



# **Training Strategies for World Heritage Management**

**(Eds.) Marie-Theres Albert, Roland Bernecker,  
Diego Gutierrez Perez, Nalini Thakur, Zhang Nairen**









The Asia-Link Programme was launched at the beginning of 2002 as an initiative by the European Union (EU) to foster regional and multilateral networking between higher education institutions in EU Member States and South Asia, South-East Asia and China. This programme aims to provide support to European and Asian higher education institutions in the areas of human resource development, curriculum development and institutional and systems development.

This document has been produced with the financial assistance of the European Union. The contents of this document are the sole responsibility of Marie-Theres Albert, Diego Gutierrez Perez, Nalini Thakur, Zhang Nairen and can under no circumstances be regarded as reflecting the position of the European Union.



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**Marie-Theres Albert  
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**Bibliographic information published by Die Deutsche Bibliothek**

Die Deutsche Bibliothek lists this publication in the Deutsche Nationalbibliographie;  
detailed bibliographic data are available in the internet at <http://dnb.ddb.de>.

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Cover design and print:  
DRUCKZONE GmbH & Co. KG, Cottbus

© Deutsche UNESCO-Kommission e.V., 2007

Printed in Germany  
ISBN 3-927907-93-6



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## **Preface**

The heritage of mankind, as it has been defined in the World Heritage Convention, is shared by everyone in the world, regardless of where it is located. World Heritage is distinguished by its outstanding universal value, and by its authenticity and integrity. The tangible heritage of mankind consists of natural, cultural, or mixed properties. Together with intangible heritage, traditions or rituals protected by the Convention for the Safeguarding of the Intangible Cultural Heritage, these different forms of heritage are an irreplaceable testimony to the values of our history and our identity.

The World Heritage List, as an instrument for heritage protection, is gaining increasing attention around the world and has turned the conservation and management of heritage into an international concern. In addition, the heritage of mankind also has significant economic potential. Heritage sites have thus become an increasingly important factor for socio-economic development in many countries around the globe. Tourism, in particular, at heritage sites has increased dramatically over the past decade. With the increased attention that comes with World Heritage listing, the cultural and natural properties of our heritage have received an escalating number of visitors, and damage in many cases has been unavoidable.

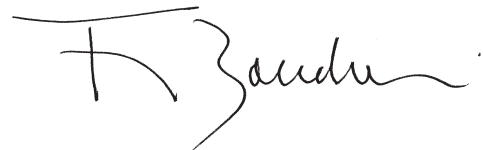
This means that sustainable management of our heritage is not only urgently needed, but an awareness of this need must be brought to the attention of people around the world. Unfortunately, despite the increased awareness of heritage sites in general, there is still a lack of understanding concerning strategies to ensure sustainability, including management strategies. Furthermore, sustainable socio-economic development strategies need to be developed and implemented. Finally, a balanced and integrated approach to the conservation and use of heritage

sites must be developed. All of this has created a demand for experts specifically trained in heritage protection, use and management.

The evolution of the debate about World Heritage reflects a constantly changing world. Heritage will only endure if enough people fight effectively for its protection. For this reason, the development of new alliances and partnerships is essential to ensuring the future preservation of World Heritage properties.

The postgraduate World Heritage Studies course at BTU Cottbus, with its national and international projects such as Sharing our Heritages (SOH) – sponsored by the Australian Government and the European Union – and the Development of Multidisciplinary Management Strategies for Conservation and Use of Heritages Sites in Asia and Europe (MUMA), which is mainly funded by the Asia-Link Programme of the European Union – are good examples of such vital alliances and partnerships.

For this reason, the World Heritage Centre recognizes the need to cooperate with these programmes and to support conceptual development and practical applications in this field. We are also happy to join in the dissemination activities for these projects because they represent models of best practice – whether in the European-Asian cooperation for the protection and use of heritage, or in training and capacity building for heritage management.



*Francesco Bandarin*

*Director  
UNESCO World Heritage Centre*

Roland Bernecker

## **Preface**

It was with great pleasure that the German Commission for UNESCO took part in the organization of the International Symposium "Heritage Education and Capacity Building in Heritage Management" in Cottbus in June 2006.

The lectures, discussions and encounters during this international meeting were extremely rich and inspiring for all participants. BTU Cottbus with its UNESCO Chair in Heritage Studies is a very special place to reflect on the need to develop new approaches to the role of cultural heritage in our changing societies. The more our legacy is challenged by development and modernization, the more we feel the need to modernize and develop our understanding of heritage. We become aware of the fact that the concept of heritage changes dramatically, as does the concept of cultural identity in a globalizing world. UNESCO's manifold

activities in the field of standard setting in the last years reflect these changes and the political challenges they generate.

Heritage education and heritage management need to be rethought and reassessed in a very substantial manner. This is the conclusion of this important Cottbus symposium. In the field of heritage, we do not merely deal with objects and monuments, but with values, ideas, with attitudes and expectations, and, finally, with resources for sustainable societies.

The contributions to this volume give an impression of the very intense and significant discussions we had in Cottbus. I thank the organizers and participants of this international conference, especially the students and professors of BTU Cottbus who have been at the heart of this endeavour.



*Roland Bernecker*

*Secretary-General  
German Commission for UNESCO*

## **Preface**

The four-way partnership between the University of Brandenburg University of Technology at Cottbus, the Beijing Institute of Technology, the School of Planning and Architecture India, and the University of Zaragoza already has great achievements to its name. These are a concrete example of successful EU-Asia cooperation in higher education, and more particularly in supporting institutional strengthening and promoting cooperation partnerships between European and Asian higher education institutions. Teaching staff from partner universities have been trained in approaches to heritage management, which provides problem-solving strategies for the inevitable conflict between conserving the cultural heritage and using it for tourism. The project will lead to the strengthening of academic departments with multi-disciplinary staff members who in turn will train experts in the field of heritage studies.

The EU has a lot to offer in the fields of higher education, human resources development and scientific cooperation. The 25 member states provide a wide and varied range of higher education systems and education cultures, but at the same time they have much in common when it comes to working towards developing a coherent European higher education space that fosters employability and mobility in Europe and this through a specific set of objectives set forth in the Bologna Process, whose purpose is to create a European higher education area. Ultimately, all this will also contribute to achieving the Lisbon Strategy aimed at raising European productivity and growth.

Current EU-Asia cooperation in this area has contributed to improved understanding about both sides' education systems. Further cooperation will continue to strengthen the educational, scientific and cultural exchanges and ties that already exist between the European Union and Asia.

The Asia Link Programme is a vital component of this successful cooperation. This programme is one of the EU's regional programmes for economic cooperation with developing countries in Asia, which aims to promote regional and multilateral networking between higher education institutions in the 25 EU Member States and 19 Asian countries.

The European Commission will continue to promote cooperative partnerships between European and Asian higher education and research institutions, since these are key actors in achieving an open, modern and competitive society.



*Nicholas Costello*

*First Counsellor  
Delegation of the European Commission  
to China and Mongolia*



## Preface

To respect cultures and their expressions is still one of the basic prerequisites, to root peace in the world – at least and first of all in the minds of man. To respect different cultures requires knowledge about existing cultural expressions and their respective heritage.

Knowledge about heritage needs to be gained and therefore it needs to be taught. Furthermore it includes creating awareness for history and the processes of cultural development. This is due to the fact that only a comprehensive understanding of cultures and their specific development helps to deal with the present and to design the future. So far, it helps to understand the process of transferring meanings from the past to the present and to future generations.

It was this particular understanding of cultures and their heritage which encouraged the world community to create conventions for the protection of the heritage of mankind and equally to recognize the culture of all peoples and their heritage.

One of the most important conventions for the protection of cultures and their heritage and therefore for creating respect for the cultures of the world is the Convention Concerning the Protection of the World Cultural and Natural Heritage. This convention also known as the World Heritage Convention was adopted in 1972 by UNESCO and is internationally recognized for protecting and preserving natural and cultural heritage of all kinds and all eras as well as presenting and disseminating heritage for all social strata of the population worldwide.

Meanwhile more than thirty-four years have passed and more than 830 world heritage sites have been nominated

by UNESCO. There has been a surge in nominations especially in China, Germany, India and Spain. In China 33 sites are nominated as World Heritage, in Germany there are 32, India has 26 World Heritage sites and Spain has 39 sites on the World Heritage List.

Despite this great number of sites in these four countries, there is still a lack of qualified specialists who will ensure the sites' conservation and sustainable use. Availability of trained experts in heritage management is still a matter of concern.

On account of this situation, the international project "Development of Multi-Disciplinary Management Strategies for Conservation and Use of Heritage Sites in Asia and Europe" (MUMA) has been conceived. MUMA was funded by the EU Asia Link Programme and was carried out by four universities in Asia and Europe. The project was implemented on the basis of teaching and research experience in heritage conservation and sustainable management of the Chair Intercultural Studies/UNESCO Chair in Heritage Studies at the Brandenburg University of Technology (BTU) Cottbus, of the Faculty of Design and Art at the Beijing Institute of Technology, of the School of Planning and Architecture in New Delhi and of the Advanced Computer Graphic Group (GIGA) at the University of Zaragoza.

The objectives of MUMA were defined within the framework of the Asia Link Programme, addressing issues and problems in heritage conservation and management. The aims were thus mainly developed to provide academic research and teaching for the demand of heritage education in terms of raising awareness and capacity building in heritage management.

The book at hand concludes the MUMA project. It is understood as a dissemination tool and consequently presents the outcome of the project activities. The aims, contents and concepts of heritage education have not only been reflected upon from a disciplinary, but from an interdisciplinary point of view, considering not only cultural, but also transcultural perspectives.

How to define and implement heritage management education was the central question for both the MUMA Project as well as the present publication. Today there cannot be any doubt that this new field in education and professional training has to be promoted on an individual, institutional and cultural level.

Thus existing experiences in heritage management education have been taken as models for constructing tools in heritage education, for innovative management concepts in terms of monitoring and evaluation as well as for project planning concepts and problem-solving strategies for conflicting interests.

The contents of this publication have been placed under three main topics: Policies in heritage management, Approaches in heritage education – ranging from university level education, teaching and learning concepts to non-formal education – and Implementation of best practice models, tools and case studies.

A Prologue serves as an introduction to the theme of heritage, its cultural value, protection and use. Its author recounts the siege and conquest of Delhi under the last Mogul Zafar by British forces in 1857 and sets the scene for an understanding of historic processes, struggles for power, the destruction of heritage and the resulting efforts for conservation. By describing contemporary Delhi with its rapid urban growth, the author establishes a link to the present.

Part one, Policies, deals with future-oriented perspectives in heritage conservation and management. There is a worldwide lack of local experts with adequate management skills who can respond to the current challenges in heritage management. Consequently, there exist an urgent need for training to be developed and provided by institutions of higher education as well as other institutions in the field. In this first part of the publication, experts develop programmatic thoughts on heritage management and training. They are representatives from public and private institutions as well as from administrative bodies around the globe who are mainly involved in the protection of heritage and its use. The authors present policies to heritage management training concepts and provide innovative management concepts, management skills as well as teaching and learning methods. This part contains also multi-disciplinary and sustainable strategies for the protection and use of heritage sites.

Part two, Approaches, is structured in three different subchapters: World Heritage Education in Universities, Teaching and Learning Concepts and Non-Formal Education. This part focuses on approaches in human resource development, presenting at the same time the experiences made in the MUMA project. The authors of this part present models of heritage education in universities as well as learning strategies to enhance skills in didactics and in the theory of education.

The articles are written by international experts with an international audience in mind, presenting approaches in various national higher education systems. Consequently, this part of the publication emphasizes the transfer of knowledge and the intercultural dimension of heritage management education. Last but not least the authors of this part are able to show how mutual exchange between study programmes, curricular development, exchange of modular elements or different levels of formal and non-formal education can be successfully implemented.

Part three of the book, Implementation, discusses management strategies of world heritage as well as necessary concepts for further education and capacity building. This part of the book deals with different target groups in a more practical sense. The concept for this part is based on the everyday work of heritage site managers and its associated problems. Because of tourism at heritage sites, many sites have become important factors for socio-economic development, leading to increasing conflicts between the protection and use of heritage.

On the basis of modern management concepts, including virtual modelling techniques, potential stakeholders of heritage sites are being analyzed. On this basis, the third chapter discusses practical possibilities and limitations of sustainable heritage management and the involvement of different stakeholder groups. New tools and legal frameworks of heritage management, of participation and co-operation are presented in this part. Furthermore concepts for management plans and their implementation as well as case studies are equally included. While the instruments and tools are put forward in a more general way, the concluding case studies provide specific perspectives across a broad range of issues in the field of the protection and use of World Heritage.

In conclusion, the publication tries to provide readers with a systematic approach and comprehensive insight into the manifold facets of sustainable heritage management. It is hoped that the book will serve a broader understanding of the heritage field as well as the necessity to develop and apply new ideas, methods and technologies in heritage education.

The Editors

## Prologue

William Dalrymple

### Delhi of the Last Mughal Bahadur Shah Zafar 19th Century

In June 1858 the Times correspondent, William Howard Russell – a man now famous as the father of war journalism – arrived in the ruins of Delhi, recently recaptured by the British from the rebels after one of the bloodiest sieges in Indian history.

Skeletons still littered the streets, and the domes and minars of the city were riddled with shell holes; but the walls of the Red Fort, the great palace of the Mughals, still looked magnificent: "I have seldom seen a nobler mural aspect," wrote Russell in his diary, "and the great space of bright red walls put me in mind of finest part of Windsor Castle." Russell's ultimate destination was, however, rather less imposing. Along a dark dingy back passage of the Fort, Russell was led to the cell of a frail 83 year old man who was accused by the British of being one of the masterminds of the Great Rising, or Mutiny, of 1857, the most serious armed act of resistance to Western imperialism ever to be mounted anywhere in the world:

"He was a dim, wandering eyed, dreamy old man with a feeble hanging nether lip and toothless gums," wrote a surprised Russell. "Not a word came from his lips; in silence he sat day and night with his eyes cast on the ground, and as though utterly oblivious of the conditions in which he was placed... His eyes had the dull, filmy look of very old age... Some heard him quoting verses of his own composition, writing poetry on a wall with a burned stick."

The prisoner was Bahadur Shah Zafar II, the last Mughal Emperor, direct descendant of Genghis Khan and

Tamburlane, of Akbar, Jehangir and Shah Jehan. As Russell himself observed: "He was called ungrateful for rising against his benefactors. He was no doubt a weak and cruel old man; but to talk of ingratitude on the part of one who saw that all the dominions of his ancestors had been gradually taken from him until he was left with an empty title, and more empty exchequer, and a palace full of penniless princesses, is perfectly preposterous."

Zafar was born in 1775, when the British were still a relatively insignificant coastal power clinging to three enclaves on the Indian shore. In his lifetime he saw his own dynasty reduced to humiliating insignificance, while the British transformed themselves from servile traders into an aggressively expansionist military force.

Zafar came late to the throne, succeeding his father only in his mid-sixties, when it was already impossible to reverse the political decline of the Mughals. But despite this he succeeded in creating around him in Delhi a court of great brilliance. Personally, he was one of the most talented, tolerant and likeable of his dynasty: a skilled calligrapher, a profound writer on Sufism, a discriminating patron of miniature painters and an inspired creator of gardens. Most importantly he was a very serious mystical poet, who wrote not only in Urdu and Persian but Braj Basha and Punjabi, and partly through his patronage there took place arguably the greatest literary renaissance in modern Indian history. Himself a ghazal writer of great charm and accomplishment, Zafar's court provided a showcase for the talents of India's greatest love poet, Ghalib, and his rival Zauq- the Mughal poet laureate, and the Salieri to Ghalib's Mozart.

While the British progressively took over more and more of the Emperor's power, removing his name from the coins, seizing control even of the city of Delhi itself, and finally laying plans to remove the Mughals altogether from the Red Fort, the court busied itself in obsessive pursuit of the most cleverly turned ghazal, the most perfect Urdu cou-

plet. As the political sky darkened, the court was lost in a last idyll of pleasure gardens, courtesans and *mushairas*.

Then on a May morning in 1857, three hundred mutinous sepoys from Meerut rode into Delhi, massacred every Christian man, woman and child they could find in the city, and declared Zafar to be their leader and Emperor. No friend of the British, Zafar was powerless to resist being made the leader of an uprising he knew from the start was doomed: a chaotic and officer less army of unpaid peasant soldiers set against the forces of the world's greatest contemporary military power. No foreign army was in a position to intervene to support the rebels, and they had little ammunition and few supplies.

The Siege of Delhi was modern India's Stalingrad: a fight to the death between two powers, neither of whom could retreat. There were unimaginable casualties, and on both sides the combatants driven to the limits of physical and mental endurance. Finally, on the 14th September 1857, the British and their hastily assembled army of Sikh and Pathan levees assaulted and took the city, sacking and looting the Mughal capital, and massacring in cold blood great swathes of the population. In one *mohalla* alone, Kucha Chelan, some 1,400 Delhiwallahs were cut down. "The orders went out to shoot every soul," recorded Edward Vibart, a newly-orphaned 19 year old subaltern.

"It was literally murder... I have seen many bloody and awful sights lately but such a one as I witnessed yesterday I pray I never see again. The women were all spared but their screams, on seeing their husbands and sons butchered, were most painful... Heaven knows I feel no pity, but when some old grey bearded man is brought and shot before your very eyes, hard must be that man's heart I think who can look on with indifference..."

Those city dwellers who survived the killing were driven out into the countryside to fend for themselves. Delhi was left an empty ruin. Though the royal family had surren-

dered peacefully, most of the Emperor's sixteen sons were tried and hung, while three were shot in cold blood, having first freely given up their arms, then been told to strip naked: "In 24 hours I disposed of the principal members of the house of Timur the Tartar," Captain William Hodson wrote to his sister the following day. "I am not cruel, but I confess I did enjoy the opportunity of ridding the earth of these wretches".

Zafar himself was put on trial in the ruins of his old palace, and sentenced to transportation. He left his beloved Delhi on a peasants' bullock cart. Separated from everything he loved, broken hearted, the last of the Great Mughals died in exile in Rangoon on Friday 7th November 1862, aged 87.

It is an extraordinary and tragic story, and one I have dedicated the last three years to researching. Archives containing Zafar's letters and his court records can be found in London, Lahore and even Rangoon. Most of the material, however, still lies in Delhi, the former Mughal capital that Zafar lived in and loved. The writing of the book therefore gave me and my family a welcome excuse to flee the grey skies of Chiswick and move back to this, my favourite of cities, and one that has haunted and obsessed me now for over 20 years.

\* \* \*

I first fell in love with Delhi when I arrived, aged 18, on the foggy winter's night of the 26th January 1984. The airport was surrounded by shrouded men huddled under shawls, and it was surprisingly cold. I knew nothing at all about India.

My childhood had been spent in rural Scotland, on the shores of the Firth of Forth, south east of Edinburgh, and of my contemporaries at school I was probably the least well travelled. Perhaps for this reason Delhi – and India in general – had a greater and more overwhelming effect on

me than it would have had on other more cosmopolitan teenagers; certainly the city hooked me from the start. I back-packed around for a few months, and hung out in Goa; but I soon found my way back to Delhi.

Above all it was the ruins that fascinated me. However hard the planners tried to create new colonies of gleaming concrete, crumbling tomb towers, old mosques or ancient Islamic colleges would intrude, appearing suddenly on roundabouts or in municipal gardens, curving the road network and obscuring the fairways of the golf course. New Delhi was not new at all. Its broad avenues encompassed a groaning necropolis, a graveyard of dynasties.

In particular Zafar's palace, the Red Fort of the Great Mughals, kept drawing me back. It was here that I first thought of writing a history of the Mughals, an idea that has now expanded into a Quartet, a four volume history of the Mughals which I expect may take me another two decades to complete.

Yet however often I visited it – and I often used to slip in with a book and spend whole afternoons there, in the shade of some cool pavillion – the Red Fort always made me sad. When the British captured it after 1857, they pulled down the gorgeous harem appartments, and in their place erected a line of the some of the most ugly buildings ever thrown up by the British Empire a set of barracks that look as if they have been modelled on Wormwood Scrubs.

