Tourism at Cultural Heritage Sites in Asia

Cultural Heritage Specialist Guide Training and Certification Programme for UNESCO World Heritage Sites

A Training Manual for Heritage Guides

Core Module

4th Edition

February 2007

UNESCO and Institute for Tourism Studies (IFT), Macao SAR
with contributions from
Architectural Conservation Programme (ACP), The University of Hong Kong, Hong Kong SAR

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Core Module (4th Edition)

Contributors: **Sharif Shams Imon**
Institute for Tourism Studies (IFT)
Macao SAR

Leonardo Anthony N. Dioko
Institute for Tourism Studies (IFT)
Macao SAR

Chin Ee Ong
Institute for Tourism Studies (IFT)
Macao SAR

Michelle Kane (Instructor's Guide and Resource Book)
Institute for Tourism Studies (IFT)
Macao SAR

Special Thanks to: **Lynne DiStefano**
Architectural Conservation Programme
The University of Hong Kong

Thanks to: **Paul Eshoo**
Lao National Tourism Administration
Lao PDR

Lin-lee Loh
Penang Heritage Trust
Penang, Malaysia

Zoe Wong, William Wong, Joe Lam, Connie Loi, Sophy U, Elizabeth Cheng, Caterina Nunes, Christina Iao and Frances Kong
Institute for Tourism Studies (IFT)
Macao SAR

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About the programme

The UNESCO-ICCROM Asian Academy for Heritage Management has pioneered an Asia-Pacific regional training programme entitled the Cultural Heritage Specialist Guide Training and Certification Programme to upgrade the skills of heritage guides at World Heritage sites. These heritage guides will be trained to operate in a sustainable and community-based tourism framework that will be beneficial to both host and guests - residents in the community and visitors at the World Heritage sites.

The training programme has three modules:

1. A **core module** that develops participants' knowledge and understanding of World Heritage sites, heritage conservation, interpretation of cultural heritage, visitor management and community involvement to extend the benefits of tourism.

2. Participants learn and understand more in-depth knowledge specific to regional World Heritage sites in a **thematic module**. Thematic modules are developed for regional cultural or heritage landscapes or sites that cover several countries.

3. A third module consists of a **train-the-trainer module** in which participants gain the skills to conduct the same programme in their own countries and to further develop and implement the programme at the national level.

Activities in the training programme include short lectures, tutorials, group activities, and presentations from industry experts, site visits and on-site practicum. An assessment or evaluation is also made to ensure participants attain the standards demanded in the programme.

How to use the manual

This preparatory material for the training manual has six units divided into three parts. The first part provides a background of the issues related to tourism at World Heritage Sites and their protection; the second part discusses practical issues related to guiding visitors at heritage sites; and the third part discusses how benefits from heritage tourism can be shared with the local community.

Except Unit 1, each unit consists of a section called "Core Knowledge", followed by "Case Studies", "Worksheets", "Practical Applications", "Readings", "Unit Summary" and "FAQs".

- Core Knowledge: This section provides the basic knowledge for understanding the subject matter of the concerned unit. Key terms presented in the text of the section is explained or further discussed on the right-hand column under "Note" and "Definition".

- Case Studies and Readings: These are excerpts from different primary and secondary sources to provide further information on important topics.

- Worksheets: These are to help participants better understand the subject matter and, in some cases, to assess their learning.

- Practical Applications, Unit Summary and FAQs: These serve to highlight the practical, the very essential and the interesting 'trivial' questions.

The main goal of this manual is to equip heritage guides with the knowledge that will, by their actions, help them contribute towards better protection of the sites and community development. On completion of the training, guides should be able to:

- understand the importance of World Heritage Sites and the threats to them;
- understand the value of heritage sites and communicate it with others;
- understand and describe how heritage sites are protected;
- understand the role of heritage guides in the protection of heritage sites;
- guide visitors at heritage sites in a responsible manner;
- influence visitors so that they become patrons of heritage sites;
- involve local communities in the interpretation programmes.

This manual is designed to provide basic knowledge to its users. To further their knowledge, users are recommended to study the additional materials provided as "Readings". Libraries and the internet are also a very good source of information.

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Part A: The Broad Picture

Unit 1
The Cultural Heritage Specialist Guide

The Facade of St Paul's: Just a ruined 'doorway'?

One of the more memorable moments in my work was a fieldwork to The Ruins of St Paul's in April 2006. The Ruins of St Paul's is an important icon of Macau's colonial past. It comprises the façade of what was originally the Church of Mater Dei built in 1602-1640 and the ruins of St Paul's college (the first western-styled university in the Far East) which stood adjacent to the church. Both were destroyed by fire in 1835. Together with the Mount Fortress, these formed what has been known as Macao's "acropolis".

Today, it is a major tourist destination attracting busloads of domestic and international tourists. While walking through the site, I overheard a conversation between three Chinese men wondering why they made a trip here to see "***just a ruined doorway***". In their boredom and possibly as a result of not being able to hear the interpretation, they left their tour group and wandered around. They were also not mindful of the harm the cigarette butts they littered have on the conservation of the façade.

Obviously, the cultural and heritage values of the site have not been effectively interpreted. This story may be familiar to many of us. What went wrong? Whose problem is this? The tourists? The interpreter and guide? The site manager? UNESCO?

Chin Ee

The Importance of Heritage

Cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the heritage of all the people of the world.

- Operational Guidelines for the Implementation of the World Heritage Convention, p.2.

Unit 1
The Cultural Heritage Specialist Guide

Learning Objectives

This unit is designed to provide you with:

- An appreciation of the importance of cultural heritage
- An understanding of UNESCO World Heritage sites
- An understanding of the ways in which heritage guides can help in the protection of World Heritage sites

Contents

This unit is organised as follows:

Core Knowledge:

1.1 The importance of cultural heritage
1.2 What is a UNESCO World Heritage site?
1.3 WH sites and challenges of tourism
1.4 Specialised guides at World Heritage sites
1.5 Becoming a cultural heritage specialist guide

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Core Knowledge

1.1 What is cultural heritage and why is it important?[1]

Cultural heritage is the creative expression of a people's existence in the past, near past and present that has been passed on to present generation by the past generations. It tells us of the traditions, the beliefs and the achievements of a country and its people.

Cultural heritage contributes to humankind in many different ways. Some ways are easy to identify, while other ways are not. Economic contributions are the easiest to identify. Cultural heritage attracts tourists and tourism can bring economic benefits to a country.

However, there are also the important contributions towards human knowledge. By telling about our past, cultural heritage, such as, archaeological sites, historic town centres, religious structures, rituals, festivals, etc., provides knowledge about our history, our values and our technological and artistic excellence.

Cultural heritage is not just about something that happened in the past. It links our past with our present by showing us what we have achieved in the past and how we have become what we are today.

Cultural heritage, like many things from the past, is fragile and, if we do not take good care of it, it can be damaged easily.

Note:

Heritage *means something that has been inherited from the past and which can be passed on to future generations. A* ***heritage site*** *is a specific area or site, which can be as large as a region or landscape, or as small as a building.*

The meaning of the term ***cultural heritage*** *has evolved over the last decades. Originally, it referred only to masterpieces of artistic and historic value; now it is used more broadly and covers everything that has a particular significance to people.*

1.2 What is a UNESCO World Heritage site?

Throughout the world, there are cultural and natural heritage sites that are considered to be of outstanding value to humanity (see Figure 1.1). A site becomes a World Heritage site when it is inscribed on the United Nations Educational, Scientific and Cultural Organization's (UNESCO) World Heritage List for its **outstanding universal value**. (Unit 2 discusses World Heritage sites in details)

Figure 1.1 Hoi An Ancient Town: A World Heritage site

Definition:

Outstanding universal value *means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity.*

[Operational Guidelines for the Implementation of the World Heritage Convention, 2005]

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[1] Adapted from UNESCO and ICCROM. *Introducing Young People to Heritage Site Management and Protection: A Practical Manual for Secondary School Teachers in the Arab Region.* Amman: UNESCO and ICCROM, 2003.

1.3 World Heritage sites and the challenges of tourism

Recent years have seen an unyielding surge of poorly guided or unguided mass tourists at key heritage places. From Macau to Angkor, Luang Prabang to Halong Bay, burgeoning visitor arrivals and the general growth in tourism have exerted tremendous pressures on many World Heritage sites. International agencies such as the World Tourism Organisation have predicted that tourism numbers will continue to rise over the decades, particularly so for the continent of Asia. Such growths in visitor numbers exacerbate existing problems at World Heritage sites which include vandalism, lack of awareness of cultural and heritage significance of sites, congestion and destination and cultural commodification.

(Unit 5 discusses some of these problems in detail.) As global tourism increasingly interface with heritage sites, the pressures of meeting challenges will be more pronounced.

In addition to the negative effects of unguided mass tourism at heritage sites, a rise in niche cultural tourism also prompts the need for the training of cultural heritage specialist guides for World Heritage sites. The development of such niche groups of culturally-sensitive and learning-seeking tourists is constituted within the broader developments of what has been termed by tourism academics as “special interest tourism” and the diversification of the tourism market. However, the development of niche cultural tourism is hampered by the widespread lack of cultural heritage specialist guides in Asia-Pacific. In the APETIT meeting in 2002, the training of professional guides was highlighted by UNESCAP and UNESCO as key to improvements in the tourism system and industry.

1.4 Specialised Guides at World Heritage sites

As interpreter and educator, heritage guides act as the direct link between heritage sites and the visitor. As such, they play a very important role in the protection of World Heritage sites. Through interpreting heritage sites, heritage guides can create awareness about the value of cultural heritage. They also can educate visitors and communities about how to take care of heritage sites and how to respect each other's values. By sharing tourism benefits with local communities, heritage guides help foster local support for the protection of sites.

The cultural heritage specialist guide is a passionate advocate for all things cultural and heritage and who commits to a rigorous program of self-learning, training and constant improvement as part of a formal training and certification programme. Such programmes help prepare a guide to be an educator who understands the importance of cultural heritage and the ways it is protected. The heritage would also learn how to communicate this knowledge to visitors effectively.

Conservation of and tourism at heritage sites involve efforts of many people of diverse training, background and agenda, such as heritage planners, cultural attraction managers, tour operators, urban planner etc. The heritage guide is also part of a community. As such, the heritage guide needs to understand the concerns of different industries and community and act as a mediator between different stakeholders in the community. The heritage guide can also take the lead in creating synergy that leads to sustainable development at heritage sites.

Note:

The main responsibility of a heritage guide is to communicate heritage values to the audience through interpretive activities. In order to do this effectively, a guide needs to know the site well. In addition to its history, knowledge about the site should include ***why*** *the site is important and* ***how*** *it is being protected.*

1.5 Becoming a cultural heritage specialist guide

To perform the above-mentioned tasks well, the cultural heritage specialist guide needs to acquire some special skills – on top and above basic tour guiding techniques. They need to be able to (and this corresponds with the units in this manual):

1. To venture beyond basic tour guiding (Unit 1) to disseminate knowledge of the cultural significance of World Heritage sites (Unit 2) and be aware of the ways to protect these (Unit 3)
2. To be able to transform these knowledge into interesting and informative accounts and interpretations (Unit 4)
3. Facilitate the highest level of visitor and experience and satisfaction at these sites (Unit 5),
4. Contribute to the sustainable development of heritage tourism at these sites and maximising tourism benefits to community and visitors (Unit 6)

Worksheet

Activity type: **Exercise**

Worksheet 1-1

Title: Checklist of heritage guide skills

Location

Classroom

OBJECTIVES: To identify the competency areas required of heritage specialist guides.

- Describes and relates the tourism industry to the community of interest
- Understands the criteria for the assessment of outstanding universal value
- Understands the potential threats to World Heritage sites
- Identifies the importance of tourism to the community
- Ability to convey the importance of protecting and appreciating World Heritage sites
- Ability to craft, communicate and reinforce a code of responsible visitor conduct
- Understands and participates actively in community-based sustainable tourism
- Ability to stimulate interests in local cultures and heritage
- Describes own role as an ambassador
- Ability to motivate responsible visitor behaviour
- Understands the ways in which heritage sites are protected
- Follows local customs and norms at sites and reinforces them
- Understands conservation principles and conservation interventions
- Brings tourists to places that employ local labour and promotes local crafts
- Ability to craft and conduct engaging thematic interpretations
- Provides additional historical information to guests in interesting ways

INSTRUCTIONS:

Equipment:

- Copies of this worksheet
- Pencils and erasers

1. For each skill and competency listed on the left, ask the students to group them under one of the following categories:

- *Specialist heritage knowledge*
- *Heritage interpretation and guiding*
- *Community involvement*

Or any other new categories they deem useful.

2. Ask students to identify the skill categories they are more confident of and the categories they need to work on.

TEACHER'S COMMENTS:

Reference:

Practical Application

1. It is in the cultural heritage guides' interest to protect World Heritage sites as these sites stimulate cultural tourism. Cultural tourism, in turn, brings economic and other benefits to the community.

2. Guides should be constantly aware of developments surrounding World Heritage sites. Guides should develop a keen eye for developments that may compromise the significance and value of World Heritage sites.

3. The best means for heritage guides to help protect these sites is by learning how to deliver effective guiding and interpretation to visitors.

Additional References

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World Heritage Centre. *Operational Guidelines for the Implementation of the World Heritage Convention*. Paris: UNESCO World Heritage Centre, 2005.

WEBSITES

The World Heritage Brochure - http://whc.unesco.org/documents/publi_brochure_en.pdf

UNESCO World Heritage Centre - http://whc.unesco.org/en/home/

Unit Summary

Cultural heritage is important. Cultural heritage attracts tourists and visitors. These tourists and visitors bring economic benefits. In addition to embodying our achievements, knowledge and traditions, heritage is also our vital link to our past.

World Heritage sites are our best examples of these. As they attract a lot of visitors, it is crucial that these visitors are guided properly to reduce adverse impacts.

Heritage guides are ambassadors, leaders and advocates for sustainable heritage tourism and community development.

As heritage guides, we must ensure that our guiding and interpretation is effective so as to achieve the dual aims of providing quality visitor experience and safe-guarding our heritage treasure house.

Facts and FAQs

1. How many World Heritage sites are there today?

There are a total of 812 sites listed on the World Heritage list today.

2. How many of these are cultural and how many are natural sites?

There are 628 cultural, 160 natural and 24 mixed World Heritage sites

Unit 2
Understanding UNESCO World Heritage Sites

UNESCO World Heritage List: Just another good travel guide?

Why build a website about Worldheritages? Well, this site is certainly not meant as a UNESCO fanpage: I'm not obsessed about the "institute" World Heritage List. But as I already mentioned in my introduction on the frontpage, ***the list is such a good travel guide!*** And because travelling is my passion this theme seemed to be a good choice for my personal website.

- Els Slots, The Netherlands (webmaster, www.worldheritagesite.org)

UNESCO WHS have become key cultural tourism destinations. But is the UNESCO list a mere travel guide or listing of 'good' travel places? What exactly is a UNESCO World Heritage Site? What are the criteria and process of inscription?

The Beginning of "World Heritage"

The concept of "World Heritage" appeared when the decision to build the Aswan High Dam in Egypt was made. The dam would have flooded the Abu Simbel Temples ensemble, one of Egypt's most important heritage sites. The governments of Egypt and Sudan appealed for international help and, in 1959, UNESCO launched an international campaign to save Abu Simbel. Fifty countries donated half of the US$80 million cost and the temples were dismantled stone by stone from their original site and reassembled on nearby dry ground.

The case of Abu Simbel shows that some sites are exceptional and have outstanding universal value. These sites belong to all the people of the world and their safeguard is the concern of all. This understanding has led to the adoption of the Convention Concerning the Protection of World Cultural and Natural Heritage or the World Heritage Convention, as it is commonly known.

Unit 2

Understanding UNESCO World Heritage Sites

Learning Objectives

This unit is designed to provide you with:

- An understanding of the process of inscription on the World Heritage List
- An understanding of the criteria used to assess outstanding universal value
- The ability to identify key current and emerging issues related to World Heritage sites

Contents

This unit is organised as follows:

Core Knowledge:

2.1 Understanding World Heritage sites

2.2 Criteria for the assessment of outstanding universal value

2.3 How a heritage site is inscribed on the World Heritage List

2.4 Threats to World Heritage sites

2.5 Sustainable conservation of World Heritage sites

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Core Knowledge

2.1 Understanding World Heritage sites

Throughout the world, there are cultural and natural heritage sites that are considered to have special importance to humankind. Among these sites, some are considered to be of outstanding value to humanity. A site becomes a World Heritage site when it is inscribed on the United Nations Educational, Scientific and Cultural Organization's (UNESCO) World Heritage List for its **outstanding universal value**.

According to the *Operational Guidelines for the Implementation of the World Heritage Convention*, "Outstanding universal value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity." (See section 2.2 for more on outstanding universal value).

World Heritage sites are the testimony to the natural wealth of the earth and the cultural excellence of humankind. They represent the best and most important examples of our cultural and natural heritage. By focussing on World Heritage sites, we are protecting our most valuable heritage.

Note:

> ***Outstanding universal value*** *means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity.*
>
> *[Paragraph 49, Operational Guidelines for the Implementation of the World Heritage Convention, 2005]*

Reading 2-1
TOPIC: WHAT IS A UNESCO WORLD HERITAGE SITE?

Types of World Heritage

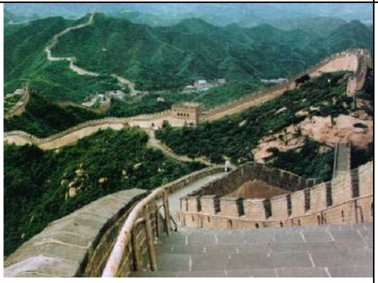
According to the *Operational Guidelines for the Implementation of the World Heritage Convention*, a World Heritage site can be classified into one of the following categories (Fig. 2.1):

- **Cultural site**, such as, The Great Wall in China; or
- **Natural site**, such as, The Sundarbans in Bangladesh and India; or
- **Mixed site**, such as, Uluru-Kata Tjuta National Park in Australia.

Note:

> ***A mixed site*** *includes natural and cultural heritage.*

Fig. 2.1 Example of different categories of World Heritage sites

Cultural Site Great Wall, China	**Natural Site** Sunderbans, Bangladesh and India	**Mixed Site** Uluru-Kata Tjuta , Australia
	 *B K S Inan*	

Types of cultural heritage

Cultural heritage, the focus of the manual, can exist in many forms (Fig. 2.2 & 2.3). We can distinguish two kinds of cultural heritage:

- **Tangible heritage** and
- **Intangible heritage**.

Tangible heritage is that which exists in **material** form, meaning that it can be physically touched. Examples of this include monuments, buildings, works of art, paintings, objects, etc.

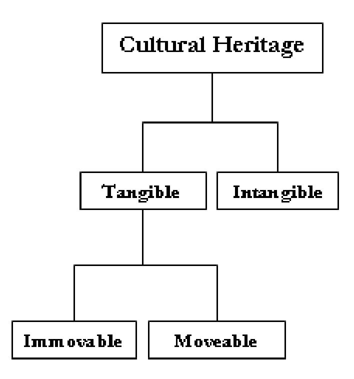
Tangible heritage comprises **immovable** (it cannot be removed from its place of origin, e.g., buildings) and **movable** heritage (it can easily be moved from one place to another, e.g., objects).

Intangible heritage is that which exists in **immaterial** form. Examples of this include music, dance, literature, theatre, languages, knowledge, local traditions, etc.

Table 2.1 summarises different categories of cultural and natural heritage.

The distinction between tangible and intangible heritage is useful for the general understanding of cultural heritage. However, in reality, tangible heritage and intangible heritage are very often closely associated. The Drunken Dragon Festival in Macao (intangible heritage) (Fig. 2.1), for example, takes place in a particular street (tangible), involves certain rituals (intangible) that on one hand, require such tangible elements as offerings, wine, incense, firecrackers, etc., and, on the other hand adds smell and noise (intangible) to the festival environment.

Fig. 2.2: Forms of cultural heritage



Note:

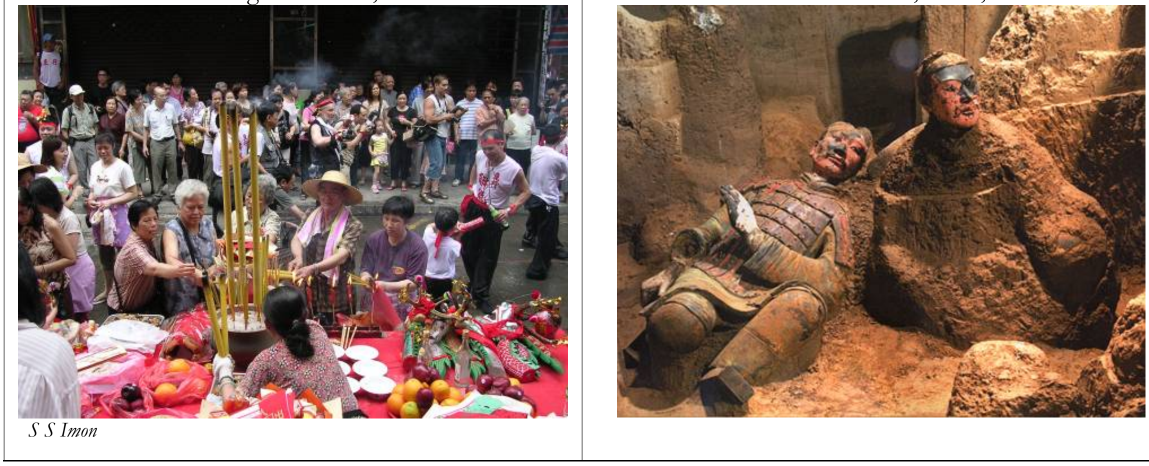
*The distinction between **movable** and **immovable** heritage was used in the past. Recently the tendency is to reduce the importance of these distinctions and integrate all aspects of heritage.*

*Cultural heritage, whether it is **material** or **immaterial,** must be linked with the cultural values of the society that has produced it.*

Case Study 2-1

TITLE: INTANGIBLE CULTURAL HERITAGE OF MINORITY PEOPLE

Fig. 2.3: Example of tangible and intangible heritage



Intangible heritage
Drunken Dragon Festival, Macao SAR

S S Imon

Tangible heritage
Terracotta Warriors, Xi'an, China

Table 2.1: Different Categories of Heritage

Cultural Heritage			***Natural Heritage***
Tangible Heritage		***Intangible Heritage***	***Tangible and Immoveable***
IMMOVEABLE	MOVABLE		
Architectural works *Monuments* *Archaeological sites* *Historic centres* *Groups of buildings* *Cultural landscapes* *Historical parks & gardens* *Botanical gardens* *Industrial archaeology* *Etc.*	*Museum collections* *Libraries* *Archives* *Etc.*	*Music* *Dance* *Literature* *Theatre* *Local traditions* *Know-how* *Crafts* *Religious ceremonies* *Etc.*	*Natural and maritime parks of ecological interest* *Geological & physical formations* *Landscapes of outstanding natural beauty* *Etc.*

Source: UNESCO and ICCROM. 2003. *Introducing Young People to Heritage Site Management and Protection: A Practical Manual for Secondary School Teachers in the Arab Region* (Amman: UNESCO and ICCROM), p.8.

Fig. 2.3: More examples of different types of heritage

Tangible – immoveable heritage Lalbagh Fort, Dhaka, Bangladesh	**Intangible heritage** Fire Dragon Dance, Hong Kong	**Natural heritage** Komodo National Park, Indonesia
 S S Imon	 *S S Imon*	

Exercise:

Exercise 2-1: Identification of different types of cultural heritage. *[Use Worksheet 2-A]*

The *Operational Guidelines for the Implementation of the World Heritage Convention* provides the definitions of different categories of World Heritage.

“Cultural and Natural Heritage

45. Cultural and natural heritage are defined in Articles 1 and 2 of the *World Heritage Convention.*

Article 1

*For the purposes of this Convention, the following shall be considered as "**cultural heritage**";*

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

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

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

Article 2

*For the purposes of this Convention, the following shall be considered as "**natural heritage**":*

***- natural features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;*

***- natural sites** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.*

Mixed Cultural and Natural Heritage

46. Properties shall be considered as "mixed cultural and natural heritage" if they satisfy a part or the whole of the definitions *Operational Guidelines for the Implementation o* 14 *f the World Heritage Convention* of both cultural and natural heritage laid out in Articles 1 and 2 of the *Convention.*

Cultural landscapes

47. Cultural landscapes are cultural properties and represent the "combined works of nature and of man" designated in Article 1 of the *Convention.* They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

Movable Heritage
48. Nominations of immovable heritage which are likely to become movable will not be considered."

Note: Emphases (in bold) have been added for ease of reading.

2.2 Criteria for the Assessment of Outstanding Universal Value

Inscription of a site on the World Heritage List follow the guidelines set out by the **World Heritage Convention**. The most important step of the inscription process is to establish the *outstanding universal value* of the site.

The World Heritage Convention sets out the criteria for the assessment of outstanding universal value of a site. There are total ten criteria. A site is considered to have *outstanding universal value* if it meets one or more of these criteria.

Paragraph 77 of the *Operational Guidelines for the Implementation of the World Heritage Convention* states the following:

"The Committee considers a property as having outstanding universal value if the property meets one or more of the following criteria.

Nominated properties shall therefore :

(i) represent a masterpiece of human creative genius;

(ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

(iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

(v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria) ;

(vii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

(viii) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

Note:

The ***World Heritage Convention*** *is an international agreement that has been ratified by almost all countries of the world.*

Before the adoption of the revised Operational Guidelines (February 2005), there were six cultural and four natural criteria. Currently, there is only one set of ten criteria.

Definition:

An ***archaeological site*** *is a place that is no longer inhabited by humans and where remains of past human activities can be traced. It can be situated underground or above ground.*

A ***cultural landscape*** *is a natural area or a territory where man's intervention has created a unique landscape of traditional buildings or agricultural activities.*

(ix) be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(x) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation."

To be deemed of outstanding universal value, a property must also meet the conditions of **integrity** and/or **authenticity** and must have an adequate **protection and management** system to ensure its safeguarding.

The type of criteria that a site meets will lead to its categorisation as a cultural, natural or mixed site (Fig. 2.4).

A heritage site that has been categorised as a cultural site can be classified into one of the following groups (Fig. 2.5):

1. **Monuments**,
2. **Groups of buildings** or
3. **Sites**.

Case Study 2-2

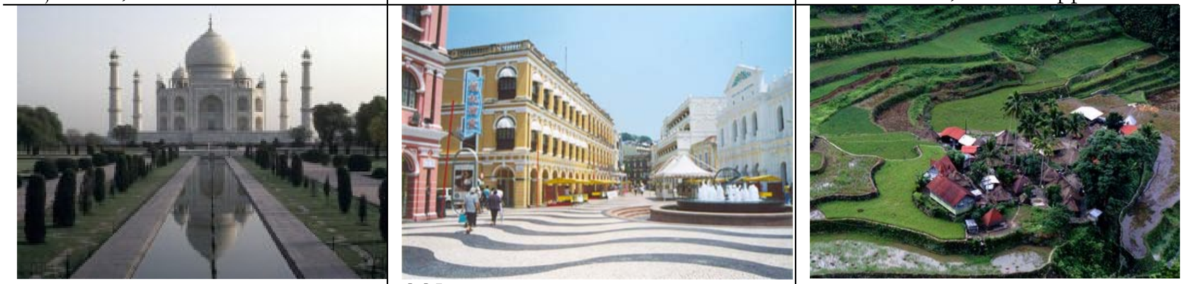
TITLE: JUSTIFYING THE INSCRIPTION OF A SITE ON THE WORLD HERITAGE LIST

Fig. 2.5: Different types of World Cultural Heritage sites

a) Monuments
Taj Mahal, India

b) Groups of buildings
The Historic Centre of Macao

c) Sites
Rice Terraces, The Philippines



S S Imon

Exercise:

Exercise 2-2: Identification of different types of World Heritage sites. *[Use Worksheet 2-B]*

2.3 How is a heritage site inscribed on the World Heritage List?

The ***Operational Guidelines for the Implementation of the World Heritage Convention***, a document that explains the World Heritage Convention, describes the detailed procedure for inscribing a site on the World Heritage List. This section presents key information regarding the procedure.

The following three parties are involved in the inscription process:

1) **State Parties.** These are the countries who have signed the *World Heritage Convention.* Only countries that have signed the Convention can submit nomination proposals for inclusion of cultural or natural heritage sites on their territories in the World Heritage List.
2) **The Advisory Bodies** to the World Heritage Committee. It is comprised of the International Council on Monuments and Sites **(ICOMOS)** and the World Conservation Union **(IUCN)**, which respectively advise the World Heritage Committee on cultural sites and natural sites, and the International Centre for the Study of the Preservation and Restoration of Cultural Property **(ICCROM)**, which provides the Committee with expert advice on conservation of cultural sites and on training activities; and
3) **The World Heritage Committee.** It consists of elected representatives from 21 of the state parties.

The *Operational Guidelines* provides detailed guidelines on the formal process of inscription, which includes the following steps:

1. A State Party prepares a **Tentative List** of its heritage sites that it wishes to nominate as World Heritage and submits the List to the World Heritage Centre Secretariat.
2. A State Party nominates a site from its tentative list and, with the assistance of the World Heritage Centre, prepares a nomination file for the selected site and submits it to the Centre for it consideration. Nomination to the World Heritage List is not considered if the nominated site is not in the Tentative List of the State Party.
3. Advisory Bodies evaluate the site to see if the site meets all requirements set out in the *World Heritage Convention* and the *Operational Guidelines* and give their opinion to the World Heritage Committee.
4. The World Heritage Committee makes the final decision regarding the inscription of the site on the World Heritage List.

Note:

Operational Guidelines *aims to facilitate the implementation of the World Heritage Convention by providing detailed guidelines on matters related to World Heritage.*

State Parties *are the countries that have signed the World Heritage Convention. If a country is not a signatory of the Convention, it cannot nominate a site for inscription on the World Heritage List.*

The ***World Heritage Committee*** *consists of representatives from 21 of the state parties who are elected for up to six years.*

Definition*:*

A ***Tentative List*** *is an inventory of those properties situated on its territory which each State Party considers suitable for inscription on the World Heritage List.*

[Paragraph 62, Operational Guidelines for the Implementation of the World Heritage Convention, 2005]

Note*:*

Tentative Lists are a useful and important planning tool for State Parties, the World Heritage Committee, the Secretariat, and the Advisory Bodies, as they provide an indication of future nominations.

[Paragraph 70, Operational Guidelines for the Implementation of the World Heritage Convention, 2005]

Based on the reports by the Advisory Bodies and other considerations, the World Heritage Committee may take one of the following decisions:

a. The site should be inscribed on the World Heritage List.

b. The site should not be inscribed on the List. Except in exceptional circumstances, resubmission of nomination file for the site is not considered.

c. The nomination should be referred back to the State Party for additional information.

d. The nomination should be deferred for more in-depth assessment or study. Deferral may include substantial revision by the State Party.

Case Study 2-3
TITLE: The inscription of Lumbini (the birthplace of Lord Buddha), Nepal

Exercise:

Exercise 2-3: Role of different parties in the inscription process. *[Use Worksheet 2-C]*

2.4 Threats at World Heritage sites

World Heritage sites are not free from threats and there are many challenges to sustainable conservation of these sites.

World Heritage sites are the centre of world attraction. Everyday, all over the world, millions of visitors come to visit these important sites. Although visitors bring economic benefits to the host communities, if not guided properly, visitors can have an adverse impact on the sites and their settings. Yet, tourism is not the only threat that a heritage site may encounter. Depending on the geographic location, climate, level of economic and physical development, level of awareness, effectiveness of heritage protection system, etc., a cultural heritage site may face one or more of the following threats (Fig. 2.6 & 2.7):

Natural causes:

- Earthquake
- Flood
- Humidity
- Insects
- Natural decay
- Tidal wave
- Typhoon
- …

Human causes:

- Illegal trade
- Neglect
- Public works
- Theft
- Uncontrolled tourism
- Unintentional damage
- War
- Wear and tear
- …

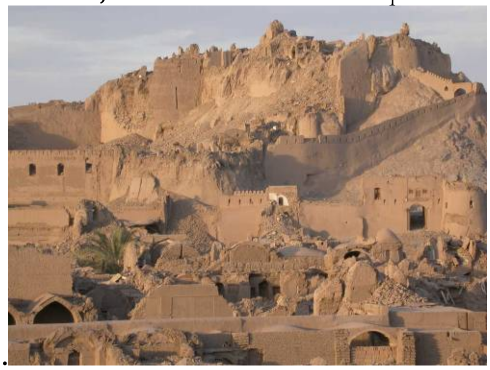
Protection measures for a cultural heritage site must address all existing and potential threats to the site.

Case Study 2-4
TITLE: HAMPI IN DANGER

Reading 2-2
Topic: WORLD HERITAGE IN DANGER

Fig. 2.6: Examples of damage to heritage sites due to natural and human causes

Bam, Iran: After the 2003 earthquake



Dr. R. Samarbakhsh

Bamiyan, Afghanistan: After intentional destruction

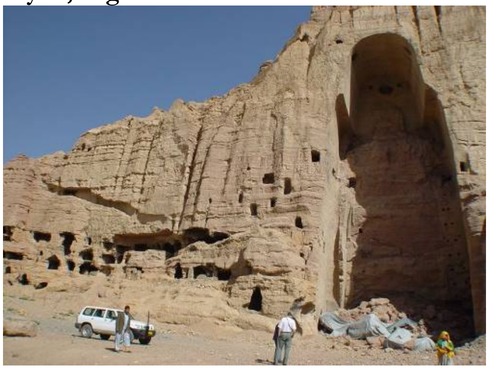
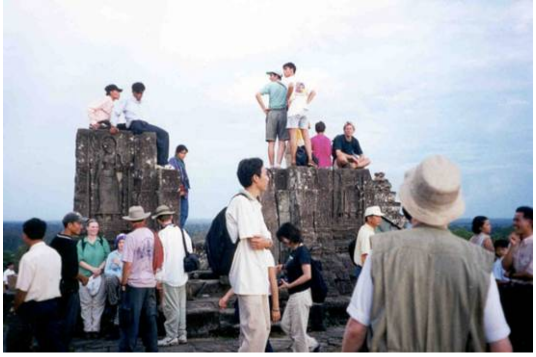
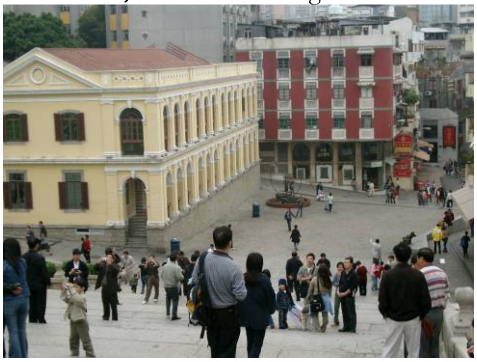


Fig. 2.7: Impact of tourism on heritage sites

Angkor, Cambodia: Undesirable visitor activities



St. Paul's Ruins, Macao SAR: High number of visitors



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2.5 Sustainable conservation of World Heritage sites

The concept of sustainability in the context of cultural heritage sites

Depending on physical, social and economic contexts, the exact meaning of sustainability of a World Heritage site may vary from one site to another. However, sustainability in the context of cultural heritage sites generally means adequate and long-term protection of cultural values of a site by using minimum resources. Since adequate and long-term protection and resource requirement for these are interrelated issues, it is important to know the key factors that can enhance sustainability of heritage site.

Three key factors that can enhance sustainability of a heritage site are discussed in the following section.

Note:

*Putting a site on the **List of World Heritage in Danger** is often done at the request of the concerned State party. This allows immediate mobilisation of assistance to the site by the World Heritage Committee, which is designed to help establish a system that responds to specific conservation needs in an efficient manner.*

Factors enhancing sustainability of World Heritage sites

Cultural knowledge and awareness

Sustainability of a heritage site depends much on the general level of cultural knowledge and awareness of the community at large. The root source of most of human causes of threats to heritage sites (see section 2.4) is inadequate knowledge of cultural heritage and its importance. An increased knowledge of these of the host community and visitors can lead to increased awareness and more support for heritage protection and less damage to the sites. By disseminating knowledge about heritage and its protection through different means, such as public education, media coverage, training programmes, etc., knowledge of cultural heritage and its significance and awareness of both host communities and visitors can contribute to the sustainable conservation of heritage sites.

Conservation and management

Once a site is inscribed on the World Heritage List, the concerned state party has to ensure proper protection of the site. Among others, protection measures include:

5. Legal provisions, such as, protection under a law. Most countries have heritage protection laws at national and local level. A heritage protection law, which may have different names in different countries, allows the government to declare a site protected and take legal measures against those who negatively affect a site's cultural value(s).
6. Adequate and appropriate conservation interventions. These ensure physical protection of a heritage site through different means. However, it is of paramount importance that these interventions are carried out in respect to the cultural value(s) that a site embodies.
7. A good management system. A long-term protection of a site is heavily depended on a good heritage management system. Such system includes clearly identifiable procedures and personnel responsible for conservation and management of the site. To ensure sustainable conservation, continuous monitoring of the effectiveness of the system and periodic review of it are essential.

For a World Heritage site, if the World Heritage Committee believes that a site faces imminent danger of loosing its World Heritage value because of threats, it may put a site on the List of World Heritage in Danger. This is done to draw the attention of all concerned individuals and/or organisations so that actions can be taken to save the site from irreversible deterioration, damage or, in some cases, disappearance.

Unit 3 discusses the issues related to the conservation and management of heritage sites.

Heritage interpretation and visitor management

Tourism is a part of almost all World Heritage sites. Some sites attract even millions of visitors every year. Well-managed tourism can bring economic benefits to the host countries by creating employment and helping local business. If not properly managed, however, tourism can have adverse impact on sites and host communities.

Heritage guides are a very important component of heritage tourism. Good interpretation of heritage sites and proper guidance of visitors can enhance the benefit from tourism and reduce the impact on both sites and host communities.

Units 4 and 5 discuss heritage interpretation and visitor management issues.

Community involvement and partnerships

Protection of a World Heritage site depends largely on the support of local communities living in and around it. Some sites, such as, a temple or a mosque, are in constant use by the local community. Larger sites, such as, a historic town, are inhabited by more than one community. Therefore, the needs and aspirations of multiple communities need to be addressed in matters related to World Heritage sites to ensure their support. One of the ways of addressing these needs and aspirations is to share the benefits of tourism with communities and other stakeholders.

Unit 6 discusses how heritage guides can work with and for the community and how both can be benefited from tourism.

Case Studies

TITLE: **INTANGIBLE CULTURAL HERITAGE OF MINORITY PEOPLES** **Case Study 2-1**

OBJECTIVES: *To understand the salience of intangible culture and discuss the ways in which heritage guides can help in preserving them*

Those involved in cultural preservation have been especially concerned that tangible forms of cultural expressions be restored and maintained. Vast monuments like the temple of Borobudur and other works of art such as paintings and sculptures are expressions of human creativity and also impressive technical achievements. There has thus been a widespread emphasis on preserving those works of art that contribute to humanity's visible heritage. The less visible aspects of the world's cultural heritage have, until recently, received less attention.

