



COMMUNITY PARTICIPATION IN TRANSCULTURAL HERITAGE
MANAGEMENT: A CASE OF IMMACULATE CONCEPTION CHURCH
COMMUNITY, BANGKOK

BY

LTJG SARAPHUN WONGNGERNYUANG

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS
CULTURAL MANAGEMENT
COLLEGE OF INNOVATION
THAMMASAT UNIVERSITY
ACADEMIC YEAR 2020
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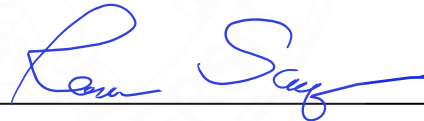
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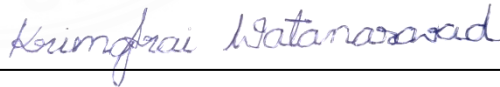
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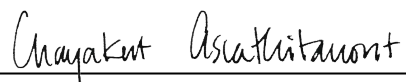
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ABSTRACT

This research explores the current state of local community participation in the management of the transcultural heritage of the "Immaculate Conception Church Community" (ICCC) in Bangkok, Thailand. In order to understand the current situation of the ICCC, a qualitative method was used: focus group interviews with ICCC members and an online survey were conducted. The data analysis method then uses the "Heritage Management System Framework", "Stakeholder Analysis", and "Participation Ladder" to provide a clear picture of current ICCC heritage management practices. The researcher uses the concept of citizen participation to develop the principles of the proposed "Spectrum of Participation in Cultural Heritage Management," a specific model of participatory cultural heritage management aimed at motivating citizens to move from "passive" to "active" participation in ICCC's transcultural heritage management. The research results show that the citizens of the ICCC are in principle prepared to participate in the sustainable management of their heritage, but that there is a lack of initiatives, knowledge and management structures to do so. This literature opens the door to the introduction of a targeted participatory approach to cultural heritage management and provides practical recommendations for improving the current situation of the ICCC.

Keywords: Community Participation, Transcultural Heritage, Heritage Management

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Having an idea to write about the largely unknown Immaculate Conception Church Community (ICCC) in Bangkok, where I was growing up, and turning it into a thesis highlighting its importance for Bangkok's legacy and creating ideas for its future protection is as hard as it sounds. The experience is both internally challenging and extremely rewarding.

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LIST OF ABBREVIATIONS

Symbols/Abbreviations	Terms
ICCC	Immaculate Conception Church Community
RCAB	Roman Catholic Archdiocese of Bangkok
COBA	Communication Model for Build Assets
ICCROM	The International Centre for the Study of the Preservation and Restoration of Cultural Property
UNESCO	The United Nations Educational, Scientific and Cultural Organization
UN	The United Nations

CHAPTER 1

INTRODUCTION

1.1 Research Background

The importance of intercultural understanding and mutual respect of different cultures is highlighted in the “*Agenda 2030*” for Sustainable Development of the United Nation (UN) (UN, 2015) In the “*Agenda 2030*”, the specialized agency of the UN, the United Nations Educational, Scientific and Cultural Organization (UNESCO), declared heritage conservation as one of its key activities. (UN, 2015) Under the UN Sustainable Development Goal SDG 16, the promotion of intercultural understanding is specifically mentioned as an activity contributing to “*peace and security*”. (Diaz Barrado C., Romero Morett M.G, 2008)

The “*Immaculate Conception Church Community*” (ICCC) in Bangkok is characterized by more than 500 years of peaceful history of mutual cultural exchange. (Kunnamas & Watanangura, 2015) After so many centuries, the close interface between an Eastern culture (Thailand) and a Western culture (Portugal) has formed a unique transcultural heritage, which the community still bears today. The example of the “*Immaculate Conception Church Community*” confirms that openness and tolerance for foreign cultures does not necessarily have to lead to disputes, conflicts and hostile competition between opponents who perceive themselves as “*superior*” or “*inferior*”. On the contrary, the coexistence between different cultural groups can be designed as a learning, development and assimilation process that is constructive and generates added value and peace for all involved. It is for these reasons, the ICCC qualifies as an example for the peaceful co-existence of different cultures and intercultural understanding which, in terms of the UN Sustainable Development Goal SDG 16, is contributing to the sustainable development of society and “*peace and security*” (Diaz Barrado C., Romero Morett M.G, 2008).

The importance of the ICCC does not only lie in its transcultural heritage but the history and lessons that can be learned from the community. The history of

the transcultural heritage of the ICCC community dates back to the 16th century when the Buddhist Kingdom of Ayutthaya, for the first time, welcomed people from the West, the Portuguese. Unlike other Western countries, the Portuguese did not come as invaders, colonizers or missionaries but coexist peacefully with the Siamese people. This history is the most important feature of the lasting Siam/Thai-Portuguese relationship. It made a peaceful relationship possible between the two countries that has lasted for centuries and continues to this day, and which can therefore rightly be called "*special*". However, even if the Portuguese settlers were not aggressive and willing to assimilate, they exerted considerable influence on their host nation. Amongst others, they passed on many elements of their culture to the locals, including their way of cooking.

The behavior and attitudes of the Portuguese stood in sharp contrast to the French who came to Siam/Thailand later in the 17th century. Unlike the Portuguese, the French arrived with the intention to convert the King of Siam to Catholic (Love, R. S., 1994). Although the diplomatic relations between Siam and France were the most advanced compared to Siam's formal relations with other countries, the French influence on Siam has therefore never become significant. Later in the 18th century, King Rama I allowed Cambodian refugees to stay and settle in Thailand.

The Cambodian Christians first created a sub-community within the Portuguese Catholic community but later, when they established their permanent residence in Thailand, they fully integrated. Their assimilation contributed significantly to the unique transcultural identity of the ICCC community that still exists today.

1.2 ICCC Issue

However, at the Bangkok ICCC, some shortcomings can be found that negatively affect the mid and long-term management of the transcultural heritage. As a result, the ICCC transcultural heritage is being largely neglected and, in some cases, even destroyed for several possible reasons, including

(1) Indifference towards transcultural heritage. Although most of the community citizens are aware of their transcultural heritage, some feel indifference and lack motivation to protect the heritage. For example, a more than 100-year-old gravestone in the community commentary, which housed a historic Portuguese-Thai family, was destroyed by the supposed lineage of the family because they want to use the space for their recently deceased parents. In this unfortunate case, the destruction of this specific specimen of the community's cultural heritage was justified by the family with their view that the utilitarian value of the space was considered more important than the intrinsic value of the cultural heritage. If this type of indifference towards of cultural and socioeconomic values would continue, more of the existing cultural heritage will be at risk of being neglected or even be lost.

(2) Lacking cultural heritage management. There is no effective cultural heritage management system in place for the community to ensure an effective interpretation and protective conservation of the ICCC cultural heritage for education and preservation purposes. For example, the community is administered by the Roman Catholic Archdiocese of Bangkok (RCAB), which also owns the land on which the community is located. The focus of the RCAC is mainly on religious activities and administrative aspects of the community, and little emphasis has been placed on the community as a significant cultural and historical site. Although the importance of the ICCC community as a cultural heritage has been recognized by many researchers from Portugal and universities in Thailand. They have engaged in the conduction of cultural and historical research, and developed projects and events aimed at the conservation of the ICCC community's transcultural heritage. But in most cases, their efforts did not develop a lasting impact on the ICCC community because of its members' indifference, understanding of the significance of the cultural heritage for their community and the resulting disinterest and lack of participation which could even accumulate into plain opposition and a hostile attitude creating serious obstacles to projects aiming at the protection of the cultural heritage.

This critical situation for the survival of the ICCC cultural heritage and the elaboration of realistic options for improving its chances for survival in the spirit of the

UN Sustainable Development Goal SDG 16 is the content of this research. It will examine the current situation of the ICCC community participation in the management of their transcultural heritage with the aim that, in the future, it will be recognized and valued by the community as a valuable source of values and information and an educational resource for intercultural interaction and exchange activities. As a result of this consideration, the research will make concrete suggestions for improving the current situation aimed at a sensitization of ICCC community members to actively participate in the management of ICCC cultural heritage and, thus, overcoming the shortcomings of their current unawareness of and disinterest in its values.

1.3 Objectives

1. Exploring and understanding the current status of ICCC community participation in protection of the ICCC transcultural heritage.
2. Developing recommendations and ideas on how the ICCC community participation in the continuous process of protection of their transcultural heritage assets can be improved.

1.4 Research Question

The research will discuss the current situation in the ICCC community participation in the field of transcultural heritage management. In addition, it will discuss how the ICCC community participation in the management of the ICCC transcultural heritage can be improved in a sustainable way.

1.5 Expected Outcome

Transcultural heritage is an evidence for inter-cultural exchanges and assimilation that can create a unique and conflict-free new community identity. Intercultural exchange is a “*conditio-sine-qua non*” for a new identity creation.

The research of the transcultural heritage of the ICCC multicultural community that excels in living in peace for more than 500 years, will also identify elements for an effective community-based cultural management concept that will honor the significance of cross-cultural exchange and the cultural heritage's intrinsic values. The research will demonstrate that tolerance, openness towards learning and the awareness and understanding of different cultures are prerequisites for new developments and a new identity creation.

The expected findings of this research work will be especially important in the fields of

(1) intercultural dialogue (e.g., activities designed for a better understanding of different cultures, and designed to avoid the conflicts possibly caused by a clash of different cultures;

(2) active community and community member participation in the safeguarding of a transcultural heritage asset or site (e.g., the preservation of historical sites, the transformation of “*dead*” monuments into “*living cultural heritage assets*”, the maintaining and development of related traditions, including artisanal activities and gastronomy; and

(3) education (e.g., the fostering of awareness, the improvement of knowledge about and the development of sensitivity for the cultural heritage, and the interpretation and management of cultural heritage assets or sites).

1.6 Methodology

This research done in this research is a qualitative research. The methodology for this study includes site visits, sample group interviews, and literature reviews.

Site visits to the Immaculate Conception Church Community took place between February 2021 and May 2021.

Focus group interviews with local experts were also conducted within this period on different dates.

The researcher's findings about the ICCC community are also based on the researcher's past experience in her participation in the ICCC community's museum management, particularly as a part of her study of M.A. in the cultural management field, her participation in ICCC-related educational and cultural events, and her first-hand insight gained as a community resident.

The research is further supplemented by reviews of secondary sources, including scientific and popular literature, magazines, relevant pieces of legislation, newspaper articles, and various other publications, including the online media. The consumption of many secondary sources has helped the researcher to get a more concrete understanding of the deficiencies in the current ICCC community participation and the scope of realistic improvements.

1.7 The Researcher's Particular Interest

The researcher is of Portuguese-Thai descent from the Catholic ICCC community. During her young life, she was exposed to and involved in numerous cultural events and Catholic Church ceremonies.

In addition, she actively participated in the visits of academic and cultural researchers from Thailand and Portugal, met Portuguese ambassadors in Bangkok for relevant discussions, and got introduced to the Duke and Duchess of Portugal whom she also visited at their residence in Portugal.

These activities carry some weight as the Thai royalties, foremost his majesty the Thai King and the Queen as well as the Thai Crown Prince have historically shown a strong interest in the Thai-Portuguese history and the ongoing "*special*" relations between the two nations dating back to the year 1511. This "*special*" relationship manifested itself lately in the official celebrations of the 510 years' anniversary of Thai-Portuguese relations. (Kunnamas & Watanangura, 2015)

The researcher early recognized the importance of the transcultural Thai-Portuguese heritage. In her view, it not only provides the Thai "*Catholic Community*" in Bangkok with its unique identity but has, in addition, a wider and more fundamental

significance beyond its own sphere for similar situations elsewhere in the world. From this, the researcher concluded that the particular circumstances presented by the Thai-Portuguese relationship in Thailand can be used as a pool of experience, a reference point and model for interactions and exchange, and an exemplary educational resource for improving the intercultural understanding between people of different cultural backgrounds and religions.



CHAPTER 2

REVIEW OF LITERATURE

In this study of ICCC community participation in transcultural heritage management, the researcher will discuss the definition of "transcultural heritage", "community", "participation" and "community involvement" used in this research. As for the theoretical framework of cultural heritage management and citizen participation, the researcher will examine the specific frameworks of the "Heritage Management System Framework," "Stakeholder Analysis," "Spectrum of Public Participation," and the "Communication Model for Built Heritage Assets (COBA)." Here, the researcher proposes the "Spectrum of Participation in Cultural Heritage Management" as a model for improving citizen participation in heritage management, the application of which to the ICCC case will be discussed later in Chapter 5. In addition, the researcher will explore case studies on the current practice of citizen participation in cultural heritage management in Asia and Europe.

2.1 Terminology

2.1.1 Transcultural Heritage

In the publication "*Why the Preservation of Transcultural Heritage?*" (Rodrigues dos Santos, J., 2017), the term "*transcultural heritage*" is defined as "*the heritage created in the meeting of different cultures, generated from both influences and eventually resulting in a subculture with coherent characteristics.*"

In the Merriam-Webster dictionary, the word "*transcultural*" is defined as "*involving, encompassing, or extending across two or more cultures*". The Oxford dictionary, defines the term as "*Relating to or involving more than one culture; cross-cultural*".

The word "*heritage*" is defined by the Cambridge dictionary as "*features belonging to the culture of a particular society, such as traditions, languages, or buildings, that were created in the past and still have historical importance*".

The Collins dictionary uses the definition “*all the qualities, traditions, or features of life there that have continued over many years and have been passed on from one generation to another*”.

Taking all these definitions into account, “*transcultural heritage*” in this context refers to the cultural heritage that emerges when more than one culture meet, where the elements of the cultures involved merge, and possibly form a new common culture with coherent characteristics.

For the purpose of this research, and with specific reference to the Immaculate Conception Church Community (ICCC), the term “transcultural heritage” means the specific cultural heritage rooted in shared values across the cultural and national boundaries of Portugal, Thailand, and Cambodia, resulting in a particular tangible and intangible heritage of the ICCC community that has been passed on from one generation to another.

2.1.2 Community

In the “*Community Involvement in Heritage Management Guidebook*” (Göttler & Ripp, 2017) “*community*” is referred to as “*a group of people that have something in common*”.

According to the Guidebook’s definition, “*communities*” can be distinguished in:

- (1) Geographical communities, i.e., people that live in the same geographical area;
- (2) Cultural communities, i.e., people that have similar cultural, religious, ethnic backgrounds and characteristics; and
- (3) Social communities, i.e., people that have similar interests, beliefs, attitudes and objectives.

In the Merriam-Webster dictionary, “*community*” is defined as “*people with common interests living in a particular area*” or “*a body of persons having a common history or common social, economic, and political interests*”.

The Oxford dictionary goes a step further and defines “*community*” not only as the totality of people living in a particular area, country, etc., but also as “*a group of people who share the same religion, race, work, etc.*”

Based on this, when referred to in this research, the term “*community*” is used for describing people who are directly or indirectly,

(1) Affected by the transcultural heritage, especially those who live within or close to the transcultural heritage; and

(2) Resident citizens, who, whether or not feeling emotionally or intellectually connected by it, are directly or indirectly affected by the mere existence of the cultural heritage asset or site. This includes those resident citizens whose daily lives are connected to the heritage:

- They may be users (e.g., work for the transcultural heritage);
- Owners of the transcultural heritage property; or
- People for whom the transcultural heritage is part of their culture (e.g., a church as a place of worship, or places where people gather).

2.1.3 Participation

In the “*The Palgrave Handbook of Contemporary Heritage Research*”, “*Participation*” is referred to as “*Participation within the heritage arena is generally considered to mean the “active” involvement of stakeholders within a range of processes and projects*” (Neal, 2015).

This form of “*active*” participation is defined as “*participation or co-determination of citizens in a planning and decision-making process through information, consultation or cooperation, whereby formal forms of participation required by law and further informal forms of participation (i.e., forms not legally required) exist.*” (BMVI, 2014).

Unlike the “*passive*” participation “*that people participate by being told what has been, decided or already happened (compliance). This involves unilateral announcements by an administration, project management, or group leaders (professionals) without inviting or listening to people’s responses. The information and decision-making power belong exclusively to the professionals.*” (Lev-On & Adler, 2013)

In this research the definition “*participation*” means “*active participation*” that enabling “*ordinary*” people and different stakeholders to play an active and influential part in decisions which affect their lives and their interests. This means that people are not just listened to, but also heard; and that their voices shape outcomes. Because the excellence of participation transcultural heritage management will depend largely upon the reciprocal trustful relationship between cultural practitioners and citizens. This requires respect and valorization of the contribution of the other, and proper communication will inspire the community members to participate in the participative decision-processes.

2.1.4 Community Participation

In the “*Community Involvement in Heritage Management Guidebook*” (Göttler & Ripp, 2017) the term “*community participation in cultural heritage*” is explained as “*involving, including and the common acting of people, institutions and organizations, that are interested in the cultural heritage, affected by the cultural heritage or live within or close by the cultural heritage, in the preservation, management and promotion of the cultural heritage and its beneficial use for the local communities.*”

According to this explanation, people who are “*interested*” in a specific cultural heritage asset belong to a group that one can call “*heritage community*”. The group members feel good about the community’s heritage and want to act as supporters. In addition, people of geographic and cultural communities (i.e., residents, users) could become part of a “*heritage community*” if they identify themselves positively with the community’s cultural heritage and are prepared to act as its advocates.

Going beyond that, Chan (2016) defines community participation as to when people are “*in a relation to a community*”. This means that people do not need to be in a close geographical proximity to the community and its cultural heritage to qualify as a member of a heritage community. It would be sufficient, if they at least share the community’s heritage protection interest and goals. In general, people can

very well constitute a “*heritage community*” if they support cultural heritage and its preservation as a common goal, generally and in particular.

The term “*community participation*” in this research will therefore cover the activities of all stakeholders in a “*transcultural heritage community*”. This includes foremost the local residents and their (political) representatives, but also all other people interested in the cultural heritage asset in question, institutions and organizations, directly or indirectly, active in the use, management, protection and promotion of a transcultural heritage asset.

2.2 Immaculate Conception Church Community (ICCC)

2.2.1 ICCC Location and Population

According to the documents of “*ICCC lay ecclesial ministers council*” of 2019, the site of ICCCC is located at Soi Mitkham, Samsen Road, Vachira Subdistrict, Dusit District, Bangkok. Its area is about 3.5 rai (5,600 sqm). The boundary to the east is St. Francis Xavier School, to the west is the Chao Phraya River, to the north was the Ban Yuan Samsen Canal (now filled in with concrete as a road), and to the south is Wat Rachathiwas Canal (Figure 2.1).

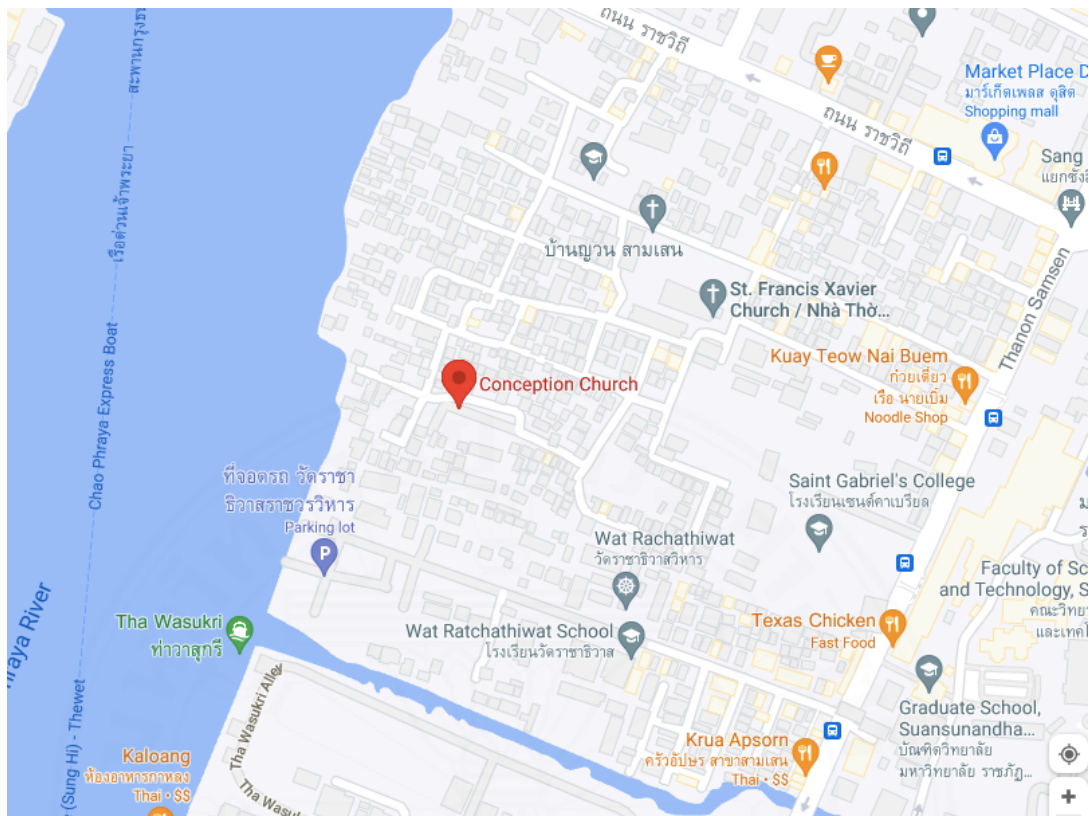


Figure 2.1 Location map of ICCC. From <https://goo.gl/maps/ZGVDFWNS5Jy7Ga2m7>

The ICCC has a population of 603 people, consisting of 299 men and 304 women. It has 172 residential houses (Figure 2.2). Most of the residents are company employees, general contractors, government officials, community food vendors, and retired government officials. The majority of the population is Catholic. Residents of the community are known to be of Portuguese-Thai or Cambodian-Thai descent due to the Portuguese and Cambodian settlements at this location in the 17th and 18th centuries (Van Roy, 2017). Although the ICCC is not known for its outstanding political importance, it has great cultural and historical significance as an example for peaceful co-existence and the conflict-free assimilation of different cultural groups that could serve as a model beyond the community's borders.

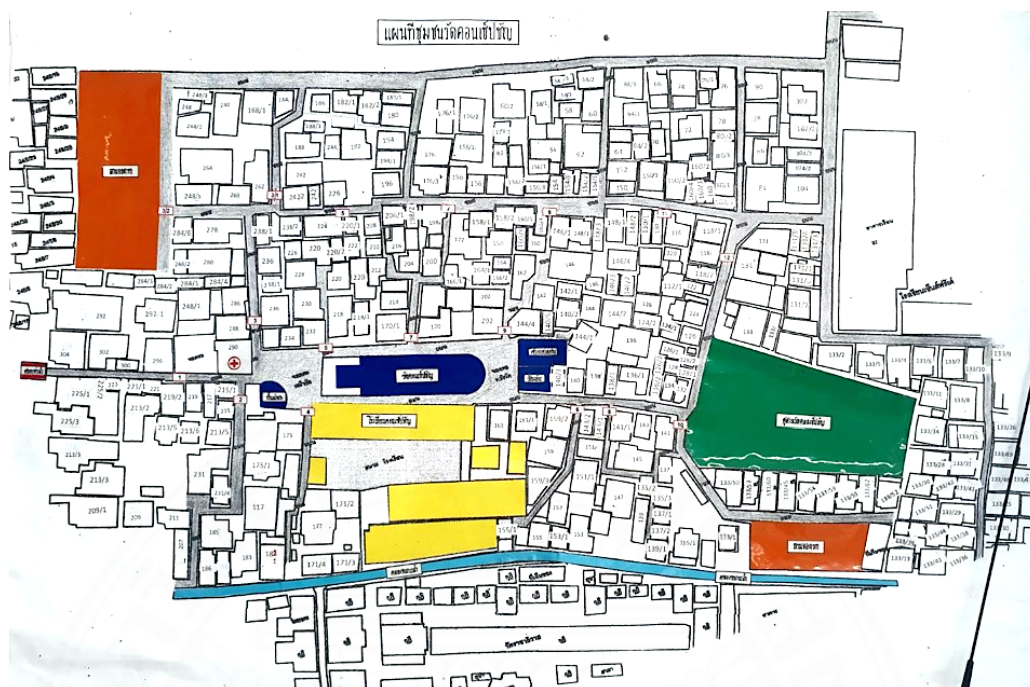


Figure 2.2 Housing map of ICCC from ICCC Lay Ecclesial Minister Council.

2.2.2 ICCC History

The story of ICCC has its background dates back to 1511, when the Portugal began diplomatic relation with Ayutthaya during the reign of Rama Thibodi II (1491 - 1529). Later, The Treaty of Friendship and Commerce was signed in 1518 (Figure 2.3) that allowed the Portuguese to set up trading post in Ayutthaya and practice their religion freely (Castelo-Branco, 2011). The King also granted the Portuguese the right to trade, namely firearms and ammunition to Kingdom. This treaty was the first one that the Kingdom of Siam signed with a Western nation.

Later in history, the relations with the Portuguese intensified when in 1545, the Siamese King Chairacha used the help of 160 Portuguese mercenaries in a military campaign against Srisattanakhanahut or Lan Xang (Kunnamas & Watanangura, 2015). As a reward for their assistance, the King granted the Portuguese land to build on. This Portuguese settlement in the Samphao Lom District of Ayutthaya (Figure 2.3), and was allow to marry local women.

The ICCC community is the second Catholic community in Thailand. It was founded when a French bishop, Mgr. Louis Laneau, requested from King Narai the Great of Ayutthaya (around the middle of the 17th century) the land on the bank of the Chao Phraya River in Samsen, about four kilometers north of Sumeru Fortress, to build a church for the Portuguese that were living there. People in the village said that this area was originally a Portuguese trading post since the Ayutthaya period, where both Thai and Portuguese with faith in Catholicism lived together. It was also a settlement site for a group of about 60 Portuguese mercenaries who came to serve in the royal army. The Portuguese were given the task of guarding the waterway in the event of an invasion from the sea through the Chao Phraya River. "It was a smart move by King Narai to counter the power of the Dutch with the help of the Portuguese." (Bunchua, 1993). The bishop built the first church of the Immaculate Conception (now a community museum) in 1674 (Figure 2.3), now with a community of approximately 500 - 600 members. (Vaz Patta, 2019). Since the first days of its establishment, the Immaculate Conception Community has served as a place of refuge for Catholics in the region, including when the Catholics Cambodian that settled at the community in 1782 (Figure 2.3) (Chapter 2.2.2.2), and has maintained its faith in the Virgin Mary, a symbol that still provides the essence of the community's identity.

Almost a century later, after the fall of the Ayutthaya Kingdom of Siam in 1767 to the invading Burmese Army, the country went through a transitional period. King Taksin (1767 - 1782) decided to found the new capital of the Kingdom in Thonburi, the relations with Portuguese still remain. A piece of land was granted to a community of Portuguese Catholics where the Santa Cruz church was built in 1769. Later, when King Rama I ascended the throne (1782-1809), he granted land to Portugal, which was used for the establishment of the Holy Rosary Church in 1786. The king also promised land for a factory (trading post), if the Portuguese wished to establish one. This promise was fulfilled in 1820, during the reign of King Rama II (1767-1824) (Figure 2.3).

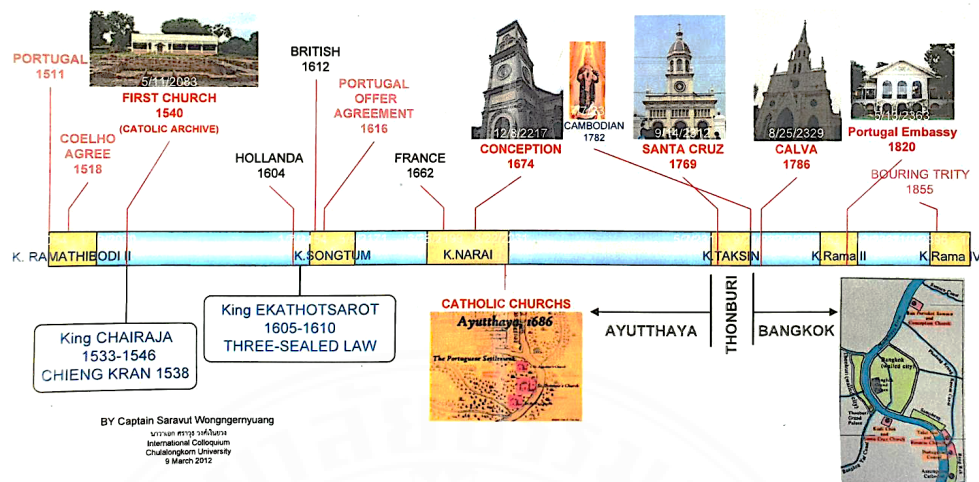


Figure 2.3 Thai-Portuguese Historical Timeline. From Wongngernyuang, S., (2012). *International Colloquium in Commemoration of the 500 Years of Thai-Portuguese Relations*, by Chulalongkorn University.

2.2.2.1 Historical Figures

After Portugal reduced its role in the Kingdom of Ayutthaya, France became an important nation in trade, diplomacy, and missionary work in the kingdom. This continued after the fall of Ayutthaya (1764) until the new kingdom of Rattanakosin (1782 - 1932) is established at the time of the Chakri dynasty, when more Christians emigrated to the land of Siam. Especially during the reign of King Mongkut, who liberalized religion and promulgated a decree that gave everyone the right to practice the religion of their choice.