Even at the time, the destruction was regarded as an act of wanton philistinism. The great Victorian architectural historian James Fergusson was no certainly whining liberal, but recorded his horror at what had happened in his *History of Indian Architecture*: "those who carried out this fearful piece of vandalism," he wrote, did not even think "to make a plan of preserving any record of the most splendid palace in the world... The engineers perceived that by gutting the palace they could provide at no expense a wall round their barrack yard, and one that no drunken soldier

could scale without detection, and for this or some other wretched motive of economy the palace was sacrificed." He added: "The only modern act to be compared with this is the destruction of the summer palace in Peking. That however was an act of red-handed war. This was a deliberate act of unnecessary Vandalism."

Since 1984 I have lived between London and Delhi for over 20 years, and the Indian capital remains then as now my favourite city: above all it is the city's relationship with its past that continues to fascinate me: of the great cities of the world, only Rome and Cairo can even begin to rival Delhi for the sheer volume and density of historic remains.

I am hardly alone in being struck by this: the ruins of Delhi are something visitors have always been amazed by, perhaps especially in the 18th century when the city was at the height of its decay and its mood most melancholic. For miles in every direction, half collapsed and overgrown, robbed and re-occupied, neglected by all, lay the remains of six hundred years of trans-Indian Imperium – the wrecked vestiges of a period when Delhi had been the greatest city between Constantinople and Canton. Hammams and garden palaces, thousand pillared halls and mighty tomb towers, empty mosques and semi-deserted Sufi shrines – there seemed to be no end to the litter of ages: "It has a feeling about it of 'Is this not the great Babylon?' all ruins and desolation," wrote Emily Eden in her diary. "How can I describe the desolation of Delhi," agreed the poet Sauda. "There is no house from which the jackal's cry cannot be heard. In the once beautiful gardens, the grass grows waist-high around fallen pillars and ruined arches. Not even a lamp of clay now burns where once the chandeliers blazed."

The first East India Company officials who settled in these melancholy ruins at the end of the 18th century were a series of sympathetic and notably eccentric figures who were deeply attracted to the high courtly culture which

Delhi still represented. Sir David Ochterlony set the tone. A miniature survives depicting an evening's entertainment at the Delhi Residency at this period. Ochterlony is dressed in full Indian costume and reclines on a carpet, leaning back against a spread of pillows and bolsters. To one side stands a servant with a flywhisk; on the other stands Ochterlony's elaborate hubble-bubble. Above, from the picture rail, portraits of the Resident's ancestors – kilted and plumed Colonels from Highland Regiments, grimacing ladies in stiff white taffeta dresses – peer down disapprovingly at the group of dancing girls swirling below them. Ochterlony, however, looks delighted.

Ochterlony was not, however, alone- either in his Indianised tastes, or the dilemmas this precipitated in his relations with his more orthodox compatriots. When the formidable Lady Maria Nugent, wife of the new British Commander-in-Chief in India visited Delhi she was horrified by what she saw there. It was not just Ochterlony that had 'gone native', she reported, his assistants William Fraser and Edward Gardner were even worse:

"I shall now say a few words of Messrs. Gardner and Fraser who are still of our party," she wrote in her journal. "They both wear immense whiskers, and neither will eat beef or pork, being as much Hindoos as Christians, if not more; they are both of them clever and intelligent, but eccentric; and, having come to this country early, they have formed opinions and prejudices, that make them almost natives." Fraser, it turned out, was a distant cousin of my wife, Olivia.

It was this intriguing and wholly unexpected period which dominated the book I wrote about Delhi, *City of Djinns*, and which later ignited the tinder that led to my last book, *White Mughals*, about the many British who embraced Indian culture at the end of the 18th century. Now I am at work on what will be my third book inspired by the capital, *The Last Mughal*, all about the end of Zafar's Delhi, and how the easy relationship of Indian and Briton, so evident

during the time of Ochterlony and Fraser, gave way to the hatreds and racism of the high nineteenth century Raj.

Two things in particular seem to have put paid to this formerly easy co-existence: one was the rise of British power, and the other was the rise of Evangelical Christianity. In a few years the British defeated all their Indian rivals and, not unlike the Americans after the fall of the Berlin Wall, the changed balance of power quickly led to an attitude of undisguised imperial arrogance.

The change in the religious tenor of the period also profoundly changed attitudes. The wills written by dying Company servants show that the practice of marrying or cohabiting with Indian wives or *bibis* all but disappeared. Biographies and memoirs of prominent eighteenth-century British Indian worthies which mentioned their Indian wives or Anglo-Indian children were re-edited so that the consorts were removed from later editions. No longer were Indians seen as inheritors of a body of sublime and ancient wisdom as 18th century luminaries such as Sir William Jones and Warren Hastings had once believed; but instead merely 'poor benighted heathen', or even 'licentious pagans', who, it was hoped, were eagerly awaiting conversion.

As military and economic realities of British power and territorial ambition closed in, among Zafar and his circle, literary ambition replaced the political variety, and this taste for poetry soon filtered down to the Delhi streets: a compilation of Urdu poets published in 1855, *The Garden of Poetry*, contains no less than 540 poets from Delhi who range from the Emperor and members of his family to a poor water-seller in Chandni Chowk, a young wrestler, a courtesan and a barber.

The closest focused record of the Red Fort at this period is the court diary which contains a fabulously detailed day-by-day picture of Zafar's life. The Last Emperor appears as a benign old man, daily having olive oil rubbed in his feet

to soothe his aches, occasionally rousing himself to visit a garden, go on a hunting expedition or host a *mushaira*. Afternoons were spent watching his elephants being bathed in the Jumna and evenings “enjoying the moonlight”, listening to Ghazal singers, or eating fresh mangoes. All the while the aged emperor tries to contain the infidelities of his young concubines, one of whom becomes pregnant by the court musician.

By the early 1850’s, however, many British officials were nursing plans to abolish the Mughal court and impose not just British laws and technology on India, but also Christianity. The reaction to this steady crescendo of insensitivity came in 1857 with the Great Mutiny. Of the 139,000 sepoys of the Bengal Army – the largest modern army in Asia – all but 7,796 turned against their British masters. In some parts of India, the sepoys were joined by the entire population, as the uprising touched a major popular chord. Atrocities abounded on both sides.

Delhi was the principle centre of the uprising. As mutinous troops poured into the city from all round northern India, it was clear from the outset that the British had to recapture Delhi or lose their Indian empire forever. Equally the rebels realised that if they lost Delhi they lost everything. Every available British soldier was therefore sent to the Delhi Ridge, and for the four hottest months of the Indian summer, the Mughal capital was bombarded by British artillery with thousands of helpless civilians caught up in the horrors.

The Great Mutiny has usually been told by the Marxist historians of the 1960’s and 1970’s primarily as a rising against British economic policies. Over the last three years, however, my colleague Mahmoud Farooqi has been translating some of the 20,000 Urdu and Persian documents, many previously unaccessed, that we have found in the Mutiny Papers section of the National Archives of India. This has allowed the Rising in Delhi to be seen from a properly Indian perspective, and not just from the British

sources which to date it has usually been viewed.

What was even more exciting was the street-level nature of much of the material. Although the documents were collected by the victorious British from the palace and the army camp, they contained huge quantities of petitions, complaints and requests from the ordinary citizens of Delhi – potters and courtesans, sweetmeat makers and over-worked water carriers – exactly the sort of people who usually escape the historian’s net. The Mutiny Papers overflow with glimpses of real life: the bird catchers and lime makers who have had their charpoys stolen by sepoys; the gamblers playing cards in a recently ruined house and ogling the women next door, to the great alarm of the family living there; the sweetmeat makers who refuse to take their sweets up to the trenches in Qudsia Bagh until they are paid for the last load.

We meet people like Hasni the dancer who uses a British attack on the Idgah to escape from the serai where she is staying with her husband and run off with her lover. Or Pandit Harichandra who tried to exhort the Hindus of Delhi to leave their shops and join the fight, citing examples from the *Mahabharat*. Or Hafiz Abdurrahman caught grilling beef kebabs during a ban on cow slaughter and who comes to beg the mercy of Zafar. Or Chandan the sister of the courtesan Manglu who rushed before the Emperor as her beautiful sister has been seized and raped by the cavalryman, Rustam Khan: “He has imprisoned her and beats her up and even though she shouts and screams nobody helps her... Should this state of anarchy and injustice continue the subjects of the Exalted One will all be destroyed.”

Cumulatively the stories that the collection contains allows the Rising to be seen not in terms of nationalism, imperialism, orientalism or other such abstractions, but instead as a human event of dramatic, heart-rending and often capricious outcomes, and to resurrect the ordinary individuals whose fate it was to be accidentally caught up in



one of the great upheavals of history. Public, political and national tragedies, after all, consist of a multitude of private, domestic and individual tragedies. It is through the human stories of the successes, struggles, grief, anguish and despair of these individuals that we can best bridge the great chasm of time and understanding separating us from the remarkably different world of mid-nineteenth century India.

Moreover what we have found in the Mutiny Papers has remarkable resonance with the political situation today: for as far as the Indian participants were concerned, the Rising was overwhelmingly a war of religion, looked upon as a defensive action against the rapid inroads missionaries and Christianity were making in India, as well as a more generalised fight for freedom from foreign domination. As far as the Indian participants of the Rising articulated their motives, they were above all resisting a move by the Company to impose Christianity and Christian laws on India- something many Evangelical Englishmen were indeed contemplating. As the sepoys told Zafar on May the 11th 1857, "we have joined hands to protect our religion and our faith". Later they stood in the Chandni Chowk, the main street of Old Delhi, and asked people: "Brothers: are you with those of the faith?" British men and women who had converted to Islam – and there were a surprising number of those in Delhi – were not hurt; but Indians who had converted to Christianity were cut down immediately. It is highly significant that the Urdu sources usually refer to the British not as "Angrez" (the English) or as *goras* (whites) or even *feringhees* (foreigners), but instead almost always as *kafirs* (infidels) and *Nasrani* (Christians).

Although the great majority of the sepoys were Hindus, in Delhi a flag of jihad was raised in the principal mosque, and many of the insurgents described themselves as mujahedin, ghazis and jihadis. Indeed by the end of the siege, after a significant proportion of the sepoys had melted away, unpaid, hungry and dispirited, the proportion of jihadis in Delhi grew to be about a quarter of the total fight-

ing force, and included a regiment of "suicide ghazis" from Gwalior who had vowed never to eat again and to fight until they met death "for those who have come to die have no need for food." One of the causes of unrest, according to one Delhi source, was that "the British had closed the madrasas." These were words which had no resonance to the historians of the 1960's. Now, sadly, in the aftermath of 9/11 and 7/7 they are words we understand all too well, and words like Jihad scream out of the dusty pages of the source manuscripts, demanding attention.

If all this has strong contemporary echoes, in other ways, however, Delhi feels as if it is fast moving away from its Mughal past. In modern Delhi an increasingly wealthy Punjabi middle class now live in an aspirational bubble of fast-rising shopping malls, espresso bars and multiplexes. On every side, rings of new suburbs are springing up, full of call centres, software companies and fancy apartment blocks, all rapidly rising on land that only two years ago was billowing winter wheat. These new neighbourhoods, most of them still half-built and ringed with scaffolding, are invariably given unrealistically enticing names- Beverly Hills, Windsor Court, West End Heights – an indication, perhaps, of where their owners would prefer to be, and where, in time, they may eventually migrate.

This fast emerging middle-class India is a country with its eyes firmly fixed on the coming century. Everywhere there is a profound hope that the country's rapidly rising international status will somehow compensate for a past often perceived as a long succession of invasions and defeats at the hands of foreign powers. Whatever the reason, the result is a tragic neglect of Delhi's magnificent past. Sometimes it seems as if no other great city of the world is less loved, or less cared for – as the tone of the recent *Outlook* cover story highlighted. Occasionally there is an outcry as the tomb of the poet Zauq is discovered to have disappeared under a municipal urinal or the *haveli* courtyard house of his rival Ghalib is revealed to have been turned into a coal store; but by and large the losses go unrecorded.

I find it heartbreaking: often when I revisit one of my favourite monuments it has either been overrun by some slum, unsympathetically restored by the ASI (Archaeological Survey of India) or, more usually, simply demolished. Ninety nine per cent of the delicate *havelis* or Mughal courtyard houses of Old Delhi have been destroyed, and like the city walls, disappeared into memory. According to historian Pavan Verma, the majority of the buildings he recorded in his book *Mansions at Dusk* only ten years ago no longer exist. Perhaps there is also a cultural factor here in the neglect of the past: as one conservationist told me recently: "you must understand," he said, "that we Hindus burn our dead." Either way, the loss of Delhi's past is irreplaceable; and future generations will inevitably look back at the conservation failures of the early 21st century with a deep sadness.

Sometimes, on winter afternoon walks, I wander to the lovely deeply atmospheric ruins of Zafar's fabulous summer palace in Mehrauli, a short distance from my Delhi house, and as I look out from its great gateway, I wonder what Zafar would have made of all this. Looking down over the Sufi shrine that abuts his palace, I suspect he would somehow have managed to make his peace with the fast changing cyber-India of call centres, software parks and back office processing units that are now slowly overpowering the last remnants of his world. After all, realism and acceptance were always qualities Zafar excelled in. For all the tragedy of his life, he was able to see that the world continued to turn, and that however much the dogs might bark, the great caravan of life continues to move on. As he wrote in a poem shortly after his imprisonment, and as Mughal Delhi lay in ruins around him:

*Delhi was once a paradise,  
Where Love held sway and reigned;  
But its charm lies ravished now  
And only ruins remain.*

*No tears were shed when shroudless they  
Were laid in common graves;  
No prayers were read for the noble dead,  
Unmarked remain their graves*

*But things cannot remain, O Zafar,  
Thus, for who can tell?  
Through God's great mercy and the Prophet  
All may yet be well.*



Mughal Bahadur Shah

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## References

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**Policies**

Marie-Theres Albert

## **The MUMA-Project – An Integrated Approach to Heritage Management**

Heritage creates and maintains identity. The heritage of mankind is therefore an irreplaceable resource, which must be preserved for current and future generations. And it is for this reason that in 1972 the Heritage of Mankind has been placed under protection by the International Community when the Convention for the Protection of the World's Cultural and Natural Heritage was defined and adopted by UNESCO.

In the meantime more than thirty years have passed. Today, 830 monuments in 138 countries are inscribed on the World Heritage List. Out of these, 644 are cultural monuments, 162 are natural monuments and an additional 24 are classified as belonging to the world's cultural and natural heritage.

Looking at this process retrospectively, it can be said that the protection of the heritage of mankind has become a concern of all peoples and has increased internationally the awareness that heritage protection is a responsibility for every human being. Furthermore we may say that the growing recognition and implementation of the World Heritage Convention shows that preserving cultural and natural assets has been a successful concept.

One of the most important issues in this context is the increasing demand for specifically trained experts. This demand has contributed to the development and implementation of national and international university courses in heritage protection and use. It has also contributed to establishing networks in this field and to developing programmes for capacity building.

The heritage of mankind consists of natural properties as well as of material and immaterial cultural properties.

Nowadays we are facing the challenge that apart from their potential for the world of ideas, the Heritage of Mankind also offers economic potential. Cultural and natural properties are marketed and consequently used by tourists. A sustainable use of heritage is required and has therefore become a challenge for the peoples of the world. Be it local or national, regional or under the protection of the world community – heritage must be protected and used at the same time. These conflicting interests pose certain requirements to be matched by future oriented methods of conservation, restoration and management.

Furthermore the Heritage of Mankind addresses a vital issue with important economic and cultural consequences for all societies in a globalizing world. In terms of its socio-cultural significance, world heritage promises to recognize cultural values equally in different parts of the world, and offers a chance to engage in cross-cultural dialogue.

The MUMA project "Development of Multi-Disciplinary Management Strategies for Conservation and Use of Heritage Sites in Asia and Europe" aims at diverse aspects of these issues mentioned. It intends to develop modern conservation and restoration concepts and to achieve sustainable management strategies for the use of heritage. MUMA therefore intends to contribute substantially towards education and capacity building of an international partnership for various tasks in this field. The programme has been co-financed by the European Union, namely the Asia Link Programme.

The Asia-Link Programme was launched at the beginning of 2002 as an initiative by the European Union (EU) to foster regional and multilateral networking between higher education institutions in EU Member States and South Asia, South-East Asia and China. This five-year programme aims to provide support to European and Asian higher education institutions in the areas of human resource development, curriculum development and institutional and systems development.

In this context MUMA fosters the international and intercultural communication between Europe and Asia and at the same time promotes an exchange of training and research approaches between Asian and European universities.

One of the main fields where these challenges need to be addressed is the field of university level heritage education. It was mainly for this reason that MUMA was established by a university network consisting of the Beijing Institute of Technology in China, the School of Planning and Architecture New Delhi in India, the University of Zaragoza in Spain and the Brandenburg University of Technology Cottbus in Germany with its new academic field of World Heritage Studies.

### **The Project**

MUMA has been carried out as a human resource development project and concentrates on the improvement of heritage education in schools, management education at university level and on capacity building in heritage management for practitioners.

The main aspect of MUMA is training dedicated to raise the quality in higher education in the field of heritage conservation and management mainly in Asia and Europe. However, at the same time the project has a worldwide dissemination effect.

Regarding Asia, China and India have made substantial efforts to increase tourism at their heritage sites without having adequate management strategies. Therefore we can observe that tourism mainly creates new threats for the preservation of heritage sites in these countries. It has also aggravated the worldwide existing tensions between conservationists who favour heritage protection on one hand and economists with strategies for the use of heritage sites through tourism on the other. Conflicts between the protection of sites and their sustainable use require sustainable management and problem solving strategies.

To tackle these issues the MUMA Project was developed. On the basis of an integrated approach to heritage management, MUMA was conceived to provide inter- und multidisciplinary strategies for identifying conflicts between the protection and use of heritage sites. Furthermore the project aims at contributing to the training of Asian experts in order to enable them to actively engage in such processes. MUMA generates specifically tailored ideas for the protection of heritage sites and their sustainable use.

Based on previous experiences in heritage development, there was no doubt from the outset that the promotion of this double strategy would have to ensure economic benefits on the short, middle and long-term for local and regional communities or for the wider society involved.

The conceptual frame of MUMA was based on the core idea of UNESCO that heritage is not only a source of identity for a particular society, but rather creating identities for all human beings. For this reason heritage has been appreciated by people across the globe and consequently the promotion of this mutual understanding presents a pressing and innovative task for a variety of people and institutions involved in heritage protection.

### **The Concept**

MUMA strives to provide added value for its participants. To increase acceptance, innovative approaches are jointly developed. Models for best practice in teaching, management and conflict resolution are jointly developed and shared among all participating institutions and target groups. Thus a quick dissemination of results is ensured. Every participating institution has equal opportunities to contribute to the project.

A systematic approach with focus on raising awareness, on training, on methods and procedures was put in place which can lay the foundation for enhanced economic development opportunities linked to heritage tourism. In the MUMA project, teaching staff from partner universi-

ties were trained in approaches to heritage management which will provide problem-solving strategies for conflicts between the conservation and use of heritage.

In China and India as well as in Germany and Spain a lack of local experts for strategies in heritage management has been identified. Therefore training in heritage management at higher education institutions is urgently required. Consequently, MUMA promotes multi-disciplinary and sustainable management strategies for heritage sites. The project further qualifies academic departments with multi-disciplinary staff members. These staff members in turn will train experts in the field of heritage studies.

All project partners contribute their specific expertise in the field. The BTU Cottbus with its World Heritage Studies Programme provides a model of how to best integrate such knowledge in a holistic management approach. By mutual exchange, teaching staff at all partner universities integrated different didactical approaches and cultural knowledge in their work and forged new networks for future cooperations.

### **Direct and Indirect Goals**

The project was conceived to lay the foundations for future development of common curricular standards and modules and to increase opportunities for staff to gain experiences abroad. The partners benefit from mutual degree recognition, facilitated by common standards and teaching contents. Students of all partner universities – as future managers of heritage sites – are benefiting indirectly, as well as local authorities, who gain insights into the special needs of world heritage management and become aware of problematic issues.