UNESCO has responded to the warnings of researchers and anthropologists that intangible cultural expressions such as oral traditions and literature, visual arts, music and performing arts, especially of minority peoples, are fragile and easily lost.

As stated during the convention, language is the main vehicle by which intangible cultural heritage, such as oral traditions and literature, is maintained. Thus, the safeguarding and preserving of languages is an important factor in the process of safeguarding cultures, especially among minority peoples whose cultural heritage is at greatest risk. Due to their smaller populations and their lack of political influence, minority people often face difficulties in achieving their goals, especially with respect to maintaining their own languages and cultures. One result of the large gap between indigenous and national cultures is that the majority population often perceives the minority groups among them as technically and economically backward. This has lead to a certain blindness concerning the importance of safeguarding the less powerful languages and cultures. Even so, efforts to safeguard the traditional cultures of ethnic minorities have been initiated in several countries.

DISCUSSION POINTS:

- How can heritage guides help protect intangible cultures?

TITLE: JUSTIFYING THE INSCRIPTION OF A SITE ON THE WORLD HERITAGE LIST

Case Study 2-2

OBJECTIVES: *To understand the justifications of a World Heritage site*

PHOTOS:

Mahabodhi Temple Complex at Bodh Gaya
India State of Bihar, Eastern India

Description

The Mahabodhi Temple Complex is one of the four holy sites related to the life of the Lord Buddha, and particularly to the attainment of Enlightenment. The first temple was built by Emperor Asoka in the 3rd century B.C., and the present temple dates from the 5th or 6th centuries. It is one of the earliest Buddhist temples built entirely in brick, still standing in India, from the late Gupta period.

Date of Inscription: 2002
Criteria: C (i) (ii) (iii) (iv) (vi)

Justification for Inscription

Criterion (i): The grand 50m high Mahabodhi Temple of the 5th-6th centuries is of immense importance, being one of the earliest temple constructions existing in the Indian sub-continent. It is one of the few representations of the architectural genius of the Indian people in constructing fully developed brick temples in that era. Criterion (ii) The Mahabodhi Temple, one of the few surviving examples of early brick structures in India, has had significant influence in the development of architecture over the centuries. Criterion (iii) The site of the Mahabodhi Temple provides exceptional records for the events associated with the life of Buddha and subsequent worship, particularly since Emperor Asoka built the first temple, the balustrades, and the memorial column. Criterion (iv) The present Temple is one of the earliest and most imposing structures built entirely in brick from the late Gupta period. The sculpted stone balustrades are an outstanding early example of sculptural reliefs in stone. Criterion (vi) The Mahabodhi Temple Complex in Bodh Gaya has direct association with the life of the Lord Buddha, being the place where He attained the supreme and perfect insight.

DISCUSSION POINTS:

- Which of the above do you think is the most important criteria which warranted the inscription of The Mahabodhi Temple Complex?

References: UNESCO World Heritage Website - http://whc.unesco.org/en/list/1056

TITLE: THE INSCRIPTION OF LUMBINI (THE BIRTHPLACE OF LORD BUDDHA), NEPAL

Case Study 2-3

OBJECTIVES: *To familiarise trainees with the inscription criteria and to facilitate critical debate on the politics of inscription.*

Siddhartha Gautama, the Lord Buddha, was born in 623 B.C. in the famous gardens of Lumbini, which soon became a place of pilgrimage. Among the pilgrims was the Indian emperor Ashoka, who erected one of his commemorative pillars there. The site is now being developed as a Buddhist pilgrimage centre, where the archaeological remains associated with the birth of the Lord Buddha form a central feature.

The UNESCO Committee decided to inscribe this site on the basis of criteria (iii) and (vi). As the birthplace of the Lord Buddha, the sacred area of Lumbini is one of the holiest places of one of the world's great religions, and its remains contain important evidence about the nature of Buddhist pilgrimage centres from a very early period.

PHOTOS:

DISCUSSION POINTS:

- Lumbini is inscribed for based on criteria (iii) and (vi) (of the Criteria for Inscription on the World Heritage List)
- Do you agree that Lumbini fulfils the two criteria and that Lumbini has values that are truly universal and outstanding?

References: Source: UNESCO World Heritage Website - http://whc.unesco.org/en/list/666

TITLE: HAMPI IN DANGER

Case Study 2-4

OBJECTIVES: *To understand the kinds of threats some World Heritage sites face and the mitigation measures put in place*

Hampi resides on the banks of the Thungabadra river with a backdrop of the majestic rock boulders was once capital of one of the largest Hindu Empires in Indian History. Founded in 1336, Hampi was the capital of an alliance of southern Hindu kingdoms that managed to hold off the invading Muslim armies for over two centuries.

The uniqueness of this site lies in vast area of monument complexes, the kingdom's long reign as an advanced society and its unique architecture (which is Islamic for the secular buildings and purely Hindu for the religious structures). It has come to light in recent research that this capital city was actually the center of a large metropolitan region and not just a deserted city. Its fabulously rich princes built Dravidian temples and palaces that won the admiration of travelers between the 14th and 16th centuries until it was conquered by the Deccan Muslim confederacy in 1565, at which time the city was pillaged over a period of six months before being abandoned.

In 1986, UNESCO inscribed the group of monuments at Hampi as a World Heritage site. More recently, Hampi was listed by UNESCO on the List of World Heritage in Danger prompted by the construction of two new suspension bridges and a new major road within the Core Protected Area which threaten the World Heritage site's integrity. The construction of bridges and the new road will result in a major increase in heavy traffic and has already resulted in the dismantling and reconstruction of an important historic monument - a mandapa (a pillared stone rest-house) within the borders of the site.

Chandraumalueshvara Temple is centrally located in Hampi and is one of the most prominent architectural buildings which is aligned with the primary axis of the Main Temple of Hampi overlooking two rivers and on a popular pilgrimage route to a sacred mountain at Hampi. Dating from the 13-15th century at the height of the Vijayangar Kingdom, the Chandraumalueshvara Temple provides a unique opportunity to encapsulate a period of Indian

PHOTOS:

glory in a spectacular natural setting.

Chandraumalueshvara Temple's historical significance and unique monumental construction, as well as its ideal location at the confluence of two rivers overlooking the entire central Hampi establishes this endangered heritage site as the most significant within the Hampi complex. The ancient temple and its fortifications along with an ancient ruined bridge, and intricately carved walls, doorways, pillars and interiors, will be extremely popular for travelers and pilgrims.

Chandraumalueshvara Temple is facing a number of immediate threats including:

- Collapsing gateways and fortification walls
- Deterioration of temple exterior/interior
- Misuse of temple for storage and refuse
- Animal and human feces
- Fire damage and scorching
- Water damage/leakage
- Plant growth and intrusion
- Looting and vandalism

After completing excavation and research in April, 2005, we are undertaking stabilization of the foundation and waterfront ramparts, and conservation of the walls and roofs for the main hall and other sacred chambers enabling the conservation to focus on restoration of exterior and interior gateways, doorways, plazas, sculptures and stairways, and the perimeter fortification. A large number of structural components of the main temple, plaza area, gateways and are piled up around the temple and must be inventoried and analyzed to determine appropriate usage and placement, both for structural integrity and architectural and historical authenticity.

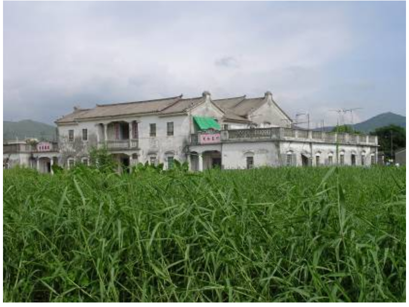
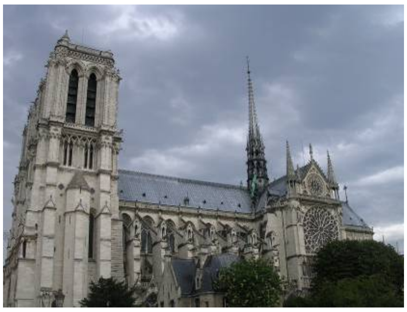
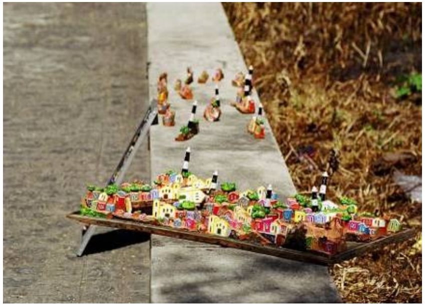
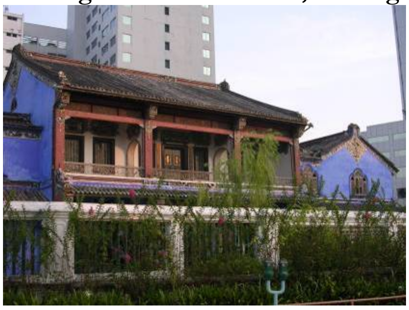
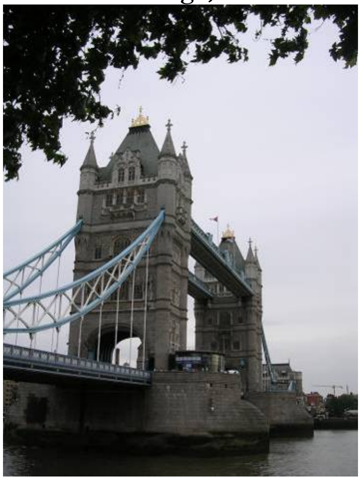
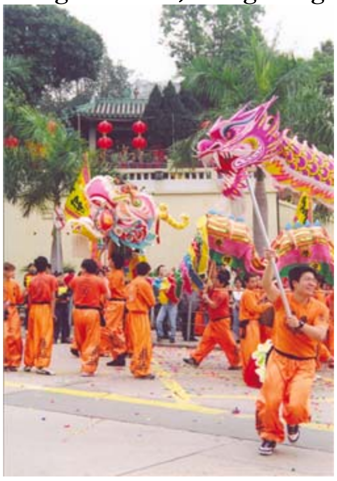
DISCUSSION POINTS:

- What are the threats Hampi faces and what are the mitigation measures put in place? Do you see similar threats in heritage sites in your home country?

REFERENCES: http://www.globalheritagefund.org/where/hampi.html

Worksheets

ACTIVITY TYPE: **Exercise**	**Worksheet 2-A**
TITLE: IDENTIFICATION OF DIFFERENT TYPES OF CULTURAL HERITAGE.	LOCATION **Classroom**
OBJECTIVES: Understand and identify different types of cultural heritage.	INSTRUCTIONS:

Yuen Long, Hong Kong  *S S Imon*	**Notre-Dame Cathedral, Paris, France**  *S S Imon*
A.	B.
Olinda, Brazil  *S S Imon*	**Cheung Fatt Tze Mansion, Penang**  *S S Imon*
C.	D.
Tower Bridge, London  *S S Imon*	**Dragon Dance, Hong Kong**  *S S Imon*
E.	F.

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- provide a copy of this worksheet to each participant;
- using Table 3.1, Unit 3 from the manual, ask participants to identify and write the type that best describes the picture;
- hint: participants can choose more than one type;
- discuss the results;
- total time for the activity: 10 minutes.

TEACHER'S COMMENTS:

Reference:
Reading 2-1: What is a UNESCO World Heritage Site?
Internet: World Heritage Centre Website - whc.unesco.org/en/list/

ACTIVITY TYPE: **Exercise**

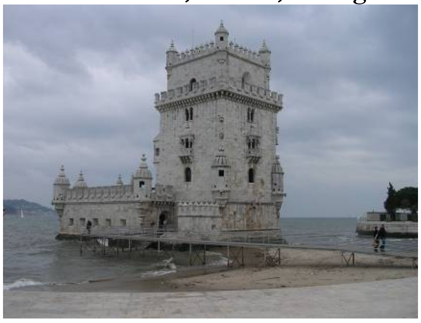
Worksheet 02-B

TITLE: **Identification of different types of World Heritage sites.**

LOCATION
Classroom

OBJECTIVES: Understand and identify different types of WHSs.

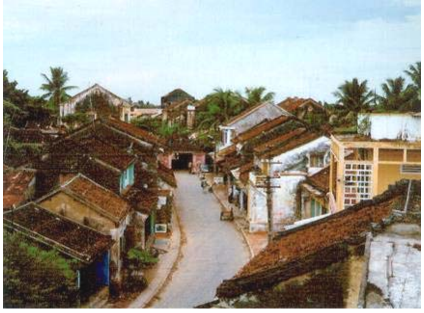
Tower of Belém, Lisbon, Portugal



S S Imon

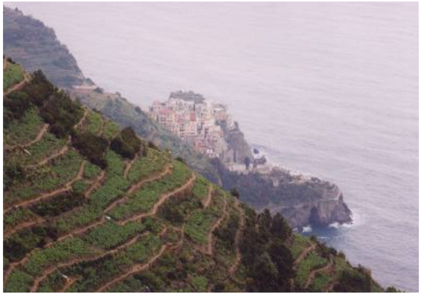
- Monuments
- Groups of buildings
- Sites
- Not sure

Hoi An, Vietnam



- Monuments
- Groups of buildings
- Sites
- Not sure

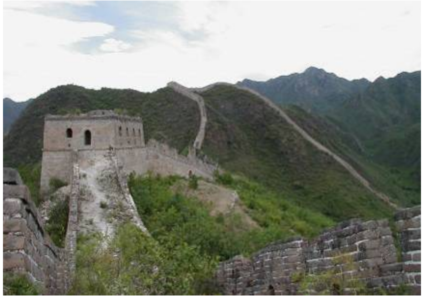
Cinque Terre, Italy



S S Imon

- Monuments
- Groups of buildings
- Sites
- Not sure

The Great Wall, China



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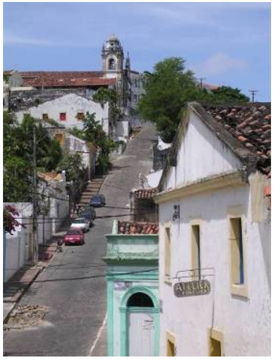
- Monuments
- Groups of buildings
- Sites
- Not sure

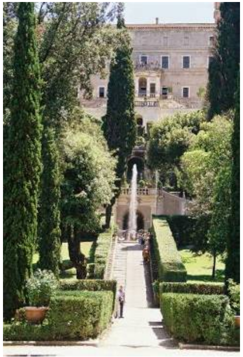
Olinda, Brazil



S S Imon

- Monuments
- Groups of buildings
- Sites
- Not sure

Villa d'Este, Tivoli, Italy



S S Imon

- Monuments
- Groups of buildings
- Sites
- Not sure

INSTRUCTIONS:

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- provide a copy of this worksheet to each participant;
- in the box provided under each picture, ask participants to select a type for the site in the picture;
- discuss the results;
- total time for the activity: 5-7 minutes.

TEACHER'S COMMENTS:

Reference:
Reading 2-1: What is a UNESCO World Heritage site?
Internet: World Heritage Centre Website - whc.unesco.org/en/list/

ACTIVITY TYPE: **Exercise**

Worksheet 02-C

Title: **Role of different parties in the inscription process**

Location
Classroom/on-site

OBJECTIVES: Understand the role of different parties involved in the inscription process of World Heritage sites

Column A	Column B
UNESCO	**Nature Conservation**
ICCROM	**World Heritage *[example]***
IUCN	**Cultural Heritage Professionals**
ICOMOS	**Training**
STATE PARTIES	**World Heritage Committee**

INSTRUCTIONS:

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- provide a copy of this worksheet to each participant;
- ask each participants to link the Column A items to the related Column B items by drawing a line (see example);
- reveal the correct answers;
- total time for the activity: 5-7 minutes.

TEACHER'S COMMENTS:

Reference:
World Heritage Information Kit, UNESCO

Practical Applications

Tip 1: Criteria for the Assessment of Outstanding Universal Values

When guiding visitors at WHS, heritage guides can point to specific features that convey the outstanding universal values the WHS symbolises. When guiding at the historic town of Ouro Preto in Brazil, for instance, we can draw visitors' attention to the gold-plated panels of the Baroque Churches and tell interpretive stories of the ways in which the 18th Century 'Gold Rush' fueled the rise of splendid Baroque Art in the city. We can tell the visitors how these are exceptional testimonies of the town's "past prosperity and the exceptional talent of the Baroque sculptor Aleijadinho" (UNESCO, 2006).

Tip 2: Inscription process

Briefly describe the inscription process to visitors. This way, visitors would understand that WHS are:

1. carefully chosen
2. involves an international effort

Visitors may become more motivated to learn about the history and conservation of these sites. International tourists/visitors may feel a sense of 'ownership' as they realise that these sites are selected by an international community and represents values which are universal. Domestic visitors may feel a sense of pride when they know that their site went through an international, competitive and scientific process in its attainment of the WHS status.

Key Readings

LIST OF KEY READINGS

Reading 2.1:
Topic: What is a UNESCO World Heritage site?
Source: World Heritage Information Kit, UNESCO.
UNESCO World Heritage Centre.
http://whc.unesco.org/documents/publi_infokit_en.pdf.

Reading 2.2:
Topic: Criteria for Inscription on the World Heritage List
Source: Operational Guidelines for the Implementation of the World Heritage Convention
UNESCO World Heritage Centre, Paris, 2005, pp.19-20.

Reading 2.3:
Topic: World Heritage in Danger
Source: Heritage @ Risk under Different Human Situations, with Examples Mainly from Sri Lanka
ICOMOS
Ronald Silva.
http://www.international.icomos.org/risk/silva.htm.

TOPIC: WHAT IS A UNESCO WORLD HERITAGE SITE?

Reading 2.1

Heritage is our legacy from the past, what we live with today, and what we pass on to future generations.

Our cultural and natural heritage are both irreplaceable sources of life and inspiration. They are our touchstones, our points of reference, our identity.

What makes the concept of World Heritage exceptional is its universal application. World Heritage sites belong to all the peoples of the world, irrespective of the territory on which they are located.

How can a World Heritage site in Egypt 'belong' equally to Egyptians and to the peoples of Indonesia or Argentina?

The answer is to be found in the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, by which countries recognize that the sites located on their national territory, and which have been inscribed on the World Heritage List, without prejudice to national sovereignty or ownership, constitute a world heritage 'for whose protection it is the duty of the international community as a whole to cooperate'.

Without the support of other countries, some of the world's outstanding cultural and natural sites would deteriorate or, worse, disappear, often through lack of funding to preserve them. The Convention is thus an agreement, ratified almost universally, that aims to secure the necessary financial and intellectual resources to protect World Heritage sites.

How does a World Heritage site differ from a national heritage site? The key lies in the words 'outstanding universal value'.

All countries have sites of local or national interest, which are quite justifiably a source of national pride, and the Convention encourages them to identify and protect their heritage whether or not it is placed on the World Heritage List.

Sites selected for World Heritage listing are inscribed on the basis of their merits as the best possible examples of the cultural and natural heritage. The World Heritage List reflects the wealth and diversity of the Earth's cultural and natural heritage.

REFERENCES: World Heritage Information Kit, UNESCO. UNESCO World Heritage Centre. http://whc.unesco.org/documents/publi_infokit_en.pdf.

TOPIC: WORLD HERITAGE IN DANGER **Reading 2.2**

HERITAGE @ RISK UNDER DIFFERENT HUMAN SITUATIONS, WITH EXAMPLES MAINLY FROM SRI LANKA

BY ROLAND SILVA

The term "Heritage @ Risk" in the context of this paper, applies mainly to the Immovable Architectural Heritage of Humankind. This is not a phenomenon of just today, but a poor custom or a bad practice, that has existed since humans began to live in shelters, created for their settled existence. This concept can best be illustrated by an event that took place about 150 years back when the well known campaigner for Monuments, John Ruskin refused to accept the Gold Medal of the Royal Institute of British Architects, by saying: "I do not wish to be decorated by a bunch of Demolishing Experts."

With this example in focus, I wish to address the readers with a series of "Human Situations" that can be identified as those elements of "Human Nature" that can be classified as the "Intellectual" or "Non-Intellectual" causes that have sparked off these sad sequences of "Human Bad Behaviour" in the permanent loss of "Cultural Property", which otherwise would have been an item of "Cultural Heritage", meant for the joy and pleasure of those that lived after, without such "deadly disasters". If we are to re-count these "Human Situations" at random, these may include: Entrepreneurship, Ethnicity, Terrorism, Simplistic Joy, Lack of Professionalism, Tourism, Anti-Colonialism, Politics, Capitalism, Nationalism, Religious Fanaticism, Academism, War, Human Growth, and many other such circumstances. We believe, that each "Human Situation" will best be understood if each is linked to a real example, and the fact that our areas of activity have been mainly Asian, and especially Sri Lanka, the internationally applicable line-up of "Human Situations" will accordingly be illustrated with localized events.

1. Entrepreneurship

In the late 1970's a well known bank in the Colombo Fort caught fire over the week-end. The Flat of the Managing Director of the Institution was in the upper most floor of this exceptionally beautiful British Colonial edifice, but it so happened that he was on a bridge-drive that lasted the week-end, in a suburb home in Colombo. The customers of the Bank, for some unknown reason, were all informed of the balances in their accounts the week before. The fire brigade that called on this occasion too, took its own time to subdue the flames. The building, as a result, was condemned for living and was compelled to be demolished. Thus the objective of the "misguided entrepreneur" and those of the "Demolishing Experts" were fulfilled. But the last laugh was when the "Shrewd Insurance Agents" refused to pay compensation, as suspicions were sufficiently roused, and the "cat was out of the bag".

2. Ethnicity

Since its independence fifty years back Sri Lanka has re-surfaced a 2000 year old ethnic question between the Sinhalese of an attributed Aryan origin, and the Tamils of an assigned Dravidian stock. Religions are also associated with these popularly known ethnic groups, where the Sinhalese are mainly Buddhists and the Tamils are mainly Hindus. A type of "Enoch-Powell of England" also surfaced in Sri Lanka in the 1970's, who was trying to consolidate national traits through the monuments in the predominantly Tamil occupied North and East of Sri Lanka, by excavating and restoring the ancient structures to their pristine glory and thereby displaying the ancient dominance of the Sinhalese-Buddhists in this region. When the fanatical campaigner approached us as a senior member of the Department of Archaeology, we had to tell him that his fanaticism was counter productive as he was removing even the faint traces of Sinhalese-Buddhist ancient monuments, laying underneath, and was replacing them with new concrete foundations and re-building new structures in the identical positions of the old, and thus losing all the vestiges of the Sinhalese-Buddhists culture in their authentic and original bedding.

3. Terrorism

Sri Lanka was about to celebrate the 50th Anniversary of Independence on the 4th February 1998 in the World Heritage City of Kandy, in front of the most Sacred Shrine of the Buddhists, the "Temple of the Sacred Tooth". Prince Charles of England was to represent the Commonwealth of Great Britain at this formal function at the Sacred Temple and in the grounds outside. A few weeks before the event, the Tamil Tiger Terrorists of the North and East, attacked this 16th century shrine at Kandy and blasted a massive bomb at the main entrance, blowing off the roofs of the entire set of buildings in front, including the famous Octagonal Pavilion where the formal addresses to the Nation were to be made by the selected dignitaries.

4. Simplistic Joy

In 1960, we were acting for the Assistant Commissioner in charge of Mural Conservation in the Department of Archaeology, Sri Lanka. The High Priest of one of the finest temples with paintings of the 18th century in the South-West, Sri Lanka requested for the roof to be prepared where the tiles had to be re-laid. We advised him to select the dry month of August, and inform us a week before so that a suitable officer could be sent when the work was on. However, I was passing by the temple about 10 days before the appointed date of the repair, and I thought it would be well to look at the monument. To our surprise we found the priest and the local helpers all at the site, with the roof of the temple removed. The irony of the situation was that it was raining cats and dogs, and water was dripping down the water soluble pigments of the 18th century edifice. Quickly, we managed to get every bit of covering material and protected the walls, and then taking a quick breath, asked the venerable priest the reason why he had removed the roof much sooner than the appointed date, and without the officer of the Department present? The reply of the aged priest was a simple peasant response. We wanted to give the officer of the Department of Archaeology a surprise when he came, by saying that the work was done, and that all was well.

5. Lack of Professionalism

In the 1980's when we were heading the Department of Monuments and Sites in Sri Lanka, we re-employed retired experts in the conservation of mural paintings as there was a shortage of such experts. There was one who worked at a fine temple in South-West Sri Lanka. He attended to the consolidation of loose plaster, the cleaning of soot from the painted surface, and even pasted back the tiny freckles of flaking pigments. However, on the request of the Venerable High Priest, he went beyond his professional skill, in attempting to re-touch some of the neutral backgrounds of the horizontally laid-out narrative stories. The risk element reached levels of fever-pitch, when he assigned this task to the driver of his vehicle. The alarm was soon raised by one of the finest documentalist of paintings in Sri Lanka, who visited the temple not long after.

6. Tourism

With the declaration of the 5th century Sigiriya Water Garden, Palace and Paintings as a World Heritage site in 1983, the visitors increased by leaps and bounds. The site that had about 2,000 to 3,000 visitors a day, increased to over 10,0000 a day especially over the week-ends. The increase peaked to a record height of 52,000 visitors in one day when the planetary conjunction for such visitation coincided with the full moon of June (pilgrims season), a village re-awakening programme (an annual event held during this time near Sigiriya), school holidays, and also a week-end. The wear and tear on the marble steps of the palace 200 metres above, and the pathways of the water garden, apart from the scatter of visitor rubbish all over the site, was unimaginable. The same visitors on this occasion, also visited the World Heritage site of Dambulla with the painted caves, and the humidity of the exhumed air softened the ancient plaster, and as soon as the first few square inches of plaster began to fall, the visitors were forced to be stopped.

7. Anti-Colonialism

The Department of Archaeology extended its strictest laws on the 17th century Dutch Fort of Galle in 1971, when the army moved into the Fort, to make it its Headquarters against an uprising of the youth, mainly in the South of Sri Lanka. In order to explain the new legislation to the people within and outside the Fort of Galle, the Department arranged a meeting of various dignitaries and the people of the city at the Town Hall of Galle. The Ministers, Politicians, Government Heads and Well-wishers of Culture were all invited to speak, and they captured the goodwill of the citizens until one but the last speaker. I had kept the last speech to myself to explain any questions or queries, if there were any, as raised by the speakers previously. The speech before mine was assigned to a Senior Assistant Secretary of the Cultural Ministry, who was meant to help me with the task of explaining any awkward questions that could have been raised previously. With such a strategy in place, it was time for my colleague of the Ministry to speak. He also had an easy task, as there were no awkward questions raised. But, low and behold, the bombshell was ready to burst. This eccentric Senior Assistant Secretary got up and said that the walls of the potential World Heritage site of the Dutch Fort should be pulled down, because it was a colonial fort, and that its stones be used to build houses for the poor peasants of Galle. This mad and unwanted speech was given the right response by the 700 members of the public present on that occasion, where not a single comment or question was asked from him by any member of the audience. My last speech of the day was a peaceful one, with no reference being made to the mad speech of this eccentric man. Silence was the perfect response to this loony idea.

8. Politics

The post 15th century Portuguese, Dutch, French and British Fort of Trincomalee was the subject of debate between the Hotels' Corporation and the Department of Archaeology. The Commissioner of Archaeology had refused to allow the Hotels' Corporation to build a Guest House at the highest point of the fortified Rock. The Secretary of the Ministry who was about to change places with a political position, wished us to agree to his political proposal. The Commissioner refused to accept the invitation of the Secretary to an inspection of the site and instead, sent me. During the site inspection, I showed that the trenches cut for the Guest House had exposed an 8th century Forest Monastery and therefore, my suggestion was that the Hotels' Corporation takes over the whole Fort as a monument, and convert it to a Residential Tourist Fort. The money set apart for the Guest House be given to the Government Agent, to move his office from the Fort to a new Secretariat Building which can be erected well outside the fort, amidst the new township. Everyone agreed to this, and we saved the Fort that was visited and lived-in by the Duke of Wellington and Lord Nelson in the grand old Empire days.

9. Capitalism

Colombo was occupied by the Portuguese in 1505, and ever since it had one of the finest fortified cities of European outlook in Asia and was only second to Goa. The Dutch occupied it in the 1650's and improved it, while the British continued to use the fortification of the Dutch, but dismantled the walls 70 years later. However, it was the pretentious capitalism of the largest Bank in Sri Lanka, that persuaded the Head of State in 1977, to build the first skyscraper of Colombo, 400 feet high, on the remains of the Southern City Wall. It is now challenged further for its ugliness, by the adjacent twin towers of the Trade Centre at 500 feet, which is also sitting on the ancient city walls of the Dutch and Portuguese. The protests of the entire enlightened community of Sri Lanka went unheeded, due to the pretentious concept of an era of new capitalism, and tearing away from the manacles of socialism, along with a free economic and world trade policy.

10. Nationalism

Galle Face Hotel in Colombo was one of the outstanding landmarks of this important Harbour City of the Orient. From Roman times, no ship went east without calling at the Great Emporium (Sri Lanka), according to the words of the 6th century Greek writer Cosmos Indecopleustes. No ship went East without calling on Colombo, since Prime Minister Pitt of England took over Sri Lanka in exchange for South Africa at the Treaty of Amiens. This Landmark Galle Face Hotel, pretentiously changed its façade in a nationalization of architecture attempt after Independence in 1948, where a type of Kandyan roof was introduced, and the doors and the porch were changed in an unhappy compromise to a pseudo-orientalised Architecture, in contrast to a splendid colonial style that it once had.

11. Religious Fanaticism

The holy city of Ayodhya in India, according to the Epic Poems Ramayana of the 2nd millennium BC, was the abode of Rama. However, in and around the 14th century of the current era, a mosque was built over a mound at this ancient site and it became a place of pilgrimage to the Muslims ever since. In the past fifty years of India's Independence, even the Department of Archaeology attempted to trace the facts of history pertaining to the Ramayana story. I was fortunate to meet the archaeologist who investigated the site, but he had not published a detailed report as the area of his investigations did not reveal the expected evidence. However, the passions of the Hindu public were sufficiently roused in the past decade or more, and the site was turned into a battle ground between these religious groups, where the dominant Hindus marched to the site on a given date, and began to remove the 14th century Mosque brick by brick, until every bit of the 14th century structure was evicted. Hence, this historic site is now an open sore, and the monument of the 14th century is also lost, without any trace of the 2nd millennium BC shrine, either.

12. Academism

As a student at Rome University we visited Lucca to study the eccentricity of an Academic Superintendenca of Italy who's fad was Romanesque Architecture. Hence, the Gothic additions or changes were unceremonially pulled down by him to exhibit, or replace the altered Romanesque work during the Gothic phase. This is where academism has gone to the head to the point of eccentricity, and to the detriment of heritage.

13. War

Since World War II we have seen a type of stepping stone to the "Star Wars" programme in two efforts in Bagdad and in Belgrade. The definitive accuracies, and definitive inaccuracies of targets of attack have been proven. As such, with a risk element of even 10% or 20%, the monumental heritage of Humankind is at Risk. Therefore, the safest course of action is "no war".

14. Human Growth

We were in the Dieng Plateau in Central Java in August 2000. We were also at the same site in 1981 or 20 years back. The unique and the earliest Hindu Shrines of Indonesia are there. On the previous visit, we marched to the site through a jungle trail avoiding puddles of hot volcanic slug and smelling concentrations of sodium. We were still smelling the sodium in minute doses even now, but it was all built up with houses and agricultural field, leading up to within meters of the monuments. Thus human growth is a living risk element to monuments, if we do not plan our march of progress in a systematic and at a heritage conscious level.

These fourteen "Human Situations" of "Heritage @ Risk" are only a random collection of possible circumstances with real examples that are either big or small, but specific and varied, and could take place in any part of the world. "Monuments and Sites" being a subject that is universal, "Heritage @ Risk" is also an effect that is equally global, although the examples quoted here are specifically from the areas of our experience in Sri Lanka and partly in Asia.

Considering the examples quoted, it is well to note that there are items of "Heritage @ Risk", that are perpetually on the boil, and taking place at every moment of time. All we mortals can do is to carry the "message of tranquility" to these burial mounds of "debris dust", and spray a scent of perpetual charm that will make right those deeds of evil. Yes, it is this vision of "Amnesty International" for justice, or "Greenpeace" for environment, that we wish to emulate, through "Heritage @ Risk" in terms of the "Heritage of Humankind", or in an oriental way, offer our simple puja to our dumb and "Immobile Friends" that have stood by us in our loneliness, through "War and Peace".

Source: Heritage @ Risk under Different Human Situations, with Examples Mainly from Sri Lanka ICOMOS Ronald Silva. http://www.international.icomos.org/risk/silva.htm.

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WEBSITES

The World Heritage Brochure - http://whc.unesco.org/documents/publi_brochure_en.pdf

UNESCO World Heritage Centre - http://whc.unesco.org/en/home/

Unit Summary

UNESCO World Heritage sites are important because they are sites of outstanding universal values

The process of inscription on the World Heritage List consist of these steps:

- The State party drafts a list
- The state party selects one site from its list
- The state party, assisted by the World Heritage Centre, prepares a nomination file. It then sends the file to the centre.
- Advisory bodies evaluate the nominated site and advises the World Heritage Committee
- The World Heritage Committee decides whether the nominated site gets listed

There are some key current and emerging issues related to World Heritage sites. Some heritage sites are in danger from immediate harm. Some sites are under pressure from heritage tourism and increased visitation. There is also a need to recognize the community's involvement and attachment to these sites.

Facts and FAQs

What are the criteria for nominating a site?
There are 10 criteria for the nomination of World Heritage sites.

Who nominates sites?
Countries (or States Parties) submit nomination proposals to the World Heritage Committee. If the Committee determines, based on the recommendations of its Advisory Bodies (ICOMOS and IUCN), that the nomination meets at least one of the necessary criteria, then the property proposed by the State Party is inscribed on the World Heritage List. In general, the Committee adds about 25-30 sites per year to the list. Today there are 812 sites on the list, located in 137 countries around the world.

I know a great place…Can I nominate a site?
All nominations of properties for the World Heritage List come from the national authorities of the country in which the natural or cultural property is located.

Where can I send a recommendation?
If you have a suggestion for a World Heritage site, you may wish to send your proposal to the UNESCO National Commission in the country concerned.

How is a site inscribed on the List?
A site goes through a nomination process before being considered for inscription by the World Heritage Committee. A site can be proposed for inscription only by the country in which the property is located.

Who owns a site once it's inscribed on the World Heritage List?
The site is the property of the country on whose territory it is located, but it is considered in the interest of the international community to protect the site for future generations. Its protection and preservation becomes a concern of the international World Heritage community as a whole.

Where can I send a letter of concern about a threat to a World Heritage site, or a site on the List of World Heritage in Danger?
The World Heritage Committee relies on citizens to play an active role in protecting World Heritage sites. If you have any concern about an existing site, do not hesitate to contact the National Commission of the country in charge of the site or you may also contact the World

Heritage Centre:
World Heritage Centre
UNESCO

7, Place de Fontenoy
75352 Paris 07 SP
France
Fax: 33 (01) 45 68 55 70
E-mail: wh-info@unesco.org

How is the World Heritage Fund used?

The World Heritage Fund is used to provide international assistance to States Parties in the following areas: preparatory assistance for the nomination of sites, training activities, technical cooperation, emergency assistance, or promotional and educational activities.

Unit 3
Understanding and Protecting Cultural Heritage

Heritage Value

The discussion of heritage values using the terms aesthetic, historic, scientific, social and spiritual is an approach aimed at teasing out the values in a methodical way, but describing values only in these terms may inadvertently obscure attributes related to more than one value and which may be more cogently described using other terms that combine values, for example terms that relate to class or type of place.

The Illustrated Burra Charter, 2004, p.27.

The Magic of the Monuments

The Hindu temple of Pashupatinah is my favourite. It is a very serene place, a Nepalese version of the better-known Indian Ghats…Kathmandu is an ideal place to relax after a visit to India or Tibet. From these countries, it can be reached via an interesting bus trip. Nowadays there are even charter flights to Kathmandu-airport.

Eight years later, I am back. Despite the increased number of cars and hotels, Kathmandu Durbar Square I found as magic as ever. Just sitting there, among the number of monuments, watching Nepalese life go by, is one of the best things to do.

(Els Slots, Netherlands Source: www.worldheritagesite.org, emphasis added)

Unit 3

Protecting and Managing Cultural Heritage

Learning Objectives	This unit is designed to provide you with: ▪ An understanding of what is a cultural heritage and the heritage values of a World Heritage Site ▪ An understanding of what is protected in cultural heritage sites ▪ Knowledge of the key steps in site protection and conservation ▪ An understanding of the key issues related to the conservation of heritage sites
Contents	This unit is organised as follows: *Core Knowledge* 3.1 What is protected in cultural heritage sites? 3.2 How is a cultural heritage site protected? 3.3 Authenticity and Integrity 3.4 Heritage guides' contributions to the protection and management of WH sites 3.5 Community involvement in protection and management of WH sites *Case studies* *Worksheets* *Practical Applications* *Key Readings* *Unit Summary* *Facts and FAQs*

Core Knowledge

3.1. What is protected in cultural heritage sites?

The general process of protecting a heritage site is called **conservation**. The main aim of conservation is to protect those elements that reveal the **heritage values** of a site from the various kinds of threats it faces over time.

Understanding the heritage values of a site leads to an understanding of the heritage importance of a site. For cultural sites, it is sometimes called **cultural significance**. Understanding cultural significance is an important first step before making any conservation decisions.

Different territories or cultures may have different systems for the assessment of cultural significance of a place.

The cultural significance of an archaeological site, for example, may lie in its historic and scientific values; whereas, the cultural significance of a temple may lie in its architectural, social and spiritual values.

A site can have more than one heritage value and it does not have to be "beautiful" to be considered heritage.

The cultural significance of a World Heritage Site is called its **outstanding universal value**, which is assessed using the criteria set out in the *Operational Guidelines for the Implementation of the World Heritage Convention*, commonly referred to as the *Operational Guidelines*.

The setting of a heritage site is an integral part of the site. A site may loose its heritage values if its setting changes. The size of a setting of a heritage site depends on the associations and/or relationships between the two. For example, the setting of the Taj Mahal, India includes the old town and the river Jumna. However, the setting of Takshang Lhakang in Paro, Bhutan includes the mountain with its steep cliff (Fig. 3.1).

Definition:

***Conservation** means all the processes of looking after a place so as to retain its **cultural significance**.*

[Burra Charter, Australia ICOMOS, 1999]

***Cultural significance** means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.*

Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

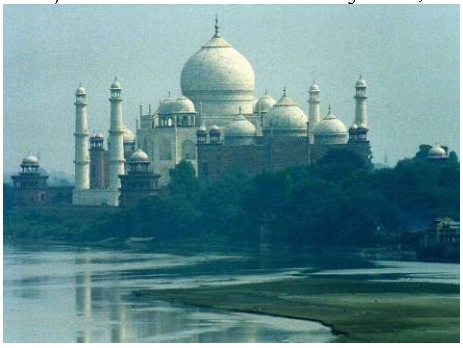
[Burra Charter, Australia ICOMOS, 1999]

Note:

*A site may have both natural and cultural **heritage values**.*

Fig. 3.1: The setting of a heritage site is an integral part of the site

The Taj Mahal on the bank of river Jumna, India



Takshang Lhakang (Tiger's Nest) in Bhutan

Tiger's Nest, Bhutan

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The cultural significance of a site should be clearly stated and communicated, through a **Statement of Significance**, so that all relevant parties understand what they are protecting.