The Immaculate Conception Church itself experienced a leadership transition. The friars who initially served at the church in the early days were replaced by French priests. The most renowned bishop in the history of the church was the French Bishop Jean-Baptiste Pallegoix, who, in 1837, founded the present building of the Immaculate Conception Church in the style of Vilanda, the architectural blending of Siamese building and the style of Baroque, which was a popular architectural blend during the late Ayutthaya to the early Bangkok period (Benyasuta, 2015). In the reign of King Chulalongkorn, the Neo-Romanesque masonry bell tower at

the western façade was added in 1883 by Joachim Grassi, the famous Austrian architect who founded numerous numbers of the western buildings in Bangkok.

Msgr. Pallegoix established a good relation with King Rama IV of Thailand, who was at the time, and before becoming king, called Prince Mongkut and ordained as a monk at Wat Rachathiwas, located across a small canal from the Immaculate Conception Church. The two had a lively exchange of knowledge in the fields of language, astrology and geography.

Furthermore, in 1850, the bishop published a Thai grammar book 'Grammatica lingue Thai' (จินตามะณี). Later, in 1854, he published the first dictionary that included the Thai language called 'Sappa Pajana Pasa Thai' (ศัพท์ พจนานะ พาสาไท), consisting of four languages: Latin, French, English and Thai. The bishop also wrote the "Description du Royaume Thai ou Siam" (เรื่องเล่ากรุงสยาม), published in Paris, which introduced Siam to Europeans.

In addition, he was also the first foreigner to whom, in the reign of King Rama 4 in 1862, a Thai royal funeral ceremony (Figure 2.4) was granted to take place at the Immaculate Conception Church.



Figure 2.4 Thai Royal Funeral Ceremony of Msgr. Pallegoix. (Phongpeporn, 2004).

2.2.2.2 The Cambodian and Vietnamese

In addition to the Portuguese settlements, during the reign of King Rama I (1754 - 1807), a group of about 500 Catholic Cambodians sought refuge under the patronage of the King of Thailand after the fall of Prince Nak-Ong-Eng of Cambodia. They were allowed to settle with the Portuguese descendants in the Immaculate Conception Church. The refugees arrived in the Bangkok area, bringing with them a finely carved sculpture of "*Santa Maria de Mandes*," believed to have come from Goa (Van Roy, 2017).

The influx of settlements led to an encounter of cultures between Khmer, Portuguese, and Thai. The core population of foreigners was largely composed of soldiers (gunners and snipers). In times of war, they would serve in the "*Main Army*" under the direct orders of the King. This is the reason why the Catholic community of the Immaculate Conception produced successively many senior officers and generals for the Siamese Army, being Phraya Wiset Songkhram Pakdi, who formed the Wisetratana and Wongpakdi lineages (Castelo-Branco, 2011).

Later, during the reign of Rama III (1787 - 1851) while Siam was engaged in several wars with Vietnam, many Vietnamese were taken captive to Siam, and some were persuaded to ally themselves with Siam. At that time, Phraya Wiset Songkram Pakdi of the ICCC and a priest persuaded a group of about 300 Catholic Vietnamese to pledge allegiance to Siam. King Rama III allowed them to settle with the Cambodians at the ICCC. Later, he gave the Vietnamese a piece of land north of the ICCC community, where the church of St. Francis Xavier was established. (RCAB, 2021)

As a result, the area where the multicultural communities are located is called "*Soi Mittakam*" which means a "*neighborhood of friendship*" between Thai, Portuguese, Cambodian and Vietnamese.

2.2.2.3 Royal Visits

The characteristic of being a member of the community of "*Thai Catholic of Portuguese Descent*" was continuously honoured by the visits of head of states, both from Thailand and Portugal (2.6). For instance,

- In 1974, King Bhumibol Adulyadej and Queen Sirikit, together with Princess Sidrindhon visited the church for the celebration at the occasion of its 300th anniversary (Figure 2.5).



Figure 2.5 King Bhumibol Adulyadej, Queen Sirikit and Princess Sidrindhon at 300th Anniversary of Immaculate Conception Church in 1974. (ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>)

- In 2015, the Portuguese Duke of Braganza, a claimant to the defunct Portuguese throne, and head of the House of Braganza and his family made a private visit to the community. They attended the mass and granted the “*Order of the Immaculate Conception of Vila Viçosa*” to the church for its strong commitment to the “*Virgin of the Immaculate Conception*” dating back to the Portuguese settlement in 1673 (Figure 2.6).



Figure 2.6 Duke of Barga, the royal family of Portugal and local residents at Immaculate Conception Church in 2015. (ICCC Photographer Group, n.d. (ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>)

2.3 Community Participation in Transcultural Heritage Management

UNESCO has emphasized the importance of community participation in the management of cultural heritage. Amongst others, it is underlined in UNESCO's 2019 *“Operational Guidelines for the Implementation of the World Heritage Convention”* (UNESCO, 2019). In the UNESCO Guidelines, it is stipulated that the *“State parties to the Convention are encouraged to ensure the participation of a wide variety of stakeholders, including site managers, local and regional governments, local communities, non-governmental organizations (NGOs) and other interested parties and partners in the identification, nomination and protection of World Heritage properties”*.

In addition, the World Heritage Convention promulgated by UNESCO in 1972 recognized the cultural heritage as *“a function in the life of the community”* and the protection of World Heritage as *“the duty of the international community as a whole...”*. The International Council on Monuments and Sites (ICOMOS), one of the institutions active in UNESCO's advisory body to the World Heritage Committee, also

stated the importance of the communities' involvement in preservation, management and promotion of heritage. The Burra Charter (ICOMOS, 1999), Article 12, stipulates: *“Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.”* This means that the responsibility for cultural heritage and its management belongs first to the cultural community that produced it and then to the one that cares for it.

As a result of the UN's framework recommendations, it is clear that *“community participation”* has become an important element in safeguarding transcultural heritage which are encouraged at all levels. The underlying assumption for such encouragements is the belief that cultural heritage will act as a catalyst for sustainable development, providing both direct and indirect benefits to the daily lives of local residents such as providing resources for local communities' development, such as the rise of funds and the mobilization of otherwise *“dormant creative and productive energies”*.

2.3.1 Cultural Heritage Management Assessment Framework

2.3.1.1 Heritage Management System Framework

As a preliminary step for cultural heritage management, UNESCO provided a standardized framework called the *“Heritage Management System Framework”* (*“Framework”*), a tool for those practitioners who are professionally involved in the conservation and management of cultural heritage aiming at protecting and improving its cultural values for society (UNESCO, 2013).

In compliance with the World Heritage nomination process (UNESCO, 2013), the Framework ensures the use of a formal documentation system for a single cultural heritage asset or a group of such assets. Proper documentation and transparency in communication ensures that the possible achievements and benefits deriving from the Framework are getting recognized by a wider public, in general, and heritage-specific stakeholders, in particular, as their understanding and support is essential for the success of any cultural heritage project. Furthermore, the

Framework includes the development of a common language designed to facilitate the monitoring of heritage management systems, and the communication of their results to third parties.

The framework provides a structure that enables the planning, implementation and monitoring of targeted professional activities that take care of a single or an ensemble of cultural heritage assets or a geographical area characterized by the existence of cultural heritage assets.

The acronym ICCROM stands for the 1956 founded, Rome-based “*International Centre for the Study of the Preservation and Restoration of Cultural Property*”, an intergovernmental organization dedicated to the preservation of cultural heritage worldwide through training, information, research, cooperation and advocacy programs.

The goal of these activities is to protect and manage these assets in a sustainable way including the cultural values for society they embody. The analysis of a heritage management system was first developed by ICCROM as part of the UNESCO “*Managing World Heritage Cultural Sites*” guideline (2013).

ICCROM’s analytical Heritage Management Framework has nine components, each of which are made up of three elements (legal, institutional, and resources), three processes (planning, implementation and monitoring), three results (outcomes, outputs and feedback), and, as illustrated in figure 2.7

Elements

Regardless of whether the heritage management system aims at a single property or addresses more than one asset, whether it operates at national or regional level, or covers a larger geographical area, it should be based on,

- (1) Legal: a legal foundation;
- (2) Institution: an efficient organizational structure enabling decision-making and providing a set of working methods; and
- (3) Resource: using professional human and the appropriate financial resources to become operational.

The legal foundation of a sound Framework should provide the cultural heritage practitioners with a mandate that is empowering them to act. It should also provide a clear definition of what constitutes a cultural heritage and what regulatory criteria apply for its protection, conservation and management.

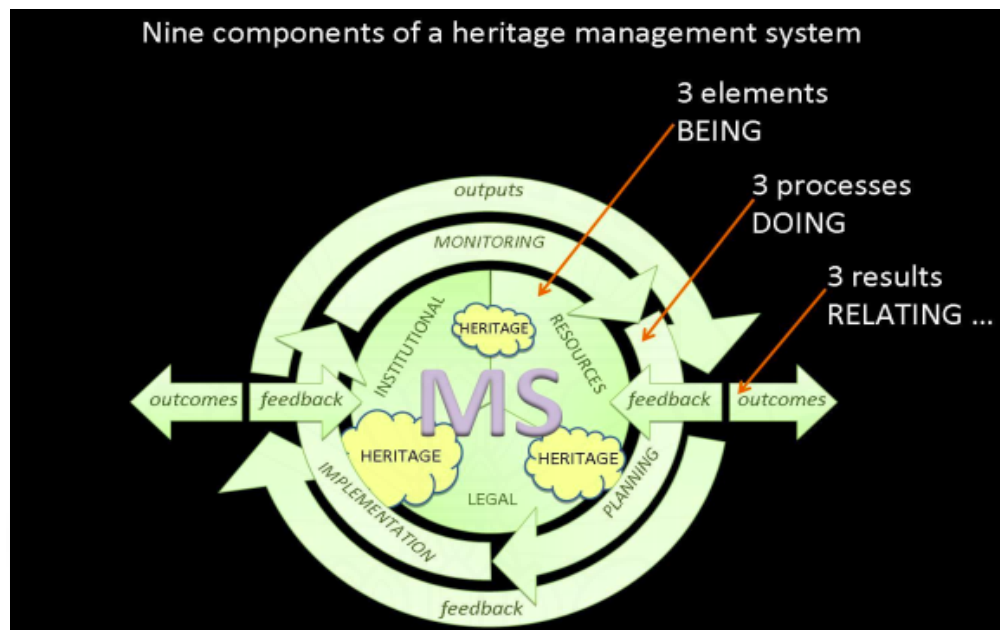


Figure 2.7 Nine Component of Heritage Management Framework. (UNESCO, 2013)

Process

The three processes that are common to the heritage management systems are:

- (1) Planning: The party which is responsible for the decision-making;
- (2) Implementation: The party which is taking the planned actions resulting from the decision-making;
- (3) Monitoring: The party that collects and analyses data to check that the management system is operating effectively.

Result

The three results of the heritage management system should cover the expectations of all those involved in the management:

(1) Concerning the outcomes: the matching of the management objectives;

(2) Concerning the outputs: ensuring deliverable results;

(3) Concerning feedback and continuous improvement: initiatives on possible improvements to the current management system.

The effectiveness of the heritage management system rests on

(1) the efficiency of its planning process;

(2) the effective translation of its insights, findings, and project ideas into demonstrable concrete outcomes; and

(3) an effective accountability system that allows for data collection and monitoring, success and quality control, and, in addition,

(4) the identification of remedial actions in case of deficiencies and alternative ways to achieve the set objectives, if required (contingency “*Plan-B*”).

In all cases, the principles of “*continuous improvement*” (“*kaizen*”) or process improvement management techniques shall be applied throughout the process (Petrić, Hell & Van der Borg, 2020)

Moreover, and in recognition of the importance of quality and performance monitoring, the “*Cultural Heritage Management System Framework*” is intended to provide a standardized mechanism for evaluation, self-assessment, and open avenues for improvement. It is important for cultural practitioners to understand the interrelationships between the various parties involved in the management of a particular heritage site. The next framework will look into the different levels of levels of participation in heritage management.

2.3.1.2 Stakeholder Analysis

In addition to managing the mere technical aspects of the preservation and protection of a cultural heritage, cultural heritage management must also cover the interaction of actors with varying stakes in the asset.

The term stakeholder is used as a general term to describe “*individuals and organizations who are actively involved in the project, or whose*

interests may be positively or negatively affected as a result of project execution or successful project completion” (Smith, 2000).

In the field of cultural management, a stakeholder is someone who has a stake in the cultural heritage and who is directly or indirectly affected by the existence, the use, the preservation, the protection and/or the management of the cultural heritage. Such a stakeholder can be an individual, a group of individuals or an organization.

Stakeholder environments can be complex and, as a result, cultural heritage practitioners can face a variety of challenges deriving from uncertainty as regards the stakeholders’ attitudes, position, and possible activities. In order to reduce and manage such uncertainty, practitioners in charge of a cultural heritage asset or site should improve their assessment of the cultural heritage asset’s environment by conducting a stakeholder analysis (Aaltonen, 2011). In general, stakeholder analysis refers to the range of techniques, methods and tools to understand the needs and expectations of major interests inside and outside the project environment. Understanding the attributes, interrelationships, interfaces among and between project advocates and opponents, assists the leaders of a project in strategically planning their project. On projects of significance in a community, for instance, this task requires a certain level of sensitivity and political awareness because an understanding about the project in question must not only be reached for the internal environment. In addition, an accord has also to be found in the external environment. This requires special skills for developing support or, in case of opposition, a reduction of the impact of such opposition (Smith, 2000). In particular in a situation where the “*participation*” element of management will be the goal, stakeholder analysis can become the first step in the strategic planning to achieve that goal. As a part of the process of stakeholder analysis, the needs of all parties involved will be considered, and, with that in mind, the layout of a participative management concept for the future will be drafted.

The multi-stakeholder analysis has become an effective tool in managing situations in which internal and external interests (social determinants) play a decisive role like in the domains of environmental protection, waste

management, and major property development projects (Aaltonen, 2011). The growing recognition that stakeholders can and should also influence the decision-making as a part of cultural heritage management processes makes the stakeholder analysis a necessary pre-condition for the introduction of a participative management style in this field.

As an example, multiple stakeholders' perspectives are already increasingly used by museums to assess the opportunities provided by the new and innovative technology of augmented reality (AR). The reason for this stakeholders' involvement is to ensure the perceived value of AR and the long-term viability of technological innovations, in particular in small cultural heritage organizations. Such a stakeholder approach requires a stakeholder analysis. This means that qualitative data have to be collected from relevant stakeholders mainly by interviews (Dieck & Jung, 2017).

Therefore, it is crucial that the cultural heritage experts do not overlook or underestimate the importance of such social determinants and that they are familiar with the methods and tools to assess them (Aaltonen, 2011). Therefore, the stakeholder analysis in the domain of cultural heritage management should be an integral part of an effective participative cultural heritage management system as it provides a specific insight into the asset's relationship with relevant interested parties (stakeholders). This is of high relevance for the successful management of the cultural heritage asset in question especially when the introduction of a participative management style is the goal.

This requires knowledge of and about the relevant stakeholders, their expectations and motivations, and an assessment of the impact their interest could have on the effectiveness of the cultural heritage management. Once this information is gathered with the help of the stakeholder analysis, it will be used to assess how the interests of the stakeholders should be addressed in the participative management process affecting the preservation, protection, management and the future of a cultural heritage asset or site.

Various methods and approaches have been developed in different fields of stakeholder analysis for different purposes, leading to confusion over the concept and practice of stakeholder analysis (Reed et al., 2009; JingYang, 2014). That is the reason why, for the purpose of establishing a participatory cultural heritage management, the structures and principles of stakeholder analysis should be reviewed that are commonly used in fields that can be best compared to cultural heritage management such as environmental protection, marine life protection, or waste management.

SNA and SA Methods

Social network analysis (SNA) and stakeholder analysis (SA) methods can be successfully applied to better understand the active stakeholders' role and actions, analyze driving forces and existing coordination among stakeholders, as well as identify bottlenecks in communication which affect daily operations or strategic planning for the future way forward (Aaltonen, 2011).

In the field of cultural management, with the specific focus on participative management structures, the SNA seems to be of lesser importance as it is mainly used to deal with social influences within a team structure, social systemic aspects, and the social dynamics of the team for instance as regards improving team building (Aaltonen, 2011).

Unlike SNA, the stakeholder analysis can provide a useful integration to methods by assessing other aspects to ensure a comprehensive picture of the individual cultural heritage asset's stakeholder situation. As practiced in other domains, such as environmental protection, the key elements of the stakeholder analysis are; (1) The identification of stakeholders, (2) The categorization, differentiation, and prioritization of stakeholders. (Reed et al., 2009)

The investigation of relationships between stakeholders (Social Network Analysis) may only get important if there are indications that the relationships between stakeholders have developed such a dynamic and emergent nature that they develop the potential to influence the stakeholders' attitude and/or

behavior. This may apply in other fields, such as environmental projects, but less likely in the area of cultural heritage protection.

In general, the steps of conducting stakeholder analysis are;

(1) The first stage of the stakeholder analysis is to brainstorm who the relevant stakeholders are;

(2) The next step is to prioritize them by relevance, i.e., by power and interest. This means to understand and align the stakeholders' expectations and assess their individual impact on the project;

(3) The last stage is to get an understanding of what motivates the stakeholders and how one can need to convince them to play a constructive role in the participative management process.

As a consequence, goal-oriented communication strategies have to be developed that take the stakeholder analysis findings into consideration (Smith, 2000).

The Identification of Relevant Stakeholders

To be classified as a stakeholder in the cultural heritage domain, the person or group must have some interest or level of influence that can impact the future of the cultural heritage asset or site. The first effort to identify relevant stakeholders should be a brainstorming activity in a group of appropriately selected members and an optional facilitator (a cultural heritage practitioner familiar with the asset or site). As it is usual practice in brainstorming, all possible stakeholders should be initially considered. At this early point of the brainstorming, the intention is to list everyone who is a stakeholder, no matter the level of their significance to the asset. As stakeholders can come in all shapes and sizes, it will be important to narrow the focus according to their level of relevance at a later stage of the process. It will be helpful to identify these stakeholders not by groups or generic terms (such as resident citizens, media, etc.), but by name. As mentioned above, it needs to be noted that stakeholders can be both organizations and people. But in effect, all communication will ultimately be with people. These individuals need to be identified, also within a stakeholder organization (Smith, 2000).

It is important for the people conducting the stakeholder analysis to keep in mind that identifying interests in this field is done with the stakeholder's perspective in mind, not theirs. If this turns out to be difficult, it may be helpful to extract interests by formally asking the stakeholders questions such as:

- What are your expectations of this cultural heritage in question?
- How would the successful preservation and protection of the cultural heritage benefit you?
- Are there any other stakeholders that may conflict with your interest? And if yes, which stakeholders do you believe are in conflict with your interests?

The more visibility the specific cultural heritage asset or site will have, the more people may become affected by it or get interested in it. Some of these people may have the power to influence (negatively or positively) the efforts done to preserve, protect and manage it. This suggests that when listing the relevant stakeholders, it should be kept in mind that stakeholders usually fall into categories which reflect the degree of their involvement in the cultural heritage asset's management.

Types of Stakeholders

Part of identifying the different stakeholders is dividing them into groups. There are two basic groups in which stakeholders can be placed: Internal stakeholders and external stakeholders. This determines their relationship to the cultural heritage management. In general, according to Smith (2000), stakeholders can be categorized into the following major types;

- Internal stakeholders are those whose interest in the cultural heritage asset is directly related to being a part of the group that is managing that asset. They can be, for example, cultural heritage practitioners' team members, resident citizens, local politicians, local religious leaders.
- External stakeholders are those who are not directly related to the cultural heritage, but impacted by the asset or site to some extent. These are

usually civic initiatives, regional or national government agencies, the media, and the like.

In addition, stakeholders can be divided into primary or secondary and direct or indirect types of stakeholders.

- Primary stakeholders (also known as key stakeholders) have the highest level of interest in the preservation and protection of the asset. They are not only directly affected by the way it is managed but, in addition, they actively contribute to its preservation and use. These types of stakeholders include resident citizens and the direct or indirect users of the asset or site.

- Secondary stakeholders also help to preserve and protect the cultural heritage, but on a lower, more general activity/engagement level. These types of stakeholders can be, for example, voluntary civic initiatives that promote the preservation of national or regional cultural heritage as a matter of principle.

- Direct stakeholders are normally involved with the activities concerning the preservation, protection, and management of the asset as a part of their day-to-day activities. Resident citizens can be considered direct stakeholders as their daily life is influenced by the asset or site. Direct users of a monument protected church building are the (religious) community and the religious representatives.

- Indirect stakeholders, on the other hand, normally pay more attention to the results than the process of a cultural heritage asset's management. Indirect stakeholders concern themselves with things renovation, restoration, presentation, and (possible alternative) use. Indirect users are people who run a snack bar, a souvenir shop, or a hotel in the proximity of the cultural heritage asset and take (economic) advantage from its existence. But indirect stakeholders can also be donors, sponsors or patrons.

The Prioritization of Stakeholders According to Relevance

Once the major interests (stakeholders) are identified, it is useful to determine whether stakeholders in a position of strong influence hold negative interests may be critical to the success of the desired participative management concept. This level of understanding can best be reached by conducting

a formal assessment of each stakeholder's level of importance and influence to the project.

Influence indicates a stakeholder's relative power over and within a project (Smith, 2000). A stakeholder with high influence would control key decisions within the project, cause others to become active, and have a strong influence in and ability of facilitating the task of managing a cultural heritage asset in a participative style. Usually, such influence is derived from the individual's social, economic, hierarchical, or political position, expert knowledge, celebrity status, charisma, and superior discussion skills. Individuals enjoying "special" personal connections to other persons of influence can also qualify.

Importance in this sense also indicates the degree to which the concept of participative management of the asset cannot be considered successful if needs, expectations, and issues are not addressed. This result is often derived based on the relation of the stakeholder's needs to the project's goals and purposes. For instance, if the cultural heritage asset's protection is highly dependent on voluntary financial benevolence (sponsors, donors, patrons), the practitioners spearheading the protection of the asset may consider them of high importance. The two measures, influence and importance, are distinct from each other. A cultural heritage asset may have an important financial sponsor who could abandon his engagement at any time for any reason, but does not participate at all in the asset's day-to-day management (Smith, 2000).

Once, the brainstorming has led to an unedited list of stakeholders, the names should be prioritized by importance to the asset's future. This analysis is not a one-time activity but a continuing process as the status of stakeholders can change over time.

As part of the stakeholder analysis, stakeholders can be mapped out and classified (Figure 2.8) according to their power/influence over the cultural heritage and their interest in it.

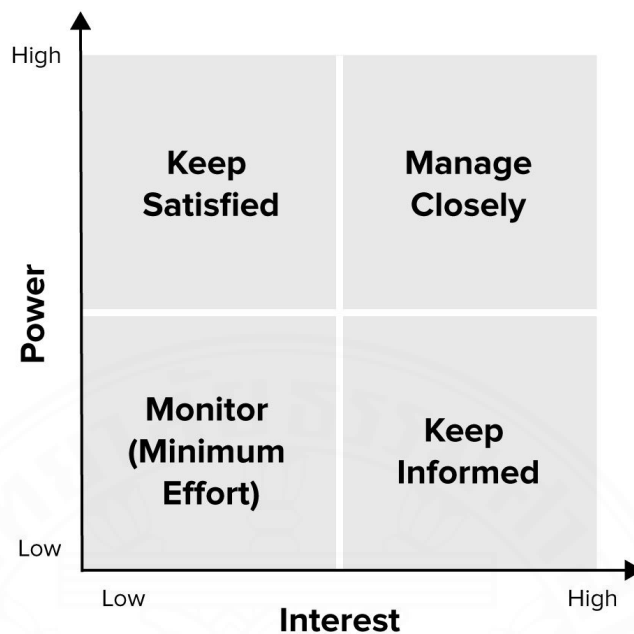


Figure 2.8 Stakeholder Analysis Matrix. (Mendelow, 1981)

The position that is allocated to a stakeholder on the grid in figure 2.8 shows what actions are needed to take with them:

- High power, highly interested people translate into to be managed closely. For these stakeholders the greatest efforts must be made to satisfy them and keep them engaged;

- High power, less interested people should be kept satisfied. In this case less effort can be made to keep them satisfied. However, this effort should also be taken seriously, as the prevailing satisfaction level has to be maintained over a longer period.

- Low power, highly interested people should get special attention as they have to be kept adequately informed and as they may change their status;

- For low power, less interested people monitoring is sufficient.

Motivation and Engagement

After the stakeholders in the cultural heritage asset or site have been identified and prioritized, their level of participation and information needs under a participative management concept should be assessed. A well-designed plan will not only clarify key stakeholder roles, but will define as much as possible who participates in what and when. Of course, not all stakeholders need to be involved in all aspects of the management process in all development phases. Therefore, the leading practitioners have to categorize their plan for involving stakeholders or stakeholder groups (assumed the individual stakeholders share the same interest). For such a categorization, it can be helpful to learn from the selected stakeholders how they feel about the participative management concept covering the asset in question. This can be best done by interviews which will also provide hints on how best to engage them, and how to communicate with them.

Stakeholder Interviews

As part of the stakeholder analysis, the categorization of stakeholders' involvement in participative management practices regarding the cultural heritage asset in question, the stakeholders after being categorized into internal and external stakeholders, should be interviewed and asked to prioritize characteristics and relationships which they consider particularly important for the preservation, protection and the future use and management of the asset or site in question.

By doing this, a large quantity of information about opinions, expectations and attitudes, and communication between stakeholders as well as their perception about the future use including potential alternative uses can be collected in a systematic way. The survey could also be helpful for identifying the stakeholders' general satisfaction or dissatisfaction with the current management, communication, and their present involvement in the planning and decision - making.

Questions that can help to better understand the selected key stakeholders and which could provide further guidance for the practitioners driving the project could include:

- Why are you interested in this cultural heritage asset or site?
 - What financial or emotional interests do you have in the cultural heritage project?

- If you feel positively about this cultural heritage project, why?

- What motivates you most of all?

- What is your current opinion of the management work done?

Is your opinion based on good information?

- If you have worries about this cultural heritage project, why?

- Who influences your opinion?

- Do some of these influencers become important stakeholders in the asset in their own right?

- If you aren't positive, what will win you around to support the participative management proposal?

- How would you manage other stakeholders' opposition?

- What are your expectations for this asset?

- What do you expect from the cultural heritage practitioners' team?

- Which results are you most interested in?

- What inspired you to get involved in this project?

- What do you hope this project will change after a participative management concept has been introduced?

- How quickly do you see changes concerning the asset will be visible?

- What information do you want, and what is the best way of communicating with them?

- Do you prefer in-person meetings, phone meetings or email?

- The stakeholder analysis, in general, and the interview, in particular, are also a way to build a relationship of trust with the asset's stakeholders.

Trust and Conflict

In general, stakeholders define themselves with reference to their geographical location (e.g., pride in the local or national patrimony), political orientation, and socio-cultural, financial and economic interests with respect to the cultural heritage asset. Therefore, and possibly before the start of the discussions with all other relevant interested parties about the future of the asset or site, the leading practitioners' task should be to lower the level of possible mistrust among stakeholders. This can be a time-consuming task (Mushove & Vogel, 2005).

Cultural heritage assets or sites are crucial for a local community's identity. It is in particular this identity that can lead to a situation where stakeholders develop different, frequently conflicting views. Therefore, stakeholder analysis, in particular in areas with opposing views on the cultural heritage asset's management or management goals, should take the form of a conflict management model.

A conflict management model is usually characterized by a process of handling disputes and disagreements between two or more parties aiming at decreasing the amount of tension or avoiding an inefficient stalemate caused by conflicting views. As this process involves collaboration between the conflicting parties, accommodation to satisfy the other party, conflict avoidance, and compromise aiming at finding an expedient, mutually acceptable solution, such model must necessarily be participative in character to arrive at a mutually accepted consensus on the cultural heritage's future (Benoliel, 2017). The participative process enables all participants in this process including the stakeholders engaging each other in a negotiation process, identifying areas of common interest that can serve to build mutual trust, and eventually forging mutually beneficial partnerships with other relevant parties.

However, stakeholders aren't infallible. Their impact can also be negative in particular if their position is based on inaccurate or out-of-date information. In this situation, stakeholder management has a constructive role to play. Any data the stakeholders are basing their opinions on has to be examined and judged

as accurate. This prevents the participative management from making decisions based on the agendas of others.

Another issue project managers in the cultural heritage asset management could face is that different stakeholders or groups taking an interest in the cultural heritage asset in question have conflicting interests. In this case, it is critical that the practitioners in charge work out a plan in which to manage and mediate contradictory expectations.

The rare no general guidelines in dealing with difficult stakeholders but given the fact that the managing practitioners will always be faced by a variety of different and possibly conflicting interests, some general principles for building better relationships with stakeholders should be discussed.

- Authority: When dealing with stakeholders there are times to disagree, but those times are few. Instead, on the smaller requests, one should give in. Stakeholders are in a position of authority, and that hierarchical structure should be acknowledged. It will help to develop trust and the combatant stakeholders may consider to pull back from their argumentative way also for reasons of respect.

- Negative Emotions: Conflicts that start as disagreements can easily get emotional. One should not give into that negativity as it will only destroy the relationship with the stakeholders. This will have an effect on the whole project.

- Negativity: Empathy is the ability to feel others' emotions. This should be incorporated as a principle into any stakeholder management strategy. If one can step back, acknowledge what the upset stakeholder is feeling and then start work towards remedying that, one can save the project from suffering.

- Listen: Difficult stakeholders are frequently difficult for a reason. A way to deal with them is using a simple psychological technique: Just to be still, quiet and open. One should listen to what they have to say, may be even ask for their advice, but a practical one in terms of managing your project.