Furthermore, MUMA relates directly to areas given priority in the Asia-Link Programme. One is the issue of direct economic development. As a matter of fact, tourism at world and national heritage sites has dramatically increased worldwide over the past decade. This is often en-

couraged by public subsidies without future oriented long term development strategies and management concepts which could guarantee a sustainable use as well as income for the population.

This situation has aggravated the conflict between the economic and the conservational interests. Therefore, the lack of strategies for heritage management threatens to lead to heritage destruction. Such destruction would have negative economic consequences for local communities and societies. The integrated approach of MUMA gains to implement modern management techniques integrating both use and conservation to anchor heritage tourism as a way of economic development for the present and future generations.

Another area to which MUMA directly pertains is the one of social and cultural development. Heritage has been recognized by UNESCO and by countries around the globe as an important foundation of cultural identity, and by finding solutions to its protection and public use the project contributes to the safeguarding of these identities. The project also enhances the mutual awareness of different cultural perspectives and approaches to heritage. It broadens the understanding for shared global challenges, regional specificities, and possibilities for cultural development in a globalized world.

### **Target Groups**

MUMA integrated the following target groups into the project work:

- National and international scholars who focus in teaching and research on issues of heritage education and heritage management.
- Alumni and current students of the partner universities as well as students from other international courses in heritage related fields who are interested in discussing both strengths and challenges of heritage management education.
- Representatives from the national Commissions for



UNESCO of the participating countries, the UNESCO World Heritage Centre in Paris as well as other divisions of UNESCO.

- Representatives of further national and international organizations in the area of World Heritage, reporting on professional aspects of heritage management.
- Representatives from NGOs, public bodies and private business, contributing innovative proposals for increased private funding while presenting their needs as part of public-private-partnerships and shared responsibility.
- Managers of World Heritage Sites, dealing with issues in heritage management and providing inputs from a practical perspective.
- Further national and international stakeholders who actively participate in the sustainable use of heritage in different forms and areas of work.

### **Partnership**

The international partnership of MUMA has been based on different aspects in teaching and researching local and regional challenges of heritage sites. Therefore the partnership represents diverse cultural and disciplinary backgrounds and strategies for heritage protection and use.

Since each partner of the network provided its own specific expertise in the field of heritage management the contribution of the Brandenburg University of Technology Cottbus is the World Heritage Studies Programme (WHS). This programme integrates cultural, technological, ecological and management aspects for world heritage, heritage protection and heritage use. It is the first accredited study programme worldwide.

WHS addresses the diversity of natural and cultural heritage as well as its material, immaterial presentations as provided by the World Heritage Convention of 1972, the Intangible Heritage Convention of 2003, by UNESCO's Memory of the World Programme and last but not least UNESCO's Convention for the Safeguarding of Cultural Diversity of 2005. WHS offers a theoretical framework

and the development concepts as part of its educational approach, as well as substantial knowledge in the field of heritage management.

WHS is an international two-year Master Course with an intercultural and interdisciplinary curriculum tailored to the need of trained experts in issues of heritage conservation and protection. World Heritage Studies has been awarded with a UNESCO Chair in Heritage Studies. It has organized in cooperation with the World Heritage Centre in Paris and the German Commission for UNESCO a number of workshops and conferences about strengths and weaknesses in Heritage Management.

Target groups of World Heritage Studies are students from all over the world who have shown specific knowledge and interest in heritage protection and who plan to do research or work in a future-oriented and innovative field. WHS provides a modular structure that has been developed on the basis of the philosophy of the "Convention for the Protection of the Heritage of Mankind".

Different from the German interest to join the partnership, which is based on disseminating teaching experiences, is the interest of the Asian partners, namely the Beijing Institute of Technology in China and the School of Planning and Architecture in Delhi, India. In India and China, the current situation in heritage management is very different from that in Europe, due to the division of jurisdiction among state departments for culture, urban planning and local authorities. Heritage management is not only a matter of legal instruments, but also of awareness in the general public, which in turn may be more concerned with the needs of modernization and urban growth. This emphasizes again, that the goals of heritage conservation cannot be achieved by confining the process to purely aesthetic or technical aspects.

In China, heritage protection programmes focus on preservation issues, but lack management components.

Therefore the MUMA project answers an urgent need for the implementation of modern management techniques which integrate both conservation and tourism development as an important economic factor. Local state officials presently still rely heavily on international organizations such as ICOMOS for help in management plans of potential world heritage sites. International organizations and the Chinese agencies are beginning to realize that tourism creates problems to sites such as the Old Town of Lijang in Yunnan Province and the Forbidden City in Beijing, demanding immediate action.

As a MUMA partner the Beijing Institute of Technology with its faculty of Design and Art contributes in China to the development of management strategies for the specific needs of the country. The contribution consists of its specific experience in the field of industrial design and in protection strategies of heritage. Furthermore the faculty will set up a new academic programme "Heritage and Design" which has been developed on the bases of the teaching and learning processes in the collaboration with MUMA.

India presents unique challenges to heritage management because of the present rapid development eroding its architectural heritage. Delhi, as a potential World Heritage City is often compared to Rome and would deserve more attention. There is lot of interest in conservation among local elites and communities, but problems persist in the capacity of human resources to respond with technical and managerial competence. Inadequate knowledge to influence the relevant agencies, which are shackled by an outdated legal system, aggravates the situation. There is growing recognition in India for the need of quality and innovative management concepts incorporating various aspects of conservation.

MUMA's partner in India, the School of Planning and Architecture has been at the forefront in the development of heritage management. It has pursued an integrated and

holistic approach for over 15 years. The department seeks to build bridges in order to integrate heritage management with existing administrative systems, emphasizing constitutional decentralization and local community participation.

Finally working with a partnership network the coordination and systematic communication of knowledge between all partners is vital for the success of a cross-border project like MUMA – especially in view of future curricular cooperation. Therefore, MUMA's partner in Spain, the Advanced Computer Graphics Group (GIGA) at the University of Zaragoza has developed an internet-based collaborative environment as a platform for the communication channels between the Asian and European universities. GIGA has gained internationally recognized competence in providing technological solutions to various needs of world heritage sites. It forms the technological part of the MUMA partnership and contributed its know-how to develop suitable tools for the needs of the project.

### **Outcome**

One of the main long term goals of the MUMA project is to change the prevailing attitudes of local authorities in order to implement a heritage administration that adopts modern management techniques integrating the needs for conservation and (tourist) use for sustainable development. Therefore the project followed a participatory approach to develop common solutions by integrating members of local authorities into the activities in order to meet their actual needs.

In this context MUMA has initiated an on-going process of raising awareness and consequential improvements that shall lead to the recruitment of graduated students from involved partner institutions by local authorities and management bodies of heritage sites. As a basis for future changes in legislation and public administration, it was essential to increase the sensibility for the conflict between use and conservation of heritage sites.

Among others the following results are emphasized:

- In all participating universities the teaching topics about heritage protection have increased. Several new specific fields of knowledge from China and India were made available to students in Germany (e.g. Chinese and Indian culture and arts, philosophy, architecture, specific Asian approaches to the protection and use of cultural heritage). Vice versa, the Chinese and Indian teachers who came to Cottbus learned new methods and strategies of teaching in general, as well as specific European ideas and approaches towards heritage management.
- For the participating academic staff the teaching quality has increased with view to the additional application of modern didactical methods. The concept of seminars with regular students' participation (be it in the form of discussions or own speeches and presentations) and a more team-orientated classroom work have been new teaching experiences for the visitors from Asia. They learned about different approaches which they can now put into practice as a method complementary to the frontal teaching system predominant in their own academic tradition.
- The use of new media strategies for heritage management was promoted mainly by the Spanish project partner. By introducing a collaborative internet environment and a course on heritage and new media, the importance of these new technologies for the field of heritage became obvious for both students and involved site managers. It was demonstrated that the use of technology can serve as an instrument for the everyday tasks of a site manager, offering a wide range of new tools from analysis and steering of the stream of visitors to the virtual reconstruction and presentation of parts of the site.
- A holistic management approach means that the management of heritage sites should not only consider the number of visitors, technology, or funding, but rather should apply an integrated concept for the protection and use of the site. The promotion of this concept was achieved by a curriculum, which includes mandatory classes in humanities, technology, ecology and man-

agement as well as participatory approaches. The participants of the faculty exchange were encouraged to attend classes from all scientific disciplines and to transfer the newly acquired knowledge to a different perception of management concepts. This approach not only served to teach holistic management methods, but also to promote curricular and didactical concepts, which are so far widely unknown in Asian countries.

- Development and adoption of intercultural skills was achieved on all sides of the partnership. The faculty exchange participants were able to attend classes on "Intercultural Communication" and "Intercultural Management". They were thus able to understand also the theoretical context of intercultural studies. On the other hand, they had to apply their knowledge in front of a class of highly motivated and qualified postgraduate students with a multifaceted cultural and national background, which demanded a lot of intercultural understanding and sensitivity. The European students in Cottbus broadened their view towards other cultures and their respective approaches in the area of heritage protection, conservation and use by attending the lectures and seminars of the visiting teachers from China and India. Regarding the project management, intercultural understanding was improved by learning that the Asian partners had sometimes a very different conception of project aims and contents. The European side thus adapted to a certain kind of creativity and flexibility in achieving the project aims.
- In the field of Human Resource Development, which was the main target, the project activities were successful, allowing a transfer of know-how and an improvement of skills of the university teaching staff through faculty exchanges. Even beyond the faculty exchange, the relations between the partner institutions were fostered by the exchange of students from the Asian partner institutions taking part in the BTU World Heritage Studies Programme. Moreover the project aimed at preparing the stage for a future collaboration between European and Asian higher education institutions in the field of

curriculum development by outlining new course concepts and by producing teaching and training materials.

- The building-up of institutional networks and the contact to experts in Asia was encouraged through the wide range of participants from different NGOs and NPOs at workshops and conferences.
- Sustainability has been guaranteed by the introduction of the project's programme into teaching activities of the partner universities, and by the systematic integration of heritage managers into this process. Ideas for common curricula strategies in terms of heritage education and capacity building in heritage management were designed and developed in the framework of the Collaborative Internet Environment and different workshops.
- It has been demonstrated through the project that modern technology can serve as a useful communication instrument for a complex project, both for the internal communication among project partners and the external presentation of the project results. The forum function of the Collaborative Internet Environment will continue to be available for discussions on the topic, and can serve as a permanent platform for all stakeholders involved. It has achieved a certain degree of publicity for those who look for information on heritage management in the world wide web. This can be proved by the fact that in a Google search with the keywords "heritage management strategies", the project website appears among the first entries.

Altogether, and as the impacts prove, it can be said, that MUMA has been a successful project which should be used as best practice for enhancing university cooperation between Asia and Europe as well as improving heritage management capabilities. Sustainability shall be further extended in terms of quality and quantity in the framework of new follow-up activities. MUMA is seen as predecessor of a project in curriculum development.

Roland Bernecker

## **The German Commission for UNESCO in the Field of Heritage Education and Training**

UNESCO World Heritage is the most successful project pursued by the United Nations in the area of international cultural cooperation. This is because World Heritage Sites are not only places of remembrance, but also places to review our use of these memories for renewing the way we use these memories.

The idea of World Heritage is based on the fundamental refusal to abandon outstanding cultural achievements to the boundary-raising of nations. Culture has always also been, and remains, a symbolic vehicle for the one-upmanship between nations and people that led to catastrophic wars in the 20th century. Societies with a will to make a future must learn to free culture from its chauvinistic trappings and see it as a value that must make its contribution to forging a universal concept of humanity. The greater the significance of, say, a work of art is, the more universal is its validity.

As I see it, it is from this point that the real power of the World Heritage Convention stems. The significance of the UNESCO World Heritage Convention of 1972 does not lie in the postcard aura that radiates from the listed objects, nor does it lie in the flurry of excitement brought on by the exclusivity of a chart-listing. The really fascinating aspect of the World Heritage List is the farsighted idea of a common heritage for all of humanity. The outstanding cultural and natural sites on our planet are achievements or treasures from which humanity as a whole can benefit. These derive from the common human striving for perfection, beauty and dignity, and as such they cannot belong exclusively to the place, the people or the nation to which they happen to have been ascribed by history or geography. As a mere idea, this would have no great relevance and would bear the inescapable mark of a well-

meaning abstraction. However, in the instrument under international law instituted by UNESCO for the protection of the World Cultural and Natural Heritage, this idea is given very tangible expression: over its more than 30-year history, 183 countries have agreed to have the outstanding cultural and natural sites situated on their territory recognized as World Heritage. This is an example of a voluntary relinquishing of national sovereignty in the spirit of international cooperation.

Two principles form the functioning basis of this programme under international law: firstly, the right of initiative on the part of the signatory states – it is up to them alone to voluntarily propose objects for inscription on the World Heritage List. Second comes recognition that with the acceptance of a site, technical responsibility for its protection and preservation is held together with the community of all signatory states. The World Heritage title is therefore not merely an idle rhetorical figure or a premium tourist marketing tool; rather, it has consequences, the full scope of which many applicants appear sometimes to be unaware of. The question of whether a New Zealand delegate on the World Heritage Committee should be able to intervene in the town planning of a German local authority must be answered unambiguously in the affirmative – if it is a matter concerning a site on the World Heritage List. Incidentally, it is worth mentioning in passing that the World Heritage Committee is constituted of 21 national representative experts, who are elected by the General Assembly of all 183 signatory states, and are thus endowed with the democratic and expert legitimacy to represent the interests of all the countries taking part in the World Heritage Programme. If this kind of intervention is unacceptable for you, you may not have understood the concept of World Heritage. The international specialist community is called upon to make its contribution finding the best solutions for necessary developments within the World Heritage Sites. There is only one way to escape such meddling – and that is not to apply for the title of World Heritage in the first place. Of course, you could always

take the international awareness for what it really is: as an honour, as interest and as recognition. And as a challenge to look beyond local concerns and set standards for planning activities that stand up to international examination. For sites that are eligible to become part of the World Heritage, this should be the standard, and it should not be possible to waive it in the face of local interests. When a signatory state makes an application to propose a site for the World Heritage List, of its own accord, this state is declaring to the international community that it shall set the highest standards for the care and conservation of the site in question.

In a world stricken by conflicts that pose ever-increasing perils for us all, and where cultural communication between the different regions of the world is failing, the World Heritage Programme must be seen as an almost miraculous manifestation of the as-yet unattained understanding that we are striving for in so-called cultural dialogue. Here, 183 countries are cooperating, in defiance of all cultural barriers, on the basis of a universal concept of culture: ready to place their own possessions alongside those of others and give these latter a recognition that conversely stirs their pride in their own. The World Heritage Programme enjoys great respect around the world. That is something that can be felt by anyone who takes part in the annual sessions of the World Heritage Committee, which take place each year in a different venue. It is no over-exaggeration or fake pathos to draw the conclusion that the World Heritage Programme is one of the few contemporary intercultural cooperation projects that actually works. This makes it due for protection and the appropriate political respect.

The more than 30 years of work that Germany has put into the World Heritage Convention is a story of success. With 32 World Heritage Sites, our representation on the World Heritage List is far above the average. The German World Heritage Sites are outstanding and impressive examples of the culture and history of our country, and make

an important and internationally recognized contribution within the UNESCO World Heritage as a whole. Cooperation between the sites has developed well over the last few years, and there has been an intense exchange at their annual conferences. Many of the German sites carry out enthusiastic and exemplary youth work, and the World Heritage has a strong media presence – even beyond situations of conflict. It has been possible to use the World Heritage to mobilize citizens' involvement (in the case of Bamberg, to take one example among many), and to build international networks (as for example, the Abbey of Lorsch).

Where we still need to put in more work is in improving the transfer of information down from the 'heights' of intergovernmental commitments onto the level of local authority planning processes. With the publication of a comprehensive 'World Heritage Manual' in spring 2006, the German Commission for UNESCO has taken a further step along this road. Its success can be seen in the fact that the first edition of the manual quickly went out of print.

Over the next few years, it will also be necessary to begin the drafting of methodically demanding management plans. By these means only it shall be possible to progress from ever-increasing ad-hoc monitoring to conflict-avoiding strategies.

Positing a confrontational opposition between the principles of conservation and development leads to a dead end. Even World Heritage can be changed and developed when the need arises. But it should be self-evident that such actions must take place with the highest possible quality and with respect for the commitments that have been entered into towards all of the other signatory states of the World Heritage Convention.

Its deeper significance lies in a necessary modernisation of our idea of memory. The aura that can be felt when the historically distant is close enough to touch, and the

sense of the sublime when encountering outstanding sites of cultural or natural beauty do not suggest themselves to us as the specific manifestation of distant and bygone history, but rather as a glimpse into the deeper level of universal value. The concept of a 'heritage of humankind' releases the sites from the individual gesture and replaces it with the concept of responsible participation, a sense of protective co-propriety. When we see these sites close up, we understand that rubbing out or changing our past narrows the realm of possibility for the generations of today and tomorrow. The global conservation effort sharpens awareness for the overcoming of cultural barriers: we are forced to recognize ourselves in others. The task of building solidarity is a global one, and readiness to enter into it is fed by a fascination with universal value of the common cultural and natural heritage. This heritage is no longer memory as an explanatory history – it is part of a vision for the future of humanity.

During its 66th General Assembly in Hildesheim the German Commission for UNESCO adopted the following resolution on UNESCO World Heritage in Germany. In my view, it captures very well the spirit of the Convention and indicates lines of action for all stakeholders.

## UNESCO World Heritage in Germany

*Resolution of the 66th General Assembly of the German Commission for UNESCO, Hildesheim, 28th and 29th June 2006*

### The German Commission for UNESCO

1. *acknowledges* the UNESCO Convention Concerning the Protection of the World Natural and Cultural Heritage (World Heritage Convention) of 1972 to be an effective instrument for international cooperation in the protection of mankind's cultural and natural heritage and for furthering intercultural dialogue,

2. *underlines* the forward-looking significance of the principle established in the World Heritage Convention by which outstanding cultural achievements and natural sites are considered to be of universal value, entailing the common responsibility of the world community for their protection,
3. *welcomes* the pledge made by the signatory states to the World Heritage Convention to bear responsibility for the continued protection of the sites they have inscribed on the World Heritage List, to involve the international academic community in the search for solutions to incipient problems and to be accountable to the international community for the implementation of the World Heritage Convention,
4. *stresses* the particular responsibility which the Federal Republic of Germany, as a signatory country to the World Heritage Convention, has assumed for its own World Heritage Sites and – in cooperation with all signatory countries – for the entirety of the World Heritage,
5. *notes* the joint responsibility of Federal Government, Federal States and local authorities,
6. *recalls* the broad worldwide visibility of international cooperation in the framework of the World Heritage Convention.
7. The German Commission for UNESCO calls on all politically and technically responsible institutions in Germany:

To reinforce Germany's responsibility as a signatory to the World Heritage Convention, in particular

- a) to take account of the reform strategies of the UNESCO World Heritage Committee, aiming at the improvement of geographical and thematic balance and for slower growth of the World Heritage List, in all forthcoming resolutions regarding German applications for inscription on the List,
- b) to seek agreement with the UNESCO World Heritage Centre at an early stage of planning applications which could affect the quality of a Site, and to make the most

stringent demands for the protection of the sites in planning procedures of all kinds,

- c) to ensure that amendments to legislation and measures to reduce bureaucracy and simplify administrative procedures do not undermine the legal, administrative and technical standards adopted through the ratification of the World Heritage Convention,
- d) to do justice to the high funding requirements for the preservation of the world cultural and natural heritage in the framework of urban reconstruction subsidies and other new subsidy programmes, as well as through incentives in tax legislation to mobilize private capital,
- e) to tackle the serious short-term threats posed to the World Heritage Sites by possibly insufficient fire and disaster protection measures,

to further develop the management and coordination of the World Heritage Programme in Germany, in particular

- f) to draft a management plan for each German World Heritage Site, stating in particular possible risks for the Sites and strategies to avoid such risks, as well as ensuring that the relevant information as to the particular conservation requirements of World Heritage Sites is supplied to all competent institutions and stakeholders,
- g) to nominate a coordinator for each World Heritage Site who defends all of the interests of the Site under the World Heritage Convention by improving the consultation process with all stakeholders involved,
- h) to support the German Commission for UNESCO in its task of coordinating information flows and cooperation between the authorities responsible for the World Heritage Convention and the German World Heritage Sites,

to make the World Heritage Sites into places of intercultural exchange and ambassadors for the ideals of UNESCO, in particular

- i) to see the German UNESCO World Heritage Sites as part of a worldwide network of international cooperation and intercultural dialogue, and to develop them in

these terms,

- j) to promote the creation of international partnership and mentoring arrangements between German World Heritage Sites and other places around the world which are worth preserving and may be endangered, to support their maintenance and conservation in a targeted manner, and to provide increased targeted support to endangered World Heritage Sites in the framework of economic cooperation and development,
- k) to put the German UNESCO World Heritage Site in a position to fulfil the role they have acquired internationally in promoting Germany's profile abroad – professionally, innovatively and in a manner suited to a demanding international audience,

to further improve the sustainable use of the World Heritage Sites' potential for cultural tourism, in particular

- l) to support the work of the UNESCO World Heritage Sites Association in Germany as a nationwide network for cooperation between World Heritage Sites in the area of tourism,
- m) to create standardized signposting on motorways, main roads and other access routes and to stimulate the publication of informative travel guides and road maps,

to intensify educational and public relations work as well as civil society's involvement with the World Heritage Sites, in particular

- n) to further develop the educational role of the German World Heritage Sites through closer cooperation with schools, in particular the UNESCO Associated Schools, and to integrate awareness of the German and international World Heritage into teaching,
- o) to initiate a wide ranging programme of training and information in cooperation with appropriate institutions, aimed at decision-makers, academics, journalists, teachers, tour guides and other disseminators of information, and to initiate and support research projects at educational and research establishments in the field of World Heritage in Germany,



- p) to reinforce the involvement of civil society in support of World Heritage Sites and the identification of citizens with their own World Heritage through the creation of local 'friends groups' and the establishment of citizens' foundations,
- q) to play an active role in the organisation of World Heritage Day on the first Sunday of June each year, and thus contribute to giving this day yet greater importance.

