heroes of the Ayutthayan period. There was no intention to generate income from the show. After those events there was a Royal Command Performance a light and sound presentation *A Tale of the Ancient Capitals* on the occasion of the state visit of Her Majesty Queen Elizabeth II of the United Kingdom of Great Britain and Northern Ireland and His Royal Highness The Prince Philip, Duke of Edinburgh at Wat Chai Watthanaram, Ayutthaya Province, on Tuesday, 29 October 1996. Following this event, however, there have been no further productions of a similar nature. It therefore seems that there is not a balance between use for cultural purposes and use for commercial purposes at Ayutthaya World Heritage.

6 Field study of Ayutthaya World Heritage

There are a lot of heritage spaces in Ayutthaya that are not used to their full potential. As Wat Chai Watthanaram was successful in putting on performance arts other heritage places should be better organized for use. There are heritage sites in Ayutthaya that are more accessible than Wat Chai Watthanaram. Changing the location guarantees a more creative approach, giving life and a new look that will inspire people to follow the new show. This will stimulate an exciting atmosphere among the local fans. Therefore the spaces will not be under-used at and around Ayutthaya World Heritage.

7 Uncontinuing works

The production of *Kondee Sri Ayutthaya* at Wat Chai Watthanaram was first performed in 1992 and repeated in 1994. It is very rare for the King and Queen to return for a light and sound production with the same story line. This is a good reason for the people in Fine Arts Department to study and use it as an example for their future works. However, up until now there has been the same old fashioned light and sound performances as have been produced over the last 20 years at Ayutthaya World Heritage.

8 Performing arts as local production

There are not many activities for tourists in the evening or at night in Ayutthaya so they tend not to stay over night. Activities such as shopping for local crafts or eating at restaurants are mainly done in the daytime. Ayutthaya World Heritage needs to consider what activities can be provided for tourists in order to convince them to stay overnight in the area. Performance Arts is one of the possible products that can give life to Ayutthaya at night. Ayutthaya used to be rich with artists in various fields. It may be that not one individual product can be provided to change the face of Ayutthaya but a

group of local products such as performing arts, crafts, restaurants can help attract more tourists.

9 The people's response

The second light and sound production of *Kondee Sri Ayutthaya* in 1994 had a performance arranged specifically for local people. The turnout was far greater than expected and, judging by the license plates of the audience's cars, the event also attracted many people from outside the area – from places such as Bangkok for example. The high number of local spectators is evidence that local people are willing to attend performances at Ayutthaya World Heritage, as much as people from outside the area. They are not deterred by the fact that the location, Wat Chai Watthanaram, is difficult to travel to at night.

10 The rehearsal

The grouping of performers was designed and rehearsed in advance, it needed to be arranged and judged at the actual site twice. Access to the site was given three days before the performance. There was one dress rehearsal. The other rehearsals were conducted at the Faculty of Fine and Applied Arts at Chulalongkorn University. One of the problems with the quality of the performance was that there was not enough rehearsal time at the actual site. The cast came from Bangkok and other places outside Ayutthaya but most of the group performers were local people. Local performers didn't have a chance to play the main roles in this project as it was organised from the headquarters in Bangkok. Elite amateurs usually join this type of project, with real soldiers, local school students and local people. Timing was critical during the performance, as some groups of performers had to travel around the large monuments in order to reappear in another place. They had to be able to do that by themselves without help from backstage because the grounds of Wat Chai Watthanaram are very

large and there was not enough staff. Most of the cues were from one voice over and not live music.

11 The audiences

Apart from their Majesties the King and Queen, this light and sound at Wat Chai Watthanaram was aimed at Thai people. There is narration in Thai but it can be readily translated into other languages yet retaining the same visual interpretation. The show is good for everybody as it provides simple ideas with clear, simple Thai language. It is entertaining and paints an exciting and beautiful picture using light and sound with special effects. It is not too long as the show runs for only 72 minutes.

12 The performing arts as efficiently used

Performing arts is a field of art that needs not only knowledge alone. It is necessary for a person to have talent, experience, creativity and patience in order to produce works with efficiency. Working systems in each society have their own inherent problems. There are many problems in Thai society that prevents proper and efficient use of performing arts – problems such as criticism, family product and little research.

There are many light and sound productions created each year though few directors have a chance to be involved in these productions on a regular basis. Often it is the director that works less efficiently creates most of the work. They are too busy with other work to research ways to increase their efficiency. Therefore they end up producing the same format in all work that they are asked to do.

They get away with these low quality productions because there is no proper critique to warn people to be aware of such problems. Another reason that these low quality creators get a lot of work is that most of the organisers (who are often governors of provinces) don't like using people they have never dealt with before. The organisers

do not obtain any information and never do any research into quality creative talent. It is because of this that they continue using the same people they are familiar with, even though they know or not that the work is not good.

Some established Performing Arts companies, like soap opera or light and sound companies, prefer to use people in their own family to create the work. Possibly for the economic benefit of having money circulate with their own people. In this case many talented artists have little opportunity to create works. There are a lot of these examples in Thai media.

Due to the working systems mentioned many talented artists find it very difficult to get involved. They lose their patience, they abandon their dreams and choose to do other jobs or leave the country for good.

13 The work helped promote the Ayutthaya World Heritage sites' unique attractions

The show used the environment and architecture as backdrops and scenery – the prangs and chedies at the wat were illuminated by light throughout the performance. The stage space was chosen at a corner of the temple complex as it is L shaped and is the height of a short Thai man's shoulders, this best served the proscenium arch stage tradition. In front of the stage there is a large space which was perfect for the audience area. Even without the chairs and raised floor in audience area, this corner is perfect for viewing most of the important architecture in the Wat. Also, any performers on the proscenium stage level are easily seen.

There are three entrances to the L-shape stage and one arm of the L-shape stage is located at the old U-bosot – which is about the height of a tall man. This area was used in the third scene for the performers playing the part of King Naresuan's soldiers. The area was also used for performers playing the role of Burmese, allowing them to stand at a higher level than performers playing as Ayutthayan people –

symbolising, in the last scene, the Burmese dominance of Ayutthaya.

14 Adding memorable and enjoyable in the show

This show made visitors' experience at the sites more memorable and enjoyable by providing audiences the sense of touch. Firstly it provided audiences with the best view of the heritage site. Secondly viewing most of the important architecture in the wat with well placed performers on the proscenium stage level. This created a unity to the show that integrated heritage site and performers. Thirdly the story of the show, in that it describes King Prasart Thong and the background to his vision of building the Wat – the Khmer cosmology. People can clearly acknowledge the truth, see a real picture, and hear the music and words that they represent and perhaps even smell the surrounding area. It is in this way that performing arts can make visitors' experience at the sites more memorable and enjoyable.

15 The show was in keeping with the shape, character and scale of Ayutthaya World Heritage site

This show presented wonderful views by balancing the performers and story in keeping with the shape, character and scale of Ayutthaya World Heritage site. Firstly, in each scene groups of performers were designed and composed to relate to the surrounding heritage buildings. Secondly, some parts of the story were about the site itself, (though it would not be possible to have every play set entirely at that site otherwise it would to be the same story every time). Thirdly the number of performers must be matched with the sites. Lastly, the character and style of the performance has to be in shape with the character of the surrounding heritage and environment.

16 The show took account of conservation

The physical and emotional aspects of the show must take into account conservation and protection during planning. All the action of this performance had to be reduced to take into account the condition of the site. For example, there were no fighting scenes with metal swords, there were no live animals involved in the show, and the fire effect was located in a safe area. Most of the performance areas, resting areas, preparation areas and their performers' traffic during the show was in open spaces and did not pose any risk to the heritage building. The audience was also permitted in the open spaces.

The story of the heritage itself was to make the audience realise the importance of the site, of how much work and art was at this place and the influence of Khmer cosmology. The idea was that if the production were done well it would make people aware of conservation and to take account of protection planning.

17 Increasing public awareness of conservation of the site

The production at Wat Chai Watthanaram presented an emotional story of sorrow, the seizure of Ayutthaya prosperity, the results of the destruction caused by both enemies and its own people, and the vision of remaining heritage. All these integrated forms stimulated the inner feelings that made the audience feel sympathy and by word of mouth they can help increase public awareness of conservation of the site.

18 lacking people that can provide creative input

There is little change at Ayutthaya World Heritage. Each year, around November to December, there is an Ayutthaya World Heritage festival with some special occasions. These festivals consist of shops for food and general family goods. The Ayutthaya World Heritage don't have any new creative ideas of development and rarely

change programs or activities in the festival; this is also the case of most government sectors in Thailand. The education system in Thailand fails to produce human resources with creative thinking to help the nation. There is a crisis of engaging things with haste and irresponsibility rather than approaching things with rational forethought. That is why Ayutthaya World Heritage lacks people that can provide creative input to producing programs or activities that create and increase interest in the heritage sites.

19 The work and heritage conservation

Images were used during the performance to dramatise and stimulate human emotion. This process belongs to performing arts and is an important tool used to move people's feeling so that they will remember and respond emotionally to the pictures they are shown. These emotions can help raise awareness of the significance of the Ayutthaya World Heritage sites and may lead them to contribute to heritage conservation, whether now or in the future.

20 Content and creative thinking of the show

There were various performance designs in each scene of the light and sound *Kondee Sri Ayutthaya* 1992 and 1995 at Wat Chai Watthanaram. Each served to enhance the significance of a particular area in the site that will integrate into a big picture of the site as a whole, such as :

Scene 1 : Mother from local area leads her daughter to pay respects to the remains of a sculpture of the Lord Buddha image in the bot area which is now an open space. The concept of this scene offers the calm and meditative atmosphere to convey audiences to join in and also pay respect to the lord Buddha image; the other meaning was to convey to audiences to pay respect to this significant place.

Example of voice over 1

“Daughter, please pay respect to the lord Buddha. The area behind this temple was my childhood’s playground.”

“Wat Chaiwattanaram, my grand parent, father mother generation to generation all pay respect to this Buddha image. Wherever you are, here is always our home and our home country.”

Example of the poet:

“Ayutthaya the honorable place from the heaven to the earth
Because of the Buddha’s power, it had been built.
The Chedies are as beautiful as the building
To compare Ayutthaya with gold and it is more beautiful than the moon”

Example of voice over 2

“More than 600 years ago this honorable kingdom began in 1895 BC. At that time its name is Ayutthaya the meaning of it is valuable for everybody then and up to the present.”

“Ayutthaya means the prosperity to the high in every aspect of religion, art and culture, the relationship with foreign countries, economy and most importantly is the brave-hearts of Ayutthayan people that were born to protect the greatness of the kingdom and were ready to die for their homeland. This origin of Ayutthayan blood has been passed on over generations, they are called “The good people of Ayutthaya”

Scene 2 : The concept of this scene is concentrate on the elaborate three styles of pageants that lead 3 princess from Lavo, Suphannaphum and Kumpangpetch to be

married to the first King of Ayutthaya. The three entrances to the main stage serve as three pageants from three satellite towns and it is also as a symbol of the three rivers that converge and form Ayutthayan area.

Scene 3 : In the second scene, a large amount of performers carrying in their hands a number of lotus walk in, filing into the area between the audience seats and stage then suddenly form a grander lotus pond. This changing picture helps give life to the lonely and abandon site and conveys to people the significance of the Ayutthaya World Heritage sites.

Scene 4 : In the third scene female performers, playing the role of royal mates, fill in the stage space and are busy with their court activities. Suddenly alarmed to the danger from the enemy and the wartime gathering in one part of the stage area they witness the loss of their brave Queen Suniyothai. This composition symbolizing sorrow in the surrounding heritage site can stimulate human emotion and help people to realize the significance of the Ayutthaya World Heritage sites.

Scene 5 : The fighting scene of the brave of King Naresuan and his knights of Ayutthaya end up in an impressive monument niche in a suitable place of the heritage building. The natural fire sticks carried by the knights added to the significance of the composition. The number of performers was in keeping with the shape, character and scale of Ayutthaya World Heritage site. This can help people to realize the significance of the Ayutthaya World Heritage sites.

Scene 6 : The movement of King Prasart Thong, who was walking on the backs of 200 soldiers in front of the Wat he had built, gave the picture of the King travelling in space, of the universe at his feet and symbolized his profound emotional ties with the Khmer. This presents the background to the building of Wat Chai Watthanaram, which was inspired by Khmer cosmology. On the ground in front of the Kings path, there are about

20 Thai classical performers dancing in the contemporary Thai fashion (a style influenced by the position of Apsara sculpture in Khmer prasart), to give a more Khmer flavour to this scene.

Scene 7 : The stage was lively again with the market scene. It is filled with local people and foreigners from the West and Asia portraying King Narai' s period. The remains of Wat Chai Watthanaram come to life again with the performers wearing Ayutthayan period costumes in a scene that is greatly in keeping with the character of Ayutthaya World Heritage site. The activities of the children playing games of the Ayutthaya period give the audience a rare opportunity to feel the nostalgia of the past.

Scene 8: The imagination of Ayutthayan literature was presented in a creative way by using various kinds of mediums that have been practiced since the Ayutthaya period – such as boat rowing, Thai classical dance. Thai literature reading is integrated with other genres like modern dance and form a memorable picture that represent the prosperity of Ayutthaya – something that just one genre alone will never be able to fulfill. This evokes feelings in the new generation in ways that they may otherwise be unable to relate to using the conventional way of interpretation.

Scene 9 : The bodies of performers lie down on a large area of the stage level to represent the ending of the Ayutthayan era 200 Performers in the role of Burmese stand on a higher level of the remaining bot area of Wat Chai Watthanaram. It represents their dominance over the Ayutthayan people. This picture symbolised the downfall of Ayutthaya, which had been seized by the Burmese in the last scene.

After creating the light and sound production *Kondee Sri Ayutthaya* in 1992 and the revival in 1994, Wat Chai Watthanaram has become more familiar to the performers in the production and also to the Thai public. Prior to this event the Wat was not particularly famous.

APPENDIX H-2

Summary of a focus group interview with Sittipon Chotidirok (Ao), Methee Ratchatavisarn (Mu) and Sitthichai Saengsuk (Bird) on 7 December 2003.

- 1) Sittipon Chotidirok (Ao) is an assistant manager for Citibank.
- 2) Methee Ratchatavisarn (Mu) teaches Management Hua Cheao University.
Ao and Mu were assistant directors on Kondee Sri Ayutthaya light and sound projects at Wat Chai Watthananram in 1992 and 1994.
- 3) Sitthichai Saengsuk (Bird) owns his own restaurant in Bangkok.

Ao thought that after watching performing arts like light and sound at heritage site people will be more concerned and aware of the history that is connected to the heritage site. Mu thought that there are two ways of thinking about performing arts. Good performing arts creates positive ideas about the heritage site in the audience but negative ideas come from a bad interpretation of that heritage site as acted out in the performance. So performing arts should be carefully organized in both management and production design. Most performing arts benefits politics rather than the development of the arts.

Mu is disappointed with Thai performing arts and thought that there should be more development in Thai performing arts than what we can witness now. Most Thai performing arts are superficial and not carefully produced. Foreign visitors may get excited about the colorful costumes but after watching performing arts at the heritage sites they do not have a better understanding of the heritage site. History can be interpreted in many ways. Mu stated that Thai performing arts normally have a narrow focus on the tourist business and neglect artistic quality. The director must be very talented in order to convey the message to audiences.

Bird feels positive about 2003 Ayutthaya World Heritage light and sound. He now understands more about Ayutthaya's history. He learned about Ayutthaya local life and the harmony between the people living in Ayutthaya. But he suggested adding fun and creativity to the show. *River of the King* emphasizes the entertainment aspect while Ayutthaya World Heritage light and sound emphasizes historic narration. Other stories than just Ayutthaya's heritage history should be emphasized, for example religious life or a monk's life story, and using less historic narration. Some stories adapted for film can also be used for light and sound.

Bird thought that there is not enough information about the Ayutthaya World Heritage festival. Mu said Ayutthaya is better known because of the promotion as a world heritage site, otherwise nobody would have known more about it. However, people still have little knowledge about historic architecture.

Ao confirmed there is not enough information about Ayutthaya in the Bangkok area.

In Bird's opinion the organizers should follow the process of professional promotion in order to gain more interest; this might also benefit local people economically. Ao said the performers would gain experience from performing at least once a year.

Mu did not agree with the idea of using the heritage site as performing space because it is not possible to avoid damaging them. This damage can't be avoided but without performing arts the heritage site has no meaning. How many performing arts should be staged in a year depends on the ability of the area. Bird and Mu both agreed that performing arts is arranged once a year would stimulate more pleasurable visits. To have more than 1 performing arts is not special.

Bird pointed out that the show must be grander than what he saw and the promotion has to be done well.

Thai people and performing arts can not be separated; they have a good relation since the past and Thai people are rich in artistic sensibilities. But Thai visitors may not be familiar with modern performing arts.

Mu said in the future performing arts will still exist in society because every generation wants to know about their past history. But Mu and bird pointed out that the media has the most influence in society. Mu added that local people are eager to know more about their lives.

Mu thought that performing arts at Ayutthaya World Heritage certainly mirror the image of the heritage site since the place of the performance is in Ayutthaya World Heritage and its character can be shown through conventional costumes.

By watching performing arts at the Ayutthaya heritage sites some other heritage sites in Thailand and abroad present performing arts that are more connected to these heritage sites. However, Ao said 2003 Ayutthaya World Heritage light and sound emphasized the historical story rather than the history of the performing places.

But 1992 and 1994 Wat Chai Watthanaram light and sound emphasized its location more. In order to convey the message about conservation, performing arts need to be more connected to that place.

As thought that there are numeral ways and stories to interpret the same location if one wants to do so.

During the Ayutthaya World Heritage festival the commercial aspects, like shopping for local products, should be parallel to performing arts and performing arts can be used as a local product. Between performing arts and local craft and food products the festival can not be held separate from each other, they have to be together.

Bird thought that the activities in Ayutthaya World Heritage always involve business in order to earn more money to support the events.

All agreed that performing arts is not used efficiently at Ayutthaya World Heritage because of the lack of talented and experienced organizers, for example there was no research about costumes in the recent performing arts.

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There are many things at Ayutthaya World Heritage that visitors can remember and Mu said the local life and local behavior are among them and performing arts is just one thing that can enhance visitors' memories. Mu thought that events to enhance the participation between local people and visitors can create memorable moments, such as working in the rice field, local cooking, craft skills, watching elephants or local performing arts training, etc.