- Honesty: There may be valid reasons for a conflict. These cannot be ignored. The management's role is to bring in a successful project within

the quality expectations of the stakeholders. If they are acting against their best own interest, it must be addressed in all frankness.

- Feel Good: Making the stakeholders feel good (for tactical reasons) is another psychological technique.

- Communication: All stakeholders are different. This makes it important to determine the best course for communication. This can be practical, like selecting the most acceptable form of communication, such as text, email, phone calls, video calls or face-to-face meetings. But it is also psychological and requires some thoughts about how communication to the different stakeholder categories stakeholders should be tailored most effectively to fit their needs and match their personalities. The interviews discussed above, can also be used to establish a line of communication with the stakeholders. This should be used to enhance the transparency of the cultural heritage asset's management and develop mutual trust. Communication is key to the stakeholder analysis because stakeholders must buy into, approve and (actively) support the project as part of the participative management process. This can only be achieved with timely information and visibility into the project.

In conclusion, it must be stated that stakeholder analysis is a success-oriented technique (Smith, 2000). Key for its success is that the needs of the various stakeholders are assessed and analyzed in a way that their needs will be met. The thorough understanding of the stakeholders' needs and expectations is crucial to the success of a participative cultural heritage management concept. The expectations of the stakeholders must be effectively managed and influenced (if needed) to ensure a successful participation in the management of the asset or site.

One assumption could be that every stakeholder has a number of skills and a level of knowledge that may be useful in practicing participative management practices in cultural heritage management. The cultural heritage management team must therefore create an environment in which the stakeholders can contribute appropriately. The cultural heritage management team should carefully design the approach they use to communicate with their stakeholders. The information

needs of the various stakeholder categories should be analyzed to develop a fair view of their information needs and sources to meet those needs. In particular, the cultural heritage management team must make needed information available to all stakeholders in a timely and comprehensive manner and also be prepared to responding to unexpected or oppositional requests. In addition to providing regular and timely information that is appropriate for the stakeholders (e.g., status reports), it can be important to tailor the reports to the audience. Not all stakeholders wanted detailed information. Executives are used to get condensed overviews or a few bullet points for consideration. For others, it will not be enough and want more detailed information. Two-way communication (as discussed in chapter 5) requires a follow up with stakeholders or the pro-active asking of questions to see if they have any feedback.

2.3.1.3 The Ladder of Citizen Participation

Arnstein's "*Ladder of Citizen Participation*", proposed in 1969, is a benchmark for policymakers and practitioners who promote citizen participation (figure 2.9). It is widely recognized as an influential model in the field of democratic citizen participation, which propose that engaging a broad participation of constituents into discussion policy-makers can make effective decisions to resolve the social facet of a problem.

According to Arnstein's, "*Citizen participation is a categorical term for citizen power. It is the redistribution of power that enables the "have - nots" who are currently excluded from the political and economic processes to be consciously included in the future.*" Arnstein's model suggests that the effectiveness of citizen power to influence historic preservation practice can, in principle, also be measured by its typology.

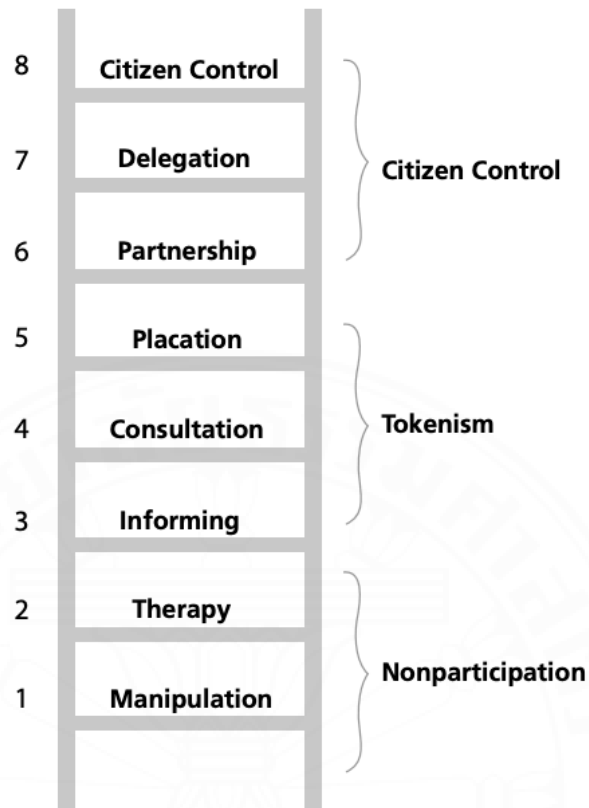


Figure 2.9 Arnstein's "Ladder of Citizen Participation"

The theoretical framework used by Arnstein for defining the preservation practices' typology is based on a ladder-like "*typology of eight stages of increasing intensity of participation*" as

According to the "*ladder of participation*" in the cultural heritage management model, each stage of the "*ladder*" represents a higher degree of citizens' (active) participation. The bottom two rungs, "*manipulation*" and "*therapy*", describe levels of "*non-participation*" in which participation is distorted into a public-relations vehicle by powerholders. The intention of participatory programs at this low level is mainly educational, i.e., to raise public awareness in the preservation of cultural heritage generally.

At the next rung "*informing*", public participation is still relatively passive, as communication by cultural heritage practitioners and government authorities is one-way and doesn't expect feed-back. Moving up to the middle of the

ladder, the citizens will get an opportunity to exercise their influence in cultural heritage management via processes of “*consultation*” and “*placation*”, such as public hearings, or in advisory roles. However, genuine participation will not be encouraged, because citizens will still not have influence over decisions as powerholders tend to reserve their powers.

Only at the top three rung “*partnership*”, “*delegating power*”, and “*citizen control*” demonstrate citizen power. At a higher level, citizens will get option to influence decisions in a more cooperative spirit concerning cultural heritage management. For example, a citizen board or corporation that is tasked with managing a community program, rather than merely participating in a program managed by a city, would be an example of delegated power.

Campbell and Marshall (2000) are critical of Arnstein’s model. They point out that “*the focus on the right of individual or communities to articulate their self-interests appears to reduce local democracy to confusion and noise*”. According to them, fully-fledged public “*citizen control*” of cultural heritage management issues at the highest end of the ladder, seems to be theoretical. Practical experience shows that the final approval of decision will usually lie in the hands of the established powerholders, mostly the competent government authorities and not the layman citizens.

It follows that, in practice, public participation rarely goes beyond the “*informing*” and “*consultation*” levels, which is lauded by those (Arnstein and others) who believe that more influential public participation would lead to confusion and make the process ineffective. However, it can be inferred from this analysis that, in essence, the public be involved in a meaningful way in the policy processes that affect cultural heritage. This involvement should focus more on the “*how*” (in the sense of “*how the process should work*”) and less on the “*what*” (in the sense of “*what should be achieved*”) (Chan, 2016).

In addition to these critics, Tritter and McCallum (2006) point out that Arnstein's model does not differentiate between method, user category, and outcome. Moreover, it provides limited guidance for articulating clear goals for

initiatives that seek to enhance the role of the community or the public. According to them, civic participation must have a variety of participation methods, recognize that citizens are not homogeneous, and emphasize the connection between individuals in a community and its local institutions.

Overall, however, the researcher views the "*ladder of participation*" provide a good framework for assessing the current level of participation in cultural heritage management, for cultural practitioners to better understand their project's stakeholders, better identify target audiences, and develop appropriate methods to engage each of them.

2.3.2 Participatory Planning for Cultural Heritage Management

2.3.2.1 Spectrum for Public Participation

In an attempt to categorize civic engagement and civic engagement process, this research examines the modified "*Spectrum of Public Participation*" (the "*Spectrum*") developed by proposed by Nabatchi (2012), which is an extension of the Spectrum developed by the International Association of Public Participation (IAP2, 2007). The Spectrum specifies five levels of participant/government involvement and expected outcomes: "*inform*", "*consult*", "*involve*", "*collaborate*", and "*empower*" (Figure 2.10).

At the lowest end of participation is "*inform*", where cultural practitioners provide information to assist public understanding of a complex issue. The next level is "*consult*", where cultural practitioners obtain feedback from participants on proposed government decisions. The third level is "*involve*", where cultural practitioners actively collect stakeholder feedback for the express purpose of ensuring that stakeholder concerns are considered by government. The fourth level is "*Collaborate*", where cultural practitioners facilitate direct communication between government and the public. The highest level in the Spectrum is "*empower*", where decisions offered by participants through cultural practitioners are implemented in practice.

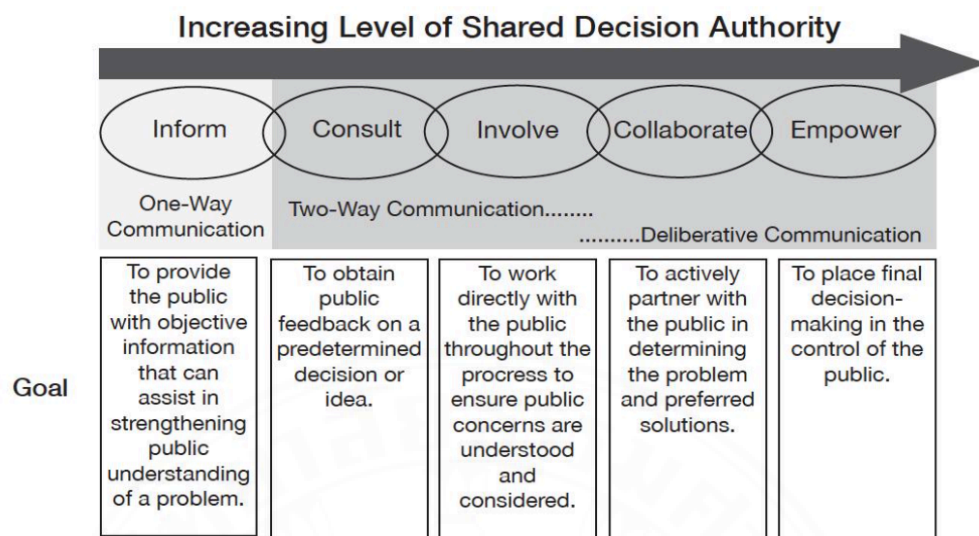


Figure 2.10 The modified “Spectrum of Public Participation” by Nabatchi (2012), developed by the International Association of Public Participation (IAP2, 2007).

While the Spectrum provides a comprehensive framework for analyzing citizen participation models, Carson (ed.) (2008) criticizes its usability and terminology. It is debatable whether the first level “*inform*”, providing information, constitutes participation. And whether the top level “*empower*” is achievable and more idealistic, as the government cannot delegate its decision-making authority to citizens. In addition, Nabatchi (2012) argues that the Spectrum has a bias towards direct democracy as a goal of citizen participation, while such a framework should be more value neutral. She also highlighted that the Spectrum fails to identify the modes of communication that can be used at each level, which is an essential aspect for effective participation programs.

To overcome these challenges, Nabatchi (2012) extends the spectrum to include additional factors related to the level of communication between state actors and the public. She points out that the right-hand side of the model, rather than the level of participation, represents increased authority in decision making. Nabatchi emphasizes the transitions of engagement on the spectrum from one-way communication to two-way communication to deliberative communication (Figure 2.10). Deliberative communication can be understood as “*the effort to ensure that*

each individual takes a stand by listening, deliberating, seeking and evaluating arguments, while at the same time there is a collective effort to find values and norms on which all can agree" (Englund, 2006).

According to this model, one-way communication is used at the first level "*inform*" of the Spectrum. Two-way communication can be used from the second level "*consult*" to the third level "*involve*", although some also use deliberative communication. At the fourth level, "*collaborate*", deliberative communication tends to be used, although in some cases two-way communication may be used. Finally, at the highest level of the "*empower*" spectrum, deliberative communication is most likely to be used, implying the highest level of shared decision-making power.

In conclusion, for the following reasons, the researcher views that for cultural practitioners, the "*Spectrum of Spectrum Participation*" is a good model for understanding and planning at the different levels of participation in cultural heritage management:

(1) Different from Carson's perception of the current situation, public "*empowerment*" of cultural heritage management issues at the highest end of the Spectrum doesn't seem to be merely "*idealistic*". The emergence of social media, more effective communication means, and the free access to information available on the internet has empowered citizens in a way allowing them to play a more meaningful participative role in the process. In addition, the accelerating process of the democratization of political decision-making at local level has resulted in a different practical experience than referred to by Campbell and Marshall. Even if, due to their competence, the established powerholders may still be widely perceived as the final decision-makers, it will be increasingly difficult for the "*technocrats*" to push their will through against more active citizens who take an interest in their community's matters. A good example for this trend towards more democratization and citizen participation at local level are citizen initiatives against the process of changing the character of a neighborhood through the influx of more affluent residents and businesses (gentrification). Local citizens increasingly resist the change in character of their

neighborhoods even if promoted by experts and local authorities. As a result of citizen interest and active participation, gentrification has become a controversial topic in politics and urban planning.

(2) This trend and conclusion are confirmed by the “*communication model for built heritage assets going from knowing to identification*” (COBA), (Ripp & Hauer, 2017) below. In consideration of the current trends, COBA assumes that in present day’s environment, the cultural heritage is no longer a matter of a (culturally aware) elites but to a much broader audience beyond experts and decision makers.

2.3.2.2 Communication Model for Built Heritage Assets (COBA)

With the objective to increase public awareness and involvement in cultural heritage management, cultural heritage researchers from the “*World Heritage Coordination*” in Germany developed a detailed “*Communication Model for Built Heritage Assets Going from Knowing to Identification*” (COBA), (Ripp & Hauer, 2017).

The concept idea behind the COBA-communication model is fourfold:

(1) In today’s environment, the cultural heritage is no longer a matter of a (culturally aware) elites but to a much broader audience beyond experts and decision makers. This observation leads to a change of focus as it is understood that the cultural heritage can only be effectively protected and appreciated, if all relevant citizens are entitled to participate in decisions affecting their cultural environment.

(2) The emergence of a diversity of continuously improving social media platforms and their ability to facilitate interactive communication, offers heritage practitioners ample new opportunities for opening up more participative, interactive dialogue channels with their target audiences, notably the citizens concerned. This inter-activity has largely improved the credibility of communication and thus its effectiveness.

(3) The improvement of the (visiting) citizens' quality of experience with objects of cultural heritage will result in a higher level of citizens' identification with the cultural heritage, and, thus secure a broader public support;

(4) The empowerment of heritage practitioners by broadening their horizon, and to stimulate them to develop new, possibly unconventional ideas on how to communicate cultural heritage to citizens more effectively.

The COBA model will support citizens, local communities and authorities in the process of gaining a better understanding, respect, and appreciation of the local cultural heritage by the citizens involved. As outlined above under the Spectrum in section 2.2.2.1., the COBA model approach will facilitate local democratic processes in favor of the protection of local cultural heritage. With respect to the topical community participation in cultural heritage management, the COBA model provides a stepwise approach under which not only the public awareness, involvement and support for the cultural heritage can be improved but which can also help to motivate and empower citizens to get involved in participative processes. Key elements for achieving this are "*identification*" and "*involvement*".

"*Identification*" is a psychological process which assumes that the citizens can establish an emotional relationship with the cultural heritage asset and its inherent values. The COBA model tries to achieve this through a multi-sensory learning process under which the individual's senses are stimulated which is supposed to facilitate the learning process. According to COBA, the identification process can be further stimulated by an appeal to the individual citizens to perceive themselves as part of a community. This puts the individual identification with the cultural heritage into the broader context of an identification with a community of like-minded citizens which is not only supporting the cultural heritage asset in question but, more importantly, is sharing the common values represented by the asset.

Unlike "*identification*", the second element of the COBA model, "*involvement*" is not psychological but more technical in nature. The COBA model's "*five stages of involvement*" must be viewed as five steps towards increased identification. They are defined by the positioning and attitude of the citizens which

can range from being a simple recipient (with very limited rational knowledge), an interested stakeholder, a target-oriented lobbyist, a multiplier, or an expert (highly informed and involved). Depending on their level of awareness and knowledge, citizens can be increasingly active. According to the COBA model (Figure 2.11), citizen can stepwise transform from a “*simple recipient*” of information (passive role) into a stakeholder who is looking for information (active role). Empowered by the stakeholder-citizens’ improved knowledge base, they will be able to actively participate in decision-making processes concerning the cultural heritage asset. In addition, to their participative qualification, they will be equipped to influence other people which will turn them into multipliers or even opinion leaders or “*social influencers*” in the social media.

Development	A. Attitude towards Heritage Asset	B. Social and Personal Identity	C. Progress of Proficiency	D. Role of Citizen	E. Level of Involvement	F. Communication	
						Method	Media example
1. Definition	Identify	Social identity	BASIC Name	Recipient	Auditive Visual	Presentations Interviews	Exhibitions Flyer Articles
2. Awareness	Being conscious of	Social identity	BASIC Describe	Recipient	Auditive Visual	Presentations Interviews	Exhibitions Flyer Articles
3. Exploration	Being informed	Social identity Personal identity	ADVANCED Put into Context	Recipient Stakeholder	Auditive Visual Motoric Haptic	Discussions Interactive use of media	Multimedia (e.g. Visitor Centre)
4. Participate	Being able to act	Social identity Personal identity	ADVANCED Know Functional Context	Multiplier Recipient Stakeholder	Auditive Visual Motoric Haptic In social context (interact)	Reactive Instruments Events Workshops Competitions Interactive use of media	Audio guides Apps Film
5. Transference	Communicate	Balanced identity	EXPERT Holistic	Multiplier Experts (internal and external) Stakeholder Lobbyist	Auditive Visual Motoric Haptic In social context (interact)	Networking at expert level Conferences Presentations Workshops World Cafés	Audio guides Apps Film

Figure 2.11 Communication Model for Built Heritage (COBA) (Ripp & Hauer, 2017).

According COBA, the most elaborated level in their communication model is the expert level. The expert is not only able to communicate professionally about the cultural heritage asset but is also fit to explain its inherent values and its positioning in a wider regional or national context. This makes the expert a decision-maker for the asset (internal role) but also its “*lobbyist*” or “*ambassador*” (external role).

The impact, the COBA Communication model has on the participative element in cultural heritage management lies mainly in its focus on the interconnectedness between the individual cultural heritage asset, their specific socio-cultural and political environments, and, most importantly, the people who are not only connected to it by their local existence (neighborhood) but also responsible for the assets’ physical protection and the protection of its intrinsic spiritual values. In addition, the COBA initiative advocates a stronger integration of the academic disciplines involved in the cultural heritage’s management with a wider audience which goes beyond experts and decision makers. The more intensive collaboration between these groups envisaged by the authors of COBA will be fostered by the newly emerged electronic media.

Important for the specific participatory aspects of cultural heritage management in this context are the new opportunities offered by the electronic media to effectively involve non-expert, layman citizens not only to participate but also to participate more meaningfully and effectively as a result of their easy access to more knowledge and information.

In anticipation of this trend, Principle 9 in the European Charter of the Architectural Heritage from 1975 has stated: “Integrated conservation cannot succeed without the cooperation of all ... the public should be properly informed because citizens are entitled to participate in decisions affecting their environment ...” (ICOMOS, 1975).

The positive and encouraging perception of the participatory role of individual citizens and communities in cultural heritage management is further

strengthened by the UNESCO's "*Recommendation on Historic Urban Landscape*" (UNESCO, 2011).

These recommendations, their recognition of future trends and the more recent developments in electronic communication have helped to shift the focus from the mere (technical) preservation of individual monuments to a view which understands a cultural heritage asset in a more holistic way. This new perception envisaged or recognized the results of the digitalization of communication which have enabled participatory structures in cultural heritage management by providing local citizens with a much more effective and educated role.

However, the COBA model can be only used effectively when the communication effort is based on the solid foundation of a professional target audience analysis, the development of a strategy that is based on clear goals to be achieved, and a communication plan which transforms the strategy into action. In case, communication will not be done professionally, i.e., not be based on thorough analysis, documented evidence, and professional communication models but more be based on individual judgments, instinct, intuitions, personal experience, and unproven assumptions, the efforts run a high risk of failing (Beger, 2018). This is particularly important in a field of communication which is similar to corporate "*internal (employee) communication*" (Beger, 2018), as it is aiming at involving people to become active ("*participative*"). Participation in this field means "*Involving*". "*Involving*" means "*motivating*", and "*motivating*" stands for stimulating someone's interest in doing something which he/she wouldn't have done otherwise. As this is close to a psychological issue, the communication means used must be carefully selected. The "*human factor*" involved requires the sensitive activation of someone else without pushing or persuading which could easily become counter-productive. The success of this approach relies on an appropriate analysis of the socio-cultural and psychological status and the resulting perception of the recipients of the communication.

Models such as COBA have the tendency to be applied "*mechanically*", according to textbook, or in a standardized way. However, the goal to

be achieved by a communication plan in the cultural heritage field is more sophisticated in nature: Its goal is not only to make people understand or to get them better informed but to pull them out of their comfortable passiveness and encourage them to participate actively.

2.3.3 Proposal: “*Spectrum of Participation in Cultural Heritage Management*”

In consideration of this, the researcher has developed a comprehensive communication model that is building on. (1) the general principles of community participation in cultural heritage management (the goal to be achieved), (2) the “*Spectrum of Public Participation*” developed by IAP2 and modified by Nabatchi (2012) (the framework provided by competent international institutions), (3) some of the principles underlying the 2017 COBA communication model (the tools to achieve the goal), and (4) an intelligent mix between present-day communication principles and the requirements of an effective participatory role of the public in cultural heritage management.

Cultural heritage conservation and protection has become a space for communication which needs to fill the gap between the material object (i.e., the cultural heritage asset or site), on the one hand, and the people dealing with it (i.e., professionals and all stakeholders, notably the local community/citizens), on the other hand (Bürger, 2013).

Beyond the normative perspective (for instance UN/UNESCO conventions, recommendations, frameworks, etc.), over the last years there has been considerably increasing awareness all over the world with regard to cultural goods worth preserving. People who are increasingly looking for more identity in a fast-globalizing world, have become more aware of their cultural heritage and local identity. This is shifting the focus away from the world heritage cultural heritage assets towards a broader view that is paying additional attention to the geographic, cultural, religious, tangible and intangible diversity in total.

This is particularly important because cultures and cultural assets are not closed or final entities, but are constantly transforming and developing further.

Hence, they are continuously generating new tangible and intangible forms of cultural goods and a new diversity of cultural heritage. An example for this is, the diversity of cultural expressions of dynamically changing cultures and the evolution of manifold ways of life, such as different styles of music, dance, art and their respective innovations.

This ongoing new development is important for this research paper on “*Community Participation in Cultural Heritage Management*” because an extended approach to cultural heritage will very likely expect much more acceptance of cultural heritage assets throughout the residing local community than the traditional approach focusing on tangible monuments and historic sites. Furthermore, an additional momentum towards the local support of respective cultural heritage assets can be expected from this development towards an extended categories of protected cultural heritage assets and their inherent values.

This new development is taken into consideration when developing a state-of-the-art communication model. It demonstrates that the closer the cultural heritage asset is to the residing people’s heart, the easier it will be to get their support and to make them participate. Therefore, in recent years, and also due to more frequent socio-political and cultural debates and the growing visibility of such debates, it has become increasingly important for cultural heritage professionals to communicate the significance of cultural heritage assets and sites with the goal to bring them closer to the heart of residing citizens and other influencing stakeholders. In addition, it will be key to people’s acceptance and support, that people will not just be informed but also invited to participate in any process leading to decisions that will have an impact on them. This process is fostered and made easier by the new opportunities of communication and participation provided by our interconnected, generally well-informed and highly communicative world.

Moreover, the intrinsic values of cultural heritage can only be revealed through a continuous process of dialogue and understanding as they require explanation. It is therefore clear that "citizenship should be involved in identifying what constitutes a public value and what needs to happen to create a public value, as well

as in identifying, evaluating, and choosing between competing values in light of a particular policy situation" (Nabatchi, 2012). Therefore, it is critical for cultural practitioners to engage citizens, the local community, and stakeholders in the preservation process through participatory communication. The transmission of heritage values through effective communication is key to improving community participation, connection, and meaning between heritage and the contemporary lives of the citizens involved. Furthermore, there is a growing tendency away from one-way to two-way, more dialogue-oriented, symmetrical communication. This trend favors more interactive and participative communication models which is an important development influencing positively the chances for reconciliation in conflict-driven local situations.

For this reason, this research proposes the “*Spectrum of Participation in Cultural Heritage Management*” (Figure 2.12) as a model for cultural practitioners to achieve greater public participation through targeted communication methods. The proposed “*Spectrum*” shows how citizen participation can be improved at each stage to increase citizen identification with heritage assets. To achieve this, effective communication must be applied at each level, which also requires a clear goal and identification of target audiences. The levels of participation are categorized as follows:

Inform

The first level, “*inform*”, uses one-way communication to provide the public with objective information that can help strengthen public understanding of the problem. There is limited interaction with the community, rather the provision of background knowledge and ideas for the citizens participation. Citizens play the (passive) role of 'recipients' of the message delivered by cultural practitioners in the form of visual media presentations such as exhibits, flyers, and articles.

Consult

The second level, “*consult*”, uses two-way communication, most frequently in form of a dialogue. In this case, the citizens are invited to provide their feedback on the cultural practitioners’ messages. The feedback can consist of additional information or advice which the expert wouldn’t have without the citizens’

input. This consultative role enables the residing citizens to participate in the otherwise expert-guided process and possibly influence it.

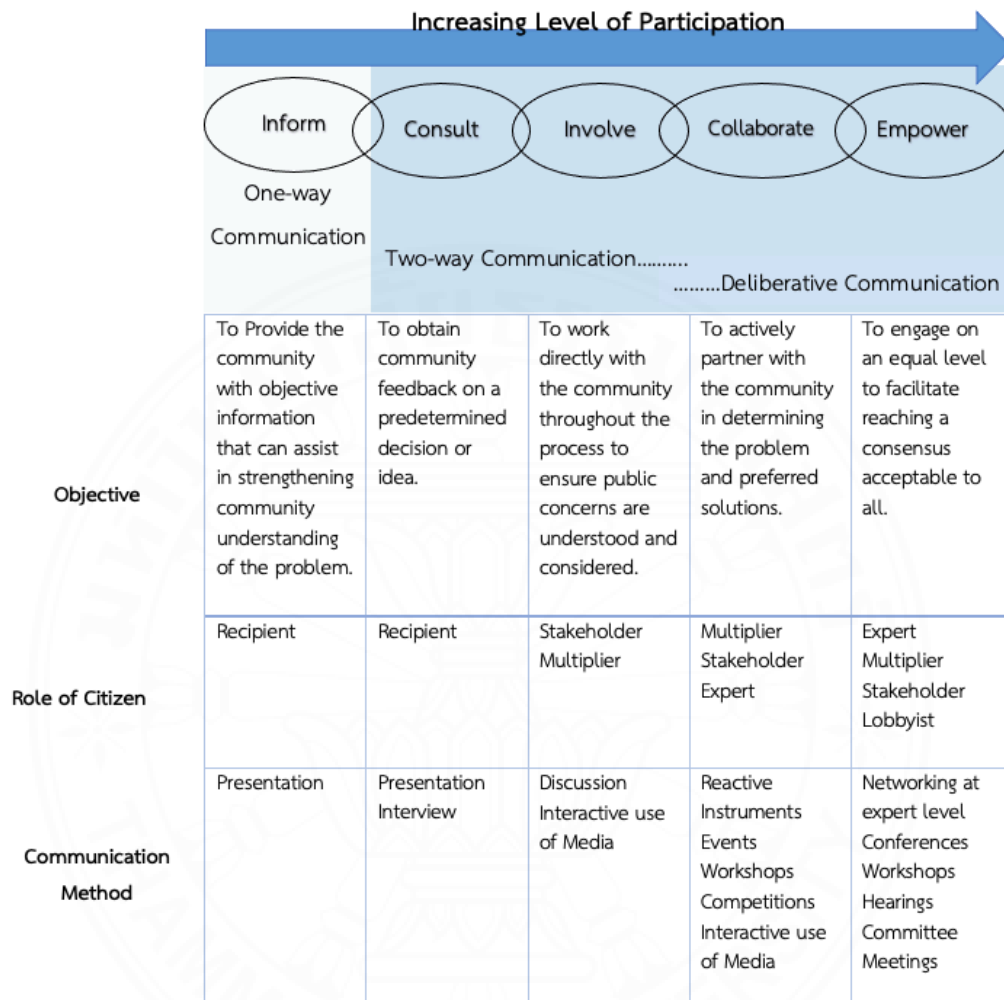


Figure 2.12 The proposed “Spectrum of Participation in Cultural Heritage Management”

Involve

The third “*involve*” level also requires a dialogue-based two-way communication approach. This usually takes the form of off-line or interactive online media discussions. At this level, the cultural practitioners will have to create an environment in which the citizens participate in their decision-making or planning of activities. The idea behind the concept of “*involvement*” is that the citizens who are already familiar with the cultural heritage asset in question can contribute their

own ideas on how to manage the asset. By engaging the citizens more, the experts show that they value the citizens' views and contributions. This can not only lead to the dissemination of additional ideas, but will foremost result in a better commitment and acceptance level from the residents of the community. That will transform the citizens from passive onlookers or potential opponents into 'stakeholders' who take an active interest in the management of the cultural heritage.