## Background

The 'Convention Concerning the Protection of the World Natural and Cultural Heritage', adopted by UNESCO in 1972, has hitherto been signed by 182 states, including Germany. Over 800 Sites from more than 130 countries are represented on the World Heritage List and enjoy the protection of the international community as well as the particular attention of the world media. The World Heritage Convention has made a contribution – through its forward-looking idea of the common responsibility of the international community for the outstanding cultural and natural sites on this earth – to the creation of a border-crossing recognition of universal cultural values.

In the current debate on the significance of the cultural and natural heritage of the earth, it is being stressed to an ever greater extent that besides being maintained and protected, the World Heritage Sites have an important role to play

- as an indispensable resource for understanding and vividly experiencing the common history of mankind, and as a tangible testament to the diversity and value of past and present cultures
- as a reflection of human creativity and stimulus for a humane and peaceful way of life in the societies of today and the future
- as places for encountering foreign cultures, where interest is awakened in one's own history and in the history of other peoples, and where an understanding for the underlying unity of human life is promoted
- as sites that bring us into contact with a respectful, sus-

tainable approach to nature, with the aesthetic qualities of natural formations, and with an understanding of the history of planet earth

- as places where the term 'World Heritage' expands nation-bound conceptions of cultural identity towards a universal, human and intercultural understanding of cultural and natural heritage
- as places of education, where children and young people can experience, creatively fashion and learn the way to gain intercultural access to their own history, to the history of other peoples and the history of the earth.

## **From Training to Capacity Building: The Evolution of a Concept in the Framework of the World Heritage Convention**

### **Introduction**

When the World Heritage Convention was devised in the 1970s the concept of training of heritage professionals was already seen in a broader context of heritage conservation in society. Article 5 of this legal instrument asks the States Parties to give the Convention a function in the life of the communities and how could this be achieved without awareness raising and capacity building of professionals in long term heritage conservation, protection and management. It calls specifically for the establishment of specialized institutions by the national authorities. Today, as the Convention reaches universality with 183 signatories and 830 properties inscribed on the UNESCO World Heritage List, Article 5 is seen in a new light.

### **Training individuals**

In the early years of the Convention however training focused on individual scholarships for protected area staff and group training at specialized training institutions for natural heritage such as Garoua (Cameroon) or Mweka College (Tanzania) in Africa or CATIE (Costa Rica) and Fort Collins (USA) for the Americas. More and more the evolution of training moved from individuals to specialized courses for protected area managers, including World Heritage sites, UNESCO Biosphere Reserves, Ramsar Wetland Sites or others. Interesting enough, no specialized institution was called upon in the text of the Convention for the natural heritage field. Often training courses were organized jointly by UNESCO and IUCN to reach the target groups in a focused way in the developing countries. This is reflected in the evolution of the Operational Guidelines and the provisions for training under international assistance.

For cultural heritage, two organizations, ICOMOS and ICCROM are indicated in the Convention and for all training matters ICCROM, the Rome Centre, was called upon. This key institution organized specialized short term and long term courses for heritage professionals in all its field of competence. Over time an evolution from highly specialized restoration techniques courses to short term seminars on territorial management and the built heritage can be noted. This was paralleled by a growing need for cultural heritage professionals to manage complex and large scale properties such as living cities or cultural landscapes. The Committee already noted the growing needs with its review on the occasion of the 20th anniversary of the Convention and the adoption of the strategic objectives in 1992 at the 16th session of the World Heritage Committee (Santa Fe, USA, December 1992).

Another evolution came into focus in the mid-1990s: training strategies were launched, in 1995 for natural heritage with a seminar at Grand Canyon (USA) and parallel discussions took place for cultural heritage by the Bureau of the World Heritage Committee in 1994. Key elements of the debates were regional training strategies, criteria for evaluating training requests and the development of general principles for World Heritage training. The Global Training Strategy came into place first with a cultural heritage focus at the World Heritage Committee session in Cairns (Australia, 2000) and then by merging the elements into an overall integrated Global Training Strategy covering both natural and cultural heritage in 2001.

### **Global training strategy**

The Global Training Strategy was adopted by the World Heritage Committee in Helsinki (Finland, 2001) and was based on extensive experiences compiled over time and from different regions. It also integrated the first experiences of the Africa 2009 project focusing on enhancing capacity in heritage conservation and management in Sub-Saharan Africa. The subsequent implementation phase of the Global Training strategy was both regional

with specialized training courses focusing on specific needs in Sub-Saharan Africa (Eastern Africa, Kampala 2002), the Arab Region (Amman, 2002), Latin America, Asia (wood conservation, Nara 2004) and partly Eastern Europe (such as the management strategies for Azerbaijan at ICCROM 2004). At the same time, global courses had a new focus, including historic cities or the management of cultural landscapes (ITUC course at ICCROM in 2002).

The World Heritage Committee over time saw a growing need for focused training and for enhanced capacity building at all levels of the conservation process including national authorities and site managers and local stakeholders. The turning point was in 2002 with the adoption of the so-called '4 Cs' (credibility, conservation, capacity building and communication), the strategic objectives to guide the work of the World Heritage Committee, which included specifically capacity building. The 2005/06 evaluation of training activities provided through international assistance from the World Heritage Fund clearly illustrated this evolution, but also the increasing lack of funds available.

The evident lack of support brought new partners into the World Heritage system in the 1990s: capacity building was provided through extrabudgetary funding and through large scale projects such as the "Enhancing our Heritage" financed by the United Nations Foundation (UNF) for the natural heritage part. In addition, universities came into play, partly through the Forum UNESCO Heritage but also through specialized courses at universities focusing on heritage management and World Heritage conservation, such as the World Heritage Studies Programme (WHS) at the BTU Cottbus (Germany), University of Dublin (Ireland) or at Deakin University (Australia).

### **Training and periodic reporting**

A new phase began with the Periodic Reporting which had as one of its objectives the "identification of training

needs" in the different regions. The first cycle of this exercise was presented to the Committee from 2000 to 2006 and had among its objectives to provide not only a global overview of the state of conservation of properties but also the implementation of the Convention at the regional and subregional level. It resulted in the identification of training needs by region and subregion, which are now transformed into long-term capacity building and regional programmes, such as Pacific 2009. The results of the Periodic Reports gave the Committee the means to re-focus both international assistance projects and training programmes to the basic needs identified – no single region was excluded, even in Europe major training gaps were identified with the Periodic Report presented in July 2006. Among these gaps was the lack of knowledge about basic concepts of the World Heritage Convention including the notion of outstanding universal value. With the ever growing World Heritage system, World Heritage becomes more and more a global enterprise with millions of people involved, either in jobs directly related to the sites and gaining their income from the growing heritage economy or in administrative or State Party institutions also in need of enhanced capacity building taking into account the continuously renewing interpretation of World Heritage.

The evolution from individual training and fellowships to subregional programmes focusing on long-term enhancing of capacity illustrates the development over time in the growing World Heritage system. This system requires not only highly trained professionals at all levels but also a continued need analysis which keeps up with new developments such as transnational and serial site management or addressing new issues and emerging threats arising such as climate change.

### **Manuals and training kits**

To address the growing needs, the last decade also saw the development of specialized training kits and manuals. Again partly as a result of the Periodic Reports, for example in the Arab Region, focused training modules were

developed, such as preparing nominations or management plans. These were a further step from the ICCROM Manuals such as the Fielden/Jukiletho 'Management of cultural sites' or Stovel's 'Risk Preparedness' towards very specific World Heritage Modules.

For the natural heritage side IUCN prepared several manuals which are currently in the testing phase: "How to prepare natural World Heritage nominations" or "Management plans for natural World Heritage sites". Recently a testing session was organized by the German Federal Agency for Nature Protection (BfN) at Vilm Island for site managers from Eastern Europe (November 2006). The results of the testing will be integrated in the adapted versions.

## **Conclusions**

The three decades in the evolution of the World Heritage Convention have seen a major shift from basic training to regional and global capacity building efforts. In the framework of the Convention key institutions such as ICCROM and IUCN programmes came together to make an effort towards focused and specialized training and capacity building of the managers of our World Heritage sites of tomorrow. We will see a further evolution in the coming years when the training manuals come into use. New reflections will start when the four strategic objectives of enhancing credibility, conservation, capacity building, and communication will be evaluated in 2007. As the system becomes more complex, capacity building may be also improved among the trainers and evaluators, among Committee members and the secretariat of the Convention, the World Heritage Centre, to keep up with the growing standards of heritage conservation for the sites which are of outstanding universal value for all of humanity.

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## World Heritage Cities – Challenges and Chances

If anything like an ideal World Heritage site would exist, what would it look like?

Certainly, it would not be threatened or damaged by wars or armed conflict, as happened to the site of Byblos in Lebanon just recently (UNESCO, Mission reports on war damage to cultural heritage in Lebanon). It would not face destruction by terrorist attacks, like the Buddha statues in the Bamiyan Valley in Afghanistan, which have greatly suffered from dynamite explosions in 2003 (ICOMOS, Advisory Body Evaluation, page 3, art. 3). Furthermore, an ideal World Heritage site would not be damaged by inadequate conservation measures and it would not be afflicted by the well-known 'love-to-death' syndrome, resulting from wrong visitor and tourism management. At an ideal World Heritage site all stakeholders would collaborate in order to achieve aims they worked out conjointly to safeguard the place and to take every possible protective measure necessary.

Unfortunately, it would be too easy to put it like that and this above paragraph is a deliberate generalization of the issue. It shows, however, the difficulties an organization like UNESCO faces when it aims to provide the basis for safeguarding the world's cultural heritage. Its notion to protect cultural assets from damage, destruction or oblivion arose out of the humanistic movement that came up during and after the Second World War and that led to the formation of the United Nations, that aim to 'save succeeding generations from the scourge of war' (Charter of the United Nations, Preamble). As above examples sadly demonstrate, history has shown that it is sometimes not possible to prevent wars or armed conflicts. As well, it is clear, that some threats to World Heritage sites are beyond the control of UNESCO's World Heritage Convention and its Operational Guidelines. However, these documents have been constantly reworked over the centuries in

order to offer, within UNESCO's jurisdiction, the basis for a proper safeguarding of the cultural assets that need to be protected.

The Operational Guidelines for the Implementation of the World Heritage Convention recognize the diverse requirements of the variety of World Heritage sites by classifying them in categories, and by that, provide for a more specific look at the different sites and allow for a focused treatment of arising problems. World Heritage sites today are distinguished as Cultural or Natural Heritage or a combination of both, the mixed Cultural and Natural Heritage. Furthermore there are Cultural Landscapes that 'represent the "combined works of nature and of man"' (para. 45-47).

There is, however, a type of World Heritage site that is not addressed in either the World Heritage Convention or the Operational Guidelines, but nevertheless is of great importance: the category of World Heritage Cities. As they could be considered as living World Heritage places, those cities deserve special attention. Not simply a city's significant buildings need to be preserved, it is rather the interaction between its inhabitants and its built environment that plays a vital role in the survival of a historic town.

The concept of World Heritage Cities as a separate category to consider is of course not a new one. In 1991 already, a symposium of World Heritage Cities has been held in Québec, Canada, that resulted in the adoption of the Québec City Declaration in which the desire to set up a network of World Heritage Cities was stated. This eventually led to the foundation of the Organization of World Heritage Cities in 1992 in Fez, Morocco (OWHC website, Historical Background of the OWHC). The organization today incorporates 226 cities that are inscribed in the World Heritage List. Its mission is to assist the member cities to "adapt and improve their management methods in relation to the specific requirements of having a site inscribed on the UNESCO World Heritage List" (OWHC website, OWHC's Mission).

On 20 May 2005 the Vienna Memorandum on Managing the Historic Urban Landscape was published as a result of

the international conference on the subject of World Heritage and Contemporary Architecture in Vienna, Austria. At the fifteenth General Assembly of UNESCO in Paris, a Declaration on the Conservation of Historic Urban Landscapes based on the Vienna Memorandum has been adopted on the 10th and 11th October 2005.

These two examples show that the safeguarding of World Heritage Cities is an important issue that has to be addressed specifically and cannot be managed under the same principles as other cultural assets, even though there is no specific category for them on the World Heritage List.

World Heritage Cities have specific problems, which sometimes might relate to the problems other sites have, but due to the unique structure of a city as compared to a monument, often are rather diverse. Article 12 of the Vienna Memorandum states that "the historic urban landscape acquires its exceptional and universal significance from a gradual evolutionary, as well as planned territorial development over a relevant period of time through processes of urbanization, incorporating environmental and topographic conditions and expressing economic and socio-cultural values pertaining to societies".

The notion to accept the significance of World Heritage Cities as being the result of an ongoing evolutionary process as well as putting this development into a socio-cultural context is very important. The city, according to this statement, is not merely seen as an accumulation of significant monuments but rather as an environment for its inhabitants who live with and within their city. Understandably, the fact that people actually live within a World Heritage site poses a big challenge to management principals.

So is there anything like typical problems of World Heritage Cities that would need to be addressed by a focused management?

Within the scope of this article, it seems to be impossible to answer this question to the full extent. However, a few things can be addressed here that will be familiar to man-

agers working in the field.

A number of World Heritage Cities, especially in industrialized countries, suffer from a decreasing population. It seems that for some inhabitants it might not be tempting to live in a place with historic significance. Is this really the case?

Maybe people living in World Heritage Cities simply get lost in increasingly complex structures of the administrative systems. They might be discouraged by conservational laws and their enforcement that are too strict to allow for a proper development. What if the people in World Heritage Cities do not want to move out of their home cities but feel that they are forced away because their basic living standards cannot be satisfied? Who wants to live in a city where there are only few parking spaces for cars? Where the streets are narrow and one has to climb many stairs with the baby carriage? Where every maintenance-work within a house has to undergo a protracted and discouraging authorization process? It is clear that the basic parameters of World Heritage Cities cannot and must not be changed. Narrow streets and existing fabric need to be implicitly preserved and protected. It cannot simply be removed for the convenience of the people, as this would destroy the authenticity of a place. Nevertheless, we also need to be clear that certain change and development, even in a World Heritage setting, is vital when it comes to the basic needs of the inhabitants.

Serge Viau, Deputy Director General of URBO, a technical portal designed by the Organization of World Heritage Cities as a support for World Heritage Cities' managers, in an article gives the following statement:

"There is no heritage without appropriation. We must first of all appropriate the environment in which we live, then the physical environment and the immaterial environment follows as a bonus. In all that, administrators have a major awareness task" (Viau, S., para. 9 of 14).

This is true; the appropriation by its inhabitants is probably the most important value a city can have to sustain its healthy development. But how, on the other hand, can we expect the inhabitants of World Heritage Cities to appro-

appropriate or to even consider something like the Outstanding Universal Value of their home when their basic needs for living are not fulfilled?

When conservation laws are so strict that it poses a real problem to the owner of a house to install up to date technical equipment that allows him a certain comfort such as heating or cooling or maybe elevators; when there is no place where these people could get professional advice in how to treat their historic surrounding and to update it at the same time; when there are not enough craftsmen trained in conservational issues; how then could we not expect the inhabitants of a World Heritage City to be frustrated and eventually move away?

This has nothing to do with lacking pride or awareness. Inhabitants of Heritage Cities often are proud of their city and its history and often they do want to appreciate it. But they need to be allowed to.

The Islamic city of the World Heritage City of Cairo, Egypt, has suffered from major destruction due to an earthquake in 1992. Monuments simply collapsed and a lot of them still are in a very bad state. The inhabitants, mostly people who hardly earn enough money for their living, will certainly not have the money to restore the historic buildings properly. Is it surprising then, that an increasing number of people start to build illegal homes in that area?

Again, it comes down to the need of the people for a basic standard of living. Only when this basic standard is guaranteed, the inhabitants will be able to appropriate the environment in which they live, to use Serge Viau's words once again. And only then will they be able to work together as a community to help to safeguard their heritage.

So what could be done to align the management of World Heritage Cities more towards the needs of their inhabitants without neglecting the important aspect of preserving the original fabric? Is modern management able to meet the concerns of the "economic and socio-cultural values",

as expressed in the Vienna Memorandum (art. 12), and at the same time to persist its strength in conservational issues? One answer is given in the Memorandum itself:

"Continuous changes in functional use, social structure, political context and economic development that manifest themselves in the form of structural interventions in the inherited historic urban landscape may be acknowledged as part of the city's tradition, and require a vision on the city as a whole with forward-looking action on the part of decision-makers, and a dialogue with the other actors and stakeholders involved" (art. 13).

According to this passage, the key lies in the collaboration and the dialogue between all the decision-makers and stakeholders involved. The most important stakeholders of a World Heritage City are, without doubt, its inhabitants. However, there is a variety of more actors.

There are of course the government and its heritage related organisations from planning authorities to local councils. The tourism industry needs to be considered as well as the target groups such as visitors to a place or people and companies involved in planning and building processes. This is only to name a few of the stakeholders in a World Heritage City but it provides the picture. Thus, the challenge is not only to get into dialogue with the city's inhabitants in order to involve them in decision making processes but additionally to get every party concerned involved in a broad discussion that results in decisions everyone can live with and that are supported by everyone involved.

In order to achieve this, additional management approaches could be introduced into the existing ones – without removing or questioning existing top-down approaches in present management strategies. These additional approaches could include a variety of strategies:

Why not introduce independent experts who communicate between administrative bodies and the population?

People having questions in heritage issues, be they general or specific, could have consultations and be given



valuable information or legal advice alike, helping them to tackle any problems. On the other hand, these experts could give valuable information to the administrative bodies on what issues are raised at the grass-roots level.

Why not introduce a capacity building centre, where local craftsmen are trained in appropriate building techniques in a heritage environment?