All agreed that the 2003 Ayutthaya World Heritage light and sound didn't give a chance to local artists. Most performers were students who had little experience. So the light and sound stage should be used more to support local talented artists in order to sustain their arts in the future. Moreover 2003 Ayutthaya World Heritage light and sound was for local people rather than foreign tourists. Mu said most light and sound were created for all types of audiences but some organizers cannot manage to put on performing arts long enough, so some people lose their chance to watch the show.

Mu, Ao and Bird, all agreed that Thai families are very close, so performing arts should be created to cater for people of all ages. Mu said it is difficult to present narrative history for different groups of people because the story already involves various kinds of people. Performing arts as interpretation of heritage site should be best used to inspire top positions that have authority to take immediate action for conservation. Local talented artists can stimulate audiences to care about the conservation of heritage sites more than amateurs.

All agreed that if a performing arts organizer is not as powerful as the Thai army, for example the light and sound presentation at Wat Chai Wattanaram, he could face many problems from the many government sectors involved, as it is always difficult to deal with them. They include the electricity companies, the Ayutthaya Governor, the Ayutthaya Municipal Administration, The Fine Arts Department, the Tourist Authority of Thailand (Ayutthaya), and the Tourist Police office.

Bird said local performing arts should have a permanent place to perform as they had in the past, otherwise the art can not be supported and continue. The regular audiences will know where to see them and in addition sellers of local products will benefit as well.

All agreed that contacting the Fine Arts Department is not easy.

Mu said, the governor should understand the benefits of performing arts on both social and economic levels and give support. AO said the governor and private companies should join hands with every local party of stakeholders and support performing arts as interpretation at Ayutthaya World Heritage.

APPENDIX I**Interview with creative dance students**

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APPENDIX I

Interview with creative dance student.

Review on the student's interview on 'Ayutthaya' creative dance project during March 2004.

Interview questions :

- 1) Have Ayutthaya World Heritage sites been too carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere?
- 2) Is the Fine Art Department who look after Ayutthaya World Heritage 'out of reach' and inaccessible for local people and difficult for them to communicate with?
- 3) Have local artists / performers a permanent space to perform?
- 4) How can local performers and technicians develop their technique at their own heritage site?
- 5) Is there a balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage?
- 6) Is Ayutthaya World Heritage space under-used at and around Ayutthaya World Heritage?
- 7) Is there enough activity, information and demonstration of new creations in the interpretation at Ayutthaya World Heritage?
- 8) What products can Ayutthaya World Heritage create for the benefit of local people?
- 9) How do you think Ayutthaya people will feel about your work?
- 10) Explain the relationship between performing arts and Thai people, performing arts and local people?
- 11) In performing arts or light and sound that you have seen was there any attempt to connect the show to the site's heritage? please give examples.
- 12) What groups of visitors is your piece targeted at?
- 13) Nowadays how much performing arts has been used efficiently?

- 14) How can your work help promote the Ayutthaya World Heritage sites' unique attractions?
- 15) How can seeing your work make visitors' experience at the sites more memorable and enjoyable?
- 16) How is your work in keeping with the shape, character and scale of Ayutthaya World Heritage site?
- 17) In what way does your work take account of conservation and protection planning?
- 18) How can your work help increase public awareness of conservation of the site?
- 19) Why does Ayutthaya World Heritage fail to create and increase interest in the heritage sites?
- 20) a. How can your work help to contribute to heritage conservation?
b. How can your work help people realize the significance of the Ayutthaya World Heritage sites?

Review on the student's interview

APPENDIX I-1

Problem 1 : Ayutthaya World Heritage sites have been carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere.

Most of the students have no experience about this issue so they think that it's not closed off for creativity, but they think that there are some limitations because of the religious character of the heritage site. At Ayutthaya World Heritage site most of the historic places are Wats and palaces which carry a strong character of respected places that most people are aware of. And another reason for concern is that the fragile heritage buildings may not be able to withstand all types of situation.

APPENDIX I-2

Problem 2 : The Fine Art Department who look after Ayutthaya World Heritage is ‘out of reach’ and inaccessible for local people and difficult for them to communicate with.

1. There is conflict between Fine Arts Department and local people because of the Fine Arts Department’s role as protector of the heritage site. This has sometimes meant that some people, who have been unaware of conservation issues, have been asked to stop or change their activities. This can create a gap between them and in Thailand there has always been a gap between local people and governors since historic time dating back to the Ayutthaya period.
2. Since Fine Arts Department took charge of Ayutthaya World Heritage in 1935 there has been a boundary to keep local people from the historic area leaving Fine Arts Department alone to look after those spaces. And it has taken some considerable time for people to get used to the way that they have to stay away from those prohibited places. But the spaces are too large for Fine Arts Department to be able to look after and the idea of using local people as stakeholders to help in the conservation and protection processes has been generated. But at the moment it’s too early for them to adjust their behavior.
3. At the moment, Fine Arts Department still provides little information to local people and does not do much to communicate with them. This leaves the Fine Art Department to look after Ayutthaya World Heritage on its own. It continues to be ‘out of reach’ and inaccessible for local people and difficult for them to communicate with.
4. Yes, because of the many steps involved in getting permission.

APPENDIX I-3**Problem 3 : Local artists / performers have no permanent space to perform.**

1. If there is no permanent space for local artists / performers to perform, it endangers the future of heritage performing arts. Performers need space not only for performance but also for learning, training and rehearsing too.
2. There should be a place to establish and safeguard local performing arts. Permanent spaces can be centres for artists and keep them from scattering to different places. A centre can provide a place to train and be a source of information for members or visitors. Also, this place can encourage continuing activities in order to produce more creative works as well as conserve the tradition.
3. Permanent performing arts places will attract visitors. And by word of mouth the space will turn to be one of the attractions in Ayutthaya World Heritage. Looking behind the scenes, at rehearsals, props and costumes, can be as interesting for visitors as the performances on stage themselves. Similarly, watching and learning about the process of making crafts can be just as fascinating for tourists as buying the end products. Allowing access to performers' and artists' permanent work-space would add significantly to Ayutthaya World Heritage's attractions and provide something other than history telling, war scenes or looking around the tourist places by train or elephant. It is definitely an idea that Ayutthaya World Heritage should explore.
4. Whenever there are activities or events, performers from other places have opportunities to perform. Local performers who live nearby change their role to be 'visitors'. It is very sad that they do not have the same opportunities as those who come from other areas. For the visitors themselves, they come from a long way and might expect to see local activities by local artists because these things are characteristic of this area. However, in reality, there is the somewhat strange situation of visitors from Bangkok coming all the way to Ayutthaya to see Bangkok performing arts groups perform at the Ayutthaya World Heritage site. In cases like this, it would make more sense if they stayed in Bangkok and watched the performing arts group

in Bangkok. In the end the Bangkok group get money from Ayutthaya and then go back to Bangkok. So none of the proceeds from the performances go to local people in Ayutthaya.

5. Historically, Ayutthaya has been described as a land of arts and culture. It is very easy to find evidence to support this. Performing arts is a part of Ayutthayan life. Even now, as culture changes and develops, performing arts are still going on, but it is strange that performing arts in Ayutthaya that used to prosper are now dwindling down and the uniqueness of Ayutthaya is being lost and is considered by some to be gone already.
6. There is one argument that Ayutthaya people don't need space because they don't have performing arts knowledge and space should be given to those who do have performing arts knowledge.
7. There is an issue about Thai dancers who have spaces to perform in restaurants. Some question whether this is really art, but it must be remembered that such shows do raise awareness of traditional arts.
8. Performing once a year at Ayutthaya World Heritage festival is not enough. It is true that once a year is better than nothing, but for artists, one annual performance offers little encouragement to train all year round. The fact is that to be on stage performing is a key part of a performer's essential training. Experience is also vital from a professional point of view. Less experience on the real stage will often lead to a drop in quality. Regular performance to add focus and stimulus to disciplined training will surely enhance performers' skills. As the Thai proverb says : "10 days without training the skill is decreased", in other words, 'use it or lose it'.
9. One of the reasons why there is no permanent place to perform is that there is no support for such places. Perhaps there is a lack of qualified experts and managers to find, run and promote such places. Perhaps the managers who do work in performing arts lack in-depth knowledge of the field and are unable to conduct performing arts projects in the way that is needed. However, there are definitely plenty of artists and student artists all around the country and many dance institutes

who produce a great number of artists every year. But where are they? It is a great shame that they have to do something else after they graduate. There should be several dance companies that scan for talented artists in order to conserve the life of our unique national heritage. And that means there should be performing spaces for them to train, experiment, rehearse and perform. If there are regular, high-quality performances by local companies from around the country, it is almost certain that they will attract regular, enthusiastic audiences.

APPENDIX I-4

Problem 4 : Local performers and technicians are not able to develop their technique at their own heritage site.

1. As Ayutthaya World Heritage site is unique and can attract audiences the site will help to make performing arts look more appealing, have a sense of various atmosphere so give performers and technicians the chance to work at Ayutthaya World Heritage.
2. The site can be a suitable venue to present Ayutthayan performing arts especial on Saturday and Sunday.
3. The artists themselves should create their performing arts in the historic sites.
4. Any less-known spaces can be better known if there is arrangement for activities like performing arts.
5. The local life and living can be a suitable issue to present in the historic site rather than only war stories or other stories that are far from local people's concerns. This can lead to collaboration among stakeholders and let them help look after the site since the site is too large for one party to look after.
6. If performers and technicians from other areas are allowed to present their work at Ayutthaya World Heritage, those who live nearby should also be allowed to use these sites for their training and for presenting their work.
7. If any problems caused by using those spaces ways must be found to resolve those problems. It is better to try to solve all the problems rather than do nothing about

them and leave Ayutthaya World Heritage deserted. Creative performances and various activities can be developed so the sites can be used in suitable ways that do not damage the sites but also conserve and generate more benefits for local people.

8. The site can be a place to conserve rare local art and culture as well as the sites themselves. These two things can run parallel and help each other rather than favour one or the other. This idea obviously sounds good in terms of saving energy and making the most from collaboration.
9. The illuminated buildings can have a wonderful effect. If light can give a magic effect to an ordinary building it can give even more to a heritage building because of all the details which appear in most of heritage buildings which offer more shade, depth and a romantic look that can take people back to the past history. Furthermore, the lighting gives life to the building. Technical expertise allows the heritage buildings to be used in creative endeavours that do not harm or endanger the buildings. If such possibilities are developed art and culture can be developed for the good of the economy and local people. If this is going to happen the further creative thinking and experiments need to be done.
10. The heritage site on its own can give inspiration to the artists in all art and need not just be used as a back drop.
11. There are not enough performers so they need to bring them from other places.
12. By using creativity and heritage sites as performing spaces outdoor, local people can know how to use the position of the sun to build atmosphere in the performance.

APPENDIX I-5

Problem 5 : There is a lack of balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage.

1. Even when there is an attempt to use the sites for cultural purposes, they still look over the most simple but more interesting issues such as the local life that is connected to the heritage sites.

2. The site is used mainly for paying day-trippers. There is little development of the site as a culturally educational attraction for visitors and locals.
3. The places are known for their history and culture but the shops all around the heritage area suggest a more commercial focus. Some students see those shops as marking the sites out as commercial places. No matter what their purpose, those shops destroy the surrounding area.
4. The grandeur of the places remind people think of the hierarchies in society and the commercial wealth of many of the upper classes. The groups of tour buses all around the Ayutthaya World Heritage site give the picture of a place with a commercial purpose.
5. When there are buildings like museums, students say they are more likely to categorize the place as one with a cultural purpose.
6. The expensive prices of performing arts tickets and for admittance to some areas show the commercial purpose of Ayutthaya World Heritage.
7. The town of Ayutthaya around the heritage site looks fairly poor and certainly not particularly prosperous. This suggests that the whole town must be oriented more towards culture than commerce and that the town is not well managed in terms of exploiting its unique resources.
8. Development for commercial and cultural purposes are not mutually exclusive. They can both be developed simultaneously and support each other.
9. The space has been used for business more than other purposes.

APPENDIX I-6

Problem 6 : Much space is under-used at and around Ayutthaya World Heritage.

1. Ayutthaya World Heritage space is over-used. The light and sound can damage the historic site
2. Historic sites are kept only for tourists to look at or as background scenery for performance.
3. The spaces are under-used, most of the time being kept only for tourists to look at.

4. The use of spaces is enough as they have been used for films, documentaries and light and sound productions.
5. They are under-used. The spaces should be used for other purpose such as exhibitions or regular venues for performances. As the sites are large and various some spaces are obviously under-used.
6. The spaces have been used in the wrong way. Some spaces should not be allowed to be used for shops, beer gardens or commercial purposes.
7. The spaces need conservation and protection.
8. There are also other places like the water way can be used.

APPENDIX I-7

Problem 7 : There is not enough activity, information and demonstration of new creations in the interpretation at Ayutthaya World Heritage.

1. There are activities mainly for tourists, light and sound seem to be the best-known activities. Some have argued that there is no other activity except light and sound.
2. There is not much information about Ayutthaya itself other than as an old historic city that attracts some tourists. Because of this it is more likely that people will think that Ayutthaya is more or less the same as it has been for the last 20 years ago and that it will continue to stay the same.
3. Most of the information is about the history of Ayutthaya. The light and sound shows tend to stick to stereotypical Thai light and sound shows which include historic narration with special effects, war, Thai dance groups with colourful costumes joining pageants with animals like elephants and horses and ending with fireworks.
4. Most people have no choice of performing arts to enjoy. So it always ends up with light and sound. And this makes people feel familiar with light and sound and the management feel secure putting on light and sound because they know that it is easily accepted. People can predict what they are going to see in the event but they have no alternative performing arts to choose.
5. Information is presented formally, only in brochures.

6. Two students say good enough, the rest have the same opinion that there is only the same old type of information and program at heritage sites throughout the country.
7. Only light and sound once a year is not enough. And there is another side to Ayutthaya history apart from the war.

APPENDIX I-8

Problem 8 : Ayutthaya World Heritage' s products create less benefit for heritage sites and local people?

1. When we talk about product most people think about tangible goods without considering
2. Less tangible products such as performing arts.
3. Performing arts can be a good product from Ayutthaya World Heritage because of the various kinds of resources available : plentiful man power, a large area and great varied historic scenery, existing various kinds of artistic skill, location not far from Bangkok.
4. Many craft products are already being promoted, through Bangsai, the Queen's project, for example. Efforts should be taken to emphasise on other fields of art such as performing arts.
5. Other craft product can be developed in parallel with performing arts such as textiles for performing arts costumes, sword making for props, carpentry for scenery like houses and cabins.
6. Local resources can be used and developed into interesting, creative performances such as one of the students' projects : *Rotee saimai* depicting a famous local Ayutthaya sweet.
7. Paintings, prints, photographs of Ayutthayan local life, heritage sites, including memorable pictures from various kind of performing arts in Ayutthaya World Heritage. Many exiting moments recorded as pictures can be used in promotion to attract visitors.
8. Ecotourism and *Unseen Ayutthaya* need more support.

APPENDIX I-9**Problem 9 : How do you think Ayutthaya people will feel about your work?**

1. Ayutthaya people will recognise the peaceful messages of Buddhism and be aware of the influence of Buddhism on their communities.
2. They will learn about trade in the old days that they can compare to now and enjoy the performance.
3. They will have the knowledge about the activities of Ayutthayan kings and noble classes.
4. They will see and appreciate high-quality, creative performances.
5. They will feel how can they participate as part of Ayutthaya World Heritage project.
6. They will realize the barbarism of the Ayutthaya period
7. They will reconsider the topics of spiritual beliefs, rites and practices.
8. They will feel proud that the story of Ayutthaya has been disseminated to the public.
9. They will think about the afterlife and attitudes to the dead in Ayutthayan culture.
10. They will enjoy lively performances.
11. They will become aware of aspects of Ayutthayan culture which they hardly knew about.
12. They will be proud of their own origins and pay more respect to kingship.
13. They will find out more about unknown stories from Ayutthayan history.
14. They may learn about slavery in the Ayutthaya period.
15. They may really look at Ayutthaya' s map in ways they never have done before.
15. My work will be accepted by Ayutthaya people because it doesn't conflict with local tradition and culture.

APPENDIX I-10

Problem 10 : Local people enjoy and are familiar with performing arts but performing arts have not been used efficiently.

1. Thai people don't have serious emotions so they like performing arts. Performing arts is the only art that can communicate directly to people.
2. People in the provinces still appreciate and prefer Thai performing arts while Thais in big cities have turned more to western performing arts. So there is more conservation of Thai performing arts among people in the provinces. But it is likely that the provinces will follow the trend set by the cities and develop more of a taste for western performing arts.
3. People in the provinces may not be so familiar with creative and contemporary performing arts while arts enthusiasts who live in towns are likely to have more experience concerning new performing arts. And be more appreciative of new and innovative performing arts.
4. The western influence on Thai city-dwellers is a major factor separating these two groups.
5. There are differences among Thais who live in different areas but for Thai performing arts there is not much difference.

APPENDIX I-11

Problem 11 : Performing arts are underdeveloped in Thailand and there are too few opportunities to see high-quality performing arts. When performing arts events take place at heritage sites there is far too little attempt to connect the site and the performance.

1. Performing arts or light and sound at Ayutthaya World Heritage tend to use the same types of stories : of war between the Thais and Burmese, of various Ayutthayan kings and their projects, or of the rise and fall of Ayutthaya. These do connect to Ayutthaya World Heritage but not much. There is littl direct relation to the particular place that is use as the performance stage.

2. *The River of the King* has a plot completely unrelated to the site in Bangkok where it was performed. Most of the stories are fantastic and take place in strange lands.
3. Sometimes the use of the remains of historic temples can give the audiences the wrong idea that it is a palace. In fact palaces were built with wood that disappears as time goes by and in most cases no longer exist. In the case of Ayutthaya, the wooden palaces were burnt in the sacking of the city by the Burmese.
4. Light and sound shows use the heritage site as backdrop.
5. Only one aspect about the war was mentioned, nothing else.

APPENDIX I-12

Problem 12 : There is no specific focussed interpretation for different groups of visitors.

There is only the piece of *Ted Mahachard* that the choreographer targeted at Thai Buddhists and the rest was targeted at the general public. Some said because the story is simple and easy to understand. This may be because Thai families tend to stay together with members of all ages living together in one house. So when they go out, think may tend to go out as a whole family which includes people of differing ages, sexes and attitudes.

APPENDIX I-13

Problem 13 : Nowadays how much performing arts has been used efficiently?

1. Performing arts are important but people still do not recognise the significance of performing arts for things other than entertainment.
2. There are many ways to make the most of performing arts such as using performing arts as therapy and interpretation for various purposes. Although performing arts have been used widely in the tourist industry this has mostly been confined to entertainment. So there is less development than there should be.