Collaboration

Moving to the right side of the spectrum to “*collaborate*” and “*empowerment*”, the deliberative communication approach is used to ensure that not only is each individual a herd, but also that a group dynamic is created that allows different viewpoints to be heard and openly discussed while adhering to the “*expert - citizen group*” goal of reaching a consensus acceptable to all. Here, the role of cultural practitioners is diminishing. This is because under both options, the citizens and their community are becoming increasingly involved and can even take ownership of the cultural heritage management in question in such a way that the professionals' role will get increasingly reduced to one of an expert advisor.

On the fourth “*collaborate*” level, citizens will take on a more active role in reflection of their local closeness to and possible intimate (non-scientific) knowledge of the asset, but particularly because of their vested interest in what is supposed to happen in their community.

Collaboration in this area relies foremost on trust between the practitioners and the citizens. Trust can be developed through openness and accountability on the part of the experts, on the one hand, and the citizens, on the other. Assumed that, under normal conditions, it will be the cultural heritage experts who will forward the initial proposal, some level of focus regarding their intentions and a clear signal as regards knowledge sharing would be helpful to establish the kind of trust that allows for flawless collaboration.

Collaboration at the conceptual level involves participation. This requires that the collaborating parties share and participate in their task to achieve their common goal in a “*working entity*”. This technical level collaboration requires

the establishment of some governance addressing the creation and closing of joint team workspaces (if required), the assignment of responsibility, and a commonly agreed process for capturing the emergent results of the collaborative effort. When collaborative and participatory teamwork goes well, it distributes the tasks among professionals and layman citizens in ways that make it easier to reach the common goals.

In a collaborative environment, and due to their involvement, the citizens become “*multipliers*” who can communicate the value of the cultural heritage asset or site. Possibly, they can even become (non-scientific) “*experts*” who can make a constructive contribution to the heritage management and under certain conditions even volunteer too take responsibility for some of the management tasks.

Empowerment

“*Empowerment*” at the end of the “*Spectrum*” means that the resident citizens’ role in the cultural heritage management process can be strengthened and improved by greater (academic and practical) knowledge and skills, the improvement of psychological characteristics of people involved and the improvement of organizational and environmental conditions so that people are able to participate with maximum efficiency and effectiveness in decision-making processes and organizations.

At this highest level of participation, citizens identify with the cultural heritage and are willing to contribute their resources for its preservation, management, or use. Initiative, commitment, involvement, and, most importantly, knowledge management, on the one hand, and empowerment of people, on the other hand, are connected issues. The most important factors that affect empowerment are information, knowledge, skills, consistency and reliability. Resident citizens who gather and manage knowledge intelligently can be empowered to participate actively in the otherwise expert-driven cultural heritage management process.

One of the main purposes of knowledge improvement is to facilitate the communication between expert and resident citizens. In many cases, the existing intellectual capital of local residents in living in the proximity of a cultural

heritage asset or site is not used. It should be understood in the context that knowledge in the domain of cultural heritage management does not only refer to academic but also to practical knowledge and skills as well as to psychological empowerment. Psychological empowerment is based on feelings of competence and self-confidence, autonomy which can be translated into the freedom and independence an individual feels in determining the necessary activities to perform job duties; a sense of meaning, which means a harmony between one's own activities and one's beliefs and values, and a sense of trust. Therefore, it is in the interest of cultural heritage experts who are interested in a participative cultural heritage management approach to help improving the information and knowledge level of members of the community. When the process of knowledge management improves in quality, a growing empowerment of people will result from it (Bowen and Lawler, 1992).

The purpose of empowerment in the field of cultural heritage management is to free citizens from expert dominated control and restrictions and give them freedom to take responsibility for their own ideas and actions regarding the asset, and to release possible hidden resources which would otherwise remain inaccessible. Empowerment can offer an approach to cultural heritage management that will enable people to participate in decision-making and manage the asset themselves. Empowerment offers a way of treating people such as citizens to a cultural heritage asset or site with respect and offers a *modus operandi* for cultural heritage practitioners who wish a collaborative and participatory approach rather than a top-down or controversial approach to cultural asset management.

There are different types of empowerments as defined by Bowen and Lawler (Bowen and Lawler, 1992):

(1) People are encouraged to contribute their ideas through formal suggestion. Under this form of empowerment, people are only empowered to recommend and the experts typically retain the power to decide whether or not to implement any ideas they generate. This kind of empowerment will not alter the basic expert approach to manage the cultural heritage management.

(2) A second type of empowerment is the re-design of the “*resident citizens*” “*passive by - standers*” position by providing them with the freedom in deciding how to do manage the asset, by providing them more feedback than in a “*top - down*” position, and providing them with opportunities to manage a whole, identified part of the cultural heritage work. However, despite the heightened level of empowerment that this type of empowerment brings, the citizens’ involvement approach will not change to the extent that higher level strategic decisions concerning the management of the cultural asset, such as the organisational structure, power and the important allocation of funds, will be done by the citizens or the community. These responsibilities will remain the responsibility of the practitioners.

(3) In a high involvement environment, the practitioners would give the citizens a sense of involvement in the total cultural heritage asset’s management. Under this option of empowerment, information on all aspects of the cultural heritage asset’s management is shared horizontally within the “*expert - citizens*” group” as well as up and down its structure. In this case, citizens would develop extensive skills in team-work, problem-solving and cultural heritage asset management and participate or even dominate in management decisions.

In summary, the proposed “*Spectrum of Public Participation in Heritage Management*” provides a framework for heritage managers, stakeholders, and governments to understand the dynamics of participation at different levels and achieve the goal of increased participation in heritage management. This framework was developed for this purpose. It builds upon the “*Spectrum of public participation*” (IAP2, 2007) and the current communication principles that underlie the “*Communication Model for Cultural Assets*” (COBA) for an effective role in participatory cultural management.

However, unlike the IAP2 “*Spectrum of Public Participation*” which a final objective “*to place the final decision-making the control of the public*”, the proposed Spectrum view that the objective of participation is to empower citizens to engage in cultural management on an equal-footing with the expert cultural

practitioners, and to reach a consensus acceptable to all. Given that cultural heritage belongs not only to citizens which it adheres to, but also the society at large, as underline in Nara Document on Authenticity (1994) that “*the cultural heritage of each is the cultural heritage of all*”. Therefore, decision-making cannot be in hands of the residing citizens alone, but taking into account of all related parties, stakeholders, intuitions, and legal requirements (as outlined in the Heritage Management System Framework in section 2.2.1.1 above). Susskind also pointed out in Carson (2008) that it is unlikely that “*appointed officials can actually “turn over” to a random assortment of citizens the statutory authority to make decisions. The officials involved would be delegating away their statutory authority.*” Moreover, it cannot be ruled out that the “*public interest*” may not always lead to the best outcome for the protection of cultural heritage. If the “*public interest*” is an accumulation of “*personal interests*” based on utilitarian values that place little or no value on the intrinsic value of cultural heritage, this in turn can lead to the destruction of cultural heritage itself. Chan (2016) also points out that there is a misconception that “*people in a community have exactly the same values for a common asset. Each participant in a particular circumstance may have his or her own interests. When the level of public participation is high, it will be extremely complicated to bring all interests into consensus.*” Therefore, rather than seeking participation at the highest level (community empowerment), cultural practitioners should engage meaningfully at every level, which “*allows people to inform the planning process so that the “collective bad” is avoided*” (Chan, 2016).

For this reason, given the desire and interest to protect cultural heritage, members of a heritage community should have access to the discussion of heritage issues, even if they do not necessarily have greater influence on the issue than professional experts, historic preservationists, and government agencies. Meaningful participation, as defined in this thesis, means empowering citizens to take an active role and have more opportunities to manage all or part of their cultural heritage. The participatory communication approach is emphasized at every level of participation to foster trust between citizens and cultural practitioners and to increase

citizen identification with and involvement in cultural heritage to ensure the success and sustainability of cultural heritage management initiatives.

2.4 Case Studies

Against this background, however, the terms cooperation, participation and citizen involvement are almost ubiquitous today. Examples of a good and practicable culture of participation are available in many countries. This is particularly the case in areas similar to cultural heritage management such as urban redevelopment projects and integrated urban development concepts. In these areas, citizen participation has become most common different from the field of cultural heritage management where it is still the exception (UNESCO, 2017).

In particular in Asian and Middle Eastern countries, the culture and practice of cooperation, participation and citizen involvement is less widespread than in other parts of the world which are also rich in cultural heritage, such as Europe.

In China, and Vietnam, for example, heritage conservation is a matter for the state and civil society actors do normally not play a significant role in cultural heritage (Ly, 2011).

Malaysia is facing an escalation of decay and neglect in most heritage sites' cases. Although heritage and planning legislation to manage heritage sites' conservation has been introduced, the effectiveness of public participation in this process is depending on the strength of the varying implementation of and compliance with the existing laws (Dian & Abdullah, 2013).

In Egypt, another country with a rich cultural heritage, the decision-making in cultural heritage management follows an antiquated top-down approach. Under prevailing practices, the needs of local communities and citizens are given "*the least priority*". This has led to frustration in the population and the absence of motivation to participate in the decision-making processes. Therefore, local researchers point out to the need that, in the future, the local population should be "*empowered to*

participate effectively in heritage preservation by being encouraged to take decisions in its management according to their needs” (Fouad & Messallam, 2018).

Against the background of examples, it is concluded, that heritage protection imposed from above (e.g., national or local government authorities), or processes and decisions ignoring the needs of the resident citizens, do not only lose the sustained support of the population, but also run the risk of completely losing sight of the citizens concerned.

In light of these concrete experiences, the postulate that, in the area of cultural heritage management, cultural heritage practitioners, competent government authorities and resident citizens and other stakeholders should pursue “*common goals and concerns*” and “*meet as equals*” in the pursuit of cultural heritage protection should be regarded as a more idealistic statement as it is not reflecting current practices in many cases and countries (Ly, 2011).

The absence of appropriate role models and reference cases for participative cultural heritage management in many key Asian and Middle Eastern countries, compels the researcher to look for and study precedents, models and reference cases in other parts of the world. Knowing that these models and reference cases normally come from a totally different socio-cultural and political environment, appropriate care must be taken when adopting these models or some of their elements.

2.4.1 Cultural Heritage Protection in Japan

Effectiveness of laws to foster heritage protection

Historic preservation in Japan has been largely carried out by the national government for more than 150 years since the Meiji Restoration (1868). However, according to Kakiuchi (2014), in recent years Japan's society and economy have matured, and national demand for a better quality of life and non-material satisfaction has increased. This has led to a growing concern for social cohesion, local identity, and culture. Therefore, cultural heritage has been integrated into local

communities and its protection is carried out not only by the government but also by various stakeholders.

One of the earlier efforts to protect cultural heritage is reflected in the adoption of the “*Law for the Protection of Cultural Properties*” in 1950. According to this law, the national government and local governments are required to take necessary measures to protect cultural heritage. Not only central governments, but also local governments can designate their own cultural properties. This contributes to democratization in the designation of cultural properties. It also encouraged citizens and NGOs to actively participate in the implementation of this law.

Some of the achievements of the government and civic engagement in protecting cultural heritage are: 1) Expanding the definition of cultural assets; in 1950, when the “*Law for the Protection of Cultural Assets*” was enacted, three categories of cultural assets were listed: “*tangible cultural assets*,” “*intangible cultural assets*” and “*monuments*.” In 2007, the list was expanded to include: “*folk cultural goods*,” “*cultural landscapes*” and “*groups of traditional buildings*.” Two additional categories, “*Conservation Techniques for Cultural Properties*” and “*Buried Cultural Properties*,” are also now listed as worthy of protection. 2) Increase in the number of protected cultural properties; The number of nationally classified cultural properties has nearly doubled since the law first took effect in 1950, to 12,936 in 2014 and 17,852 in 2020 (Statista, 2020).

There is a positive trend of increasing cooperation between different stakeholders in the preservation of cultural heritage. A strong consensus has been reached among the national population that cultural assets should be passed on to future generations and that they cannot be preserved through the efforts of owners and residents alone. Therefore, the people view it as necessary to involve all other beneficiaries of cultural assets, including related businesses, nonprofit organizations, volunteers, and other stakeholders, in addition to government support. To further increase the momentum of these efforts, appropriate information sharing and communication is essential for engaging stakeholders in preservation efforts. In

recognition of the fact that preservation of cultural assets is not just a special aspect of society, but rather an integral part of community development.

The case of Japan highlights the effectiveness of cultural policies and laws that recognized cultural heritage preservation as an important part of community development and contributes to quality of life. This becomes a driving force that not only obligatorily involves national government and local government programs for cultural heritage, but also promotes strong engagement of citizens, businesses, and nonprofit organizations.

2.4.2 The City of Macau, China

The city of Macau demonstrates how important an effective mechanism is to solicit meaningful participation in cultural heritage preservation. The stewardship of Macau's cultural heritage required strategic collaboration between the government and local citizens to overcome public distrust in the city's governance. Intense public awareness in the local cultural heritage, community participation, and the preparatory apprehension of the conditions of participatory culture were key elements which had to be ensured before implementing any participatory mechanisms. As a result, a joint fact-finding framework was seen as a solution for creating better consultative processes in cultural heritage management as it supports citizens' participation in the public dialogue concerning the city's cultural heritage. The risk that the direct communications between the local authorities and the citizens could derail was avoided by fostering a strategically oriented, credible and open dialogue that does not only allow the public to be involved in the process but also enables citizens, by the means of shared responsibilities, to monitor the government authorities' approach to cultural heritage preservation. However, in addition to this dialogue-oriented approach, discussions of the "*how*" (how the citizens should be involved in creating a meaningful public participation in cultural heritage management) should be initiated and a comprehensive framework should be developed to regulate and sustain community participation in cultural heritage management in Macau. (Chan, 2016)

2.4.3 “*The Bank of Materials*” in Porto, Portugal

“*The Bank of Materials*” in Porto, Portugal, is a project aims to actively engage citizens in the conservation and careful use of their urban cultural heritage by raising the awareness of citizens but also municipal services about safeguarding relevant rules and procedures. The Bank of Materials has been saving Porto’s typical building material from destruction by collecting and cataloguing it for research purposes and by safeguarding relevant knowledge. In addition, it offers these materials free of charge to citizens for the authentic rehabilitation of their heritage buildings, contributing to the safeguarding of the city’s architectural heritage. The Bank also provides technical support for researchers and the general public, organizes guided visits, workshops, and promotes training and educational activities for schools. The Bank of Materials’ concept idea can be adapted to any other city or region, which aims to preserve its unique building elements and its historical identity. (EUROCITIES, n.d.)

2.4.4 National-Socialist or Communist Heritage in Germany

Cultural heritage law in Germany does not provide for exclusion on political and moral grounds, so that buildings by politically charged Nazi architects can also qualify as cultural heritage. Opponents of this view argue that the buildings are unworthy of preservation. A German court ruled that monument protection should not only preserve positive things for posterity.

From the point of view of monument preservation, swastikas affixed to buildings are a contemporary document reflecting the zeitgeist at the time of their construction. According to cultural heritage professionals, explaining this is an important task in the sense of an enlightened approach to German history, reflects the disastrous spirit of the time and is, in its entirety, a testimony to the Nazi ideology of the time. Therefore, a building still carrying the swastika emblem is not only an urban historical monument but also of supra-regional significance. Opponents of this view argue that the buildings of the Nazi era cannot be historicized by way of monument preservation. The alternatives are demolition, letting them fall into disrepair, or keeping them, but how? The one option seems as wrong as the other. Demolition would mean

displacement, and would be a late, rather ridiculous attempt to remove traces of history and, with the substance, also visual material. Preservation and use could mean recognition and identification, and thus be seen as a sign that with the pardon of its buildings, National Socialism had also been released from condemnation and was once again socially acceptable. Accepted or even staged decay could give rise to the romanticism of ruins (which Hitler and his architect Speer had taken into account in their planning) (Rosenberg, 2013).

Cultural heritage practitioners had unanimously spoken out in favor of the buildings' preservation because of their historical significance and design quality. But all discussions ended in perplexity, showing the dilemma: Even the current generation does not know a plausible solution to the question. The least that could be done, and there is a consensus on this, would be a considered use and public labelling and explanation of the buildings. As understandable and sometimes politically imperative as the removal of symbols of a regime that has been overcome can be in times of upheaval, monument preservation has come to realize that in the long term, even a difficult heritage of monuments with unpleasant memories and connotations is worthy of protection. The historical testimonial value and thus the enlightening potential for the future, but often also the artistic value of the monuments speaks for this option.

For this reason, monument preservation specialists have repeatedly advocated the preservation of architectural relics of the Third Reich or political monuments of the former Communist part of Germany. If such legacies are not compatible with today's culture of remembrance, commentary inscriptions or even a regional monument can be used to make historical classifications and at the same time express distance. In the meantime, several successful examples show that this enlightening approach can be used to reconcile the demands of historical policy and the protection of monuments (Rosenberg, 2013)

CHAPTER 3

RESEARCH METHODOLOGY

This study is a qualitative analytical research on community participation in the safeguarding of the ICCC transcultural heritage. The research is based on data collected through 1) in-depth interviews with ICCC community representatives that provided extensive information about how ICCC's transcultural heritage is currently managed and how the community views the use and continued existence of the assets in question as transcultural heritage, 2) an online survey of community residents about their awareness regarding transcultural heritage and their willingness to participate in its management. In addition, secondary sources in the form of theses, books, journals, and other publications were used to gather information on the research topic and to broaden the knowledge base. The qualitative data analysis methods were used in this analysis for gaining a better understanding of the community's perspective and ongoing process in managing its transcultural heritage.

3.1 Research Scope

The research is limited to the following aspects of the cultural heritage project in question;

3.1.1 The Site

The research is conducted at the Immaculate Conception Church Community (ICCC), located on the banks of the Chao Phraya River, Samsen Road, Dusit, Bangkok (Thailand) On the northern side, ICCC is neighboring the Saint Francis Xavier Catholic Church, and on the southern side, the Wat Rachathiwas Buddhist temple. (Chapter 2.2.1).

The heritage site consists of tangible and intangible transcultural heritage of the ICCC dated back to since the 17th century when the community was founded. (Chapter 4.1.1).

3.1.2 The Population

The relevant population examined in this research paper consists of the citizens and stakeholders relevant for and with vested rights in the management, use, promotion, preservation and conservation of the community's transcultural heritage. Additional relevant parties are the community's residents, the church as an institution, competent academics, and cultural institutions taking an interest.

3.1.3 Research Tools

3.1.3.1 The Focus Group Interview

For the study of the current situation in ICCC transcultural heritage and its management, the researcher uses a purposive sampling method in determining the sample groups. The groups consist of a total of 17 people (Appendix A). The selection criteria were follows;

(1) Community experts (4 people), who are knowledgeable about and involved in the management of the community's transcultural heritage as part of the community administration, i.e., the priest, member of the ICCC governing body, history and culture professors, and local citizens who are knowledgeable about the community;

(2) Community opinion leaders (5 people), who have lived in the community for more than 10 years and who are involved in the management of the community through civil activities, i.e., ICCC committee leaders, community activities' leaders, the ICCC museum's director, and local teachers;

(3) Community stakeholders (8 people), who directly and indirectly support and participate in various aspects of the community's transcultural heritage management, i.e., academic researchers, donors, tour leaders, and visitors with a more than superficial interest in the community.



Figure 3.1. The Focus Group Interview. Conducted by the Researcher.

The focus group interview uses semi-structured interview method with open-ended question designed to help the researcher assess the current situation of transcultural heritage management in the Immaculate Conception Church Community (ICCC), consisting of the following topics (Table 3.1);

Table 3.1 Semi-structured interview questions for ICCC

Heritage Management Framework	
ELEMENTS	
Legal	What is the current legal basis for the ICCC heritage management and decision-making?
Institution	What are the current institutions (leadership, governance, plans) involved in ICCC heritage management?
Resource	Does the ICCC have sufficient resources (people, finances, expertise) for planning, implementing, and monitoring heritage management?
PROCESS	
Planning	Is there a process for community participation in ICCC heritage management planning?
Implementation	What is the process of implementing heritage management plans or projects in the ICCC? Who are the current drivers of heritage management in the ICCC?
Monitoring	Is there a system in place to monitor performance of ICCC heritage management?
RESULT	
Outcomes	What do you see as the objectives of ICCC heritage management?
Outputs	What do you see as achievements in ICCC heritage management so far?
Feedback	What do you see as the potential for improvement in ICCC's heritage management in achieving the objective discussed?
Stakeholder Analysis	
1. What inspired you to be interested in ICCC heritage? 2. What is your current opinion of the ICCC heritage management work done? 3. What are your expectations of the ICCC heritage management?	
Ladder of Citizen Participation	
1. How aware are you of the value of ICCC's heritage? 2. Do you identify with the heritage of ICCC? 3. How do you get information about heritage management activities in ICCC? 4. Are you willing to participate in heritage management activities in ICCC? 5. What do you think should be done to improve the participation of the ICCC community in heritage management?	

3.1.3.2 Online Survey

For the study of ICCC citizens' awareness of heritage and their willingness to participate in its management, the researcher conducted an online survey (see Appendix), with the support of the “*ICCC Wellbeing Improvement Group*” by sharing the survey in their LINE group chat. There were 34 responses to the survey. (Appendix)

3.1.4 The Content

The scope of the study on the community participation in safeguarding ICCC transcultural heritage consists of the following three aspects:

- (1) Exploring and understanding the current status of ICCC community participation in protection of the ICCC transcultural heritage;
- (2) Analyzing the current community participation activities by using the cultural Heritage Management framework, referred to above;
- (3) Developing proposals on how the ICCC community participation in the continuous process of protection of their cultural heritage assets can be improved.

3.2 Data Analysis

As most of the data collected was qualitative in nature, qualitative data analysis methods were used in this analysis. These methods sought to gain an understanding of the current situation, experience, perspective, and the ongoing process of the ICCC community participation in transcultural heritage management. This was made possible by learning from detailed accounts given by local citizens in their own words, result of the survey, and the review and analysis of relevant documents and publications. The researcher use “*Heritage Management System Framework*” and the “*Ladder of Participation*” as analysis tools to provide a clear picture of current practices in ICCC heritage management. The information available was critically examined and carefully interpreted to discover patterns, barriers to improvements, proposal for improvement and new ideas.

3.3 Research Limitations

The research in ICCC transcultural heritage management finds its limitation in the absence of previous studies in this particular research field. For the ICCC transcultural heritage project, there are only limited research results and very limited documentation available that the researcher could have used. As a consequence, a proper understanding of the prevailing situation at the ICCC had to be based on painstaking own research, and the limited available material.

However, this limitation is partly offset by the fact that the researcher as a former resident of the community is familiar with many insights, and that, in the past, she was actively involved in the local transcultural heritage management. Therefore, the researcher's privileged personal closeness to the subject issue as an active resident was extremely helpful and facilitated the understanding and analysis of the particular situation at the ICCC which may have been more difficult to understand for an outsider.



CHAPTER 4

COMMUNITY

In pursuing the objectives of this research of exploring and understanding the current status of the ICCC community's participation in the ICCC's transcultural heritage management, the researcher in this chapter has (1) compiled a list of the ICCC's transcultural heritage and provided a brief introduction to each heritage, (2) conducted a data analysis from focus group interviews and surveys using the “*Heritage Management System Framework*” and “*Stakeholder Analysis*,” (3) identified ICCC's current level of participation using the “*Ladder of Citizen Participation*” as a model. The findings of this chapter provide the ground for developing recommendations and ideas on how to sustainably improve the ICCC community's participation in the ongoing process of safeguarding its transcultural cultural heritage.

4.1 ICCC Transcultural Heritage

The story of the ICCC transcultural heritage is based on a peaceful coexistence of the Thai, Portuguese and Cambodians in one community. The common value that unites the people is the belief in the “*Virgin Mary of the Immaculate Conception*”. This shared spiritual value enabled them to be open and tolerant of each other and led to the learning and development of a lasting transcultural heritage of cultural and socio-economic values.

The ICCC existence also demonstrated that different cultures must not necessarily end up in a clash, must neither lead to hostilities and hostile competition nor conflicts between a supposedly “*superior*” and an “*inferior*” culture. Therefore, the task of preserving this transcultural heritage in our increasingly fast-moving world is synonymous with the desire to pass on the lessons that can be learned from this model of peaceful coexistence between foreign cultures to similarly structured situations in the world

4.1.1 ICCC Transcultural Heritage Map



Figure 4.1 ICCC Transcultural Heritage Map

This map (Figure 4.1) shows where ICCC's tangible transcultural heritage is located;

- A) The Immaculate Conception Church (Chapter 4.1.2.1)
- B) The Immaculate Conception Church Museum (Chapter 4.1.2.2)
- C) The Statutes of Virgin Mary (Chapter 4.1.2.3)
- D) Grotto of Our Lady of Lourdes (Chapter 4.1.2.4)
- E) The Immaculate Conception Church Cemetery (Chapter 4.1.2.5)
- F) Western-style Houses (Chapter 4.1.2.6)

The following section provides a brief introduction to the ICCC transcultural heritage, both tangible and intangible.

4.1.2 ICCC Tangible Transcultural Heritage

The tangible ICCC transcultural heritage is mainly related to the Church, notably the religious buildings and artifacts. There are also a few of private own properties. They are;

4.1.2.1 The Immaculate Conception Church

The Immaculate Conception church (figure 4.2-4.3), the second church built in the community, was created in 1837 in the Vilanda style; the architectural blend of Baroque and Siamese architecture, which was used between the late Ayutthaya period and the early Rattakosin period. Later in 1883, the bell tower was rebuilt in Neo-Romanesque style by the then famous Austrian architect Joachim Grassi who was working in the royal service for Thailand (Benyasuta, 2015). The Immaculate Conception church exemplifies a mixture between Western and Eastern architectural styles. It is considered the oldest original Catholic Church in Thailand that is still in service.



Figure 4.2 Old photo of the Immaculate Conception Church during a festive event (ICCC Photographer Group, n.d. (ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>)



Figure 4.3 Present-day Immaculate Conception Church during Christmas, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

In 2007, on the occasion of the 333rd anniversary of the Immaculate Conception Church, the Ministry of Fine Arts and the Archdiocese of Bangkok led a project to restore the church. The objective was to relocate the burials (Figure 4.4) of the two bishops of the Foreign Missions Society of Paris, Bishop Jean-Baptiste Pallegoix (deceased 1872) and Bishop Ferdinand-Aimé-Augustin-Joseph Dupond (deceased 1872), to the altar. The archaeologist also found the burial of Bishop Michael Marshall Jongsawas Areeram (คุณพ่อมิเชล มาร์แชล จงสวัสดิ์ อารีธรรม) (deceased 1959). Three burials have been archaeologically preserved and the remnants of the missionaries have been reinstalled at the altar of the Church.



Figure 4.4 Burial of the Bishop Jean-Baptiste Pallegoix during the Church Restoration in 2007 (RBAC, 2007)

4.1.2.2 The Immaculate Conception Church Museum

The first church built in the ICCC community was transformed into the Immaculate Conception Church Museum (Figure 4.5). The small square brick and mortar chapel with a typical Thai style gable and low-roof houses an original “*holy*” painting of “*Virgin Mary of Immaculate Conception*”, painted on antique wood (Figure 4.6). The painting was discovered in the church. Its provenance is unknown but it is believed to be painted during the Ayutthaya period between 1351 – 1767 (Benyasuta, 2015).



Figure 4.5 Immaculate Conception Church Museum during an exhibition of “340 years of the multicultural community under one faith” in 2015, The Exhibition Facebook Page, n.d., <https://www.facebook.com/340-ปีคอนเซ็ปชัน หมู่บ้านหลากหลายวัฒนธรรมหนึ่ง ศรัทธา-968561663174876>



Figure 4.6 Inside Immaculate Conception Church Museum, The Exhibition Facebook Page, n.d., <https://www.facebook.com/340-ปีคอนเซ็ปชัน หมู่บ้านหลากหลายวัฒนธรรมหนึ่ง ศรัทธา-968561663174876>

4.1.2.3 The Statutes of Virgin Mary

Santa Maria de Mandes (แม่พระเดเมย์เซเด)

One of the statutes of Virgin Mary which the community considers as “*holy*” is the statue of “*Santa Maria de Mandes*”, which the Khmer refugees brought to the community in the mid-19th century (Figure 4.7). Due to its special carving technique and style, it is believed to originate from Goa (Van Roy, 2011). Every year, the ICCC catholic community holds a traditional special ceremony on the 24th of September of every year. The statute is also called by other names; 1) “*Santa Maria who Free the Slaves*” (แม่พระไถ่ทาส), which signify the history of the Cambodian that seek refuge to the community; and 2) “*Santa Maria of Ka Nom Jeen*” (in Thai translation “*Santa Maria of Rice Noodle*”) (แม่พระขนมจีน). This is because at the end of the annual ceremony of the state, a traditional rice noodle (see Portuguese-inspired section below) of the community will be served, it is said the statute depiction of Mary’s hair is like rice noodle. Housing this state is a Thai traditional wood-crafted movable throne given to the Church by the late King Rama IV (1804 - 1868)



Figure 4.7 Santa Maria de Mandes at ICCC, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัญ-107497081528810>

Our Lady of Lourdes (แม่พระเมืองลัวร์ด)

Our Lady of Lourdes is a Roman Catholic title of the Blessed Virgin Mary venerated in honour of the “*Marian apparitions*” that are claimed to have occurred in 1858 in the vicinity of Lourdes in France. Similar apparitions of the “*Lady*” were reported on eighteen occasions that year, until the climax revelation of Our Lady of the Immaculate Conception took place (Lourdes - France, n.d.). According to the focus group interview, there is no record of the statue at ICCC (Figure 4.8), however, the origin of this statue is from France, so it could be suggested that this statue was brought to the parish by one of the French bishops who resided in this parish. This image of the Virgin Mary is also called “*Our Lady of the Immaculate Conception*”, which is what the locals called this statue.