Inhabitants with planned construction projects this way would be offered a pool of qualified people and companies, which handle the job adequately. This, by the way could boost the local economy as a side effect too.

Why not arrange workshops for private people, where they can meet professionals and administrative representatives to discuss future projects and to communicate their needs?

Why not arrange community level participation programmes that are aimed at empowering the inhabitants to take responsible action and allow them to take part in the future development of their Heritage Cities?

We might be far away from an ideal World Heritage site. Nevertheless, the above-mentioned ideas could be one step towards an ideal World Heritage City by aiding their development in a responsible and sustainable manner.

The integration of the inhabitants is essential in every process that we want to be sustainable. As implied in the definition of World Heritage Cities, the inhabitants are as important as the monuments they live in. Would they not be considered, we might as well call these cities open-air museums instead.

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## **World Heritage Education and Education for Sustainable Development (ESD)**

In 2002, as a result of the World Summit on Sustainable Development held in Johannesburg, the United Nations proclaimed an international Decade of Education for Sustainable Development (DESD). Member States, governments and civil society, were invited to focus on educational action in their respective countries until 2014 on the goals formulated in the Agenda 21 and to prepare national and local action plans to reach them. Many countries have responded to this appeal. A number of educational programmes were initiated, structures were set up and funding from various sources was made available. In this context the question arises whether educational initiatives promoting the UNESCO Convention concerning the protection of the world cultural and natural heritage are or should be part of this international campaign in favour of education for sustainable development.

The reply seems to be obvious. Yes, of course, it should! To preserve the cultural and natural heritage of mankind seems to be an important component of any strategy directed towards sustainable development. World Heritage education should, by consequence, become an integral part of ESD and the respective national and local action plans. A quick look into relevant documents and publications, however, reveals that World Heritage issues and cultural considerations in general are mostly absent from national ESD programmes. If included, they play a limited and even marginal role. The debate on sustainable development and ESD seems to be primarily future-oriented and focussed on the three leading principles: ecology, economy and social development. It postulates a general responsibility of mankind for the generations to come. By addressing problems such as global warming, renewable energies, the protection of the environment, desertification, deforestation, biodiversity or the development of ap-

propriate technologies it propagates an environmentally and socially responsible behaviour. The preservation of cultural heritage appears not to be a priority concern in this debate.

From a UNESCO viewpoint concepts of sustainable development which neither have a historic dimension nor the integration of the respect for cultural traditions are too limited and too narrow. In line with its mandate UNESCO propagates an expanded vision of sustainability, a vision which includes the protection of natural and cultural heritage as its key elements. World heritage education could be an important instrument to promote such an expanded vision.

### **World Heritage Education – towards an expanded vision of sustainable development**

A more detailed look into the World Heritage Convention may help to support this position. In this context at least four aspects of the Convention are of particular relevance: (i) the complementary characters of natural and cultural heritage, (ii) the close relation between historical and future-oriented perspectives, (iii) the role of world heritage sites as an engine to a general movement in favour of cultural and natural heritage and (iv) the aspects of danger and need for action.

### **Cultural and natural heritage- two sides of the same coin**

According to the World Heritage Convention, a limited number of both cultural and natural sites are placed under the responsibility of the international community. Although cultural and natural heritage sites are inscribed in separate chapters of the World Heritage List and evaluated by separate institutions, the Convention stipulates the fundamental unity of the list and emphasizes the complementary characters of its cultural and natural components. There is no cultural heritage site which is not placed in a specific natural environment. There is no natural site which isn't influenced by human activity. This idea is nicely symbol-

ized in the logo of the world heritage programme. By introducing a special category of cultural landscapes (e.g. the Upper Middle Rhine Valley) the Convention even goes so far as to postulate, for certain World Heritage sites, a total unity of their cultural and natural components. Administratively and politically, the Convention places the World Heritage sites under the common responsibility of the World Heritage Committee. This implies, that Member States have to adopt comprehensive and coordinated World Heritage policies. Administratively, it involves the need for close cooperation between the various institutions concerned. With a view to education this means, that it would be a fundamental error, if World Heritage education projects, in the framework of ESD, were based on a too narrow understanding of the term "environment" and, as a consequence, limited to natural heritage sites only. On the flip side of this coin, would it be too narrow an approach to World Heritage education, if it was limited to cultural heritage alone. Among educators there is a tendency to give preference to only one of the two aspects and to perpetuate the separation of cultural and natural heritage. This has to be overcome.

### **Building the future – respecting the past**

Another major idea of the World Heritage Convention expands the concept of sustainable development and the objectives formulated in Agenda 21. By introducing the concept of heritage it values the accomplishments of past generations and proposes them as guidelines for the future. In a way, the Convention proposes a more comprehensive contract between generations than Agenda 21. It even goes so far as to expect from present generations to feel responsible for certain crimes committed in the past. The selection of Auschwitz, Hiroshima and the Gorée Island as World Heritage sites refers to this aspect. It also demonstrates that the Convention has a broader moral ambition than Agenda 21. The same is true for World Heritage education. While ESD deals with environmentally and socially sound behaviour and the respectful use of natural resources, World Heritage education adds to these

objectives the lessons to be learned from history, including a critical judgement of the past, whenever necessary. World Heritage sites are not just "areas" or "resources" to be protected for the survival of mankind. They represent the diverse roots and achievements of humanity. World Heritage education expands ESD by adding to it a moral and humanistic dimension.

### **World Heritage education – engine of a general movement in favour of cultural and natural heritage**

This leads to the important issue of selection and its relation with the protection of cultural and natural heritage in general. As a result of World Heritage status requiring assurance all on the list are of comparable universal value the selection process is long and complex. By definition there is no hierarchical order among the sites, they may, however, correspond to different selection criteria. It is important to note, that the sites listed on the World Heritage List are merely examples. The list is open-ended, non-exclusive and doesn't contain any judgement on the value of cultural and natural heritage sites which are not listed. In fact, the cultural and natural heritage of mankind is much richer than the sites inscribed on the World Heritage List. For educators this situation represents a great pedagogical advantage. According to the 'Agenda 21'-slogan "Think globally, act locally" they can relate the example of a given World Heritage site to a cultural or natural site in their own vicinity. This may not be listed, but represent an important value for the local community. Like the tip of an iceberg world heritage sites are the visible part of a broader cultural and natural heritage. World Heritage education as a consequence cannot grow in isolation. It has to be the tip of the iceberg of a broader movement of heritage education, which addresses all cultural and natural heritage sites and can take place everywhere. The same applies to ESD in general.

### **World Heritage in danger**

Through the introduction of a list of World Heritage in Danger the Convention draws the attention to the fact that

a number of World Heritage sites are threatened by natural catastrophes, military conflicts, ecological destruction and other more silent dangers such as pollution, massive urbanisation or economic development. Their safeguard requires particular efforts by the international community. In this respect the Convention pursues almost identical objectives to the Agenda 21 and the objectives of World Heritage education match perfectly with the objectives of ESD. Although it is not the prime nature of World Heritage education to be alarmist, there are particular situations, in which people must learn to identify damaging tendencies and to appropriately resist them.

### **Call for strategic action**

Educators interested in World Heritage issues have to ensure that World Heritage education leaves its present isolated and somewhat elitist position. It should be integrated within more comprehensive educational strategies and promoted in particular as part of the recently launched global Decade of Education for Sustainable Development (DESD). World Heritage education should become an identifiable part of national ESD-strategies and action plans. This is not yet the case. What has to be done?

First of all an advocacy campaign in favour of world heritage education is to be launched. A group of interested educators should be formed to prepare a position paper explaining the scope and purpose of world heritage education. With the help of such a document, various educational authorities at national and regional levels are to be approached, including the authorities in charge of the national contribution to the UN Decade of Education for Sustainable Development. The goal of this campaign would be to make decision makers and opinion leaders aware of the importance of World Heritage education and its possible contribution to DESD.

Secondly, it will be necessary to develop a clear strategy and an action plan for the development of world heritage education within the broader framework of ESD. Based

on previous work, existing needs are to be identified and concrete measures proposed to meet them. These may include the preparation of materials, teacher training projects as well as capacity building for World Heritage managers.

A particular part of the strategy will have to concern initiatives which can be undertaken by the World Heritage sites themselves. Lessons may be learnt from museums, which offer special education programmes and on site learning spaces. Many fascinating initiatives are already under way, the experiences need to be evaluated and disseminated.

New technologies will have to take a prominent position within this strategy. Given the global nature of the World Heritage programme it will be necessary to provide educational institutions with good quality audiovisual materials. A website should be developed in order to support those educating as well as offer opportunities for self-learning.

Finally, the strategy should foresee a systematic monitoring and evaluation of the various activities launched as contribution to the UN Decade of ESD. It may be useful to appoint from the outset a group of experts to prepare the strategy and accompany its implementation.

### **Conclusion**

These short remarks are intended to stimulate the debate about the role and place of World Heritage education and its contribution to ESD. It has to be realised that the UN Decade of Education for Sustainable Development offers a dynamic frame of reference for the development of world heritage education. This unique opportunity should be used. On the other hand it is obvious, that the broader understanding of sustainability, which we can find in the World Heritage Convention would expand and enrich the vision of the Agenda 21. It is of mutual interest, that both World Heritage education and ESD team up and pursue their objectives together.

Nicholas Stanley-Price

## **Continuing Professional Development (CPD) for Heritage Managers**

This article is concerned with sites that have been declared of World Heritage status. However, the needs of heritage managers are similar, whatever the status of the site. It would not be logical nor desirable if the form of management of a site had fundamentally to change following its inscription on the WH List. In other words, there are certain principles of heritage management that transcend the ascribed status of the site.

### **The needs of heritage managers**

The relative lack of appropriate skills that heritage managers bring to management is due mainly to the few formal opportunities that they have to acquire them. In the exceptional case of World Heritage (WH) sites, the managers need, for example, to be fully up to date with what a WH designation implies and the responsibilities that accompany it. Moreover, they need to be able to present themselves to other audiences, for example to visitors to the site, and to seniors and peers when taking part in local, regional or international expert meetings.

The Periodic Reports on WH sites have suggested a widespread lack of awareness of the Convention at the level of site managers. A WH site manager should be familiar with the contents of the latest revision (2005) of the Operational Guidelines, for which a good reading knowledge is needed of one of the languages into which they have been translated. He/she also needs to be familiar with the principal issues of debate by the World Heritage Committee at its regular meetings. Few WH site managers have the chance to attend the Committee sessions or regional meetings such as the periodic reporting meetings, so they must depend on national-level discussions led by those who have. How often and how regularly does this happen?

Managers need to have the opportunity of acquiring managerial skills that they need in their day-to-day work; they need support in having access to evolving information about the WH system; and they should be able to participate in a network of managers similar to themselves to exchange experience.

### **Target audience for professional development**

Heritage site managers are the principal target audience, to which I would add those in other Government positions who are responsible for WH work without being site managers in the field.

The members of the target audience are, generally speaking, at a mid-career stage. They have completed formal education and already have some years of work experience. Most of the professional entrants to Government service in the heritage sector are selected for their specialist qualifications in the humanities or, less commonly, in the sciences. Few have had the opportunity to acquire managerial skills. They now find themselves with management responsibilities, being employed in official agencies, in either central, regional or local government. They need to be given the opportunities for continuing professional development, or CPD. In principle, all Government employees should have the opportunity for continual updating of their skills. Certainly, the day-to-day experience of carrying out their duties is a valuable avenue to higher skill levels; but there should also be more formal opportunities provided to them as the levels of responsibility increase. These opportunities can be provided either internally as part of an in-house training scheme, or externally by a specialist provider.

Why have such skills not already been acquired? Some managers will have – because they are quick learners, who are good at learning on the job. Or they may have studied management, either formally or through their own reading, though in my experience such people are rare in this field. But most would benefit from formal opportunities for

skill development. Moreover, the successful completion of CPD activities not only provides a recognized qualification but it helps motivate the employee.

In summary, I am referring to Government employees in the heritage sector as the target audience and to CPD as the opportunities in education and training that this audience needs.

### **The need for skills and content knowledge**

I suggest the skills needed by the heritage manager are of two types: (1) so-called transferable skills, such as personnel management, project management, budget control and communication skills; and (2) skills and knowledge that are content-related, based upon familiarity with past practice and current trends in heritage management.

Content-related skills have a direct input into a manager's ability successfully to manage in a manner that is strategic and proactive rather than only reactive to external events. Fundamental to the site manager's daily life is a confident appreciation of the importance of what he/she is managing. How many managers reflect on this? In the English-speaking world in recent years, a values-based approach to significance assessment and site management has found favour. In other cultural contexts it has not been widely adopted. Site managers need to be encouraged to reflect on the values that have been ascribed to 'their' site, and to keep reviewing them as attitudes and policies change. They also need to be familiar with the current debates about such central concepts as authenticity, integrity, and reconstruction. Much of the content of such debates is directly relevant to public servants administering the WH Convention and to the managers of WH sites, but how many are aware of them and informed about them?

Conservation and restoration are critical to successful site management. Few site managers are trained in conservation such as to direct conservation projects themselves. But how many have sufficient technical knowledge even to

evaluate options and to engage the appropriate specialists? Perhaps the greater part of technical conservation work carried out on WH sites is performed by externally contracted conservation specialists. Proposals for technical intervention are also always evolving as new approaches are proposed and earlier treatments are questioned. The heritage manager needs to be aware of this; if not, there is a risk that practices long discontinued elsewhere are still implemented; or, alternatively, that new techniques or products are adopted before having been properly tested over time.

If technical conservation and restoration work is to be outsourced, there are a number of requirements on the part of the heritage managers. The public agency contracting the work needs to have managers with sufficient technical knowledge to (a) design terms of reference, (b) evaluate proposals, (c) monitor the work that has been contracted, and (d) ensure that all documentation to an agreed standard has been submitted and appropriately stored. Documentation methods too are constantly evolving, and the heritage manager needs the CPD opportunities to stay abreast of standards and techniques being used in the field, and to ensure that future document records are consistent with those in existing archives.

### **Employer-provided CPD opportunities**

The CPD opportunities must be seen to be attractive – not only per se, as an opportunity to spend time improving one's skills at the cost of the employer, but also because they are tied into a system of career development, with increasing skill levels being rewarded with increasing responsibility and, of course, higher remuneration.

So the CPD opportunity must be actively encouraged by the employer, with incentives in the form of career promotion. The reverse situation needs to be avoided, in which the employee is keen to undertake CPD but the employer, for whatever reason, does not encourage it. If the CPD opportunity would require time away from the job, and the

would-be applicant does not have the support of his/her employer, either the candidate does not apply for fear of losing his/her job; or, worse, the applicant applies without informing the employer. If the application is accepted, the candidate resigns from his/her post so as to be able to take up the CPD opportunity. This is an undesirable outcome from the point of view of all three parties (the applicant, the employer and the provider of the CPD opportunity) and happens more often than we care to admit.

Another strong reason to tie the CPD opportunities to career progression is to reduce the risks of 'poaching' – the tempting away of competent Government employees to work instead for organizations in the private sector, for instance NGOs. This is a well-known phenomenon in the health and environmental sectors. It is less common in the cultural heritage sector only because it is relatively smaller and has a lower profile than health and the environment. In poorer countries, international NGOs and foreign aid agencies are often able to offer positions that are three to four times better paid than are Government posts. The positions may be short-term, and lack the benefits of Government employment, but these are not sufficient deterrent to prevent a leakage of competent professionals from the public to the private sector.

There are a few indications of new approaches to development aid that deliberately support the official Government services rather than unintentionally undermining them. One example is aid programmes that provide direct budgetary support to Governments in poor countries, rather than funding NGOs or specific projects. A recent report (OECD 2006) evaluated the benefits of such an approach. It can lead to better management of public finances, greater transparency and more effective coordination among donors. It ought also encourage able civil servants to remain in their posts rather than deserting them for better-paid opportunities outside the Government sector. Such trends are encouraging but they are still incipient.

The implementation of CPD schemes for public officials is far from straightforward, for the reasons alluded to here and others. To illustrate how one international organization in the heritage field has approached this challenge, I refer to the recent experience of ICCROM.

### **Providing CPD opportunities: the experience of ICCROM**

As an intergovernmental organization, ICCROM works first and foremost with the national official agencies responsible for heritage throughout the world. It not only identifies the needs, such as those I have outlined, but also the responses that reinforce the capacity of Government officials to do their jobs. The very experience of working closely with national authorities brings out their strengths and weaknesses, and helps define the CPD opportunities that ought to exist but perhaps do not.

In turn, the same experience allows the CPD opportunities that ICCROM provides to be fully appropriate to the situation in which Government officials find themselves. They reflect a synthesis of international experience that is made available by those who have themselves worked in Government. Current staff at ICCROM bring many years of prior experience of working in official institutions in Asia, Africa, Europe and the Americas, thus ensuring study programmes of relevant content for those participant heritage professionals employed in the public sector.

The CPD opportunities provided by ICCROM are a combination of long-term programmes and short-term specialized courses. The long-term programmes are aimed at increasing capacity at a regional level in one sector of conservation. They consist of a mix of educational activities that include technical courses, site projects, technical support, internships, and exchanges. The shorter courses are either technical in nature (e.g. stone conservation) or focused on a particular skill such as decision-making in conservation.



ICCROM's programmes are long-term, usually of 7-10 years, have specific objectives, and comprise a series of different types of activities to reach those objectives. They are subject to continuing evaluation. The advantages of establishing long-term programmes with clear objectives are frequently misunderstood in an international heritage field that is dominated by specific site-based projects. Projects, whether bilateral or multilateral, can provide valuable training experience. But they are even more valuable if the opportunities that they present form part of a long-term programme. A programme is much more than a receptacle for containing a number of activities that happen to have something in common. It is consciously designed with long-term objectives and with the means for realizing them and evaluating their impact.

The CPD opportunities are targeted particularly (though not exclusively) at those Government employees who would most benefit from them. Once accepted into an activity of the programme, the professional becomes part of an ICCROM network that opens up other opportunities in the future. These may be another learning opportunity such as a paid internship or attendance at an international conference, or participation as a teacher or course assistant in a subsequent event. The important point is that the participants in whichever of the programme activities become part of a larger network with which their own career development then becomes integrated.

Acceptance of candidates is always through competitive selection, and never by nomination by a Member State or other party. Employers must counter-sign the application, guaranteeing that the applicant will retain his/her position while away and on return.

The goal of reinforcing the capacity of Government officials is always paramount. Giving priority to them in the selection process is only the start; ensuring that employers reward the new skills that their staff have learned is also essential. A mechanism that ICCROM has success-

fully used to this end is a seminar organized at the end of a course to which are invited all the employers of that course's participants. The employers are usually national Directors of Heritage. Thus, the Directors see at first hand what new skills their employees have learned, are reassured about their wisdom in allowing them to have attended the course, and are motivated to make the most of their new expertise and even to promote them.

### **How should heritage sites be managed?**

The target audience was defined earlier as heritage site managers and other heritage professionals in public service. If they are given the CPD opportunities to develop their transferable skills and content knowledge, will this be sufficient to make them good managers?

The goal must be to assure the best possible management of heritage sites. Is that best achieved through top-down models, bottom-up models, or a fusion of the two? (Stovel 2005). As the need to involve all local people in management decisions has received more attention, the role played by them has undergone an evolution that is reflected in terminology. In the early days, local people, if fortunate, were notified of decisions regarding management of their local sites. Later, they were consulted about decisions to be taken. Now they are encouraged to participate actively in decisions and in the actual management. This evolution towards greater participation has led in many cases to a more sympathetic management of places. It finds its greatest challenges in bicultural or multicultural societies in which different interest groups hold different views of the significance of a place and its management.

To what extent are government officials being prepared for working with different interest groups in such situations? In some countries, such as Australia, Canada, New Zealand and the USA, there are good examples of participatory management that brings together the interests of the State and those of the people whose heritage is under discussion. But what of heritage managers in other coun-

tries? In many, there is little sympathy in official circles for such participatory management. Illustrative is the fate of WHIPCOE (the World Heritage Indigenous Peoples Council of Experts). The Council was launched on a trial basis by the World Heritage Committee in 2000, largely at the initiative of the countries already mentioned, to create a forum for indigenous peoples who inhabit World Heritage sites. After a promising trial phase, it was discontinued as a result of opposition from a number of States which were not sympathetic to a role for indigenous minorities – or which did not wish to recognize their indigenous peoples.