3. There are many interesting performing arts but some groups of people cannot afford to pay for the tickets.
4. Performing arts for interpretation, like light and sound, should focus more on presenting accurate information regarding the heritage, and participation, conservation and protection issues, rather than concentrating on storytelling that risks being inaccurate.
5. The more research the better quality and more accurate performing arts can be presented.
6. Stories which are unknown to most people can be exposed and used as creative tools.
7. If the show is good, support should be granted in order to provide other processes like public relations and information that can help enhance the show.
8. There are a lot of performing arts but lack of quality because of the money problems.

APPENDIX I-14

Problem 14 : Ayutthaya World Heritage' s office is not able to promote the sites' unique attractions.

1. By using the theme of the Ayutthaya way of life that is directly linked to Buddhism.
2. By concentrating on commerce in the Ayutthaya period, particularly with the Chinese. This also shows the uniqueness of Ayutthaya's geographic situation that is good for water transport from overseas.
3. Use well-known Ayutthayan craft that are still sometimes used in the present to represent the significance of local conventions.
4. Show the beauty of Ayutthayan costumes in the noble pilgrimage pageant and the appreciation of nature as the noble pilgrims travel far away from their familiar palaces.
5. To understand which products effect the local way of life at present and highlight new attractions that help the local economy.
6. By showing how ongoing royal traditions have their roots in the Atyutthayan period.

7. The contrasting way of life between old and new such as punishment, or teenage ways of behaving compared to now can express the atmosphere of different social generations and the uniqueness of each society.
8. The unseen or unknown issues like traditional rites to attract the opposite sex, or children's ceremonies can present the uniqueness of Ayutthaya.
9. The background of the familiar things such as divine kingship in Thailand, the roots of which most people have no knowledge of, can increase their understanding of Ayutthaya's uniqueness.
10. Rituals of war can mirror the uniqueness of that community.
11. Fashions and customs that don't exist any more in this society such as making the teeth black, and the slavery system show the significant of the past.
12. The development and changing direction of the river can shape the uniqueness of the geography that affects ways of living.
13. By telling a little known story of the Ayutthayan royal family's pilgrimage, it can raise people's curiosity about other aspects of Ayutthaya's past.

APPENDIX I-15

Problem 15 : Ayutthaya World Heritage does not work to make visitors' experience at the sites more memorable and enjoyable.

1. Performing arts works can make people enlightened in the same way as listening to Buddhist scriptures.
2. People can remember Ayutthaya from the entertainment that they get in the performance such as : lively music that accompanies entertaining movement, the innocence of child performers, expression of the noble feelings associated with Buddhism,
3. It can remind people of the places they have visited when they are mentioned in the story line or essence of the performances.
4. They can remember Ayutthaya through the uniqueness of the performances or by learning about rare or unknown stories.

5. By highlighting religious or secular spirituality. Through moving scenes in the performance such as those which show the process of punishment using props that accompany the performance such as war drums or the giant takrow : a round circular cage prisoners would be locked inside can also remind people of Ayutthaya.
6. The sound, the drumming of wartime scenes can stimulate audiences' feelings and this is strong enough to make people remember Ayutthaya.
7. The peaceful and moderate atmosphere in Ayutthaya can remind people of Ayutthaya in the past.
8. The performing technique that represent the magic of the power of people's belief in god such as the reincarnation of God Vishnu can impress people if it is done very well.
9. Knowledge is another issue that can enlighten people and make them remember Ayutthaya.
10. The dance will show the skill and elegance of rowing in unison as when on the royal barge and the practice of composing poetry inspired by the beautiful natural scenery which the royal family would pass on their journeys.

APPENDIX I-16

Problem 16 : Ayutthaya World Heritage' s interpretation is not in keeping with the shape, character and scale of the site.

1. By using the costumes, and story that belong to Ayutthaya World Heritage site.
2. The characters are from the history of Ayutthaya such as Chinese traders.
3. The number or proportion of performers parallels and matches the story and is suitable for the space.
4. The composition of the performance that fits well in balance with the site will give pleasure to the visitors' gaze. By using the right amount of performers, effective visuals are created. When mythical creatures such as giants are portrayed, figures of appropriate size are required.
5. Props such as the war drum or giant takrow, the circular cage in which prisoners are locked have to match the essence of the performance and the site. Good props in

heritage sites must support both performances and surroundings. And they are not just only beautiful for looking at, they have to have a meaning that can communicate to the audiences. The war drums although artificial, have to be of the right character to enable a war atmosphere to be evoked.

6. The quality of set, props and costumes can match the site creating a balanced view and impressing the visitors' gaze.
7. Sometimes using enlarged scale for emphasis such as the stretching of melting sugar in the making of the sweet Ayutthaya is now famous for can help visitors understand what the creators would like to say. And that 'enlarged' view can create an unusual and creative work.
8. The spiritual feeling of the site should be enhanced especially in mysterious pieces that deal with ancient rites. If it is done well it will leave a strong impression on the visitors.
9. Care needs to be taken with choreography and composition. The position of individuals and groups on stage should help clearly convey meaning and build towards the climax of the show. The idea of ranks of nobility, the peasants' movements or marching of soldiers has to come across clearly and communicate directly to make an impression on the audience.
10. Symbolism and creativity have to play a big role in difficult cases such as making people play a bun of rice or stretching melted sugar. In these two cases creative costumes and props help to symbolize the rice bun and stretching melted sugar. In *the black teeth* piece, white costume can symbolize white teeth and black costume can present the black teeth. In *the Ayutthaya map*, a very long piece of cloth has to be fixed in place on a flat stage to represent the map of Ayutthaya that audiences can understand.
11. In a large performing area, the technique of showing a large number of performers involved in the heritage surroundings to create a picturesque image is more important than other techniques such as acting by showing emotion on actors' faces because it is quite difficult for the audiences to see such details at a long distance.

So careful composition of a large number of performers is often essential for good performing arts at heritage sites.

12. The performance of travelling by boat and the feeling of pilgrimage expressed by the performers can remind people of the nature poetry of the famous Ayutthayan prince Kung.

APPENDIX I-17

Problem 17 : Ayutthaya World Heritage' s interpretation does not take full account of conservation and protection planning.

1. History narration that distorts recorded history can damage conservation and protection planning. The creator should try to research in depth to have the correct picture of the heritage.
2. The performance is not in conflict with conservation but can contribute to heritage conservation and ecotourism.

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APPENDIX I-18

Problem 18 : Ayutthaya World Heritage' office does not help increase public awareness of conservation of the site.

1. The nostalgia of the past tradition in the work helps increase public awareness of conservation of the heritage.
2. The positive attitudes shown in the performances can increase public awareness of the heritage philosophy such as the activity of trade communication showing how friendly Ayutthayan people were.
3. The relationship between traditional Ayutthayan craft and Ayutthaya today can represent the relationship between two periods that can be a starting point for increased public awareness of conservation of the heritage. For example, a performance which shows a baby gazing up at a traditional mobile, can represent the new generation looking back and learning from and about previous generations.

4. Using symbolism to highlight the inner feeling of love, respect and looking after the natural environment that was prominent in the past as an example to the new generation. For example, a piece like "Bubha Sadtha" includes a poem that pays tribute to the natural environment. In this way the audience can be stimulated to be more active in their conservation of the environment.
5. By portraying characters who admire Ayutthaya it can encourage people to be more aware of the significant good qualities of Ayutthaya. This can emphasise why UNESCO bestowed the title of World Heritage on this site.
6. Performing arts, even if it doesn't lead to direct and immediately tangible increases in public awareness about heritage can still have a positive effect by raising public awareness of conservation in more subtle ways.
7. Stimulate audiences to further research by arousing interest in the topics and issues touched on in performance 4.
8. Use the piece to give some information about real places and real events that have taken place.
9. Raising awareness of unknown stories can increase public awareness of the heritage.
10. Portraying alternate methods of transport which new generations are unfamiliar with can attract the new generation and this can increase public awareness of the heritage.
11. It can help by making people know the story of the pilgrimage which includes passing beautiful natural scenery.

APPENDIX I-19

Problem 19 : Ayutthaya World Heritage fails to create and increase interest in the heritage sites.

Why does Ayutthaya World Heritage fail to create and increase interest in the heritage sites?

1. Lack of support so less budget to create interesting works.

2. Lack of performing arts creators and original performing arts so there is only the same repeated type of performance like light and sound or copied works.
3. The past performances have been good but unique, innovative work will attract a new generation of audience.
4. The name 'Ayutthaya' gives people negative ideas of being old fashioned, unattractive and lacking in creativity.
5. The lack of using Ayutthaya's own local uniqueness to attract both its own people and others.
6. People think that presentation at Ayutthaya World Heritage is too formal and not interesting enough.
7. Thai people never support their own people. Especially, they think Thai performing arts is not as good as performing arts from foreign countries.
8. The wrong direction in Thai education system makes students grow up to be superficial and fake.
9. The people who are concerned with Ayutthaya World Heritage activities have a narrow mind so they allow only the same, limited categories such as war to be performed and always end up with light and sound shows.
10. The same type of story such as 'War and history' is allowed to happen. Most of the things we hear about Ayutthaya focus only on the war with neighboring kingdoms, so people get bored.
11. The distance and traffic are other problems that make people pay less attention to Ayutthaya World Heritage' s activities.
12. The small, simple little ideas or unknown stories of Ayutthaya remain unknown so people can never become interested in them.

APPENDIX I-20

Problem 20 : There is not enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites.

- a. Their works can help to contribute to heritage conservation

1. By creating works that raise people's awareness of : Ayutthayan culture, little-known traditional Ayutthayan stories, local culture, noble tradition, government in the Ayutthaya period, war time, different religious culture, the way of life, belief, Divine kingship, geography.
 2. By the research process itself, the questions that the researcher asked can remind people of Ayutthaya's heritage of art and culture.
 3. By raising people's awareness of Ayutthayan traditions such as the Ayutthayan royal family's travelling for pilgrimage to Buddhist sites outside Ayutthaya, (Tedd-mahachat – a pilgrimage undertaken by many people to listen to Buddhist scriptures at the local temple).
- b. Their works can help people realize the significance of the Ayutthaya World Heritage sites.

1. By creating scenes and stories that can make people realize how daily activities have changed since the past. This includes : beliefs, trade and communication with other nations, function of local crafts, royal pilgrimage, religious minorities, ongoing Ayutthayan beliefs that continue to the present and effect new generations, positive social concepts that subsequent generations have supported and benefitted from, rites of fertility and attraction, instruments of war, disseminating burnt dead bodies, changes in the way of daily life, divine kingship that came from the Khmers, the development of the Ayutthaya map.
2. By sharing personal interest with others. This will be a starting point to realize the significance of the Ayutthaya World Heritage sites.
3. Give knowledge to other people and if they are interested they will realize the significance of the Ayutthaya World Heritage sites, what lies underneath the tradition and social behaviour.
4. Show how activities that people still do, such as scattering dead people's ashes in the river, come from Ayutthayan traditions.

5. The comparison of two periods can make people realize the cultural significance of the Ayutthaya World Heritage sites by showing the Ayutthayan fashion of people making their teeth black because of the belief that white teeth look like dogs' teeth.
6. The way that people in the old day learnt how to solve their problems can also make people realize the significance of the Ayutthaya World Heritage sites.
7. By watching the piece, the audience will realize the significance of the aim of the journey.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX J

Focus group interview with

Thai dance scholars and instructors

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX J

Focus group interview : Thai dance Scholars and instructors

Focus group interview with Thai dance experts : Suvanee Jalanugrasa, Noparat Hwangnaitham, Vijjuta Vudhaditya, Malinee Achayuttakan and two graduate students in Thai dance on 29 March 2004.

1. Suvanee Jalanugrasa was recognised as a national artist in Thai dance by the Ministry of Culture in 1990. Now retired, she still gives workshops and classes in Thai dance around the country, including at the Dance department, Faculty of Fine and Applied Arts, Chulalongkorn University, from where she has received an honorary Doctorate in 2003.

2. Noparat Hwangnaitham is a Consultant for Art and Culture at Chulalongkorn University. Also now retired, she still gives workshops and teaches Thai dance in the Dance Department, Faculty of Fine and Applied Arts, Chulalongkorn University.

Both Suvanee and Noparat have worked with Fine Arts Department on many projects over the course of their illustrious careers.

3. Vijjuta Vudhaditya is Head of the Dance Department, Faculty of Fine and Applied Arts, Chulalongkorn University.

4. Malinee Achayuttakan is a dance instructor at the Dance Department, Faculty of Fine and Applied Arts, Chulalongkorn University.

Both Malinee and Vijutha are currently working on Doctoral dissertations in Thai performing arts.

5. The two students, Krailas Jitkul And Piyavadee Makpa are Studying for their Master's Degrees in Thai performing arts.

APPENDIX J-1

Suvanee, a national artist in Thai classical dance (male role) said that in the 2003 light and sound Ayutthaya World Heritage festival dancers dance with their musicality and they were in time. They wore beautiful Thai costumes but it was a shame that they had to use dance elements from the narrow minded aerobic movement.

In the past there is not quite the same light and sound as in the present day but in the old days there were performances for the city's celebration day.

Malinee said at the first stage of inventing light and sound, it must have impressed the people when more and more organizations followed the same way. Unfortunately, there was a tendency to damage the heritage sites, such as the stage when they had to clear the space for performances; or the installation of mechanical effects; the smoke from fireworks; or the bombs might have chemically affected the heritage architecture. One graduated student said, every time when the carpenters were preparing the performance space, they have to dig up the ground to set the poles for structures, such as seats for the audience or extra scenery.

Noparat added, performing arts at the heritage site is better than keeping the heritage places lonely without use. The local people in Sukhothai are busy preparing crafts for sale at the Sukhothai World heritage festival. They will have an income from the event. At Lopburi they do the same type of performing arts at a heritage site but not as big as in Sukhothai or Ayutthaya. This makes Lopburi less famous although there are many significant heritage sites in there. For most of the people who know Lopburi, they will have heard of the monkeys at 'Sannprakan'. Noparat thinks it is wrong to emphasize Lopburi's monkeys rather than its heritage sites. From time to time there is an event that encourages local people to wear local dresses. Most schools in Lopburi encourage their students to participate in the event, such as dressing up in local costumes. This made the focus group wonder why Lopburi is not as famous as Sukhothai or Ayutthaya. Vihuta

believed that there must be a big budget for promoting 'Lopburi'. Malinee pointed out that she noticed that the Tourism Authority of Thailand only emphasizes the big events like Sukhothai and Ayutthaya, so they may grant less money for Lopburi. Because of the very low budget, it's hard for the Fine Arts Department to complete their conservation goal.

Noparat said, performing arts at the heritage site would enhance tourism so the local people will have more income. The first ever staging of light and sound was at Sukhothai 30 years ago when Noparat was a young Thai classical dancer she didn't have much knowledge of heritage sites. By the time Lopburi province started its light and sound presentation she remembered that she learnt a lot from the event. When Sukhothai was promoted as a World heritage site, performing arts was used to present Sukhothai's significance for the people and the same happened with Ayutthaya World Heritage. Thai arts and culture can be involved by attaching them to the events. Noparat argued that as a result of the light and sound event the heritage sites suffered from damage. She is pleased that the Royal family gives their support to conserve heritage sites. Noparat pointed out that light and sound was first presented in Sukhothai to the Royal family. In addition, whenever the Japanese prince comes to Thailand he always used to visit the Sukhothai heritage sites since they were in better condition compared to today.

Vijjhuta, the head of the dance department, the faculty of fine and applied arts at Chulalongkorn University also raised the question of how the performing arts encounters heritage conservation. She mentioned the light and sound presentation of the Bangkok Bicentennial 200 year celebration in 1982. But Vijjhuta argued that first, the Fine Arts Department didn't pay much attention to performing arts until some performing arts artists started to use the actual heritage sites and artifacts as a main part of their dance creation. Later on, the Fine Arts Department discovered that performing arts could attract more tourists to visit heritage sites so the light and sound became trendier. The focus group agreed that performing arts are supposed to be reconciled with the

heritage sites. The Fine Arts Department Director-General, Tanit Yupho was the first person who started the heritage dance or dance creation by using the actual artifacts at the heritage sites. Noparat said it was during the 100 years of World Museum celebration when Tanit started his heritage dance project. In addition, he started a heritage fashion show by using various costumes from different periods in Thai history. Most of these creations relied on heritage artifacts. This was a good way to stimulate people's minds to become aware of the heritage sites and lost cultures, such as performing arts. And that was an encounter point between heritage sites and performing arts. Noparat said that whenever Tanit visited heritage places the art objects and their environment inspired his performing arts projects. She added that Montri, a famous Thai music expert also had the initial idea for his music when visiting the Northern part of Thailand. Noparat and Vijjutha claimed that the posture of sculptures at 'Phanomrung' 'Phimai' were used to inspire the famous 'Lopburi Dance' and in the same case 'Prasart muangsingh' served as the inspiration for the famous 'Srichaisingh Dance'. Vijjutha said that most Thai dances are inspired by sculptures that niche in the heritage architecture. Cross culture has also influenced Thai dance like the sculpture at 'Bhodobutho', Java, Indonesia, inspired by the 'Lopburi Dance'. And with the least influences by the wall painting in most of the temple' wall in Thailand.

Noparat agreed with Suwanee, who is a national artist in Thai classical dance (male role), that Rajabhat Phanakhon Si Ayutthaya University had some resources, especially in its amount of students, but Rajabhat Phanakhon Si Ayutthaya University was lacking artistic skills in dances and choreography. And the local artists had not many roles in that light and sound presentation. Suwanee suggested that the two performances could be held on separate stages. Noparat suggested that the style of training is crucial, the performers' skill should be used in a suitable role. The folk dance can be performed in a country scene and the court should perform in the palace scene. All Thai dance skills and types of knowledge are acceptable and equal. Ammara, the director of Ayutthaya light and sound mentioned that she was told she had to produce

the story of King Naresuan by the provincial governor. So, there are still the typical light and sound pageant and other often performed scenes that can be seen in the general light and sound shows. Noparat suggested that the governor shouldn't involve himself in the Ayutthaya World Heritage festival because he has no knowledge about heritage and performing arts. The Fine Arts Department is the one who has this knowledge.