Figure 4.8 Our Lady of Lourdes at ICCC, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

Our Lady of Immaculate Conception (From France) (แม่พระปฏิสนธิ

นิรมล)

The Statute of Virgin Mary stepping on a serpent head signifying that she was completely free from sin, both original and actual, and she is the only woman who has a perfect enmity with the devil (Catholicjules, n.d.). The statute at ICCC (Figure 4.9) is celebrated on the 8th of December of every year. It was brought to the community in the late 19th century by Paris Foreign Mission Society.



Figure 4.9 Our Lady of Immaculate Conception at ICCC, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

Our Lady of Immaculate Conception (From Portugal) (แม่พระ ปฏิสนธินิรมล)

The Immaculate Conception is a dogma of the Catholic Church which states that Mary, the mother of Jesus, was free from original sin from the moment of her conception. The statue (Figure 4.10) was brought from Portugal to Thailand on June 11, 2017 as a gift from the Duke of Braganza of Portugal.



Figure 4.10 Father Manoch Somsuk on behalf of the ICCC receiving Our Lady of Immaculate Conception from the Duke of Braganza on June 11, 2017, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

4.1.2.4 Grotto of Our Lady of Lourdes

The grotto depicts the scene of “*Marian apparitions*” when the “*lady*” appeared to a poor, fourteen-year-old girl, Saint Bernadette Soubiroux and identified herself as “*immaculate conception*”. The original Catholic shrine (Grotto) to Our Lady of Lourdes in the town of Lourdes, France. It is a destination for pilgrimage; sick pilgrims are reputed to be miraculously healed by “*Lourdes water*”- the waters of the spring that appeared during the apparitions (Lourdes-France, n.d.). The grotto at ICCC was decorated and painted by Mr.Charnchai, a resident citizen and a tutor. (Figure 4.11)



Figure 4.11 Grotto of Our Lady of Lourdes at ICCC, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

4.1.2.5 The Immaculate Conception Church Cemetery

The Immaculate Conception Church Cemetery was established about the same time as the construction of the first church, about 340 years ago. It is used since then as a burial place for the people in the community, and as a place of commemoration for the dead. The cemetery is one of the proofs that the community is of Portuguese descent. Many of them were merchant, mercenaries, and government officials. There are inscription on the graves in Latin dated more than a hundred years old (Figure 4.12), and the inscriptions of the family names of the deceased in Portuguese, namely Fontsecca, Libero, Dias and Rodriquez. Fontsecca, Dehorta, Depaiva, Dacruz, Elavrio and Pessaro (Kunnamas & Watanangura, 2015). However, at present, ICCC residents all use Thai lastnames.

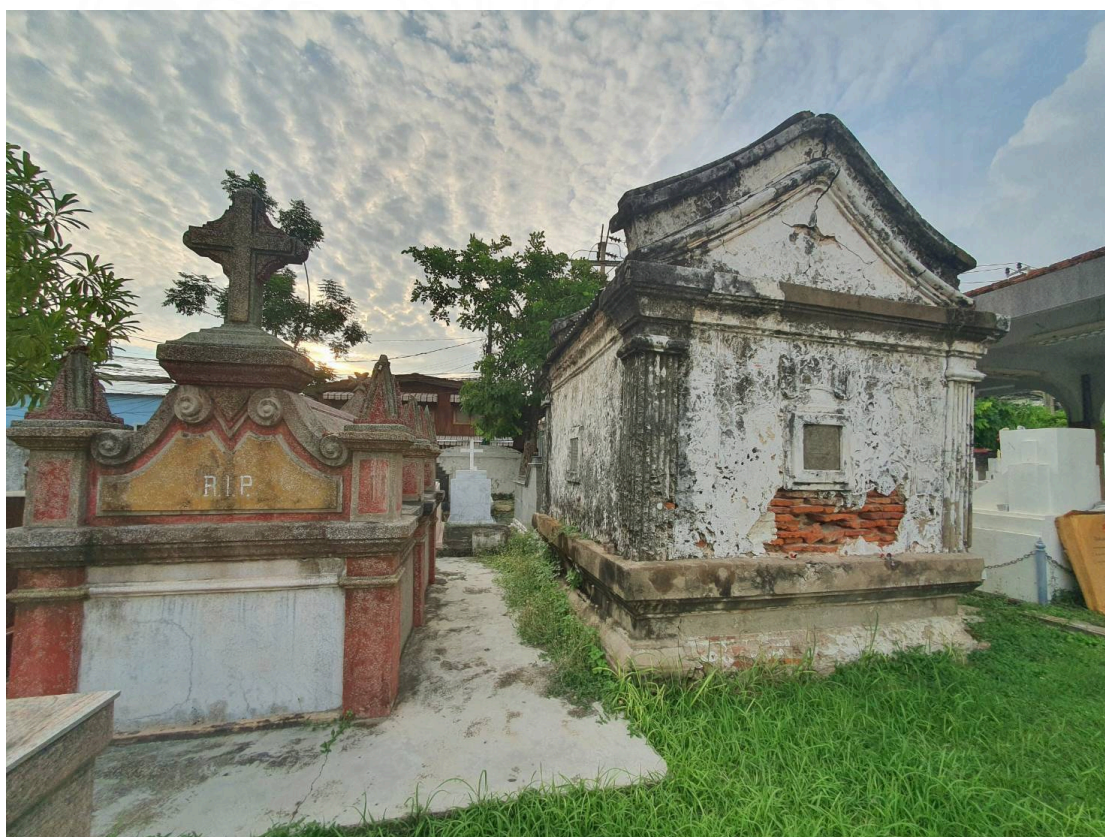


Figure 4.12 More than 100-year-old tomb at ICCC Cemetery, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

4.1.2.6 Western-style Houses

One of the ICCC's Western-style houses is located on the waterfront side of the church. The teak house (Figure 4.13) was built by Luang Samarn Mitree Rak (หลวงสมานไมตรีรักษ์, a Thai of Portuguese descent from the Dias family). He worked in the Ministry of Foreign Affairs and was sent to Italy as Thai ambassador, based in Rome. He donated statues of various saints from Italy to the church, which are still preserved today. He is now buried in a green marble tomb at the front side of the cemetery along with his family members. The house is now owned by his descendants. There are houses of the family DaCruz at the also at the front side of the Church (Figure 4.14)



Figure 4.13 Western Style House of the Family Dias



Figure 4.14 Western-Style House of the Family Dacruz

4.1.3 ICCC Intangible Transcultural Heritage

In addition to the religious tangible transcultural heritage, the Portuguese settlers left other intangible cultural heritage behind which are still kept alive in the ICCC community.

4.1.3.1 Local traditions

Religious ceremonies

This includes the Catholic ceremonies following the Roman Catholic Calendar. The special annual ceremonies of the community are 1) Celebration of “*Santa Maria de Mandes*” which takes place every 24th of September (Figure 4.14), 2) Celebration of “*Virgin Mary of Immaculate Conception*” on every 8th of December (Figure 4.15), and 3) Good Friday Commemoration by portraying the scene of Jesus crucifixion (Figure 4.16).



Figure 4.15 Celebration of “*Santa Maria de Mandes*”, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>



Figure 4.16 Celebration of “Virgin Mary of Immaculate Conception”, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>



Figure 4.17: Good Friday Commemoration at ICCC, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>)

New Year Blessing

Another local tradition is the ritual of asking for New Year Blessing from the elders. As part of this tradition, young people would say “*lovado seja jesus cristo*”, and the elders would respond by saying “*para sempre*” (Figure 4.18). The belief is that this exchange will make Jesus Christ to always be with them.



Figure 4.18 ICCC New Year Blessing tradition, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัน-107497081528810>

Fasting and Food Restriction

Fasting and abstinence are encouraged by the church on certain season and certain days (such as Good Friday). According to Catholic Church, fasting is the act of self-denial that disposes us to free ourselves from worldly distractions, and to express our longing for Jesus. And abstinence of meat to acknowledge and do penance for the death of Jesus.

4.1.3.2 Portuguese-inspired Local Delicacies

In addition, ICCC local culinary delicacies are those that have their origin in the cuisine that the Portuguese brought from their homeland when they arrived in Siam as foreign traders. Over the centuries, the initially Portuguese recipes were adapted to local taste and thus transformed into new, indigenous recipes but their origin remains clear. These specialties include the “*Pão de ló*”, that the locals called “*Kanom Farang Portuket*” (ขนมฝรั่งโปรตุเกส) or Portuguese Cake (Figure 4.19), the “*Fios de ovos*”, which developed into “*Foi Thong*” (ฟอยทอง) in Thai, the “*Kamon*

Pratan” (ขนมประตวน) (Figure 4.20) and “*Kanom Kaokak*”(ขนมข้าวแขก), main dishes such as “*Massaman Neua*” (แกงมัสมั่นเนื้อ) and “*Kanom Jeen Kai Kua*”(ขนมจีนไก่คั่ว) (Figure 4.21), a rich noodle dish which are all believed as adapted from original Portuguese recipes.



Figure 4.19 Kanom Farang Portuket, Sarakadee, 2019, <https://www.sarakadee.com/2019/06/25/kanom-samsen/>



Figure 4.20 Kamon Pratan, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัญ-107497081528810>



Figure 4.21 Kanom Jeen Kai Kua, Sarakadee, 2019, <https://www.sarakadee.com/2019/06/25/kanom-samsen/>

4.1.3.3 Language

The language is a cultural heritage that is fading more and more every day because it is used less and less. The current generation is perhaps the last to still use the Portuguese call words: “*Paí*” (father), “*Tio*” (uncle), “*Te*” (aunt) and “*Avo*” (grandmother). There are also call words that probably come from the Khmer language; these are “*Yung*” (brother) and “*Yon*” (sister).

4.1.3.4 Craftsmanship of Traditional “*Cambodian - style*” Coffins

The Craftsmanship of making the so call “*Cambodian - style*” coffins (Figure 4.22) is a distinct tradition to the ICCC. Today, the “*ICCC Craftsman Group*” coffins are still making the coffins of deceased community members who will later reside at the ICCC cemetery.



Figure 4.22 ICCC Traditional Coffin Decoration

4.1.4 ICCC Transcultural Heritage List

As a preliminary step to developing ICCC heritage management, the researcher compiled a list of ICCC transcultural heritage (Table 4.1) that includes all the transcultural heritages mentioned above (Table 4.1). In this list, transcultural heritage is classified into two main categories: tangible and intangible. And provided are the researcher's assessments of heritage in the following areas:

(1) Socio-cultural values assessment. The assessment will be based on the existing knowledge from the documentation and the conclusions from the focus group interviews. The value categories will be based on the preliminary

typology proposed by the Getty Conservation Institute, which classifies values into: 1) Historical, 2) Cultural/Symbolic, 3) Social, 4) Spiritual/Religious, 5) Aesthetic. (Getty, 2002)

(2) Status assessment. The assessment will determine whether the tangible transcultural heritage is being used, and whether the intangible heritage is being practiced at the present time.

Table 4.1 ICCC Heritage List

Heritage	Value Assessment					Status Assessment	
	Historical	Cultural/Symbolic	Social	Spiritual/Religious	Aesthetic	Use	Nonuse
Tangible Transcultural Heritage							
The Immaculate Conception Church	*	*	*	*	*	*	
The Immaculate Conception Church Museum	*	*		*		*	
The Statutes of Virgin Mary							
Santa Maria de Mandes	*	*		*	*	*	
Our Lady of Lourdes	*	*		*	*	*	
Our Lady of Immaculate Conception (From France)	*	*		*	*	*	
Our Lady of Immaculate Conception (From Portugal)	*	*		*	*	*	
Grotto of Our Lady of Lourdes	*	*	*	*	*	*	
The Immaculate Conception Church Cemetery	*	*	*	*		*	
Western-style Houses	*	*			*	*	

Table 4.1 ICCC Heritage List (Cont.)

Heritage	Value Assessment					Status Assessment	
	Historical	Cultural/Symbolic	Social	Spiritual/Religious	Aesthetic	Use	Nonuse
Intangible Transcultural Heritage							
Local traditions							
Religious ceremonies							
- Celebration of “Santa Maria de Mandes”	*	*	*	*	*	*	
- Celebration of “Virgin Mary of Immaculate Conception”	*	*	*	*	*	*	
- Good Friday Commemoration by Portraying Jesus crucifixion	*	*	*	*	*	*	
Christmas Carol	*	*	*	*		*	
New Year Blessing	*	*	*	*			*
Portuguese-inspired Local Delicacies							
- Kanom Farang Portuket	*		*		*	*	
- Kamon Pastel	*		*		*	*	
- Kanom Kaokak	*		*		*	*	
- Foi Thong	*		*		*	*	
- Massaman Neua	*		*		*	*	
- Kanom Jeen Kai Kua	*		*		*	*	
- Portuguese Language	*	*	*				*
Craftmanship of Traditional Coffin Decoration	*	*		*	*	*	

From the assessment, it appears that all of ICCC's transcultural heritage has historical value. Some cultural properties have all the socio - cultural values categorized in the typology and are still in use. These are the Church of the Immaculate Conception, the Grotto of Our Lady of Lourdes, and the religious ceremonies of the ICCC. This implies that religion is an integral part of the community. Almost all of the transcultural heritage of the ICCC is still used or practiced today as part of community life. With the exception of the Portuguese language, which is no longer spoken in the community.

However, as revealed in the focus group interview, there are concerns about the community's non-religious traditions. The tradition of asking elders for a New Year's blessing is less and less practiced by families. Cooking local delicacies is less common as well. Only a few households still have the recipes and only cook them to order or on special occasions. In addition, there is a risk that the craftsmanship of traditional coffin decoration will be lost if there is no proper knowledge management and training to pass on the skills to the next generation. This leads into the next section where the researcher will discuss the current status of ICCC citizen participation in transcultural heritage management.

4.2 Assessment of the Participative Level in ICCC Transcultural Heritage Management

At present, although ICCC's tangible transcultural heritage is part of a vibrant community life (e.g., the church, museum, cemetery, and other cultural heritage buildings) and ICCC's intangible heritage (e.g., festivals, traditions, and the like) is still practiced, there are differing views on this when it comes to community participation in cultural heritage management.

The predominantly Catholic community population is known for their strong belief. Resulting from this, high appreciation is given to the church as a building, and other religious monuments. Therefore, their maintenance and continuous repair is no issue for the Catholic community.

In contrast to this demonstrated dedication to the mere cultural heritage assets as such, the same people are indifferent about the assets' cultural and historical values which are associated with them (mainly by cultural heritage practitioners). This discrepancy of perception is clearly demonstrated by the "*tombstone*" example given in Chapter 1, above. As an additional example, the same indifference towards heritage was shown by the owner of an old, colonial style teakwood house which had deliberately been left to decay after the owner had moved out. In both cases, the cultural and historical value of the heritage asset was not sufficiently recognized and appreciated.

The citizens in the ICCC tend to believe that a heritage asset is "dead" when it becomes apparent that it has no use any longer. It seems that they are not taking any other than utilitarian considerations into account. Additional thoughts, for instance, that the property in question could have a value going beyond its utilitarian purpose, seem to be alien to people who are lacking cultural heritage awareness. This is why they neither see a reason for protecting and preserving the property as a "*monument*", nor to consider its cultural and historical significance and value.

For ICCC cultural practitioners it is therefore a challenge to make people understand that in addition to the "*market value*" of their property, there is an additional (cultural, spiritual or political) value based on the meaning and the intrinsic value of the property which goes beyond mere real estate or art market evaluations.

Whether it is a more generally prevailing community ignorance or an individual property owners' opposition motivated by self-interest, it will be equally important for cultural heritage practitioners to make a cultural heritage asset a "*living heritage*" in people's minds. A property that is left abandoned and is visibly deteriorating will get much less public support than a historic property which has the potential to become rehabilitated, can be re-defined or modified for contemporary use.

Another important factor in understanding the limitations for an effective community support for the ICCC cultural heritage project are the dynamics of people who move in and out of the community. The ICCC community is characterized by

limited available housing and a high population density. This causes many people whose families have lived in the ICCC community for generations to move out, leaving the space for people from outside the community who are looking for a small and affordable home. The newcomers have no connection to the community's cultural heritage and, thus, no interest in participating in its management. The cultural heritage practitioners, in their attempt to protect the ICCC, are therefore even more challenged to motivate and engage local community members who have no emotional pre-condition for a participation in the cultural heritage management of their environment.

Awareness that cultural heritage is worth protecting also needs to be raised at the ICCC community's governing body. However, the ICCC Catholic church under the Roman Catholic Archdiocese of Bangkok (RBAC) who have taken over the role of a kind of "*local government*" is currently is more concentrated on the mere administration of their community than on cultural needs which go beyond that. The same applies to the local authorities and local politicians who are largely inactive as far as the preservation, protection and management of the ICCC cultural heritage are concerned.

To understand and improve the participation of the ICCC community, a number of factors and the role of some key players need to be reviewed as they may exercise influence on the local citizens' response to proposals for (active) support and participation in the appreciation and management of their local cultural heritage. In this regard, the researcher's evaluation is using the 9-component framework proposed by ICCROM (see Chapter 2, above) as follows.

4.2.1 Identifying ICCC Heritage Management System Components

Based on focus group interviews and the ICCROM Framework, the researcher's analysis highlights the current situation of ICCC management of transcultural heritage, and categorizes it, according to the ICCROM Framework, into "*elements*", "*process*" and "*results*" (Figure 2.7);

ELEMENTS

(1) LEGAL: The ICCC community's "*legal foundation*" is provided by the Roman Catholic Archdiocese of Bangkok (RCAB), which is governing and administering the community. Since the property occupied by the ICCC is owned by the Church. All decision-making authority regarding the administration of the community rests with the head-priest of the "*Immaculate Conception Church*", who is appointed by the Roman Catholic Archdiocese of Bangkok for a four-year term. The use of the land and the buildings qualifying as cultural heritage, all the Church's decisions are subject to national Thai law, such as the Ancient Monuments, Antiquities, Works of Art and National Museums Act (1961) and the Land Act (1954);

(2) INSTITUTION: The owner of the property, the RCAB, is the "*institution*" that leads the ICCC community through an operational body called the "*ICCC Lay Ecclesial Ministers Council*". The committee is composed of elected representatives from the various ICCC groups mentioned in the following section. In addition to the local bodies, there are related institutions at the national level, such as the Fine Art Department, the Ministry of Culture, the Bangkok Metropolitan Administration, and the Embassy of Portugal, as shown in Table 4.2, below, that play supporting roles in occasional but not systematic community event organizations, conservation projects, and other community activities;

(3) RESOURCES: As far as "*resources*", namely manpower resources, are concerned, there are many local initiatives covering different aspects of community life, such as:

- The "*ICCC Well-being Improvement Group*" - a local initiative active in organizing religious and traditional ceremonies, as well as collaborating with visitors and external institutions in cultural and educational projects for the community. This group is the main actor in engaging the community members;

- The "*ICCC Youth Group*" is active in youth development in leadership and religious education, with the capacity in building new opportunities for cultural heritage activities;

- The “*ICCC Craftsman Group*” is active in maintaining the church, the adjacent cemetery, and the church museum. This group also helps to organize community events;

- The “*ICCC Choir*” (Figure 4.23) is an active performer of liturgical music as part of the religious activities of the church.

- The “*ICCC Photographer Group*” is active in documenting daily lives of the community and events.



Figure 4.23 Father Vijitt with the “*ICCC Choir*” members inside the Church, ICCC Photographer Group, n.d., <https://www.facebook.com/กลุ่มช่างภาพคอนเซ็ปชัญ-107497081528810>

In terms of financial resources, the ICCC relies on private initiatives and external donations and sponsorships (see Chapter 5, below). The RCAB plays a rather limited role in providing financial support to the community. Its policy is to provide the CCC community members the freedom to do any initiatives as long as they can secure their own funding.

As far as educational resources are concerned, the ICCC community relies solely on the RCAB, academic institutions, and historians, without having the resources to establish its own library and archives.

PROCESS

(1) Planning: Regarding planning for transcultural heritage management, the ICCC has not developed a concrete planning or process. The hearings that ICCC community organizes occasionally to discuss issues in the area of heritage management are ad hoc in their character and not part of a systematic process.

For example, the issue of the future use of the currently abandoned ICCC school building can serve as an example for the negative implications of the absence of proper planning and a structured process. Initially, the RCAB planned to rent the property out to a foundation for the blinds, however, without hearing the opinions of the community. The community insisted on its rights and organized a hearing. The hearing resulted in the community's opposition to the RBAC plan, but failed to develop a concrete option for an alternative use to the building. At present, the building is deteriorating. The researcher's site visits for this study have not revealed any initiative by the community to rehabilitate or modify this historic building for an alternative, contemporary use. And no apparent efforts have yet been made to seek sponsorship, donations, or ideas for alternative, new uses of the buildings that could conveniently match the community's needs for a place at which community members, visitors and tourists could meet.

Currently, the ICCC community is neither taken own initiatives nor developed a leadership role in initiating ICCC cultural conservation projects. Occasional initiatives were usually taken by outside institutions, such as the "*Chaopraya for All – community rehabilitation project*" run by the Bangkok Metropolitan Administration in 2016, the "*Seed of Immaculate Conception*" project (Figure 4.24) to educate the ICCC children about their transcultural heritage by the Thammasat University in 2015.



Figure 4.24 “Seed of Immaculate Conception” project by the Thammasat University in 2015

According to the researcher’s interviews, the ICCC community routinely works on some transcultural-heritage-management-related issues but only as part of the Church’s activities and only within the narrower Church’s scope of interest. It became also apparent that some ICCC community members have the intention to developing a “*cultural learning center*” but this is still in the lengthy process of developing a plan;

(2) IMPLEMENTATION: Regarding the “*implementation*” of projects, it became clear that ICCC cultural heritage management projects are normally implemented by outside institutions and just get supported by the ICCC community through the provision of facilities and information;

(3) MONITORING: Based on this research, it can be concluded, that at present, the ICCC community, also due to the nature of the projects conducted by outside institutions, does only play a very limited role in just occasional but not continuous “*monitoring*”. Information concerning the projects is normally not shared between the outside project leaders and members of the ICCC community.

This means that the ICCC community members usually do not play an active role in projects run by an outside institution. As a result of this by-

stander position, ICCC community members rarely get an opportunity to see the insights gained from such conservation project studies after they are being concluded.

RESULT

(1) OUTPUT: So far, as seen by the community's opinion leaders interviewed as part of this research, the “*output*” so far from current activities in the field of ICCC heritage asset management, includes,

- The renovation and conservation of the Immaculate Conception Church and Museum in 2011 by the Department of Fine Arts on the occasion of the 500th anniversary of diplomatic relations between Thailand and Portugal;
- The Immaculate Conception Museum development project by Thammasat University that created an inventory list for the museum; and
- The local initiative in establishing the "Immaculate Conception Church Wellbeing Improvement Group", a local initiative with the aim of improving the quality of life and cultural preservation of the community.

(2) OUTCOME: From the focus group interviews of community opinion leaders, it appears that there is a basic willingness to move from the current passiveness into the direction of improved, more active transcultural heritage management. The areas in which, in the view of the community opinion leaders, action would be desirable are mainly:

- The conservation of the church and religious artifacts, as well as the promotion of local traditions, culture and the increase in the knowledge of local history;
- The rehabilitation of public buildings;
- The strengthening ICCC community participation in cultural heritage management.

(3) FEEDBACK: In addition, room for improvement is seen in the feedback received from the focus group interviews of the ICCC community opinion leaders' , in the following areas:

- The need for a management plan that encourages community participation by identifying resources and responsibilities to each individual/group in the ICCC community with a plan of raising awareness of the transcultural heritage of the community;

- The need for heritage conservation education for local citizens aiming at raising awareness of the value of the history and cultural heritage of the community. This education should add to the local citizens' aspiration to take action and become themselves leaders in cultural conservation in their community;

- The need for a community initiative on new local businesses, for instance the establishment of a ICCC community enterprise providing specialized Portuguese - inspired food service;

- The need for ICCC community initiatives for rehabilitating old buildings and designating them for new, possibly, alternative use. For example, a ICCC community center and point of community member contact could be created. Currently, there are several buildings in the ICCC community that are abandoned. A rehabilitation project would give life back to neglected buildings and rooms could be used for community needs, such as for a library, meetings, heritage protection volunteers, artist and art galleries, a point of contact for visitors and tourists.

Table 4.2 Assessment of the ICCC Transcultural Heritage Management

SITE	Immaculate Conception Church Community, Bangkok, Thailand
ELEMENTS	
LEGAL	- The Roman Catholic Archdiocese of Bangkok regulation - Ancient Monuments, Antiques, Objects of Art and National Museums Act 1961 - Land Act 1954: Rights in Land
INSTITUTION	- The Roman Catholic Archdiocese of Bangkok (governing body) - The Ministry of Foreign Affairs (supporting) - The Fine Art Department, Ministry of Culture (supporting) - The Bangkok Metropolitan Administration (supporting) - The Embassy of Portugal (supporting) - Academic institutions in Bangkok, i.e., Thammasat University, Chulalongkorn University, Suan Dusit University (supporting)
RESOURCE	- <i>“ICCC Lay Ecclesial Ministers Council”</i> - <i>“ICCC Well-being Improvement Group”</i> - <i>“ICCC Youth Group”</i> - <i>“ICCC Craftsman Group”</i> - <i>“ICCC Choir”</i> - <i>“ICCC Photographer Group”</i> - Legion of Mary - The Roman Catholic Archdiocese of Bangkok - Private Funds - Donations & Sponsorships

Table 4.2 Assessment of the ICCC Transcultural Heritage Management (Cont.)

SITE	Immaculate Conception Church Community, Bangkok, Thailand
PROCESS	
PLANNING	- The community participates in projects organized by external institutions. - The community is developing their own heritage management plan.
IMPLEMENTATION	Cultural conservation projects are implemented by outside institutions with the support of the community.
MONITORING	Community plays a limited role.
RESULTS	
OUTCOME	- Conservation of transcultural heritage - Knowledge management for community's culture and history - Improvement of qualities of life of the
OUTPUT	- Immaculate Conception Museum development project - Establishment of "<i>ICCC Well-being Improvement Group</i>"
FEEDBACK	- The need for rehabilitating old buildings for new use. - The community has an idea for developing a learning center for history and culture of the community.

The results of these focus group interviews are instructive as it can be assumed that the community leaders, in the future, will use their more forward-looking perspective to convince the citizens of the benefits and opportunities that an upgrading of their ICCC community can experience through active participatory cultural heritage management. The ICCC community opinion leaders are motivated and willing to participate in ICCC transcultural heritage management. They have resources available, such as the ICCC Lay Ecclesial Ministers and the

"ICCC Well-Being Group" to work on such efforts.

However, they need a clear direction, including a mission, strategy, and plan. The researcher found that the main problem in current ICCC

management of transcultural heritage is the lack of organizational structure and accountability. The current lack of clarity about who cares about what must be seen as an obstacle to moving forward. At present, the tasks are generally assigned to the ICCC Lay Ecclesial Ministers, whose members are not experts in cultural heritage management. All committee positions are usually filled by people working on a voluntary basis. This is not helpful for effective planning, targeted actions, and success control.

In exploring in more detail the relationship and influence that various parties have in ICCC transcultural heritage management, the following section discusses the ICCC Stakeholder Analysis.

4.2.2 ICCC Stakeholder Analysis

In the case where improving the active participation of stakeholders is one of the objectives of operational heritage management, the stakeholder analysis becomes one of the first steps in the planning process. The goal of this analysis is to identify and assess the stakeholders' expectations and needs. As a part of the development of this research paper, the researcher has gathered the relevant stakeholder information mainly through focus group interviews. This provided insight into the present relationship between the relevant stakeholders and the ICCC transcultural heritage.

Following the stakeholder analysis procedure discussed in chapter 2.3.1.2, the key elements considered as part of the ICCC stakeholder analysis were (1) the establishment of the identity of the stakeholders as well as their categorization and (2), the prioritization of stakeholders according to their level of interest in and influence over the ICCC cultural heritage asset.

Identification of ICCC stakeholders

In the course of developing a list of all relevant stakeholders, the researcher has distinguished between the categories of “*internal*” and “*external*” stakeholders. This list of relevant ICCC stakeholders is not limited to institutions and individuals but also lists the relevant individuals representing the interest in ICCC within their respective organizations.