But indigenous minorities represent a special case of a wider need, namely the ability to empathize with the social values attributed by people to places. As Byrne has written, characteristic of the heritage field has been the “assumption that the public should learn about conservation [or heritage management, I would add here], rather than conservationists learning from the public about the social value and context of places” (Byrne 2003:19). This assumption has had a profound effect until recently on heritage education and training. To what extent are government officials culturally prepared for a sympathetic understanding of others’ social values – especially if those others are of a different cultural background within a multicultural nation? To what extent do their political superiors even encourage such sympathetic understanding?

Thus, in closing, I suggest that CPD opportunities may need to include not only the transferable skills and content-related knowledge and skills referred to earlier, but also training in cross-cultural awareness. In our increasingly culturally diverse societies, an informed empathy towards different cultures becomes all the more essential for preserving the essence of different heritages.

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## **UNESCO's Strategies for the Safeguarding of Cultural Heritage in Post Conflict Situations**

The Preamble to UNESCO's Constitution which states that "Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed..." and Article I of its Constitution which assigns the task of "the conservation and protection of the world's heritage of books, works of art and monuments of history and science...", give to the Organization the double mandate for peace building and heritage conservation. The safeguarding of all aspects of cultural heritage, both tangible and intangible, including museums, monuments, archaeological sites, music, art and traditional crafts, is of particular significance in terms of strengthening cultural identity and a sense of national integrity after periods of civil unrest or armed conflict. In recent years, cultural heritage has increasingly become the target of deliberate military destruction, aiming at harming the opponent's cultural identity or trying to sever the cross-cultural connections between different ethnic groups. However, cultural heritage can also become a point of mutual interest for former adversaries, enabling them to re-build ties, to engage in dialogue and to work together in shaping a common future. On the basis of UNESCO's double mission to build peace and to protect cultural heritage, UNESCO's strategy is to assist in the re-establishment of links between the populations concerned and their cultural history, helping them to develop a sense of common ownership of monuments that represent the cultural heritage of different segments of society. This strategy is therefore directly linked to the nation-building process within the framework of the United Nation's mandate and concerted international efforts for rehabilitating countries after armed conflicts.

To that end, UNESCO has developed a post-conflict strategy which comprises four complementary and simultaneous elements:

- The conservation and restoration of monuments of high symbolic significance
- Emphasis on the socio-economic impact of heritage restoration
- Reintegration of conflict groups in cultural processes
- Recreation and strengthening of the cultural identity of a people

During the last decades, UNESCO has acquired a strong experience in post-conflict activities in many countries immediately after hostile action had ceased. With reference to UNESCO's Constitution and the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage, policies and activities for the safeguarding of cultural heritage focus on training and capacity-building activities related to the preservation of cultural heritage. Perhaps one of the most important activities after armed conflicts is the conservation – and in rare cases even the reconstruction – of symbolic monuments.

### **Conservation and restoration of monuments of high symbolic significance**

Perhaps one of the most striking examples for the reconstruction of a highly symbolically charged monument is the *Old Bridge of Mostar*. The bridge designed by the renowned architect Sinan, connects the Croat and Bosniak areas of Mostar and was destroyed in 1993 during the armed conflict. Since 1998 many restoration projects were carried out, most notably the rebuilding of the Old Bridge under the aegis of UNESCO and the World Bank. The rebuilt bridge was solemnly inaugurated on 23 July 2004 by UNESCO's Director-General Koïchiro Matsuura. In the following year, the bridge and old town centre of Mostar were inscribed on the World Heritage List under criterion (vi): "With the 'renaissance' of the Old Bridge and its surroundings, the symbolic power and meaning of the City of Mostar – as an exceptional and universal symbol of coexistence of communities from diverse cultural, ethnic and religious backgrounds – has been reinforced and strengthened, underlining the unlimited efforts of human

solidarity for peace and powerful cooperation in the face of overwhelming catastrophes" ( Decision 29COM 8B.49, 2005, <http://whc.unesco.org/en/list/946>). The symbolic act of joining the Croat and Bosniak areas of Mostar with the bridge provides a first step to build peace and mutual trust in the local community thus hopefully laying the foundations for a lasting reconciliation between both groups.

Other recent examples are the monuments of *Herat and Jam in Afghanistan*. In 2000, during the war UNESCO was able to install gabions for the protection of the foundations of the Minaret of Jam. With the precious assistance of Professor Andrea Bruno and the two NGOs SPACH (Society for the Preservation of Afghanistan's Cultural Heritage) and HAFO (Help to Afghan Farmer's Organization), fighters from the Mujahedeen and the Taliban factions were hired. They stopped fighting while working together on this project and took up fighting again after one week. This shows, that warring groups may under certain conditions even work together for the protection of cultural heritage. The gabions put by them were damaged during the dramatic high floods of April 2002, but remained efficient in protecting the monument, which has perhaps only survived as a result of this measure.

The Minaret of Jam was inscribed as the first Afghan property on the World Heritage List in June 2002. In the same year, UNESCO sent two consultants to Jam and Herat, to assess the state of conservation of the Minaret of Jam, as well as the Fifth Minaret, the Gawhar Shad, the Citadel, the Friday Mosque and to draft project documents for their conservation. Two months later, Professor Bruno accompanied by a hydrologist, carried out a mission to advise on the consolidation of the Jam Minaret's foundations, the stabilization of its overall structure and the water flow of the two rivers. They also recommended protective measures for the archaeological zone of Jam, threatened by illicit excavations. Two experts from Leuven University (Belgium) carried out detailed metric documentation of the five minarets of the Gawhar Shad Musalla in Herat,

as well as of the Jam Minaret. They combined this documentation with a preliminary training session on the use of a Total Station for Afghan experts. The Total Station was donated by UNESCO to the Afghan Ministry of Information and Culture.

An expert working group on the preservation of Jam and the monuments in Herat was held at UNESCO Headquarters in 2003. Among the twenty-three participants were Dr Sayed Makdoom Raheen, the Afghan Minister of Information and Culture. The experts evaluated the present state of conservation of the sites, addressed the problem of illicit excavations and made emergency and long-term conservation and coordination proposals with identified priorities. This working group resulted in concrete recommendations, which allowed the commencement of emergency activities in 2003.

In November 2002, the Swiss authorities approved a UNESCO Funds-in-Trust project for emergency consolidation and restoration of the site of Jam, with a total budget of US\$ 138,000. In addition, the Italian authorities granted US\$ 800,000 through the UNESCO Funds-in-Trust co-operation for emergency consolidation and restoration of monuments in Herat and Jam.

The first activities under these projects began in April 2003 with the construction of a project house in Jam, the clearing of the Jam riverbed, as well as the repairing and the strengthening of the wooden and metallic gabions. In 2005 and 2006, the lower part of the Minaret of Jam was restored. In August 2003, a geological soil investigation was initiated at the minarets for the definition of their long-term consolidation. At the same time, the 5th Minaret in Herat, which was in imminent risk of collapse, was subject to a temporary emergency stabilization by means of steel cables, designed by Professor Giorgio Macchi. This intervention has been successfully carried out by the Italian firm ALGA, under very difficult security and logistical conditions. This Minaret is now secured and stabilized, even

though it would probably not resist to serious earthquakes. However, the long-term consolidation of the 5th minaret of Herat has still to be undertaken when funds are available from donors.

Despite the involvement of international specialists and organizations, all these safeguarding measures are implemented in close collaboration with the local communities which is at the same time directly involved in activities on site. Local participation in safeguarding activities becomes frequently a significant factor for the local economy, thus contributing to the overall economic regeneration and political stabilization of a region.

### **Socio-economic impact of heritage conservation**

UNESCO missions to safeguard cultural assets try to source material and labour locally in order to reduce project costs. However, these funding considerations have a significant socio-economic impact on the local community in the short, medium and long run. Local workers and guards are directly paid from project funds, frequently being in certain regions the only members of their families who receive a regular income. Wages for the local workers thus contribute directly to the livelihood of the local community, being a significant source of revenue for the local economy in the short term. Expenses of UNESCO project staff for accommodation and food additionally further the income of local businesses.

In 1994, UNESCO and SPACH created the tile-making workshop in Herat, which now 12 years later still exists (Figure 1). At the beginning it was financed by funds coming from Italy, than UNESCO, later Germany and now the project is self sustaining. At it peak from 2003 and 2004, the workshop was attended by 60 Afghan trainees learning the production of traditional tiles which are used for the conservation of the monuments. Old tiles masters have been brought back to Herat to teach. The students, aged between 15 and 22 years are paid and often feed a large family from their salary.



Fig. 1

In the medium term, reconstruction work in post-conflict regions increases the demand for traditional cultural goods which are better suited to the respective climatic conditions and to the needs of the local population. This increase in demand provides the local craftsmen with a future perspective to continue their craft.

However, even though limited in their scope regarding funds and project duration, such conservation projects have significant long-term effects on other local businesses or even national industries. The reconstruction and rehabilitation of cultural heritage sites creates per se added value for cultural tourism. Restored monuments will attract visitors while destroyed ones would not. This, however, hinges on working transportation systems, tourist infrastructure and a satisfying security situation. Heritage conservation is able to bring together conflict groups and to restart a constructive dialogue between the parties involved, thus contributing to the stabilization of a region after conflict.



Fig. 2

### **Reintegration of conflict groups**

As described above, at the *Minaret of Jam* a UNESCO, SPACH and HAFO mission negotiated in 2000 a week-long ceasefire between the warring Mujaheddeen and Taliban in the area and enlisted combatants from both factions for the joint effort of installing wooden and metal gabions around the minaret's foundations. Since the protection of cultural heritage is mostly considered to be unpolitical, joint protective efforts are frequently able to bring warring groups together, letting them set aside their political differences for the time (Figure 2). These joint efforts can thus serve as a starting point for reconciliation and peace initiatives.

### **Rebuilding the cultural identity of a people**

The inscription of a site on the UNESCO World Heritage List is perhaps internationally the most visible form of acknowledging the cultural identity of a people. However, such measures in the international arena have to be flanked by activities in the country which serve the ultimate aim of reconstructing the cultural identity of a people.

The cultural identity of a people is frequently targeted in revolutionary wars or in armed conflicts between ethnic groups to establish a new social, political or religious order. Such conflicts frequently give rise to deliberate destruction of cultural heritage and to looting of museums and illicit excavations of archaeological sites, thus directly affecting the cultural integrity and identity of a people. Given that the prevention of illicit excavations and illicit traffic is a major challenge in many countries, UNESCO supports the efforts of local and national governments to ban illicit excavations and to control borders to prevent smuggling of illicitly acquired movable cultural objects. By trying to ensure the repatriation of illegally acquired objects, UNESCO seeks to support the rebuilding of a people's cultural identity.

Entrusted by the Afghan Government to coordinate all international efforts aiming to safeguard and enhance Afghanistan's cultural heritage, the Organization coordinates and carries out various activities in this country. In May 2002, UNESCO organized the first International Seminar on the Rehabilitation of Afghanistan's Cultural



Heritage, held in Kabul, which gathered 107 specialists in Afghan cultural heritage, as well as representatives of donor countries and institutions. Under the chairmanship of the Minister of Information and Culture of the Afghan Government, the participants gave presentations on the state of conservation of cultural sites across the country and discussed co-ordination for the first conservation measures to be taken. This Seminar resulted in more than US\$7 million being pledged for priority projects, allocated through bilateral agreements and UNESCO Funds-in-Trust projects. It is worth to note that all the pledged funds were received, even more were given by the donors, which shows how important it is to associate the donors directly with the planning, recommendation, project design and decision making. An eleven-page document containing concrete recommendations for future action was adopted, in which the need to ensure effective cooperation was emphasized.

To this end, UNESCO established an International Co-ordination Committee. The statutes of this Committee were approved by the 165th session of the Organization's Executive Board in October 2002. The Committee consists of Afghan experts and leading international specialists belonging to the most important donor countries and organizations. From 16 to 18 June 2003, the First Plenary Session of this Committee was organized at UNESCO Headquarters. The meeting was chaired by the Minister of Information and Culture, in the presence of 67 Afghan and international experts. Also this meeting resulted in concrete recommendations, which allowed the efficient coordination of actions to safeguard Afghanistan's cultural heritage. The key areas of these recommendations are the development of a long-term strategy, capacity building, the implementation of the World Heritage Convention and the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, national inventories and documentation. It is worth to mention, that most of these recommendations have been or are being implemented, in particular at the

sites of Jam, Herat, Bamiyan, as well as the National Museum in Kabul. Funding and assistance was provided by the Governments of Japan, Italy, Switzerland, the United States of America, Greece and Germany, as well as the organizations ICOMOS, the German Archaeological Institute, the Aga Khan Trust for Culture, the French Délégation Archéologique Française en Afghanistan, the French Musée Guimet, the British Museum and UNESCO.

## **Conclusion**

The previously described elements of UNESCO's post-conflict strategy may help to restore symbolic assets as well as the social and economic foundations of peaceful coexistence. Even though UNESCO's post-conflict management strategies have achieved remarkable successes under frequently precarious conditions, armed conflicts and civil unrest continue to threaten the world's cultural and natural heritage. UNESCO's post-conflict management strategies, though tried and tested, cannot prevent conflicts to flare up again, particularly in light of the frequent multinational involvement and some conflicts' highly politicized nature. Post-conflict management invariably operates in a wider framework, which cannot be entirely controlled by heritage managers. Thus, many challenges remain. Complementing UNESCO's operational activities, the Organization is promoting existing and developing new normative instruments for the legal protection of tangible and intangible cultural heritage. However, these normative instruments have to be supported by adequate management strategies on site, calling on heritage managers to consider the wider implications and impact of their work.



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## Figures

Fig. 1: Tiles Workshop in Herat (Source: UNESCO, J. Sorosh Wali, October 2003)

Fig. 2: Mujaheddeen and Taliban in Jam



## **Approaches**

### **World Heritage Education at Universities**

William Logan

## **Heritage Education at Universities**

In this article I look at heritage education in universities in two ways. First, I outline briefly the importance of cultural heritage to society and the consequent need to have heritage dealt with in educational curricula, including, perhaps especially, at the university level. Second, I discuss what is needed, if we are going to have heritage education in universities, to make that education effective. Both interpretations of the topic are important as well as being inter-dependent. Indeed the former provides a justification for universities taking heritage education seriously and ensuring that adequate structures and sufficient resources are provided to make heritage education programs are effective. The main part of the paper addresses the second interpretation, pointing to some pedagogical issues, as well as structural and resource frameworks, that help determine program efficiency. Here the paper draws on the Australian experience in which universities, like many of their American and British counterparts, are increasingly dominated by a business management mentality.

### **The need for heritage education at universities**

Heritage usually comprises those things in the environment around us that we have inherited from previous generations – or were sometimes created by the current generation – and that we, as communities and societies, think are so important we want to pass them on to the generations to come. These things can be natural and cultural (or both at the same time, denying the dichotomy), tangible (places and artefacts) and intangible (skills embodied in people). In terms of professional practice, the variety of heritage forms results in a wide array of conservation approaches and leads us into a wide range of ethical and political as well as technical issues. In particular, it is essential to recognise that heritage is the result of a selection process. It is not everything from our history – heritage and history are not one and the same. The aim of heritage protection

is to pass this selection of things on with their values intact and in authentic condition. Or at least this is how we think about tangible heritage. There are serious doubts about whether these concepts are relevant to intangible cultural heritage and can be used to identify significant items that should be inscribed under the 2003 Intangible Heritage Convention (Logan, in press).

Heritage has acquired enormous economic value, notably as one of the mainstays of the vast tourism industry. This economic value also gives political implications to the heritage conservation in the sense that the process becomes an important element in the allocation of scarce resources, which is one of the most fundamental ways of defining politics. There are numerous examples of such investment in the Neue Bundesländer of Germany. Many decisions about heritage protection now flow from the perceived economic benefits, and often the primacy of concerns for income generation leads to poor conservation that threatens the long-term survival of the heritage assets. However, all interventions by governments that benefit – or limit – those who own heritage items are political. This includes the limitation of private owner's ability to do what he/she want with their historic house (whether this is demolition or merely the choice of paint colours). Aggrieved owners call for their 'rights' and 'natural justice', and policy-makers and practitioners have to be sure of their ethical position in relation to such claims. Of course, the theoretical and practical issues become more complex with intangible heritage since it is not ethically possible to 'own' people in the way that we can own, buy and sell, destroy, rebuild or preserve physical property – places and artifacts.

But heritage is also fundamental to cultural identity; heritage comprises those things that underpin our identity as communities – at the national, regional, local, even family levels. These are things about which we are usually proud; but sometimes they may be important and worthy of conservation because they are reminders of how societies can go wrong; they provide salutary lessons for present

and future generations. Heritage, tangible and intangible, provides the basis of humanity's rich cultural diversity. Today many people are concerned that this cultural diversity is under threat. The forces of globalization seem to be sweeping the world, undermining local cultures and imposing a degree of uniformity, blandness. Although the picture is in fact much more complex than a simple 'Westernisation' (or 'Americanisation' via Hollywood and the music industry), there are some reasons for anxiety.

On the one hand, that is, many people hold that the protection of variety in the world is important and becoming increasingly urgent. On the other hand, sometimes this diversity is perceived negatively as threatening difference. The flyer for a conference on Cultural Heritage and Human Rights at the University of Illinois in March 2006 asked whether cultural heritage matters enough to go to war for. Clearly large parts of the world think so. Conflicts over cultural heritage and cultural identity abound the world over and are the subject of media scrutiny and academic scholarship, from local disputes through to ethnic cleansing over larger regions and to Huntington's grand clash of civilizations. Another criticism directed at the notion of 'Heritage' is that it is history distorted by governments and political elites for ideological purposes. This is of course true – even my own government uses particular, often mythical representations of the nation's history to create a sense of national identity. Heritage, used in this way, can be dangerous, can be a major cause of conflict – indeed of war and genocide.

People seeing the origins of conflict in this way may well call for less cultural diversity, rather than its protection. Personally I would agree that some manifestations of 'heritage' deserve to be forgotten today, just as Chinese foot-binding and Indian suttee have been left behind in the past. How do we decide which elements of heritage are worth protecting? Part of the answer lies in finding out what the community wants. But what if the community – local, regional, or global – is divided on such matters?

Another part of the answer then lies in having recourse to notions of universal values, such as those espoused by the United Nations and UNESCO in its various international charters and conventions. The right to maintain particular forms of cultural heritage does not override the more fundamental human rights such as women's rights, or the rights of children to be children rather than young labourers or soldiers.

So there are good aspects to heritage – and bad. Ethical and political dilemmas such as these make Heritage Studies a relevant and fascinating subject for a university to focus on. It is a new interdisciplinary area bringing together history and geography, architecture and archaeology, economics and town planning, anthropology, art history and museum studies. It deals with tangible heritage, like buildings, historic towns, archaeological sites and cultural landscapes, and intangible heritage – the talents embodied in people, such as artistic skills in dance, music and painting, or skills in language, or craft and construction skills. Universities have a social responsibility to confront these issues, both theoretical and practical, and to offer guidance to society in how to deal with them in sensitive and effective ways.

Assuming therefore that universities have taken up the challenge and have decided to introduce heritage studies into their curriculum – and this has been happening at an increasing rate in the last five years, especially in East and Southeast Asia and the United States – what do universities need to do to ensure the best possible programs?

### **Holistic conception of heritage**

The first point to make is that heritage programs in universities need to be based on current discourse and practice in the heritage field, that is, going beyond academe to encompass the ideas and approaches of those practitioners working on heritage conservation and related issues at the global level as well as national and local levels. This may seem obvious; however, current university pro-

grams frequently fail on this point. The scholarly and professional discourses show, for instance, that the definition of heritage has grown wider over the past half century and especially in the last twenty years. The narrow focus on historic monuments and natural sites was expanded to take in historic precincts and towns in the 1960s and 70s. The focus broadened further to cultural landscapes in the 1990s, and to intangible cultural heritage in the last few years. Heritage conventions and other statements by the UN, UNESCO, ICOMOS, ICOM and other global organisations have proliferated to both reflect and provide an impetus to further re-definition.