*A **statement of significance** is a statement which indicates why a place is important. It is useful to explain the values of the place and their importance to the community or groups within the community. It may also describe features of a place that have intrinsic value but which have no known human affinity or values.*

[Australian Heritage Commission, 2000

Reading 3-1

TOPIC: IDENTIFYING HERITAGE VALUES

Reading 3-2

TOPIC: HOW IS HERITAGE SIGNIFICANCE ASSESSED?

Exercise:

Exercise 3-1: Determining the cultural significance of a heritage site *[Use Worksheet 3-A1]*
[Use Worksheet 3-A2]

3.2 How is a cultural heritage site protected?

Protection Measures

The protection measures adopted to protect cultural heritage vary between cultures and regions. The forms of protection measures range from very formal and clearly-laid procedures to informal and traditional systems. Depending on the type of heritage, a traditional system of heritage protection may include, for example, replacement of certain components every year or every few years.

In a formal system, which is more common in most countries, the protection of a heritage site generally includes the following types of measures:

- **Legal instruments;**
- **Conservation interventions; and**
- **Management systems.**

Generally, all three components are necessary for a comprehensive site protection system.

Legal measures are taken under existing international, national and/or local legislation, and conservation and management are carried out following national and/or local legislation and international and/or local conservation principles.

Legal Measures

The formal process of a site's protection starts with its legal recognition as a heritage site. This is commonly done by including the site in a type of legal instrument, such as, a decree, a by-law, etc. Such an official recognition gives a site legal protection and allows government authorities to secure resources for its protection.

Laws in some countries require putting up of on-site notices stating the legal protection of heritage sites (see Fig. 3.2 for example).

Official recognition systems vary from region to region. In China, for example, heritage sites are classified according to their importance at different administrative levels, such as, national level, provincial level, etc. In UK, sites are listed according to their types and then graded according to their importance.

Conservation Interventions

Physical measures to care for the heritage values of a site are called **conservation interventions**. Conservation interventions ensure proper protection of a cultural heritage site.

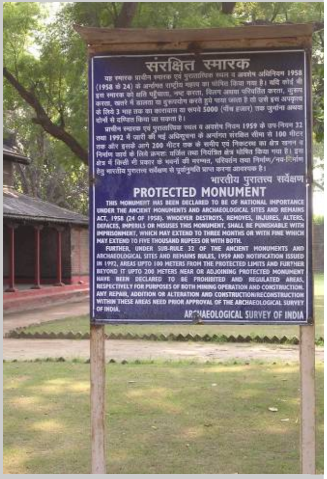
Depending on the **level of intervention**, conservation work may involve many different types of actions (Fig. 3.3). The following are the most common interventions terms used in practice:

- Preservation
- Restoration
- Reconstruction
- Adaptation

Note:

Formal recognition of a cultural heritage site does not ensure that the site will be adequately protected. Only proper conservation intervention (if necessary) and good management of a site, supported by legal measures, can guarantee a site's long-term survival.

Fig. 3.2: On-site legal notice at Red Fort, Delhi.



संरक्षित स्मारक

भारतीय पुरातत्त्व सर्वेक्षण

PROTECTED MONUMENT

THIS MONUMENT HAS BEEN DECLARED TO BE OF NATIONAL IMPORTANCE UNDER THE ANCIENT MONUMENTS AND ARCHAEOLOGICAL SITES AND REMAINS ACT, 1958 (24 OF 1958). WHOEVER DESTROYS, REMOVES, INJURES, ALTERS, DEFACES, IMPERILS OR MISUSES THIS MONUMENT, SHALL BE PUNISHABLE WITH IMPRISONMENT, WHICH MAY EXTEND TO THREE MONTHS OR WITH FINE WHICH MAY EXTEND TO FIVE THOUSAND RUPEES OR WITH BOTH.

FURTHER, UNDER SUB-RULE 32 OF THE ANCIENT MONUMENTS AND ARCHAEOLOGICAL SITES AND REMAINS RULES, 1959 AND NOTIFICATION ISSUED IN 1992, AREAS UPTO 100 METERS FROM THE PROTECTED LIMITS AND FURTHER BEYOND IT UPTO 200 METERS NEAR OR ADJOINING PROTECTED MONUMENT HAVE BEEN DECLARED TO BE PROHIBITED AND REGULATED AREAS, RESPECTIVELY FOR PURPOSES OF BOTH MINING OPERATION AND CONSTRUCTION. ANY REPAIR, ADDITION OR ALTERATION AND CONSTRUCTION/RECONSTRUCTION WITHIN THESE AREAS NEED PRIOR APPROVAL OF THE ARCHAEOLOGICAL SURVEY OF INDIA.

ARCHAEOLOGICAL SURVEY OF INDIA

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Definitions:

Levels of intervention *refer to how much change is introduced to a heritage site. The greater the change the higher the level of intervention.*

Preservation *means maintaining the fabric of a place in its existing state and retarding deterioration.*

Restoration *means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.*

Reconstruction *means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.*

The meaning of these terms may vary from culture to culture. However, the following definitions by the Burra Charter of the Australia ICOMOS are most generally accepted:

- **Preservation** means maintaining the fabric of a place in its existing state and retarding deterioration.
- **Restoration** means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- **Reconstruction** means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.
- **Adaptation** means modifying a place to suit the existing use or a proposed use.

The decision to choose a particular type of action is normally based on the principle of minimum intervention. According to this principle, the best type of intervention is one that protects the most by doing the least. This principle helps reduce the risk of inflicting irreversible damage to a cultural heritage site and loss of its cultural values through unnecessary work.

Case Study 3-1

TITLE: SUCCESSFUL RESTORATION AT ANGKOR, CAMBODIA

Case Study 3-2

TITLE: AWARD WINNING CONSERVATION PROJECTS

Management

Management of a heritage site can be both short-term and long-term. Repairing a broken fence or replacing a broken glass pane is an example of short-term management. Regular day-to-day maintenance, such as, cleaning and watering plants; and protecting a site from threats (see Section 2.4), such as, guarding against theft or managing visitors are examples of long-term management (see Fig. 3.4 for an example of regular maintenance of a site).

Monitoring the effectiveness of protection measures is an important component of management. Monitoring tells management whether the protection system is working well or if there is need for improvement. Fig. 3.5 provides an overview of the conservation and management of a cultural heritage site.

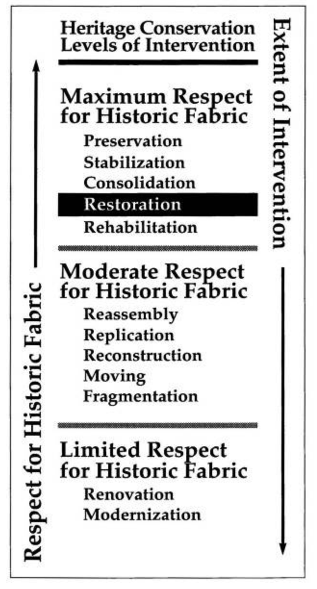
***Adaptation** means modifying a place to suit the existing use or a proposed use.*

[The Burra Charter, The Australia ICOMOS, 2000.]

***Conservation interventions** are technical measures for the treatment of damage and deterioration to a site and its setting. Treatment includes the following four categories: regular maintenance; physical protection and strengthening; minor restoration; and major restoration.*

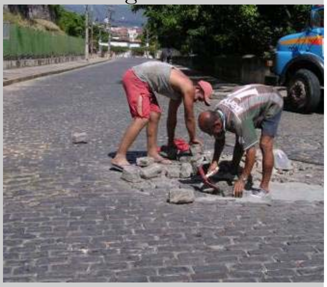
[China Principles, The China ICOMOS, 2002]

Fig. 3.3: Different levels of interventions


Heritage Conservation Levels of Intervention
Maximum Respect for Historic Fabric
Preservation
Stabilization
Consolidation
Restoration
Rehabilitation
Moderate Respect for Historic Fabric
Reassembly
Replication
Reconstruction
Moving
Fragmentation
Limited Respect for Historic Fabric
Renovation
Modernization
Respect for Historic Fabric
Extent of Intervention

[Oberlander, July, Harold Kalman and Robert Lemon. Principles of Heritage Conservation. Victoria: British Columbia Heritage Trust, 1989, p.9].

***Fig. 3.4: Olinda, Brazil:** Repair/ replacement of damaged paving blocks is a part of the regular maintenance scheme of this World Heritage town.*

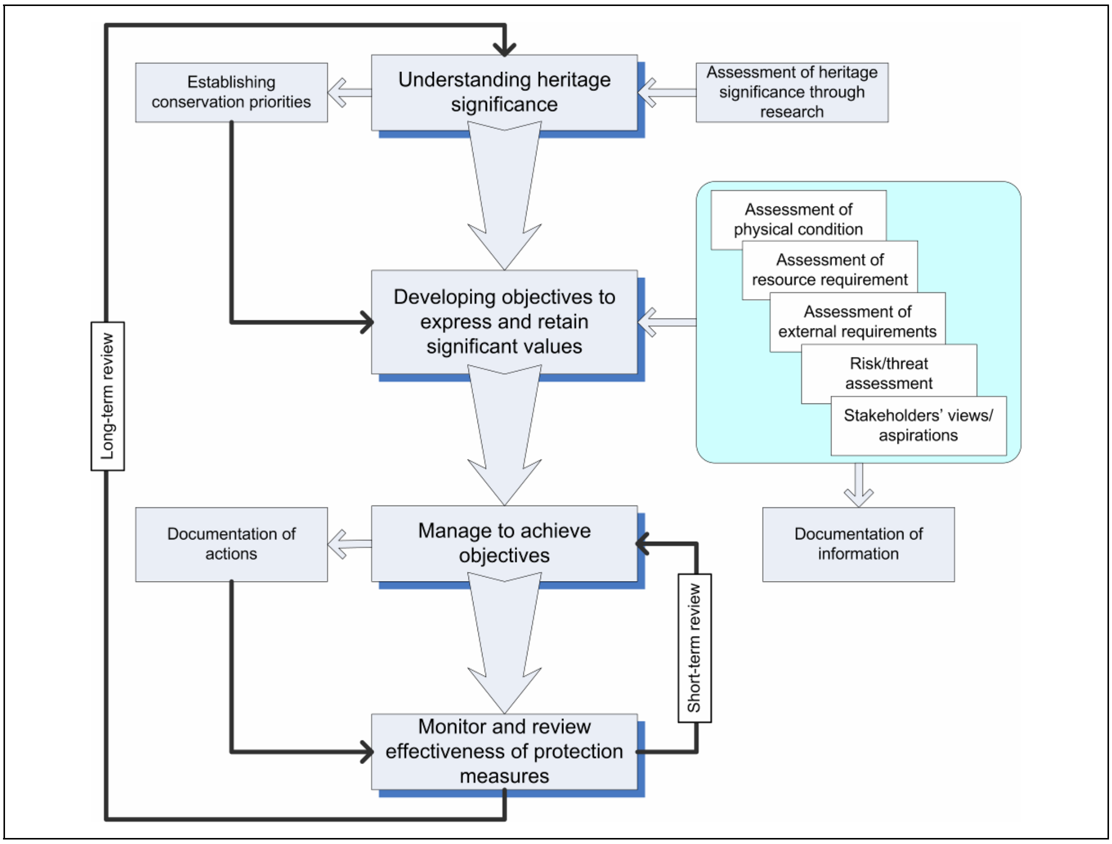


S S Imon

Reading 3-3

WHAT DO HERITAGE SITE MANAGERS DO?

Fig. 3.5: General process of conservation and management of a cultural heritage site


Establishing conservation priorities
Understanding heritage significance
Assessment of heritage significance through research
Assessment of physical condition
Assessment of resource requirement
Assessment of external requirements
Risk/threat assessment
Stakeholders' views/ aspirations
Developing objectives to express and retain significant values
Long-term review
Documentation of actions
Manage to achieve objectives
Documentation of information
Short-term review
Monitor and review effectiveness of protection measures

Source: *Source: Adapted from "Basic Elements of Heritage Conservation", Australian Heritage Commission (http://www.heritage.gov.au/protect-places/scr99_08.htm) and Stovel, Herb. A Significance-Driven Approach to the Development of the Historic Structure Report, APT Bulletin, Vol. 28, No. 1, Historic Structure Reports, 1997, p. 45.*

Conservation Principles

A number of documents provide guidance for conservation decisions. These cover various issues related to the protection and management of heritage sites. Depending on the nature of the guidance and their enforcement power, these documents may be called a **charter,** a **convention** or **guidelines.** For World Heritage Sites, the *World Heritage Convention* is the most important guidance document. Whereas the *Operational Guidelines for the Implementation of the World Heritage Convention* provide detailed guidance for concerned parties on how to implement the *World Heritage Convention.*

Conservation documents can be grouped into three categories:

- **International documents** such as the Venice Charter or Nara Document on Authenticity, which focus on global issues;
- **National documents** such as the China Principles or the Australia Burra Charter, which set out conservation principles at the national level; and
- **Regional documents** such as the proposed Hoi An Protocol, which focuses on issues related to cultural heritage conservation in South-east Asia.

Note:

*A **charter** is a set of conservation principles agreed to by a group of experts. There are many charters covering different aspects of heritage conservation. Among all charters, the Venice Charter is considered the most influential one.*

*A **convention**, such as the World Heritage Convention, also sets out conservation principles. However, unlike charters, conventions are adopted by state parties and have legal power.*

***Guidelines**, such as the Operational Guidelines for the Implementation of the World Heritage Convention, help translate conservation principles into practical guidelines.*

*The full name of the **China Principles** is Principles for the Conservation of Heritage Sites in China.*

3.3 Authenticity and Integrity

Authenticity, in the context of World Heritage Sites, refers to the genuineness or originality of a site. In other words, if a site - or part of a site - is not original, then the site loses its authenticity. Although this sounds very simple, in reality, authenticity is a complex concept that requires special attention.

Authenticity of a site can be affected in a number of ways. For a monument, for example, conditions of authenticity may not be met if the monument - or part of it - is restored or reconstructed without paying respect to its original material, design, workmanship or setting.

Although it is sometimes necessary to introduce new materials or techniques to safeguard a heritage site, it is important that this kind of intervention is clearly documented and expressed either through the properties of materials or through different interpretation methods so that visitors or future generations are not misled. For obvious reasons, copies or replicas are not considered authentic.

For a historic city or a cultural landscape, authenticity may depend on its use and function, traditions, techniques, setting, different forms of intangible heritage, etc.

The perception of authenticity varies between cultures. Therefore, judgement of authenticity must consider the cultural context of the site. The ***Nara Declaration on Authenticity*** provides guidelines for judging authenticity in different cultural contexts:

"Values and authenticity.

9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.

10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

11. All judgements about values attributed to heritage as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of value and authenticity on fixed criteria. On the contrary, the respect due to all cultures requires that cultural heritage must be

Note:

The concept of authenticity is equally applicable to intangible heritage. For example, if a community starts performing its traditional activities, such as, traditional dances or rituals, only for tourist money, then these activities are no longer a part of the tradition or culture that created them.

considered and judged within the cultural contexts to which it belongs.

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.
13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of these sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social and scientific dimensions of the cultural heritage being examined."

Integrity refers to completeness or intactness of a site and its attributes. If the elements necessary to express the value of a site are absent or if there is so much new development that the relationships between different elements are no longer evident, then the site does not meet the condition of integrity.

Sometimes the authenticity of a site is compromised to make a site "attractive" or "complete". Sometimes the integrity of a site is compromised to create visitor facilities or gain economic objectives through development. Although local practices or cultural preferences guide conservation decisions, it is always important to judge the impact on the authenticity and integrity of a site carefully before commencing any type of intervention.

Reading 3-4

TOPIC: HOW DOES TREATMENT RELATE TO AUTHENTICITY?

Case Study 3-3

TITLE: SHOULD THE HAIDA TOTEM POLE BE SAVED?

3.4 Heritage guides' contribution to the protection and management of heritage sites

The main role of a heritage guide is to communicate heritage values with visitors. By communicating these, a guide can help visitors to develop a good understanding of the importance of a site, which leads to appreciation and care for heritage.

Heritage guides can also act as a link between visitors and host communities. Through different interpretation programmes (see Unit 4 for more on interpretation), heritage guides can help bridge the gap between host communities and visitors. This can develop a mutual understanding of one another.

Heritage guides can encourage proper visitor behaviour (see Unit 5) so that heritage is not damaged by tourism activities. They can also discourage improper development in or around heritage sites by not supporting these activities through tourism initiatives.

3.5 Community involvement in protection and management of heritage sites

Communities living in and around a heritage site can play an important role in the conservation of the site. They know the site well. Moreover, in many places, local communities are the direct descendents of the people who have created the heritage site. Frequently, they are, in the case of **living heritage** sites, the custodians of the sites.

Note:

> ***Living heritage****, as opposed to dead sites, includes heritage sites that are still being used by local communities. Examples of living heritage include historic towns and centres, and religious sites, such as, mosques, temples or churches, etc.*

A community, which is not aware of the value of its heritage or which is not supportive of conservation activities, can damage a site more than anybody else. On the other hand, a supportive community can be the best partner in safeguarding the heritage.

Public education about the value of heritage through different activities is one way of creating community support. However, the most effective way to achieve support is to share the benefits (see Unit 6) that are gained through the various heritage-related activities, such as, tourism.

Case Study 3-4
TITLE: SITE IDENTITY AND THE CONSERVATION OF UNESCO WHS

Case Studies

TITLE: SUCCESSFUL RESTORATION AT ANGKOR, CAMBODIA

Case Study 3-1

OBJECTIVES: To understand how successful restoration can take place at World Heritage Sites

Heritage Site: Angkor, Cambodia
Date of Inscription: 1992

PHOTOS:

ANGKOR, CAMBODIA

"One of the most important archaeological sites in South-east Asia, Angkor Archaeological Park contains the magnificent remains of the different capitals of the Khmer Empire, from the 9th to the 15th century. In 1993, UNESCO embarked upon an ambitious plan to safeguard and develop the heritage site. Work was carried out by the Division of Cultural Heritage in close cooperation with the World Heritage Centre. Prohibited excavation, pillaging of archaeological sites and landmines were the main problems."

"In order to deal with the urgent problems of conservation quickly and effectively, the Committee inscribed the site of Angkor on the List of World Heritage in Danger in 1992, and requested, on the recommendation of ICOMOS, that steps be taken to meet the following conditions:

- Enact adequate protective legislation;
- Establish an adequately staffed national protection agency;
- Establish permanent boundaries based on the UNDP project;
- Define meaningful buffer zones; and
- Establish monitoring and coordination of the internationally conservation effort."

After numerous successful conservation and restoration activities coordinated by UNESCO, in 2004, the World Heritage Committee decided that the threats to the site no longer existed and removed the site from the List of World Heritage in Danger.

DISCUSSION POINTS:

- What brings about the successful restoration of Angkor?

REFERENCES:
Source: UNESCO World Heritage Centre Website - http://whc.unesco.org/en/list/ and UNESCO World Heritage Centre. World Heritage Information Kit. n.d., accessed 20 October 2005 http://whc.unesco.org/documents/publi_infokit_en.pdf. and

TITLE: AWARD WINNING CONSERVATION PROJECTS

Case Study 3-2

OBJECTIVES: To understand the ways in which historic buildings and sites could be restored successfully

PHOTOS:

Baltit Fort, Karimabad, Hunza Valley, Pakistan

The restoration of the majestic 700-year-old Baltit Fort exemplifies excellence in conservation practice applied to large-scale monuments. This challenging project was the first of its kind in northern Hunza. By demonstrating that historic structures can be saved, restored and recovered for continued use in the community, the Baltit Fort project is a model for the revitalization of historic structures throughout the northern regions of Pakistan. In this project, the historic wood and masonry structure was carefully repaired using a combination of traditional local knowledge and state-of-the-art conservation techniques. The fort's restoration has fostered the local revival of traditional building trades, while an associated handicrafts project provides improved livelihood opportunities in the area. In its new use as a cultural centre and museum, the Baltit Fort attracts thousands of visitors to the province and has contributed to reinvigorating the local community's pride in their heritage.

Church of Our Lady of Mount Carmel, Mullewa, Western Australia

The conservation of the Church of Our Lady of Mount Carmel has restored the distinct rustic character of this significant historic building, the focal point of the rural community of Mullewa. Thorough scholarship about the local context and the collected works of the building's priest-architect Monsignor John Cyril Hawes has guided the sensitive conservation approach. The careful restoration of the historic building fabric, including the magnificent stained glass windows, and the removal of inappropriate newer elements, has reinstated the building's intended spirituality. The commendable technical execution of the project, along with its detailed documentation, sets a standard for the restoration of similar buildings in the region.

Lakhpat Gurudwara, Lakhpat Village, Kuchchh District, Gujarat

The restoration of this Sikh house of worship demonstrates a sophisticated holistic understanding of both the technical and social aspects of conservation process and practice. Careful attention to detail and sensitive repair work have ensured the retention of the building's historic character. Most significantly, the emphasis on involving and empowering the community ensures the long-term survival of the historic building and its associated cultural traditions. Training given to local youth in correct conservation methods, emphasizing traditional construction techniques, has revitalized local craft skills and revived the use of indigenous materials. The restoration of the gurudwara returns it to its place of pride in the Lakhpat community, showcasing the distinctiveness of their Sikh heritage both locally as well as nationally.

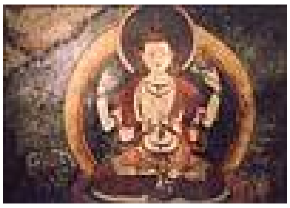
St Ascension Cathedral, Almaty Kazakstan

This project has successfully restored the historic and sacred St. Ascension Cathedral, returning this spiritual centerpiece to the Orthodox community of Almaty. Comprehensive studies of the 1907 cathedral's structure and history, undertaken before works began, have ensured the authenticity of the restoration, thereby retaining the structure's architectural value and historic significance. An emphasis on the use of appropriate materials and techniques, attention to original details, and the methodical removal of incongruous additions demonstrate exemplary conservation practice and have successfully restored the historic character of this unique and beautiful timber monument. Set in a historic, landscaped park in the centre of Almaty, the restored St. Ascension Cathedral is once again a cultural symbol and the pride of the community.

Gong'zi'ting, Beijing, China

The restoration of Beijing's historic Gong'zi'ting palace garden complex demonstrates a clearly articulated conservation strategy combining thorough research and minimal intervention undertaken within a well-developed theoretical framework guiding landscape conservation in the Chinese context. Through judicious use of traditional materials and methods, the buildings and grounds have been restored to reflect their significant historic status and cultural value. Meticulous restoration of the historic gardens of the Gong'zi'ting complex calls attention to the importance of the conservation of historic gardens and landscapes within Chinese culture and is testimony to the project's important contribution to cultural continuity. Reuse of this historic garden complex within the context of the Tsinghua University campus has made this valuable heritage asset available as an educational resource for community and ensures its long-term survival.

Dorje Chenmo Temple, Shey Village, Ladakh



The restoration of Dorje Chenmo Temple and its superb wall paintings demonstrates the value of an integrated and inclusive conservation approach to preserving cultural heritage. Technical aspects of the work on the once-abandoned village prayer hall were guided by architectural and art restoration experts, while a key catalytic role in the project was played by the village Oracle, who framed the project within a traditional devotional context. Working with the project management team, the Oracle encouraged extensive involvement by the residents of Shey in the conservation work, resulting in the reintegration of the temple into community life and the renewal of an appreciation for traditional construction techniques and decorative arts as appropriate to the continuity of local heritage. This project sets an exemplary model for best practice in the conservation of the extensive religious heritage of Ladakh.

Namura Ghar, Bhaktapur, Nepal

The restoration and revitalization of this archetypal Newari village farmhouse has successfully preserved a fundamental building type central to the traditional architectural vocabulary of the Kathmandu Valley. In the process, public awareness has been raised about the value of such traditional vernacular structures within a contemporary setting. The careful preservation of vernacular materials has retained the structure's sense of place and original charm while modest, low-cost changes and the sensitive introduction of contemporary facilities have improved living conditions in the house and thereby enabled use of the building in a modern context. Demonstrating the feasibility and affordability of conserving and adapting vernacular houses for continued residential use, this project has paved the way for the conservation of similar traditional buildings throughout Nepal.

Zhangzhou City Historic Streets, Fujian Province, China

Based on a precise and well-considered plan, this project to restore and revitalize two historic streets in Zhangzhou City has holistically preserved an urban ensemble comprising a range of important architectural styles. The restoration has provided the local residents with improved facilities and

better living conditions while stimulating a significant increase in commercial activity in the area. The emphasis on conserving original materials, the removal of inappropriate additions and the use of prudent conservation techniques has commendably restored the building façades and revived the historic streetscape within an urban renewal context. The community support and satisfaction with the restoration work is such that the local government has formulated a policy to undertake similar works in other historic streets in Zhangzhou City, exemplifying the catalytic success such projects can have in producing conditions conducive to heritage conservation and in preserving historic urban identities.

Zargar-e-Yadzi House, Yazd, Iran

Through identifying and showcasing traditional Iranian architectural techniques, this restoration project has accurately preserved and convincingly conveyed historic continuity in local vernacular built heritage. The project exemplifies how authentic use of traditional materials and craftsmanship can contribute to the continuity of both architectural and socio-cultural identity. The adaptation of the Zagar-e-Yazdi house for use as a hotel has demonstrated to the local community the viability of using vernacular structures within a modern and commercial context and has enabled the wider public to gain understanding of and appreciation for Iranian built heritage while securing the future of this handsome building.

Suzhou River Warehouse, Shanghai, China

The conservation and adaptation of this archetypical warehouse on the Suzhou River demonstrates the large-scale impact that an individual, pioneering restoration project can have in focusing public attention and policy-making on new conservation agendas, in this case, Shanghai's industrial history. A minimalist approach and careful retention of the defining features of the structure have preserved the building's ambience, while the innovative adaptation of the warehouse for reuse as a design studio has demonstrated the feasibility of recycling industrial buildings and the practicability of rehabilitating such heritage structures for modern use.

REFERENCES: http://www.unescobkk.org/index.php?id=537

2004 UNESCO Heritage Award Winners

TITLE: **SHOULD THE HAIDA TOTEM POLES BE SAVED?**

Case Study 3-3

OBJECTIVES: To understand how protection can at times be at odds with indigenous values

PHOTOS:

Cultural heritage may be said to have integrity or wholeness when its important qualities are not impaired or under threat, when its significance is understood and appreciated, and when its values are respected by anyone who might have an impact on them.

It is not always easy to determine how best to conserve integrity.

For example, when the Haida totem poles in the Queen Charlotte Islands were inscribed on the World Heritage List, Canada assumed the responsibility for protecting these totem poles for all time, no matter how ravaged from moisture they might become. This concept is at odds with the value that the Haida people themselves put on the totems. For them, the value or integrity lies not in the artifacts themselves, but in the cultural process of making and erecting the poles as signs of family history. From the Haida point of view, once these 19th- century poles have honoured a person or family lineage, and served to inspire and instruct the next generation of young carvers, they can complete their natural cycle of decay and disappear.

DISCUSSION POINTS:

- Should the Haida totem poles be saved?

REFERENCES:

The Green LaneTM, Environment Canada's World Wide Web site, The Cultural Heritage Perspective http://www.ns.ec.gc.ca/udo/spa4.html, 08/02/2002

TITLE: **SITE IDENTITY AND THE CONSERVATION OF UNESCO WHS** **Case Study 3-4**

OBJECTIVES: To understand the role of site identity in the successful conservation and protection of WHS

PHOTOS:

In a UNESCO tourism project in six World Heritage sites, conservation education campaigns are being used successfully to develop this sense of site identity. In these campaigns an animal or a bird identified by the surrounding local population is used as a symbol upon which to base an entire social marketing campaign. The symbol could be a toucan as in the case of Sian Ka'an Reserve in Mexico or a Manta Ray as in the case of Komodo National Park in Indonesia.

Puppet shows for local schools, songs, drawings are all produced with the species symbol as the main conservation focus. Sermons in churches and mosques are also written to incorporate conservation messages. These highly effective programs have produced good results in achieving more community awareness of the importance of the site.

As these campaigns take hold and species becomes identified with the site, the "pride" and identity of a particular symbol could be expanded and incorporated into many of the local community's cultural practices, their intangible values, linking them into this campaign of social marketing. For example, could a traditional dance used to inaugurate the start of a village's fishing season be used in tandem with a conservation campaign to limit destructive dynamite fishing?

DISCUSSION POINTS:

- Can you think of cases in your home country where site identities have been deployed to help augment conservation and protection schemes?

Worksheets

Activity type: **Exercise**

Worksheet 3-A1

TITLE: DETERMINING THE CULTURAL SIGNIFICANCE OF A HERITAGE SITE

Location
Classroom

OBJECTIVES: Understand how to describe a site's cultural significance

Historical value:

Architectural/aesthetic value:

Social value:

Spiritual value:

Scientific value:

INSTRUCTIONS:

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask each group to write a statement of significance of the site it visited;
- ask each group to present and discuss its conclusion;
- total time for the activity: 12-15 minutes.

TEACHER'S COMMENTS:

Reference:
Reading 3.1: Identifying Heritage Values

Activity type: **Exercise**

Worksheet 3-A2

TITLE: DETERMINING THE CULTURAL SIGNIFICANCE OF A HERITAGE SITE

Location
On site

OBJECTIVES: Understand how to describe a site's cultural significance

Historical value:

Character defining elements:

Architectural/aesthetic value:

Character defining elements:

Social value:

Character defining elements:

Spiritual value:

Character defining elements:

Scientific value:

Character defining elements:

INSTRUCTIONS:

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask each group to write a statement of significance of the site it visited;
- ask each group to present and discuss its conclusion;
- total time for the activity: 12-15 minutes.

TEACHER'S COMMENTS:

Reference:
Reading 3.1: Identifying Heritage Values

Practical Applications

Tip 1: Tangible and intangible heritage

Describe how the site contains elements which can be identified as 'tangible heritage' and which can be identified as 'intangible heritage' on your guided tour. Guides can point out how difficult it is to separate the tangible from the intangible.

Tip 2: What is cultural heritage?

Heritage guides can provoke and challenge a given definition of cultural heritage (or a particular form of cultural heritage) and ask the visitors for their views. For example, when guiding at the Guia Lighthouse in the historic city of Macao (a former Portuguese colony), guides can describe the stronger governmental support for the conservation of Portuguese structures and buildings. We can then ask the tourists about the 'neglect' of Chinese historic buildings (the various historic temples for instance). We can also solicit their views on the conservation and appreciation of unique vernacular architectures. In doing so, visitors can feel a greater sense of involvement.

Tip 3: Heritage values

At the WHS, ask visitors to identify features which convey or symbolises the heritage values. Heritage guides can also ask them for their suggestions on how these various heritage values can be conserved.

Key Readings

LIST OF KEY READINGS

Reading 3.1:
Topic: Identifying Heritage Values
Source: Protecting Local Heritage Places: A Guide for Communities.
Australian Heritage Commission, 2000, pp.19-53.

Reading 3.2:
Topic: What is Heritage Significance and Why Assess it?
Source: Protecting Local Heritage Places: A Guide for Communities.
Australian Heritage Commission, 2000, pp.55-73.

Reading 3.3:
Topic: What Do Heritage Site Mangers Do?
Source: Management Guidelines for World Cultural Heritage Sites.
Bernard Fielden and Jukka Jukilehto. ICCROM, Rome, 1998, pp.x-xi.

Reading 3.4:
Topic: How Does Treatment Relate to Authenticity?
Source: Management Guidelines for World Cultural Heritage Sites.
Bernard Fielden and Jukka Jukilehto. ICCROM, Rome, 1998, pp.66-74.

TITLE: IDENTIFYING HERITAGE VALUES

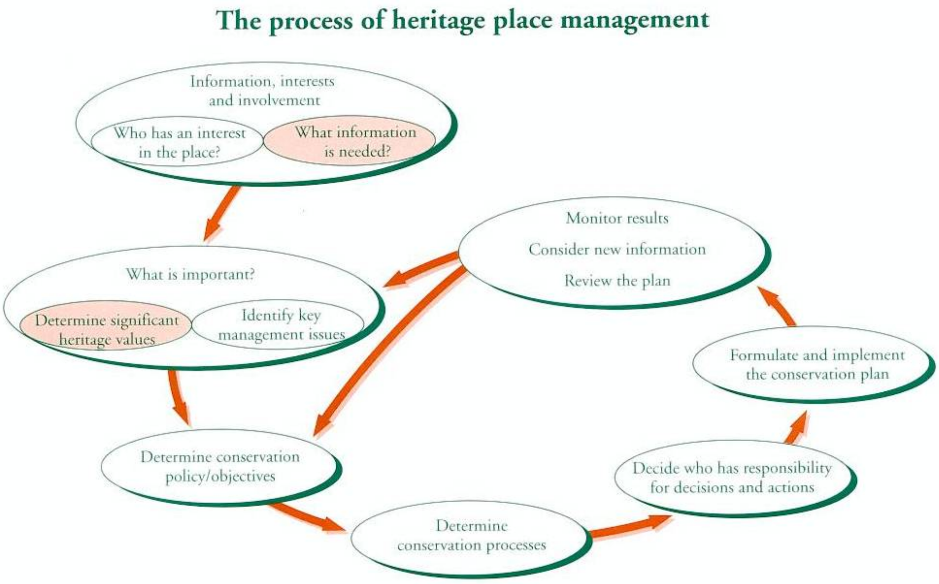
Reading 3-1

OBJECTIVES: To understand the ways of identifying heritage values

A key principle in heritage conservation is the need to understand the heritage importance or significance of a place before making decisions about how to manage it.

The ways in which a place is important are its heritage values. Heritage values can be revealed through doing a heritage study. A study of some remnant bushland, for example, may reveal evidence of an earlier Aboriginal presence in old campsites or highlight the area's importance for maintaining natural process in the catchment. The area might also contain evidence of a past Chinese settlement, such as a gold mine.

Chapter 3 presents examples of the different types of heritage places and values. Chapter 4 outlines a process for doing a heritage study that can be applied in any situation. Chapter 5 presents more detailed information on collecting heritage information.


The process of heritage place management
Information, interests and involvement
Who has an interest in the place?
What information is needed?
What is important?
Determine significant heritage values
Identify key management issues
Determine conservation policy/objectives
Determine conservation processes
Decide who has responsibility for decisions and actions
Formulate and implement the conservation plan
Monitor results
Consider new information
Review the plan

Heritage places have a range of values that communities recognise. These are natural heritage values which include the importance of ecosystems, biological diversity and geodiversity, and cultural heritage values which include the importance of spiritual, aesthetic, historic, social, scientific and other special values. This chapter presents examples of some of the different types of heritage places and their identified values.

Heritage places are often described as either natural or cultural heritage places.

However, many places contain a range of heritage values. For example, it is easy to think of a forested valley, a coastal landscape or a hushland reserve as part of our natural heritage. These places may also contain evidence of past human activity, either from indigenous people or settlers and be part of our cultural heritage.

Within a forest there might he evidence of old sawmills, mines, huts, roads, lime or brick kilns, or even the remains of whole settlements associated with European occupation of the area. The Aboriginal people of the area might attribute particular significance to a feature of the forest for spiritual reasons, and there might be evidence of past Aboriginal occupation of the area in middens near a swamp or earth rings associated with ceremonial grounds.

Places may also be valued by different people for different reasons. A forest ecosystem may have a number of special natural values such as existence or intrinsic, wilderness and scientific values. It may also have cultural values such as aesthetic, historic or social values for a particular community group.

Look at the Register of the National Estate on the Internet (www.ahc.gov.au) to get some idea of the range of heritage places. Other registers are listed in Chapter 4.

Some examples of the different types of heritage places and values are:

- remnant vegetation communities or areas which contain a variety of landscape types and ecosystem elements
- sites which are the habitat of a rare or threatened plant or animal species
- undisturbed environments or environments demonstrating natural processes at work, for example, wetlands, wilderness areas, coastal estuaries or dune systems
- geodiversity features such as fossil sites and geological outcrops, representative or rare soil types, hydrological and other earth processes
- places with evidence of use by indigenous people for activities such as the extraction of raw materials, manufacture of stone tools or trading of materials, or associated with day-to-day living activities such as campsites, shell middens, hunting grounds or particular food collecting places
- places of historic importance to indigenous people, for example, sites of political protest, cattle stations, hostels, halls, churches, town camps and parks
- places of spiritual importance to indigenous people, for example, landscapes, seascapes and features associated with the Dreamtime or Ilan Kustom (Torres Strait Islands), events and places of special significance to indigenous people such as ceremonial places, meeting places and places where people are buried and remembered
- places of cultural contact between indigenous and non-indigenous people, for example, massacre sites, missions and reserves
- archaeological sites
- places of importance to Europeans or ethnic groups, for example, houses, factories, churches, bridges, monuments or cemeteries, or a landscape with a range of evidence related to a particular activity, for example, a mining site that includes miners' huts, the mine, poppet head, water races, sheds or Chinese gardens
- places where particular events took place, even though there may he no physical evidence of the event or activity
- places demonstrating ways of life, customs, land use or designs no longer practised
- places of social value to the community, for example, schools, parks and gardens, community halls, local shops, churches or other religious venues
- places important in the community's history or as part of local folklore, or associated with work or knowledge of country.

SOURCE: Protecting Local Heritage Places: A Guide for Communities. Australian Heritage Commission, 2000, pp.19-53.

TOPIC: HOW IS HERITAGE SIGNIFICANCE ASSESSED?

Reading 3-2

What is heritage significance and why assess it?

Heritage significance is based on the natural heritage values which include the importance of ecosystems, biological diversity and geodiversity, and cultural heritage values which include the importance of aesthetic, historic, social, scientific and other special values that communities recognise. Indigenous communities may choose to use other more culturally meaningful categories to define what is significant to them. The process of deciding why a place is of heritage significance is called heritage assessment. Assessment helps to work out exactly why a place or area is important and how parts or elements contribute to its significance.

Understanding heritage significance is essential to making sound decisions about the future of a place, and is central to developing a conservation plan (see Chapter 6). It guides management actions, such as planning compatible uses, can inform the development of educational materials, helps to justify the allocation of resources and to explain to people why a place is important.

If an adequate heritage assessment is not undertaken, it can result in the wrong aspects of a place being conserved, the destruction of evidence of significance, inappropriate management practices or loss of a place altogether.

Who can assess significance?

Significance can be assessed by local communities and indigenous owners, often with the help of heritage professionals such as historians, architects, botanists, geologists, anthropologists, archaeologists and local government heritage advisers.

Where heritage professionals are used, ensure there is an opportunity for the community and those who have commissioned the study to discuss and understand the key elements of significance. This will result in those involved having a shared understanding of significance before decisions about the future of a place are made.