One of the graduate students in Thai dance from Sukhothai said in the former years, light and sound in Sukhothai was created by the Sukhothai Dramatic Arts College. So, by decision of the governor, light and sound artistic production from Bangkok was employed to produce light and sound in Sukhothai. The light and sound artistic production from Bangkok had less time to carefully prepare so they produced a sub-standard light and sound presentation. The director had asked teachers in various local schools to prepare their students' performances. When it came closer to the day of the performance, he put all the performances together without careful planning. Poor quality was the result of very short rehearsal times in all scenes and poor creative planning that repeated ideas of performing arts already used in every province that he had been in charge. It's a shame that the governor who is short sighted, has low taste and a lack of research, employed the same company to create the stereo type of Thai light and sound that is similar in all areas of the country. All the production house did was just to provide light, sound, and special effects equipment to add to the performance to hide its bad quality with special effects. The outcome of this production can not be compared with the one created by local performing arts in the previous years, so the Sukhothai governor had to change back to the former production house, which is the Sukhothai Dramatic Arts college.

Another graduate student in Thai dance who comes from 'Pattani Province' said, because the Bangkok director is a friend of the governor of 'Pattani Province', so the same director and production house as in Sukhothai was employed with a budget of 3 million baht for the *Chaomea Limkorniea* light and sound show. Unfortunately, the

director was doing nothing much in order to convey the profound messages to the audiences. The light and sound presentation in 'Pattani Province' was divided into eight acts. The director of the Bangkok production house asked one of the instructors from Songklanakarin University to write the script. Eight local schools were responsible for rehearsal, casting performers, preparing costumes and creating the performance for each act. There was no pay for students and teachers. When it got closer to performance day all the director did was just join all the acts in a few rehearsals before performing. Again the same as in Sukhothai, all the production house did was just to provide light, sound, and special effects equipment in order to hide the bad quality of the performance with special effects. Also, there was not much difference in the latter productions as long as the same director was put in charge of creating the light and sound presentation. So, where is the quality of profound performance? But when the Pattani province received a new governor, the production and director was changed as well. Under the new governor, a new production house and the local University 'Songklanakarin' had more involvement in both the committee of the event and the artistic production in general was better.

Vijhuta said the local people should have more roles in their local production. When the Queen of Thailand came to Pattani for a longer period of time, she was willing to see local performances. The almost disappeared 'Mayong' performance genre, a southern Muslim performing arts was encouraged to perform again. Local performing arts artists have a better chance to keep their arts alive if important people like the Royal family show support. However, in Ayutthaya some performing arts seem to have no future because they lack support. The focus group agreed that support must come from the top people.

In Thailand, the media has influenced Thai society for sometimes. Now the young generation pays more attention to the western performing arts like Jazz, disco, aerobic dance competition while the Thai tradition has declined. The Thai educational

system does not really support the arts and performing arts. Schools generally emphasize academic study more than art. The parents usually support their young children to study art and performing arts but tend to give up once they have become teenagers because there are no opportunities for performing arts careers in Thai society. So, their parents worry about how their children would make a living in a performing arts career. Even worse, a career in performing arts is still looked down upon. In another example, Thai dance courses at the Thailand cultural center do not really provide continuing support for the talented artists. So the talented Thai dance students have to stop when they are in their teens.

Suwannee said, the Thai dance project 'Lakorn Dugdumbaan' that is organized regularly every year at Chulalongkorn University, has never been shown on national television, so people have no information about the art, even though it has taken a long time to prepare the dance project. So there is an unbalanced support between commerce and culture resulting in fewer audiences for cultural performances. The focus group mentioned some Thai dance schools in Bangkok that had to close down after the owner died, such as the Thai dance school of 'Mae Jumleang' in the Sukhumvit area. It's sad that there is no continuing training of Thai dance in the next generation. There is no full time Thai stage performing arts like the 'Nattasin Pakavalee Company' 'Sivarom Company' and 'Preedalai Company'. Those companies received continuous support from their audiences. 'Nattasin Pakavalee Company' was the latest professional Thai performing arts company that closed down. Their recognized performances were acting, dancing and singing in an interlude for cinemas with the length of 10-20 minutes or a performance of one hour before the start of the movies. Vijuchta said, because of the westernizing and modernizing in Thai society, which has been going on for a long time now, Thai performing arts is in a decline. Noparat compared performing arts with Thai silk which is beautiful but it is difficult to maintain and it is too expensive for ordinary people to pay for the maintenance. There should be an organization on the national level to support performing arts as a Thai national pride. Thai people and government

follow the foot steps of western countries in nearly every example except the worthwhile one, such as the government support in arts and culture in a successful country like France that gives a lot of support in this area.

Noparat pointed out that the young artists who train in Thai dance need stages to perform. If there is no stage to perform why should they keep training? Innovators and entrepreneurs like the 'Pataravadee Theatre' can produce programs that upset some Thai classical dancer, like 'Khone Han Song' because the actors performed the demon role with a bare chest, which is recognized as unauthentic in Thai traditional dance. Another example is that of talented Thai traditional artist doing an unrelated Indian dance routine during Khone performances.

In the past history of Thai dance, performing arts shows the wealth of the noble family. There were several theatres that belonged to the Thai elite who supported performing arts such as the 'Chaoprayamahin Theatre Chaoprayathevess.' When the sponsors passed away the relatives did not continue the support, so it meant the end of their performing arts supported history.

Now there is a trend of teaching ballroom dancing among the schools who support their students, not only for entertaining purposes but also to compete on the national and international level. Some commercial companies like 'Fanta' who used to support talented young performers have changed their direction to support academic talent only. On the other hand, 'Pata shopping mall' still continues to support young performers.

The Thai dance competition on the primary, secondary and University level now only exist in the provinces like Pisanulok and Sukhothai, but not in Bangkok. Noparat pointed out that there is still a lesson of 'Maebot lek', a short version of the Thai dance syllabus taught at Suwannaram School, Watnoinai School, Taweethapisake School and

Praduchimplee schools, all of which are in Thonburi district. Most schools choose different areas in their own policy of arts teaching, such as Thai dance, music, painting, or sculpture. Some schools chose only one area of arts like painting and ignored performing arts. This is another threat in the future of Thai dance conservation.

APPENDIX J-2

Interview with Thai dance experts : Sathapom Sonthong on 2 April 2004

Sathapom Sonthong also pointed out another issue : in general, people have no other work of a similar nature to compare the light and sound shows to. Other groups do not get the opportunity to stage this type of event. For many of the audiences it will be the only production of its kind they will ever see. As such, it is difficult to assess and gauge people's real opinion. Also, as yet there are no critics who have experience in watching this kind of work. This means that reliable criticism is hard to find. Another important issue is that the ethics of Thai critics are not up to standard just yet (Appendix J-2).

มหาวิทยาลัยศิลปากร **APPENDIX K** *Visitor surveys* สงวนลิขสิทธิ์

แบบสอบถามเรื่องงานอูฐยามรดกโลก

ตอนที่ 1 สถานภาพของผู้ตอบแบบสอบถาม

คำชี้แจง กรุณาทำเครื่องหมาย / ลงในช่อง () หรือเติมความลงในช่องว่างที่เว้นไว้

1. เพศ () หญิง อายุปี () ชาย อายุ..... ปี
2. มาจากจังหวัด.....
3. อาชีพ () นักเรียน () นิสิต นักศึกษา () ข้าราชการ
() พนักงานบริษัทเอกชน () อื่นๆไปตรงระบุ.....
4. ระดับการศึกษา..... 5.() รายได้ต่อเดือนบาท
6. สื่อที่ทำให้ทราบว่ามีกรมตงนี้.....
7. เคยชมการแสดงแสงสีเสียงในจังหวัดพระนครศรีอยุธยาาก่อนหรือไม่ () เคย () ไม่เคย

ตอนที่ 2 ความคิดเห็นของผู้ตอบแบบสอบถามเกี่ยวกับการจัดงานอูฐยามรดกโลก

ความคิดเห็น	มากที่สุด	มาก	ปานกลาง	น้อย	น้อยที่สุด
1. การประชาสัมพันธ์ของงานแพร่หลายและเหมาะสม					
2. ท่านมีความพอใจต่อการให้บริการ ความสะดวกของงาน					
3. ท่านคิดว่าการแสดงให้ความรู้ด้านประวัติศาสตร์					
4. ท่านคิดว่าการแสดงนี้มนำให้คนคิดอนุรักษ์สมบัติของชาติ					
5. ท่านเห็นว่าการแสดงในงานนี้มีการทำลายมรดกของชาติ					
6. ท่านเห็นว่างานนี้นำเสนอการแสดงแบบสร้างสรรค์					
7. ท่านเห็นว่างานนี้ให้การสนับสนุนกิจกรรมของท้องถิ่น					
8. งานนี้จัดการแสดงได้หลากหลายและเหมาะสม					
9. ท่านคิดว่าในงานควรมีการแสดงเช่นนี้ต่อไปอีก					
10. ท่านเห็นว่าในงานนี้ควรมีการแสดงของต่างชาติร่วมด้วย					
11. ท่านเห็นว่าในงานนี้ควรมีการแสดงของไทยเท่านั้น					

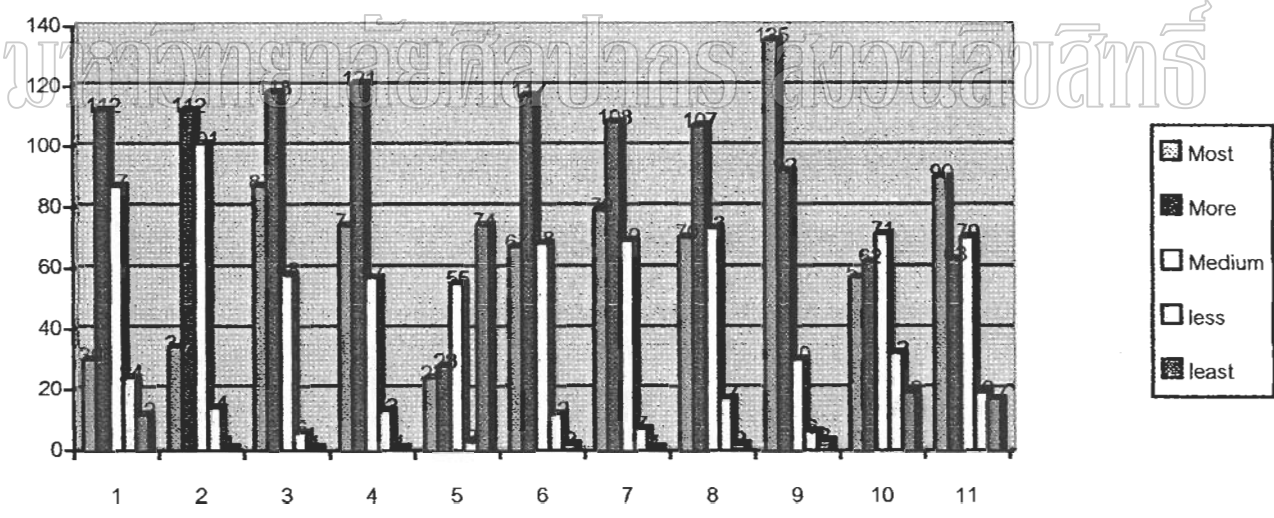
ตอนที่ 3 ความคิดเห็นเกี่ยวกับการจัดกิจกรรมของงานอูฐยามรดกโลก

1. ท่านคิดว่างานนี้เหมาะสำหรับคนกลุ่มใด
() ก. คนรวย () ข. คนชั้นกลาง () ค. คนจน () ง. คนทั่วไป () จ. เด็ก
() ฉ. ผู้ใหญ่ () ฉ. คนมีความรู้
2. ท่านคิดว่าการให้บริการของงานควรปรับปรุงในเรื่องใด
() ก. ข่าวสารและการประชาสัมพันธ์ () ข. การจัดโปรแกรมการแสดง () ค. การต้อนรับ
() ง. อื่นๆ.....
3. ท่านต้องการให้งานจัดการแสดงเป็นแบบใด
() ก. นาฏศิลป์ไทย () ข. พื้นบ้าน () ค. สากลแบบคลาสสิก () ง. สมัยใหม่
4. ท่านต้องการให้วัตถุประสงค์ของจัดการแสดงในแนวทางใด
() ก. อนุรักษ์ () ข. สร้างสรรค์ () ค. ทั้ง 2 แนวทาง
5. ข้อเสนอแนะอื่นๆ

Result (268 Interviewees)

Question 9 : The festival should include more performing arts events about Ayutthaya.

Of the 268 respondents who completed questionnaires at the 2003 Ayutthaya World Heritage light and sound festival, 92 (34.3%) agreed strongly (more) and 135 (50.4%) agreed very strongly (most) that there should be more performing arts about Ayutthaya. So a total of 222 of the 268 people interviewed (84.7%) were very much in favour of more performing arts about Ayutthaya.



แบบสอบถามเรื่องการแสดงเกี่ยวกับอยุธยา

ตอนที่ 1 สถานภาพของผู้ตอบแบบสอบถาม

คำชี้แจง กรุณาทำเครื่องหมาย / ลงในช่อง () หรือเติมความลงในช่องว่างที่เว้นไว้

1. เพศ () หญิง อายุปี () ชาย อายุ..... ปี
2. มาจากจังหวัด.....
3. อาชีพ () นักเรียน () นิสิต นักศึกษา () ข้าราชการ
() พนักงานบริษัทเอกชน () อื่นๆไปครระบุ.....
4. ระดับการศึกษา..... 5.() รายได้ต่อเดือนบาท
6. สื่อที่ทำให้ทราบว่ามีการแสดงนี้.....
7. เคยชมการแสดงแสงสีเสียงในจังหวัดพระนครศรีอยุธยาหรือไม่ () เคย () ไม่เคย

ตอนที่ 2 ความคิดเห็นของผู้ตอบแบบสอบถามเกี่ยวกับการจัดการแสดงเกี่ยวกับอยุธยา

ความคิดเห็น	มาก ที่สุด	มาก	ปานกลาง	น้อย	น้อย ที่สุด
1. การประชาสัมพันธ์ของงานแพร่หลายและเหมาะสม					
2. ท่านมีความพอใจต่อการให้บริการ ความสะดวกของงาน					
3. ท่านคิดว่าการแสดงให้ความรู้ด้านประวัติศาสตร์					
4. ท่านคิดว่าการแสดงโน้มนำให้คนคิดอนุรักษ์สมบัติของชาติ					
5. ท่านเห็นว่าการแสดงในงานนี้มีมีการทำลายวัฒนธรรมของชาติ					
6. ท่านเห็นว่างานนี้นำเสนอการแสดงแบบสร้างสรรค์					
7. ท่านเห็นว่างานนี้ให้การสนับสนุนกิจกรรมของท้องถิ่น					
8. งานนี้จัดการแสดงได้หลากหลายและเหมาะสม					
9. ท่านคิดว่าควรมีงานการแสดงเช่นนี้ต่อไปอีก					
10. ท่านเห็นว่าในงานนี้มีการแสดงต่างชาตินอกเหนือ					
11. ท่านเห็นว่าในงานนี้มีการแสดงของไทยมากเหนือ					

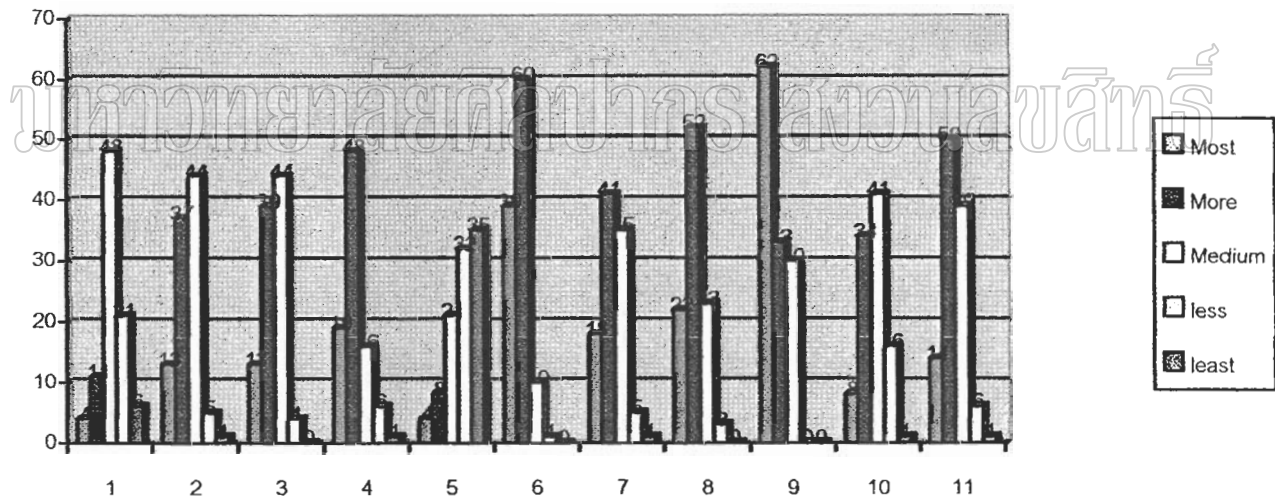
ตอนที่ 3 ความคิดเห็นเกี่ยวกับการจัดการแสดงเกี่ยวกับอยุธยา

1. ท่านคิดว่างานนี้เหมาะสำหรับคนกลุ่มใด
() ก. คนรวย () ข. คนชั้นกลาง () ค. คนจน () ง. คนทั่วไป () จ. เด็ก
() ฉ. ผู้ใหญ่ () ฉ. คนมีความรู้
3. ท่านคิดว่าการให้บริการของงานควรปรับปรุงในเรื่องใด
() ก. ข้าราชการและการประชาสัมพันธ์ () ข. การจัดโปรแกรมการแสดง () ค. การต้อนรับ
() ง. อื่นๆ.....
- 3.ท่านต้องการให้งานจัดการแสดงเป็นแบบใด
() ก. นาฏศิลป์ไทย () ข. พื้นบ้าน () ค. สากลแบบคลาสสิก () ง. สมัยใหม่
- 4.ท่านต้องการให้วัตถุประสงค์ของการจัดการแสดงในแนวทางใด
() ก. อนุรักษ์ () ข. สร้างสรรค์ () ค. ทั้ง 2 แนวทาง
- 5.ข้อเสนอแนะอื่นๆ

Result (100 Interviewees)

Question 9 : More Performing Arts events like this should be staged.

Of the 100 people interviewed after the student performance, 95% agreed strongly (more = 33 respondents) or very strongly (most = 62 respondents) that there should be more performing arts events like this and more performing arts about Ayutthaya.



APPENDIX L

Interview with Tourism Authority of Thailand' s officer

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX L

Summary of an interview with Buranasak Rurksamruad, 2 year and 5 months working as an assistant director of Tourism Authority of Thailand central region office : region 6, on 25 May 2004.