University programs must reflect this breadth; they must be 'holistic'; that is, they should encompass the natural and cultural, the tangible and intangible, the movable and immovable, heritage on land and under the sea, and heritage at global to local scales. This holistic approach was adopted by the 1993 General Assembly of ICOMOS in its Guidelines for Education and Training. Most programs are not holistic, however, including my own which deals with cultural heritage but not very much with natural heritage, except where cultural and natural come together in the concept of cultural landscapes. Many other universities offer heritage programs within architecture schools or faculties, where the emphasis is on the techniques of restoration or adaptive re-use. But heritage is not merely a technical matter; as I have outlined, heritage is essentially about values; it is a social construct, tied up with community identity and surrounded by difficult economic, political, and ethical issues.

### **Multidisciplinary approach**

Both the widening definition and the complex picture of uses and abuses of cultural heritage mean that the heritage field can only be conceived of as a multi-disciplinary endeavour and must be dealt with as such in universities. Part of the problem is that university structures are often unable to accommodate multidisciplinary and interdisciplinary programs. The organisational barriers between

Faculties and Schools are too impervious. Deans and Heads of School protect their 'empires', their programs and student numbers. This, of course, is nothing new, but as the business emphasis grows in universities, it becomes increasingly difficult to mount cross-Faculty programs, share teaching staff or encourage students to work across the boundaries. For it to work at all, Deans and Heads of School must have the academic vision and be determined not to allow administrative and funding obstacles destroy that vision.

Hence a critical need is for appropriate and flexible university structures. One approach that seems to work in some universities is to have a vertical division into faculties and sub-faculties (or schools) for the disciplines and a set of centres operating across these divisions in a horizontal manner to deal with the multi-disciplinary and interdisciplinary areas. However this only works where the faculties do not see the centres as a source of competition. In my university, for instance, the faculties jealously maintain their ownership of the award programs. The centres are restricted to research, consultancy and some short courses, and these largely have to be self-funded.

### **Quality rather than size**

A third main point relates to the need for universities to support important but small courses. This too becomes increasingly difficult as universities become businesses and focus on income rather than pedagogy. This changing university environment stems from the government view that the voters will not countenance tax increases for universities; indeed, that they want reduced taxes. Governments want to reduce their contribution to the cost of running universities by moving to a user-pays model in which student pay fees for their courses. My university now charges AUD18,000 (USD13,500) for the three-semester Master of Cultural Heritage. It is a great contrast to fee levels in European universities and, of course, creates some major difficulties competing for international students.

This approach to university education puts the focus on student enrolments. Staff numbers become more heavily dependent upon student enrolments, even where the staff may be making valuable research contributions. In a context where government contributions are being reduced, the focus shifts to courses with big numbers, since it is more economical to have each staff member in front of large classes. It is a difficult context in which to offer heritage programs. Firstly the student market is limited by the fees, especially given that salaries in the heritage profession are not high (relative to the medical, legal or business professions). Secondly, however, there is a limit to the number of graduates a course would want to produce, particularly when it is seen as important to work closely with the industry. It is self-defeating to flood the market with heritage graduates, producing a glut of trained people who remain unemployed.

### **Active links with the 'heritage industry'**

University education needs to serve the wider world, and it needs the wider world to help define what universities should be doing, what are the real issues faced by practitioners. In this way graduates will be able to move quickly and successfully into the workforce. Site visits, field schools, internships and exchanges also strengthen the university-profession linkage. They are particularly important when the 'big business' university approach forces a reduction in class contact hours and hence the hands-on experience within courses. One way to soften the heavy burden on the teaching staff that flows from the increased student:staff ratio that seems to be another feature of this approach to university management. This is to make use of Adjunct Professors. At Deakin we have seven Adjunct Professors – almost as many as the academic staff. They are more than 'guest lecturers'; they provide advice and act as ambassadors for our program. They are essential links with the 'industry' – the heritage conservation profession, our 'real world'.

### **Responsive to student needs and interests**

University heritage courses need to respond to their student clientele. Students paying high fees demand high levels of performance from the university. Courses must be well developed, regularly updated and user-friendly. Assignments should be marked against advertised criteria and returned to students within a short time frame. Email and phone enquiries need to be answered promptly – at Deakin, within two working days. Some universities have a mission to serve particular types of students. My university was established largely to serve people who lived in remote locations or had restricted access to on-campus university programs. Through distance education techniques and technologies it serves students in isolated rural areas, at home with children, or in hospitals and prisons. This kind of program provision also means that the university can capture a large geographical market and so support courses that are needed from a national point of view but that could not survive on the local student catchment who can attend on-campus classes.

### **Beyond the nation**

As well as serving Australian national needs, we deliberately focus on our Asia-Pacific regional context. Most of our units have some Asia-Pacific content and it is always necessary to make sure overseas students understand the references to local Australian heritage issues. Involvement in the region can also occur through educational initiatives of the global heritage bodies, such as, in our case, through the Asian Academy of Heritage Management set up by IC-CROM and the UNESCO Bangkok Office. This does not exclude working with universities and heritage agencies outside the region. One of our chief links with the Brandenburg Technical University at Cottbus is through a new pilot program called 'Sharing Our Heritages' funded by the European Commission and the Australian Government. Students from eight universities – four in Europe and four in Australia – participate in Master Classes at UNESCO in Paris and at the World Heritage-listed Kakadu National Park in northern Australia, as well as going on exchange

to a university in the other hemisphere for one semester.

The general point to be made here is that university heritage courses should be open to sharing ideas beyond their national borders. Although one of the Australian universities specializes in Aboriginal heritage and the Kakadu master classes explores Indigenous Australian approaches, the 'Sharing Our Heritages' initiative is mostly Developed world students talking with other Developed world students. This results from the way in which the funding is made available through an EC/Australian Government agreement. But the mission of sharing should also be between Developed and Developing worlds. This should be about skills transfer and capacity building and university programs in Europe and Australia have a responsibility, I believe, for taking on the added burden of participating in training workshops, offering visiting fellowships for Developing country academics and scholarships for students – none of which is highly valued under the user-pays, business type of management that is taking hold in many Developed World universities.

UNESCO is in many ways like a university; it is a generator of ideas, it helps shape the international discourse and its ideas flow through to affect practice at a national and, eventually, a local level. Establishing a UNESCO Chair can be a useful strategy for linking a university heritage program into the workings of UNESCO's Division of Cultural Heritage and World Heritage Centre. We need to go further and develop an effective network of UNESCO heritage chairs collaborating on projects that support of our common mission to protect the world's heritage.

### **Commitment to a fairer world**

I have briefly touched on the way in which heritage is used and abused by governments and other political formations around the world. This, too, must be brought into university heritage programs. The mission statements that underlie university heritage programs are partly about philosophy and partly about service. They should tap

into the big ideas promoted by the global organisations while remembering to serve local communities' needs. At the world forum of UNESCO chairs in 2002, the Director-General of UNESCO, Mr Koïchiro Matsuura, outlined seven areas for priority action in the period 2002–2007. These are bridging the knowledge gap between developed and developing countries, promoting the free flow of ideas between countries, encouraging the use of information and communication technologies, promoting sustainable development, extending and improving teacher education and training, stemming the brain drain from developing to developed countries, and working for the preservation and promotion of cultural diversity.

Many of these ideas are relevant to the mission statements and operations of university heritage programs. But, focusing on the last of Mr Matsuura's seven priority areas, it has to be recognized that the promotion of cultural diversity is a complex and difficult task. As indicated previously, its protection is tied up with cultural rights as a branch of human rights. We, in university heritage programs, need to see 'best practice' as engaging in the discussion of alternative views of the world and its future, and of the place of heritage in it. At times we must even take on an advocacy role, particularly in support of less powerful communities. University heritage programs need to be committed – not only to heritage conservation as a technical exercise but as a process through which greater social justice can be achieved. We need to see cultural heritage within the wider human rights framework.



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Magdalena Droste

## **The Role of Art History for World Heritage Studies**

The World Heritage Studies (WHS) Master Programme at BTU Cottbus can certainly profit a lot from art history, the scientific discipline which is occupied with determining, estimating and protecting cultural assets of the past. The main question is: what methods and instruments can be offered by art history?

The WHS Programme is one of the very few programmes officially promoted and supported by UNESCO and welcomes around 30 international students each semester. It can serve as an example of how to teach fundamental art historical approaches to interested persons who never had anything to do with visual training. The students from around the world had studied laws, literature, administration, tourism, anthropology, economics, management etc. in a first study course, which is a prerequisite to get admitted to the Master programme. Hence, they do not have any scientifically founded approach towards art and art history, sometimes even not towards culture. How to deal with this lack of scientific orientation?

### **The stylistic approach**

An approach which is familiar even to those who might have never had any contact to art is the stylistic approach. Therein, objects are ordered by formal criteria. One training exercise is comparison: What is the difference between two objects? Via such first steps, students learn to 'open their eyes', which is evidently a fundamental issue in art and art history. The meaning of this method is visible in the history of art history itself. In close connection with a stylistic order, art historians were able to define epochs like Gothic, Renaissance, and Baroque, just by comparing the very basic elements of different times. The stylistic approach as well as the construction of epochs are nowadays applied to buildings, paintings, and objects worldwide.

Altogether, students have to develop a sensibility and awareness for the historical use and also abuse of instruments of art history. Sometimes they might seem to be objective, but however burdened with personal objectives.

Any fashion can be used to construct a national style, or, more generally, an identity of a special community, via the features of any works of art. On the other hand, for instance colonial buildings may be excluded from national styles and may be called foreign inventions, even if they have influenced the national style enormously.

In discussions about and decisions for or against World Heritage, one criterion seems to have got a wide-reaching acceptance. This is the idea of innovation. The recognition of this feature is deeply rooted in European cultural history and as such, its appreciation is rather recent. It was born in the surroundings of the avant-garde community, which blossomed in France, Italy and Germany between 1880 and 1914. Innovation itself is thus a cultural criterion, honouring an individual or a group for leaving old paths and establishing new ways. This is certainly not appreciated everywhere in the world.

Consequently, we have to consider the limits of this criterion. How can we apply it to Asian, Indian, or Arabic cultures? This is an open question, and it is crucial to teach students in a way which makes them sincerely aware of it.

### **The museology approach**

The history of museums is very closely connected to the history of art. However, contrasting their long shared time together, museology is a very young scientific practice. It covers the history of collection, the birth and development of museums, the history of collectors, of museum founders, the art market and objects (provenance).

As there is a never-ending process worldwide of installing new museums, the field of research enhances. In addition, it is fascinating to see how museums have permanently

changed the definition of formerly called 'primitive' art. The Museum Island in Berlin exemplifies many aspects answering fundamental museological questions. In Paris and London, similar constructions were planned to present collections from all over the world under European aspects.

Other branches of art history deal with the art museum and its successors like ethnographic, design, technical, and architecture museums as well as with many other highly specialized institutions. The modern museum and its event inauguration could be another topic, as well as the museum's architecture, which nowadays seems to become the most important feature via a signature-architecture. The idea of a museum has become international. There might be the danger that museums worldwide will look alike. Nevertheless, national traditions are still alive and sometimes very actively participating in all kinds of representation.

One of the most important changes can be seen in the development from an object-based museum to a visitor based institution. In relation to this, we can observe the growing significance of museum's space: we talk about the visitor space, the collections space, and the service space.

At the end, we begin to understand the narrow connection between museums and culture: The museum had begun as a temple of art; then it became a people's school. At present, it changes again, to turn into a place of entertainment. Former borders between the media world and the consumer's world are melting as well. These new understandings accompany a novel understanding also of culture, which began in the 1950's. Still around 1900, culture, especially in Germany, was understood in a strict sense of 'high culture'. Today all cultures are regarded as being of equal value.

## **The visual competence approach**

Visual competence is one of the basic abilities of each scientific exercise, be it in humanities or in natural sciences. However, for a long time the creation of images was possible for a group of experts only, to those with the special ability to produce pictures. Whenever a picture was needed, trained painters fulfilled the job. Only with the invention of photography around 1840, the end of this limited production had begun. First photography and later film began to work as 'picture machines'. Today, TV and internet open the way "to a universe of technical pictures", as Vilem Flusser wrote.

The role of images has changed completely, since pictures are available almost everywhere in the internet, and since one can modify, falsify, change, and manipulate them in various ways. Pictures are produced automatically and can be changed by almost every human being with the respective software and/or internet access. This means, an anthropological level of picture production is surpassed. Both the production and distribution of pictures are done by machines. Representation is no longer important. Images begin to play a new role in human society which surpasses their historical function. For art historians, both ways to use pictures certainly overlap. At the moment, we enter a decade of overlaps between traditionally used pictures and those automatically produced and distributed.

For study programmes like the WHS, this again means awareness teaching. Students must develop awareness for the historical and the actual use of pictures. They should get the ability to ask: what are the sources of my pictures? Who produced them? Who distributes them? Why made someone them available in the internet? And perhaps: who changed them? What pictures do I not see?

As an example for a certain abuse of images we can take the film about the reconstruction of the Greek Parthenon, which had been introduced as a 'tool' by its Spanish producers. In a close analysis, we see some significant fea-

tures of today's aesthetic, like quick cuts and quick changes from details of sculpture to those of architecture. The film does evidently not want to bore the viewers. It thus refers more to the aesthetic of a video clip than to a spirit of classicism. Some pictures are taken from real installations' of the Parthenon sculptures in the British Museum, but are not marked as such. Of course, one can use the film to demonstrate reconstruction problems, but one should be aware that its aesthetic is contemporary, even fashionable, and might have nothing to do with the original aesthetic.

To conclude, the art historical approaches of stylistic methods, museology and visual competence should enable international students to understand the complex questions of culture and history, and moreover, for World Heritage students, to master complex questions of saving and conserving World Heritage.

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Jutta Ströter-Bender

## **Teaching World Heritage – Learning Paths and Museum Coffers**

### **A Project in the Faculty of Arts and Humanities University of Paderborn**

A teaching and research project had existed in the Faculty of Arts and Humanities at the University of Paderborn since 2001 for UNESCO's World Culture Heritage, its dissemination and the development of modules for a so-called World Heritage pedagogy. Cooperation with museum teaching centres at World Heritage sites, as at present at Kloster Lorsch, the Rococo Palaces of Augustusburg and Falkenlust, Brühl, the Weimar Classical Foundation, the Zeche 'Zollverein' in Essen and the Wartburg in Eisenach are the subject of seminars, workshops and research projects and the basis for teaching materials and e-learning projects. Art students thereby prepare themselves for their future educational career as teachers in schools and other educational institutions. The project qualifies them to enter their career areas with methods and strategies for imparting the cultural heritage and within the concept of World Heritage pedagogy. The project received one of the research prizes at the University of Paderborn in the summer of 2002.

### **Research traditions**

With themes on research into "Imparting culture and World Heritage", important traditional lines of art and cultural sciences were tackled from new perspectives by the Faculty of Arts and Humanities. These traditional lines extend far back into the formative history of art education, which in Germany was substantially influenced by the British art education movement, especially the work of the cultural philosopher, art critic and artist John Ruskin (1819–1900).

The latter is regarded in the present English language debate on World Heritage as the leading theoretical precursor of the world cultural heritage concept. In his writ-

ings, Ruskin developed radical formulations for ongoing monument care for future generations, that extended well beyond the national boundaries of his age and already proclaimed the acceptance of a cultural multiplicity. The writings of John Ruskin elicited an unusual plethora of questions regarding aesthetic experience, production and reception which, even today, can still be important to the future imparting of our cultural heritage in art teaching.

### **The Project: objectives and content**

Few are aware that UNESCO's objectives are binding on all member states, including the Federal Republic as well. UNESCO requires suitable measures for transforming them into cultural and educational policy, expressively also by improving curricula and teacher training. At the centre of the Paderborn project is the question of what objectives, content and methods can be used to approach different target groups with World Heritage pedagogy – and how in addition UNESCO's cultural and educational policy conventions should be integrated, which also includes the academic area. The UNESCO formulations appear to point the way, and are no longer based on a hierarchy of evaluating art and cultures. They are of ongoing importance for teaching in multinational classes, allowing for different traditions of origin and world images and with regard to opportunities for integration.

The concept of World Heritage pedagogy was introduced into the German-speaking area by Dr. Hermann Schefers, the head of the Kloster Lorsch World Heritage site.

Discussions are in progress from the art teaching perspective in seminars and workshop projects of the Faculty of Arts and Humanities regarding strategies for imparting world cultural heritage as inter-disciplinary reference areas and questions that could also be of great importance to dissemination practice in the long term and where the multi-layered dimension of "cultural multiplicity" becomes evident:

- Cultural roots and assumed values

- Past and experienced traditions
- Landscape shaping and natural development
- Life and working forms
- Religion and spirituality
- Regional and national identity
- Traditional and contemporary art
- Literature, poetry, story-telling
- Music and dance
- Ritual and its aesthetic staging.

### **Eight learning paths towards cultural heritage**

Learning paths towards cultural heritage can contribute to structuring the imparting of World Heritage sites, undertaking ‘travel in the classroom’ and preparing for and pre-preparation and post-preparation for excursions to World Heritage sites. On-the-spot excursions facilitate multiple dimensions of experience:

- by oneself,
- with guidance and associated concept,
- with the class community and visitor group,
- with the internal and external premises of the cultural heritage site,
- and its atmosphere, appearance/effect.

Preparation is not concerned only with imparting necessary knowledge ‘in itself’ on the site concerned but also with the commencement of networking for an overall picture and the opportunities of discovering new horizons and perspectives. The common approach of regarding cultural sites and museums as something static will thereby be enhanced in many different ways. The preparatory access can open up an opportunity for the various target groups to ‘approach’ excursions on site and obtain ongoing impressions and important experiences there as an expert/actor/enquirer.

A visit to a World Heritage site is an impressive experience for both young people and for adult target groups, since these sites form ‘knowledge projects’ for many generations, with special atmospheres, mental impressions and

unusual experiences of space and materials. The sites represent a kind of permanency and historical awareness that many now lack in the everyday and experienced world. The encounter with World Heritage sites of the country and beyond should also provide school classes with a basis for forming a common regional, national and European identity – despite the recognition of cultural differences, which is precisely becoming ever-more important in school classes and teaching institutions with children of different national and cultural origin. A visit to nearby World Heritage sites can open up an opportunity for broad identification and evaluation – with the often so unknown culture of one’s own region, which is tied into the many-faceted reference areas of European cultural history (and beyond). At the same time, opportunities are created here for additional encounters with other sites in a European and global context – e.g. the countries of school students’ origin. The search for links, contrasts and points in common between the world’s cultures (shared dialogues/contrasting dialogues) becomes an important task for oncoming generations in this framework.

### **Learning path: approximation through knowledge**

This learning path includes the acquisition of basic artistic and cultural history knowledge about World Heritage sites, their cultures, their creators, linked with the acquisition of knowledge concerning cultural symbols, systems and structures, meanings and phenomena, the combination of opportunities and the recognition of patterns and contexts. The imparting of basic knowledge can facilitate contextualisation in temporal levels, the recognition (and criticism) of cultural constructs and the application of knowledge transfer. At the same time, cultural cartography and knowledge regarding important stages of history are extended. Many-sided contexts and different aesthetic perspectives develop a dimension of culture transfer (e.g. the ‘Gothic Arch’ comes from Persia). Also concerned is the abandoning of Euro-centric observation structures in favour of recognition that Western cultural creativity also consists of many non-European influences.

**Learning path: Art areas. Immaterial and material**

The experience of multiple material stimulation and individual creative access/experimentation/research is intended to extend the initially only visually imparted pictorial impression. Experience of materials resulting from preparation for and subsequent study of a World Heritage site leave the mind open for new impressions, include moments for development of concentration, intensity, imagination, creativity and a wealth of unimagined mental experience, while space is created at the same time for a 'different' experience of time, linked to the often opposing processing techniques. Material philosophy stands at the 'interface' between material and immaterial cultural heritage, e.g. the spiritual concept underlying the importance of using gold. This learning path also points to the difference between immaterial and material cultural heritage constituting an artistic construct since the one cannot exist without the other.