It is also important to remember that a heritage significance assessment is not an absolute measure of value, but a judgement made by a particular person, or group of people, at a particular time. Different people have different perspectives on the significance of places, and the relative importance of places to people will change over time. It is therefore important to be as inclusive as possible and to consider the many different reasons why a place is valued.

How is heritage significance assessed?

Heritage professionals have developed ways of formally assessing the significance of natural and cultural heritage places. The following documents. listed in the Resources section of the guide, may provide some assistance:

- Natural Heritage Places - A handbook for conservation: Implementing the Australian Natural Heritage Charter for conservation of places of natural significance, 1998, Lorraine Cairnes, Australian Heritage Commission in association with the Australian Committee for IUCN.

- Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places, 1997, Department of Communications and the Arts.

- 'Guidelines to the Burra Charter' (cultural heritage significance) in The Illustrated Burra Charter: Making good decisions about the care of important places, 1992, prepared by Australia ICOMOS.

The general steps involved in a heritage significance assessment are outlined in these documents and described briefly below.

Step 1 Describe the place
Compile the information that you have gathered and organise it according to individual places. If assessing a very large area or a place with a number of different types of values, you may need to look at elements such as natural, indigenous or historic features separately, and then bring them together at the end to tell the story of the place.

Step 2 Consider the significance of the place
There are many perspectives and views in considering the significant values of a place. For instance, some indigenous communities may wish to define the significance of a place very broadly. Methodologies for assessing significant values constitute a rapidly evolving set of ideas. The following categories and questions are a guide to considering significance.

Why is this place important?

The following definitions of social, aesthetic, historic and scientific values are from the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) (1992) and the Draft Guidelines for the protection and management and use of Aboriginal and Torres Strait Islander cultural heritage places (1998).* The definitions of biological diversity, ecosystems and geological values are from the *Australian Natural Heritage (7harter Standards and principles for the conservation of places of natural heritage significance* (1996).

Social values

Social value to the community embraces the qualities for which a place is a focus of spiritual, traditional, economic, political, national or other cultural
sentiment to the majority or minority group.

- Is the place important to the community as a landmark or local signature? In what ways, and to what extent?
- Is the place important as part of community identity? In what ways, and to what extent?
- Is the place important to the community because an attachment to it has developed from long use? What is the length and strength of that attachment?
- Which community values the place?
- What is the relative importance of the place to the group or community (compared to other places important to it)?
- Is the place associated with a particular person or group important in your community's history? What is the importance of the association between this place and that person or group?
- Is the place valued by a community for reasons of religious, spiritual, cultural, educational or social associations? In what ways, and to what extent?

Aesthetic values
Aesthetic value to the community includes aspects of sensory perception (sight, touch, sound, taste, smell) for which criteria can be stated. These criteria may include consideration of form, scale, colour, texture and material of the fabric or landscape, and the smell and sounds associated with the place and its use.

- Does the place have natural or cultural features which are inspirational or evoke strong feelings or special meanings? What are those features, and to what extent are they evocative?

- Is the place a distinctive feature that is a prominent visual landmark?
- Does the place evoke awe from its grandeur of scale? To what extent is this important?
- Does the place evoke a strong sense of age, history or time depth? How does it do this, and to what extent?
- Is the place symbolic for its aesthetic qualities? Has it been represented in art, poetry, photography, literature, folk-art, folklore mythology or other imagery?
- Does the place have outstanding composition qualities involving any combinations of colour, form, texture, detail, movement, unity, sounds, scents, spatial definition and so on? To what extent is this important?

Historic values
Historic value to the community encompasses the history of aesthetics, science and society, and therefore could be used to encompass a range of values. A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may be the site of an important event. History can describe the 'story' of a place or its people and can apply to any period, though not usually the current period.

- Is the place important in showing patterns in the development of the history of the country, State or Territory where your community lives or a feature of your local area? How does it show this?
- Does the place have indigenous plant species that have historic significance?
- Does the place show a high degree of creative or technical achievement? How does it show this?
- Does the place have geological features that have historic significance?
- Is the place associated with a particular person or group important in your history? What is the importance of the association between this place and that person or group?
- Does the place exemplify the works of a particular architect or designer, or of a particular design style? In what ways, and to what extent?
- Is the place associated with a particular event in the history of your area, or the State, Territory or nation? What is the relationship between this place and those events?
- Does the place demonstrate ways of life, customs, processes, land use or design no longer practised, in danger of being lost, or of exceptional interest? How does it demonstrate these things?
- Does the place exemplify the characteristics of a particular type of human activity in the landscape, including way of life, custom, process, land use, function, design or technique? In what ways, and to what extent?
- Does the place reflect a variety of changes over a long time? In what ways, and to what extent?

Scientific values
Scientific value to the community will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.

- Is the place important for natural values in showing patterns in natural history or continuing ecological, earth or evolutionary processes? In what ways, and to what extent?
- Is there anything about the place or at the place which is rare or endangered, for example,

plant or animal species, geological features, a type of construction method or material used, or a particular form of archaeological evidence?

- Is the place important in helping others to understand this type of place? In what ways, and to what extent?
- Is the place a good example of a particular type of place, that is, undisturbed, intact and complete? Why is this?
- Can the place contribute to research understanding of natural or cultural history? In what ways, and to what extent?
- Can the place contribute to scientific understanding of biodiversity or geodiversity? In what ways, and to what extent?

Special values
Special values to the community can be considered as part of other values but are particularly important for some places and some communities.

- Does the place have important values relating to spiritual beliefs?
- Is the place spiritually important for maintaining the fundamental health and well-being of natural and cultural systems?
- Are there wilderness or wild river values recognised at the place?

Biodiversity values
Biological diversity (intrinsic) value is the importance of the variety of life forms: the different plants, animals and micro-organisms, the genes they contain, and the ecosystems they form.

- Is the place important for its species diversity, ecosystem diversity or community diversity?
- Is the place important for its rare or endangered elements?
- Is the place important for particular species?

Ecosystem values
Ecosystems (intrinsic) value is the importance of the interactions between the complex of organisms that make up a community with their non-living environment and each other.

- Is the place an important example of intact ecological processes at work?
- Does the place contribute to important ecological processes occurring between communities and the non-living environment?

Geodiversity values
Geodiversity (intrinsic) value is the importance of the range of earth features including geological, geomorphological, palaeontological, soil, hydrological and atmospheric features, systems and earth processes.

- Is the place important as an example of particular earth processes at work in soil, water or atmosphere?
- Is the place important for its diversity in fossils, land systems or geological features?
- Is the place important for its rare or endangered elements?
- Is the place important for particular phenomena?

Step 3 Order your information
After assessing the significant values of the place, it is useful to order this information, particularly if a number of places are involved.

This is important if a comparative significance assessment is done (see Step 4).

Heritage criteria provide a common method of describing the different types of values of heritage places and can be used with small or large areas, and natural and cultural heritage.

Step 4 If needed, conduct a comparative assessment
For a number of similar places, it may be necessary to do a comparative heritage significance assessment.

This can be done by asking:

- How many other places like this are there in this area?
- How important is this place compared to similar places in this area or other areas of the country?
- How important is this place to your community or group compared to other similar places in the area of your community?
- What is the physical condition of the place relative to other similar places?

Note that this step is not necessary if the place in question is the only place of its type or one of few similar places existing. Comparing the significance of places may not be appropriate for places of indigenous heritage significance.

Step 5 Write a statement of significance
The above steps will have identified the significant values of the place.

A statement of significance sets out why a place is important and explains the values the place holds for the community or groups within the community.

Tips for writing a statement of significance

- The statement should be a succinct, clear and comprehensive statement of the major reasons why a place is significant.
- Focus on answering the question: Why is this place significant?
- Word the statement carefully to reflect the values of the place. Refer to heritage criteria if appropriate.
- For a large or complex area, present overall significance as a summary statement, supported by subsidiary statements for specific features.
- The statement should indicate any areas where there are known gaps in knowledge. For instance, it should stare whether the place has been assessed for both natural and cultural heritage (indigenous and historic).
- The statement should be accompanied by evidence supporting the judgement of significance expressed in the statement, for example, documents, results of studies or workshops, or oral statements.

Example statements of significance

Examples of statements of significance from the Register of the National Estate can be viewed on the Internet (www.ahc.gov.au). The following statements for the Homebush Bay Wetlands, the Japanese section of the Broome Cemetery, the Vinja Camp Myth Site and the Bigga Rock Art Site are from the Register.

Homebush Bay Wetlands, Sydney

The wetlands of Homehush Bay (also known as Bicentennial Park) are one of eight remnant wetlands (Errningron Bay/Mud Flats, Meadowbank Park Foreshore, Yarralla Bay, Majors Bay, Haslems Creek, Mason Park and Lower Duck River) which were once part of an extensive wetland system bordering the Parramatta River. Mangroves of the Parramatta Rivet area represent a significant proportion of the mangroves remaining in the Sydney Region. The saltmarsh communities of the place are significant due to their high proportion of chenopod species, which is unusual in southern New South Wales. Homebush Bay supports one of the largest remaining populations of the uncommon Wi/sonia backhousei and the restricted saltmarsh species, Lamp rant/ins tegens (small pig face). The remnant wetlands of the Upper Parramatta River provide habitat for a diverse bird community and have been ranked sixth in importance for waders in New South Wales. The place is significant for migratory waders, providing habitat for twenty species listed in the Japan Australia Migratory Bird Agreement (JAMBA) and nineteen species listed in the China Australia Migratory Bird Agreement (CAMBA). Two species which occur in the area, the little tern, *Sterna albzfrons* and the black tailed godwit, *Limosa limosa*, are listed under Schedule 12 (Fndangered Fauna) of the New South Wales National Parks and Wildlife Act (1974). The remnant wetlands area supports one of the two Sydney colonies of the white fronted chat, *Ephthianura albzfrons*, and provides habitat for one of the largest populations of chestnut teal, *Anas castanea*, in New South Wales. The remnant wetlands have been used as an important research site for environmental studies.

Broome Cemetery Japanese Section

I his section of the Broome cemetery has particular social and historical significance to the Japanese community of Broome and Western Australia generally. The headstones and monuments are an important historical record of die Japanese involvement in the pearling industry since the 1880s. The rough-cut banded sandstone headstones give the cemetery a distinctive Japanese character. This important unity of colour and texture has been diminished by the use of black granite in many replacement headstones during a ¡¥restoration¡¦ of the cemetery in the early 1980s.
Japanese Section o the Broorne Broome Cemetery, Western Austraia.

Vinja Camp Myth Site

The place is an important focal point in the Adnyamathanha people’s Yuralypila (Two Men) myth. As such, it is highly significant to the Adnyamathanha people, who hold custodianship of the site.

Bigga Rock Art Site

Bigga Rock Art Site is one of only a few painting sites yet recorded west of the coastal ranges in southeastern New South Wales. The scarcity of art sites in this area, which was traditionally occupied by the Wiradjuri Aboriginal people, appears to be a function of regional geology, the granite and shale of the Southern Tablelands containing relatively few overhangs and shelters suitable for rock painting. The site is consequently of important cultural value, both as a rare example of Wiradjuri art, and as an example of paintings transitional in style between coastal and inland art. Because Bigga rock shelter is representative of an uncommon site type, it also has considerable potential as an educational resource and for valuable scientific research. The site has already been the subject of several studies and is useful for ongoing research into this aspect of local Aboriginal culture, particularly with respect to the theoretical and technical problems involved in rock art conservation. The lively naturalistic style of the art, the strong sense of composition, and the use of a variety of different coloured pigments give the paintings considerable aesthetic appeal, as a result of which Bigga has become one of the best known art sites in the region. Bigga Rock Art Site also has great social significance to the Wiradjuri Aboriginal community in Cowra, through the strong emotional ties the people have with their land and their ancestors. Although the traditional meaning of the art is no longer known, the site emphasises and gives credibility to the Aboriginal claim of prior occupancy of the land and is an important link to the past.

Source: Protecting Local Heritage Places: A Guide for Communities. Australian Heritage Commission, 2000, pp.55-73.

TOPIC: WHAT DO HERITAGE MANAGERS DO? **Reading 3-3**

Objectives: To understand the role of management in protecting a WHS

Who has the day-to-day, hour-by-hour responsibility for the management of a World Cultural Heritage site? The site may be chock-a-block with visitors, but who is responsible? There may be a Director-General, but, unless he or she has delegated adequate authority, no local person is in effective charge. Without local management control, anything can happen. The preventive actions needed to protect cultural heritage must be taken by specially trained staff who understand its significance ….

The designation of a site as World Heritage implies changes. Increased numbers of visitors demand new facilities and bring in more traders. Shops that encroach on the site in a few days may take years to remove, even if their presence is totally illegal. A government may seek to enhance its site by over-restoration. The landscape and setting of tile site may be damaged by intrusive development, such as engineering works or mineral extraction, and so on. Management should focus on risk assessment.

Management is essential, and can only be exercised at the site. What are the responsibilities of a site manager'? A visitor has a serious accident: someone has to deal with it. A school party arrives unexpectedly without having booked, it is raining heavily and there is no shelter. There has even been a case where a dry riverbed flooded and a party was swept away by a sudden storm. Continuous erosion of the site causes floors with inscriptions to become worn. Even the rocks of the Acropolis need protection. Crowding of visitors leads to frustration and this may promote vandalism. Litter has to be cleared, paths repaired, plants protected and the needs of wild animals respected. The site manager has constantly to monitor security and be on guard against arson. All this strain on the management is to enable the citizens of the world to enjoy their cultural heritage. These citizens should be encouraged to report to the World Heritage Centre.

Source: Management Guidelines for World Cultural Heritage Sites. Bernard Fielden and Jukka Jukilehto. ICCROM, Rome, 1998, pp.x-xi.

TOPIC: HOW DOES TREATMENT RELATE TO AUTHENTICITY? **Reading 3-4**

OBJECTIVES: To understand how the issue of authenticity is treated in the protection of WHS

8.2 HOW DOES TREATMENT RELATE TO AUTHENTICITY?

According to the principles of the World Heritage Convention (art. 4) the primary aim of cultural resource management is to guarantee that the values for which the site has been listed are maintained and appropriately presented to the general public. A comprehensive maintenance strategy that includes regular inspections is necessary to achieve this objective. The designation of the resource as a World Heritage site in itself exacerbates management pressures due to increased tourism, which can accelerate wear and tear and introduce commercial activities which can be destructive or undesirable. Designation may also lead to ill-conceived proposals for restoration, anastylosis or even reconstructions stimulated by either political or commercial motives. Great caution in site management is therefore essential, and care must be taken that all action be carefully considered according to the requirements of the Convention.

According to the Operational Guidelines of the Convention, a monument or site that is nominated to the World Heritage List must meet the criteria of authenticity in relation to design, workmanship, material and setting. A strategy must be presented for conserving the significant values of the resource. Thus, it follows that any treatment that is planned for a monument or site on the List should recognize these criteria. The following summary briefly characterizes those aspects of the cultural resource that relate to its different forms of authenticity and appropriate conservation actions. It is emphasized, however, that while the aspects are here presented separately, care should be taken to guarantee a balanced judgement in treatments in order to maintain the authenticity as well as the historic character and significance of the heritage resource.

Authenticity in materials:
Evidence:
Original building material, historical stratigraphy, evidence and marks made by impact of significant phases in history, and the process of ageing (patina of age).

Aim of treatment:
To respect historic material, to distinguish new material from historic so as not to fake or to mislead the observer; in historic areas or towns, material should be understood as referring to the physical structures, the fabric of which the area consists.

Implementation:
Maintenance and conservation of material substance related to periods of construction. In historic areas or towns this would mean maintaining the historic fabric, and avoiding replacement of even the oldest structures so far as these form the historical continuity of thearea.

Authenticity in workmanship:
Evidence:
Substance and signs of original building technology and techniques of treatment in historic structures and materials.

Aim of treatment:
To respect evidence of original workmanship in building materials and structural systems.

Implementation:
Conservation and maintenance of original material and structures, with creation of harmony between repairs and eventual new parts by using traditional workmanship.
Authenticity in design:
Evidence:
Elements or aspects in which the artistic, architectural, engineering or functional design of the heritage resource and its setting are manifest (the original meaning and message, the artistic and functional idea, the commemorative aspect). In historic sites, areas or landscapes, design should be referred to the larger context as relevant to each case.

Aim of treatment:
To respect the design conception as expressed and documented in the historic forms of the original

structure, architecture, urban or rural complex.

Implementation:
Conservation, maintenance, repair, consolidationi restoration or anastylosis of historic structures, and harmonization of any eventual new constructions with the design conceptions expressed in historic forms.

Authenticity in setting:
Evidence:
The site or setting of the resource related to the periods of construction; historic park or garden; historic or cultural landscape; townscape value; and group value.

Aim of treatment:
To keep the heritage resource in situ in its original site, and to maintain the relationship of the site to its surroundings;

Implementation:
Planning control, urban or territorial conservation planning, and integrated conservation.

While the questions of authenticity and appropriate treatments mentioned here are mainly conceived in relation to historic structures, it is necessary to give serious consideration to traditional settlements especially in rural areas, such as villages and cultural landscapes characterized by traditional forms of life and functions, including gradual change and construction activities. In such cases, the continuation of traditional crafts and skills may be an essential part of the relevant management policy in order to guarantee coherence within a traditional economic system, life style and habitat. Attention should be paid to ensuring genuine quality in such crafts, and avoiding substitution with industrial products or methods. Furthermore, experience has shown that traditional types of materials should generally be recommended, especially when new paint, mortar, etc., need to be applied, in order to guarantee physical and aesthetic coherence with the existing structure.

8.2.1 Treatments related to authenticity in material
Authenticity in material is based on values associated with the physical substance of the original heritage resource. Emphasis should be given to the protection, conservation and maintenance of the original fabric - whether related to a single building or historic area.
. The aim of treatment is to prolong the life-span of original materials and structures, to keep them in their original position in the construction and on the site (in situ), to preserve the age value and the patina ofage of the resource, and to retain the truces of its history, use or changes over time.

The question of material authenticity in relation to plants and historic gardens requires a different specification, because plants are living and dynamic entities, with a natural cycle of growth, decay and death. Therefore they need to be replaced at variably long intervals. With care, the original plants can be maintained for as long as possible, and replacements can be propagated from the same genetic stock. This is one way of maintaining authenticity. However, problems of competition between plants as they mature may require moving some to another position.

In fact, in the case of gardens, the question raised should be of their integrity, and whether or not this integrity exists, and what actions are considered feasible to maintain a proper balance with the historic features of the garden. An important decision that has to be made regarding conservation policy forall orpart of a garden is whether a particular point in the cycle of growth is selected as the point of reference, or whether one accepts that they must complete all or part of the cycle before replacement. These decisions must be made in the context of the particular garden. Authenticity should be referred mainly to the physical layout and features of nomorganic materials.

Preventive action includes the provision of regular maintenance and making necessary repairs before damage occurs. It also implies anticipating potential threats and, by planning and direct intervention, so prevent damage. In the case of a ruin that has lost its protective envelope, weathering and decay is exacerbatedc protective action may, therefore, include covers or roofs to shelter fragile or endangered parts. This must be carried out unobtrusively and with sensitivity towards the character of the monument and the values of the site. An extreme action could be removing decorative parts from the monument in order to conserve them in a museunq such action should be considered temporary, and it is advisable only if no other means of protection are available. It is, in fact, in conflict with the principle of keeping historically significant material in its original context.

Replacement of original elements. Once material has been cut and used in a construction, it has become historic and is linked with the historical time line of the object. Although restoration by replacement of decayed materials and structural elements will reduce material authenticity in the monument, it can be acceptable within the limits of potential unity if it is vital for the survival of the remaining original structure. When appropriately executed with similar materials and workmanship, the result should be compatible with the original character of the structure. The replacement of original elements should be strictly limited in extent, and carried out in a way that it does not diminish the value of the original substance.

Consolidation and reinforcement. When the strength of materials or structural elements is reduced to the extent that it can no longer survive anticipated threats, consolidation or reinforcement may be advisable. Such treatment will, however, reduce the authenticity of the resource because the original substance is altered.
The combination of traditional materials and modern industrial products can be incompatible. The use of modern industrial products for the consolidation of traditional building materials can physically or chemically transform the original to the extent that its material authenticity may be lost, although the appearance may still be the game. Such treatments should be decided only after a careful, critical assessment of the implications in each case. One should also keep in mind that treatments such as injections and grouting may be difficult or impossible to reverse if they are unsuccessful. Prior to undertaking such interventions, a proper balance between protection and consolidation should be found through careful scientific analyses of the character and consistency of the original material, the environmental context and the proposed cure. In no event should historical evidence be destroyed.
· The treatment itself should be properly tested for effectiveness, and its appropriateness for the material in question must be proven over an extended test period before embarking on large-scale application.

The testing period must be long, since failures sometimes occur even after ten or ftfteen years. It is important to keep an accurate record of all treatments in historic buildings and ancient monuments, and to make regular inspections of their behaviour, followed up by written reports. Research on conservation treatments should refer to these historical records.

Concerning the fabric of an historic area, one should carefully identify and define what should be conserved in order not to lose authenticity. The historical value of towns or traditional settlements lies in their structures and fabric. Therefore, conserving only fronts or elevations of historic buildings, and replacing the fabric with new constructions means a loss of authenticity and historical continuity. The aim should be conservative rehabilitation of the original fabric whenever possible.

8.2.2 Treatments elated to authenticity in workmanship
Authenticity in workmanship is related to material authenticity, but its emphasis is on keeping evidence of the workmanship of the construction. It therefore draws on the archaeological potential of the monument as a testimony to these techniques.

· The aim of treatment is to prolong the life-spun of any materials or elements that exhibit the evidence of workmanship, and lo guarantee that this is not falsified by contemporary interventions.

Conservation. The value of authenticity in workmanship is best understood through a systematic identification, documentation and analysis of the historic production and treatment of building materials and methods of construction. This research will provide a necessary reference for the compatibility of modern conservation treatments.
Consolidation. In the case of structural consolidation or reinforcement, the integrity of the historical structural system must be respected and its form preserved. Only by first understanding how an historic building acts as a whole -that is, as a “structural-spatial environmental system" (Feilden, l 982) - is it possible to introduce appropriate new techniques, provide suitable environmental adjustments or devise sensitive adaptive uses. "

Maintenance. The repair of heritage resources using compatible traditional skills and materials is of prime importance. Where traditional methods are inadequate, however, the conservation of cultural property can be achieved by the use of modern techniques. These should be reversible, proven by experience and appropriate for the scale of the project and its climatic environment.

In the case of vernacular architecture, which often consists of short-lived or vulnerable materials (such as reeds, mud, rammed earth, unbaked bricks and wood), the same types of materials and traditional skills should be used for the repair or restoration of worn or decayed parts. The preservation ofdesign intentions and details is just as important as the preservation of original materials. In many cases, it is advisable to use temporary measures in the hope that some better technique will be developed, especially if consolidation would diminish resource integrity and prejudice future conservation efforts.

8.2.3 Treatments related to authenticity in design

Authenticity in design is related to the architectural, artistic, engineering and functional design of the monument, site or landscape, and the relevant setting. The commemorative value of a monument is also related to the authenticity of its design, and depends on the legibility of this intent.

The aim is to preserve original material und structures in which the design is muntfest, and, when feasible, to carry out restorations or other appropriate treatments that will reveal historic forms or structures associated with relevant values that have been obscured through alterations, neglect or destruction.

Historical stratigraphy. A restoration aimed at the recreation or reconstruction of the object in a form (style) that existed previously but has been lost would presuppose that time is reversible; the result would be a fantasy, and is referred to as stylistic restoration. This approach implies the elimination of parts relating to specific periods of history. Although stylistic restoration was considered an acceptable practice in the past, contemporary restoration strategies should be based on the condition of the resource at the present moment, so that the valid contributions and additions of all periods of its historical time line are acknowledged. Systematic survey, recording, and documentation are necessary for an assessment of the physical condition of the resource and the evaluation of its integrity as a whole and in its parts (Brandi, 1963). In relation to historic gardens or landscapes, the retention and sensitive management of historic plant material is indispensable.

In the case of superimposed historical phases of development, underlying layers in the historical stratigraphy of a resource can be displayed for the purpose of study and documentation. Any display of earlier phases should be discreet, and carried out in a manner that does not undermine their contributing values and conservation.
Removal of elements representing the historical phases of a monument should only be carried out in exceptional circumstances, such as “when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action.”8 These are hard conditions to satisfy.

Modern re-integration, or the filling of lost parts (lacunae) is generally acceptable so long as a potential unity exists and provides a sound basis for the operation.

Treatment of lacunae is based on an evaluation of their context, and they should be reintegrated on the basis of factual evidence. If the re-integration does not enhance the potential unity of the whole, or if the lacunae cannot be reintegrated due to the extent, pqsition, or the artistic character of losses, then this action would not be appropriate.9 lf the losses can be reintegrated in an appropriate manner, however, treatment should be carried out following international guidelines.10

Although the aim of reintegration in historic buildings or other resources is to establish harmony with the original design in terms of its colour, texture and form, any replacement should at the same time be distinguishable frqm the original so that restoration does not falsify the artistic or htstori evidence.11 In differentiating new elements from old, care should be taken to ensure that their contrast is not excessive. The aim is to indicate the distinction, not to emphasize the difference between new and old. In addition, the extent of new parts should be small relative to the original fabric.

If losses cannot be reintegrated in an appropriate manner, as is generally the case with ruined structures where the potential unity of the monument has been lost because of either lack of factual evidence or extensive damage, the principal aim of the treatment should be to maintain the existing state of the ruins. Any reinforcement or consolidation should then be carried out as a minimum intervention to guarantee the stabilization of the resource, without compromising the appreciation of its aesthetic or architectural values. The interpretation of the history of such sites and the aesthetic values of associated monuments should then be developed from available evidence on the site itselfg it can be presented through publications, scale models, fragments or some combination, in a site exhibition or museum.

Anastylosis. Where dismembered original elements still exist at the site, anastylosis can be an acceptable treatment if it is based on reliable evidence regarding the exact original location of these elements. This may contribute to making the original design intent and artistic significance of the monument clearer to the observer. It should be kept in mind, however, that disassembled elements that have weathered on the ground are often decayed to the extent that they have lost their delineated form and are not suitable for an anastylosis.

Accurate anastylosis is difftcult to achieve, as experience on many important sites will confirm. Such works should therefore be limited in extentg they should also be reversible and fully documented. If taken too far, anastylosis can make an historic site look like a film set and will diminish its cultural value. Reconstruction using new material implies that the result is a new building, and this means that the historical authenticity is lost in this regard. Reconstructions, particularly when extensive, may result in misinterpretation.

There are, however, cases when renewal is part of a traditional process which in itself has acquired special significance. This is the case with the periodical redecoration or even reconstruction of Japanese Shinto temples. Such ceremonial renewal should be understood to be outside the modern restoration concept. While the aim of conservation is the mise-en-valeur of historic monuments, ensembles or sites as part of modern society without losing their significance or meaning, this does not mean going against living cultural traditions, if these have been maintained in their authenticity as part of society.

Concerning historic areas of special significance (and in particular World Heritage towns), priorities need to be clearlyestablished in order to guarantee the protection and conservation of the entire fabric and infrastructure of the area. Any changes and eventual new constructions that need to be carried out as part of rehabilitation processes should make clear reference to the historical and architectural continuity of the areas concerned.

8.2.4 Treatments related to authenticity in setting

Conservation of cultural heritage, particularly when dealing with larger urban or rural areas, is now recognized as resting within the general field of environmental and cultural development. Sustainable management strategies for change which respect cultural heritage require the integration of conservation attitudes with contemporary economic and social goals, including tourism.

The particular values and characteristics of historic towns and traditional rural settlements should therefore be seen in the larger context of regional OF national development planning. This is often the only way to guarantee that their specific functional, social and economic requirements are taken into due consideration in the crucial phases of relevant planning procedures. Authenticity in setting is reflected in the relationship between the resource and its physical context. This includes landscape and townscape values, and also the relationship of man-made constructions to their environmental context.

The preservation of a monument in situ is a basic requirement in preserving these values. Treatment of a site will affect the overall setting and values that have been formed and evolved through the historical process. A ruined monument has usually acquired specific cultural values and has become part of its setting in the ruined form. This is especially true when the ruin has gained special significance as part of a later creation, such as the ruined mediaeval Fountains Abbey in the setting of the eighteenth-century landscape garden, Studley Royal. Similarly, the remains of ancient monuments of Greek or Roman antiquity, recognized as part of our culture in their ruined form, require a strict policy of-conservation as ruins. The decision to proceed with an anastylosis should always be related to the historico-physical context of the site and to the overall balance of its setting.

Landscapes are an important issue in themselves. Such is the Lake District in England, which has attracted attention from poets and artists over the centuries. Parallel to this is the Japanese concept of borrowed landscape which extends the visual values of a garden beyond its boundaries - a concept much used in Europe from the seventeenth century - and the cultural landscape which has matured as a testimony of harmonious interaction between nature and human interventions over a long period. As the cultural landscape is often the product of, and intimately associated with, a particular way of life, any change to that way of life will imply change to the landscape. Can one conserve a complete way of life! It is better for the conservator to think in terms of conserving significant products of that way of life rather than the way of life itself.

Cultural landscape is thus formed of all the environment that has been formed or built by man. Within this some areas may be classified as having special historic interest, i.e., "historic ethnographic, historic associative, or historic adjoining landscapes," or as having "contemporary interest" (P. Goodchild, IoAAS, pers.
comm., l990). All these require due attention, appropriate documentation and planning protection.12

Encroachment and intrusive commercial development are typical threats that must be addressed by those responsible for conservation management. In addition, well-intentioned reuse and introduction of new services and infrastructures may detract from the original monuments and their contextually significant setting Any reception, information areas, and exhibition facilities need to be carefully planned so as to guarantee the integrity of the site. Buffer zones of sufficient size should he established in order to protect the landscape or historic town context from intrusive elements that diminish cultural values. Planning at local and regional level should take into account the genius loci and the enhanced status of a World Heritage site, and ensure that negative threats of all types are prevented or strictly controlled.

8.3 CONCLUSION

World Heritage is a fragile and non-renewable, irreplaceable resource. The aim of safeguarding World Heritage sites is to maintain their authenticity and the values for which they have been listed. Therefore, any treatment should be based on the strategy of minimum intervention, and incorporate a programme of routine and preventive maintenance. The degree of intervention and the techniques applied depend upon both the individual resource and the environmental context and climatic conditions to which it is exposed.

The process of resource evaluation will serve as a framework for assigning priorities to representative values, defining management objectives and preparing

References:
8: Venice Charter, Art. 11
9: The theory of treatment of losses or lacunae in works of art has been developed at the Instituto Centrale del Restauro, Rome. See Mora, Mora and Philippot, 1977, in the bibliography.
10: See Brandi, 1963, in the bibliography; the Venice Charter of 1964; and relevant UNESCO Recommendations.
11: Venice Charter, Art. 12.
12: Guidelines for the treatment of historic landscapes are being developed by the US National Parks Service.

Source: Management Guidelines for World Cultural Heritage Sites. Bernard Fielden and Jukka Jukilehto. ICCROM, Rome, 1998, pp.66-74.

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WEBSITES

Protecting Heritage Places - http://www.heritage.gov.au/protecting.html

UNESCO World Heritage Centre - http://whc.unesco.org/en/home/

Unit Summary

Cultural heritage is the creative expression of a people's existence in the past, near past and present. It tells us of the traditions, the beliefs and the achievements of a country and its people.

Cultural heritage can be tangible or intangible and movable or immovable.

In a conservation effort, what are protected are the heritage values of the site.

The heritage values for cultural sites derive from their cultural significance.

Heritage guides need to understand that cultural significance may lie in the site's historic and scientific values (eg. archaeological sites) or its architectural , social and spiritual values (eg. places of worship).

Heritage sites could be protected using legal instruments, conservation interventions and management systems. These are guided by management plans and conservation principles.

Authenticity refers to the genuineness of a site. It can be affected when a site or part of the site is changed.

Many WHS are living heritage sites. We need to involve the communities and share the benefits with them.

Facts and FAQs

1. Can intangible heritage be separated from the tangible?

In most cases, no. Many forms of Intangible heritage, such as, traditional dances by indigenous people or religious practices by a certain group of people, require specific physical environment to be performed. Chinese opera, for example, requires a special type of costumes, which is tangible.

2. What is the difference between "cultural significance" and "outstanding universal value"?

Both "cultural significance" and "outstanding universal value" describe the overall cultural importance of a cultural heritage site. While "cultural significance" can be used to describe the overall cultural value of any cultural heritage site, "outstanding universal value" is used to describe the values of only WHS, both natural and cultural.

3. Why are authenticity and integrity not part of the "Criteria for Inscription on the World Heritage List"?

Authenticity, in the context of World Heritage Sites, refers to the genuineness or originality of a site. It is not a cultural value by itself. That is why it is not included in the "Criteria for Inscription on the World Heritage List". For example, an exact copy of the "Taj Mahal" cannot be called a World Heritage because it does not qualify as authentic. On the other hand, a site may be authentic in every sense, but it may not meet the "Criteria for Inscription on the World Heritage List" to be considered as a World Heritage. For similar reasons, integrity is not included in the List either.

Part B: Visitors at Heritage Sites

Unit 4
Heritage Interpretation

Heritage interpretation: More than mere facts

The Journeay family is visiting Blackcreek Pioneer Village. A lady dressed in 19th century costume welcomes them at the visitor centre. She tells them that the village is a replica of a typical 1860s Ontario village. Close to 30 heritage buildings have been restored to bring visitors back to the past.

Heritage interpreters are dressed in period costumes. They are demonstrating old traditional trades and crafts such as blacksmithing and milling. Fiddle, a traditional musical instrument, is also played there. At the break in the playing, one of the site interpreters, Stephanie (a fiddle player herself) approaches the Journeays. She asks how they are enjoying the music. In the ensuing conversation, she discovers that:

8. Murray has an old fiddle at home, a gift from his Uncle Alphonse
9. when Murray was a teenager, Alphonse taught him to play
10. Murray no longer plays but the sound of the fiddle has brought back old memories of music sessions around Alphonse's kitchen table

Stephanie is delighted. She tells Murray that kitchen music is a tradition from the 1800s.

'People of the 1860s had to depend on themselves for entertainment. Many townsfolk played some type of instrument. Kitchen parties were popular…Can you remember any of the tunes your uncle taught you?' she asks.

Stephanie and Murray continued to talk about maritime (fiddle) music and how it is a intangible heritage passed from generation to generation. The music is powerful and Stephanie's information and questions awake in Murray a new interest in his maritime traditional roots and cultural identity – the music, the lives of his ancestors and how the landscape shaped their culture. He begins to think of himself as a link in a chain that passes traditions and memories from generation to generation. Throughout the visit, Murray often returns to the fiddling demonstration to listen and talk to Stephanie and the other musicians. Eventually, he even picks up the courage to play one of his uncle's tunes on Stephanie's fiddle. By the end of the visit, Murray is determined to return to fiddle playing and learn from his uncle more of his regional musical heritage, family history and stories.

Interpreting World Heritage sites

All World Heritage sites have more than one important story to tell about their history; the way they were constructed or destroyed, the people who lived there, the various activities there and the happenings, the previous uses of the site and perhaps tales of the notable treasures. In presenting and interpreting the historical story of the heritage site, it is necessary to be selective and to decide which elements will be of most interest to the kind of people that the site will attract; human interest stories are often the most popular.

Management Guidelines for World Cultural Heritage Sites, p.100

Unit 4
Heritage Interpretation

Learning Objectives	This unit is designed to provide you with: - An understanding of the role of heritage interpretation for the experience of heritage visitors and tourists. - An understanding of the role of heritage guides in creating visitor experience - Appropriate interpretation methods for a given site and the ability to plan and develop interpretive talks
Contents	This unit is organised as follows: *Core Knowledge:* 4.1 The role of site interpretation in the visitor's experience, understanding and enjoyment of heritage 4.2 Interpretation principles 4.3 Interpretation techniques *Case studies* *Worksheets* *Practical Applications* *Key Readings* *Unit Summary* *Facts and FAQs*

Core Knowledge

4.1 The role of site interpretation in the visitor's experience, understanding and enjoyment of heritage

Heritage **interpretation** is an integral part of **heritage tourism**. It is about communicating a site's heritage values to others. By communicating the meaning of a heritage site, interpreters facilitate understanding and appreciation of sites by the general public. They also create public awareness about the importance of heritage and its protection.

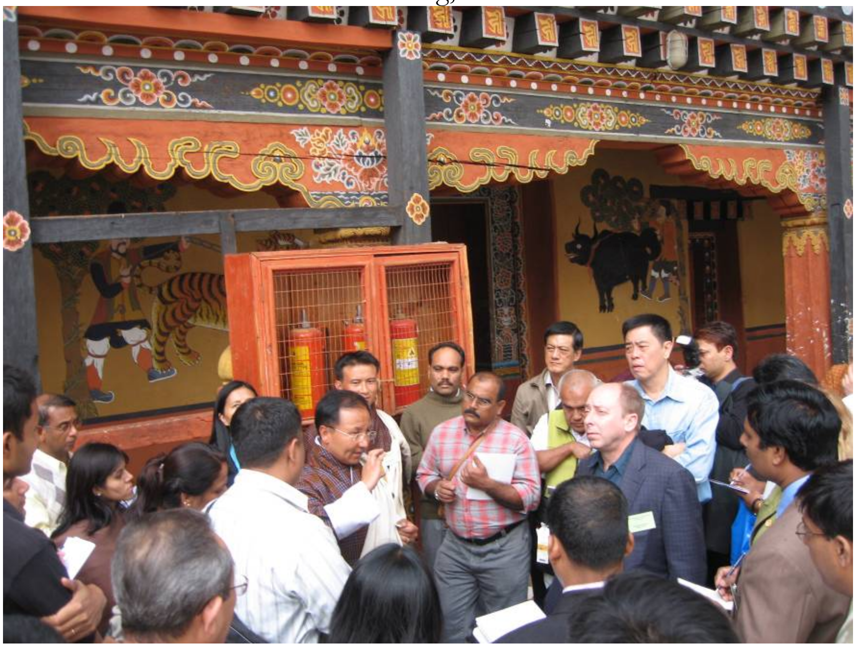
Among different forms of interpretation, tours by heritage guides have the most influence on the visitors' experience, understanding and enjoyment of heritage. This form of communication is the most direct and is one that allows for a relatively higher degree of interaction (Fig. 4.2). Very often, it is the only form of interpretation that a visitor has access to when visiting a heritage site.