The Tourism Authority of Thailand director and Buranasak, as the assistant director, both attend the Ayutthaya World Heritage committee meetings. In such meetings responsibility and decision making for light and sound management lies firmly with the provincial governor. Buranasak says that the governor is the key person to pass decisions and ideas on light and sound, but in some cases the governor does not actually attend the meetings. This problem combined with the fact that there is a change of directorship at Tourism Authority of Thailand every 4 years means, for Buranasak, that there is inconsistency in planning policy for the Ayutthaya World Heritage festivals.

At the time of the interview, Somsak Kaewsuthi (the current Governor of Ayutthaya) had already chaired 2 committee meetings for the 2004 festival. This year the Mid Land Tourism festival, normally held on the 10-12 December will join with the Ayutthaya World Heritage festival. The start date for the Ayutthaya World Heritage festival may be moved from the 13th to the 10th of December to be in line with the MLD festival – the governor's idea is to merge the two festivals so that the staff of both can work co-operatively.

The initiative behind the Mid Land Tourism festival is to bring together all the provinces through which the Chao Praya river runs, such as Samutprakarn, Nonthaburi, Singhaburi, Angthong and Lopburi. The festival will include special events throughout the provinces including the sale of OTOP products. Ayutthaya will act as the center for these provinces with performing arts performed in the area in front of the old administration office. However, Buranasak argues that there is an unbalance in the provision of budgets for each province. Supanburi for example will be granted 2 million

Baht for the event, whereas Ayutthaya (recognised as having far greater heritage architecture and monuments than Supanburi) will receive only a quarter of that sum.

Discussing organisation in the past Buranasak says that two private competitors, RS Promotion and RK Media, asked to be the organiser for the Ayutthaya World Heritage light and sound at the 2002 Ayutthaya World Heritage committee meeting. The Ayutthaya provincial governor, Tourism Authority of Thailand and Ayutthaya World Heritage were the main organisers for this event. The Fine Arts Department and Ayutthaya World Heritage offered the story for the 2002 Ayutthaya World Heritage light and sound at the meeting. The two companies took that story and prepared their work then came back to the following Ayutthaya World Heritage committee meeting and presented their idea of the light and sound production as a whole. Buranasak said that organisers, regardless of the company, generally turn to the same institutes to create the light and sound which in most cases this is the Rajabhat Pranakom Si Ayutthaya University. It is for this reason that, with a greatly reduced budget for the 2003 festival, the Rajabhat Pranakom Si Ayutthaya University was approached directly by Tourism Authority of Thailand and the Fine Arts Department.

APPENDIX M

Interview with staffs of 2003

Ayutthaya World Heritage light and sound production.

มหาวิทยาลัยศิลปากร สงขลาวิทยาเขต

APPENDIX M

Interview with staffs of 2003 Ayutthaya World Heritage light and sound.

APPENDIX M-1

Summary of an interview with Manut Piyawong, wardrobe-actor and Yodchai Pongkitiroj, care taker-security of Ayutthaya World Heritage light and sound on 17 December 2003.

Manut graduated from the dance department of the faculty of education, Rachabhat Pranakomsri Ayutthaya University. He had been asked by his former teacher to help with this event. He teaches as a part time teacher at Wangnoi in a nearby district. His salary is 6,000 baht per month. The performers taking part in Ayutthaya World Heritage light and sound earned 1,500 baht per 10 days of performance and rehearsal. The light and sound production cost 3 million baht.

The performers are from primary schools, secondary schools, technical schools and army schools.

The people complained a lot about performing arts in the 2002 Ayutthaya World Heritage. The performing arts was created by a Bangkok based record company who used their own singers to attract audiences but it didn't work because the audiences were watching from a very long distance. After two bad performances the company changed the organization's name to protect the real company's name. The director had little experience and the performers had little time for rehearsal.

2003 Ayutthaya World Heritage light and sound had two full dress rehearsals and the performers properly learned all their cues before entering into the performing space. Stage staff were divided into make up-10 staff, props-10 staff, and back stage-10 staff. Light and sound were provided by a technical company. The spirit house was put up near the dressing rooms so that performers to pay respect at 17.00 PM since the owner of the historic land expected good performances from them. The main paying

respects ritual to the spirit of the people in the Ayutthayan period was on 11 November 2003.

Manut said performers had good feelings about the performances and would like to perform every year. There are some minor accidents from fighting scenes because the fighter used real swords and weapons that belonged to that period. The elephants were from the tourist elephant walk company. Ayutthaya Historic Park officers looked after the trees and took care of the space in performing area. The sets were built to implement the show. There was smoke from burning the hays, floating light and fire works during the performances. Every performance was almost sold out. Many local people who are able to see the performance from outside the site would never pay for tickets to see the performance up-close because they already know what it's going to be like. They will only buy tickets if they think it's something worth seeing.

Manut said the performing arts that interpreted the heritage site made a new generation aware of the nation and heritage conservation, which belong to the people. Please be careful not to litter in the heritage site because they destroy the profound feeling of the heritage views.

There are camping of shop sellers in the Ayutthaya World Heritage festival.

APPENDIX M-2

Interview with Amara Klamcharoen, director of 2003 Ayutthaya World Heritage light and sound.

Her jobs included training performers in the first and last scenes, which regard Thai contemporary dance to admired Ayutthayan people and their Kings and Queens. Performers were from Thai dance students and back stages were students from the education division both were from Rachabhat Phranakorn Sri Ayutthaya University. In the past the students were to perform for other organizers mostly from Bangkok. They

had to do whatever the organizer wanted them to do. This year the students can do what their teacher wants them to do. This is smarter. This year, Rachabhat Phranakom Sri Ayutthaya University proposed the idea of performing arts with freedom for the university's committees. The story of 2003 Ayutthaya World Heritage light and sound come from a committee with more than 10 members from Rachabhat Phranakom Sri Ayutthaya University, included instructors from Thai language, Thai dance and academic study. The 2003 Ayutthaya World Heritage light and sound location was chosen by Ayutthaya governor and Ayutthaya Fine Arts Department. Ayutthaya provided budget of 2003 light and sound production. Ayutthaya Fine Arts Department was just only take care of performing location and trees in the area. Ayutthaya Fine Arts Department didn't give any suggestion on the light and sound production.

APPENDIX M-3

Interview with the teacher who took care of 2003 Ayutthaya World Heritage light and sound's props, queuing performers's entrances.

Because of the consensus of every section so the works were easy and smooth. She said, "Thai audiences still familiar with performing arts regards performers, dancers and actors. Only lighting to illuminate the historic monuments alone, it doesn't work".

APPENDIX N**Tables : Problem-solving thinking 1-20****(The situation at Ayutthaya World Heritage site)**

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APPENDIX N

Tables: Problem-solving thinking 1-20 (The situation Ayutthaya World Heritage site-
Ayutthaya World Heritage)

APPENDIX N-1

Table 2 : Problem 1. Ayutthaya World Heritage sites have been carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ▪ Visitors do not tend to stay over night. There is nothing for visitors to do after dark. 	<ul style="list-style-type: none"> ▪ There should be various events at different times and places around Ayutthaya World Heritage to make Ayutthaya a more appealing destination for longer-term and at least overnight visits. 	<ul style="list-style-type: none"> ▪ Spend less time in Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> ▪ Local people live detached from the heritage sites. They do not feel comfortable to use the heritage site for activities or to generate income. 	<ul style="list-style-type: none"> ▪ feel comfortable to use the heritage site for activities or to generate income. 	<ul style="list-style-type: none"> ▪ Ignore the heritage site.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ▪ There is no attempt to make daytime visits more appealing and 	<ul style="list-style-type: none"> ▪ Various events at different time and places, make daytime and night 	<ul style="list-style-type: none"> ▪ Provide various events at different time and places. ▪ Provide

	memorable. For example, there is no development of themes, historical interpretation or traditional life, at a visitor centre or at places around the site.	time visits more appealing and memorable.	development of themes, historical interpretation or traditional life, at a visitor centre or at places around the site.
Artist / performer	<ul style="list-style-type: none"> Artists and performers do not feel comfortable to use the heritage site to generate their activities and their incomes. 	<ul style="list-style-type: none"> Artists and performers should feel comfortable to use the heritage site to generate their activities and their incomes. 	<ul style="list-style-type: none"> Ignore and do not give life to the heritage through art and artists.

APPENDIX N-2

Table 3 : Problem 2. The Fine Art Department (FAD) who look after Ayutthaya World Heritage is 'out of reach' and inaccessible for local people and difficult for them to communicate with.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> Visitors are affected by the lack of communication between Fine Arts Department and local people by experiencing a lack of life around the heritage site 	<ul style="list-style-type: none"> Feel they are visiting a heritage site that is still alive and connected to local people. 	<ul style="list-style-type: none"> Visit Ayutthaya World Heritage once is enough. Stay longer in other places.

Local people	<ul style="list-style-type: none"> ■ Local people feel disconnected from the heritage site. 	<ul style="list-style-type: none"> ■ Local people should feel connected from the heritage site. They should cooperate in conservation or heritage activities. 	<ul style="list-style-type: none"> ■ They don't cooperate in conservation or heritage activities.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ The Fine Arts Department officers are distant from the local people and unaware of their problems, concerns and interests. 	<ul style="list-style-type: none"> ■ The Fine Arts Department officers shouldn't be distant from the local people and aware of their problems, concerns and interests. 	<ul style="list-style-type: none"> ■ Communicate, listen more with local people, and be aware of their problems. ■ Provide the atmosphere of friendly and warm relationship. ■ Provide courses for local people so they can understand more about their heritage. ■ Encourage local people to create activities at and around the heritage site. ■ Allow and encourage artists to make positive and sustainable use of the heritage site.

Artist / performer	<ul style="list-style-type: none"> ▪ Artists and performers also feel that the heritage site is 'out of bounds'. 	<ul style="list-style-type: none"> ▪ Artists and performers shouldn't feel that the heritage site is 'out of bounds'. 	<ul style="list-style-type: none"> ▪ They don't cooperate in creating their arts or heritage activities.
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APPENDIX N-3

Table 4 : Problem 3. Local artists / performers do not have a permanent space to perform and they should have one.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ▪ Visitors just see Ayutthaya World Heritage as an empty, deserted ruin. There is no connection for the next visit. ▪ There is no story to talk about. Unlikely to recommend Ayutthaya World Heritage to friends as an exciting or lively heritage site ▪ Don't feel at ease in the heritage site. 	<ul style="list-style-type: none"> ▪ Clearly recognisable space should be allocated for artists to use. Visitors should be able to watch them at work. ▪ Recognise and recommend Ayutthaya World Heritage as a vibrant, lively and highly interesting place to visit. ▪ There should be opportunities for visitors to make suggestions; for example, about what they would like to see on their next visit. 	<ul style="list-style-type: none"> ▪ Visiting another living heritage places that provided more cultural performances.
Local people	<ul style="list-style-type: none"> ▪ Don't feel at ease in 	<ul style="list-style-type: none"> ▪ Should have a 	<ul style="list-style-type: none"> ▪ Find a permanent

Issues	Is	Ought to be	Results
	the heritage site.	sense of belonging, responsibility and custodianship.	space to show their works.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ No life in the site. ■ Some heritage sites are under-used. ■ There is no theatre on Ayutthaya island or in the area nearby. 	<ul style="list-style-type: none"> ■ Space should be available for a range of artists/performers. ■ Should be reasonably and fully used. 	<ul style="list-style-type: none"> ■ Reorganize the booking for performance spaces. ■ Set up Ayutthaya World Heritage programs that can be performed in the available spaces. ■ Provide a suitable permanent space for Local artists / performers in order to show their works to entertain the visitors.
Artists / Performers	<ul style="list-style-type: none"> ■ No permanent place to perform. 	<ul style="list-style-type: none"> ■ Should have regular spaces or permanent places to perform in order to gain experience and sustain their belonging to the family and community. 	<ul style="list-style-type: none"> ■ Finding permanent performance space in another areas.

APPENDIX N-4

Table 5 : Problem 4. Local performers and technicians are not able to develop their technique at their own heritage site.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ Can not see Local talent in performing arts productions. 	<ul style="list-style-type: none"> ■ Local talented artists have the chance to perform in their home region. 	<ul style="list-style-type: none"> ■ Visiting another living heritage places that provided more cultural performances.
Local people	<ul style="list-style-type: none"> ■ Local people can not show off their special talents. 	<ul style="list-style-type: none"> ■ Local people should have the opportunity to show off their special talents. 	<ul style="list-style-type: none"> ■ Give up their talented jobs. ■ show off their special talents in other places.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage runs as a tourist place and doesn't bother to produce its own interpretation production. ■ If light and sound performances take place they usually use teams from other places. 	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage should produce its own interpretation production to maximise existing resources such as manpower efficiently. 	<ul style="list-style-type: none"> ■ Set up interpretation productions house by using its own available resources. ■ Provide local people with the opportunity to show off their special talents.
Artist / Performer	<ul style="list-style-type: none"> ■ Artists / performers have no chance to work to develop their skill. 	<ul style="list-style-type: none"> ■ Artists / performers should have a chance to work in order to develop their skill. 	<ul style="list-style-type: none"> ■ Give up their arts and skill. ■ Developing their technique in other places.

APPENDIX N-5

Table 6 : Problem 5. There is a lack of balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> There is not enough cultural performance for audiences. 	<ul style="list-style-type: none"> There should be plenty of cultural performances for audiences. 	<ul style="list-style-type: none"> Visiting another living heritage places that provided more cultural performances.
Local people	<ul style="list-style-type: none"> Projects are mainly run by people from other places and the commercial events are not open for local people. 	<ul style="list-style-type: none"> Local people should be much more involved in Ayutthaya World Heritage events 	<ul style="list-style-type: none"> Give up their local culture. show off their culture in other places.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> Several commercial presentation events have been organized at some Ayutthaya World Heritage sites such as Wat Chaiwattanaram and Khunpaan house. 	<ul style="list-style-type: none"> There should be a good balance between commercial and cultural events. 	<ul style="list-style-type: none"> Provide more cultural events.
Artist / performer	<ul style="list-style-type: none"> Artists and performer can only create work to suit commercial projects. 	<ul style="list-style-type: none"> Artists and performer should be able to create their own work inspired by the heritage. 	<ul style="list-style-type: none"> Give up their arts. Show off their special talents in other places that support culture.

APPENDIX N-6

Table 7 : Problem 6. Much space is under-used at and around Ayutthaya World Heritage.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ▪ Visitors face empty, lonely under-used space at and around Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ▪ Ayutthaya World Heritage should be a living heritage for visitors. 	<ul style="list-style-type: none"> ▪ Visiting another living heritage places that provided livelier events.
Local people	<ul style="list-style-type: none"> ▪ Local people are not able to really use Ayutthaya World Heritage to generate income. 	<ul style="list-style-type: none"> ▪ Local people should have the opportunity to use the Ayutthaya World Heritage to generate income in positive ways. 	<ul style="list-style-type: none"> ▪ Local people move to other places in order to generate a better income.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ▪ Ayutthaya World Heritage doesn't use its space effectively. ▪ The heritage sites at Ayutthaya World Heritage are not used creatively or in ways which stimulate interest. 	<ul style="list-style-type: none"> ▪ Available heritage sites should be used more creatively, reasonably and effectively. 	<ul style="list-style-type: none"> ▪ Manage a better-used at and around Ayutthaya World Heritage. ▪ Ayutthaya World Heritage grants an opportunity for artists to be able to use the spaces and facilities they need. ▪ Established performing arts at Ayutthaya World Heritage.
Artists / performers	<ul style="list-style-type: none"> ▪ Artists have to hire heritage space and facilities in order to create 	<ul style="list-style-type: none"> ▪ Space and facilities at the heritage site should be made available 	<ul style="list-style-type: none"> ▪ Give up their arts. ▪ Show off their special talents in other places.

Issues	Is	Ought to be	Results
	and present their works even though the spaces at Ayutthaya World Heritage are under-used.	for performing arts groups in order to save their production costs.	

APPENDIX N-7

Table 8 : Problem 7. There is not enough activity, information and demonstration of new creations in the interpretation at Ayutthaya World Heritage and much more needs to be done to develop a more vibrant attractive site for visitors.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ Cannot meet experts or artists on site who can give information or demonstrations of new creations in the interpretation of Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ The visitors can just walk in to see, study and find information about heritage site at any reasonable time at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Visiting another living heritage places that provided more informations.
Local	<ul style="list-style-type: none"> ■ There is not enough opportunity to be involved in activities, provide information or give demonstrations of new creations in the interpretation at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Involved in activities, information about and demonstration of new creations in the interpretation at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage. ■ Develop a bad impression of conservative processes and tourism.

Issues	Is	Ought to be	Results
Ayutthaya World Heritage.	<ul style="list-style-type: none"> There is not enough activity, information or demonstration of new creations in the interpretation at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> There should be enough activity, information or demonstration of new creations in the interpretation at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> Establish interpretation or performing arts centre to demonstrate live culture at Ayutthaya World Heritage.
Artist / Performer	<ul style="list-style-type: none"> No arts work going on regularly for visitors to view or study at any reasonable time. 	<ul style="list-style-type: none"> There should be lots of professional arts work going on regularly in and around the heritage site. 	<ul style="list-style-type: none"> Stop creating their arts and give up their skills.

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APPENDIX N-8

Table 9 : Problem 8. Ayutthaya World Heritage's products create little benefit for local people and performing arts could create many benefits for local people.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> There is no product connected to heritage for consumers. 	<ul style="list-style-type: none"> There should be product(s) connected to heritage available to consumers. 	<ul style="list-style-type: none"> Spending their money somewhere else.
Local people	<ul style="list-style-type: none"> Local people do not have the opportunity to generate income through local projects. 	<ul style="list-style-type: none"> Products and services should be developed that can help local people generate income. 	<ul style="list-style-type: none"> Give up their local products and be a workers in the factories.
Ayutthaya World	<ul style="list-style-type: none"> There are few 	<ul style="list-style-type: none"> There should be 	<ul style="list-style-type: none"> Provide more

Heritage.	events at Ayutthaya World Heritage which could help solve problems no. 1-7.	more events at Ayutthaya World Heritage which could help solve problems no. 1-7.	events at Ayutthaya World Heritage which could help solve problems no. 1-7.
Artist / performer	<ul style="list-style-type: none"> Artists and performers do not have the opportunity to work and gain experience here. 	<ul style="list-style-type: none"> Artists and performers have opportunity to work and gain experience at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> Give up their arts and skills and be a workers in the factories.