Internal Stakeholders

- The Roman Catholic Archdiocese of Bangkok
- The Fine Art Department, Ministry of Culture
- Cultural Management Academic institutions in Bangkok, i.e, Thammasat University, Chulalongkorn University, Suan Dusit University
- “*ICCC Lay Ecclesial Ministers Council*”
- “*ICCC Well-being Improvement Group*”
- “*ICCC Youth Group*”
- “*ICCC Craftsman Group*”
- “*ICCC Choir*”
- “*ICCC Photographer Group*”
- The Legion of Mary
- The ICCC head priest
- ICCC resident citizens
- Local politicians

External Stakeholders

- The Bangkok Metropolitan Administration
- The Ministry of Foreign Affairs
- The Embassy of Portugal
- The Siam Society
- The Duke of Braganza and the Royal family of Portugal
- Academic researchers active in relevant cultural and historic research activities
- Students qualifying in relevant cultural and historic studies

- The media, e.g., Thai PBS, Sarakadee.com, p.p.
- Local and foreign visitors and tourists
- Tour leaders and specialized guides
- Sponsors and donors
- Volunteers and volunteer groups

Prioritizations of ICCC Stakeholders

The subject of this paper is to have a deeper look into the option of a participatory management style in managing the ICCC cultural heritage asset. Participatory management in this field is generally meant to be the practice of stimulating and allowing stakeholders to take a more active role and to empower them to participate in decision-making. More specifically, and related to the ICCC transcultural heritage asset, the level of interest, influence and power of each ICCC stakeholder should be assessed and compared according to their importance for the asset's effective participatory management. This assessment will enable a prioritization of the stakeholders' role in the participatory management and lead to a more supportive environment at the decision-making level. The stakeholder assessment that the researcher conducted resulted in the conclusions shown in the following diagram (Figure 4.25)



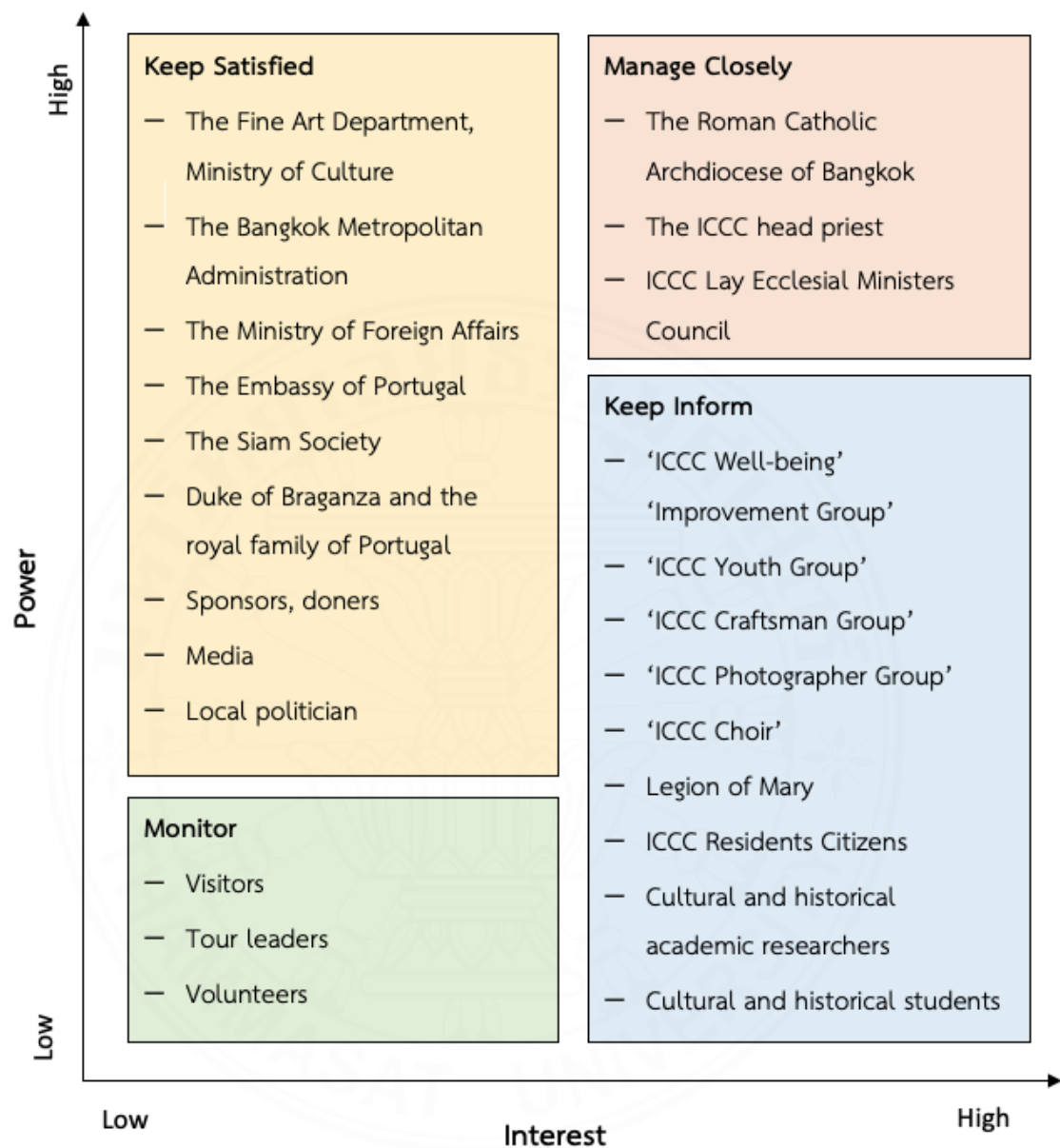


Figure 4.25 ICCC Stakeholder Analysis

In this diagram, the ICCC stakeholders identified and categorized by the researcher were assigned to target categories according to their degree of influence, power and interest in the asset, to which specific action measures are linked.

Members of the “*high power and high interest*” group must be “*closely managed*”. These are in particular,

- The ICCC head priest who has de facto decision - making power over the management of the ICCC community and related planning;

- The “*ICCC Lay Ecclesial Ministers*” who manage the ICCC community; and

- The academic institutions specialized in cultural management that are able to provide the resources needed, i.e., scientific expertise, funding, expert manpower, and to implement ICCC transcultural heritage management projects.

- Members of the “*high power and low interest*” category must be “*kept satisfied*” to maximize their effectiveness for the purpose of the ICCC asset’s participatory management. These are mainly institutions that currently support the ICCC transcultural heritage management activities indirectly. Examples are the government and other public institutions, which, in their respective areas of competence, provide support related to the transcultural heritage management and related projects. Additional members of this category of stakeholders are sponsors and donors, as well as the media. Their positive contribution to the management of the ICCC cultural heritage is a result of their ongoing good relations with the ICCC community that have been maintained over a long period of time.

- Stakeholders in the “*low power and high interest*” category must be “*kept informed*”. However, special attention should be given in particular to some ICCC groups and civic initiatives such as the “*ICCC Well-being*”, the “*Improvement Group*”, the “*ICCC Youth Group*”, and the “*ICCC Craftsman Group*” because these groups have assembled a number of highly motivated members engaged in matters concerning the ICCC community. In response to and as a reflection of their self-motivated engagement, members of these groups should be kept in the loop concerning all ICCC transcultural heritage management programs, also because, in the future, they could change their role and status.

- Stakeholders belonging to the “*low power and low interest*” category should just be actively monitored. People in this category are more remote to and less involved, typically indirectly, in the ICCC transcultural heritage management, such as visitors, tour leader, guides, and volunteer workers who are only engaged on a temporary basis.

As a result of this stakeholder analysis for the ICCC transcultural heritage asset, it has become clear that the most important actors and influencers in the ICCC transcultural cultural heritage management are the institutional power-holders. Civic groups taking an interest in the ICCC transcultural heritage and ICCC resident citizens presently have no influence on the management’s decision-making process. Under the prevailing relevant principles of participatory management, their status should be elevated from merely 'being kept informed' to a more influential role.

The ICCC Resident Citizens

As regards the resident citizens, the following general principles governing a participative management style should be considered.

Although seemingly deeply divided, Thailand sees itself as a democratic country (constitutional monarchy). Democracy thrives on citizen participation. The proposal to involve the ICCC resident citizens more strongly and, above all, on an equal footing in the decision-making processes on the future of ICCC heritage management that will affect them directly or indirectly, therefore, also serves the further desirable strengthening of local democracy. It must be understood as an expression of a “*living democracy*”. This is exemplified by the World Heritage Convention’s (UNESCO, 1972) insight that cultural heritage is “*a function in the life of the community*” and the protection of World Heritage as “*the duty of the international community as a whole...*”. The principle of shared responsibility is particularly the important at the local level, where the opportunities for citizens to get involved are numerous and diverse, because in most cases, it is the citizens’ daily experienced interests that are at stake.

Against this principal background, it seems obvious that cultural heritage does not only need legal protection, state funding and instruments, but also the interest, commitment and support of the population. However, in the domain of cultural heritage management, civic participation, involvement and co-determination is not yet a common feature like in some other (mainly European) countries, especially, as public participation in cultural heritage management is not a legal requirement in Thailand. Therefore, reference cases with similarities to the cultural heritage field have to be found to establish guidelines and develop proposals.

For example, in Thailand, similarities can be found with other areas, such as urban land use planning, urban renewal projects and integrated urban development concept developments, where there may be more common examples of a practiced culture of participation. In fact, the legal framework promoting citizen participation in local public decisions. There are a few legislative and administrative acts that rule city planning and the citizens' rights to participate.

The most recent and prominent one is "*The 2005 Rule of the Office of the Prime Minister on Public Consultation*" (Government Gazette, 2005). The Rule lays down requirements for extensive public consultation in the field of State agencies' undertakings. Under the Rule, "*interested persons with the right to be consulted*" are people who may suffer unavoidable injury or damage directly from an undertaking of any State's project. The Rule stipulates that the following methods/tools may be used to consult with interested parties: Individual interview, information networks system or other means, expression of opinions, small group discussions, consultative meeting, public hearings; public discussions, information exchange, workshop, meetings of representatives of the interested parties, etc. However, the Rule falls short of providing true participatory powers for the relevant public. Under Clause 12, it just requires "*a State agency*" to prepare a "*public consultation report*" of which the public will get notified.

An older regulation is "*The 1975 Town Planning Act*". In the "*Greater Bangkok Plan 1990*" (for the development of Bangkok according to the national plan, the authors advised the Thai Government to enact a city planning law

(“*Town Planning Act*”) which was promulgated only about 14 years later. The Act provides three forms of citizen participation in the “*Comprehensive City Plan*”: (1) Delegations of non-governmental organizations can be nominated to planning boards, (2) public meetings can be organized, and (3) the introduction of a petition option.

(1) The involvement of delegations of non-governmental organizations in the planning boards implies a possibility that people can negotiate their interests with the state through their delegations. However, the relatively small number of delegations (i.e., seven delegations of non-governmental organizations out of the twenty members of the City Planning Board), and the means to appoint them (through the Prime Minister’s cabinet) makes this form of people participation ineffective. This is because it is not clear whether these delegations will represent the broad interests of civil society;

(2) The second form of people participation (public meetings) is the requirement of the planners to arrange minimally one public meeting in order to collect local opinions (Article 19 of the City Planning Act, 1975, p. 8). However, the public meetings merely supposed to collect public opinions. This is a one-way communication with little opportunity to negotiate and influence;

(3) Article 23 (ibid, p. 9-10) allows petitions of local people regarding the draft plan but similar to the public meeting option, the petition option has no participative character.

Under the prevailing “*1999 Determining Plans and Process of Decentralization to Local Government Organization Act*”, particular emphasis is given to the decentralization to local government. This was also done in recognition to the fact that Thailand’s traditional high centralization tends to undermine the planning system at local municipal level.

From the analysis of the legislative examples, it can be concluded that, although the authors of the acts were aware of the citizens’ interest in and democratic rights for participation in decision-making, the Acts fall short of providing a sound legal basis for it. This becomes particularly clear from the literature of the 1999 Act provides a strong statement in in favor of participatory planning for

local government, a special reference is made in Section 17, subpoint (7) to the principles of democracy “*enhance democracy, equality, rights and freedom of people*”.

In contrast to the granting of full rights of participation to the citizens concerned, the prevailing legal framework in Thailand provides the government with the right to obtain information from the grassroots, rather than organizing a collective, participatory public decision making. In general, all significant public decisions remain within representative forms, i.e., municipal executives and councils (Chaowarat, 2010). This constitutes an imbalance of power among civil society groups that reduces the ability of other interests such as resident citizens to be involved in public decision-making although their interests are involved.

This picture is confirmed, albeit in a variation, when one takes a closer look at the legal and actual situation at the local (municipal) level. Practiced participative management in Thai municipalities in reality frequently means that various interests groups determine the local development plans collectively. According to Chaowarat’s (2010) study findings, it is local business elites that dominate municipalities and manipulate citizen participation for their personal benefits

In reality, some local groups who have high political influence benefit from (legal) planning procedures, while others use their tight connections to politicians to pursue their aims outside the legal planning procedures. Overall, at municipal level, the situation is characterized by a dominance of local business people in public decision decision-making which excludes the ordinary citizens who neither have mass support, nor support of politicians and therefore stand little chance for pursuing their interests.

From this comparative analysis, it can be concluded for participatory management in the area of cultural heritage management, that, although much participation is taking place in municipal practice, their local planning systems fails to serve as a model. As there are no appropriate precedents and no comparable cases of reference for the cultural heritage domain, independent supporting principles

for a participatory management system in cultural heritage management must be developed.

This negative result can be put into perspective, however, by the fact that the Thai legislator has recognized the issue of participatory management as a legitimate means of democratic co-determination in principle (as demonstrated by the legislation referred to above). The only area in which a legislative deficit remains is the failure of the legislator of transforming the recognized democratic principle of citizen participation in decision-making (as referred to under Section 17(7) of the 1999 *“Determining Plans and Process of Decentralization to Local Government Organization Act”*) into concrete legislative action that enables and encourages participatory management in public areas, including in the cultural heritage field.

ICCC Civic Groups

As regards the civic groups, participative management practices would lead to the active involvement of individuals in the ICCC transcultural heritage management who demonstrably take a high interest in its future and may have acquired a certain level of knowledge, in general, or in their specific field of interest. These groups and notably their individual members are generally characterized by self-motivation, a high level of commitment, an above average level of information about the asset, and their willingness to conduct voluntary activities that can be for the benefit of the cultural heritage asset. The civic groups interested in the ICCC can therefore provide added value to the management of the cultural heritage, especially when their particular expertise goes beyond the cultural practitioners' expertise, for instance expertise developed by members of the craftsmen group, the choir group, and others. For these reasons, the constructive potential of civic groups has to be taken into account when planning for a future participatory management.

In addition to the ICCC stakeholder analysis, in the next section, the researcher will discuss the research findings on ICCC citizens' perspectives on their transcultural heritage and assess the level of citizen participation in heritage

management using Arnstein's "*Ladder of Participation*" model to understand the current level of citizen participation in ICCC.

4.2.3 Assessing the Current Level of ICCC Community Participation by the "*Arnstein Ladder of Participation*"

In assessing the level of ICCC citizen participation, an important step is to understand the ICCC citizens' views on transcultural heritage and their willingness to participate in its management. To find out about these views, the researcher conducted a semi-structured focus group interview (Appendix A) and an online ICCC citizen survey (Appendix B). The results show a clear positive connotation of ICCC citizens towards community participation.

Knowledge about the Community

In terms of knowledge about the Community, the majority of ICCC respondents indicated that they have a good level of knowledge about the Community under the following aspects; (1) Community history: moderate – good, (2) Local delicacies: moderate – good, (3) Religious traditions: good – very good.

This is supported by related statements from the focus group interview;

"The ICCC community has significant historical importance. We are not only the first Catholic community in Bangkok, but the first community in Bangkok. The community has been here since the period of the Ayutthaya Kingdom, before the founding of Bangkok... Many people from this community also worked for the Thai government and court in the past. You can see many of their houses in the community and the records of their names and titles." (Father Vijit Seangharn, interview, May 8, 2021)

"The current generation is of Portuguese ancestry, but at the late level that was actually at the end of the line from my aunt's generation. These children know that they are of Portuguese descent. The family with the same surname is considered a large family, which is separated into several houses within the community..." (Usa Chairroj, interview, March 20, 2021)

"...In the old days, the old community members were all gone. They make 'Kamon Farang' like Kanom farang of Kudi Jeen. It is also famous here" (Chalermkreit Deangjaroen, interview, April 3, 2021)

"The most important events of the year are the celebrations of the Church. Last September 24, it was the celebration of 'Santa Maria de Mendes'. The community members called her 'Maria de Kanom Jeen' because her hair looks like Kanom Jeen's. And during the celebration of the Virgin Mary, the community will distribute Kanom Jeen... and on December 8, there will be a celebration of the Immaculate Conception Church. There will be parades around the church...and there is a commemoration of Good Friday as the Filipinos do. We call it 'taking down the body of Christ' (ถอดพระ), when we dress up like Roman soldiers to represent the removal of Jesus' body from the cross. This happens between March and April according to the Catholic calendar." (Puchay Percharat, interview, April 3, 2021)

Knowledge Transfer

With regard to the way the ICCC citizens learn about their transcultural heritage, the majority indicated that they learn through storytelling (73.5 percent), while some indicated that they learn from the Catholic church's publications (32.4 percent), and 14.7 percent from the community information boards.

In this regard, Sangduean also mentioned that;

"As far as the history of the community and other topics are concerned, we rely on the storytelling method and the publication of the church weekly paper, which is distributed in the church for those who attend the mass that is held every day. In addition, on certain special occasions such as special community events, ceremonies, celebrations, and funerals, there will be a publication for those special occasions that will be distributed to the participants in the events. These materials will be about the

ceremony or activity and will contain stories that tell community members about the history of the community." (Sangduean Phosai, interview, May 22, 2021)

Citizens' Views on Cultural Heritage

The survey conducted on the ICCC citizens' views about the ICCC's transcultural heritage, came to the following results:

73.5 percent of the ICCC citizens think that the most important feature of the community is its history. 70.6 percent consider the religious aspect of the community to be the most important feature.

- 94.1 percent think that the most unique event of the Community is the Good Friday ceremony depicting the crucifixion of Jesus, which, residents say, is only practiced in Thailand and the Philippines in South East Asia;

- 88.2 percent think that "*Kanom Jeen Kai Kua*" (Chicken Curry Rice Noodles) is the most famous local dish, while 67.6 percent think that "*Kamon Farang Portuket*" (Portuguese Cake) is the most famous delicacy;

- 61.8 percent think that the Community should be promoted and opened to visitors as a special cultural tourism attraction. All ICCC citizens believe that the prevailing traditional way of life should be preserved;

- All ICCC citizens think that the municipality should establish a cultural learning center.

The ICCC citizens' statements regarding their views on some of the transcultural heritage can be found in section 4.1 or Chapter 4.1

ICCC Citizens' Participation in Heritage Management

In terms of ICCC citizen participation in the transcultural heritage management, the majority of ICCC citizens indicated that, at present, they frequently participate in the maintenance of ICCC heritage assets, while they are rarely involved in the exchange of historical and cultural knowledge between people inside and outside the ICCC Community.

Regarding their participation in religious activities, the majority of the ICCC citizens stated that they always participate in the annual ceremonies

organized by the Catholic church and always attend the weekly masses. In contrast, ICCC citizens rarely participate in religious education programs offered by the Catholic church such as retreats and religion classes.

One of the members of “*ICCC craftsman Group*” mentioned that;

"Most of the time, the people in the community share the work. I have the duty to take care of the church cemetery. The head priest asked me to take care of it because he had confidence in me. The church then appointed me. The elders who were in charge of the cemetery passed away, so he appointed me to take their place. I've been doing this job for decades, taking care of the church cemetery. Everything we do is for the church. There is also a group of craftsmen. And because I know the cemetery and how to conduct a ceremony there, they appointed me to do it... The people of the Legion of Mary work directly for the Church. They don't get paid. They work for the Church by heart. They share the work by letting each person do what is appropriate for them. For example, when there is a Mass on Sunday, what flowers should be arranged and how to tie the tassels. They've been doing it for decades, so they know how to do it. They have people for this job and the church has appointed them to do it." (Jinnarong Daengcharoen, interview, April 3, 2021)

One of the “*ICCC Well-being Improvement Group*” also mentioned that;

"As far as the "Wellbeing Improvement Group" is concerned, it belongs to our community. We started with ourselves by bringing together the younger generation and the adults. For the young to see that we are working together, like we sweep the community twice a month. Also, one of the latest initiatives of the group was installing security cameras around the community. We raise funds within the community and got these cameras running. The adults in the community support this. They help each other out." (Charinda Wiseratana, interview, March 27, 2021)

Regarding the participation of citizens in the administration of the community, Pimlada mentioned that;

"In our church, we have a committee called 'Lay Ecclesiastical Ministers Council', which represents the head priest. This council is set up for management of the community. It is composed of people with various qualifications who are elected by the ICCC citizens as their representatives. They do not get compensation but work as volunteer for the community. For example, they work on community land use, and coordinating with other districts of the Roman Catholic Archdiocese of Bangkok, ICCC belongs to District 2, in organizing annual activities." (Pimlada Wongngernyuang, interview, May 8, 2021)

ICCC Citizen's Willingness to Participate

Finally, when asked about their willingness to participate actively in the transcultural heritage management, 94.1 percent of the respondents showed their willingness to actively participate.

Assessing the ICCC citizens' current level of participation

Based on the results of the study, ICCC sees a positive trend toward citizen participation, as the majority of ICCC citizens are willing to participate in the management of ICCC's transcultural heritage, although the mechanism to do so and personal initiative appears to be lacking.

The study shows that ICCC citizens have at least a basic knowledge of the community's transcultural heritage. They learn about it primarily through storytelling among families and occasional church publications. The main activities of the ICCC that bring people together are those of the church, i.e., the annual religious ceremonies and daily masses. Cultural activities, on the other hand, are less and less practiced, such as New Year's blessing traditions and local delicacies, they are at risk of being lost. Greater participation and involvement in the cultural heritage's

preservation and continuation would serve to prevent these cultural traditions from being lost.

In general, one can conclude that ICCC citizens play a passive role by participating in activities predetermined by the church. This analysis corresponds to the result of the ICCC stakeholder analysis (Chapter 4.2.2). Decision-making power within the ICCC is concentrated at the leadership level, i.e., the ICCC head priest and the ICCC Lay Ecclesial Minister Council. To date, the only channel for citizen input is through the elected ICCC citizen representative on the Lay Ecclesial Ministers Council.

Although the current head priest and the Council are positive and supportive of cultural management activities, cultural management is not among their priorities in the administration of the community. This is evidenced by the fact that the ICCC leadership has facilitated several cultural activities and heritage conservation projects implemented by outside institutions, but does not yet have its own cultural management goals or plans.

This is to be expected, as the ICCC leadership performs an administrative function within RBAC, in accordance with the hierarchical structure of the Catholic Church. The Church leadership has designated the Council as an administrative body of the ICCC Community, which reports to the ICCC's head priest. The head priest is not elected but appointed by the Roman Catholic Archdiocese of Bangkok. His task, among others, is to supervise the activities of the ICCC community. Here, the focus of the priest and the council is on the activities of the Catholic Church and, therefore, the management of ICCC's transcultural heritage seems to be of lesser importance.

Consequently, because there is no clear leadership in the management of the ICCC's transcultural heritage, resident citizens currently play a "passive" role regarding the management of their heritage. This passive role contradicts the results of the survey, cited above, which indicates that there is a fundamental willingness among the ICCC citizens to actively participate in the management of heritage.

In application of Arnstein's ladder model on the quality of citizen participation, the citizen's participation in the management of transcultural heritage, as practiced today in the ICCC Community, qualifies for the last rung of Arnstein's "*ladder of participation*", that is, at the level of "manipulation" (Figure 4.26).

This level usually involves some semblance of participation, with the formation of community committees or associations, but in reality, these groups are not given any control over the given activities by those who actually wield power and have sole decision-making authority.

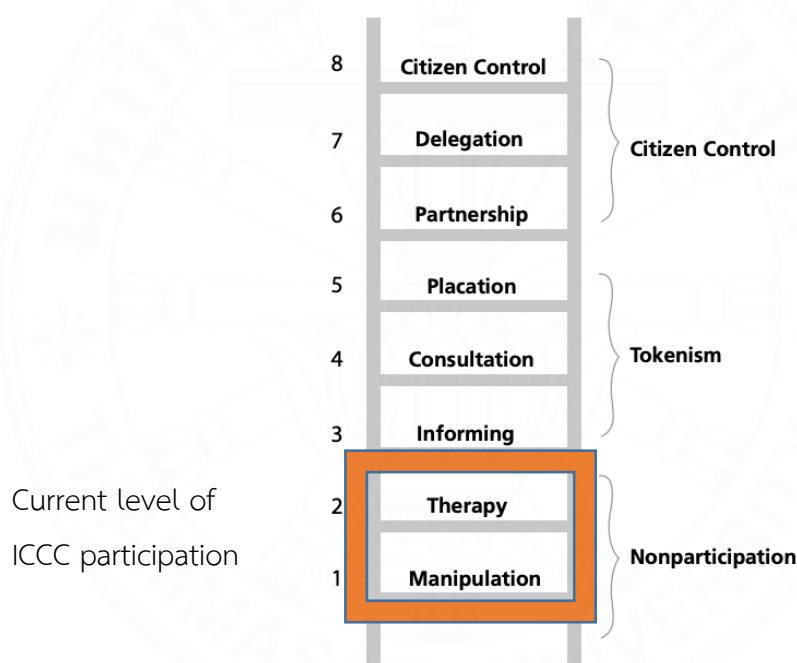


Figure 4.26 Current Level of ICCC Community Participation by the "Arnstein Ladder of Participation"

Another feature of ICCC citizen participation is that it is strongly linked to the activities of the Catholic church. This positioning can be identified with the second rung of Arnstein's ladder "*therapy*" (Figure 4.26). According to Arnstein, the true decision-makers, in such a case, view citizens positioned at this rung as "*powerless*" and assumes that "*lack of power is synonymous with insanity*" (Arnstein, 1969). Arnstein added to his categorization, however, that this is something that can be "*cured*". As a consequence of this assumption, citizen "*participation*"

eventually takes on features of group therapy session, exemplified by the daily masses, the annual religious ceremonies and other religious events. In these events, the Catholic priest assumes the role of an “*expert*” who has the power to set the tone and agenda of these religious events. This includes the meetings of the ICCC lay church workers. The emphasis is not on participation and co-determination but on aligning the value systems and the attitudes of the parishioners with the values of the Catholic church.

In addition, to this analysis it is important to note as a part of this research paper that strong civic participation in pre-prescribed church activities that are an integral part of the set of parish traditions must not be confused with active participation in the management of the transcultural cultural heritage. They must be seen as totally separate issues.

As just pointed out, ICCC citizen participation is identified with the first two rungs of Arnstein’s “*Ladder*” model. At this level, participation is not only considered “*non-participatory*” (Figure 4.26), but it can also be interpreted as harmful and disrespectful to citizens (Farnham, 2014). In this view, this form of forced-upon passive participation, intentionally marginalizes the role of the citizens. Their opinions and needs are not taken into consideration by the decision-makers who exercise their singular power by preventing the citizens from their right to influence what is affecting them on a daily basis.

In this respect, the participation of ICCC citizens in the management of their patrimony has not gone beyond the level of a “tokenism”. At this level, some degree of participation is conceded, some elements of co-determination are granted, and some steps are taken towards citizen participation. But this half-hearted approach has little to do with the democratic principle of full citizen participation and the provision of an equal-footing status for resident citizens with the other stakeholders.

However, this situation may change as ICCC management and citizens are already prepared and willing to participate in the management of ICCC's transcultural heritage. ICCC management and citizens can join forces and develop a

common goal of heritage conservation within the framework of community management. This will transform the current passive characteristic of ICCC citizen participation into active initiative in the conservation, restoration and management of ICCC's transcultural heritage.

As for cultural practitioners, in order to promote true citizen participation in the management of ICCC's transcultural heritage, their role must go beyond engaging the public in the management process. They need to act as "*lobbyists*" and mediators to convince relevant institutions, government agencies, resident citizens, and other stakeholders to find an accord on (1) a mutually-agreed opening up of the existing transcultural heritage management structure to all relevant stakeholders, (2) promoting community participation and empowering citizens to engage on an equal-footing, (3) the establishment of a set of common goals for a participative ICCC transcultural heritage management, and (4) on the development of a transcultural heritage management mechanism, guaranteeing equal rights for all ICCC stakeholders in the participative management process.

CHAPTER 5

CONCLUSIONS, PROPOSAL, RECOMMENDATIONS, AND PROPOSED OPTIONS

5.1 Conclusions

The case of ICCC presents a hope for more community participation in transcultural heritage management, as well as a challenge that comes with it. This is reflected in the one the survey respondent's message (Appendix B);

“The development of the community and public knowledge about the community makes everyone (in the community) want to contribute more to its preservation. Today, people (researcher: “i.e., the resident citizens”) think that the community should be developed more, including the old traditions and different traditional cultures, but no one takes the initiative. Everyone tends to get discouraged when criticized. Some people still stick to the old ways and do not accept new things, especially the elders of the community. If any institution is already doing a research or development project as part of their work or studying and researching (case studies), that would be very good because they can invest a lot of time in studying and gathering information and we will all support them. We want to help, but each of us has a full-time job, so we can only think. We are happy to support.”

There is a need to encourage the ICCC citizens' motivation to take initiative regarding their transcultural heritage, and transform their basic “*passive*” willingness to participate in ICCC heritage management into “*active*” participation.

(Active) participative management practices support the provision of constructive contributions from resident citizens' by allowing them to gain additional insight and knowledge on cultural heritage management. In return, resident citizens may exhibit more commitment and cooperation to the cultural heritage cause and

provide constructive contributions for the protection of the asset or site in question (Suksamai, 2019).

As discussed in this research paper, it is no question that cultural heritage preservation, protection, and management are a public task. Cultural heritage needs legal protection, state funding and instruments. But as a result of the need for more effective processes, growing democratization of our society (Unger et al., 2019), and the expansion in citizen skills and resources, the interest, commitment, and support of the population is needed.