Definition:

Heritage tourism *involves experience, understanding and enjoyment of the values of cultural heritage by visitors at heritage sites.*

Fig. 4.1: Heritage guides have the most influence on the visitors' experience

Paro Dzong, Bhutan



Ong Chin Ee

4.2 Principles of Interpretation[2]

The key principles that heritage guides should consider in heritage interpretation are as follow:

11. **Access and understanding.** The appreciation of cultural heritage sites is a universal right. The public discussion of their significance should be facilitated by effective, sustainable interpretation, involving a wide range of associated communities, as well as visitor and stakeholder groups.
12. **Information sources.** The interpretation of heritage sites must be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.
13. **Context and setting.** The interpretation of cultural heritage sites should relate to their wider social, cultural, historical and natural contexts and settings.
14. **Authenticity.** The interpretation of cultural heritage sites must respect their authenticity, in the spirit of the *Nara Document* (1994).
15. **Sustainability.** The interpretive plan for a cultural heritage site must be sensitive to its natural and cultural environment. Social, financial and environmental sustainability in the long term must be among the central goals.
16. **Inclusiveness.** The interpretation of cultural heritage sites must actively involve the participation of associated communities and other stakeholders.
17. **Research, evaluation and training.** The interpretation of a cultural heritage site is an on-going, evolving process of explanation and understanding that includes continuing research, training and evaluation.

Note:

At its best, interpretation should ***relate*** *to the lives of visitors (the "I'm familiar with that" response), should* ***reveal*** *something new (the "I didn't know that" response) and* ***provoke*** *different thoughts (the "I never thought of that" response).*

Interpretation should provoke thought, relate to one's experience and reveal new ideas.

Exercise:

Exercise 4-1: Discuss the significance of each principle in the context of a particular site.

[Use Worksheet 4-A]

Reading 4-1

TOPIC: WHAT IS INTERPRETATION?

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[2] Based on the *ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites*, Fifth Draft, 2006.

4.3 Interpretation Techniques

Good interpretation is more than just a selection of good techniques. It requires careful and detailed planning and effective execution.

Interpretation methods can take one or more of the following forms:

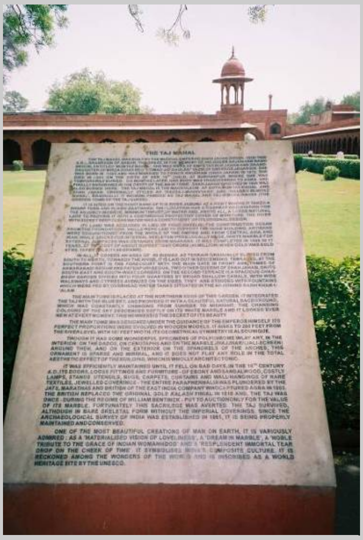
- Printed Information:
    - *Advertisements*
    - *Brochures/leaflets*
    - *Guidebooks*
    - *Books*
    - *Maps*
- Signage
- Exhibits
- Narrated visual presentations
- Videotape presentation
- Websites
- Film
- Rented tape-recorded tours
- Pre-recorded station stops
- Car audio
- Sound and light shows
- Guides
    - *Site employed guides*
    - *Outside guides*

[Cultural Tourism: Tourism at World Heritage Cultural Sites: The Site Manager's Hand Book, pp.71-77]

Communication between heritage guides and visitors is the heart of heritage interpretation. Interpretation can take various forms and normally it combines one or more modes of verbal, written or visual communication. When a heritage guide describes a site or tells a story about it, he or she is interpreting verbally. A newspaper article on the heritage value of a site, a flyer or a poster presenting the history of a site, an on-site signboard or a panel in a museum describing heritage elements are examples of written and visual forms of interpretation. A multimedia presentation can be a combination of all three forms of communication.

Good interpretation starts with good understanding of the site and its heritage values. However, different people can perceive heritage values differently. Therefore, understanding heritage values should consider the views of others.

Fig. 4.2: The Taj Mahal, India: A lengthy description may not attract a tired visitor



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Interpretation can take place almost anywhere. The most common place for interpretation is the site itself. However, it can happen at a visitor centre or in a museum. When interpretation takes place at a heritage site, it is called **on-site interpretation**. **Off-site interpretation** is interpretation performed in a place away from the site.

The best way to design an interpretation programme is to organise it around a theme. A good understanding of the site and potential visitors help develop a good interpretation programme package.

Case Study 4-1
TITLE: INTERPRETATION IN HERITAGE SITES

Reading 4-2
TOPIC: VISITORS TO WORLD HERITAGE SITES

Theme

A theme helps to keep interpretation focussed. It also helps to organise different interpretation components.

A heritage site may have many stories to tell and it is never possible to tell everything about a site. Therefore, a guide should focus on something that he or she would like the audience to take away with them. The following four basic guidelines are key for developing a supportive framework for **thematic interpretation**:

18. **Know your site.** This is more than knowing the facts. Knowing what is significant about the site is important. However, to develop an interesting interpretation, it is equally important to know what different community members know and think about the site. Solid understanding of a site helps identify what needs to be interpreted.
19. **Know your audience.** Different types of visitors have different kinds of interests and expectations. Not everyone visits a site for an in-depth study; many visit just to have a good outing. Knowledge about the nature of your audience helps you decide how to interpret.
20. **Know the community.** If you are from the community where the site is situated, then probably you already know your community well. However, if you come from a different part of the region or country, then you need to know the values and traditions of the host community so that you can avoid any negative impact on the community's social structure and cultural integrity. This knowledge will help show you the ways communities can be made part of interpretive activities.

Note:

Thematic interpretation *eliminates the tendency to present a collection of unrelated facts. Focusing on a single "whole" directs interpreters only to those facts that must be presented to develop and support the theme. This not only avoids overloading the audience, but it saves time for the interpreter preparing the presentation.*

[Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture, p59]

Knowing the audience:
If you want to get your message across, you must fit your interpretation to your visitors' needs, characteristics and interests. … think about them in relation to these questions:

- *Who are they?*
- *What are they expecting?*
- *What do they already know about your place?*
- *How long will they stay?*
- *Who do they come with?*
- *Where will they go after they leave your place? Or where would you like them to go?*

[A Sense of Place: An Interpretive Planning Handbook, p.26]

21. **Identify constraints and resources.** The size of the site and the length of the tour determine how much is possible. Also important are accessible visitor facilities and enough space for comfortable movement throughout the site.

Space determines the number of visitors to a site at a given time. Good understanding of items 1, 2 and 3 above will help tell how much time is available for interpretation. In addition to space and time, selection of **interpretation methods** can be constrained by budget limitations.

Using a theme does a number of things:

22. *It helps to focus the interpretation. From the masses of facts which she could give her audience, the guide can now concentrate only on those which support his/her theme.*
23. *It helps a guide to structure the walk, and choose where to stop. Without a theme, the walk could become a collection of random stops with no link.*
24. *It helps the audience by giving them a clear thread, rather than a series of unconnected facts. This makes it more interesting, and more memorable.*

In addition, the following five guidelines, which are part of the process called interpretive planning, can help ensure meaningful thematic interpretation.

25. **Develop a vision.** A vision tells you why you are interpreting something.
26. **Plan early.** Allow sufficient time to plan so that every aspect of interpretation is carefully looked at before its implementation.
27. **Involve the community.** To make interpretation interesting and real, include the community in your planning.
28. **Be prepared for the unexpected.** Make your plan flexible enough to keep the impact of unexpected events or situations to a minimum.
29. **Monitor performance.** Set clear criteria for monitoring your interpretation programme. Monitoring may include visitor assessment and the number of visitors over a specific period. Consistent negative results indicate the need for immediate review of the interpretive plan.

Fig. 4.3: Florence, Italy: A good plan can help minimise the impact of unexpected situations

S S Imon

Case Study 4-2

TITLE: 'STEP INSIDE AND DO TIME WITH US': FREMANTLE PRISON-THE CONVICT ESTABLISHMENT

Reading 4-3

TOPIC: WHY PLAN INTERPRETATION? AND WHAT SORT OF PLAN?

Exercise

Exercise 4-2: Understanding audience's needs *[Use Worksheet 4-B]*

Exercise 4-3: Developing a theme for interpretation *[Use Worksheet 4-C]*

Case Studies

TITLE: INTERPRETATION IN HERITAGE SITES

Case Study 4-1

OBJECTIVES: To understand heritage interpretation at heritage sites

Heritage Site: Town of Luang Prabang, Lao PDR

Date of Inscription: 1995

Currently, site interpretation in Luang Prabang is underdeveloped. There is insufficient interpretative signage about the significance of the site and, in particular, its specific heritage values for humankind. Sadly, the limited interpretation materials that exist contain inaccurate information and this complicates the task of helping visitors understand the layers of meaning associated with the site.

As well, visitors are given no information about local customs and the especially important cultural "dos" and "don'ts", i.e. the need to dress appropriately when visiting sacred places and the need to obtain permission before photographing local people. Clearly, inappropriate behaviour can be better avoided if visitors are told why certain kinds of behaviour are unacceptable.

The purpose of interpretation is not only to enhance the experience of tourists, but also to provide the local community with a means of more effectively managing tourists to prevent negative site impact.

PHOTOS:

Luang Prabang: A fusion of Lao traditional and colonial architectures

(source:http://whc.unesco.org/en/list/479)

DISCUSSION POINTS:

- Do you see such problems in your home country? If so, what can be done to solve these problems?

REFERENCES:
Source: Impact: The effect of tourism on culture and the environment in Asia and the Pacific: Tourism and heritage site management in Luang Prabang, Lao PDR. Office of the Regional Advisor for Culture in Asia and the Pacific, UNESCO Bangkok and School of Travel Industry Management University of Hawaii, USA, 2004.

TITLE: 'STEP INSIDE AND DO TIME WITH US': FREMANTLE PRISON-THE CONVICT ESTABLISHMENT

Case Study 4-2

OBJECTIVES: To equip trainees with knowledge of good thematic interpretation

Fremantle Prison was one of the projects built by convict labour that first arrived in Western Australia. Doing interpretation for a site and building of punishment and imprisonment is not an easy task. However, the heritage interpreters at The Convict Establishment devised a theme interpretation that allows visitors to role-play.

Visitors to the largest convict built limestone structure in Western Australia were invited to "do time" as convicts in a "Doing Time Tour". The brochure suggests:

> Take a visual journey back in time in the Main cell block where you can view life as it was for both convicts and prisoners. What type of cell would you prefer to be in?

At the visitor centre, my travel companions Doreen, Daryl and I started our "Doing Time Tour" with our first convict briefing. There, our friendly but 'authoritative' warden Harry instructed us to go 'collect' our prison standard issue consisting of our green prison uniform, our plastic mugs and toiletries. After completing our 'checking in', we were brought to view some of toilet facilities The Convict Establishment has to offer.

The viewing of the toilet facilities were supplemented with colourful tales of inmates' toilet meetings and the fights and settlements of disputes that took place. We also discovered how we can pass our time in the yards.

Inmates commonly get a day off a week and were permitted to socialize in the wider spaces of the yard. There in the yards, wardens commonly adopt a hands-off approach and inmates often use these off-days to settle their disputes. Fights were not uncommon. The more peaceful days in the yards see inmates occupy themselves with weight-training, balls games, chatting and reading.

We were also led to the Chapel where stories of how spiritual support helped inmates get by their trying times. We were told the chapel service is one of the rare moments male and female inmates - though still located on different galleries and sections of the Chapel, were allowed to catch a glimpse of each other.

The whipping post, gallows and solitary cells formed the emotional high points of the tour as we were introduced to traumas of punishment upon inmates and also the wardens who mentored them. We were also shown different technologies of punishment. For example, we were shown the different methods of hanging and the ways to make sure a convict does not have access to inflict self-harm in a solitary cell.

PHOTOS:

Fremantle Prison: largest convict built structure in WA

The towering walls of the decommissioned maximum security prison

'Inmates' (visitors) briefed on rules of "doing time" by their prison warden (heritage interpreter).

'Doing time' in the yards

We were also shown the artwork of prison inmates. These include wall paintings and murals in the convicts' cells. The artwork reflected their longings for freedom. We were also shown the ways in which the cells in Fremantle prison change over time and how different sections of the prisons were created in order to allow for better supervision and control.

At the end of the tour, Warden Harry congratulated us on having successfully served our respective 'sentences' and released us from The Convict Establishment. We left Fremantle Prison with a deeper understanding of both the harsh and lighter side of prison life and we cherish our 'new-found' freedom!

Technologies of hanging

Tales of the 4th Jan convict unrest and fire in the Main Cell Block

DISCUSSION POINTS:

- How can role-playing help make heritage interpretation more interesting?
- Can you think of possible role-plays for the UNESCO World Heritage sites in your country?

REFERENCES: Story and Photos by Chin Ee ONG

Worksheets

Activity type: Discussion

Worksheet 4-A

Title: DISCUSS THE SIGNIFICANCE OF EACH PRINCIPLE IN THE CONTEXT OF A PARTICULAR SITE.

Location

Classroom

OBJECTIVES: Understand how the principles are linked to practice

The seven interpretation principles:

1. **Access and understanding.** The appreciation of cultural heritage sites is a universal right. The public discussion of their significance should be facilitated by effective, sustainable interpretation, involving a wide range of associated communities, as well as visitor and stakeholder groups.
2. **Information sources.** The interpretation of heritage sites must be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.
3. **Context and setting.** The interpretation of cultural heritage sites should relate to their wider social, cultural, historical and natural contexts and settings.
4. **Authenticity.** The interpretation of cultural heritage sites must respect their authenticity, in the spirit of the *Nara Document* (1994).
5. **Sustainability.** The interpretive plan for a cultural heritage site must be sensitive to its natural and cultural environment. Social, financial and environmental sustainability in the long term must be among the central goals.
6. **Inclusiveness.** The interpretation of cultural heritage sites must actively involve the participation of associated communities and other stakeholders.
7. **Research, evaluation and training.** The interpretation of a cultural heritage site is an on-going, evolving process of explanation and understanding that includes continuing research, training and evaluation.

INSTRUCTIONS:

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask the participants to identify which of the seven interpretation principles they consider easier to follow and which are harder and why.
- ask each group to present and discuss its conclusion;
- total time for the activity: 12-15 minutes.

TEACHER'S COMMENTS:

Reference:

Activity type: Discussion

Worksheet 4-B

TITLE: UNDERSTANDING AUDIENCE'S NEEDS

Location

Classroom

OBJECTIVES: Understand the differences between stakeholders in terms of interpretation of heritage sites

Your assumed role:

What story do you want to be told?

INSTRUCTIONS:

Equipment:

- Copies of this worksheet
- Pencils and erasers

Procedure:

- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask the participants to assume the role of specific stakeholder. What stories related to the site do you feel need to be told, especially stories that can transform a WHS into a place of learning and reflection.
- ask each group to present and discuss its conclusion;
- total time for the activity: 12-15 minutes.

TEACHER'S COMMENTS:

Reference:
Reading 4.1:

Practical Applications

Tip 1: Theme Game

At the start of the tour, ask visitors to play the 'Theme Game': Visitors are to pay attention to the interpretive talk and then identify the theme. A small reward should be given to the winner.

Tip 2: Alternative Themes

Create greater involvement by asking visitors to suggest alternative themes for interpretation for the site they are visiting.

Key Readings

LIST OF KEY READINGS

Reading 4.1:
Topic: What is interpretation?
Source: A Sense of Place: An Interpretive Planning Handbook
James Carter. Tourism and Environment Initiative, Inverness, 2001, pp.3-7

Reading 4.2:
Topic: Visitors to World Heritage sites
Source: Management Guidelines for World Cultural Heritage Sites.
Bernard Fielden and Jukka Jukilehto. ICCROM, Rome, 1998, pp.100-102.

Reading 4.3:
Topic: Why Plan Interpretation? and What Sort of Plan?
Source: A Sense of Place: An Interpretive Planning Handbook
James Carter. Tourism and Environment Initiative, Inverness, 2001, pp.9-16

TOPIC: WHAT IS INTERPRETATION? **Readings 4-1**

Objectives: to understand the meaning of interpretation.

Interpretation Is About Special Places

Interpretation is all about helping people appreciate something that you feel is special. Throughout this handbook we refer to interpretation being about 'places', but it can be about

- a building,
- an area of countryside,
- an aspect of cultural life, for example a traditional celebration,
- a town,
- an object, or a collection of objects,
- an industry,
- an historical event or period,
- an activity, for example working with a sheep dog.

The principles covered in this book apply to all of these: we have simply used “place” in most of the examples to save repeating the list each time.

The handbook aims to help you both to plan interpretation which will be effective, and to involve local people as much as possible in the process.

There are many ways to define what interpretation is, but all definitions have at their heart the idea of sharing with others your enthusiasm for somewhere, or something, which is significant. It's also important that people will actually see or experience for themselves the place you are interpreting.

Interpretation has been happening ever since people have visited places because they thought them interesting. Regency gentlemen making their Grand Tour of Europe in the eighteenth century were probably offered the services of local guides. But interpretation was first established as a subject in its own right by the United Stares National Parks Service.

Freeman Tilden, who was involved in the early interpretation work of the US National Park Service, and was writing about interpreting landscapes like the Grand Canyon, or Yosemite National Park. His loves for them, and his clear sense of how important it is that other people care about them too, are worth remembering. The early National Parks had a mission to persuade a sometimes skeptical public that the Parks were worth conserving. You may not have such grand landscapes to deal with, nor such an urgent conservation message, but all good interpretation needs at its heart an enthusiasm and a love for a place, and a desire to share that with others.

Interpretation can take various forms - it may involve walks or tours with a guide, publications, or panels at features of interest. Perhaps a series of arts events can celebrate the wildlife of a forest, or bring to life the history of a fishing village. Important sites or large collections may need a building of their own as a visitor centre or museum. You may already have ideas about the interpretation you would like Lo provide, but to make it successful you need to make sure that it is appropriate for the site, for the people who are coming there, and for the organisations and individuals involved. That involves planning, which is what this handbook is about.

The Heritage Connection

Interpretation is a part of how we manage and understand our heritage - a wide-ranging term which can include the songs and stories of an area, the grassy knolls marking the site of pre-historic settlements, the industries which give life to a town, or the mosses growing in an oak wood. Whatever it is, heritage is conserved because someone thinks it important. Interpretation is a way of helping others to appreciate that importance.

And if they appreciate it. People may support efforts to conserve or protect the place concerned.

As Freeman Tilden described it, interpretation not only cells people what is interesting about a place, it aims to convince people of its value, and encourage them to want to conserve it. Some have seen this as an essential part of all interpretation. It is important when you are dealing with sensitive or threatened areas such as nature reserves. In other cases you neither may nor want to directly encourage a 'conservation ethic' - interpretation in an historic town centre, for example, docs not usually include anything about, how visitors can care for the buildings. But behind all interpretation there is still a sense that what is being interpreted is valuable.

The tourism connection

Interpretation is also an important part of tourism developments. This is especially true in Scotland, where tourism reties more on the country's culture and landscape than on the chance to sunbathe! Good interpretation helps visitors to explore and understand a little more about the places they visit. In doing so, it adds depth to tourists' experience, making a visit something more than just a trip to see the sights. In some cases interpretation is essential if the site is to 'come alive' at all: most battlefield sites would be nothing but an empty field to most visitors without interpretation to evoke something of the atmosphere of the time, and to tell them how, what happened there. This makes interpretation as important a part of the tourism product as places to stay, a friendly welcome, and good food. If visitors feel that a place is interesting or exciting, they are more likely to recommend it to others. Good interpretation makes for satisfied customers, and satisfied customers are good for business.

Interpretation can also make money in its own right, through the sale of publications or admission fees to centres, but it's not always easy to combine this with a sustainable approach. In financial terms. it may be better to think of' interpretation mainly as something which contributes to the overall sense of place, and to the quality of a visitor's experience, and thus to greater success in the business of tourism.

2 What Makes It Interpretive?

However you define interpretation. It's all to do with communication. There are clear guidelines to what makes communication effective, established through years of research in cognitive psychology. What makes communication interpretive is less easy to define. Freeman Tilden described what he considered to be six 'principles of interpretation'. Three of these are particularly important. They are that interpretation should provoke, relate, and reveal. Getting interpretation to relate to its audience is largely about good communication principles, and section 7.l gives a review of these.

Provoke has a lot in common with getting people to pay attention in the first place. But it can also mean that you try to provoke thought. This idea, and the concept of revealing something, is what set interpretation apart from other communication.

Provoke Thought

There's an important difference between interpretation and information, Information just gives facts, but interpretation can provoke ideas, perhaps even jolt people into a completely new understanding of what they have come to see. This sometimes means being controversial, but if you send your visitors away buzzing with discussion about your place, that's no bad thing!

Reveal
The essence of good interpretation is that it reveals a new insight into what makes a place special. It gives people a new understanding. If you have ever visited an exhibition, or been on a guided walk, and come away saying "Well I never realized that..." or thinking "Aha! Now I understand", you've been an audience for some good interpretation.

Insight can be emotional too - remember Freeman Tilden's description of how interpretation is about revealing "beauty and wonder". A guide who manages co make their audience fed sorrow, empathy, or anger at the plight of the victims of the Highland clearances is a good interpreter; so is the leaflet writer who can bring alive the history of a derelict industrial area, and send visitors away thinking it a fascinating place. It would be wrong to suggest that all interpretation can, or should, be like St Paul's conversion on the road to Damascus. Sometimes the ideas or insight visitors take away can be quite simple. The thing to remember is that interpretation does not involve simply giving visitors facts: it aims to give them new insights, ideas, and ways of looking at or appreciating a place. You may use facts to do this, but it's the ideas which are important.

There are no rules to follow which can guarantee that what you are doing is truly interpretive. It's also true that what is a new insight for some visitors will be familiar to others, bur you should always aim to make the information you have support an interesting story or idea.

Themes
A theme organises your interpretation, and expresses the idea you want people to take away with them. This is different from the subject or topic of your interpretation. For example, a naturalist might plan to take a guided walk in summer, looking at wild flowers. This is a huge subject, and could support a number of themes. She might decide that she wants people to leave the walk understanding that different flowers use different strategies to attract the insects. This would be a theme for her walk.

The theme does not mean, of course, that if she suddenly sees a Golden Eagle during the walk she should ignore it because it does not fit the theme.

She can point out the eagle, let her audience look at it, and tell them a bit about it if she can. But she then returns to the theme of the walk.

Using a theme like this does a number of things:

30. It helps to focus the naturalist's work. From the masses of facts which she could give her audience, she can now concentrate only on those which support her theme.
31. It helps her to structure the walk, and choose where to stop. Without a theme, the walk could become a collection of random stops with no link.
32. It helps her audience by giving them a clear thread, rather than a series of unconnected facts. This makes it more interesting, and more memorable.

Many television documentary programmes use themes - they look at a number of different subjects or topics, but all of them support a central idea. Rather than being limiting, themes expand the possibilities for interpretation. There would be dozens of possible themes which our naturalist could choose for her walk, giving her material for a whole programme of events!

3 Other Aims for Communication

So far, we've concentrated on the heart of interpretation, sharing enthusiasm about a place so that your audience will find it interesting too.

Strictly speaking, anything else is not interpretation, but you will almost certainly want to communicate with people to achieve other things. Here are some ideas about what you may need or want to do for your visitors:

Orientate
Before they can take an interest in what you want to tell them, visitors need to feel at home. You will almost always need to let them know what there is to do in your area or site, how to get to the places which interest them, and where important things like toilets and cafes are. This applies whether you are dealing with a building or an area of countryside. Remember that people like to know how long a particular activity will rake as well as, say, how many miles they will be walking. You must also point out any safety hazards, and places which people should not visit because they are dangerous.

Inform
There's a big difference between interpretation and just providing information. Some visitors will want to know plain facts, but they are usually a minority of your audience. You can provide what they need cheaply and simply. For example, the keen bird watchers at a bird hide might want to know what birds they might see today; some visitors to a distillery will be interested in how many bottles an hour it produces. You could meet the needs of these visitors, who often have a special interest in the subject, by a blackboard which you update weekly at the bird hide; and a photocopied fact-sheet at the distillery.

Entertain
If you are in the tourism business, you'll certainly want to send visitors away feeling satisfied. If you want to increase visits from tourists, you may well want to think about how to provide fun things for visitors to do as they explore your place. This doesn't mean that interpretation is superficial or trivial, bur that it can play a part in schemes which arc essentially about enjoyment. Some interpretation has a serious story to tell, such as the interpretation at Ann Frank's house in Amsterdam of how the Jews were persecuted by the fascists. Even here, however, interpretation must rake account of the fact that visitors are at leisure: it should be accessible, rather than hard work.

Persuade
Some organisations have a clear objective to persuade people to do something or to influence what they think about something - remember the origins of interpretation, in the movement to establish the U.S, National Parks. The Royal Society for the Protection of Birds might well want to encourage visitors to join the Society; the operator of a visitor centre at a nuclear power station will aim to tell people how safe it is, If this seems one sided, remember that what seems like common sense to you may be controversial to others!

Explain
Sometimes it's not possible for visitors to see the whole of a site, or it may be in a mess because of building or landscape work. Rather than just leaving it at that, try giving visitors some explanation of what's happening. While the new Museum of Scotland was being built in Edinburgh, the National Museums of Scotland provided windows in the high wooden fence around the site through which passers-by could see what was happening. Small notices by each window explained what stage the work had reached.

Promote An Organisation
Any organisation which puts money into your interpretation is likely to want their contribution acknowledged. Like the business of persuasion, this is a perfectly valid aim, and it can be important for an organisation to be identified as caring for or managing a site.

Influence Behaviour
Interpretation is often seen as a way of influencing what people do. This might include encouraging them to visit particular places, perhaps for

commercial reasons; directing them away from other places such as the fragile areas of a nature reserve; or getting them to take their litter home- Again, these are valid aims, but remember that they are not the reason your visitor has come. You need a subtle approach to influence people, which recognises and meets their needs while at the same time getting your message across.

Develop A Local Sense of Place
Most interpretation is aimed at visitors from outside the immediate area. But involving local people in thinking about what makes their place special, and how they might tell others about it, can help them find a new sense of pride in their own area. For some projects, this may be the most important thing of all, and any actual end product only secondary.

This chapter has looked at what interpretation is, at some principles which help co make interpretation effective, and at some other aspects of communicating with visitors which you may need to think about. You'll probably have realised that making interpretation work requires a bit of thought and planning. The next chapter looks at what's involved in that.

REFERENCES: A Sense of Place: An Interpretive Planning Handbook, James Carter. Tourism and Environment Initiative, Inverness, 2001, pp.3-7

TOPIC: VISITORS TO WORLD HERITAGE SITES **Readings 4-2**

Objectives: to discuss the key issues related to presentation and interpretation at a World Heritage site

Presentation and Interpretation

All World Heritage sites have more than one important story to tell about their history: the way they were constructed or destroyed, the people who lived there, the various activities there and the happenings, the previous uses of the site and perhaps tales of the notable treasures. In presenting and interpreting the historical story of the heritage site, it is necessary to be selective and to decide which elements will be of most interest to the kind of people that the site will attract; human interest stories are often the most popular.

- The aims of the interpretation of the heritage site need to be clearly established before work starts, and reviewed regularly in the light of experience and changing thinking.

The media used to interpret the history of the site should be chosen to be as effective as possible for all visitors, without harming the appearance or ambience of the heritage site. For instance, the equipment for Sound and Light (Son *et lumière)* performances may harm ancient walls or obstruct the overall setting during daylight hours. Signs explaining things may spoil views or cause damage by their fixings. Media used for interpretation could include:

- clearly written notices, didactic panels, plans, leaflets, guidebooks, souvenir books and reference books in various languages, as required;
- human guides or teachers;
- museums, exhibitions, models, samples of building materials, copies of art objects, pictures or coins;
- dioramas, listening posts, portable tape players; and
- films, television, video, tape/slide shows, plays. music, Sound and Light performances and lighting to accent features.

Mistakes are easily made in the use of media: money can be wasted; the appearance of the site can be compromised; guided tours can disturb other visitors; and leaflets and didactic panels can be poorly written. It is best to start by determining the message to be conveyed and establishing the audience. Each site is unique, and what has worked on one heritage site may not be effective for all. A substantial budget has to be allowed, and skilled advice sought for the interpretation of all heritage sites of world significance.

It is often useful to sell a simple guidebook which is easily understandable to those with little or no previous knowledge of the site; this could be designed to fill in some of the gaps in historical knowledge. Serious students should have detailed guidebooks that have been checked for accuracy by experts, are free of speculative interpretation and include references for further information.

General tourist information is often provided on heritage sites. This is a useful and sometimes profitable service, ranging from selling tourist guides and maps to giving advice, making reservations at hotels and theatres, providing leaflets about other attractions and advising upon transport. If such a service is extensive, it should be separated from information about the heritage site proper, so that queues do not develop. Well-illustrated souvenir books which remind people of their visit, picture postcards and books on various subjects related to the site can provide an important source of income.

The didactic panels explaining the site will have to be well-designed and made of durable material, with attractive lettering and carefully chosen colours. They should all use the same graphic style, which should be clearly distinguishable from that used for direction or warning signs. Avoid technical language, except in parenthesis. Since they will often be the most important part of the interpretation of the site, their presentation should be given high priority. It is advisable to assign a single, visually-aware person responsibility for the design and siting of all signs; and also control of the quantity of signs on the site.

Audio-visual presentations have to be of the highest quality, and normally about 10-15 minutes is the maximum acceptable length. Sound and Light presentations can he much longer, but care must be taken to ensure that the script is dramatic, historically accurate and without prejudice or discrimination.

Scaled-down or full-sized reproductions can be used to help explain past happenings on the site, and these have the advantage that they can be replaced when they become damaged or wear out. As far as possible, the same, traditional, materials of the original should be used, as modem materials, such as plastics, will not weather in the same way.

Since languages that are widespread (such as English and French) are pronounced differently throughout the world, it cannot be assumed that they will be understood by visitors, even native speakers. This factor can affect the use of listening posts and human guides to the extent that sometimes it is better to use only written material. Display screens that can be interrogated by push button and give a written or diagrammatic answer, provide an alternative to listening posts.

Human guides must be well-trained and knowledgeable, and either licensed by the state or employed by the heritage site management. School parties should be assembled and briefed about the site in an area set aside for the purpose, preferably indoors. Staff instructors can help the children's own teachers explain the heritage site, and it is a help if visiting teachers can be invited to see the site and be briefed in advance of the parties they are bringing. The availability of educational materials for teachers would be useful in this context.

Archaeological digs can be explained by panels or a guide, or both, and special provision for easy viewing, such as visitor observation platforms, may be required in order to avoid interrupting those digging. Information needs to be updated on a regular basis, but special discoveries could be announced to the press only at times when it is not likely to add to visitor-management problems.

Children will understand the story of a heritage site better if they can talk to actors playing historic roles, watch or even take part in re-enactments of great events, listen to ballads, or see Sound and Light performances with live actors. The actors should be present on the right occasions and the performances heavily publicized. The show should suit the specific audience; the information should be accurate, but some artistic licence may be permitted.

Visitor Management

Techniques of visitor management can ensure that the sheer number of visitors does not detract from general enjoyment of the site, prevent a proper appreciation of it or cause physical harm to historic resources. These techniques can also reduce maintenance costs and increase income.

Excessive visitor pressure can be reduced if there are other attractions nearby. These might include a zoo, aquarium, leisure park, beach or live entertainment. Since the most vulnerable heritage sites are those which are well-known and promoted, with no other attractions in the vicinity, tourist boards could be discouraged from over-publicizing vulnerable heritage sites. They can also help develop counter-attractions or divert attention to lesser-known heritage sites with spare capacity.

- Peak loadings can be reduced if there is a booking system for coach parties and a limit to the number of visitors admitted at any one time.
- Small changes in the times of arrival can greatly ease the pressures.
- It is useful to have alternative routes for visiting parties so that if several arrive at once they can be separated, or taken on routes of different lengths.

Wear on floors can be reduced by putting down strip coverings of carpet, canvas, rubber, etc. Grass can be maintained by regularly moving footpaths a meter or so to one side. It is not so easy to repair the damage resulting from the touch of thousands of hands, or from human breath, and controls to keep people at a safe distance may be necessary in some cases.

Visitors should be allowed to view heritage sites at their own speed. Where, for security reasons or lack of space, individual viewing is not possible, the speed of circulation of guided parties can be varied and visitors given a choice between quick tours and slower, more detailed ones. As crowds inside buildings can raise the relative humidity to damaging levels, the number of visitors at any one time may need to be strictly controlled.

- Visitor routes should allow for the natural tendency of people to turn left on entering any space.
- Shops should be conveniently located near the entrance and exit of the site.

REFERENCES: Management Guidelines for World Cultural Heritage Sites. Bernard Fielden and Jukka Jukilehto. ICCROM, Rome, 1998, pp.100-102.

TOPIC: WHY PLAN INTERPRETATION? AND WHAT SORT OF PLAN?

Reading 4-3

Objective: to understand how to plan an interpretative programme

Whether you are a group of individuals with a common interest in a site or a subject, or whether you are thinking of interpreting a place as part of a community initiative, you need to plan what you will do. An interpretive plan is a clearly written statement to which you can refer when you need reminding what you need to do, or when you are in danger of being blown off track. You can use it to encourage others to join you; and to show others that you know what you are doing. This is important when you apply for funding from agencies or sponsors: most of them will need to see that the projects they are being asked to support are well planned.

At its simplest, interpretive planning helps to make your communication more effective. It also means that you think about what else is happening around your place: this can lead to interesting links between sites in the area, and helps to avoid the same story being offered several times over. Interpretive plans can be part of larger plans – for tourism or economic development, or for the physical management of a site. Planning involves thinking about:

- Why you want to communicate with visitors;
- Who your visitors are;
- What your place is like, and what it has to offer;
- What else is happening around;
- What you want to say about your place;
- How, and where, you are going to say it.

2.1 HOW A PLAN WILL HELP YOU

Going through this process, and writing down your decisions as a clear set of statements will help you because:

- You will have determined whether or not interpretation of your subject is appropriate, and what level of development you want.
- You will have set yourself some clear objectives, and know why you've embarked on the project. You can refer back to this if or when confusion creeps in.
- You will know who your audience is, and more importantly who it is not, so that you can plan your interpretation with a clear picture in your mind of the people and groups you are addressing. Many projects disappoint the people
- who implement them because they fail to communicate with large numbers of the 'general public', or because they were subconsciously designed to interest fellow professionals, few of whom are in the actual audience.
- You will have thought about where you want to encourage visitors to go, and where you do not want them to go, so that any fragile areas are protected.
- You will have considered what other interpretation is offered in your area, and planned your initiative to complement this rather than duplicate or compete with it.
- You will know what your themes are, so that you, your committee and your helpers don't have to sit for days recording every snippet of potentially useful information about every aspect of your place.

You will also be forewarned and forearmed when someone tries to offer you a prized collection of objects which clearly don't relate to the themes you want to present.

- You will have a clear understanding of which media are appropriate given the characteristics of your place and its sensitivity; your likely audience and how many of them you expect; the themes you are presenting; and the resources you have or can raise. Armed with this you should be able to deflect or dissuade the assertive member of your committee who has their heart set on the latest in elaborate multi-media shows.

2.2 FLOW THROUGH IT

Interpretive planning is a process in which the information you gather, or the decisions you make, about one issue will influence other issues and decisions. The diagram opposite shows how this works.

Start with some clear thinking about *why* you want to provide interpretation: this will affect everything else. Then decide *who* the interpretation is to be for, and *what* it is about your place that you want to interpret. You can then make informed decisions about *how* you're going to do it. Chapter 5 will help you work your way through this process.

At some point you will also need to ask whether the interpretation is working as planned, and make any changes necessary to improve it.

It's not all logic
The diagram looks like a computer flow chart in which each step leads logically to the next. As you work on your plan, remember that good interpretation is as much about creativity and intuition as it is about logical decisions. You might decide that a publication you can sell is the best medium for your aims, your audience, and the messages you want to get across. But to make it work you will need some lively ideas about the themes you will use, some sensitivity towards what your audience will find interesting, and a creative approach to what the publication looks like.

What if we already know what we want to do?
Many groups start with an idea for something in the what? box. It's quite possible to short circuit the process like this, and for the idea to be perfectly right for your situation. But you do need to think about the issues in the other boxes of the diagram, and to do some honest appraisal of whether your idea really fits with the information you gather. This can only help your project. Thinking about themes, for example (see pages 7 and 24), will always make your interpretation more focused. In addition, any agencies which you approach for funding will expect you to show that you have thought things through.

2.3 WHAT SORT OF PLAN?

Some plans are blueprints for action. They identify what is needed, and set out how it will be achieved. Others may be a strategic framework for building consensus on your objectives, for assessing and agreeing the significance of sites, for applying for funding or other resources, and for agreeing how finance and staff are allocated. Chapter 3 gives more detail on the types of plan which are possible.

Most interpretive plans cover more than just communication with your visitors. You're not only planning for better communication, you're planning a development and management process, a visitor management programme and a visitor financial programme. You may also be trying to achieve other benefits related to conservation, sustainable tourism or community development. Chapter 1 gives more detail about these other issues.

A good plan is a public declaration of your intentions. It will help you find out where you are, where you want to be and how you are going to get there.

Before you start work, think about what sort of plan you need. You can choose to plan at one of two levels: to produce a **strategic statement**; or a **detailed plan** which will guide practical work. And your plan can cover a **specific site**, or a **wider area**. But you can't write an interpretive plan unless you have something to interpret! Interpretation helps visitors to experience a place, to understand a topic or simply to enjoy a view. If there is no story to tell, interpretive planning becomes theoretical. It must be a practical exercise with real benefits.

3.1 STRATEGIC OR DETAILED?

Interpretation strategies

Strategies set out clear aims and objectives, but with limited detail. They give broad funding arrangements and budgets, overall priorities and timescales, and describe general management responsibilities. This demands clear vision and avoids a clutter of detail. Strategies are statements of intent which can gain support for a course of action. They are not programmes of work with detailed costings.

A strategic plan aims to:

- guide and co-ordinate the efforts of all those who want to play a part;
- ensure comprehensive coverage of a large area or broadly-based topic;
- establish guidelines for local, or subject-specific, detailed plans;
- prevent duplication of effort;
- encourage appropriate networks.

A strategic plan is the best way of dealing with a large area or a big subject. It gets everything in perspective and gives everyone a chance to consider the implications. It can provide an agreed structure within which several organisations can work, each developing their own interpretation. Alternatively, it can pull together existing plans to develop a cohesive approach and minimise duplication. It can also provide a framework for detailed plans which deal with particular sites or themes.

Detailed plans

For less extensive schemes or areas, a single site, or individual projects within a strategic plan, you will need a detailed interpretive plan which sets out a programme of work. The plan should give enough information to focus the proposals tightly so that they can be put into practice. This means:

- giving clear objectives, with targets for achievement;
- specifying precise interpretive themes, content, methods and media;
- estimating all capital and running costs, and sources of funds and revenue;
- setting schedules for action within agreed priorities;
- determining responsibilities for implementation, management and staffing;
- deciding how you will know whether you have succeeded.

When it comes to setting objectives, especially when identifying targets, make sure they are realistic – can you achieve them? – and acceptable to all those involved – do you all agree? But don't be faint hearted! Go for a little more than you think you can achieve.

3.6 HOW DOES INTERPRETIVE PLANNING LINK WITH OTHER INITIATIVES?

Interpretation is a means to an end. It can contribute to visitor management, conservation, the local economy, education, community pride and so on. Where possible, therefore, an interpretive plan should dovetail with other activities and initiatives to enhance their success, or gain from their operation.

For example, interpretive planning and interpretation should:

- share objectives, markets, themes and mechanisms with the *marketing plan* for a site, an area or a region – to ensure a consistency of message;
- be an integral part of strategic *tourism development* and promotion initiatives;
- be linked to the planning, development and operation of commercial heritage sites.