APPENDIX N-9

Table 10 : Problem 9. Is there not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> There is no performing arts products connected to heritage for consumers. 	<ul style="list-style-type: none"> There should be performing arts product(s) connected to heritage available to consumers. 	<ul style="list-style-type: none"> Visiting another living heritage places that provided more performing arts.
Local people	<ul style="list-style-type: none"> Local people do not have the opportunity to generate income through local performing arts projects. 	<ul style="list-style-type: none"> performing arts products should be developed that can help local people generate income. 	<ul style="list-style-type: none"> Give up their performing arts talented and be a workers in the factories.
Ayutthaya World	<ul style="list-style-type: none"> There is not enough 	<ul style="list-style-type: none"> There should be 	<ul style="list-style-type: none"> Establishing living

Heritage.	cultural performance for local audiences.	plenty of cultural performances for local audiences.	heritage places that provided more cultural performances for local audiences.
Artist / performer	<ul style="list-style-type: none"> ■ Artists and performers do not have the opportunity to work and gain experience here. 	<ul style="list-style-type: none"> ■ Artists and performers have opportunity to work and gain experience at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Give up their arts and skills and be a workers in the factories.

APPENDIX N-10

Table 11 : Problem 10. There is an important relationship between performing arts and Thai people, performing arts and local people but at present it is underdeveloped and has great potential to be nurtured and developed much more.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ There are not enough productions for visitors to see. 	<ul style="list-style-type: none"> ■ More productions should be planned and organised. 	<ul style="list-style-type: none"> ■ Visiting another living heritage places that provided more relationship between heritage site and native people.
Local people	<ul style="list-style-type: none"> ■ Local people do not have the chance to see performing arts regularly. ■ Local people do not have the choices to see a better 	<ul style="list-style-type: none"> ■ Same as above. ■ Better productions should be planned and organised. 	<ul style="list-style-type: none"> ■ Visiting another living heritage places that provided more useful and a better quality performing arts.

	performing arts than the regular one.		
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ Conservation information plays no part in existing performing arts. ■ Do not scan for a qualify performing arts production. 	<ul style="list-style-type: none"> ■ Should disseminate useful conservation information for different groups of people at and through performing arts. ■ Should be researched and granted opportunity for a qualify performing arts production. 	<ul style="list-style-type: none"> ■ Provided more useful and a better quality performing arts. ■ Give special courses by expert in the field of interpretation, cultural management, and performing arts for Artist / performer. ■ Study and scan for a qualify performing arts production. ■ Give more value to the creative works.
Artist / performer	<ul style="list-style-type: none"> ■ Artist and performer have no knowledge to use the techniques of interpretation to bring themes such as narrative history to life. 	<ul style="list-style-type: none"> ■ Should have an opportunities to study in special courses by expert in the field of interpretation, cultural management, and performing arts for Artist / performer. 	<ul style="list-style-type: none"> ■ Create a boring and old fashion works. ■ There is a high tendency to give up their arts.

APPENDIX N-11

Table 12 : Problem 11. performing arts are underdeveloped in Thailand and there are too few opportunities to see high-quality performing arts. When performing arts events take place at heritage sites there is far too little attempt to connect the site and the performance.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ There is not enough edutainment. 	<ul style="list-style-type: none"> ■ A wide, rich variety of edutainment. 	<ul style="list-style-type: none"> ■ Leaving Ayutthaya World Heritage without any understanding and memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> ■ No activities for them to join in. 	<ul style="list-style-type: none"> ■ Many various activities for them to join in. 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage. ■ Develop a bad impression of conservative processes and tourism.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ There is no variety of interpretations at Ayutthaya World Heritage site. ■ There are no programs connecting heritage, arts culture, people and tourists. ■ Ayutthaya World Heritage. tends to 	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage. should provide programs that connect heritage, arts culture, people and tourists. ■ Act truthfully as an art and cultural organization that sticks to its policies. ■ Should recruit and seek input from 	<ul style="list-style-type: none"> ■ Set up an office for edutainment run by competent, qualified professionals. ■ Carefully develop suitable programs devoted to heritage, arts and culture to be present at Ayutthaya World Heritage.

Issues	Is	Ought to be	Results
	<p>have small numbers of visitors.</p>	<p>experienced experts.</p> <ul style="list-style-type: none"> ■ Should invest more in tourist, art and cultural management. 	<ul style="list-style-type: none"> ■ Recruit more art and cultural experts as Ayutthaya World Heritage's qualified consultants rather than celebrities who are more concerned with developing their own image. ■ Help from the Thai Government is needed for devoted artists or groups to create and experiment with their work. ■ Give more value to the creative works.
<p>Artists / performers</p>	<ul style="list-style-type: none"> ■ Under use of artists who want to devote their work to art and culture ■ Local artists / performers face the difficult task of being able to continue their work because commercial companies have such a financial advantage. 	<ul style="list-style-type: none"> ■ Should be able to present high-quality, well-publicized works presented without fear of losing money or not attracting an audience. ■ Should be encouraged to create works reflecting the unique aspects of Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Create a boring and old fashion works. ■ There is a high tendency to give up their arts.

APPENDIX N-12

Table 13 : Problem 12. There is no specific focussed interpretation for different groups of visitors.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ There is a lack of interpretation in general and a total lack of interpretation set up to meet the needs of different interest groups. ■ The limited interpretation is uninspiring and only suitable for general educated people. 	<ul style="list-style-type: none"> ■ Different means of interpretation should be on offer to cater for many different types of people. ■ Interpretation should be interesting and varies so a story appeal to a wide range of visitors. 	<ul style="list-style-type: none"> ■ Ignore and uninterested in Ayutthaya World Heritage. ■ Leaving Ayutthaya World Heritage without any understanding and memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> ■ Local people do not have enough information about visitors so they don't know how to plan mutually beneficial projects. 	<ul style="list-style-type: none"> ■ Local people should have easy access to information about visitors in order to plan their projects. 	<ul style="list-style-type: none"> ■ Create wrong direction and useless products for visitors.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ There is a lack of accurate, up-to-date, and stimulating information. ■ There is a lack of communication with visitors. 	<ul style="list-style-type: none"> ■ Much more accurate, up-to-date and stimulating information. ■ Open communication with tourists. 	<ul style="list-style-type: none"> ■ Provide a specific focussed interpretation for different groups of visitors to gain a better understanding in Ayutthaya World

			Heritage.
Artist / performer	<ul style="list-style-type: none"> Light and sound shows are designed for an exclusively Thai audience. This means non-Thai speaking visitors gain little in terms of interpretation. 	<ul style="list-style-type: none"> The performing arts programs should be designed to cater for different groups of audience. 	<ul style="list-style-type: none"> Create a boring and old fashion works.

APPENDIX N-13

Table 14 : Problem: 13. Current performing arts has not been used efficiently for the benefit of the heritage site and the local community.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> The poor quality of performing arts is uninspiring and can not educate people. 	<ul style="list-style-type: none"> Current performing arts should be used efficiently for the benefit of the heritage site and the local community? 	<ul style="list-style-type: none"> Ignore and uninterested in Ayutthaya World Heritage. Leaving Ayutthaya World Heritage without any understanding and memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> Local people do not have enough enough knowledge so they don't know how to create efficient performing arts for mutually beneficial projects. 	<ul style="list-style-type: none"> Local people should have enough knowledge so they know how to create efficient performing arts for mutually beneficial projects. 	<ul style="list-style-type: none"> Create wrong direction and useless performing arts products for visitors.

Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ There is a lack of accurate, up-to-date, and stimulating information of efficient performing arts. 	<ul style="list-style-type: none"> ■ Much more accurate, up-to-date and stimulating information of efficient performing arts. 	<ul style="list-style-type: none"> ■ Provide much more accurate, up-to-date and stimulating information of efficient performing arts. ■ to gain a better understanding in Ayutthaya World Heritage.
Artist / performer	<ul style="list-style-type: none"> ■ Do not have enough knowledge so they don't know how to create efficient performing arts for mutually beneficial projects. 	<ul style="list-style-type: none"> ■ Should have enough knowledge so they know how to create efficient performing arts for mutually beneficial projects. 	<ul style="list-style-type: none"> ■ Create wrong direction and less efficient performing arts products for visitors.

APPENDIX N-14

Table 15 : Problem 14. Ayutthaya World Heritage' office is not able to promote the sites unique attractions. Performing arts can serve to make the sites unique attractions.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ There is no program that serves to make the sites unique attractions. 	<ul style="list-style-type: none"> ■ Programs that serve to make the sites unique attractions should be put in place. 	<ul style="list-style-type: none"> ■ Ignore and uninterested in Ayutthaya World Heritage. ■ Leaving Ayutthaya World Heritage without any understanding and

Issues	Is	Ought to be	Results
			memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> ■ No opportunity to serve to make the sites unique attractions. 	<ul style="list-style-type: none"> ■ Should have opportunity to work to make the sites unique attractions. 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage' office alone serves to make the sites unique attractions. 	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage should act as a supporter and provide programs that serve and allow a wide range of people to make the sites unique attractions. 	<ul style="list-style-type: none"> ■ Provide programs that serve and allow a wide range of local people to make the sites unique attractions. ■ Encourage local people to participate in Ayutthaya World Heritage activities.
Artists/performers/	<ul style="list-style-type: none"> ■ No institution that really supports performing arts or experimental work to develop programs that serve to make the sites unique attractions. ■ Artists are not be able to use Ayutthaya World Heritage. sites and facilities to create 	<ul style="list-style-type: none"> ■ There should be an institution that really supports performing arts or experimental work to develop programs that serve to make the sites unique attractions. ■ Artists should be able to use Ayutthaya World Heritage sites and facilities to create works which 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage. ■ Develop a bad impression of conservative processes and tourism.

Issues	Is	Ought to be	Results
	works which highlight the sites' unique attractions.	highlight the sites' unique attractions.	

APPENDIX N-15

Table 16 : Problem 15. Ayutthaya World Heritage. does not work to make visitors' experience at the sites more memorable and enjoyable. Performing arts can make visitors' experience at the sites more memorable and enjoyable.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> There is no program that makes visitors' experience at the sites more memorable and enjoyable. 	<ul style="list-style-type: none"> There should be a variety of programs that make visitors' experience at the sites more memorable and enjoyable. 	<ul style="list-style-type: none"> Ignore and uninterested in Ayutthaya World Heritage. Leaving Ayutthaya World Heritage without any understanding and memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> There are few projects that local people can join in to make visitors' experience at the sites more memorable and enjoyable. 	<ul style="list-style-type: none"> Local people should have the chance to help make visitors' experience at the sites more memorable and enjoyable. 	<ul style="list-style-type: none"> Ignor and isolate from Ayutthaya World Heritage. Develop a bad impression of conservative processes and tourism.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> There is not any project that makes visitors' experience 	<ul style="list-style-type: none"> Programs should be provided that help make visitors' 	<ul style="list-style-type: none"> Provided performing arts programs that help to make

Issues	Is	Ought to be	Results
	<p>at the sites more memorable and enjoyable.</p> <ul style="list-style-type: none"> ■ Some spaces are under-used. 	<p>experience at the sites more memorable and enjoyable.</p> <ul style="list-style-type: none"> ■ Sites should used fully and appropriately. ■ Ayutthaya World Heritage should be a centre where arts professionals can work and develop. 	<p>visitors' experience at the sites more memorable and enjoyable.</p> <ul style="list-style-type: none"> ■ Use Ayutthaya World Heritage as a top facility for development of arts professionals' experience. ■ Variety of arts activities in and around Ayutthaya World Heritage. ■ Establish permanent space for artists to work.
Artists / Performers	<ul style="list-style-type: none"> ■ There is no opportunity to help make visitors' experience at the sites more memorable and enjoyable. ■ No permanent space is available for artists to develop their work. 	<ul style="list-style-type: none"> ■ Performing arts should make visitors' experience at the sites more memorable and enjoyable. ■ Should have established places to develop their work. 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage. ■ Develop a bad impression of conservative processes and tourism. ■ Give up their arts and skills and be a workers in the factories.

APPENDIX N-16

Table 17 : Problem 16. Ayutthaya World Heritage' s interpretation is not in keeping with the shape, character and scale of the site. performing arts can be in keeping with the shape, character and scale of the site.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ▪ The program of interpretation is not in keeping with the shape, character and scale of the site. 	<ul style="list-style-type: none"> ▪ The program of interpretation should be in keeping with the shape, character and scale of the site. 	<ul style="list-style-type: none"> ▪ Leaving Ayutthaya World Heritage without any understanding and memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> ▪ Can not help to create interpretation programs that are in keeping with the shape, character and scale of the site. 	<ul style="list-style-type: none"> ▪ Can help to create interpretation programs in keeping with the shape, character and scale of the site. 	<ul style="list-style-type: none"> ▪ Ignor and isolate from Ayutthaya World Heritage. ▪ Develop a bad impression of conservative processes and tourism.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ▪ Fails to provide interpretation programs in keeping with the shape, character and scale of the site. 	<ul style="list-style-type: none"> ▪ Provide interpretation program in keeping with the shape, character and scale of the site. 	<ul style="list-style-type: none"> ▪ Establish performing arts organisation that can help create interpretation programs in keeping with the shape, character and scale of the site.
Artists / performers	<ul style="list-style-type: none"> ▪ No opportunity to create interpretation 	<ul style="list-style-type: none"> ▪ Opportunity to create interpretation 	<ul style="list-style-type: none"> ▪ Ignor and isolate from Ayutthaya

Issues	Is	Ought to be	Results
	<p>programs in keeping with the shape, character and scale of the site.</p> <ul style="list-style-type: none"> ▪ Talented performers are scattered in small groups. 	<p>programs in keeping with the shape, character and scale of the site.</p> <ul style="list-style-type: none"> ▪ Talented performers join hands in a national performing arts company. 	<p>World Heritage.</p> <ul style="list-style-type: none"> ▪ Develop a bad impression of conservative processes and tourism. ▪ Give up their arts and skills and be a workers in the factories.

APPENDIX N-17

Table 18 : Problem. 17. Ayutthaya World Heritage' s interpretation does not take full account of conservation and protection planning.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ▪ Visitors are not adequately informed about conservation and protection issues. 	<ul style="list-style-type: none"> ▪ Visitor should be much better informed about conservation issues. 	<ul style="list-style-type: none"> ▪ Visiting Ayutthaya World Heritage with Ignorance and uninteresting in conservation.
Local people	<ul style="list-style-type: none"> ▪ Local people are unaware of how to conserve the heritage site. 	<ul style="list-style-type: none"> ▪ Local people should be informed about conservation. 	<ul style="list-style-type: none"> ▪ Ignored and uninterested in conservation.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ▪ Do not pay enough attention to interpretation dealing with conservation and protection planning. 	<ul style="list-style-type: none"> ▪ Interpretation should take conservation and protection planning into careful account. ▪ Ayutthaya World Heritage. should 	<ul style="list-style-type: none"> ▪ Re organize Ayutthaya World Heritage' s regulations to give more support to its policy. ▪ Disseminate the necessary

	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage gives open opportunity to various kinds of performances from different kinds of organizations. ■ Ayutthaya World Heritage is a target place for commercial firms because of its cheap rent. ■ Ayutthaya World Heritage has been blamed for not having fulfilled its policy to support real art and culture in the country. ■ Ayutthaya World Heritage concentrates on making money from renting the sites so commercial firms have more opportunity than art and cultural devotees. 	<ul style="list-style-type: none"> not give open opportunity to various kinds of performances from different kinds of organizations. ■ Ayutthaya World Heritage should charge a high rate for commercial firms. ■ Provide a clear policy. ■ Ayutthaya World Heritage should not pay attention to art and cultural programs booking from outside. ■ Should organize its own arts and cultural program to fill in the underused heritage space. 	<ul style="list-style-type: none"> information via conservation interpretation. ■ Produce its own cultural programs. ■ Establish practical courses for local people to learn about conservation. ■ Give clear information about its policy to the general public .
<p>Artist / performer</p>	<ul style="list-style-type: none"> ■ Programs can be conflict with conservation and protection planning. 	<ul style="list-style-type: none"> ■ Artists / performers should create more programs 	<ul style="list-style-type: none"> ■ Ignored and uninterested in conservation. ■ Developing

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	<ul style="list-style-type: none"> Performances limited to light and sound shows with their noisy bomb-like effects, firework displays and helium lanterns. 	that are pertinent to conservation and protection planning and its policy.	programs that can be conflict with conservation and protection planning.
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APPENDIX N-18

Table 19 : Problem 18. Performances at Ayutthaya World Heritage do not help increase public awareness of conservation of the site.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> Information available does not help increase public awareness of conservation of the site. 	<ul style="list-style-type: none"> The information should help increase public awareness of conservation of the site. 	<ul style="list-style-type: none"> Visiting Ayutthaya World Heritage with ignorance and uninteresting in conservation.
Local people	<ul style="list-style-type: none"> Information available does not help increase public awareness of conservation of the site. 	<ul style="list-style-type: none"> Should be exposed to information that can help increase public awareness of conservation of the site. 	<ul style="list-style-type: none"> Ignored and uninterested in conservation.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> Ayutthaya World Heritage's interpretation does not help increase public awareness of conservation of the site. Ayutthaya World Heritage shows little 	<ul style="list-style-type: none"> A range of information that can help increase public awareness of conservation of the site should be provided. Ayutthaya World Heritage should 	<ul style="list-style-type: none"> Put in place interpretation that can help increase public awareness of conservation of the site. Reorganize the way the right to perform at the site is given.

Issues	Is	Ought to be	Results
	discernment when choosing performing groups who are to be allowed to perform at the heritage site.	show more initiative and discernment when selecting possible performers.	Place more emphasis on creative quality. <ul style="list-style-type: none"> ■ Ayutthaya World Heritage must provide more support for creative works.
Artists / performer	<ul style="list-style-type: none"> ■ Performing arts do not help increase public awareness of conservation of the site. ■ There is little support and few opportunities to perform at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Performing arts should help increase public awareness of conservation of the site ■ There should be support and opportunities to perform at Ayutthaya World Heritage. 	<ul style="list-style-type: none"> ■ Ignored and uninterested in conservation. ■ Developing programs that can be conflict with conservation and protection planning.

APPENDIX N-19

Table 20 : Problem 19. Ayutthaya World Heritage fails to create and increase interest in the heritage sites.