One of the questions concerning the process of participative management (governance) within local administrative structures in Thailand is, how prevailing cultural practices influence this process. “*Cultural practices*” in this context include collectivism, uncertainty avoidance, and power distance. The cultural practices embedded in the civic culture upheld by Thailand’s leaders lay the foundation for power distance as they seem to promote submissiveness and deference to elite rule. According to some research in this area, Thai society is made up of positions which are “*hierarchically connected*” and people are “*supposed to adapt their behavior accordingly, due to implicit social pressure*” (Mulder, 1996; Von Feigenblatt, 2009). The results of these studies show that local Thai leaders traditionally employ a subtle paternalistic leadership style which does not promote truly transparent and open discussions as ascribed to participative management. The participative management ideal that open discussion and transparency on both sides will facilitate the process and possibly lead to consensus is unrealistic in an environment governed by cultural practices such as “*harmony*”, “*face - saving*”, and “*silent conflict*” (Buchenrieder et al., 2017). This has to be taken into consideration when proposals are made that are not only theoretically correct but can also be put into practice in a goal-oriented way.

But times seem to change. At present, authorities (in Thailand) are increasingly facing an interested and involved citizenry that is more engaged than their parents’ or grandparents’ generation. Direct contact with managing “*leaders*” has increased; more people are joining public interest groups, civic associations, and engage in other collective forms of civic action. People have developed new methods of

political action, and the internet has enabled new methods of peer-to-peer involvement among citizens who share political views and want to be active (Russell, 2017).

Whilst in the past, and partly still today, prevailing Thai cultural practices can make it difficult to create an environment catering for truly transparent and open discussions as required in participative management, more recent developments seem to point in the direction of change. Although a paternalistic leadership style is still prevalent, mostly in rural environments, there are changes in cultural practices towards a more open and participatory society. For instance, farmers in rural areas now have possibilities to influence the development of their village through open discussions in local governance structures such as “*community development meetings*” even if they may not have the final say in the decision and even if traditional cultural practices may, to some degree, still impede full participation (Buchenrieder, Dufhues, Theesfeld, Mungkung, 2017). These general trends show that the goal of an effective active participatory cultural heritage management is not just theoretical but can be achieved in practice by a strengthening of the citizens’ motivation and the role of their civic engagement.

However, it should not be ignored, that a more active citizenry and its active participation in the cultural heritage management process can make the management of the asset or site more complex. Therefore, and in response to the changing environment, the traditional role of cultural practitioners must be carefully re-crafted. Because cultural heritage practices will slowly shift from a centralized, expert-to-citizen (top - down) approach to a more participative concept that will engage (resident) citizens and other legitimate stakeholders on an equal footing with (local) government and administrative authorities, practitioners need to become skillful mediators in a process of balancing opposing interests. This new role can become a challenge for cultural heritage practitioners. For instance, it can be assumed that few cultural heritage experts are keen on waiting for opposing resident citizens to hear their comments which they may perceive as “*not constructive*” or lacking expertise. In addition, in the experts’ perspective, joint meetings with laymen, coordination,

collaboration, brainstorming sessions, hearings, and transparent participative decision-making processes will slow the decision-making and management processes.

But it must be clear to everybody involved that the goal of community and citizen participation is not to maximize the management process' efficiency, but rather to balance interests, enhance community commitment, strengthen the local citizens' support, and, eventually, make better decisions than restricted-expert, autocratic or aristocratic alternatives.

From this it can be concluded that today and, in the future, private participative involvement in cultural heritage management is an indispensable form of civic participation. In addition to their involvement as a target audience for information (passive participation), citizens should also expect increased participation in decision-making and their inclusion in management activities and, most importantly, in the decision-making (active participation).

For these reasons, local community and resident citizens' involvement and satisfaction are considered as essential components of sustainable development in this field (Fouad & Messallam, 2018).

5.2 Proposal of the “*Spectrum of Participation in Cultural Heritage Management*” for Improving ICCC Participation in Transcultural Heritage Management

As discussed in the research findings (Chapter 4.2.3), the current ICCC participation in transcultural heritage management has a potential to transform from “*passive*” participation to “*active*” participation, with an application of participatory approach to heritage management. In this regard, the researcher proposed a “*Spectrum of Participation in Cultural Heritage Management*” (Chapter 2.3.3) a guideline towards increasing participation in cultural heritage management. In its discussions of proposals for a whole set of novel ideas and approaches, the following will introduce some thoughts on instruments of the Spectrum, which may be helpful in the fostering the ICCC citizens' participation. The instruments presented here are characterized by their exemplary character. The lessons that can be drawn from them

are of a general nature that can also be applied to other instruments of participatory involvement in cultural heritage management not discussed here.

In this proposal, cultural practitioners are encouraged to act as a catalyst in initiating and facilitating the participation process, by playing an active role persuading citizens, authorities, institutions and stakeholders to work together towards a common goal of protecting transcultural heritage. Also, additional new ideas are needed for and ICCC trigger a motivation for community members, building on their basic willingness to participate in their transcultural heritage management, to take (an emotional) ownership of the heritage and play active role in its protection. In addition, in the ICCC case, cultural practitioners are to facilitate a development of a mechanism for citizen participation in the decision-making process of the ICCC transcultural heritage management.

Key ideas

By applying the Spectrum to the ICCC project, three items should be kept in mind:

(1) The development of an effective management system with a participatory approach to heritage management. This includes development of a mission statement which provides the “*philosophical*” basis for all cultural heritage practitioners’ doings as regards the ICCC project. This will motivate the practitioners and provide transparency for all ICCC stakeholders.

The practitioners’ management objectives should not stop short of goals which go beyond the major tasks, i.e., the improve of local community citizens’ identification with their transcultural heritage asset as a driving force for community participation. The more far-reaching goals could include engage the public in throughout the process of the heritage management, from planning to implementation. A development of a strategy that will engage all stakeholders beyond the community citizens, will have a high chance of success. Typical ICCC stakeholders are all relevant RCAB representatives, academic institutions active in the field of cultural heritage protection, (local) social influencers who are active online in relevant forums, opinion

leaders (whether active online or offline), (local) government authorities, (local) politicians, and relevant embassy cultural affairs attachés associated with the ICCC heritage site. Their increased awareness, active and passive support are helpful for safeguarding the ICCC's transcultural heritage;

After the establishing a participatory management system a cultural heritage management plan which is reached through a group consensus should be implemented, which, amongst others, will aim at a more efficient use of existing ICCC resources.

(2) In the current environment, transcultural cultural heritage awareness and management is not just a matter concerning the local community. Today, cultural heritage issues concern a wider audience than just local communities, local governments and individual "*enlightened*" citizens. The relentless efforts of a multi-national institution such as the UN/UNESCO is evidence for a larger human interest. Therefore, the activities concerning ICCC's rich history and the cultural values attributed to the ICCC site have become a topic of interest to national and international competent authorities, cultural and academic institutions, scholars, and the general public. This cannot only attribute to the increasing rarity of protected cultural heritage sites but also to the significance of the general lessons which people can learn from them, whether they live in the vicinity or far away.

In the specific ICCC case, it is the message that different cultures can co-exist in peace and must not necessarily engage in conflict. It is for this reason that all activities concerning the enhancement of the ICCC assets attractiveness need to involve all stakeholders. The local community should play a role in the decision-making processes as it affects their future.

This more all-encompassing approach will shift the focus from mere conservation and preservation of a cultural heritage asset to a more holistic approach that takes into account the needs of the parties directly involved and the opportunities and benefits to the community which may be derived from a professional and considerate transcultural heritage management.

(3) The ICCC cultural heritage practitioners have plenty of online communication platforms available (e.g., Facebook, Tik - Tok) that will allow them to engage in micro-targeting which provides them with the opportunity to engage with their audiences much better than before. Communication is an important aspect because of the nature of the project, which is mainly motivating active participation of citizens, the management should rely heavily effective communication. This includes promotion of supporters and resources for the ICCC from a broader public, for instance, social influencers, celebrities, the media, patrons, donors and sponsors. This could strengthen the local community's motivation to take active participation (e.g., as a result of growing pride) of the ICCC community, and facilitate the development of additional initiatives, for instance by creating opportunities for additional ICCC-related communication such as special, high visibility events.

Applying the Spectrum

The “*Spectrum of Participation in Cultural Heritage Management*” (Figure 2.12) can be applied in the planning process of transcultural heritage management for achieving participation objectives. The model can help with identifying a proper objective, target group, as well as help to choose the appropriate communication methods. Which is an essential step for the success of the participation plan, because participatory programs and its communication must be tailored in a way that the target citizen effectively reached and, possibly, respond to the messages provided.

In the case of the ICCC participation in transcultural management, the Spectrum can provide a guideline for the participation at each target level as follows;

(1) “*inform*” level, the citizen plays the role of a recipient who has little knowledge about the transcultural heritage. He or she can only name it and roughly define it. He or she does not yet identify with the heritage and learns about it passively. This level of participation serves as the “*first contact*” to trigger citizen engagement. A typical communication method is usually a one-way approach, such as

providing flyers or articles. To stimulate their curiosity, audiovisual activities such as tours or presentations are helpful.

(2) “*Consultation*” level, as the ICCC citizens have a general awareness of transcultural heritage and a basic willingness to participate in its management. At this level, citizens play the role of recipients who can be motivated to share their opinions or provide feedback on a predetermined heritage management project. Two-way communication through presentations, surveys, and interviews would be the appropriate channels to capture their attention and motivate them to engaging more in the heritage management;

(3) “*Involve*” level, where citizen play a more active role in the heritage management. Action-orientation becomes an important aspect of the involvement. Step by step, the citizen transforms into a stakeholder who actively seek information and opportunities and are prepared to participate in the management of ICCC’s transcultural heritage. They identify themselves with the community and are able to provide informed opinions about ICCC’s transcultural heritage. Active members of the “*ICCC Wellbeing Improvement Group*” and other active groups within the community would typically qualify for this category. They have the potential to gradually become more involved in the management of transcultural heritage and can reach the so-called “*expert*” level. Example of participatory activities at this level are heritage mapping, measuring size of the items in the church museum for making an inventory list, and learn how to make the “*Kanom Farang Portuket*”. Particularly for younger citizens (future stakeholders) this approach is very valuable;

(4) “*Collaborate*” level, here, the most important difference to the previous level is the transformation of citizens and stakeholders into multipliers. Due to their knowledge about the ICCC transcultural heritage, these persons are able to participate and be decisive about questions concerning the heritage. Assuming the citizen has a lot of contact with the issues related to the heritage, and their motivation to learn as well as experience and interest in it increases. At this level, the advanced multiplier introduces a new dimension: the impact of group learning and the sustainability of shared learning experiences. This dimension strengthens the personal

motivation even if the social experience takes place in an official or rather formal environment. Example pr participatory program at this level is the role a working group member “*Safeguarding ICCC Transcultural Heritage*” might inhabit.

(5) The most elaborated level of Spectrum is the “*empowerment*” level. Having reached that, the expert multiplier is not only able to communicate the heritage and its values as well as its characteristics and context but also to make adequate decisions. By identifying themselves with the heritage, they feel entitled to transfer knowledge to others. Thus, the multiplier is no longer a mere multiplier and stakeholder but a decision maker for the heritage. In short, a lobbyist. An example in an ICCC case would be the member of “*ICCC lay ecclesial ministers*” who play a role of an expert that is pushing forward an agenda for its protection at the management level. However, the objective here is not to make all citizens experts with regard to the heritage, but to empower them to engage in the decision-making process of the heritage management on an equal level. And to raise curiosity and interest in all types of persons whose help and support needed for the development and preservation of the ICCC transcultural heritage.

Project Proposal: “*Safeguarding ICCC Transcultural Heritage Project*”

In the ICCC case, where there exists a basic willingness for citizen participation but lacking in the mechanism for the citizen to participate. The researcher, therefore, recommending the “*Safeguarding ICCC Transcultural Heritage Project*” (Table 5.1) with an objective to initiate grass-root movement building up on the existing awareness of the citizen regarding their heritage. This is an initial step to creating a heritage management plan that takes into account the needs of the citizens. However, this plan needs to be support by the “*government*” of the community, which is the RBAC, in order for the plan to be implemented. Therefore, cultural practitioners’ tasks is not only to engage the community, but also to persuade and convince the related parties and authorities to endorse the initiative in safeguarding of the ICCC transcultural heritage.

Table 5.1 The Spectrum Application: “Safeguarding ICCC Transcultural Heritage Project”

PROJECT DESCRIPTION	The “ <i>Safeguarding ICCC Transcultural Heritage Project</i> ” is a citizen participation process in heritage management plan, and to learn what citizens want from ICCC transcultural heritage. The target audiences are local residents and active members in the community administration. Participants should develop objectives and plans for heritage management. The process had two phases: The first phase is for information and capacity building, and the second phase is a brainstorming and discussion workshop where participants formulate their ideas on how a heritage site should be managed and communicated.			
INVOLVEMENT LEVEL	TARGET GROUP	ROLE OF CITIZENS	METHODS	
PHASE 1: INFORM	Citizens	Before: Recipient After: Stakeholder	Talks Newsletters	Citizens will be invited to a presentation on the cultural values of ICCC transcultural heritage and information about the heritage management plan. And will be invited to the workshop in the next phase.
PHASE 2: COLLABORATE	Citizens	Before: Stakeholder After: Expert	Workshop	Citizens were invited to express their opinions on how citizens were invited to express their opinions on how the ICCC transcultural heritage should be managed, and to brainstorm on activities that could be integrated into the management plan. Building an atmosphere of trust and common purpose between cultural practitioners and citizens.
OBJECTIVE	The aim of this project is to define common goals and the appropriate means for the protection and management of ICCC transcultural heritage. It required effort, especially in the first phase, to raise citizens motivation. This could be done through the support of local influencers, such as the ICCC’s local priest, by inviting citizens to participate in the project, and sending out the invitation through the weekly local newsletter. In the second phase, the approach needs facilitators who can lead the workshop to achieve its goals and produce results. Interested individuals should be invited to participate in future cultural management working group meetings.			

One way of achieving this goal is to create a more dynamic forms of involvement, which in this case is a stakeholder workshop that would provide all members the opportunity to make their voices heard and to participate in decisions at an equal level (“*empowerment*”). This can be achieved by;

1) Phase 1 “*Inform*”, where citizens are invited for information session to trigger their motivation to participate in;

2) Phase 2 “*Collaborate*”, where resident citizens and other stakeholders would be brought together in a workshop with cultural heritage experts, practitioners, decision-makers in the competent administration, and politicians to define common goals and the appropriate means for the protection and management of ICCC transcultural heritage.

At the beginning of such workshop activities, the initiators/moderators of the workshop could get confronted with the skepticism of (some) critical or opposing citizens. This could constitute a challenge for the effectiveness and the success of such a workshop and must, therefore, be overcome with the help of professional conflict resolution techniques (Beger, 2018).

Increase acceptance by workshop members can be achieved by making the results of the workshop discussions accessible via an online platform to all participants but also those sceptics who had preferred to remain on the sidelines. This is especially the case if the citizens (including the sceptics) are given an opportunity to voice their concerns, point out shortcomings and potentials, and are offered a forum for developing their own ideas for solutions and recommendations for action. This participatory involvement will lead to a better acceptance of the process, and, in the best case, allow participating citizens to take ownership of the conclusions.

The feeling of having participated on an equal footing in the discussions and decisions of the workshop will enable all those involved in its participatory process to agree to the use of its conclusions as the basis for a transcultural heritage management strategy aiming at the protection and development of the heritage in question. Furthermore, and with the same goal in mind, the conclusions of workshop can also serve as the basis for a kind of “*coalition agreement*”

in which the parties involved voluntarily commit themselves to a trusting and goal-oriented cooperation with clearly defined distributed responsibilities.

The structure and intention of the proposed workshop would guarantee meaningful and effective participation opportunities for all parties involved in the management of the transcultural heritage in question. In addition to these benefits, increased local participation in this form would be extremely beneficial for the local community as community members will feel more responsible not only for the viability of their transcultural heritage but also for the community as a whole. The latter aspect is particularly important because limitations of citizens' participation in heritage management must not only be considered as a crucial threat for the protection and conservation of a heritage asset but would also be detrimental to the development of a self - confident and participatory spirit concerning other aspects of community issue management. If community members are prohibited from, not used to, or not interested in participating in their community's affairs, for example in participating in making decisions for the community's future development, the effects on the community could be negative (Fouad & Messallam, 2018)

In summary, the benefits of the proposed "*Safeguarding ICCC Transcultural Heritage Project*" for resident citizens and community representatives would be:

1. To participate in transcultural heritage management through (early) information on topics, procedures, contexts and, in particular, decision-making;
2. To participate by contributing their own ideas;
3. To strengthening their sense of responsibility and adherence to group discipline for decisions taken through co-decision procedures;
4. To achieving better quality results by involving their knowledge and expertise;
5. To improve their acceptance of concepts and measures of heritage protection;

6. To help facilitating the implementation of procedures and reducing conflicts through the broadest possible consent amongst all stakeholders; and

7. To activate a more continuous interest in the transcultural heritage by making themselves subject to learning processes.

As a conclusion, since ICCC has no effective heritage management structure, nor effective regulated participation rights for citizens in the heritage management field providing a legal and, if necessary, enforceable claim, this proposal, based on voluntariness and equality, would be a suitable option for (resident) citizens to participate in the ICCC transcultural heritage management process in a systemic and not arbitrary way. Also, as concluded from the focus group interview, the local opinion leaders seem to be well qualified and motivated in principle, to play an active and constructive role in the effort. These people's involvement would help to improve community engagement in and commitment for participation in protecting the ICCC transcultural heritage not only in the medium-term but also in the long run.

5.3 Recommendation for Improving Community Participation in the ICCC

There are several ways to improve the ICCC participation in heritage management. Given that the majority of the resident citizens and stakeholders are aware of the values of ICCC transcultural heritage, and in consideration of the prevailing but slowly changing Thai cultural practice patterns, in this research, the following recommendations are made: Given the current socio - cultural circumstances, in the researchers view, future cultural heritage management initiatives could be based on a smart combination of both, the established top-down and the newly emerging bottom - up approach. This evolutionary rather than revolutionary concept will allow the cultural heritage practitioners (as a driving force) to work with a stepwise enlightened citizenry, on an equal footing, towards a fair form of citizen participation under which the parties involved jointly engage in the discussions of options

concerning the cultural heritage asset or site in question, and, most importantly, in the heritage management decision-making process.

Key Concept

A central constructive component of the strive for participation in the management of the ICCC transcultural heritage asset will be the offer by the heritage's managers to the other stakeholders, notably the resident citizens, for a timely, fair, fully equal, transparent and effective participation concept. The use of such concept would inject the citizens' existing know - how into the planning and decision - making process, and, subsequently, into the process monitoring of the results.

To achieve this level of stakeholder/citizen participation, a culture of cooperation would have to be established in which politics, administration, the Catholic church, citizens, and all other relevant stakeholders, including civic interest groups, could cooperate, discuss, negotiate, if necessary, also argue with each other on an equal footing, and, ultimately, make a jointly agreed upon decision in order to improve the quality of life in the commune and preserve the community's cultural heritage as the common good.

As discuss in ICCC Stakeholder Analysis (Chapter 4.2.2), the key for a fair concept of participation is the achievement of an equal footing role, in particular for the category of shareholders which are at present considered "*low power and high interest*" and are just "*kept informed*" (Figure 4.25). It is envisaged in this paper, that considerable efforts would need to be made so that the existing unequal opportunities for participation, especially for resident citizens and for currently less powerful other stakeholders, for instance the numerous civic organizations and local networks of activists, could be substantially improved.

For this to succeed, the current decision-makers from the "*high power and high interest*" category (Figure 4.25) (i.e., the ICCC head priest, the "*ICCC Lay Ecclesial Ministers*", and the relevant specialized academic institutions should meet with representatives of the other stakeholder categories and develop guidelines

for citizen participation that will subsequently serve as the basis for participatory management, in particular by defining the future design framework for participation projects and ensuring the necessary transparency in local decision-making processes. These guidelines should not be understood as a static concept, but should always be further developed and adapted as needed.

In the next section, the researcher will present some practical initiatives that can be taken by the ICCC to improve citizen participation in the management of the ICCC transcultural heritage.

5.3.1 Initiative at the ICCC Administrative Level

As discussed in this research, the ICCC has a local administrative body, the “*ICCC Lay Ecclesial Ministers Council*”, which is working under the guidance of the Bangkok RBAC. The ICCC Council is responsible for the administration of the ICCC Church, whilst the chief priest has certain decision-making powers. The ICCC Council members are elected by the resident citizens of the ICCC community and thus represent their interests. The ICCC citizens and their representatives in the ICCC Council are principally aware of the need to protect their transcultural heritage. This, in theory, would enable them to actively support a plan aiming at the improvement of the current ICCC heritage management. The key for making progress, however, seems to be that an appropriate initiative will be taken which makes the ICCC cultural heritage management a priority focus in the ICCC community.

The development of a cultural policy that clearly defines what needs to be protected and assigns appropriate responsibilities to the parties involved will lead to effective cultural heritage management programs. It will also highlight the relationship between cultural heritage management and community development, which will lead to motivation for citizens, institutions, volunteers and other stakeholders to actively participate in the management. As can be seen in the case study on Japan (Chapter 2.4.1), the “*Law for the Protection of Cultural Property*” in Japan not only obliges the national government and local governments to take the necessary measures to protect cultural heritage, but also encourages citizens and NGOs to actively participate in the successful implementation of this law.

In the case of ICCC, the first initiative to establish a solid foundation for transcultural heritage management could be to form a “*working group*” by inviting interested members of existing community volunteer groups (e.g., the “*ICCC Wellbeing Group*”) and interested citizens to work with the ICCC Council. As a first step, the initiative could focus on the establishment of a set of common goals to be achieved and the development of a draft “*heritage management plan*”. As part of this collaborative process, ideas for the ICCC cultural heritage conservation and its future use could be shared. The method for doing this is proposed in chapter 5.2, above.

These first – step - activities focusing on “*goals and planning*” should cover

1) ICCC Cultural Research and Development

- The systematic collection and professional documentation of all information relevant for the ICCC’s transcultural heritage;
- The ensuring of free accessibility: The documentation should be made easily available to all interested parties, for example, by creating a freely accessible central online “*data and information system*” designed for internal and external use;
- The coordination with academic organizations, historians, and independent researchers in conducting cultural and historical research on the ICCC Community and the ICCC’s connection to these institutions’ data banks;
- The engaging in a participatory approach towards the development of shared heritage management plans and policies affecting the future use of the asset/site that ensure that the resident citizens’ needs, ideas, and concerns are taken into account in a fair way; to this end, incentives should be offered that would motivate local residents to actively participate, such as individual citizens’ honorable and highlighting mention of their achievements at public events in the ICCC Community.

2) ICCC Cultural Heritage Conservation and Restoration

- The identification of individual cultural heritage assets, parts of assets, and traditions related to the ICCC cultural heritage (intangible cultural

heritage) that are also in need of preservation (e.g., the tradition of asking for the New Year's blessing, which is practiced increasingly less at present);

- The implementation of professional conservation measures;
- This should include the raising of the local awareness of the

cultural (spiritual) values represented by the ICCC cultural heritage asset and site and the motivation of resident citizens to participate in the assets continued use and preservation. Some of the options to achieve this are listed in chapter 5.4.1, below.

3) Education and Promotion of ICCC-related Cultural Activities

- The identification and easy-to-understand formulation of the ICCC transcultural heritage values and their priority use in ICCC communications with the goal of increasing citizens' awareness, their identification with the ICCC cultural heritage, and their subsequent involvement in its preservation and protection;

- Young citizens should be seen as a particularly important target audience and communication means should be adapted to their preferences (online channels, social media, more images and less words);

- The identification of and collaboration with the ICCC's main stakeholders, the relevant (local) media, and potential sponsors, donors, and patrons to ensure their support for the ICCC cultural heritage, related cultural activities and ICCC community events. Some practical ideas are listed in chapter 5.4.4, below;

- Developing measures designed to support ICCC citizen groups' active and passive participation in ICCC cultural activities, including the support of their own cultural initiatives;

- Development capacity building measures for citizens that will help enabling them to gather knowledge and provide them with relevant resources and opportunities to see the positive impact the ICCC cultural heritage can have on their daily life.

The next step of the "*Working Group*" should be to establish a mechanism for meaningful citizen participation in the management of ICCC's transcultural heritage. This requires that ICCC citizens be aware of the heritage and

the importance of citizen participation in its preservation and management. In this step, effective communication between ICCC administration and citizens becomes key.

A strategic, credible, and open dialogue could be used to involve citizens in the decision-making process of ICCC's transcultural heritage management. Doing so would also foster a participatory culture and build trust between the ICCC administration and citizens, thus motivating citizen participation in the long run. The case study of Macau (Chapter 2.4.2) also shows that citizen participation and direct communication between local authorities not only involves the public in the process, but also allows citizens to monitor government agencies' approach to heritage conservation on the basis of shared responsibility.

In terms of steps to increase citizen participation, ICCC heritage practitioners could benefit from the “*Spectrum of Participation in Cultural Heritage Management*” proposed in Chapter 2.3.3 and its application to ICCC in Chapter 5.2, as a guide to participatory programs and effective communication methods developed for different levels of citizen participation.

5.3.2 Civic Group Initiatives

As discussed above, in recent years, a slow trend towards more participation can be seen, notably among young people who volunteer to become active in the field of cultural heritage preservation. This trend is due to the gradual rise of social activism and feeling for responsibility among citizens which is triggered and encouraged by the ecological movement and the growing availability of online (social) media that make the dissemination and sharing of information and coordination of group activities much easier.

In addition, citizens increasingly make the experience that by joining forces, they can effectively develop public pressure that can influence the decisions related to the protection of cultural heritage made by experts, (local) governments, and administrations. For instance, the ICCC citizens were successful in opposing the RBAC plan to demolished the inhabited former ICCC school building. However, people involved, still wait for initiatives coming from the ICCC Community and a project plan for the building's new use.

ICCC Civic Groups (i.e., existing groups of volunteers that take a special interest in the ICCC) could also play a more important role in ICCC transcultural heritage management if incentives would be created to trigger more of their own initiatives.

Considering the protection of cultural heritage such as ICCC is not only an issue for professionals, civic initiatives could take steps to give voice to ideas, make joint efforts, and develop visions by combining their knowledge and expertise in their respective field of interest, and join up with members of the ICCC community and professionals familiar with the ICCC. In addition, civic groups gain in importance and influence, learn from each other, share experience, and add to the quality of their activities, when they join forces with similar initiatives and movements in other parts of the country or abroad, an activity which is enabled by electronic communication.

With clear objectives in mind and goal-oriented plans, ICCC civic groups could promote cultural heritage protection in the same way and with the same success as the international climate movement “*Friday for Future*” (<https://fridaysforfuture.org>) that is protesting against the lack of government action on the global climate crisis. As demonstrated by “*Friday for Future*”, an initiative by civic groups can lead to more government, media, and public attention possibly resulting in a re-visiting, re-examination and re-evaluation of the ICCC’s tangible and intangible cultural heritage elements and values they represent. The example of the “*Friday for Future*” initiative that started by school children demonstrates that a civic group if focused, determined, well managed, and goal-oriented can transform passive participators into active participators and will be able to become an effective (political) driving force. In the specific ICCC case, and by using a “*bottom - up*” approach, a civic group could mobilize public, media, and government attention, and help motivating local resident citizens to actively participate in their cultural heritage management decision making.

5.3.3 Entrepreneurial Initiatives

Another option is the development of a entrepreneurial plan to revitalize (intangible) elements of the ICCC transcultural heritage that may otherwise be forgotten. One example is the local recipes, some of them dating back hundreds of years. The re-discovery, revival, and promotion of these intangible cultural heritage elements will not only be related to the ICCC asset/site, conserve an old tradition, but could also become a new income source for local residents when making it a local specialty for citizens, visitors, and tourists. Such a project can lead to the foundation of new businesses if entrepreneurial spirit and creativity are used to make something more of it than a mere tourist attraction.

An example of the idea of revitalizing cultural heritage was seen in the study “*The Bank of Materials*” in Porto, Portugal, in chapter 2.4.3. The project aims to actively involve citizens in the preservation and careful management of their urban cultural heritage. The Bank of Materials has saved Porto's typical building materials from destruction by collecting and cataloging them for research purposes and safeguarding relevant knowledge. The Bank also provides technical assistance to researchers and the general public, organizes guided tours and workshops, and promotes training and educational activities for schools.

5.4 Catalogue of Optional Proposals

The following section will be a catalogue of optional proposals that will introduce some thoughts on instruments which may be helpful promoting and enabling more effective citizen participation in cultural heritage management. The catalogue of proposals, however, is not and cannot be exhaustive, as each individual cultural heritage asset or site has a specific character that requires methods and tools specifically tailored to it.

5.4.1 Awareness and Knowledge

There are two options, why resident citizens and local communities turn away and are not participating in their local cultural heritage's management:

- They are either not interested and ignorant, mainly because they are unaware of its significance or because of egoistic (e.g., commercial) interests, or
- The local cultural heritage asset has some emotional importance for them, is rooted to their identity, and they are connected to it but lack the initiative or the opportunity to play a role in its protection.

Under both alternatives, teaching and learning could improve the situation, enhance the resident citizens' awareness and knowledge base and make them better equipped and more motivated to play a participatory role in the cultural heritage's management.

Local people's knowledge and awareness need to be heightened in different aspects such as: the significant value of cultural heritage (both tangible and intangible heritages), the importance of protecting them for both present need and coming generations' enjoyment, the environmental and social potential threats from tourism development, potential threats from people's behavior and actions towards the safety of local cultural heritage.

As done in India (Jain, 2011), contemporary awareness programs, such as seminars should be organized regularly where the students should be lectured about the contribution each of them can take individually. In addition, they could also be made familiar with the funds and time required, and the expertise and labour needed to protect and manage cultural heritage assets or sites.