Interpretive planning and interpretation can also contribute to:

- school curriculum work, and to wider education at all stages of life;
- the development of recreation and the arts locally or more widely;
- the economic development of an area through increased tourism, more jobs, and a better environment;
- strategic and local planning policies by widening perceptions and introducing a thematic approach; the process of urban or environmental renewal.

SOURCE: A Sense of Place: An Interpretive Planning Handbook, James Carter. Tourism and Environment Initiative, Inverness, 2001, pp.9-16.

Additional Readings

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WEBSITES

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Interpretive Development Program, USA - http://www.nps.gov/idp/interp/

National Association for Interpretation, USA - http://www.interpnet.com

Unit Summary

Good and effective heritage interpretation is crucial for the experience and satisfaction of heritage visitors and tourists.

Heritage guides play a key role in creating these visitor experience and satisfaction.

There is a need to plan and devise appropriate interpretation methods and interpretive talks for a given site.

A given site may have many different stories to tell. One interpretive strategy involves the use of **themes**. To do this effectively, heritage guides must:

33. Know their WHS well
34. Know their visitors well
35. Know their community where the WHS is located well
36. Be able to identify constraints and resources at their WHS

To do the above-mentioned tasks well, heritage guides should:

37. Develop a vision
38. Plan early
39. Involve the community
40. Be prepared for the unexpected
41. Monitor performances

Facts and FAQs

1. What is interpretation?
Interpretation is the art of explaining the uncommon or new with language and images familiar to participants.

2. What is the difference between interpretation and presentation?
The difference between presentation and interpretation are:

"Presentation" denotes the carefully planned arrangement of information and physical access to a cultural heritage site, usually by scholars, design firms, and heritage professionals. As such, it is largely a one-way mode of communication.

"Interpretation," on the other hand, denotes the totality of activity, reflection, research, and creativity stimulated by a cultural heritage site. The input and involvement of visitors, local and associated community groups, and other stakeholders of various ages and educational backgrounds is essential to interpretation and the transformation of cultural heritage sites from static monuments into places and sources of learning and reflection ….

[Charleston Declaration on Heritage Interpretation, The US ICOMOS, 2005]

3. What is the job scope of a heritage interpreter?
Heritage interpreters' job is to help others understand and appreciate cultural or natural heritage through the use of various

communication processes designed to reveal meanings and relationships.

4. Where do heritage interpreters work at?
Where do heritage interpreters can work at, but not limited to the following sites:

42. Historic sites
43. Museums
44. Art galleries
45. Interpretive centres
46. Aquariums
47. Parks
48. Zoos, industrial sites
49. Adventure travel sites
50. Nature sanctuaries
51. Tour companies

5. Who is commonly regarded as the Father of Modern Interpretation?
Celebrated heritage interpreter, Freeman Tilden, is commonly regarded as the Father of Modern Interpretation.

Tilden advocates the following **six principles of interpretation:**

Any interpretation that does not somehow **relate** what is being displayed or described to something within the personality of experience of the visitor will be sterile.

Information, as such, is not Interpretation. Interpretation is **revelation** based upon information. But they are entirely different things. However, all interpretation includes information.

Interpretation is an **art**, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.

The chief aim Interpretation is not instruction, but **provocation**.

Interpretation should aim to present a **whole** rather than a part, and must address itself to the whole man rather than any phase.

1. Interpretation addressed to children should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate programme.

[Interpreting Our Heritage, p.9]

Unit 5
Influencing Visitor Behaviour and Experience

New ‘enemies’ the Roman emperor never envisioned

In 1240, the Holy Roman Emperor Frederick II built his military fortress, Castel del Monte, on a lonely hill in central Puglia, where he had a perfect view of approaching enemies. He probably never envisioned it would become a major destination—or that the enemies might be tourists. But these days, the old castle has been polished clean, and hundreds of multicolored Pullman buses snake up the winding roads to its grounds, now scattered with T-shirt stands, Coca-Cola signs and a 200-car parking lot.

By Barbie Nadeau, Newsweek International

Disruptive visitors?

Tourists are guilty, so we are frequently told, of a number of crimes: upsetting the ecological balance of Mount Everest, parking wads of chewing gum under the benches of museums and art galleries, wearing unsuitable T shirts in Notre Dame, debauching the local peasantry and generally lowering the tone of everywhere they choose to set their benighted feet.

Peter Mayle, author of best-selling "A Year in Provence" and, most recently,
"Confessions of a French Baker."

Unit 5
Influencing Visitor Behaviour and Experience

Learning Objectives

This unit is designed to provide you with:

- Knowledge of the impacts visitors bring to heritage sites and host communities
- Knowledge of how to influence and encourage responsible visitor behaviour
- Knowledge of how to use and develop codes of responsible conduct for visitors
- Ability to enhance the quality of visitors' experience

Contents

This unit is organised as follows:

Core Knowledge:

5.1 Visitors to World Heritage sites
5.2 Visitor impact on heritage site and host communities
5.3. Encouraging responsible visitor behaviour
5.4 Developing and communicating a Code of Responsible Conduct for visitors
5.5 Creating a quality experience for visitors

Case Studies

Worksheets

Practical Applications

Key Readings

Unit Summary

Facts and FAQs

Core Knowledge

5.1 Introduction: Visitors to World Heritage Sites

While the conservation and sustainability of sites are of paramount importance, heritage sites also provide many opportunities for visitors to gain different experiences from which they can benefit. These experiences can be entertaining, enjoyable, informative, educational, emotional, inspiring, and at times spiritual. However, allowing visitors to experience the heritage sites bring with it a host of problems that may undermine their conservation and sustainability. Heritage sites are often managed therefore with the goal of weighing and balancing the costs and benefits of allowing visitors access to the site. It is in this regard that heritage guides play an important role in heritage tourism. In this unit, heritage guides will learn:

1) What impacts the presence of visitors have on heritage sites and the host community

2) What steps to take in order to influence and encourage visitors toward adopting responsible behavior during their visit (and even afterwards)

3) How to use and develop codes of responsible conduct for visitors at heritage sites

4) How to enhance the quality of visitors' experience?

Georgetown, Penang, Malaysia

S S Imon

Drunken Dragon Festival, Macao

S S Imon

Exercise:

Exercise 5.1: What impacts that visitors cause on heritage sites and the host community can you identify? *[Use Worksheet 5-1]*

5.2 Visitor impacts on heritage sites and host communities

Visitors to host communities bring certain influences that may also be negative. Some authors have stated "it may be impossible to visit foreign cultures without changing them… in a variety of subtle and sometimes blatant ways "

The effects and impacts visitors may have on heritage sites and the host community can be differentiated between economic and socio-cultural and physical impacts.

Economic, social, and cultural impacts of visitors

Heritage sites form part of the cultural and social fabric of the society in which it is located. Where conditions allow for visitation at such sites, visitors bring substantial benefits to the site and the community, especially if many visitors come from the local community. By paying entrance fees, visitors help support the management, maintenance and upkeep of the site. By visiting the community near the site, local businesses and residents benefit from economic activities aimed at satisfying visitor needs such as their need for accommodation, food, transport, information, and recreation. Visitors to heritage sites get the chance to know more about the culture and history of the place they are visiting, to experience it in great visual and experiential detail. They often find great fulfilment and personal satisfaction in being able to be physically present at sites especially if they consider it to be of great historical, cultural, or even religious significance. In many instances, visitors come back to witness or take part in cultural festivals and events especially if these are held at heritage sites. Visitors can spur the development of local arts, dances, and traditional crafts of a community but there are also risks when locals produce these primarily for the benefit or purchase of visitors, and in the process degrade or diminish the authenticity of such cultural art forms.

Georgetown, Penang, Malaysia

© S S Imon

Angkor, Cambodia

© H. du Cros

There are several ways in which visitors can negatively influence a host community:

Demonstrating inappropriate attitudes

This occurs when visitors insist on speaking their own language, express a preference for their own food and drink, demand or expect levels of amenities and facilities similar to that they are normally accustomed to at home. Such behaviors on the part of visitors tend to affect locals' sensitivities and may offend their hospitality and welcome.

Demonstrating an overly materialistic consumer culture

Visitors may not know it, but locals tend to see how visitors are dressed as well as what products and objects they use and bring with them while traveling. At times, and unknowingly, visitors may display behaviors such as excessive and carefree spending, drinking, eating or even dressing inappropriately, sometimes bordering on nudity. Such demonstration of consumption patterns tends to influence the tastes and desires of locals, thereby undermining tradition and demand for local made or traditional goods and objects. They also highlight at times the significant gap in incomes between visitors and locals.

Two demon heads on the causeway approaching Angkor Thom have been replaced because the original have been removed, possibly stolen. *[Photo source: Lower Hudson Regional Information Center;http://www.lhric.org/cambodia/gj/*

ruin_heads.html]

Demonstrating disrespectful behaviour

Visitors may take photographs of locals in their natural setting without asking their permission or without regard for their privacy. Locals may object to being seen as oddities to being considered "exotic" by tourists. Because heritage sites are located in beautiful settings, they sometimes naturally attract visitors to display affection for each other even in public. These are mostly inappropriate especially in the presence of other visitors or locals in the vicinity of the site, even if conducted afar but still within viewing distance of others. At times, visitors may smoke cigarettes not knowing that it may put the heritage structure at risk of fire, but detracts from the solemn or sacred atmosphere of the site (or during an event), and may annoy other visitors (or even residents) that are also visiting the area.

Trivializing cultural manifestations of heritage and the heritage site

Often times, visitors do not consider that the site they are visiting is sacred or laden with deep and significant meaning to locals. It could be a site where rituals or cultural activities take place and visitors may behave in ways that trivialize or show lack of respect while in the site. This is manifested frequently by visitors' inappropriate dressing and behavior such as when they jostle for a good viewing spot during a festive or ritual event, unmindful of the locals nearby. Inappropriate remarks, comments, and humor may sometimes be inadvertently expressed by visitors that may easily be misunderstood or construed wrongly by locals.

Physical impacts of visitors on heritage sites

One of the most visible ways visitors impact a heritage site is the physical effect visitation has on the heritage sites. These physical effects can be varied and numerous and include:

Images of Buddha have been removed from these niches in the Angkor complex.

[Photo source: Lower Hudson Regional Information Center;http://www.lhric.org/cambodia/gj/ruin_niches.html]

(a) Theft, removal or pilferage

This involves the removal of artefacts from or pieces of the physical fabric of the site, often times for one's own safekeeping or as a souvenir. Theft and pilferage represent serious threats to many heritage sites and may ultimately lead to closure of the site from public visitation.

(b) Vandalism

Vandalism involves deliberately writing or painting graffiti on walls or on other parts of the site's physical structure. This not only diminishes the significance of the site and ruins the setting but also endangers the site if such painting and graffiti are made with permanent ink, requiring more potent means of removing them.

(c) Accidental and intentional damage and decay

Visitation brings with it other types of physical impact on sites such as damage and decay. The presence of large number of visitors, especially on enclosed sites or where narrow paths and corridors have to be traversed to enter galleries or areas, may undermine the physical foundation of the site's structure, weakening and rendering it more fragile. The physical structures of many sites were not originally designed to absorb the weight of many visitors. The presence of visitors also increases humidity in enclosed spaces and vibration on fragile wooden or earthen structures. Photographic lights may also hasten the fading of colours, paintwork, or decorated surfaces. To protect and preserve the structural integrity of heritage sites, management agencies sometimes implement drastic measures that may diminish visitors' experience of the site.

(d) Pollution

Pollution can be manifested in terms of noise, rubbish, and soiling of different areas of the site. Majority of visitors to heritage sites are aware of avoiding pollution but they may, at times, face unavoidable situation especially if heritage sites lack proper facilities (such as rubbish bins) or adequate conveniences such as washrooms and lavatories. Inadequate control on the number of visitors entering the site at once may lead to more noise and could be disruptive especially if events and rituals are taking place.

(e) Crowding

Crowding of visitors at heritage sites often lead to noise and physical damage. At times, and if not controlled, crowding may actually put the safety of visitors at risk especially at peak visitation times when many tour groups congregate at the heritage site. This danger is enhanced especially during periods when festivities and special events are taking place at the heritage site. In normal circumstances however, the presence of crowds of visitors may incite resentment from the locals undertaking routine activities in or around the heritage site. One of the negative effects of visitor crowding at heritage sites is that it makes local residents eventually avoid the heritage site or the surrounding areas (and in other cases, even emigrate from the community altogether), deterred by the noise, behaviour, and activities of visitors. When this happens, it usually is the beginning of community decay in which locals are "displaced" by visitors, leaving the heritage site "lifeless" and without the rich intangible heritage that cultivated it in the first place. To counteract the negative effects of overcrowding, site management agencies usually employ crowd control measures especially during peak visitation times.

To summarize, visitors to host communities bring forth economic, social and cultural benefits as well as possible harm. Physical impacts of visitors on sites are largely negative. Local government and site management agencies usually employ a site management plan incorporating measures and actions designed to alleviate the negative impacts. Heritage guides must be aware of

Why the graffiti on the wall?

Although they represent a very small minority of all visitors to heritage sites, unscrupulous visitors tend to "leave a memorial" of their visit to historic or culturally significant sites in the form of graffiti etched, engraved or even chiselled on wood, stone, or other structural surfaces. To counteract this tendency, some heritage sites provide a guest book or visitors' log where visitors can leave their names and write a few words or memoirs of their visit. (It also provides a way for visitors to give comments that may be useful for heritage site managers; interpreters and heritage guides may find the feedback obtained from such records also very useful since they provide information regarding visitors' emotional and educational experiences arising from their visit.)

This bas-relief from Angkor has become smooth most likely due to the countless times it has been rubbed. Some religious icons or objects are rubbed by devotees either for good luck or as a matter of devotion.

[Photo source: Lower Hudson Regional Information

these plans and adjust their own activities in accordance with the plans' objectives and suggestions.

Center;http://www.lbric.org/cambodia/gj/ruin_rub.html]

Overcrowding in and around heritage sites may cause pollution and irritability among residents of the host community. Numerous buses that park near the site structures cause vibrations that could undermine their stability. Photos courtesy of Arq. Francisco Pinheiro

5.3 Encouraging responsible visitor behaviour

The different impacts on heritage sites and the host community discussed above are caused in great part by the behaviour of visitors during their visit. It must be acknowledged that a great majority of visitors at heritage sites are very responsible, mature, and well-informed individuals. They approach heritage sites as places of great historical and cultural value and recognize that appropriate behaviour is needed while visiting. Visiting school children, for example, are usually well briefed and instructed in advance by their teachers as to how to behave, what to look for, and what not to do while visiting. Nevertheless, heritage guides should have adequate knowledge of the following:

1) What factors influence visitors' behaviour?
2) What can heritage guides do to encourage responsible visitor behaviour?

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1) Factors influencing visitor behaviour

Visitors to heritage sites can be influenced by a variety of factors, leading them to behave in one way or another. These factors can usually be grouped into the following: (1) psychological, (2) social, (3) cultural, as well as (4) situational factors. See Figure 5.1.

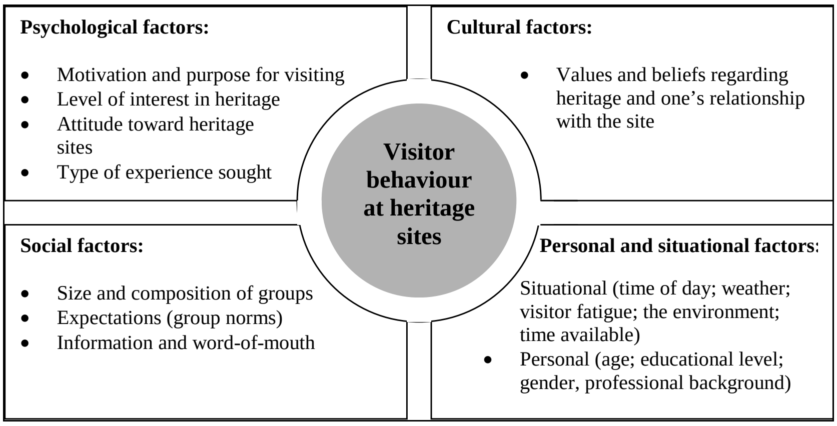
Psychological factors:
Motivation and purpose for visiting
Level of interest in heritage
Attitude toward heritage sites
Type of experience sought
Cultural factors:
Values and beliefs regarding heritage and one's relationship with the site
Visitor behaviour at heritage sites
Social factors:
Size and composition of groups
Expectations (group norms)
Information and word-of-mouth
Personal and situational factors:
Situational (time of day; weather; visitor fatigue; the environment; time available)
Personal (age; educational level; gender, professional background)

Figure 5.1 *Factors influencing visitor behaviour at heritage sites*

a) Psychological factors

Psychological factors include visitors' purpose or motivation for visiting heritage sites, their level of interest in heritage, and their attitudes toward heritage sites. Overall, we can refer to visitors' level of motivation, interest, and attitudes as measures of how much involved they are in regard to their visit. Guides can expect different types of behaviour from visitors with varying levels of involvement toward visiting the site. For example, visitors that are highly involved, that is, those visiting the site for educational or learning purposes, show a lot of interest and a positive attitude toward heritage sites can be expected to be spend a lot of time visiting the site, demonstrate a higher degree of sensitivity, pose more questions, and find more fulfilment in the overall visiting experience.

b) Social factors

Social factors include the size and composition (or characteristic) of visitors especially if they are visiting as a part of a group. Guides can expect visitors to behave differently depending on how big the group is and whether members of a touring group are very similar in some characteristic such as age, gender, or educational background. The more similar their characteristics, the more uniform their behaviour can be expected. Aside from the size and composition of groups, however, visitor behaviour is often influenced by how individuals expect other visitors in their group would tend to behave or accept a certain kind of behaviour. For example, if a visitor sees that other members are smoking while visiting a heritage site, he may consider smoking to be an acceptable behaviour and follow suit even if he is aware that smoking is not allowed within the site. Finally, visitors can be influenced by the source and type of information they receive from their peers or "word-of-mouth", sometimes more so than the information they receive from the heritage guides, because they consider their peers as more reliable and trustworthy sources of information than anyone else.

Why do visitors behave in ways that impact heritage sites negatively? Aren't they aware of these impacts?

In most instances, visitors are aware of the negative impacts they can cause on heritage sites and the host community. Such impacts are not hard to predict and a little prudence exercised is sometimes all that it takes to prevent them. The principal cause of many of the resulting impact visitors make is not due to lack of awareness but probably has more to do with visitors' psychological and emotional state. While touring other places, visitors experience "time out of time" and seek to escape their mundane and routine lives. They often become euphoric, playful and more adventurous compared to the life they temporarily leave behind.

Unfortunately, sometimes, travel also leads them to be more acquisitive and *believe that they are superior to others; because of their affluence, travellers engage in conspicuous consumption and leisure, and regard travel as a form of appropriation manifested in collecting pictures, souvenirs, and experiences. Such an experiential state makes less conscientious visitors forget standards of behaviour, etiquette and propriety they would be practicing if they were back in their regular time and place.*

Other reasons why visitors behave resulting in adverse impacts is that they are non-captive audiences in the sense that they are free to leave the group or the interpretative activity should they wish. Sometimes, the reason is more related to boredom, fatigue, or peer-pressure to conform to others in the group.

c) Cultural factors

Cultural factors generally pertain to how visitors see the heritage site as being meaningful or important to their personal values and beliefs and whether they regard the heritage site as having a high degree of personal significance or "sacredness" to them. Visitors to sites considered to be very meaningful or regarded in high personal significance will tend to be more conscious of their behaviour, seek a more solemn and purposeful way of visiting the site and be more sensitive of proper ways of behaving. In contrast, those who do not regard the site as being of high personal meaning and significance can be expected to be less aware of their behaviour and impact and probably demonstrate a more indifferent form of behaviour while visiting.

d) Situational and personal factors

Visitor behaviour is also highly influenced by situational and personal factors such as age, the length of allotted time for the visit, level of fatigue, and other personal characteristics. Children, for example, may consider the site boring and show no interest even as their parents find it fascinating. A group of visiting seniors may have just reached the site after a long tiring walk and will be in no mood for listening to interpretative stories. Visitors experiencing nostalgic memories from the site's setting may want a less intrusive approach from guides and will probably need more time at one particular point in the site tour.

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2) What can heritage guides do to encourage responsible visitor behaviour?

Heritage guides can play a vital role in informing, educating, and influencing visitors in the proper way of conduct that would minimize the impact of their presence on the site and the host community, enhance their learning and educational experience, and at the same time even influence them to somehow contribute toward the sustainability and conservation of the site. Guides can follow three steps in encouraging responsible visitor behaviour. They are:

Step 1: Determine the desired behaviour from visitors

This step pertains to what specific goals you have in mind in influencing visitors. What would you like to see from your visitors? What actions and behaviour would you like them to change or adopt during the visit?

The most important thing to remember is to anticipate in advance what potential impacts visitors may have during the visit and prioritise which desired behaviour is most important to influence. Guides will not be able to change a person's entire behaviour over the course of a brief visit to heritage sites. Still, guides should seek to do what they can in order to influence visitors even if they will be in contact only for a few minutes or hours. It is much better to

It's good to keep in mind three general desired behavioural outcomes:

Compliance

The primary objective is to see to it that visitors follow the rules and guidelines for visiting the site.

focus on one or two behavioural changes that you feel would be most beneficial to the site, to visitors, to residents of the host community, and to other visitors of the site.

Step 2: Assess the situation

This requires that you find out who your visitors are going to be, their profile, and preferences. In this regard, the information in the previous section (on "factors influencing visitor behaviour") will be useful. Find out whether your visitors will be motivated or not, what the purpose of their visit is, the situation surrounding the date of their visit, how much time they have for the visit and other such details. Information regarding the nature of their visit, the time, group size, composition of the group, as well as information regarding their background will also be very useful. Assessing the situation will help you plan activities that will influence visitors before, during, and even after the visit has occurred.

Step 3: Choose the most appropriate influence practices and approach to employ

Guides can employ several practices or influence approach to encourage responsible behavior from visitors. Different practices and approaches can be employed depending on information obtained from Steps 1 and 2.

Practices

Practices are activities and programs that guides normally perform with the aim of influencing the behaviour of visitors. One can influence the behaviour of visitors significantly via a learning process and learning takes place only when an individual shows a permanent change in behaviour. When conducted regularly by guides, the following practices work effectively in aiding visitor learning which in turn can influence their behaviour. Different influence practices can include:

a) Informing or orienting visitors
b) Reminding visitors
c) Educating visitors
d) Monitoring visitor behaviours
e) Modelling good and responsible behaviour
f) Involving and engaging visitors
g) Inspiring visitors to prefer, change, and adopt responsible attitudes and behaviours not only during the visit but even afterwards
h) Identifying with and caring for visitor needs
i) Rewarding visitors and offering them incentives

Examples and descriptions of each of the above practices are as follows:

Identification

The primary objective is not only to secure compliance from visitors to follow rules and guidelines but to have them identify with individuals such as guides, peers, and other people who respect and care for heritage sites and the host community. This is of course not an easy outcome to achieve but certainly worthwhile achieving. This outcome seeks to create a longer lasting "bond" between the visitor and the site, making him or her a part of the site especially after the visit and enlisting the visitor as a role model for others to follow.

Internalization

The primary objective is to influence a visitor's beliefs and attitudes about himself and the heritage which he or she seeks to visit, and making the visitor adopt an internal long term goal of appreciating and supporting heritage conservation and sustainability, even possibly becoming an advocate or volunteer of heritage causes and programs.

Every site attracts particular kinds of visitors. They have different interests, may speak different languages and have different motivations for visiting the site. Some are on a patriotic journey, others are on pilgrimage. Some come out of curiosity, others to make another check-mark on a personal list of conquests. Some come out of a lifelong wish, *others come to be off the beaten track.*

(Cultural Tourism: Tourism at World Heritage Sites: The Site managers' Handbook, p.69.)

1. Informing or orienting visitors

Providing information, advice and guidelines, especially about responsible conduct during the visit. This information is normally in the form of rules and regulations enforced by the management of heritage sites. Briefing and orienting visitors before arriving at the site or before entering will signify to them how important it is to prepare and behave responsibly. This practice enhances visitor awareness and sensitivity.

2. Reminding visitors

Even after visitors have been briefed and informed, information is often forgotten so guides must constantly work to remind visitors of maintaining responsible behaviour, especially during the visit.

3. Educating visitors

Educating visitors involves more than simply conveying information, advice, or a list of do's and don'ts. This activity requires conveying more specific and detailed instructions to visitors regarding how to perform certain behaviour and actions within or near the heritage site. Examples of these are proper ways of communicating and interacting with locals, how to conduct themselves when shopping at local stores, proper modes of transport to use. Topics may also include how visitors can best appreciate the site and how to experience it best and use its facilities. In cases where heritage sites are open or near areas designated for recreational use, instructions can be given to users of such areas as to how to minimize their impact. Finally, educating visitors involves communicating and explaining the consequences of visitor actions.

4. Monitoring visitor behaviours

This practice involves supervising and observing visitors especially during their visit. This practice doesn't require having to be personally close to visitors but rather being visible and accessible, approaching visitors when necessary to oversee their activity.

5. Modelling good and responsible behaviour

This practice involves guides serving as models of responsible and good behaviour, which visitors can emulate and refer to. This practice requires close personal contact with visitors.

6. Involving and engaging visitors

This practice seeks to transform visitors from being passive to active learners. Effective guides tend to interact a lot with visitors, asking them questions throughout the visit (rather than just visitors asking questions to the guide) and sometimes even giving them a challenging goal or task to accomplish during the visit. This practice not only engages visitors toward learning but makes them feel personally responsible for the site. An example of this practice enlists visitors to be "junior conservationists" or "temporary heritage guides" and help report damage they observe during their visit or empowering them to discourage other fellow visitors from behaving in destructive ways.

7. Inspiring visitors to prefer, change, and adopt responsible attitudes and behaviours not only during the visit but even afterwards

This practice involves presenting behavioural standards and ideals for visitors to uphold, advocating the cause of conserving and sustaining heritage, and inspiring them toward achieving long term goals of caring for and conserving heritage and to volunteer. Individuals are normally reluctant to adopt minimal impact behaviour because they feel that it will not matter much or that it won't make a difference.

8. Identifying with and caring for visitor needs

Visitors would be much more willing to adopt minimal impact behaviour if they see heritage guides not only as "enforcers" or "policemen" of site rules and regulations but as professionals that recognize and tend to visitors overall needs. Guides that effectively influence visitor behaviour tend to win their friendship, trust, and confidence that arise from demonstrating a genuine concern for visitors' welfare and needs. Guides can offer visitors assistance in many other regard such as helping or directing them toward their next destination, offering advice and sometimes even going out of their way to accompany visitors safely to reach other places they wish to visit next.

9. Rewarding visitors and offering incentives to visitors

Visitors may not necessarily be motivated by intrinsic factors such as the benefits arising from protecting and conserving heritage sites, especially when their primary motive for visiting the site is for leisure and recreation. They may be motivated more by extrinsic factors or rewards such as being recognized or being acknowledged for adopting minimal impact behaviour. Guides can be creative in this regard as rewards do not need to be very costly. A signed certificate or a low-cost souvenir (e.g., badges or small flags) can be awarded to

Which influence style is best to use?

It depends on how knowledgeable, experienced, or able your visitors are on the one hand and how willing and motivated they are in behaving responsibly on the other. Adopting a "telling" style of influence is best if guides expect visitors to be unable or not motivated to behave responsibly. A "selling" style is best if visitors are willing and motivated to behave responsibly but may not be knowledgeable or experienced in doing so. A "participating" style is best used when visitors are mature, experienced, and knowledgeable but not so willing or motivated to behave responsibly. Finally, a "monitoring" style may work best in cases where visitors are both knowledgeable, experienced, mature and at the same time are committed and highly motivated to behave responsibly.

visitors who displayed the best examples of minimal impact behaviour during the visit.

Guides can adopt any of the above practices anytime before, during, or after the guided visit but must also recognize that it is not always possible to practice all depending on limitations in the time available for the visit, the size and characteristic of visiting groups, and other situational factors. Nevertheless, guides should strive to be knowledgeable in demonstrating and applying as many of these practices as often as possible. Some practices, when combined together, increase the efficacy of influencing visitors. When practiced regularly and after gaining more experience, the above programs and activities become second nature to heritage guides who can then easily employ which practice is best suited to visitors depending on the nature of each situation.

Influence styles

Heritage guides can adopt any of several basic approaches in influencing and persuading visitor behaviour at heritage sites. These different approaches serve as different **communicative styles** of exerting influence on visitors. Heritage guides can influence visitors by:

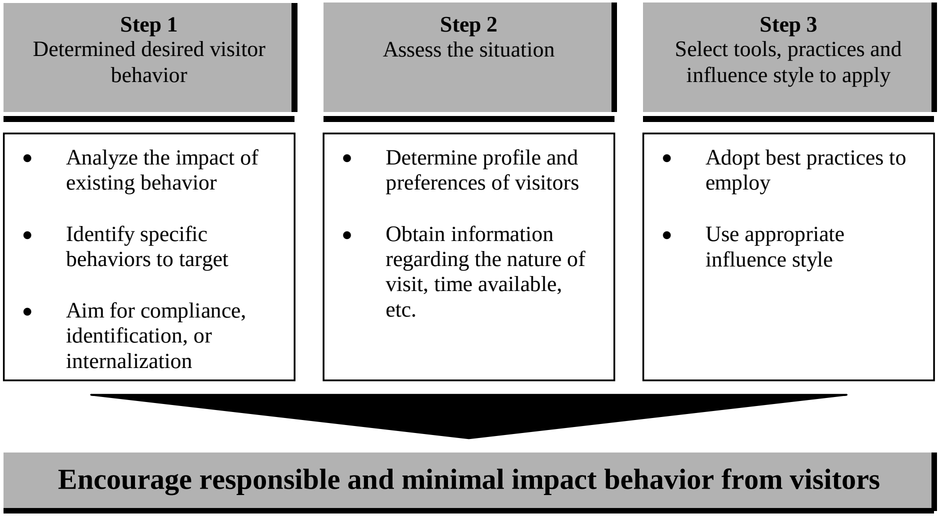
- **Telling**, whereby guides provide specific instructions and closely supervising and directing the behaviour of visitors.

- **Selling**, whereby guides explain the need to behave in accordance to codes of responsible conduct and allow visitors to clarify or ask questions as to the reasons or nature behind these required behaviours
- **Participating**, whereby guides collaborate with visitors and make them partners, seek their input as to the best way to behave and encouraging them to participate

- **Monitoring**, whereby the guide simply observes or monitors the behaviour of visitors, intervening only when necessary

To summarize, heritage guides should follow three steps if they wish to be able to influence the behaviour of visitors and ensure that the heritage site and the surrounding community are not adversely affected by visitors' behaviour and presence. These steps are depicted in Figure 5.2.

Figure 5.2


Step 1
Determined desired visitor behavior
Analyze the impact of existing behavior
Identify specific behaviors to target
Aim for compliance, identification, or internalization
Step 2
Assess the situation
Determine profile and preferences of visitors
Obtain information regarding the nature of visit, time available, etc.
Step 3
Select tools, practices and influence style to apply
Adopt best practices to employ
Use appropriate influence style
Encourage responsible and minimal impact behavior from visitors

Steps for influencing visitors to adopt responsible behaviour at heritage sites

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Case Study 5-1: Uluru-Kata Tjuta

Read this case study regarding visitor related problems at Uluru. Be prepared to discuss with your group members and present your ideas before the class.

5.4 Developing and communicating a Code of Responsible Conduct for visitors

A code of responsible conduct (CRC) is very instrumental in influencing visitor behaviour. Communicative tools, practices and styles of influence such as those discussed in Section 5.2 will not be effective unless they convey the core standards, principles, and values that govern how visitors should act and behave when visiting heritage sites and the host community. Codes of responsible conduct also embody the preferences and desires of the host community. It is the task of heritage guides to remember the 3A's in regard to using codes of conduct:

- **Assist** in developing and specifying codes of responsible conduct in cooperation with heritage site management
- **Advocate** and communicate to visitors of the need to adopt responsible behaviour and minimal impact practices embodied in the code
- Ensure that visitors are informed of and that they **adhere** to adopted codes of conduct

Developing a code of responsible conduct

Codes of responsible conduct usually incorporates behavioural standards, principles and values that include, bur are not necessarily limited to, the following aspects of behaviour:

a) Photography
b) Transport and arrival
c) Personal hygiene
d) Communicating and interacting with fellow visitors and locals
e) Body language, customs and rituals that may be required of visitors
f) Exhibiting emotions
g) Shopping at local stores, buying souvenirs, and other consumption behaviour
h) Appropriate dressing and attire
i) Visiting the site
j) Contributing to the host community

Examples and descriptions of codes of conduct for each of the above aspects are as follows:

Fortunately, but rarely, visitors who pilfer objects from heritage sites eventually feel guilty about it at some point. This was the case for many visitors who, over the years, pocketed fragments and pieces of rock from Uluru as a keepsake. Guilt-ridden and believing that their act of vandalism has brought them bad luck in many aspects of life, they are now mailing and sending back the pieces of rock, some as large as 7 kilograms. Some make amends for good reason: that they took the souvenirs because they did not realize the site was of great cultural significance to the local Anangu to whom the site is sacred. (Source: The Star Online Edition, 25 November 2003)

Photography

- Request permission before photographing people, events, or objects;
- Recognize that locals may desire privacy and do not wished to be photographed
- Some sites, especially sacred ones, restrict photography or the use of photographic lights
- If you offer to send copy of pictures to locals, follow through with this commitment
- Be considerate in finding a vantage spot for photography; avoid elbowing others and avoid crossing through set boundaries

Transport and visiting

- Visitors should travel to sites using a mode of transportation with the most minimal impact
- Many sites issue advisories on the best way to travel to the site, often providing shuttle or other services designed to minimize and avoid

the impact of huge numbers of tour buses on the atmosphere and the structure of the site ·

- Consult site management or site bulletins of scheduled rituals, events or religious or cultural festivities by locals to be held at the site. While these are often open for visitors to witness, some may be closed or preferred by locals not to be too much open. These preferences are to be respected and observed. Should these events be open for visitors, organizers usually designate areas specially for non-participants (i.e., visitors or mere spectators)

Personal hygiene

- Leave no trace of yourself or of the products you use and dispose of these properly; "if you pack it in, pack it out"
- Take steps to make sure that litter, plastic and paper, foils, water bottles, and even ticket stubs are not dropped or left. Some tissue papers or paper handkerchiefs, when improperly disposed of, take a long time to decay.
- Avoid contact with visitors or locals if you are not feeling well or are ill; re-schedule the visit if possible or cancel altogether for your own health and that of others
- If necessary, bring along bag to temporarily store your waste and other rubbish until you encounter properly designated trash receptacles, as some sites may not have enough bins along guided paths or in all areas of the site.
- Do your bit in picking up the refuse of other, less responsible, visitors
- Strictly observe site rules and regulations regarding litter, eating, drinking and picnicking; most sites will have designated areas allowing for these activities
- Spitting, coughing, belching, or loud yawning is not only unhealthy, and disrespectful, but may disgust locals as well as other visitors in the site; in a few designated places, these activities are even liable to a fine
- Use restrooms where these are provided; plan ahead before entering sites, especially when children or seniors are in the group

Communicating and interacting with fellow visitors and locals

- Avoid making comparisons with or referring to your own culture when conversing with locals
- Even when taking care of what is said to locals, visitors might accidentally intimate or imply how much more advanced or developed their way of doing things compared to local practice
- Observe and model the etiquette and conversational approach of heritage guides and adopt them in your interaction with locals
- Be careful of expressions and the kind of language that you use; some locals are keen to learn from visitors and may inadvertently adopt inappropriate words, terms, and expressions · If there is any aspect of the site, the environment or local food or practices annoy or disturb you, avoid verbally expressing this even if indirectly or by your body language. Simply turn away without expressing anything. Remember that what is unacceptable practice to you may be acceptable practice to locals
- Remember to offer praise and express appreciation to locals for what you find unique, beautiful, admirable, and wonderful in their community (especially by making reference to the heritage site). This will inspire them to maintain their way of life, be proud of their unique heritage and instil a greater urgency for them to preserve their rich cultural resources and traditions
- Always communicate in a genuine and forthright manner

- Strive to learn useful expressions, terms and phrases of the local language without trivializing its use. Seek to learn these in a genuine manner and if it so happens that your language learning skill is no longer as good as it used to be and you risk communicating the wrong message, it is much better to avoid doing so at the risk of insulting local residents
- Avoid discussing or asking questions on sensitive matters especially on topics of politics, religious beliefs, and local customs except when conducted in the proper context
- As a matter of principle, avoid offering sweets to children and cigarettes to others if only to gain their friendship and confidence, most specifically if these items are from your place of origin. Locals receiving these may find them attractive, become attached, and continue to want these products even if they are not locally available.

Body language, customs and rituals that may be required of visitors

- Learn in advance what gestures and body language are acceptable and unacceptable to locals
- Learn the customs, rituals, and practices for greeting locals, or when entering homes, shops or sacred premises; be sensitive of other special practices for greeting, showing respect, or interacting with elders, religious persons, or other respected individuals or authorities in the local community; though universally recognized or accepted, reaching out to shake hands—even if done out respect—may not be the best gesture to greet locals
- Learn how to address locals politely, especially in cases when it is difficult for visitors to pronounce correctly the names of locals
- Some communities find some physical contact to be offensive so visitors should take care not to touch, pat, or hold local residents even in the context of a very friendly encounter. Some customs require a certain distance to be maintained between individuals when engaged in conversation.