Issues	Is	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ There is no program that creates increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ There should be programs that create and increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ Ignore and uninterested in Ayutthaya World Heritage. ■ Leaving Ayutthaya World Heritage without any

Issues	Is	Ought to be	Results
			understanding and memory of Ayutthaya World Heritage.
Local people	<ul style="list-style-type: none"> ■ There is no opportunity to create programs that will increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ Should have the chance to participate in and create programs to increase interest in the heritage site. 	<ul style="list-style-type: none"> ■ Ignored and uninterested in conservation. ■ Developing programs that can be conflict with conservation and protection planning.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage' office fails to create and increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ Performing arts. should create and increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ Establish a national high profile performing arts company. ■ Set up performances and projects can increase interest in the heritage sites.
Artist/ performer	<ul style="list-style-type: none"> ■ There is no opportunity to create the program that will increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ Artist / performer should have opportunity to create and increase interest in the heritage sites. 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage. ■ Develop a bad impression of conservative processes and tourism.

APPENDIX N-20

Table 21 : Problem 20. There is not enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites, and more interpretation is needed to determine whether the public see performing arts as a suitable means to raise awareness of heritage conservation.

Issues	What is now	Ought to be	Results
Visitor	<ul style="list-style-type: none"> ■ There is no interpretation to contribute to heritage conservation and to make people realise the significance of the Ayutthaya World Heritage sites. 	<ul style="list-style-type: none"> ■ Interpretation should exist which contributes to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites. 	<ul style="list-style-type: none"> ■ Leaving Ayutthaya World Heritage without any understanding and memory of Ayutthaya World Heritage. ■ Visiting Ayutthaya World Heritage with Ignorance and uninteresting in conservation.
Local people	<ul style="list-style-type: none"> ■ Local people can not contribute to heritage conservation and to making people realise the significance of the sites. 	<ul style="list-style-type: none"> ■ Local people should contribute to heritage conservation and to making visitors realise the significance of the sites. 	<ul style="list-style-type: none"> ■ Ignor and isolate from Ayutthaya World Heritage. ■ Develop a bad impression of conservative processes and tourism.
Ayutthaya World Heritage.	<ul style="list-style-type: none"> ■ Ayutthaya World Heritage does not contribute to heritage conservation and to people realising the 	<ul style="list-style-type: none"> ■ should contribute to heritage conservation and to people realising the significance of the sites. 	<ul style="list-style-type: none"> ■ Various kinds of interpretation can contribute to heritage conservation and to people realising the

Issues	What is now	Ought to be	Results
	<p>significance of the sites.</p>		<p>significance of the Ayutthaya World Heritage sites.</p> <ul style="list-style-type: none"> ▪ Establishing performing arts in Ayutthaya with full support by Thai Government.
<p>Artist/ Performer</p>	<ul style="list-style-type: none"> ▪ Ayutthaya World Heritage does not realize the value of art and performing arts as a means of heritage interpretation. ▪ Existing performing arts events do not contribute to heritage conservation and to people realising the significance of the sites. 	<ul style="list-style-type: none"> ▪ Ayutthaya World Heritage should use more local art and performing arts as a means of interpretation at the heritage site. ▪ Ayutthaya World Heritage should have a full time professional performing arts group to contribute to heritage conservation and to people realising the significance of the sites. 	<ul style="list-style-type: none"> ▪ Ignor and isolate from Ayutthaya World Heritage. ▪ Develop a bad impression of conservative processes and tourism.

APPENDIX O

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20 Sub research questions

APPENDIX O

20 Research sub questions

The research question was investigated using the following 20 sub questions:

Problem 1 : Have Ayutthaya World Heritage sites been carefully kept and too ‘closed off’ so there is no living culture and a lonely, even abandoned atmosphere?

Problem 2 : Is the Fine Arts Department who look after Ayutthaya World Heritage ‘out of reach’ and inaccessible for local people and difficult for them to communicate with?

Problem 3 : Do local artists / performers have a permanent space to perform?

Problem 4 : How can local performers and technicians develop their technique at their own heritage site?

Problem 5 : Is there a balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage?

Problem 6 : Is space under-used at and around Ayutthaya World Heritage?

Problem 7 : Is there enough activity, information and demonstration of creativity in the Interpretation at Ayutthaya World Heritage?

Problem 8 : What kind of artistic products or activities can Ayutthaya World Heritage create for the benefit of local people?

Problem 9 : Is there not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be.

Problem 10 : How important is the relationship between performing arts and Thai people, performing arts and local people?

Problem 11 : Has there been any attempt to connect the show to the site's heritage in Performing arts or light and sound events up to now?

Problem 12 : What groups of visitors is performing arts targeted at?

Problem 13 : Is current performing arts used efficiently for the benefit of the heritage site and local people?

Problem 14 : How can performing arts help promote the Ayutthaya World Heritage sites' unique attractions?

Problem 15 : How can seeing performing arts make visitors' experience at the sites more memorable and enjoyable?

Problem 16 : How is performing arts in keeping with the shape, character and scale of Ayutthaya World Heritage site.

Problem 17 : In what way does performing arts take account of conservation and protection planning?

Problem 18 : How can performing arts help increase public awareness of conservation of the site? Ayutthaya World Heritage?

Problem 19 : Why does Ayutthaya World Heritage fail to create and increase interest in the heritage sites?

Problem 20 : Is there enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites?

APPENDIX P

Tables : Sets of interview questions

Matched with each research question and proposition

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APPENDIX P

Table 22 : Sets of interview questions matched with each research question and proposition

Set	Research questions	List of interview questions	To test research propositions
1	Have Ayutthaya World Heritage sites been too carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere?	16.1 Do you think Ayutthaya World Heritage sites are too carefully kept and too 'closed off'? 16.2 Do you think the sites have a living culture? 16.3 Do you feel some of the sites have a lonely or abandoned atmosphere?	That Ayutthaya World Heritage sites have been too carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere.
2	Is the Fine Art Department who look after Ayutthaya World Heritage. 'out of reach' and inaccessible for local people and difficult for them to communicate with?	17.1 Do you feel it is easy to communicate or deal with the Fine Art Department? 17.2 Is the Fine Art Department who look after Ayutthaya World Heritage. 'out of reach' and inaccessible for local people and difficult for them to communicate with?	That the Fine Arts Department who look after Ayutthaya World Heritage. is 'out of reach' and inaccessible for local people and difficult for them to communicate with.
3	Do local artists / performers have a permanent space to perform?	11.1 Is there a theatre in Ayutthaya island? 11.2 Do local artists/performers need a permanent space to perform? 11.3 Do local artists / performers have a permanent space to perform?	That local artists / performers do not have a permanent space to perform and that they should have one.
4	How can local performers and	10.1 Are you aware of any local performers or technicians working at	That local performers and

	<p>technicians develop their technique at their own heritage site?</p>	<p>Ayutthaya World Heritage site?</p> <p>10.2 Where can local performers and technicians develop their technique?</p> <p>10.3 Can local performers and technicians develop their technique at their own heritage site?</p>	<p>technicians are not able to develop their technique at their own heritage site.</p>
5	<p>Is there a balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage?</p>	<p>14.1 Do you think any commercial projects have exploited Ayutthaya World Heritage?</p> <p>14.2 Are there any cultural projects at Ayutthaya World Heritage?</p> <p>14.3 Which do you see more of at Ayutthaya World Heritage, cultural, or commercial projects?</p>	<p>That there is a lack of balance between use for commercial purposes and cultural purposes at Ayutthaya World Heritage.</p>
6	<p>Is space under-used at and around Ayutthaya World Heritage?</p>	<p>9.1 Do you think space is under-used at and around Ayutthaya World Heritage?</p>	<p>That space is under-used at and around Ayutthaya World Heritage.</p>
7	<p>Is there enough activity, information and demonstration of creativity in the interpretation at Ayutthaya World Heritage?</p>	<p>8.1 What information could you learn while visiting Ayutthaya World Heritage?</p> <p>8.2 Is there any evidence of new content and creativity in the interpretation at Ayutthaya World Heritage?</p> <p>8.3 Is there enough activity, information and evidence of creativity in the interpretation at Ayutthaya World Heritage?</p>	<p>That there is not enough activity, information and demonstration of new creations in the interpretation at Ayutthaya World Heritage and that much more needs to be done to develop a more vibrant attractive site for visitors.</p>

8	<p>What kind of artistic products or activities can Ayutthaya World Heritage create for the benefit of local people?</p>	<p>13.1 What kind of products are available at Ayutthaya World Heritage site?</p> <p>13.2 Do Ayutthaya World Heritage's products create benefits for local people?</p> <p>13.3 Do you think performing arts can be produced for the benefit of local people?</p>	<p>That Ayutthaya World Heritage's products create little benefit for local people and that performing arts could create many benefits for local people.</p>
9	<p>Is there not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be?</p>	<p>20.1 Do you like the idea of having much more performing arts at Ayutthaya World Heritage?</p>	<p>That Ayutthaya people will be positive about much more performing arts at Ayutthaya World Heritage.</p>
10	<p>How important is the relationship between performing arts and Thai people, performing arts and local people?</p>	<p>18.1 Is there any relationship between performing arts and Thai people?</p> <p>18.2 Is there any relationship between performing arts and local people?</p>	<p>That there is an important relationship between performing arts and Thai people, performing arts and local people, but at present it is underdeveloped and has great potential to be nurtured and developed much more.</p>
11	<p>Has there been any</p>	<p>12.1 Have you seen any performing arts</p>	<p>That there is little</p>

	attempt to connect the show to the site's heritage in performing arts or light and sound events up to now?	<p>or light and sound at Ayutthaya World Heritage site?</p> <p>12.2 Was there any attempt to connect the show to the site's heritage?</p> <p>12.3 Please give examples of any scene that attempted to connect the show to the site's heritage?</p>	attempt to connect shows to the site's heritage. And that more could be done to use performing arts to widen awareness of Ayutthaya World Heritage site's heritage.
12	What groups of visitors is performing arts targeted at?	<p>15.1 What groups of visitors is performing arts targeted at?</p> <p>15.2 Is the performing arts made for a particular group?</p>	That existing performing arts is only targeted at a general audience.
13	Is current performing arts used efficiently for the benefit of the heritage site and local people?	19.1 Do you think performing arts has been used efficiently for the benefit of the heritage site and the local community?	That current performing arts has not been used as efficiently as it could be.
14	How can performing arts help promote the Ayutthaya World Heritage sites' unique attractions?	<p>3.1 Are you aware of any unique features of Ayutthaya World Heritage site?</p> <p>3.2 How did you come to know of these features?</p> <p>3.3 Can performing arts serve to make the sites unique attractions?</p>	That performing arts can serve to make the sites unique attractions.
15	How can seeing performing arts	4.1 Can performing arts make visitors' experience at the sites more	That performing arts can make

	make visitors' experience at the sites more memorable and enjoyable?	memorable and enjoyable? 4.2 How can performing arts make visitors' experience at the sites more memorable and enjoyable?	visitors experience at the sites more memorable and enjoyable.
16	How is performing arts in keeping with the shape, character and scale of Ayutthaya World Heritage site?	5.1 Is performing arts in keeping with the shape of Ayutthaya World Heritage site? 5.2 Is performing arts keeping with the character of Ayutthaya World Heritage site? 5.3 Is performing arts keeping in keeping with the scale of Ayutthaya World Heritage site?	That performing arts can be in keeping with the shape, character and scale of the Site.
17	In what way does performing arts take account of conservation and protection planning?	6.1 How do you think performing arts management should take account of conservation and protection issues? 6.2 Do you think performing arts conflicts with conservation and protection planning?	That there are issues of performing arts conflict with conservation and protection planning which need to be resolved.
18	How can performing arts help increase public awareness of conservation of the site?	7.1 Can performing arts help increase public awareness of conservation issues concerning the site?	That performing arts can help increase public awareness of conservation of the site.
19	Why does	2.1 Do you think Ayutthaya World	That performing

	<p>Ayutthaya World Heritage fail to create and increase interest in the heritage sites?</p>	<p>Heritage actively attempts to create and increase interest in the heritage sites?</p> <p>2.2 Do special events increase your interest in the heritage sites?</p> <p>2.3 How did you know about Ayutthaya World Heritage/special events at Ayutthaya World Heritage?</p>	<p>arts can create and increase interest in the heritage sites.</p>
20	<p>Is there enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites?</p>	<p>1.1 What visitor information have you seen which contributes to your awareness of conservation issues at Ayutthaya World Heritage?</p> <p>1.2 Would you like there to be more visitor information related to heritage issues at Ayutthaya World Heritage?</p> <p>1.3 Have you ever seen performing arts which convey information about the heritage and conservation of the Ayutthaya World Heritage site?</p> <p>1.4 Have you ever seen performing arts at Ayutthaya World Heritage site?</p> <p>1.5 Can performing arts help to contribute to heritage conservation?</p> <p>1.6 Can performing arts help people to realize the significance of the Ayutthaya World Heritage sites?</p>	<p>That there is not enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites, and that more interpretation is needed.</p> <p>To determine whether the public see performing arts as a suitable means to raise awareness of heritage conservation.</p>

APPENDIX P-2

Table 23 : Sets of the focus group interviewees matched with each interview questions and other methods of research.

Set	Interview questions	List of Interviewees matched with questions
1	Have Ayutthaya World Heritage sites been too carefully kept and too 'closed off' so there is no living culture and a lonely, even abandoned atmosphere?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students ▪ Visitors ▪ Local people
	1.1 Do you think Ayutthaya World Heritage sites are too carefully kept and too 'closed off'?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students ▪ Visitors
	1.2 Do you think the sites have a living culture?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Visitors
	1.3 Do you feel some of the sites have a lonely or abandoned atmosphere?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Visitors
2	Is the Fine Arts Department who look after Ayutthaya World Heritage. 'out of reach' and inaccessible for local people and difficult for them to communicate with?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students ▪ Local people
	2.2 Is the Fine Art Department who look after Ayutthaya World Heritage. 'out of	<ul style="list-style-type: none"> ▪ Performers/Artists/students ▪ Local people

	reach' and inaccessible for local people and difficult for them to communicate with?	
	Do local artists / performers have a permanent space to perform?	<ul style="list-style-type: none"> ▪ Performers/Artists/students ▪ Local people
3	3.1 Is there a theatre in Ayutthaya island?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Personal experiences ▪ Research literature
	3.2 Do local artists/performers need a permanent space to perform?	<ul style="list-style-type: none"> ▪ Performers/Artists/students
	3.3 Do local artists / performers have a permanent space to perform?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students
	How can local performers and technicians develop their technique at their own heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students
4	4.1 Are you aware of any local performers or technicians working at Ayutthaya World	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students ▪ Personal experiences ▪ Research literature

	Heritage site?	
	4.2 Where can local performers and technicians develop their technique?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
	4.3 Can local performers and technicians develop their technique at their own heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students
	Is there a balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
5	5.1 Do you think any commercial projects have exploited Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Visitors ▪ Local people ▪ Personal experiences ▪ Research literature
	5.2 Are there any cultural projects at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students ▪ Local people
	5.3 Which do you see more of at Ayutthaya World Heritage, cultural, or commercial projects?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Local people

	Is space under-used at and around Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Visitors ▪ Local people
6	6.1 Do you think space is under-used at and around Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Personal experiences ▪ Research literature
	Is there enough activity, information and demonstration of creativity in the interpretation at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
7	7.1 What information could you learn while visiting Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Personal experiences ▪ Research literature
	7.2 Is there any evidence of new content and creativity in the interpretation at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Visitors
	7.3 Is there enough activity, information and evidence of creativity in the interpretation at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Visitors ▪ Performers/Artists/students
	What kind of artistic	<ul style="list-style-type: none"> ▪ Visitors

	products or activities can Ayutthaya World Heritage create for the benefit of local people?	<ul style="list-style-type: none"> ▪ Performers/Artists/students
8	8.1 What kind of products are available at Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Personal experiences ▪ Research literature
	8.2 Do Ayutthaya World Heritage' s products create benefits for local people?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Visitors
	8.3 Do you think performing arts can be produced for the benefit of local people?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Local people
	Is there not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Local people
9	9.1 Do you like the idea of having much more performing arts at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Local people
	How important is the	<ul style="list-style-type: none"> ▪ Scholars:

	relationship between performing arts and Thai people, performing arts and local people?	<ul style="list-style-type: none"> ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Local people
10	10.1 Is there any relationship between performing arts and Thai people?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Local people ▪ Personal experiences ▪ Research literature
	10.2 Is there any relationship between performing arts and local people?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
	Has there been any attempt to connect the show to the site's heritage in performing arts or light and sound events up to now?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Local people
11	11.1 Have you seen any performing arts or light and sound at Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Personal experiences
	11.2 Was there any attempt to connect the show to the site's heritage?	<ul style="list-style-type: none"> ▪ Visitors

	11.3 Please give examples of any scene that attempted to connect the show to the site's heritage?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
	What groups of visitors is performing arts targeted at?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
12	12.1 What groups of visitors is performing arts targeted at?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students ▪ Personal experiences ▪ Research literature
	12.2 Is the performing arts made for a particular group?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Performers/Artists/students
	Is current performing arts used efficiently for the benefit of the heritage site and local people?	<ul style="list-style-type: none"> ▪ Performers/Artists/students ▪ Visitors ▪ Local people
13	13.1 Do you think performing arts has been used efficiently for the benefit of the heritage site and the local community?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Local people ▪ Personal experiences ▪ Research literature
	How can performing arts help promote the Ayutthaya World Heritage sites' unique attractions?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Local people

14	14.1 Are you aware of any unique features of Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ■ Scholars: ■ Ayutthaya World Heritage staffs ■ Performers/Artists/students ■ Visitors
	14.2 How did you come to know of these features?	<ul style="list-style-type: none"> ■ Visitors
	14.3 Can performing arts serve to make the sites unique attractions?	<ul style="list-style-type: none"> ■ Visitors
	How can seeing performing arts make visitors' experience at the sites more memorable and enjoyable?	<ul style="list-style-type: none"> ■ Scholars: ■ Ayutthaya World Heritage staffs ■ Performers/Artists/students ■ Visitors
15	15.1 Can performing arts make visitors' experience at the sites more memorable and enjoyable?	<ul style="list-style-type: none"> ■ Scholars: ■ Ayutthaya World Heritage staffs ■ Performers/Artists/students ■ Visitors
	15.2 How can performing arts make visitors' experience at the sites more memorable and enjoyable?	<ul style="list-style-type: none"> ■ Scholars: ■ Ayutthaya World Heritage staffs ■ Performers/Artists/students ■ Visitors
	How is performing arts in keeping with the shape, character and scale of Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ■ Scholars: ■ Ayutthaya World Heritage staffs ■ Performers/Artists/students ■ Visitors

16	16.1 Is performing arts in keeping with The shape of Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors ▪ Personal experiences ▪ Research literature
	16.2 Is performing arts keeping with the character of Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students
	16.3 Is performing arts keeping in keeping with the scale of Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students
	In what way does performing arts take account of conservation and protection planning?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students
17	17.1 How do you think performing arts management should take account of conservation and protection issues?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Research literature
	17.2 Do you think performing arts conflicts with conservation and protection planning?	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs
	How can performing arts	<ul style="list-style-type: none"> ▪ Scholars:

	<p>help increase public awareness of conservation of the site?</p>	<ul style="list-style-type: none"> ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students
18	<p>18.1 Can performing arts help increase public awareness of conservation issues concerning the site?</p>	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Research literature
	<p>Why does Ayutthaya World Heritage fail to create and increase interest in the heritage sites?</p>	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs
19	<p>19.1 Do you think Ayutthaya World Heritage actively attempts to create and increase interest in the heritage sites?</p>	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
	<p>19.2 Do special events increase your interest in the heritage sites?</p>	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors
	<p>19.3 How did you know about Ayutthaya World Heritage/special events at Ayutthaya World Heritage?</p>	<ul style="list-style-type: none"> ▪ Scholars: ▪ Ayutthaya World Heritage staffs ▪ Performers/Artists/students ▪ Visitors

	Is there enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites?	<ul style="list-style-type: none"> ■ Visitors
20	20.1 What visitor information have you seen which contributes to your awareness of conservation issues at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ■ Scholar ■ Ayutthaya World Heritage staffs ■ Performers/Artists/students ■ Audiences
	20.2 Would you like there to be more visitor information related to heritage issues at Ayutthaya World Heritage?	<ul style="list-style-type: none"> ■ Visitors
	20.3 Have you ever seen performing arts which convey information about the heritage and conservation of the Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ■ Visitors
	20.4 Have you ever seen performing arts at Ayutthaya World Heritage site?	<ul style="list-style-type: none"> ■ Visitors

	20.5 Can performing arts help to contribute to heritage conservation?	<ul style="list-style-type: none"> ▪ Visitors
	20.6 Can performing arts help people to realize the significance of the Ayutthaya World Heritage sites?	<ul style="list-style-type: none"> ▪ Visitors ▪ Performers/Artists/students ▪ Personal experiences ▪ Research literature
		<ul style="list-style-type: none"> ▪ Visitors ▪ Performers/Artists/students ▪ Personal experiences ▪ Research literature

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX Q**Sets of interview questions****matched with each research question and proposition**

มหาวิทยาลัยศรีปทุม สอนลิขสิทธิ์

APPENDIX Q

Sets of interview questions matched with each research question and proposition. (See table 22 and 23 in Appendix P)

Sub research question 1: Have Ayutthaya World Heritage sites been carefully kept and too ‘closed off’ so there is no living culture and a lonely, even abandoned atmosphere?