5.4.2 Targeted Training

The role of the state launch a national cultural sector entrepreneurs' network, events programme and website;

An audience development program should be established to identify and understand existing cultural heritage target audiences, deepen existing audience relationships with the cultural heritage asset in question, and build new audiences.

A series of training and workshops could be provided for local cultural heritage sites' management to improve skills and knowledge in safeguarding and managing the cultural heritage asset. In addition, consultation workshops with relevant stakeholders could be organized.

5.4.2.1 Teachers as A Prime Target Audience

Training should begin with teachers who must improve their knowledge and adopt new concepts in teaching cultural heritage management. Teachers also should take part in the work done to protect a cultural heritage asset or site to learn by experience. There is a great range of experience available internationally in protecting heritage.

Teachers should be equipped with the knowledge and skills to understand cultural heritage management techniques that are conducive to sustainable behaviours, lifestyles and practices grounded in traditional local patterns. The awareness of teachers and local residents should be lifted about the value and importance of cultural heritage as a form of education that can promote sustainability of local traditions and knowledge.

The education sector should be immersed in the importance of integrating validation for, and cultivation of, local identities and knowledge systems into the formal education system. With the participation of stakeholders in both culture and education sectors, pilots should be developed that use cultural heritage management principles for school curricula in a variety of locations. Changes in methodology must be integrated in the curricula of teachers' training in universities and colleges.

5.4.2.2 Students as A Target Group

The knowledge about and appreciation for local history and cultural heritage should already be part of school education. The theoretical knowledge should be accompanied by a program exposing students to direct participation in traditional cultural practices, handicraft making, traditional festivals, field works in historic buildings and architectural structures. This will help students at a young age to

develop a better understanding and appreciation on their cultural heritage and the values they represent.

5.4.2.3 Resident Citizens as a Target Group

Local citizens who are knowledgeable about the local cultural heritage asset or site should be encouraged to join cultural heritage site management committees where they could help establishing a mission, policies, strategies, goals, and plans for protection, conservation, management, and possible (alternative) use.

Individual resident citizens and community members who excel by contributing regularly or who want to do so, could receive special certificates or other community relevant honors to motivate them and others to do the same.

Private initiative for organizing workshops, forums, and information events with academicians can be taken to raise residing citizens' awareness, alerting the community to preserve its culture or documenting the local heritage site. In addition, local exhibitions, organized tours, special festival could be organized as well as their coverage by local and (inter -) national TV in documentary or feature films.

Resident citizens' and community representatives could be motivated to actively seek the dialogue and join hands with scientists, government authorities' representatives, and local politicians to attract their attention for the local cultural heritage asset or site. Young local people could be motivated to develop and host Facebook and other social media channels' sites covering the cultural heritage's past and future.

5.4.3 Lobbying (Supporters, Sponsors, Donors, “Ambassadors”, Opinion Leaders, Multipliers, Celebrities and Social Influencers)

As we are living in a celebrity-centric world, celebrity endorsements or testimonies should be sought. Such a celebrity endorsements can be an effective communication tool when the celebrities are lending their name to the worthy cause of the local cultural heritage asset's/site's protection, push its image and getting it in the media that will cause added public attention. Similar to using celebrities, the “*newsworthiness*” of the message promoting the image of the cultural heritage asset

in question can be boosted by using members of the key target audiences, social influencers, or opinion leaders as “*ambassador*” partners who volunteer sharing and promoting the messages promoting the protection of the cultural heritage. The commitment of these public figures will be helpful in boosting local residents’ interest in engaging in active participative activities. A similar effect can be expected from the involvement of sponsors, patrons or donors. Decisions to support the cultural heritage by charitable or philanthropic means can create additional publicity and improve the financial situation of the asset in question (Beger, 2018).

5.4.4 Effective Communication Channels

In case of a prevailing disconnection between the government, government authorities and local citizens (as described above), it is proposed to establish effective communication channels between the government and local citizens which will not only integrate citizens views into government decision-making but also facilitate the cultural heritage management process. An option to trigger a flow of communication would be the development of a questionnaire by the government with the goal to learn about the local citizens’ (respondents’) interests and concerns as well as their recommendations for the cultural heritage asset’s/site’s protection, future use or re-use based on the citizens’ needs.

5.4.5 Creating A Collective Intelligence Environment

The creation of a collective intelligence environment is a product of proper communication based on reciprocal trust within the participative management structure of which the cultural heritage experts, the resident citizen representatives and other relevant stakeholders are members. A participative management style promotes a knowledge sharing activity that is for the benefit of those participating in the protection and management of cultural heritage asset or site. Against this background, it is proposed to consciously use the intellectual capacity, the interactivity, and the in- and output of the individual members of the participative cultural heritage management team to build “*collective intelligence*” (Bessieres, 2019)

Collective intelligence is developed through collaboration in groups such as the group in which cultural heritage experts, resident citizens, and other

relevant stakeholders work together on the basis of participative management principles. Through team thinking, it can lead to the resolution of larger problems.

Collective intelligence must not be confused by “*the sum of the individual intelligences of each member of the group*”, but goes further than that by encouraging the use of more than the skills of each individual. As a part of the deliberations, the exchanges of comments, and the shared knowledge within the group, an individual group member can bring in knowledge and experience that the other group members do not (or cannot) have. Thus, each individual member who will participate in the discussions within the group, will acquire new ideas, skills, and knowledge. Collective intelligence forces each participant in the participative management effort to confront their thoughts and ideas with the eyes and the judgement of others. As a result, the collective intelligence that will result from this process will be higher than the individual intelligences of all the members of the group combined and allow for a more complete understanding of problems in question thanks to a common reflection where each person can correct the deficits in understanding and errors of others. This process is helpful for creating the collaborative spirit that is required for the participative management of the asset or site.

For example, through the participative management process, an ordinary resident citizens will be able to better understand the complex technical tasks of protecting the asset in question, and the political complexities of the protection of its spiritual value in a broader than the local context. They will benefit from the intelligence of the experts and will improve their thinking. The experts, on the other hand, may be trained to think in more abstract, scientific or technical terms. They will learn and appreciate the difficulties the presence of a cultural heritage asset or site may represent for people who live in its immediate neighbourhood.

As a result, the collective intelligence model will provide a tool with which every group member's skill can be boosted to a higher level which will have a positive effect on the participative management spirit in the group.

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APPENDICES



APPENDIX A

PERSONS INTERVIEWED

COMMUNITY EXPERTS

- | | |
|---------------------------|---|
| 1. Father Vijit Seangharn | Priest, Head of Immaculate Conception Church |
| 2. Vittaya Veesakul | ICCC Lay Ecclesial Ministers Council Chairman |
| 3. Sangduean Phosai | ICCC lay ecclesial ministers Council |
| 4. Charinda Wisersatana | ICCC Wellbeing Group Member |

COMMUNITY OPINION LEADERS

- | | |
|----------------------------|-----------------------------|
| 1. Chakkaphob Kreekul | ICCC Photographer Group |
| 2. Usa Chairaj | ICCC Residence |
| 3. Kritchawat Chomchuenjit | ICCC Choir Member |
| 4. Puchay Petcharat | ICCC Youth Group Member |
| 5. Jinnarong Deangjaroen | ICCC Craftsman Group Member |

COMMUNITY STAKEHOLDERS

- | | |
|-----------------------------|-----------------------------|
| 1. Pimlada Wongngernyuang | ICCC Residence |
| 2. Jirawach Wongngernyuang | ICCC Residence |
| 3. Nongluck Wongngernyuang | ICCC Residence |
| 4. Chalermkreit Deangjaroen | ICCC Youth Group Member |
| 5. Charnpong Anongjanya | ICCC Craftsman Group Member |
| 6. Dr.Pralom Boonrussamee | Linguistics Professor |
| 7. Nat Julabhatsorn | Cultural Researcher |
| 8. Atichart Lersinghanart | Tour Leader |

APPENDIX B

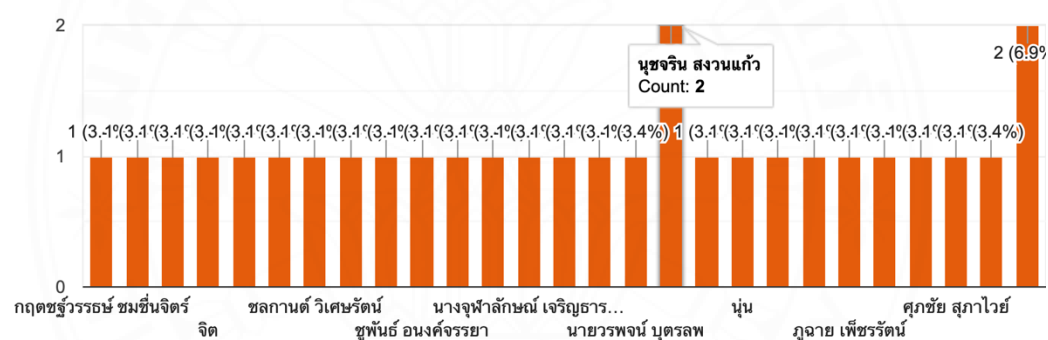
SURVEY FORM AND RESULT

Survey Link

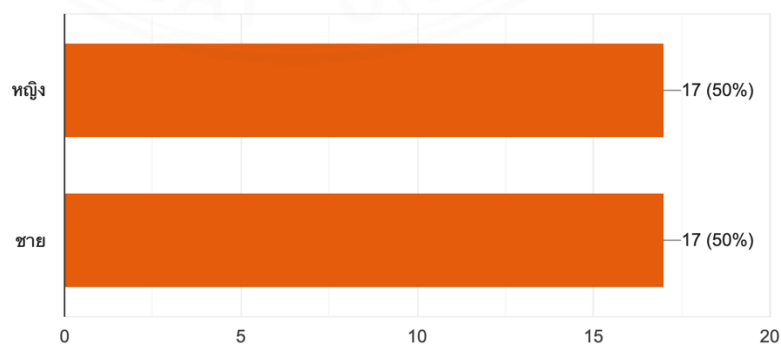
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Survey Result

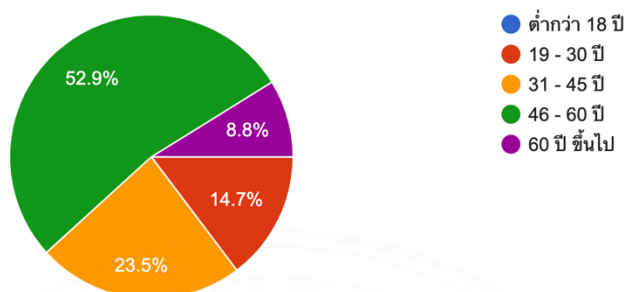
ชื่อ - นามสกุล
29 responses



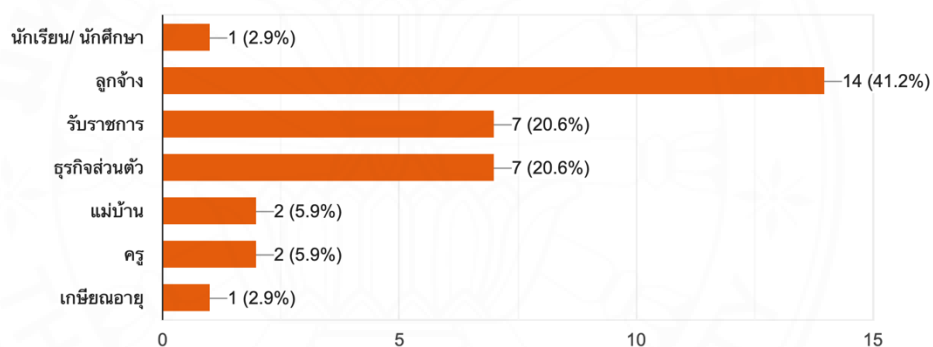
เพศ
34 responses



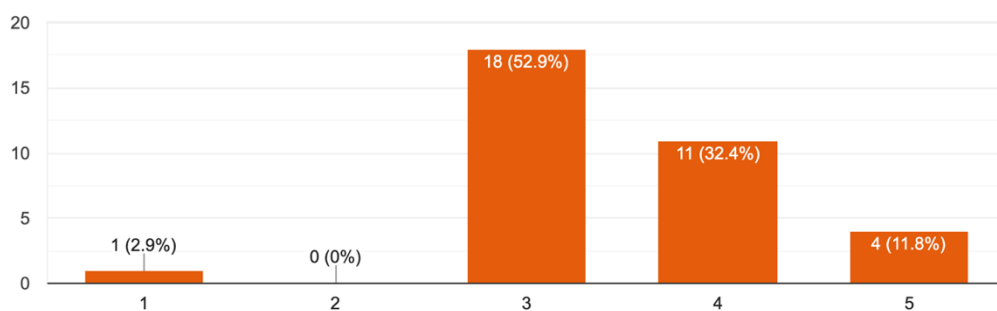
อายุ
34 responses



อาชีพ
34 responses

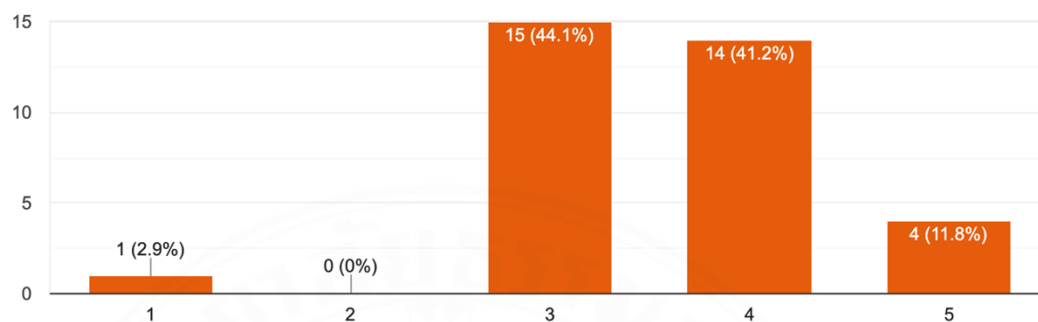


ท่านทราบประวัติความเป็นมาของหมู่บ้านมากน้อยเพียงใด
34 responses



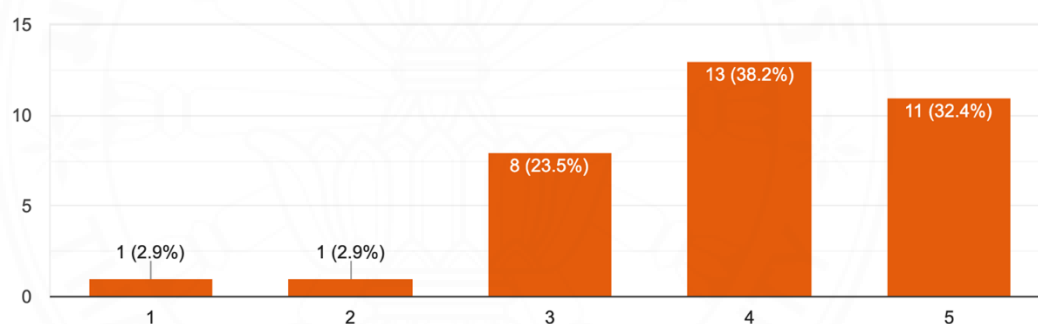
ท่านทราบเรื่องราววัฒนธรรมอาหารของหมู่บ้านมากน้อยเพียงใด

34 responses



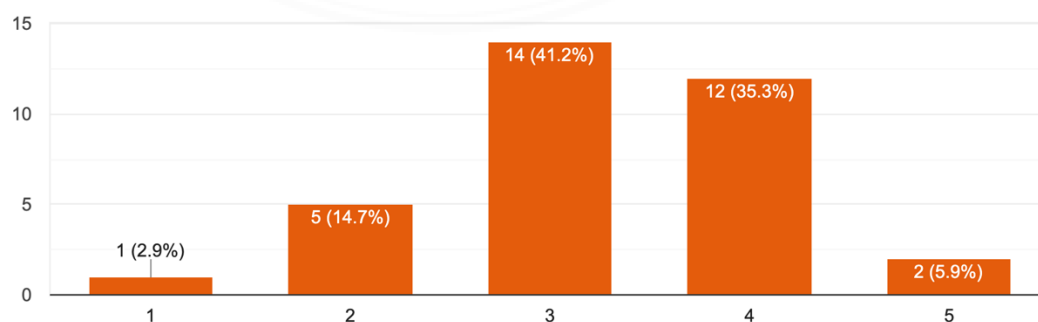
ท่านทราบเกี่ยวกับวัฒนธรรมทางศาสนาของหมู่บ้านมากน้อยเพียงใด

34 responses



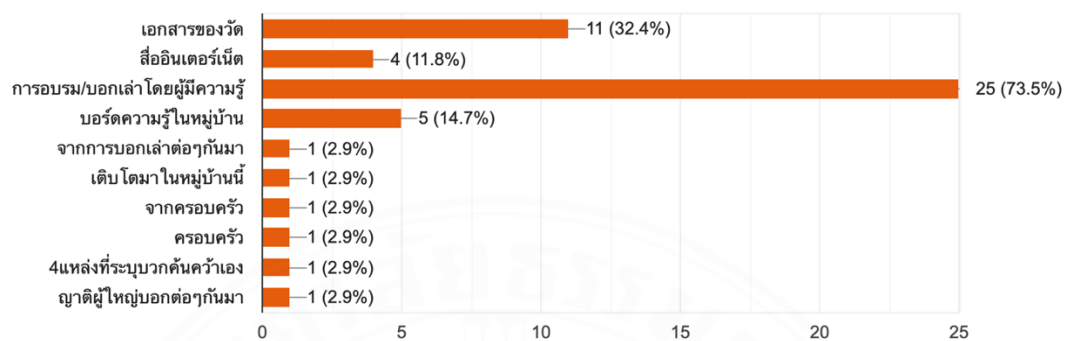
ทราบเรื่องราวความหลากหลายทางวัฒนธรรมอันเกิดจากชน...้ามาพำนักอยู่ในหมู่บ้านคอนเซ็ปต์มากน้อยเพียงใด

34 responses



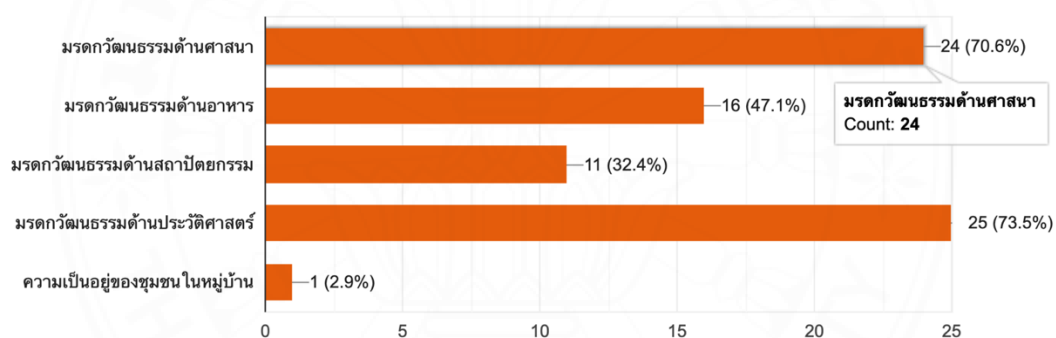
ท่านเรียนรู้เกี่ยวกับวัฒนธรรมของหมู่จากแหล่งใด

34 responses



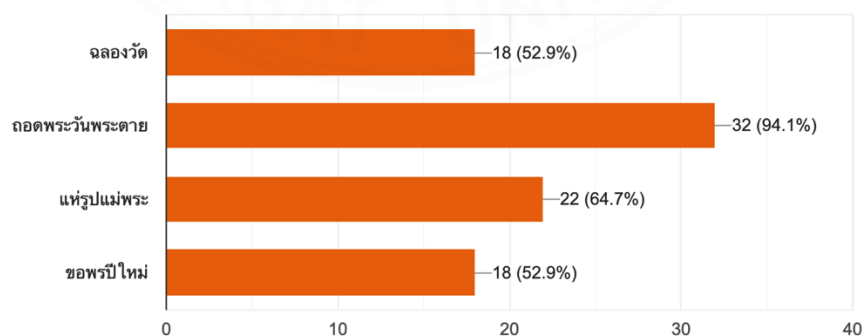
ท่านเห็นวามรดกวัฒนธรรมข้อใดเป็นจุดเด่นของหมู่บ้านของท่าน

34 responses



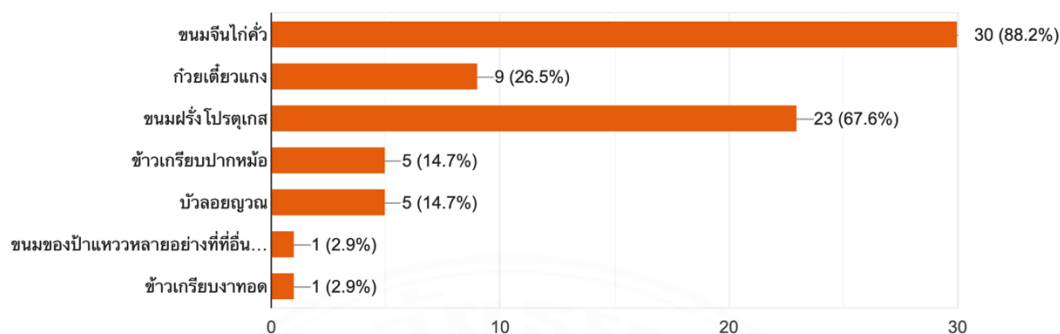
ท่านคิดว่าประเพณีใดเป็นเอกลักษณ์ของหมู่บ้านท่าน

34 responses

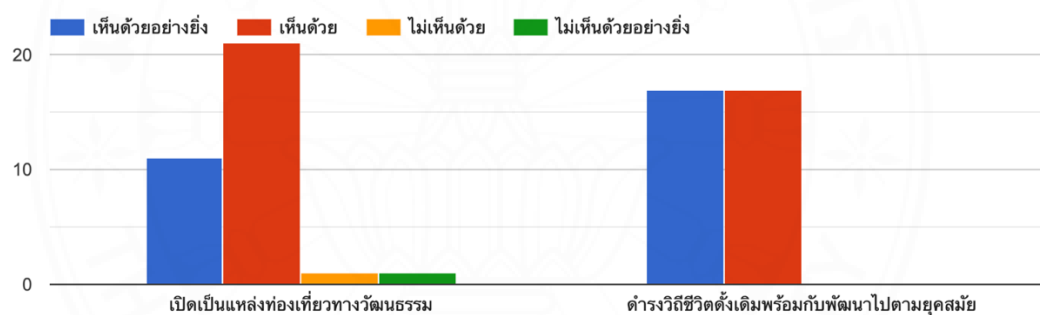


ท่านคิดว่าอาหารใดเป็นของขึ้นชื่อของหมู่บ้านท่าน

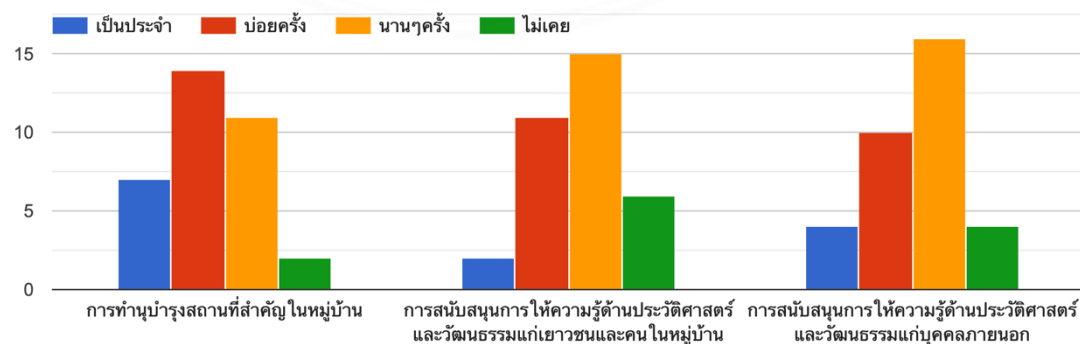
34 responses



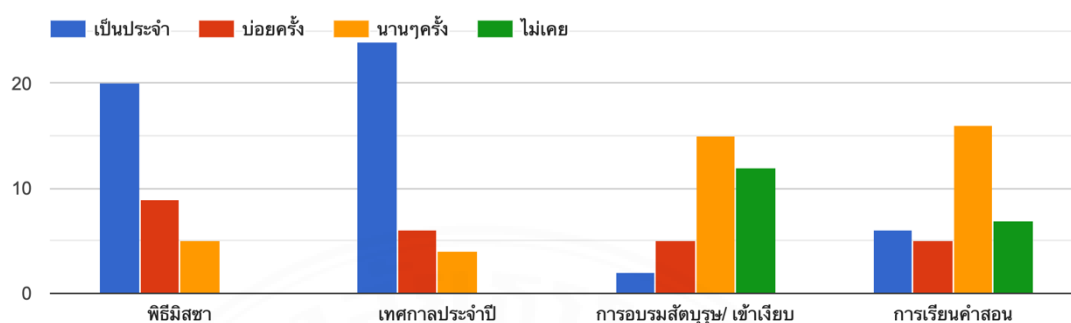
ท่านเห็นว่าอนาคตของหมู่บ้านควรเป็นอย่างไร



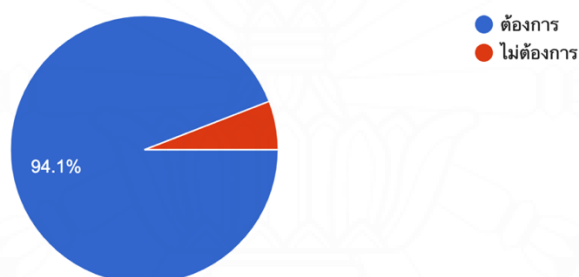
ท่านเคยเข้าร่วมหรือสนับสนุนกิจกรรมเพื่ออนุรักษ์มรดกวัฒนธรรมของหมู่บ้านข้อใดและบ่อยครั้งเพียงใด



ท่านเคยเข้าร่วมกิจกรรมทางศาสนาของหมู่บ้านในข้อใดและบ่อยครั้งเพียงใด



หากเรามีการจัดกิจกรรมอนุรักษ์มรดกวัฒนธรรมของหมู่บ้าน ท่านต้องการมีส่วนร่วมหรือไม่
34 responses



ความคิดเห็นเพิ่มเติม

- เดิมวัฒนธรรมภายในหมู่บ้าน เป็นลักษณะของการสืบทอดจากคนรุ่นก่อน นับวันก็จะยิ่งหายไปทีละอย่าง สิ่งใดที่ไม่จำเป็นกับการดำรงชีวิตความเป็นอยู่ของคนรุ่นหลังสิ่งนั้นก็ค่อย ๆ หดหายไป การจะทำให้วัฒนธรรมเก่า ๆ อยู่ได้สิ่งแรกคือเราต้องทำให้คนรุ่นหลังเห็นความสำคัญ ต้องขอบคุณที่น้องพยายามทำตรงนี้ครับ ผมยินดีให้ความช่วยเหลือตามความสามารถที่ทำได้ ขอขอบคุณจริง ๆ ขอให้พระอวยพรครับ

- อยากให้ประชาสัมพันธ์เยอะ ๆ

- งานจัดการด้านวัฒนธรรมเป็นพันธกิจที่ต่อเนื่องยาวนาน ย่อมเผชิญการวิจารณ์และครหาต่อเนื่องและซ้ำซาก ผมขอพระเป็นเจ้าอวยพรทุกท่านที่ทำงานแบบปิดทองหน้าพระและหลังพระครับ

- การพัฒนาให้หมู่บ้านดีขึ้น เป็นที่รู้จักของคนทั่วไป ทำให้ทุกคนหันมาช่วยอนุรักษ์กันมากขึ้น ทุกวันนี้มีคนคิดอยากให้หมู่บ้านมีการพัฒนามากขึ้น ทั้งประเพณีโบราณ วัฒนธรรมดั้งเดิมต่าง ๆ แต่ไม่มีคนคิดริเริ่ม ทุกคนมักจะท้อเมื่อถูกตำหนิ บางคนยังยึดติดกับของเดิม ไม่ยอมรับสิ่งใหม่ ๆ โดยเฉพาะผู้อาวุโสของหมู่บ้าน ถ้าหน่วยงานไหนที่กำลังทำงานวิจัย หรืองานพัฒนา โดยเป็นส่วนหนึ่งของงานประจำอยู่แล้ว หรือกำลังศึกษาหาข้อมูลวิจัยอยู่แล้ว (case) จะดีมากเลย เพราะจะได้ทุ่มเทเวลาศึกษาหาข้อมูลได้เต็มที่ และให้ทุกคนเป็นกำลังสนับสนุน อยากช่วยแต่เราต้องทำงานประจำซะทุกคน จึงได้แต่คิด ยินดีสนับสนุนอย่างเต็มที่ค่ะ



BIOGRAPHY

Name	LTJG Saraphun Wongngernyuang
Date of Birth	8 November, 1989
Educational Attainment	2011: Bachelor of Economics, Thammasat University
Work Position	Intelligence Officer, Investigation Bureau, Thai Maritime Enforcement Command Center, Office of the Prime Minister of Thailand

Publications

- Wongngernyuang, S. (2017). “Virgin Mary in Meeting of Cultures: Safeguarding the Transcultural Heritage in the. Immaculate Conception Community, Bangkok”, In Santos, J. R. (ed.), *Preserving Transcultural Heritage: Your Way or MyWay?*. Casal de Cambra: Caleidoscópio, pp.745-754.
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