Exhibiting emotions

- Avoid public displays of intimacy and affection; even if visitors consider themselves to be quite a distance from the site, locals, or other visitors, they may still be visible and inadvertently annoy others
- Avoid exhibiting anger, impatience or annoyance in instances when you feel bothered by the curiosity of locals, or when it seems to you that you are viewed with suspicion or ignored; demonstrate patience and understanding especially when you find it difficult to communicate or get some messages across to locals with whom you are interacting;
- Avoid inappropriate and boisterous laughter, humour or playfulness especially in sacred, spiritual, hallowed, or religious sites;

Shopping at local stores, buying souvenirs, and other consumption behaviour

- Purchase only at shops and stores that use local materials and employ residents of the host community; ask heritage guides or, if possible, seek out recommended and socially responsible commercial establishments that contribute back to the community or support social and heritage sustainability and conservation
- If possible and where information is provided, seek to purchase souvenir items that are authentic in the materials used to produce it, the process by which it was produced, and the craftsmanship and respectful use of human labour; in other words, buy souvenirs that are genuinely designed and produced by locals
- Some heritage artefacts or objects may be stolen or pilfered from the

site, even by locals, who aim to profit by selling these to unwitting visitors or collectors; if visitors suspect these objects were indeed illegally obtained, they should refrain from buying and report the matter to authorities

- Avoid exhibiting materialistic or overly acquisitive behaviour; purchase handicrafts and traditional products for their beauty, not as "collector's goods"
- Consume food and drink moderately and avoid commenting how "cheap" or affordable the local cuisine is; appreciate local cuisine and other products for their intrinsic value
- Avoid drinking or seeking to purchase alcohol especially in areas where these are prohibited

Appropriate dressing and attire

- Avoid immodest dressing and nudity altogether
- Respect and adhere to the dress standards of the host community ·
- Before arriving at the host community, research what is considered acceptable and unacceptable forms of clothing or consult local heritage guides; ·
- Be wary of symbols, signs, or even branded images, logos and words usually printed on items of clothing which can be misconstrued or considered offensive by the host community
- Bringing, wearing, or carrying items such as fashion accessories, jewellery, or even functional accessories like mobile phones, PDAs, video cameras and the like can be extravagant, useless, and may easily get lost; it may also incite an unhealthy interest from locals curious about the latest fashion; it is best to leave these at home and wear a simple outfit ·Visitors must be ready to comply when asked to remove slippers or footwear upon entering holy sites, or to wear additional clothing such as veils; be prepared to be barred from entering sites if your attire is deemed not suitable

Visiting the site

- Do not stray away from trails and guided pathways; sticking to such trails ensures that visitors do not trample or apply pressure on sensitive areas of heritage sites
- Maintain proper decorum during the visit; avoid yelling, shouting or talking loudly; avoid the use of mobile phones which can degrade the atmosphere and setting and irritate residents as well as other visitors

- Never touch, rub, handle, or manipulate objects, artifacts, or parts of the structure of the heritage sites as these can be damaged
- Never remove or take anything from the site, however small, as a keepsake or souvenir;
- Some areas of the site or community may be designated for the exclusive use of local residents only; this must be observed and strictly respected by visitors
- Adhere to site regulations if these prohibit smoking, eating, or drinking

Contributing to the host community

- Give back to the host community in ways other than buying an entrance ticket to heritage sites, museums, or spending at local establishments; ensure that products and services you use benefit the local economy and community ·

- Consult local heritage guides or residents of host communities as to how or what causes you can donate or be of assistance to even after your visit; take home some freely distributed guides and information so you can do your bit in disseminating information, awareness, and understanding of the heritage site and the host community

Not all of the above codes of conduct may be applicable for all heritage site settings and context; neither would they be as comprehensive, detailed or as numerous. In many instances, heritage management agencies will already have published a code of conduct or a set of rules and regulation specific for each site. Most likely these will already highlight kinds of behavioural conduct that the local community and heritage site management identify to be of the highest priority in urging visitors to adopt. Heritage guides must be aware of these published codes of conduct and convey them accordingly. At the same time, heritage guides must also be flexible in communicating, highlighting and emphasizing other behavioural standards, principles, and values from the extensive list above especially in instances when the heritage guide anticipates the need given (a) his assessment of the situation, (b) knowledge gained from his past guiding experiences, and (c) his own understanding of the behavioural profile of visitors he will be guiding.

Heritage guides must appreciate that codes of conduct for responsible behaviour at heritage sites are not a static set of rules, guidelines, etiquette, and conventions. They must be reviewed and updated to reflect the needs and priorities surrounding the continuous yet dynamic changes in the relationship between the heritage site, the host community, and visitors. Heritage guides can perform a vital role in this regard.

Exercise 5-2:

Working with group members, develop a Code of Responsible Conduct that would be most applicable for visitors at your country's relevant World Heritage Site.

[Use Worksheet 5-2]

Case Study 5-2: Machu Picchu

Learn and discuss how tourism development and visitors affect the sacredness of some World Heritage Sites.

5.5 Creating a quality experience for visitors

Heritage guides seek not only to influence visitors and encourage them toward adopting responsible behaviour but are also tasked with creating a quality experience for them before, during, and even after their visit at heritage sites. The core of the heritage experience for many visitors will be the interpretation they receive from guides or from the various interpretative exhibits, displays, and installations in the site—which is centred on the significance and value of the heritage site—and how such interpretation is conveyed to visitors (see Unit 4.) But the overall experience of visitors at heritage sites is not merely dependent on the core interpretation itself but also on other key factors that usually accompany or envelop the core interpretation. These include factors pertaining to (1) how guides can manipulate various aspects of the experience of visitors (i.e., techniques or setting) and (2) the visitors. But what constitutes "quality experience" for visitors at heritage sites?

Exercise 5-3: Hallmarks of a Quality Experience at Heritage Sites *[Use Worksheet 5-3]*

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1) Defining "quality experience" for visitors at heritage sites

Heritage practitioners, educators, professional guides and veteran heritage visitors agree on certain attributes and characteristics of what constitutes good quality experience at heritage sites. Visitors having quality experience at heritage sites usually:

- Learn more from their visit
- Express satisfaction with their visit
- Enjoy the visit
- Become interested in discovering more about the topic or place resulting in greater understanding
- Become inspired to change and adopt minimal impact behaviour and practices
- Become more appreciative of the heritage site

Other indicators that visitors are having a quality experience can be somehow measured by how much:

- Attentive visitors are to exhibits and to the communication of guides
- Interested visitors are for interpretative content
- Visitors can recall from the interpretative material

One author sums it all up and link the above experiences with the concept of "mindfulness"—a state in which visitors experience the site that leads them to be active, interested, questioning, and capable of reassessing the way they view the world.

2) Operating principles for influencing the experience of visitors

Heritage guides can use several operating principles to enhance the quality of visitors' experience at heritage sites. Some are listed below, organized according to the stages of a visit:

Before the visit

1) Provide enough pre-visit information to prepare visitors mentally, emotionally, and physically

2) Plan the route or trail consistent with the interpretative theme but also takes into account visitors' fatigue
3) Create initial conflict and ambiguity using questions
4) Program and plan for variety and novelty

During the visit

5) Appeal to all senses
6) Highlight the unexpected and surprising
7) Pose a challenge or activity and offer a reward for accomplishing it
8) Make the experience personally relevant
9) Give visitors control using interactive and participatory approaches
10) Provide continuous physical and cognitive orientation

After the visit

11) Ask what visitors have learned and elicit a commitment
12) Introduce visitors to other places of interest and heritage features of the community linked to the site
13) Provide care and advice for visitors' onward destinations

Examples and descriptions of each of the above operating principles follow:

1.Provide enough pre-visit information to prepare visitors mentally, emotionally, and physically

Provide information and readings regarding the site before visitors arrive, if possible. Upon arrival, but before entering the site or the vicinity of the host community, brief visitors comprehensively on codes of responsible conduct and minimal impact behaviours (see previous section in this unit). Advise visitors on conditions in and around the site (temperature, weather, crowdedness, special events or festivals taking place, etc.) that will help them prepare better for the experience. Anticipate special needs of those with children, elders, and disabilities.

2.Plan the route or trail consistent with the interpretative theme but also takes into account visitors' fatigue

Care for the well-being of visitors; plan enough rest periods or stops during the visit; adjust the guided experience according to the mood and physical condition of visitors. Remember that the visit to the heritage site may be only one program of several others scheduled for the day for a particular visiting group.

3.Create initial conflict and ambiguity using questions

Guides can raise questions that generate conflict and ambiguity that the interpretative story can later clarify; such questions challenge visitors' pre-determined worldview and familiar, oft-repeated perspectives of the past or of themselves. Raising unsettling questions will move visitors to seek more knowledge and thus increase their interest.

4.Program and plan for variety and novelty

Don't stick to routine delivery; plan to vary the delivery of your content and message; visitors may already expect the same formula based on their previous experiences with other sites. Deliver your content in a way that they won't expect. For example, guides can shroud the interpretative story in mystery or reveal it in small measure building up to a certain peak.

5.Appeal to all senses

Don't rely only on visual or aural senses to stimulate your visitors; where and when possible, let visitors touch, smell (and even taste) objects, artefacts, flora, or food related to the content of your interpretation. Heritage guides can be very creative in this regard and may sometimes bring these objects along, revealing them at an appropriate time and passing them around to everyone in the group. These objects can be replicas, stones, plant leaves in the area, photographs and even a book—practically anything can be used as long as they can be incorporated into the interpretative story line. Some sites designate areas where visitors can directly interact with objects and other significant aspects of the site. More visitor-centred sites also offer visitors the chance to dress into period costumes and role-play.

Exercise 5-4: [Use Worksheet 5-4]

Learn how to manage groups and keep them together during guided tours.

6. Highlight the heritage values and significance of the site

Highlight knowledge, stories, or details regarding the site's cultural and historical value and significance. This is perhaps the most value adding activity of heritage guides: To bring vividness and detail to the site's story which visitors may otherwise not know or appreciate if they were not accompanied by guides.

7. Pose a challenge or activity and offer a reward for accomplishing it

Posing a simple challenge sets a goal for visitors to achieve and may motivate and raise the level of interest. Both the challenge posed and the associated reward for achieving it can be simple, for example, asking visitors to count or identify architectural details or historical information they can find during the visit or posing a question about the story of the site which they can answer in the end. Rewards can take the form of certificates, souvenirs, a badge or even having visitors' name added onto a roster or membership of others who have succeeded in the challenge.

Dealing with "difficult" questions posed by visitors

Quite often and innocently, visitors pose questions that may sound offensive or inappropriate. Guides should be prepared to respond properly whenever visitors pose awkward questions. See Reading 5-1 for a list of suggested course of actions whenever you're faced with a difficult question.

8. Make the experience personally relevant

Establishing a personal connection between the site and visitors goes a long way to enhance the quality of their experience; link the site's story using analogies and metaphors that visitors can link with their daily experiences. Identify and describe characters and personages in the site's story that visitors can relate to on a personal level.

9. Give visitors control using interactive and participatory approaches

Guides risk "overloading" visitors with too much content. In such instances, visitors "tune out" and disengage from learning actively. The opposite problem is that guides may provide too little or sketchy content in which case visitors will also tend to disengage. Both problems can be prevented by avoiding one-way communication and by allowing ample opportunities for visitors to ask questions, interact, and participate.

10. Provide continuous physical and cognitive orientation

Visitors can easily lose their way and become disoriented, especially if the area in which the heritage site is located is large or consists of several complexes or galleries and where signs and maps are inadequately provided or designed. In this case, heritage guides should see to it that visitors receive orientation as to where they are and where next they should go. The other kind of orientation that guides should provide is cognitive orientation whereby guides provide a structure onto which visitors can organize and relate new information they receive as they go through their visit. If not provided, visitors risk disengaging because they will not be able to relate or process new information from those they have already processed.

After the visit

11. Ask what visitors have learned and elicit a commitment

Reinforce, review, and remind visitors what they have learned by asking them precisely what they have learned. Attempt to link it with the interpretative themes you set out at the beginning. Seek to draw out some resolutions or values and principles from visitors. Encourage them to join an online mailing list to receive future information, news, and updates about the site

12. Introduce visitors to other places of interest and heritage features of the community linked to the site

Guides can do much even after the visit by advising visitors of interesting places in the community; guides can provide advice on shops that sell authentic crafts or other commercial establishments like restaurants and cafes that benefit or employ members of the community. Highlight other historic places, monuments, and sites. Of most interest to visitors is getting to personally know or be acquainted with people in the community, especially if they have a personal link with the heritage site.

13. Provide care and advice for visitors' onward destinations

Dispense advice on other places of interest (especially heritage sites) and what to look out for and how best to prepare for the next destination in their itinerary; show genuine concern for visitors' well-being and safety

3) Things to consider

Not all operating principles may always lead visitors toward achieving a quality experience. Some principles may work better in one situation than others. Heritage guides must consider four visitor-centred factors before selecting the most appropriate operating principles to use:

1. Visitors' level of interest or familiarity with the heritage site

2. Whether or not visitors have a personal connection with the heritage site or the culture of the host community

3. Visitors' level of fatigue, and

4. Visitors' motives for visiting (either principally for education or for recreational, social, or other motive)

Case Study 5-3: Macao's World Heritage

How can the quality of heritage visitation be improved at Macao's World Heritage Sites?

ACTIVITY TYPE:

Case Study 5-1

TITLE: **Uluru-Kata Tjuta**

OBJECTIVES: To understand visitor problems at World Heritage Sites

Uluru is probably Australia's most famous cultural and natural heritage site. Located in central Australia, Uluru was inscribed as a UNESCO World Heritage site in 1987. Uluru—and the surrounding series rock formations and domes called Kata Tjuta—form an intrinsic part of the belief system of the Aboriginal people or "the Anangu" who have lived in the area for thousands of years. To the Anangu, Uluru has been and remains a sacred place and the Anangu consider themselves Uluru's keepers.

Uluru and Kata Tjuta is now a National Park and is jointly managed by Parks Australia and its Anangu owners. Uluru and the sacred landscape surrounding it have been protected and, under the Northern Territory Aboriginal Sacred Sites Act of 1989, access to the site is prohibited unless permission is secured. But the joint management plan (2000) does allow for visitors to visit the site and surrounding areas. Uluru is a well-known icon of Australia and features prominently in many travel brochures and materials. For many tourists, a visit to Australia is not complete without going to Uluru. The joint management plan for Uluru-Kata Tjuta (2000) contains many provisions that protect the site, ensure that the Anangu share in the benefits provided by tourism, and that the sacredness of the landscape is well respected.

The reality, however, is that Uluru-Kata Tjuta now faces many challenges brought about by increasing numbers of visitors to the site. Because of its popularity as a visitor attraction, infrastructure to service tourists were developed, expanded orimproved. Roads built to provide better access are located very close to sacred sites in the area, threatening to undermine the spiritual and cultural significance of the landscape. Overcrowding during peak visiting seasons disturbs the solitude and solemn sacredness that the Anangu associate with the site. Although signs are placed that forbid and discourage photography, visitors generally ignore these. A more visible challenge has emerged in recent years in the form of more and more visitors climbing the trail to the top of Uluru. Climbing can be dangerous because of the heat, winds, and conditions, especially for those not accustomed to climbing. Indeed, some have died climbing the top of Uluru. More disturbing though is that climbing Uluru is considered by the Anangu as disrespectful to its sacredness and actually request visitors not to climb. But such efforts have been futile as the trail leading up to Uluru continue to attract "recreational" climbers from among visitors attracted to the challenge of getting to the top. It is also a difficult policy to enforce in practical terms. Photography is prohibited and discouraged in the area but there is no practical way to enforce this prohibition. Conflicts have arisen between the Anangu and tourism interests especially when traditional ceremonies are carried out requiring parts of the area to be cordoned off for a certain period.

To address these problems and others, park management plans encourage visitors to visit the site's Cultural Center to first learn and appreciate the cultural significance of Uluru as well as to be briefed as to how visitors can behave responsibly during their visit. However, not all visitors follow this advice.

References:

http://www.sacredland.org/world_sites_pages/Uluru.html
http://www.environment.gov.au/heritage/worldheritage/sites/uluru/index.html#inscribed
http://www.environment.gov.au/parks/publications/uluru-pom.html
http://www.environment.gov.au/parks/uluru/management.html
http://www.austlii.edu.au/au/legis/nt/consol_act/ntassa453/s33.html
http://www.environment.gov.au/parks/uluru/no-climb.html

DISCUSSION POINTS:

1. What effective measures can heritage guides carry out to address the various problems brought about by visitors to Uluru?
2. Share your ideas with your group members and try to achieve a consensus and be prepared to present your ideas as a group to others.

Case Study 5-2

ACTIVITY TYPE:
TITLE: **Machu Picchu**

OBJECTIVES: To understand pressures imposed by tourism development on World Heritage sites

Machu Picchu is the ruins of an ancient Inca citadel and an impressive example of a built cultural heritage representing the achievements of the Inca civilization. It is also a UNESCO World Heritage Site and Peru's most famous tourist attraction as well as tourism revenue generator. Its remote and inaccessible location at the top of a mountain has prevented its discovery for several hundred years. To the indigenous people of Peru, Machu Picchu and the area surrounding it is sacred land, believing that deities built the ancient city. The site is believed to be the spiritual center of the Inca people, their traditional birthplace, and a royal retreat. The site's spiritual significance and location amidst the mountains rivers, trees and sky is consistent with the Inca's beliefs grounded on nature in which the spirit of their creator resides.

In recent years, Machu Picchu has faced tremendous pressure in light of rapid tourism development. The primary pressure stems from government and commercial interest to build various tourism infrastructure and amentites such as hotels, boutiques, restaurants, and more controversially, a cable car system. The intended aim of these development plans seems to service the needs of existing visitors to the site but also improve access, enabling far greater numbers of tourists to visit. Government plans have been put on hold, bowing to pressure from various national and international pressures but the urge to develop the site for increased tourism remains.

Increasing numbers of tourists to the site has resulted in more rubbish for which disposal systems will be needed. Currently, garbage is being disposed of indiscriminately along the banks of a nearby river. There has been no serious effort to study the impacts of increased visitation at Machu Pichu and what, if any, management plan or restrictions can be imposed on visitors regarding appropriate behavior, how best to access the site, and determine an optimum number of visitors to be allowed at one time.

Because it has become a famous tourist attraction, Machu Picchu has become "financially inaccessible" to indigenous people, the Inca's descendants, alienating them from the site they consider the birthplace of their people. Prices and costs of visiting the ancient site remains prohibitive and cater mainly to tourists' income levels. Desecration and removal of important parts, pieces of stones and even human remains have been reported. In one instance, film crew shooting a commercial advertisement in the site accidentally damaged one of the sacred structures in the site when equipment toppled on it. Indigenous people living in the surrounding landscape have no role in the planning and development of the sacred site.

References:
http://www.sacredland.org/world_sites_pages/M_Picchu.html
http://whc.unesco.org/en/list/274
http://www.machupicchu.perucultural.org.pe/ingles/index.htm

DISCUSSION POINTS:

1. Assume that you have been approached by a travel agency to lead a tour party of 35 people who are scheduled to visit Peru and would like to visit Machu Picchu.
    a. What steps would you take to address the challenges surrounding tourism at Machu Picchu above?
    b. How would you manage the group of visitors before, during, and after the tour?
2. Discuss and share your opinions with your group members and be ready to present.

ACTIVITY TYPE:

Case Study 5-3

TITLE: **Macao's World Heritage: Facts, Trends and Visitor Impacts**

OBJECTIVES:

- i) To provide facts and figures about tourism trends at Macao's World Heritage Sites
- ii) To illustrate the different aspects about the on-site impacts of high levels of visitation
- iii) To highlight activities which distract the visitor experience at Macao's World Heritage Sites

1. Introduction: Facts and Trends

Macao lies on the west side of the Pearl River estuary on a peninsula of the Chinese district of Foshan in the Guangdong province. More than 90% of Macao's population are Chinese and Macau reached the height of its significance as a centre of Portuguese trade in 1600.

Much of this Portuguese influence is reflected in the Historic Center of Macao (see Photo A). This cluster of historically significant building embodies one of the earliest and longest lasting encounters between the East and West. It was inscribed on the World Heritage List on 15 July 2005.

Following this WHS inscription and the rise of domestic tourism from mainland China, several popular World Heritage attractions (most notably St Paul's Ruins and Senado Square, see Photo B) are currently under great visitor pressure. In addition to domestic tourists from mainland (54.8%), tourists from Hong Kong (31.3%) and Taiwan, China (8.3%) make up the majority of visitors to Macao (Du Cros and Kong, 2006) and during the 2005 Asian Games 19.2% of these are estimated to have had visited World Heritage attractions (East Asian Games Survey).

2. Different impacts of high visitation

This high level of tourist arrivals is taking toil on the tourist infrastructure and the World Heritage attractions.

Traffic congestion

At St Pauls, there is a severe lack of packing facilities. There is, according to the police, only 30 legal bus parking spaces. When tour buses arrive at the attractions, the most common entry point is the end of a road (Rua Horte de Compania) behind the ruins. Tour guides interviewed in a study conducted by IFT (du Cros and Kong, 2006), reported that the parking area is often at or beyond its capacity. As a result, the roads leading to the attraction often experiences bottlenecks.

Use of vehicles in the attractions

In addition to the problem of tour-bus-induced traffic congestion, smaller automobiles have also created problems for the site. Motorbikes, cars and lorries have access to the roads just next to the Façade of St Paul's (see Photo D). This causes unnecessary vibrations and tremors to be generated in near proximity of the building structures of the magnificent façade of St Paul's. This is detrimental to the conservation of the structure.

Accidental and intentional damage and decay at sites

There is also damage to the structures and sites as a result of accidental and intentional visitor actions. Parts of the supporting sections of the Façade of St Paul's have been observed to have been chipped (Photo E). The chipped portion showed no signs of biological decay or chemical or rain action. Hence, visitors who lean and knock (intentionally) on the structure are likely to have caused this damage. The pillars in the front section of the façade appear to have been subjected to damage by visitors (Photo F).

PHOTOS:

Photo A: Senado Square, Historic Center of Macau

Photo B: Visitors at St Paul's Ruins

Photo C: Japanese tourists listening to an interpretive talk at St Paul's Ruins

Photo D: vehicle use in close proximity of the Façade of St Paul's

3. Activities which distract visitor experience

There are some activities on-site which disrupt and distract the visitor experience.

Increased commercialization

Souvenir shops and other tourist-related commercial activities have been bustling in the vicinity of the attractions. While these are good for distributing and sharing the benefits of heritage tourism, efforts must sustained to regulate these commercial activities so that the heritage sites do not evolve into a big cultural shopping mall.

Falungong

The Façade of St Paul's, like all iconic structures, focuses the tourist gaze and the cinematic lenses of heritage visitors. Falungong, a religious-political group, has been leveraging on the popularity and iconic value of the precinct of St Paul's Ruins, to disseminate their political views. Posters displaying their political critiques of the ruling party in China are displayed (at the time of writing) at the front area of the ruins. Recorded audio messages of the Falungong political worldview also competed with the heritage interpreters for the often very limited attention span of mass tourists.

Story and Photo: Chin Ee Ong

Photo E: chip off the old block?

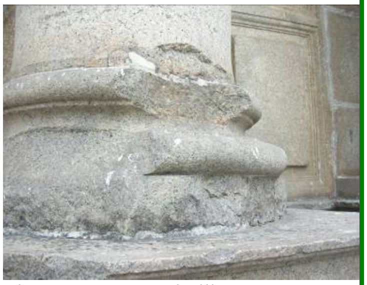
Photo F: Damaged pillars

Photo G: Tourist shops at St Paul's

Photo H: Political activities at St Paul's

DISCUSSION POINTS:

1. What could be done to help mitigate some of the impacts highlighted?

2. Do you observe similar impacts and problems at the WHS in your home country?

3. What other inappropriate visitor behaviour did you observe through the course of your heritage guiding?

REFERENCES:

Du Cros, H and Kong W. H. (2006) A Preliminary Study of Factors influencing Congestion at Popular World Heritage Tourist Attraction in Macao, unpublished Research report, Institute for Tourism Studies, Macau

The East Asian Games Exit Poll Survey Report

TOPIC: IDENTIFYING IMPACTS THAT VISITORS CAUSE ON HERITAGE SITES AND HOST COMMUNITIES

Worksheet 5 - 1

INSTRUCTIONS:

1. Identify and make a list of impacts that visitors can cause when visiting heritage sites. Impacts can be those relating either to the heritage site itself or the host community. Afterwards, RANK the impacts in terms of how important and urgent they have to be addressed.

2. Engage members of your group in a discussion and compare your list with theirs. After discussion, work with your group members to develop a common list of impacts to which all members agree and then rank the impacts according to how importance they are, how urgent they need to be addressed, or how much priority should be placed in solving them.

Your own list of impacts *(Ranked according to importance and urgency)*	**Group consensus list** *(Ranked according to importance and urgency)*
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
10.	10.

NOTES:

TOPIC: **DEVELOPING A CODE OF RESPONSIBLE CONDUCT** **Worksheet 5 - 2**

INSTRUCTIONS:

1. Review examples of codes of responsible conduct for visitors in Unit 5.
2. Review the elements usually included in codes of conduct for visitors.
3. Working together with your group members, develop a Code of Responsible Conduct that would be most appropriate for visitors to a World Heritage Site nearest your community. Use the table below.
4. Discuss a 3-point plan as to how you would communicate and disseminate the Code you just developed.

Code of Responsible Conduct for Visitors at:

____

-
-
-
-
-
-
-
-
-
-

NOTES:

TOPIC: HALLMARKS OF A QUALITY EXPERIENCE AT HERITAGE SITES

Worksheet 5 - 3

INSTRUCTIONS:

1. Working together with your group members, put yourselves in the role of a visitor and try to define what makes a good guided experience at heritage sites
2. It will help tremendously if you refer to your own experiences of visiting heritage sites. It will also help you to recall experiences in which you did NOT have a good experience at heritage sites.
3. Come up with a consensus with your group members as to what are the 5 things that contribute towards a good quality experience at heritage sites. List them down in the table below. Prepare to discuss your list with the rest of the class and elaborate on your answers.

Top 5 characteristics of a great experience at heritage sites
1.
2.
3.
4.
5.

NOTES:

TOPIC: MANAGING GROUPS OF VISITORS

Worksheet 5 - 4

One of the most demanding skills required of heritage guides is to be responsible keeping visitors together in a group. Keeping visitors together is important because whenever members of groups disperse, they risk impacting the sites inadvertently since they proceed without proper guidance and supervision. Visitors that wander away from the group also lose the chance to learn from the interpretation and education being delivered by the guide. How can guides keep members of the group together and prevent them from wandering around?

Problem: A guide has just conducted the first 20 minutes of his interpretive talk to a group of 35 visitors when he notices that only a core of about 15 remain close by to him while other members have begun wandering nearby, taking pictures, and talking in smaller groups of two or three people. A few have gone to look for the washroom. While delivering his talk at the present juncture of the guided tour, he recognizes the problem that he is losing control of the group and starts thinking what to do. He is very worried because there is still another 20 minutes of guiding to complete.

Task: Suggest 3 effective ways to manage the group to keep them together and provide a brief explanation. Write your suggestion in the space provided. Prepare to share your answer with others.

NOTES:

Practical Applications

Tip 1: Plan ahead and know restrictions at heritage sites

Heritage guides must be aware of any site management agency guidelines or visitor-control measures in place. Some measures either restricts the number of visitors going into a site, require pre-visit booking, or the impose time limits and activities that can be done within the site. Heritage guides must know these measures and guidelines in advance and plan their activities accordingly, advising their charges if need be of any changes and requirements they must meet prior to visiting the site. Guides are responsible to orient and instruct visitors before they visit the site.

Tip 2: Be versatile in influencing visitor behaviour

What practice or activity is most effective in influencing visitor behavior? No one activity is universally effective given the diversity of visitors as well as situations heritage guides may face. Although the most generally practiced program are informative and educational activities (e.g., to raise awareness or knowledge of visitors to negative consequences of irresponsible behaviour), they may not be the most necessary, say, if one is guiding a group of already conscientious and responsible heritage enthusiasts with already some knowledge about the site. In this case, the guide may focus more on other practices such as involving or engaging them, perhaps with the aim of encouraging some of them to do volunteer or advocacy work for the heritage site. In principle, heritage guides should be cautious and refrain from simply adopting practices without analyzing their effectiveness in each situation.

Tip 3: Ask others involved what standards of behaviour must be followed

What behavioural standards should guides emphasize for visitors of a particular heritage site? How do I know which ones are the most important to highlight and emphasize? All codes of responsible conduct at heritage sites seek to minimize the impact of visitors on the site. In order to determine which ones are the most important to stress, (1) consult published codes of conduct and rules and regulation at the site, (2) keep abreast of conservation and preservation programs, activities and priority issues of the site and seek to adapt your communication of behavioural standards to visitors accordingly, (3) ask residents of the host community what activities or behaviour of visitors irritate or annoy them and would like to see changed, (4) ask site managers and consult with other guides and tour operators what they would like to highlight in codes of conduct, and last but not least (5) ask other visitors what behaviour and activity they would like to see more (or less) of from their fellow visitors.

Key Readings

TOPIC: RESPONDING TO DIFFICULT QUESTIONS

Reading 5-1

Responding effectively to difficult questions is one of the most important skills heritage guides need to develop. Heritage guides must be prepared to receive a variety of questions from visitors. Questions raised can range from the very informative to the very ignorant. In some cases, questions can be inadvertently offensive or insensitive at the very least. Such difficult questions arise most likely due to ignorance or a lack of education, awareness, or understanding of culture (which is why heritage guides play an important role!) and are not intended to be offensive. What should heritage guides do when they are asked these "difficult questions"?

Respect the visitor and don't be dismissive

Although questions raised may sound offensive, provocative, or even rude, heritage guides must remain respectful and courteous. It's most likely that the person posing the question has done so innocently, unaware that he/she has just posed an inappropriate question. Each of us at some point accidentally state something unsuitable or insulting at the wrong moment or place. In such cases, guides should be understanding and be prepared how to handle such questions when they do arise.

Acknowledge the question, but rephrase it to change the focus into a more appropriate one

Some questions sound offensive or laden with bias because the visitor raising the question already have preconceived notions or well-established personal preferences about the topic but which he or she is unaware of. Example: *"Why are temples in _______ not as beautiful as those in ___________ ?* This question reveals the established preference or bias of the one raising it, that he or she thinks that temples in one place are more beautiful than in another place.

One way to deal with this kind of inappropriate question is for guides to acknowledge the question but paraphrase in order to change the focus: *"It's very good that you notice the differences in styles between temples in _______ from temples in ________ . Did you mean to ask why the styles from the two areas differ? This is a good introduction for us to see how subtle differences in beliefs lead to different manifestations of art and architecture….."* Most of the time, the person raising the question as well as other members of the group will have realized the awkwardness of the original question and would instead refocus their inquiry toward the question you rephrased.

Redirect the question

When an inappropriate question is raised, guides can redirect the question to the rest of the group to answer. What usually happens is that other members of the group may state their opposition or disagreement to the question (most likely because it is deemed inappropriate). When that happens, it opens up a chance for the guide to take a middle road and become a moderator, preventing him being locked into a position of opposing the visitor or counter-arguing. This is a good way to "neutralize" the offensive or inappropriate question, as it will involve majority of the group.

Discourage pursuing the question

In this technique, guides can say something like: *"That's an interesting question that you raise but I'm afraid it will take us far away from the present topic. Perhaps I can meet you after the tour and answer it in detail…"* An alternative is to ask others in the group whether or not they prefer to deal with the question. Most likely, because of the question's inappropriateness, majority in the group would rather move on with the main topic of the tour, thus making it unnecessary to answer the question.

Probe rather than criticize or putting down

When an inappropriate or offensive question is asked, guides can "throw back" a counter question that leads the one questioning to probe the issue further, rather than declaring that the one inquiring is "wrong" and putting him/her down. Example: "Why can't people living near tourist famous heritage sites help themselves out of poverty?" In this case, guides can ask another probing question (after acknowledging the question): "That's an interesting point you raise. (Direct to all the group members): What factors do you think contribute to poverty around places near heritage sites? Does the mere presence of numerous visitors at sites guarantee better livelihood? How do we exactly define what is poverty in the eyes of locals here?" These probing questions generalize the original, biased, question asked by the visitor, making it broader and assists the one asking it to utilize a more appropriate line of questioning, perhaps leading him (and the whole group) to a more correct answer.

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Unit Summary

Heritage guides need to know and understand how visitors and visitor behaviour impact heritage sites and the local community. These impacts are usually negative, wide ranging, and very difficult to amend once they have occurred.

A host of analytical and practical tools are available for heritage guides in order to encourage more responsible behaviour from visitors at heritage sites. Analysis involves knowing the various psychological, cultural, social and personal factors that influence visitor behaviour. To influence visitor behaviour, guides can adopt certain practices or communicative styles.

One effective tool that guides can use in influencing visitor behaviour is to promote and communicate Codes of Responsible Conduct to visitors even before they arrive. Codes encapsulate what standards of behaviour are expected from visitors. Many destinations and heritage sites have these established codes of conduct but many more have none thus far developed. Guides should be proactive in helping develop codes and communicating them to visitors.

Heritage guides should ensure that visitors under their care receive a good quality experience. Visitors to heritage sites should, at the end of their experience, find it a memorable, learning, enjoyable and inspirational experience. To this end, heritage guides can follow several operating principles that they can perform before, during, and even after the visit.

Facts and FAQs

What is the main threat to most World Heritage Sites?

Very often, the main threat to heritage places is irresponsible visitor behaviour and unregulated mass tourism at these World Heritage Sites.

Isn't managing the heritage sites the job of the site manager? Why should guides be involved?

Yes. The management of the site is the job of the site manager. However, the site can only benefit when guides and managers work together. As guides work on the 'frontline', guides can influence and shape visitor behaviour more effectively.

So should we ban tourism at these places?

No. Many of these heritage sites are meant to be appreciated by a universal audience. Furthermore, when well-managed, visitation can help conserve these sites as the visitor and tourist spending can benefit local communities.

How effective are Codes of Responsible Conduct?

Codes of responsible conduct are but pieces of paper. They can only be effective if guides help remind the visitors to practice what the codes advocate. The codes are a good first step to helping visitors adopt responsible behaviour at the sites.

Part C: The Contribution of Heritage Guides to World Heritage

Unit 6

The Cultural Heritage Guide and the Community

Responsible Tourists: Benefiting the Community

> Personally, I have never found the tourist season intolerable; indeed, there is reason to be grateful for some of its effects. If it weren't for the money that tourism brings, many of the châteaux and gardens open to the public would become derelict; monuments would be left to crumble; many restaurants could never survive on local custom alone; it wouldn't be worth putting on concerts or village fetes. Rural life would be the poorer.
>
> *Mayle, author of "A Year in Provence" and, most recently, "Confessions of a French Baker."*

Sharing Benefits

> Tourism should bring benefits to host communities and provide an important means and motivation for them to care for and maintain their heritage and cultural practices. The involvement and co-operation of local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers is necessary to achieve a sustainable tourism industry and enhance the protection of heritage resources for future generations.
>
> *International Cultural Tourism Charter: Managing Tourism at Places of Heritage Significance*

Unit 6
The Cultural Heritage Guide and the Community

Learning Objectives	This unit is designed to provide you with: ▪ An identification of the roles heritage guides play in heritage protection ▪ An understanding of the roles of heritage guides in community development
Contents	This unit is organised as follows: *Core Knowledge:* 6.1 Heritage tourism and sustainable community development 6.2 The heritage guide as advocate, leader and change agent in the community 6.3 Strategies and guidelines for maximizing the benefits of tourism *Case studies* *Worksheets* *Practical Applications* *Key Readings* *Unit Summary* *Facts and FAQs*

Core Knowledge

In almost all World Heritage Sites, there is a **symbiotic relationship** between the site, heritage guides and the local community. In this relationship, tourism activities can have both positive and negative impact on the site and local community. This concluding unit discusses how, by taking up leadership and advocacy roles, heritage guides can share the benefits from tourism by enhancing the positive impact and reducing the negative impact on the site and the local community.

Note:
Symbiotic relationship *refers to dependency and interrelatedness of different parties in a relationship where each gets benefit from the other in which the benefits can be either direct or indirect.*

6.1 Heritage Tourism and Sustainable Community Development

Sharing tourism benefits often entail the operation of heritage tourism within the framework of sustainable community development. To do this, heritage guides and other tourism and community workers have to follow some key principles. These principles (Timothy and Boyd, 2003) include:

Ensuring authenticity in site presentation and interpretation

Ensuring access

Ensuring intergenerational equity

Ensuring intra-generational equity

Some local communities may prefer not to take part in interpretive activities for various reasons.

As authenticity is the foundation of heritage tourism, there is a need to ensure that authenticity is not staged for touristy consumption. Heritage guides have to ensure that they bring visitors only to heritage sites, attractions and performances that remain real and true to the cultures of the community. Heritage guides should avoid bringing visitors to places engaging in inauthentic presentations of cultural heritage.

Heritage Managers *is a general term for describing the people in charge of looking after a heritage site*

However, cultures do change with the evolution of the communities and heritage guides should not promote a stand-still stereotypical image of native cultures. Instead, heritage guides can educate visitors about the historical transformations of the community and illustrate the changes in indigenous cultures through quality interpretation. Ensuring quality interpretation at heritage sites involves the use of extensive but exciting on-site literature, re-enactments, displays and guided tours.

Heritage guides should also take note of the level of intrusion visitation brings to the heritage sites and the community and should endeavour to limit the number of visitors in their guided tours at the levels deemed acceptable by the community. At many World Heritage Sites, surging tourist arrivals and visitations have displaced local residents and disrupted local lifestyles. At the Historic Centre of Macao, China, increased tourist visitations at key sites such as the St Paul's Ruins and Senado Square have led to reduced visitations of local residents and threatened to transform these sites into gentrified tourist spaces.

Heritage guides also have a key role to play in terms of equity at World Heritage Sites. By "equity", and with the exception of fragile and vulnerable sites, we mean that World Heritage Sites are open to all peoples of this generation regardless of ethnicity, class, gender and age. In addition, we also mean that World heritage

Sites should remain open to peoples of the future. This is not an easy ideal to achieve, but heritage guides can help facilitate this by avoiding discrimination and by helping to safeguard heritage assets so that everyone of this generation has a chance to appreciate the cultural wonders the community owns and that everyone in subsequent generations can too!

Sustainable community development is also characterised by the presence of integrated and long-term planning. Integration acknowledges the existence of all heritage asset users and allows various stakeholders of the heritage asset to work together. This includes both tourism and non-tourism users of heritage asset. Involving stakeholders is often an extremely difficult task but it can be argued to be the most sustainable of approaches. Heritage guides can position themselves as useful contributors to such integrated and long-term planning approaches. In the next section, we discuss the ways in which a heritage guide can do this by taking on the roles of advocates, leaders and changes agents for the community.

6.2 The Heritage Guide as Advocate, Leader and Change Agent in the Community

It is important to understand that local residents are part of the cultural heritage experience and are equal stakeholders in World Heritage Sites. As such, they should be treated with respect and should not be seen to be inferior to heritage managers, visitors and tourists. In many World Heritage Sites, local communities are marginalised. They are unable to participate in heritage management and tourism planning and do not receive the benefits of tourism. In some cases, they bear the brunt of the most severe and most negative tourism impacts. Often, misunderstandings and the lack of communication between local communities and the heritage managers and/or tourism industry also bring unwanted conflicts at World Heritage Sites. The cultural heritage guide can help improve these situations. To do this, the heritage guide has to take on the role of leader, change agent and advocate in the community.

By taking on a leadership role, the cultural heritage guide can help encourage local participation in decision making. Participation in decision making implies that the hopes, desires and fears of locals pertaining heritage tourism can be heard. It also means that locals should be able to initiate projects and halt projects which are irresponsible or exploitative. Using their networks and contacts with heritage managers and tourism authorities, cultural heritage guides can help organise the local communities and integrate them into the long-term planning of the management of the heritage sites.

Cultural heritage guides can also become change agents for the community. In many World Heritage Sites, tourism dollars and receipts are often found in the hands of large multinationals. Very little or none of these earnings find their way to local hands.