Interview questions:

- 1.1 Do you think Ayutthaya World Heritage sites are too carefully kept and too ‘closed off’?
- 1.2 Do you think the sites have a living culture?
- 1.3 Do you feel some of the sites have a lonely or abandoned atmosphere?

Proposition: That Ayutthaya World Heritage sites have been too carefully kept and too ‘closed off’ so there is no living culture and a lonely, even abandoned atmosphere.

Sub research question 2: Is the Fine Art Department who look after Ayutthaya World Heritage. ‘out of reach’ and inaccessible for local people and difficult for them to communicate with?

Interview questions:

- 2.1 Do you feel it is easy to communicate or deal with the Fine Art Department?
- 2.2 Is the Fine Art Department who look after Ayutthaya World Heritage. ‘out of reach’ and inaccessible for local people and difficult for them to communicate with?

Proposition: That the Fine Arts Department who look after Ayutthaya World Heritage. is ‘out of reach’ and inaccessible for local people and difficult for them to communicate with.

Sub research question 3: Do local artists / performers have a permanent space to perform?

Interview questions:

- 3.1 Is there a theatre in Ayutthaya island?

3.2 Do local artists/performers need a permanent space to perform?

3.3 Do local artists / performers have a permanent space to perform?

Proposition: That local artists / performers do not have a permanent space to perform and that they should have one.

Sub research question 4: How can local performers and technicians develop their technique at their own heritage site?

Interview questions:

4.1 Are you aware of any local performers or technicians working at Ayutthaya World Heritage site?

4.2 Where can local performers and technicians develop their technique?

4.3 Can local performers and technicians develop their technique at their own heritage site?

Proposition: That local performers and technicians are not able to develop their technique at their own heritage site.

Sub research question 5: Is there a balance between use for cultural purposes and commercial purposes at Ayutthaya World Heritage?

Interview questions:

4.1 Do you think any commercial projects have exploited Ayutthaya World Heritage?

5.2 Are there any cultural projects at Ayutthaya World Heritage?

5.3 Do you see more of at Ayutthaya World Heritage, cultural, or commercial projects?

Proposition: That there is a lack of balance between use for commercial purposes and cultural purposes at Ayutthaya World Heritage.

Sub research question 6: Is space under-used at and around Ayutthaya World Heritage?

Interview questions:

6.1 Do you think space is under-used at and around Ayutthaya World Heritage?

Proposition: That space is under-used at and around Ayutthaya World Heritage.

Sub research question 7: How important is the relationship between performing arts and Thai people, performing arts and local people?

Interview questions:

7.1 What information could you learn while visiting Ayutthaya World Heritage?

7.2 Is there any evidence of new content and creativity in the interpretation at Ayutthaya World Heritage?

7.3 Is there enough activity, information and evidence of creativity in the interpretation at Ayutthaya World Heritage?

Proposition: That there is not enough activity, information and demonstration of new creations in the interpretation at Ayutthaya World Heritage and that much more needs to be done to develop a more vibrant attractive site for visitors

Sub research question 8: What kind of artistic products or activities can Ayutthaya World Heritage create for the benefit of local people?

Interview questions:

8.1 What kind of products are available at Ayutthaya World Heritage site?

8.2 Do Ayutthaya World Heritage's products create benefits for local people?

8.3 Do you think performing arts can be produced for the benefit of local people?

Proposition: That Ayutthaya World Heritage's products create little benefit for local people and that performing arts could create many benefits for local people.

Sub research question 9: Is there not as much performing arts at Ayutthaya World Heritage that is appealing to Ayutthayan people as there should be?

Interview questions:

9.1 Do you like the idea of having much more performing arts at Ayutthaya World Heritage?

Proposition: That Ayutthaya people will be positive about much more performing arts at Ayutthaya World Heritage.

Sub research question 10: How important is the relationship between performing arts and Thai people, performing arts and local people?

Interview questions:

10.1 Is there any relationship between performing arts and Thai people?

10.2 Is there any relationship between performing arts and local people?

Proposition: That there is an important relationship between performing arts and Thai people, performing arts and local people, but at present it is underdeveloped and has great potential to be nurtured and developed much more.

Sub research question 11: Has there been any attempt to connect the show to the site's heritage in performing arts or light and sound events up to now?

Interview questions:

11.1 Have you seen any performing arts or light and sound at Ayutthaya World Heritage site?

11.2 Was there any attempt to connect the show to the site's heritage?

11.3 Please give examples of any scene that attempted to connect the show to the site's heritage?

Proposition: That there is little attempt to connect shows to the site's heritage. And that more could be done to use performing arts to widen awareness of Ayutthaya World Heritage site's heritage.

Sub research question 12: What groups of visitors is performing arts targeted at?

Interview questions:

12.1 What groups of visitors is performing arts targeted at?

12.2 Is the performing arts made for a particular group?

Proposition: That existing performing arts is only targeted at a general audience.

Sub research question 13: Is current performing arts used efficiently for the benefit of the heritage site and local people?

Interview questions:

13.1 Do you think performing arts has been used efficiently for the benefit of the heritage site and the local community?

Proposition: That current performing arts has not been used as efficiently as it could be.

Sub research question 14: How can performing arts help promote the Ayutthaya World Heritage sites' unique attractions?

Interview questions:

14.1 Are you aware of any unique features of Ayutthaya World Heritage site?

14.2 How did you come to know of these features?

14.3 Can performing arts serve to make the sites unique attractions?

Proposition: That performing arts can serve to make the sites unique attractions.

Sub research question 15: How can seeing performing arts make visitors' experience at the sites more memorable and enjoyable?

Interview questions:

15.1 Can performing arts make visitors' experience at the sites more memorable and enjoyable?

15.2 How can performing arts make visitors' experience at the sites more memorable and enjoyable?

Proposition: That performing arts can make visitors experience at the sites more memorable and enjoyable.

Sub research question 16: How is performing arts in keeping with the shape, character and scale of Ayutthaya World Heritage site?

Interview questions:

16.1 Is performing arts in keeping with the shape of Ayutthaya World Heritage site?

16.2 Is performing arts keeping with the character of Ayutthaya World Heritage site?

16.3 Is performing arts keeping in keeping with the scale of Ayutthaya World Heritage site?

Proposition: That performing arts can be in keeping with the shape, character and scale of the Site.

Sub research question 17: In what way does performing arts take account of conservation and protection planning?

Interview questions:

17.1 How do you think performing arts management should take account of conservation and protection issues?

17.2 Do you think performing arts conflicts with conservation and protection planning?

Proposition: That there are issues of performing arts conflict with conservation and protection planning which need to be resolved.

Sub research question 18: How can performing arts help increase public awareness of conservation of the site?

Interview questions:

18.1 Can performing arts help increase public awareness of conservation issues concerning the site?

Proposition: That performing arts can help increase public awareness of conservation of the site.

Sub research question 19: Why does Ayutthaya World Heritage fail to create and increase interest in the heritage sites?

Interview questions:

19.1 Do you think Ayutthaya World Heritage actively attempts to create and increase interest in the heritage sites?

19.2 Do special events increase your interest in the heritage sites?

19.3 How did you know about Ayutthaya World Heritage/special events at Ayutthaya World Heritage?

Proposition: That performing arts can create and increase interest in the heritage sites.

Sub research question 20: Is there enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites?

Interview questions:

20.1 What visitor information have you seen which contributes to your awareness of conservation issues at Ayutthaya World Heritage?

20.2 Would you like there to be more visitor information related to heritage issues at Ayutthaya World Heritage?

20.3 Have you ever seen performing arts which convey information about the heritage and conservation of the Ayutthaya World Heritage site?

20.4 Have you ever seen performing arts at Ayutthaya World Heritage site?

20.5 Can performing arts help to contribute to heritage conservation?

20.6 Can performing arts help people to realize the significance of the Ayutthaya World Heritage sites?

Proposition: That there is not enough interpretation to contribute to heritage conservation and to people realising the significance of the Ayutthaya World Heritage sites, and that more interpretation is needed.

To determine whether the public see performing arts as a suitable means to raise awareness of heritage conservation.

APPENDIX R**List of interviewees**

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

APPENDIX R

List of interviewees : Below are introduced the various interviewees who contributed to the research in focus group and individual personal interviews.

1. Focus group interview with Ronnarit Tanakosed, Pomthum Thumwimol, Vai Fupanya and Pichya Boonpimon on 22 March 2004.

1) Ronnarit Tanakosed is a conservation architect and officer of Fine Arts Department.

2) Pomthum is a Landscape Architect and officer of Fine Arts Department. He has just returned from France, where he has completed his Doctorate in Heritage conservation.

3) Pichya is a conservation architect and officer of Fine Arts Department.

4) Fupanya Wongwaiwit or Vai (his nickname) is an architect who works part-time at Fine Arts Department. He is also working on his Master's Degree in Cultural Management.

2. Interview with Vira Rojpojchanarat, Deputy Permanent Secretary, Ministry of Culture on 2 April 2004.

3. Interview with Anek Sihmat, Director of Ayutthaya Historic Park on 23 April 2004. Anek Sihmat has been Director of Ayutthaya Historic Park for the last six years.

4. Interview with Montha Jumnongsom, official secretary of Ayutthaya Historic Park office carried out on 15 September 2001.

This interview was carried out in September 2001, but Anek Sihmat confirmed that the content was still accurate and relevant in 2004. The use of a primary source from two and a half years ago served well to examine any recent developments in the situation at Ayutthaya World Heritage.

5. Focus group interview with Professional performing arts : Daraka Wongsiri, Suwandee, Nipon from Dass entertainment theatre company on the 8th February 2004 and interview with Sutteesak Pakdeethava on the 7th February 2004.

1) Daraka Wongsiri. Scriptwriter and director, Dass entertainment theatre company. Interview, 8 February 2004.

2) Suwandee Jakrawaravudt. Director and scriptwriter, Dass entertainment theatre company. Interview, 8 February 2004.

3) Nipon Tantiyothin. Production Assistant and crew co-ordinator, Dass entertainment theatre company. Interview, 8 February 2004.

6. Sutteesak Pakdeethava. Freelance choreographer and music instructor at Saint John University. Interview, 7 February 2004.

(No. 5 and 6 have considerable experience in theatre and performing arts and have worked on light and sound Productions including *River of the Kings*.)

7. Focus group interview with Ayutthaya World Heritage local people group 1 on the 24 April 2004.

Focus group interview with Mr. Peak (Thavorn Sukruan), the president advisor of Wang Boran society, Ayutthaya (a group of local residents and shop owners in the area of the Ayutthaya World Heritage site), Pun (Panya Arromdee) a local resident, and Mr. Nop (not his real name), a shop keeper.

The interview was carried out during the 28th Songkran festival (Thai New Year) on 24 April 2004 which was organized by the group of souvenir shop owners in the Wat Phrasrisanpetch area.

1) Peak has been working as a shopkeeper and for the shopkeepers' group for 47 Years. He has had experience dealing with Fine Arts Department. He has lived all his life in Ayutthaya .

2) Pun is a local resident who works as a freelance driver and so has intimate knowledge of the land in Ayutthaya and its surroundings.

3) Nop also has experience of dealing with Fine Arts Department.

8. Focus group interview with Ayutthaya World Heritage local people group 2 on 24 April 2004. Focus group interview with

1) Mr. Prateep Boonfu, an international contact person in a transportation company in Ayutthaya.

2) Mr. Tony (not his real name), owner of Tony's Place (a foreign visitor hotel in Ayutthaya).

3) Mr. Watchara Sanjun, tuk-tuk driver on Ayutthaya island.

4) Mr. Wisut Sae-Eung, metal worker in the Ayutthaya area.

9. Interview with the fruit seller in front of Ayutthaya Historic Park offices, Ayutthaya World Heritage on 15 September 2001

10. Interview with Phanthipha Mala, director of Arts and Culture Division, Rajabhat Phanakhon Si Ayutthaya University on 6 February 2004.

11. Interview with Kosee Krajangshote, Thai classical dancer and owner of Udomsin Krajangshote Thai traditional dance-drama company. The company performed 'Suvannahong' at the main auditorium at the Rajabhat Institute Phanakhon Si Ayutthaya auditorium on 6th February 2004.

12. Interview with Somsak Khunthasorn, a Lumtad artist from Mae Charan Seangthong Company. Somsak Khunthasorn is the youngest son of Mae Charan Seangthong a famous Ayutthayan Lumtad artist on 6th February 2004.

13. Interview with Piyaphong Wattana, local Ayutthaya Likay performer of the Pomchai Wattana Likay Company on 6th February 2004.

14. Interview with Thai and Foreign tourists at Ayutthaya World Heritage Festival 2003 on 13 – 21 December 2003.

15. Jukka Miettinen: Performing arts, Art and Cultural Writer, festival organizer and Lecturer, Finland on 1 February 2004.

16. Interview with International performing arts artists and scholars at the Seminar and Workshop on Southeast Asian Performing Arts (during 9 - 15 NOV 2003) at Bangkok University.

17. Focus group interview with Sittipon Chotidirok (Ao), Methee Ratchatavisam (Mu) and Sitthichai Saengsuk (Bird) on 7 December 2003.

1) Ao is an assistant manager for Citibank.

2) Mu teaches Management Hua Cheao University.

Ao and Mu were assistant Directors on Kondeesri Ayutthaya light and sound projects at Wat Chai Watthananram in 1992 and 1994.

3) Bird owns his own restaurant.

18. Focus group interview of Thai traditional dancer and Thai dance instructors on 29 March 2004.

1) Suvanee Jalanugraha was recognised as a national artist in Thai dance by the Ministry of Culture in 1990. Now retired, she still gives workshops and classes in Thai dance around the country, including at the Dance department, Faculty of Fine and Applied Arts, Chulalongkorn University, from where she has received an honorary Doctorate in 2003.

2) Noparat is a Consultant for Art and Culture at Chulalongkorn University. Also now retired, she still gives workshops and teaches Thai dance in the Dance Department, Faculty of Fine and Applied Arts, Chulalongkorn University. (Both Suvanee and Noparat have worked with Fine Arts Department on many projects over the course of their illustrious careers.)

3) Vijutha is Head of the Dance Department, Faculty of Fine and Applied Arts, Chulalongkorn University.

4) Malinee is a young Thai dance instructor in the Dance Department, Faculty of Fine and Applied Arts, Chulalongkorn University.

Both Malinee and Vijutha are currently working on Doctoral dissertations in Thai performing arts.

5) The two students, Krailas Jitkul And Piyavadee Markpa are Studying for their Master's Degrees in Thai performing arts.

19. Focus group Interview with 2003 Ayutthaya World Heritage light and sound actor and back stage staff on 17 December 2003.

1) Ammara Klamcharoen, Director of light and sound, AWH festival.

2) Manut Piyawong, wardrobe-actor.

3) Yodchai Pongkitiroj, care taker-security of Ayutthaya World Heritage light and sound.

20. Interview with Tourism Authority of Thailand' s officer, central region office : region 6, on 25 May 2004.

BIOGRAPHY

- Name / Family name** Naraphong Charassri
- Address** 555/199 Petch 9 Tower, Petchburi Soi 9,
Petchburi road, Rajthevee, Bangkok 10400.
- Working address** Dance Department, Faculty of Fine and Applied Arts,
Chulalongkorn University.
- Education**
- 1978 Bachelor' s degree in Architecture (Fine and Applied Arts),
Faculty of Architecture, Chulalongkorn University.
- 1978-1981 Studying classical ballet at the Royal Ballet School
in London, United Kingdom.
- 2001 the Degree of Master of Arts in Cultural Management,
Major in Performing Arts, Chulalongkorn University.
- Working Experiences**
- 1980 - 1984 Dancing with Spiral Dance Company in Liverpool,
United Kingdom.
- 1984 - 1987 Dancing with Extemporary Dance Theatre in London,
United Kingdom.
- 1992 – present Instructure at the Dance Department,
Faculty of Fine and Applied Arts, Chulalongkorn University.