Cultural heritage guides can help change this situation by encouraging the sharing of tourism benefits within the framework of sustainable community development. This can be done by encouraging local entrepreneurship and sustaining traditional industries. Local residents can supplement their incomes by offering homestays, path-finding services and heritage site maintenance services. The case of The Nam Ha Ecoguide Service (NHGES) is instructive (see Case Study 6-4). Differing from regular tour operators, NHGES uses services and goods from the community. Its role is to provide foreign-language speaking guides from town coordinate purchases from local stakeholders. These purchases range from farm products such as chickens, rice and vegetables to truck services and homestays to local handicrafts as gifts of appreciation to every tourist. Entrance fees and local taxes are always paid and NHGES also transfers 8% of its revenue as a fund for village development. This fund supports small-scale development projects in target villages.

Tourism research has pointed that a heightened awareness of the dynamics of tourism - especially the impacts and the local's capacities to benefit from tourism - would encourage communities to take part in the decision-making process and in the benefits of tourism. Cultural heritage guides help communities achieve this by becoming advocates for community awareness. As advocates for community awareness, cultural heritage guides share knowledge of the tourism system with the locals and illustrate the potential benefits, pitfalls and opportunities. Local residents commonly have intimate and close knowledge of the cultural heritage assets at World Heritage Sites. They are thus, very well-positioned to combine that local knowledge with modern methods cultural heritage guides, conservators and tourism managers have.

Case Study 6-1

TITLE: USING TOURISM TO PROTECT THE PLAIN OF JARS

6.3 Strategies and Guidelines for Maximizing the Benefits of Tourism

In this section, we illustrate the practical ways in which tourism benefits could be maximised and directed towards heritage and the local community.

Figure 6.1: NGO group INTACH training villagers to conduct heritage walk at Raghurajpur, Orissa

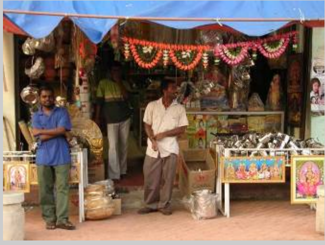
S. Gabilote

Maximising Tourism Benefits for Heritage

The following are a few of many ways that heritage guides can benefit heritage:

52. Ensure authenticity of interpretation. This is perhaps the most important contribution that can be made to a heritage site. The main purpose of protecting a heritage site is to connect present generations with the past and ensure that the message of a heritage site is passed on to future generations. Therefore, if interpretation is not

Figure 6.2 Authentic crafts on sale in Georgetown, Penang, Malaysia



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authentic, the reasons for protecting the site are unclear.

53. Develop partnerships with the local community (See Figure 6.1). This will make community members more aware of the values of a heritage site. This can also bring economic benefit to the local community.
54. Develop partnerships with heritage managers. By organising and coordinating visitor activities with heritage managers, heritage guides can make direct economic contributions to the site.
55. Encourage economic activities that help heritage sites and their settings. Heritage guides, for example, can promote local crafts to visitors and emphasise the authenticity of such crafts (See Figure 6.2). Through this, heritage guides can help to foster the development of local crafts and local businesses.
56. Discourage harmful development. Indiscriminate tourism related development can have a very negative impact on heritage. Insensible development can have a very negative impact on heritage sites. By pointing this out, heritage guides can discourage visitors from supporting these facilities. This, in turn, can discourage the local community from engaging in such development.
57. Withdraw support from businesses that depend on supplies or services from outside the local community. This kind of business channels money away from the local community.
58. Emphasise the importance of economic sustainability. By doing this, visitors can be made aware of this very important requirement for the survival of a heritage site. This awareness may lead to the creation of a support group or individual donations to the site.
59. Voice concerns. By simply voicing concerns related to a site's protection in different forums or in the media, a significant contribution can be made towards safeguarding a heritage site.

Maximising Tourism Benefits for Local Communities

Heritage guides can help communities by contributing towards their economic and socio-cultural development. They can also contribute by reducing some of the negative impact of tourism. The following are a few of the many ways in which heritage guides can share benefits with local communities:

60. Involve local communities in the planning and management of heritage interpretation. Through such involvement, community needs and aspirations can be included.
61. Whenever possible, employ or include members from the local community in your activities.
62. When possible, get supplies or services from the local community.

63. Create opportunities for cultural exchange between local communities and visitors. This develops better understanding between different cultures and in the long run leads to better appreciation of different cultures. However, this does not mean local people should perform for visitors.
64. Respect local traditions and values. Avoid including anything in site interpretation that could trivialise and/or commercialise a community's deeply held traditions and values. Respect the wishes of a community if it does not want visitors.
65. Brief visitors on appropriate behaviour to minimise impact on local communities.

Take care of the environment and encourage visitors to do the same.

Discussion
Discuss the difficulties of implementing the above guidelines.

Case Study 6-2

TITLE: CONFLICT BETWEEN CULTURAL TOURIST AND LOCAL POPULATION

Case Study 6-3

TITLE: DON DAENG ISLAND COMMUNITY TOURISM MODEL

Case Study 6-4

TITLE: NAM HA ECOGUIDE SERVICE

Case Study 6-5

TITLE: THE PENANG HERITAGE TRUST - ANCHORING THE HERITAGE VISION

Exercise:	
Exercise 6-1: Heritage guides' contribution to heritage and local community - I	*[Use Worksheet 6-A1]*
Exercise 6-2: Heritage guides' contribution to heritage and local community - II	*[Use Worksheet 6-A2]*
Exercise 6-3: Heritage guides' contribution to heritage and local community - III	*[Use Worksheet 6-A3]*

Reading 6-1

TOPIC: IDENTIFY WHO ELSE HAS AN INTEREST

Reading 6-2

TOPIC: DEVELOPING INDIGENOUS TOURISM

Title: Using Tourism to Protect the Plain of Jars

Case Study 6-1

OBJECTIVES: To present an alternative model for using tourism as a tool for the protection of a World Heritage Site.

The Plain of Jars, located in the Lao PDR's northeastern province of Xieng Khouang, has been nominated to become a World Heritage Site for its hundreds of giant stone jars, shrouded in mystery, that are scattered throughout the land. Although made out of stone and having survived for centuries in the open elements of the rugged plain, the jars are threatened by a variety of sources: The roots of new trees growing below the jars can cause them to crack and split, causing irreparable damage. Vandalism and theft is a growing concern as more and more people attempt to remove them, or pieces of them, for sale or souvenirs. Breakages can also occur from tourists, uneducated about appropriate behavior at the sites, who sit or stand on the jars for picture taking.

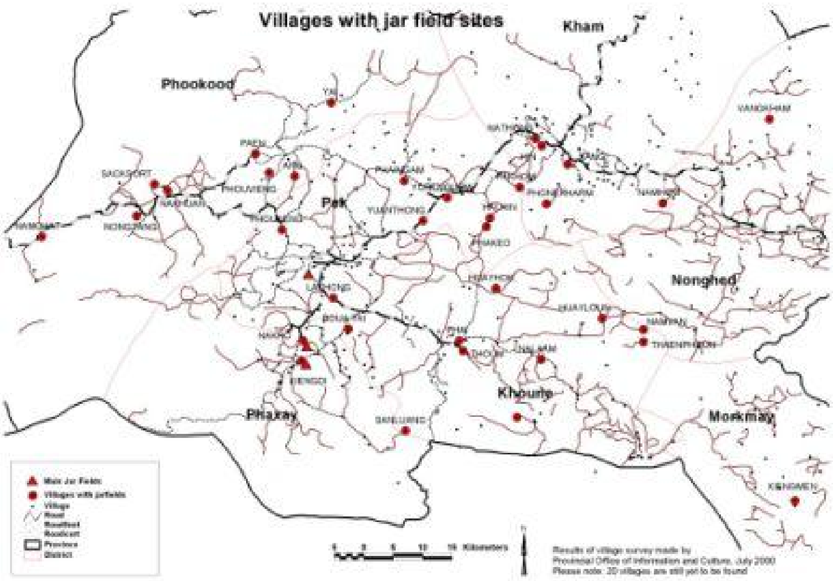

Photo 1. Map depicting the number of villages around jar sites and the wide distribution of jar sites around the plain.

What makes protecting the jar particularly difficult is that there are literally hundreds of them littered around the plain, in locations quite distant from each other. The jars are located not in one manageable group or collection but in various locations, thus requiring a great deal of manpower and staffing to properly monitor them. Due to budgetary restrictions which severely limit the number of staff who can be placed at the jar sites, UNESCO and the Provincial Department of Information and Culture decided to try something new and different to protect the jars. An agreement of cooperation was forged between the Department of Information and Culture and villages located at various jar sites, giving the villagers the responsibility and an economic stake in taking care of the jars. The goals of the agreements are two-fold:

66. "To conserve and protect the national cultural, historic, and natural heritage found within lands administered by XXX Village for the present and future enjoyment, pride and common benefit of XXX Village, the Lao People and International Visitors."
67. "To assist the people of XXX Village improve their standard of living in a step-by-

step manner by creating socio-economic opportunities that are linked to the conservation, protection and management of the cultural, historic, and natural heritage (with special attention to the prehistoric stone jars) which falls within lands administered by XXX Village."

Photo 2. Ancient Stone Jar.

The contract, signed by both the Department of Information and Culture and village representatives, provides that villages have both the responsibility to protect the jar sites in return for a share of the economic benefits brought by tourism. Specifically, village cooperative partners are responsible for "assisting with surveys, monitoring, patrols, and erecting signage and fencing (when necessary)" as well as "to conserve, protect and maintain the prehistoric stone jars and cultural, historic and natural heritage found within lands administered by XXX village." They are also responsible for monitoring impacts from tourism and must "ensure that when tourists visit the village they have an educational and enjoyable experience, and do not cause negative cultural and environmental impacts."

In return for taking on these responsibilities and helping the Department of Information & Culture to meet its goals and objectives, communities are given "the opportunity to increase family income from tourism operations, for instance, by selling food, guiding services, accommodations and handicrafts to tourists. In addition, the community is also entitled to a share of revenue from permit charges, entrance fees or other concessions … arising from tourism development."

This is how it works on a day-to-day basis: A village that has signed the agreement constructs a small ticket booth in front of the jar site located near their village. Tickets are printed by the Department of Information and Culture and given to the village to sell to tourists. The village typically rotates the responsibility for staffing the ticket booth daily between families—each family sharing the workload and participating in the cooperation agreement. Each day, the family that manages the ticket booth is required to not only sell tickets but to clean around the jars for any roots that may be emerging and to remove any litter left behind by tourists. In return, the village is allowed to keep approximately 40% of the total revenues from jar site entrance ticket sales. The remaining 60% of ticket sales is given back to the Department of Information and Culture for general management of the area. Of the 40% kept by the village, money is divided between families that staff the ticket booth and clean the sites. Some villages also have small snack stands at the site, selling drinks and food to tourists for additional income.

This model is particularly applicable in areas that are large, have many surrounding communities and lack the financial resources to hire adequate numbers of staff to manage the entire area. It is also a good example of how local people can take part in both tourism and conservation in a positive and constructive role.

DISCUSSION POINTS:

How can local people in your area help to protect the heritage values of your World Heritage

Site? Can you think of any examples or potential arrangements that can be made that would involve greater involvement of communities in protecting a heritage resource in return for a greater economic stake in tourism?

Source: Story and Photo by Paul Eshoo, Lao Tourism Administration

Title: Conflict between Cultural Tourist and Local Population

Case Study 6-2

Heritage Site: Sacred City of Kandy, Sri Lanka
Date of Inscription: 1988

Inappropriate tourist behaviour in "living" heritage sites can sometimes lead to conflict between tourists and the local community. In Sri Lanka, there are numerous "living" heritage sites that are very much a part of the everyday life of the local population. Local users perceive the shrine, its surroundings and the rituals associated with it as important parts of their upliftment process. Tourists, on the other hand, frequently view ritual performances as entertainment and the local people as actors. As a result, tourists may behave inappropriately, such as, taking flash photos and making inappropriate noises, which disrupts local events. This situation can be observed at the Temple of the Sacred Tooth at Kandy, and it illustrates how differences in perception and the resulting behaviour, if not managed, can lead to conflict between tourists and the local community.

Source: Amarasekera, Athula & Navaratne, Dayapriya B. Cultural tourism and visitor effects on the local population with special reference to the cultural triangle of Sri Lanka. International Scientific Symposium - Cultural Tourism, 1993.

Title: Don Daeng Island Community Tourism Model Case Study 6-3

OBJECTIVES: To learn about a model for community-based tourism inside a UNESCO World Heritage Site in Lao PDR.

Don Daeng is a beautiful island located in the Mekong River in southern Laos' Champasak Province and is situated within the boundaries of the UNESCO World Heritage Champasak Heritage Landscape. The island is known for its natural environment and sandy beaches, ancient Khmer ruins, and traditional livelihoods—most importantly fishing, rice farming and basket weaving. Although located just across the river from the ancient Khmer ruins of Vat Phou which attracts thousands of visitors per year, for years Don Daeng did not receive much more than a glance from the average tourist, who typically pass by en route to the main temple attraction. However, in 2005, with help and support from the LNTA-ADB Mekong Tourism Development Project, the villagers of Ban Hua Don Daeng, (located on the northern tip of the island) began building a simple guesthouse to attract tourists to their island in order to generate income.

Before opening the guesthouse in 2006, the village received tourism awareness training in order to build an understanding of the potential negative impacts from tourism and to prepare them for the arrival of tourists. In order to ensure that benefits are distributed equitably and fairly, the village decided to form service groups comprised of a .variety of people in the village holding various skills and assets suited for tourism. The creation of these service groups enables a division of responsibilities and ensures that different segments of the villages receive significant economic benefit. The following service groups were created:

1. A village guide taking a tourist on an island bicycle ride.

2. The Don Daeng Community Guesthouse.

3. The view from Don Daeng Island with sacred Phou Kao Mountain in the background.

68. Village Guides: comprised of those most knowledgeable of the island and its history (5 people)
69. Cooks & Food Providers: comprised of the best cooks who are able to prepare traditional Lao food (10 people)
70. Home-stay Families: comprised of homes that are adequately equipped to host tourists (e.g. have a toilet, blankets, mattresses, mosquito nets and enough space to accommodate 2-4 guests sleeping) (20 families)
71. Boatmen's Association: comprised of those with boats in good condition for taking tourists to/from/around the island (15 people)
72. Manager and Accountant (2 people)
73. Management Committee: comprised of the village headman, village elders, and the heads of the village women's union, youth union, and police. (7 people)

4. Village musicians playing traditional Lao music for guests.

5. The cooking group preparing a meal of fresh fish.

Service group members received training before opening the guesthouse. The guides received basic training in guiding and interpretation techniques as well as basic English skills. Although the English skills of the guides is limited, the guides can show many interesting and unknown sites on the island, as well as assist tour company guides better interpret the area. Cooks, home-stay families and guesthouse managers were given basic training in hospitality, hygiene, accounting and management. Boatmen learned about the basics of safety.

Within each service group, there is one person selected to manage the group. The members of the group take turns providing their services, rotating their responsibilities and sharing the workload and benefits equally. The manager of the guesthouse is responsible for making sure that all of the groups are ready when tourists arrive and that the overall service provided is up to adequate standard. Tourists pay all fees directly to the guesthouse accountant, who later splits the money up amongst the service groups. Prices for each service are set in advance and posted in at the guesthouse and the local tourism office. This eliminates the need for bargaining, guarantees that tourists are not cheated, and makes accounting simple and easy. To make sure that accounting is transparent for both the village and the tourist, a simple receipt is made, with one copy given to the tourist or tour group and another kept for the village.

However, not all of the villagers participate in the community guesthouse enterprise due to the fact that there is not enough work for everyone. In order to spread benefits to those who do not participate in tourism, the village decided to collect a portion of revenues from each service group to deposit into a village development fund. From this fund, poor families can apply for a low-interest loan in order to purchase agricultural supplies or medicine. The fund is also used to support small development projects, such as improving the school or local temple. Each service group pays 5% of their gross revenues into the general village fund. This money is collected by the guesthouse accountant when paying service group members.

The community-based tourism model of Don Daeng Island is an good example of how a community can benefit from tourism and do it in a way that spreads benefits throughout the community.

DISCUSSION POINTS:
Are there any villages in your area that provide tourism services? What services does the village provide? How are the benefits from the tourism services split within the village?

Source: Story and Photos by Paul Eshoo, Lao Tourism Administration

Title: Nam Ha EcoGuide Service	Case Study 6-4

Objectives: To provide an alternative business model to a traditional tour operator in which local guides work together with villages and local stakeholders to spread the benefits from tourism.

The Nam Ha Ecoguide Service (NHGES) was initiated by the UNESCO-LNTA Nam Ha Ecotourism Project in Luang Namtha, Lao PDR (1999 – 2002)[3] for the purpose of creating an alternative small tourism business model aimed at spreading the benefits from tourism to a variety of stakeholders and to support the conservation of cultural and natural heritage values. This locally staffed and managed provincial guide service operates a number of community-based tours such as forest trekking, boat trips and village home-stays in and around the Nam Ha National Protected Area, an ASEAN Heritage area. From its initial creation, the NHEGS was managed by the Luang Namtha Provincial Tourism Office (PTO) with technical assistance and monitoring provided by the Nam Ha Ecotourism Project Team. For its contribution to poverty alleviation and heritage conservation, the Nam Ha Project, in large part due to the success of the guide service, was awarded the UN Development Award for Poverty Alleviation in Lao PDR and a British Airways Tourism for Tomorrow Award.

Essentially, the service is a small-scale non-profit inbound tour operator, comprised of local guides from both the central town and surrounding villages. There are currently 74 guides employed by the service, of which 15 or 20% are women. Approximately 46% of the guides classify themselves as ethnic minorities. NHEGS guides mainly come from the Tai Dam, Khmu, Yuan and Hmong ethnic groups. There are also 53 certified village-based guides living in communities located on trekking trails operated by the NHGES. No guides are paid a salary, only remuneration for individual tours led. All guides have passed a training course administered by the Lao National Tourism Administration (LNTA) or PTO with technical support from the Nam Ha Project or LNTA-ADB Mekong Tourism Development Project. Based on their skills and experience, guides are classified into the following categories: (1) Lead Guide, (2) Assistant Guide, or (3) Village-Based Guide. Guides come from both the public and private sector, with many holding regular jobs as teachers. There are also some forestry officials and police that work part-time as guides. Two 'guide coordinators' are contracted by the PTO for a modest salary per month to manage the day-to-day operations of the NHEGS, in addition to a small commission from sales. These two coordinators sell tours, manage guides, provide information for tourists, maintain equipment, organize food and transportation, collect NPA entrance permit fees, market and promote the tours, summarize guide and tour feedback forms and perform basic accounting.

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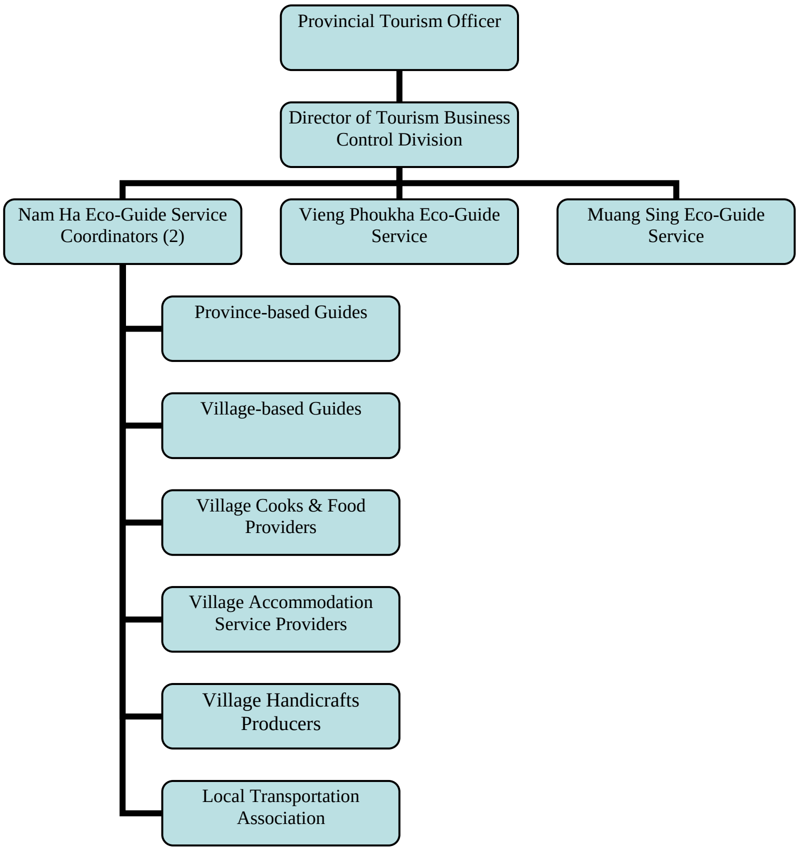
[3] Allcock, A & Lyttleton, C. Nam Ha Ecotourism Project Phase I External Review, August 2002. UNESCO Bangkok Office.

Figure 1: Organizational Structure of the Nam Ha Ecoguide Service


Provincial Tourism Officer
Director of Tourism Business Control Division
Nam Ha Eco-Guide Service Coordinators (2)
Vieng Phoukha Eco-Guide Service
Muang Sing Eco-Guide Service
Province-based Guides
Village-based Guides
Village Cooks & Food Providers
Village Accommodation Service Providers
Village Handicrafts Producers
Local Transportation Association

The significant difference between the NHEGS and a typical tour operator is that NHEGS does not seek to monopolize services that can otherwise be provided by other local stakeholders. NHEGS allows all potential stakeholders—local people and villages—to be a partner in its operations and to benefit from tourism. The role of NHEGS is to provide foreign-language speaking guides from town and to arrange for other services (food, transportation, handicrafts, etc.) to be purchased from other local stakeholders. Here's how NHEGS spreads the benefits from tourism:

74. NHEGS purchases its food in villages whenever possible, providing villages with a supplementary source of income from the sale of their natural products (e.g. chickens, rice and locally produced vegetables).
75. On overnight tours, NHEGS uses available village accommodation services such as homestays or village guesthouses and pays a fee in return. This fee is typically paid in part to the individual villagers who maintain the accommodation facility and also to a village development fund, managed and shared amongst all of the villagers.
76. Village-based guides are employed on every tour, in addition to NHEGS guides, which not only provides villagers with extra income but also improves the tourists' experience by enhancing interpretation of the local environment and cultures.
77. NHEGS does not own its own vehicles, hiring instead local trucks from the transportation association in order to support local drivers.
78. To ensure that village handicraft producers always benefit from tourism, one small handicraft is purchased from target villages on every tour and given as a gift of appreciation to every tourist.

79. PARK ENTRANCE FEES ARE ALWAYS PAID TO THE NAM HA PROTECTED AREA AND LOCAL TAXES ARE PAID ACCORDING TO LOCAL GOVERNMENTAL REGULATIONS.

80. NHEGS DEPOSITS AN ADDITIONAL 8% OF ITS GROSS REVENUE INTO A VILLAGE DEVELOPMENT FUND, JOINTLY MANAGED BY THE PTO AND THE PROVINCIAL GOVERNMENT. THIS FUND IS USED TO SUPPORT SMALL-SCALE DEVELOPMENT PROJECTS AND TOURISM DEVELOPMENT IN TARGET VILLAGES.

As we can see, NHEGS spreads benefits to farmers, village guides, village accommodation service providers, local transportation providers, province-based guides from many backgrounds and ethnicities, the National Protected Area and the village development fund.

DISCUSSION POINTS:
How does your tour support local stakeholders and villages? What can you do to improve benefits to local stakeholders? What services can you purchase from local people and villages to spread the benefits from tourism?

Source: Allcock, A & Lyttleton, C. Nam Ha Ecotourism Project Phase I External Review, August 2002. UNESCO Bangkok Office.

Title: The Penang Heritage Trust - Anchoring the Heritage Vision Case Study 6-5

INTRODUCTION

The PHT has attempted to create the context for a well managed heritage site, working with an awareness of conservation with particular Penang characteristics.

HIGHLIGHTS: some projects & actions critical to the idea of anchoring the heritage vision.

A. **EDUCATION** in Heritage Awareness
B. **EMPOWERMENT & SKILLS TRAINING**: heritage community revitalization
C. **CONFLICT RESOLUTION & CONSENSUS BUILDING**
D. **TOURISM** : The Branding of Penang
E. **BEST PRACTICE CONSERVATION PROJECTS**

A. EDUCATION IN HERITAGE AWARENESS

Target Group: This successful local initiative targeted children, aged 10-18 from diverse communities and schools within the inner city of Georgetown, Penang.

Aim:
To raise awareness of the 'meaning' and 'significance' of heritage among children in Penang & to help these children understand how their identities are rooted in a 'vibrant and diverse' heritage.

Method: An Action Approach to Education
The method empowers young people to explore their cultural and historical identities through an experiential learning process.

Children are exposed to various heritage themes through:

- Heritage Talks/ slide shows
- Heritage Walkabouts and Discovery sessions for both teachers/students
- Arts initiatives & Architecture – with facilitators – photography, carvings, good restoration techniques, the do's & don'ts, sounds of the inner city, etc
- Research – interviews, endangered trades & traditional foods, mapping exercises
- Informal apprenticeship with traders

The program structure incorporates a few/all of the following features:

- Investigation
- Data Collection & Analysis
- Documentation
- Brainstorming Creative Applications – plays, songs, storytelling
- Expression through Product – trails, maps, calendars, website, video, booklet, a newspaper for inner city residents

These interactive programs are designed to complement formal learning in schools and to provide a creative entry point to the curriculum.

B. EMPOWERMENT & SKILLS TRAINING

Aim : to engage in consultation so as to raise awareness and lead to cultural survival & revival

- Working with stakeholders
- Heritage community re-vitalization
- Mapping of problems, recording of oral history & knowledge
- Working with women – custodians, interpreters & promoters of cultural heritage
- Working with youth & the marginalized
- Working with tourist guides – courses on architecture, history, personalities
- The Penang Story Conference –oral history of the communities

C. CONFLICT RESOLUTION & CONSENSUS BUILDING

Aim : To engage in consultation with stakeholders so as to open lines of communication and to enable a gradual building of consensus

- Identifying stakeholders
- Identifying potential areas of conflict
- Identifying possible compromises & concessions

D. TOURISM – THE BRANDING OF PENANG

Aim: To place George Town on the Travelers' List with appropriate branding

E. BEST PRACTICE CONSERVATION PROJECTS

Aim: To mainstream the necessity of engaging in 'best practice' in conservation. To that end, the PHT has attempted to :

- showcase the examples of international 'best practice'
- highlight award winning conservation projects
- assist the stakeholder /owner to understand the importance of good conservation practices
- provide training / resources and opportunities

Source: L.L.Loh-Lim

Activity type: Exercise **Worksheet 06-A1**

Title: **Heritage guides contribution to heritage and local community - I**

Location
Classroom

OBJECTIVES: Understand how to clarify concerns related to heritage and local community

INSTRUCTIONS:

Identify and clarify concerns

What are the concerns	What is affected?	How is it affected?
High number of visitors	Heritage	
	Local community	
Improper visitor behaviour	Heritage	
	Local community	
Untrained heritage guides	Heritage	
	Local community	

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask the participants to prepare a list for the "How is it affected?" column.
- ask each group to present and discuss its conclusion;
- total time for the activity: 15-20 minutes.

TEACHER'S COMMENTS:

Reference:
Reading :

Activity type: Exercise

Worksheet 06-A2

Title: **Heritage guides contribution to heritage and local community - II**

Location
Classroom

OBJECTIVES: Understand how to prioritise problems

Identify problems and determine the best solution

Problem	**Probable solutions**	Time	Cost	Effort	**Total**	**Priority**

TEACHER'S COMMENTS:

INSTRUCTIONS:

Equipment:

- Copies of this worksheet
- Pencils and erasers

Procedure:

- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask the participants to:
  1. use the last column items from worksheet 06-A1 to prepare a list of problems;
  2. find at least three probable solutions for each problem;
  3. choose numbers from 1 to 4 and put under time, cost and effort required to implement each solution (use the following key to choose the number);

Time
1=takes most time
4=takes least
Cost
1=most expensive
4=least expensive
Effort
1=most difficult
4=least difficult

4. find the total of time, cost and effort for each solutions;
5. rank the solutions according to the total (lowest=most difficult highest=easiest);
6. Identify the highest priority solution

- total time for the activity: 20-25 minutes.

Reference:

Activity type: Exercise

Worksheet 06-A3

Title: **Heritage guides' contribution to heritage and local community - III**

Location

Classroom

OBJECTIVES: Understand heritage guides' contribution to heritage and local community.

Identify heritage guide's contribution

Priority solution	**How you, as a heritage guide, can contribute**	**Effectiveness of your contribution**		
		High	Moderate	Low

INSTRUCTIONS:

Equipment:
- Copies of this worksheet
- Pencils and erasers

Procedure:
- form groups of 4-5;
- provide a copy of this worksheet to each group;
- ask the participants to:
  1. list the high priority solutions identified in worksheet 06-A2 to prepare a list of solution;
  2. identify how they can contribute to solve the problems;
  3. discuss among themselves and identify the effectiveness of their contribution;
- total time for the activity: 20-25 minutes.

TEACHER'S COMMENTS:

Practical Applications

Tip 1: List of harmful development

Make a list of resorts, hotels and facilities which have very negative impacts on heritage sites you are guiding at. Make efforts to avoid these establishments and advice visitors.

Tip 2: List of locally-owned shops selling authentic traditional crafts

Make a list of locally-owned shops selling authentic traditional crafts and make it a point to include some, if not all of them in your guided tours.

Key Readings

LIST OF KEY READINGS

Reading 6.1:
Topic: Identify who else has an interest
Source: Protecting Local Heritage Places: A Guide for Communities
Australian Heritage Commission, 2000, pp.11-13.

Reading 6.2:
Topic: Developing indigenous tourism
Source: Successful Tourism at Heritage Places: A Guide for Tourism Operators, Heritage Managers and Communities Australian Heritage Commission, 2001, pp.25-27.

Topic: Identify who else has an interest READING 6-1

Objective: to understand how to identify the stakeholders and create a plan of actions

There will be a range of people, groups or organisations who have an interest in the heritage places in your local area or other places you have an interest in. They include the local council, property owners, property managers, indigenous custodians of the country, ethnic groups, conservation groups, developers and industry groups. If you want to protect heritage in your local area, it can pay to first identify these other people, groups or organisations and then talk with them. They may:

- be able to work with you to help achieve your goals
- be able to provide information about heritage places
- have a right to be consulted
- have views about heritage places or your goals that you need to consider.

Casting the net widely and identifying a range of interests early on can help to build a process that meets the needs of all those interested, and identify conflicting interests and plan ways of dealing with them.

If your goals involve places that might have indigenous heritage values, make sure that local indigenous communities are centrally involved in decisions about whether heritage identification or conservation action should proceed, and in planning and undertaking any action that does occur.

Asking the following questions can help to identify interested people:

- Who knows about local natural and cultural heritage?
- Who owns heritage places in the local area?
- Who has custodial, caretaker or legal responsibility for local heritage places?
- Who lives or has lived in local heritage places?
- Who has worked at or earned a living from local heritage places?
- Who is interested in using local heritage places, now or in the future?
- Who is interested in protecting or conserving local heritage places?
- Who is interested in your goals? Who would support action towards reaching your goals?
- Who will the achievement of your goals affect, either positively or negatively?
- Who has had similar goals to yours in the past?
- Who needs to be kept informed about progress towards reaching your goals?

Create a plan of action

Developing a plan of action can help to clarify your direction, and detail the steps that need to be carried out. A plan can also be used as the basis of a funding application or a brief to present to potential consultants, as background information for others who might want to help, or as the foundation for a media release to publicise your concerns or actions.

A plan could contain:

- goals
- opportunities and constraints
- strategies
- actions
- priorities
- human resources and responsibilities
- community and stakeholder participation
- funding
- timing
- review

Source: Protecting Local Heritage Places: A Guide for Communities, Australian Heritage Commission, 2000, pp.11-13.

Topic: Developing indigenous tourism READING 6-2

Objective: to understand how to involve local communities in a tourism plan

Realising the potential for Indigenous tourism

Over recent years, there has been a strong growth in interest from international and domestic tourists in Indigenous tourism experiences. The tourism industry offers significant potential for Indigenous employment, economic and social development. However, care always needs to be exercised in striking an appropriate balance between meeting the needs of Indigenous communities and those of the tourism market.

It is becoming clear through experience and research that tourists are after varied Indigenous products and experiences. Some emphasise seeing performances or opportunities to buy art and other items. Some want a strong personal experience and interaction with Indigenous people. Others really just want to 'look', or visit sites in a self-guided fashion in a national park. International and domestic travellers have distinctly different requirements. It is important to think carefully about how your proposal, place or product caters for the various markets you expect to attract

The *National Aboriginal and Torres Strait Islander Tourism Industry Strategy* of 1997 sets out clearly the directions and actions required for Aboriginal and Torres Strait Islander people to benefit more from tourism. It identified a low level of Indigenous participation in the tourism industry and noted: *There is still considerable confusion amongst Indigenous people about the tourism industry. There are seen to be potential benefits, but it is unclear what is the best way to get involved, and how to go about building a successful tourism enterprise. There are also seen to be potential dangers arising from the impact of tourism, and there is a need for strategies to manage these impacts.*

There is a need to encourage the development of existing Indigenous tourism businesses, joint ventures between Indigenous and non-Indigenous businesses, as well as realistic new opportunities which can offer consistency and quality in the delivery of unique experiences of Indigenous places and culture.

There are a several useful publications on developing Indigenous tourism, such as *A Talent for Tourism — Stories about Indigenous People in Tourism; Strong Business, Strong Culture, Strong Country — Managing Tourism in Aboriginal Communities; Tourism Our Way — Best Practice in Aboriginal and Torres Strait Islander Tourism Businesses.*

The preparation of a good business plan with a cash flow projection is still an essential ingredient for a successful Indigenous tourism product. The Aboriginal and Torres Strait Islander Commission has prepared a video entitled Getting into Tourism as well as a practical kit, The Business of Indigenous Tourism, to guide the preparation of business plans relating to Indigenous enterprises. Details of all of these publications are at the end of this guide.

PRINCIPLES FOR DEVELOPING INDIGENOUS TOURISM PRODUCTS

The operating environment of many Indigenous enterprises, or businesses conventional business practices to recognise available skill levels, social relationships and cultural obligations. In developing tourism in, and with, Indigenous communities, time and effort needs to be spent discussing tourism, what it involves, what the options are, how concerns can be addressed and what is realistic. Three principles should guide the development and presentation of Indigenous tourism products:

Relationship: Recognise the unique relationship of local groups to the land which derives from the ancestral spirits who created the land and the laws for people to follow.

Responsibility: Acknowledge the cultural obligations of the local Indigenous community for looking after the environmental, cultural and spiritual wellbeing of the land.

Respect: Respect the fact that that cultural knowledge is the responsibility of elders, and that restrictions of access to certain areas or information may be necessary.

Additional principles for the development of Indigenous tourism products (adapted from the *Indigenous Tourism Product Development Principles*), are:

- The living, dynamic, and contemporary nature of Indigenous cultures needs to be acknowledged as well as traditional aspects of culture.
- To achieve a sustainable and harmonious outcome, Indigenous tourism products should always be developed in line with the values, aspirations and concerns of affected communities. Development should occur in a way in which communities feel is appropriate.
- Indigenous participation and approval should help ensure that the integrity and authenticity of the product is maintained from a local community perspective, accurately interpreted and not misrepresented.
- In the case of joint business initiatives, if the need exists, non-Indigenous partners are strongly advised to undertake a suitable cross-cultural awareness training program.

WORKING WITH INDIGENOUS SITE OR AREA MANAGERS

In many regions of Australia — for example Arnhem Land, Cape York Peninsula and Central Australia —Aboriginal people and Torres Strait Islanders are the land or site managers. In all parts of Australia, Indigenous people have cultural obligations through customary law to look after their heritage. Where Indigenous culture is the focus of the tourism experience, Indigenous people should be recognised as the primary sources of information on the significance of their places, and they should be able to control the content, style, and setting for interpretation. When in doubt about any aspect of presenting Indigenous culture, consider the issues outlined below, and seek discussions with the relevant community to work out what is appropriate.

Sensitivity and respect should be shown to Indigenous law, customs, beliefs and culture. In particular:

- copyright and intellectual property rights for Indigenous knowledge —for example, rights to songs, dance, art designs, access to sites; The National Indigenous Arts Advocacy Association Inc. has developed a Label of Authenticity certification trade mark for goods and services to indicate they are of genuine Indigenous origin, either manufacture or design, to help people discriminate between genuine Indigenous product and those that are simply 'Indigenous inspired';
- publication, use and sale of Indigenous designs and images, language, photographs, and general artworks;
- storytelling about, and interpretation of, Indigenous cultures by guides and performers;
- performances and presentations of music, song and dance;
- reproduction and sale of artefacts, crafts, and artworks; and
- • photographing or exposing, sacred images, objects, sites, people and practices without prior permission.

Native Title may need to be addressed at some stage in developing tourism enterprises. To help understanding of what Native Title is all about and how it right affect tourism operators, Tourism Council Australia has published a series of Native Title Fact Sheets. It is best to consider Native Title early on by finding out from the National Native Title Tribunal whether there are native title claims or other issues for the land you are dealing with. Where Native Title needs to be addressed, the use of Land Use Agreements and other cooperative arrangements is one option. They can provide a solid commercial basis for future working relationships.

Open and honest consultation and negotiation, leading to the development of high levels of trust and mutual respect, are vital as plans for Indigenous tourism products are developed. There is always a risk of creating false expectations with proposals for tourism. Being realistic is in the interests of all.

Source: Successful Tourism at Heritage Places: A Guide for Tourism Operators, Heritage Managers and Communities Australian Heritage Commission, 2001, pp.25-27.

ADDITIONAL READINGS

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Yves Renard. *Practical Strategies for Pro-Poor Tourism: A Case Study of the St Lucia Heritage Tourism Programme*, Pro-Poor Tourism Working Paper Number 7, 2001.

WEBSITES

Sustainable Travel International -
http://www.sustainabletravelinternational.org/documents/gi_tp_guide1.html

Cultural Tourism - http://www.international.icomos.org/publications/93touris.htm

Unit Summary

Heritage guides can benefit heritage in these ways:

1. Ensure authentic (honest and truthful) interpretation
2. Partner the community
3. Partner heritage managers
4. Encourage local crafts and other economic activities that help the heritage site and its community
5. Say no to harmful development
6. Boycott businesses which depend on outside supplies
7. Emphasis economic sustainability
8. Voice concerns and be heard

Heritage guides can help local communities by:

1. Involving the communities in planning, management and interpretation
2. Employing local staff
3. Getting supplies and business support from local communities
4. Creating opportunities for cultural exchange between visitor and locals
5. Respecting local traditions and values
6. Briefing visitors on appropriate behaviour
7. Taking care of the environment

Facts and FAQs

1. What is sustainable tourism development?

Sustainable tourism occurs when the environmental, economic and socio-cultural aspects of tourism development are balanced (WTO, 2004).

2. What needs to be done in order to achieve sustainable tourism development?

Sustainable tourism development requires the informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building. Achieving sustainable tourism is a continuous process and it requires constant monitoring of impacts, introducing the necessary preventive and/or corrective measures whenever necessary.

3. What about tourism satisfaction?

Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience to the tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them."