**Learning path: unknown – unusual – different**

Concerned with these questions is the extending of knowledge, the observance and formulation of unknown perspectives and attitudes, fascination and the so-called 'cultivation of astonishment'. These reference systems at the same time form the centre of dialogue regarding the tension fields in imparting familiar and 'foreign' cultural aspects. The dialogue with unknown aspects of one's own culture can also prepare in exemplary fashion for recognising the difference between epochs, cultures and systems of belief, interpreting and noting them linguistically in words, which also constitutes basic competences for intercultural understanding.

**Learning path: every day life – from the use of things**

Daily life in context in other epochs can have an altogether 'exotic' effect – and provide an extended view on one's own life. Where it is possible to come closer to and encounter traces of everyday cultures and the use of things on the site of a World Heritage Centre, a changed perspective to the 'normal' and consequently to the culture of one's own

daily life can be discovered. Instead of observing 'pure' art and culture, an insight is thereby obtained into processes and procedures in habitats and biographies.

**Learning path: the body – movements and staging**

This learning path makes it clear that experience of the body, movements and acting patterns often stands in a limited historical context, associated with 'other' experiencing of time and contact with the community. This can lead to observance and reflection of one's own movement and action patterns beyond the simple acquisition of knowledge.

**Learning path: drawbacks**

The drawbacks of a culture belong to those levels that are often repressed, particularly also when organising cultural heritage sites. With a view to this dimension of experienced history, "other" areas should be opened that may also lead to a critical questioning of the structuring of history.

**Learning path: cultures of memory**

What forms and contents have proved their worth in the expressive forms of memory cultures? How are they passed on, by whom? Why and at what points in time? What did other generations consider worth remembering? Why can these memories still be important today? What do they mean in the context of the cultural heritage site concerned?

**Learning path: inheriting and safekeeping – what was what, when?**

Questions regarding inheriting and safekeeping concern integration with various time frames, associated with a cultural heritage site. How should its material and immaterial levels be retained for the present and the future? With what resources? How could modernity and the need for change be integrated? What forms part of the economy of keeping, reinstatement, care and conservation?



### Teaching and teaching research: museum coffers

Students prepare museum coffers in the Faculty of Arts and Humanities in seminars and practical artistic work for the State examination, the design of which is oriented on the learning paths mentioned. The so-called 'museum coffers' have for a number of years formed part of the preparatory educational material of World Heritage sites. They have developed from the environment of children's museums – and are now regarded as a specially impressive and successful medium within the framework of 'discovering' and exemplary learning. Museum coffers (or chests, rucksacks, bags, etc.) generally contain selected representative materials (originals, often also replicas), associated with complete teaching units (creative access for the Faculty of Arts and Humanities), that records important topical themes of the monuments and museum stocks concerned. They are lent to schools and other interested institutions, for preliminary and subsequent preparation for museum visiting.

Museum coffers are didactic media in which various traditional functions within the MUSEUM context are 'condensed', such as collecting and safekeeping, archiving, recording, presenting, staging and imparting.



Museum coffer

Museum coffers are also suitable for schools as a specific teaching medium located in them, that can be altered and nuanced according to the teaching requirements and changes in the target groups. Further target groups, from kindergartens to OAPs can also be approached with selected topics and materials. Museum coffers are not industrially made up in most cases but are unique, small archives that have been put together with a great deal of care and enthusiasm. Precisely e.g. with regard to imparting regional cultural heritage, tradition, geographical and biological specialities, emphasis can be placed where it will remain permanently in the memories of the target groups and encourage aesthetic processes.

### Museum coffers and research context – aesthetic traditions

The survey of World Heritage closes with the recognition of a 'cultural multiplicity' existing worldwide, its material products (e.g. in places) and immaterial tradition (e.g. languages, songs, stories). From this aspect, the cultural premises round numerous World Heritage sites are also now not pure museum landscapes but living space where old and more recent traditions, spirituality, art, aesthetics and everyday culture and global and regional influences are interwoven. The local aesthetic traditions, associated with individual World Heritage sites, form part of the individual and collective memory and mark out a patch of cultural identity, aesthetic biography, atmosphere and memory, especially also within the framework of the material arrangement of festive culture. Aesthetic traditions have often also up till now formed part of a communicative local or regional structure, as for example the artistically decorated floats in front of the silhouette of Cologne Cathedral during the Carnival, the design of which requires complex local cooperation, which is found in sophisticated association structures. Further examples are the aesthetic staging of wedding photographs before the picturesque scenery of World Heritage sites, such as the Königshalle in Lorsch or the Place Stanislas in Nancy, which form part of local popular culture.

Aesthetic traditions require to be handed on between generations and social groups. In this perspective, the 'archaeology of forms of teaching and learning', which is similarly covered by the UNESCO Declaration on Cultural Multiplicity (2001) is of interest (Guideline 8). This is concerned with the requirement for the "inclusion of traditional pedagogic approaches in the educational process, wherever possible, in order to safeguard and fully utilise culturally suitable methods of communication and knowledge exchange."

Museum coffers latch into old aesthetic traditions of imparting knowledge which at the same time facilitate a multiplicity of extended theme presentation within the World Heritage framework. The kings of Merovingian and Carolingian times had their most important possessions and treasures transported in large coffer chests, when they travelled to their numerous seats of power. In the early modern age, a growing collection of curiosities, exotic objects and hard facts developed which not only served curiosity but could also be used for scientific study. So there were not only art galleries and cabinets of antiquities, but also transportable collection cupboards and chests which were used for information and teaching purposes, for 'teaching hard facts'. Research into the cultural history of collecting and presentation, to set up traditional contributions to an 'aesthetic of astonishment' have entered into the innovative concept of numerous museum coffers for World Heritage sites.

### **Museum coffers for World Heritage sites**

The choice of coffer, its format and its internal and external fittings already places essential emphasis on subsequent imparting of knowledge. Its specific materiality and aesthetics become a symbolic representation of the museum or monument concerned. A different design will be offered, for example, for the 'Bauhaus in a coffer' than for passing on knowledge in a museum of pre- and early history or for a monument like Cologne Cathedral. Using the content of their coffers with great enthusiasm, students

discuss basic questions of material and visual imparting of world cultural heritage, such as

- Problems with romanticized historical and cultural constructs
- Authenticity and replication
- Exotism and cultural stereotypes
- Over-use of monuments
- Imparting strategies
- Initiation/limitation of individual aesthetic processes and experience through the materials available in the coffers

Coffers presented for this purpose now have a model character as art-didactic teaching media, such as 'Captain Cook's Treasure Chest', in which Annika Wanders explains the problems of colonial museum culture through replicas or the woven carrier basket in which Muriel Hautefeuille has compiled traditional creative tools and colour pigments of the Australian aborigines.

### **Experience**

In summary, regarding the project series on world heritage in museum coffers, it may be said that this simple yet highly impressive medium can reach broad target groups with ongoing knowledge imparting and the museum coffer will as a medium acquire a versatile use spectrum within the world heritage pedagogic framework. For all users, museum coffers are a relatively unusual educational resource with sentient experiencing of materials and aesthetic access, which facilitate new questioning and extend the view of the existing cultural heritage.

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Aron D. Mazel

## **New Heritage Management Masters Programme at the International Centre for Cultural and Heritage Studies (ICCHS) at Newcastle University, Great Britain**

### **Introduction**

During the last few decades there has been a significant growth internationally in the number of institutions teaching programmes devoted to preparing students for employment and research in the heritage sector. One of these institutions is the International Centre for Cultural and Heritage Studies (ICCHS) at Newcastle University in the north-east of England (Figure 1). In this paper, I want to briefly: (i) introduce ICCHS and the degree programmes offered by the centre; (ii) discuss the rationale for introducing the new Heritage Management MA programme; (iii) share the programme's structure and (iv) provide a sense of its content.



The Bruce Building where ICCHS is based. This historic building was previously the headquarters of the famous Newcastle Brown Ale.

Although established in 2000 as part of the university's restructuring exercise, ICCHS had its genesis in 1993 when Peter Davis and Andrew Newman created an MA in Museum Studies in the then Department of Archaeology at Newcastle University. The first intake had 14 students. Since then the number of programmes offered by ICCHS has been expanded and the centre has become increasingly well-known in Great Britain and further afield, which has led to a significant increase in student numbers. For example, during 2005/6 ICCHS attracted over 80 MA students, with 63% from Great Britain, 12% from other EU countries, and 25% from further afield.

Up until mid-2006 ICCHS offered Masters level programmes (i.e. MA/Diplomas/Masters of Practice) in: Museum Studies; Heritage Education and Interpretation and Art Museum and Gallery Studies. The centre also offered a Postgraduate Certificate in Museum Studies, for students wishing to become Associates of the UK Museums Association. The centre is currently undergoing a period of growth and two new MA programmes have been introduced in the 2006/7 academic year after having been formally approved by the university in July 2006. The new programmes are in Heritage Management and Art Museum and Gallery Education. This short paper will concentrate on the Heritage Management programme.

The Museum Studies, Heritage Education and Interpretation, and Art Museum and Gallery Studies programmes have been validated by the Creative and Cultural Skills Council and recognized by the Museums Association (both of which are Great Britain based) and validation will be sought for the new programmes.

### **Rationale for the introduction of the Heritage Management programme**

Some of the reasoning behind the introduction of the new programme at ICCHS are presented below.

To begin with, discussions that we have had with colleagues within the heritage sector over several years have

indicated that there is a need for a dedicated Heritage Management programme among our suite of MAs. The need for this programme has also been mentioned by a number of the guest lecturers who have participated in our programmes. To establish the strength of these perceptions we held a meeting in December 2005 with representatives of the Historic Environment Section (Newcastle City Council) and the Countryside Agency and both were supportive of the proposed new Heritage Management degree and identified ways in which their organisations could contribute to the programme. Representatives of English Heritage (EH), the National Trust, Historic Scotland, Northumberland National Park Authority, and the Council of British Archaeology were unable to attend the meeting, but they were positive about the proposed new programme and indicated their support for it.

Relating to above point, ICCHS was approached by EH in 2005 to establish whether we would be interested in contributing to their proposed Historic Environment Traineeship Initiative because the organisation had also identified the need for additional training opportunities in this sphere. Unsurprisingly, the topics identified by the EH Scoping Study closely matched the themes that we had already recognized as being central to our new programme.

Within the university, the issue has been discussed with students at our Staff-Student meetings and this revealed support for the establishment of proposed new MA programme. Complementing these comments there has been a perceptible level of interest in Heritage Management among potential students fielded via telephone enquiries, through questions received at careers fairs such as the American Association of Museums Training Marketplace, and at the university's own postgraduate open-days. Additional student-based support for the introduction of the programme derives from the fact that several of the ICCHS doctoral students are doing Heritage Management research projects.

Finally, internet-based market research undertaken at Newcastle University for ICCHS revealed that there is a paucity of degree programmes covering Heritage Management in Great Britain. This is particularly evident in the north of England.

The above factors convinced ICCHS, and indeed the university, of the appropriateness of adding a Heritage Management programme to the existing suite of programmes being offered by the centre. In sum, it is believed that the establishment of an MA in Heritage Management at ICCHS reflects the requirements of the heritage sector locally, nationally and internationally.

### **Programme structure and content**

The full MA degree programme at ICCHS is comprised of 180 credits. The successful completion of the first 120 of these credits provides the necessary requirements for a postgraduate Diploma. All the taught MA programmes in the centre consist of:

- five taught modules worth 20 credits each;
- a 20 credit Work Placement module; and
- a 60 credit research Dissertation module.

In the first Semester all students, regardless of their specialist programme take three, 20 credit compulsory modules and begin their specialist modules. The compulsory modules are Issues and Ideas, Management, Communication and Interpretation.

In the second Semester the students complete their specialist modules and embark on their programme specific placements, which are followed their dissertations. The Heritage Management specialist options will be *Heritage Management 1* and *2*.

All the modules taught at ICCHS draw on theory and practical examples from across the heritage, museums, and gallery sector to ensure that all students are provided with a systematic understanding of knowledge about these sec-

tors, as well as a critical awareness of the problems they face and the new insights that have been generated.

The overarching aims of the Heritage Management 1 and 2 modules will be for students to develop an understanding of the theories, concepts and practices that relate to heritage management. And, following on from this, on the successful completion of the degree, we would expect the students to have obtained knowledge and understanding regarding the following issues:

- the various forms that heritage can take;
- the different values ascribed to heritage;
- history of heritage management in different geographical contexts;
- economics of heritage management, including regeneration and tourism;
- key philosophical principles and theoretical and conceptual approaches of heritage management;
- international conventions, national legislation, along with associated regulations, policies and advocacy;
- key practices and processes relating to heritage management, and finally,
- the detailed knowledge that comes from carrying out a sustained piece of independent research on a focused topic.

As with the other ICCHS MA programmes, we will draw on the valuable experience of practitioners working in the heritage sector to help present the programme and to highlight key issues and provide examples of best practice.

## **Conclusion**

In conclusion, the programme will be designed to enable students to develop successful careers in the heritage sector and to conduct research and, by doing so, the programme will contribute to the ongoing development of heritage management in Great Britain and further afield.







## **Approaches**

### **Teaching and Learning Concepts**

Luo Tao

## **Cultural Heritage Awareness in China's School Education**

### **Introduction**

The cultural heritage of China influences the understanding of heritage worldwide. It goes without saying that it is as important as the heritage of other countries. Also a certain conflict between protection and development proves to be a global problem, with no exception in China.

Education in our day is somehow trapped in its own success with near universal literacy, extended schooling and intensified communications; education has become a mass effort. A fundamental heritage education should be a process to better understand the different aspects of history and society, with regard to people's dignity and cultural identity. The function of heritage education is to foster the understanding of cultural and natural properties, to become able to read messages from the past to the present and to promote a future growing civic sense. Therefore, heritage education is undoubtedly the best way to cultivate public sense for protecting cultural and natural resources for the purpose of a sustainable development of human society.

### **Cultural heritage awareness in China's school education**

A "cultural relic", according to the most common Chinese encyclopaedia (Ci Hai, 1989, p. 1732), refers to objects, structures and sites with historical and cultural value, which still exist or are preserved underground. These include:

- buildings, sites, monuments related with important historical facts, the revolutionary movement and important personalities having a commemorating and historical value
- old cultural sites, old tombs, old buildings, stone cave temples, inscriptions etc. which have an historical, art and scientific value
- valuable works of art and handiworks of different periods

- revolutionary written documents and old books and documents with a historical, artistic and scientific value
- objects able to represent the social system, the social production and the social life of the different periods

Art. 1 of the "Law of the People's Republic of China on the Protection of Cultural Relics" (November 19, 1982) states: The law is formulated with a view to strengthening State protection of cultural relics contributing to the development of scientific research, inheriting the splendid historical and cultural legacy of our nation, conducting education in patriotism and in the revolutionary tradition, and building a socialist society with an advanced culture and ideology.

The examples show the great importance given to the pedagogical and propagandist use of the cultural heritage within modern Chinese culture.

Since the state of People Republic of China has paid special attention to inculcating a sense of Chinese culture upon the students, so as to foster their awareness of cultural heritage protection, China's school plays a considerable role in awareness creation about the importance of cultural heritage.

### **Existing educational structure in China**

China's educational system adopted a dual structure, which goes well along with the economic and the educational development. Those are a nine-years compulsory education in primary and junior secondary school and a paid education for three-years in senior secondary school and for four-years in college or university education.

### **Features of textbooks concerning cultural heritage in school education**

Considering the cultural heritage awareness for school students, the contents of curriculum have been developed based on the nation's history, geography, culture, and traditional morality.

China's national cultural heritage is introduced through social science textbooks such as Chinese language, his-

tory and social ideology. According to the different educational standards, students at all level can obtain a basic knowledge of Chinese ancient history and culture in a general or systematic way.

### **Primary education**

Textbooks for Chinese language and social ideology from grade 1 to grade 6 in the primary school consist of unified teaching materials for the entire country. Courses of history are not provided in primary schools; however, the textbooks at all grades introduce the ancient Chinese history and cultural heritage. For example, the textbooks of Chinese language and social ideology for the grade 1 and 2 introduce the ancient capital of Beijing, "the Forbidden City", "the Temple of Heaven" and the "Great Wall", etc.

### **Secondary school education**

In the secondary education, the knowledge of ancient Chinese history and traditional culture has been spread systematically. Textbooks specialized in history and social ideology studies have been compiled, and respective courses have been set up accordingly. Textbooks show that the unified teaching materials are still being applied in the secondary school education. Moreover, a system has been formed up in the history education. It introduces national and international precious relics as well as world history. Textbooks mainly contain Chinese history of five thousand years involving politics, culture, economy, and military affairs. Additionally, the historical and cultural heritage of the successive dynasties is introduced with colorful pictures.

### **Higher education**

The disciplines of history and other social sciences have been set up in most comprehensive colleges and universities. Especially, the department of history was established a long time ago as the most important department in many universities.

Since China adopted the reform and opening up policy in

late 1970's, heritage education at university level is usually incorporated into the academic curriculum of archaeology, art history or architecture studies. Till now a discipline of relics and museums is set up for a four years course successively in more than 22 Chinese universities to meet up the increasing demand for professionals in this field.

### **Social activity for school education**

Integration of heritage education into school curricula is not the only way to promote world heritage or national heritage in general. Students can also acquire knowledge by participating in the social activities for school heritage education, which are organized by various schools.

In China's school, the social activities integrate the formal education and the aim is to enrich students' basic knowledge of the nation's history and culture as well as to arise their awareness of heritage protection.

The activities include museum visits or sightseeing tours to heritage sites. Sichuan Province education authority conducted a survey on the primary and secondary school. The findings show that students at all grades have the chance to participate in these social activities each year. The participation rate reaches over 96%. Unfortunately, there is not enough research-based information about these activities. In general it has given an idea that students are interested in social activities, which are more educational and practical. For university students, it can be used in a more effective way, i.e. they can make internships, study projects, awareness campaigns and research activities.

### **World heritage education programme in China's school**

According to the UNESCO World Heritage Convention of 1972, heritage is classified into two categories:

Cultural heritage: a monument, group of buildings or site of historical, aesthetic, archaeological, scientific, ethnological or anthropological value.

Natural heritage: outstanding physical, biological, and geographical features; habitats of threatened plants or animals species and areas of value on scientific or aes-

thetic grounds or from the point of view of conservation.

In 2006 in Beijing, UNESCO and China's Ministry of Education have jointly launched a pilot programme on world heritage education. The course will first be offered at several secondary schools in Beijing, before it will be included as a mandatory course for high school students nationwide. It includes photos, slides and documentaries on the magnificence of the world heritage sites. It will be a good opportunity to learn about the "legacy of the past" and to become aware of the responsibilities for the protection of heritage.

In conclusion, in the existing educational system in China, the teaching materials provide a general view of ancient Chinese history and traditional culture from primary to higher education. There are some lacks in heritage education, such as in ancient scholar ideology and morality, legal issues of heritage protection, and international concepts of world heritage education. Academic experts need to discuss those kinds of issues, and the curriculum should be improved based on the necessity of a contemporary challenging world.

### **The Temple of Confucius as a example of World Heritage in China**

The Confucius Temple, Confucius Forest and Confucius Mansion in Qufu are precious historic relics due to Confucius' position and influence in the Chinese history of more than 2,500 years. The property fulfills the criteria I, II, IV and VI for an inscription on the World Heritage List. It was officially inscribed in the World Heritage List in December 1994.

### **Heritage awareness through Confucius aesthetic education**

The declaration of the 1988 Nobel Prize ceremony asserted, "If mankind wishes to survive into the 21st century, they must go back 2500 years to draw upon the wisdom of Confucius". This statement reminds us that China's scholar philosophy and ideology still has a great influence

in the world.

From a traditional point of view, ancient scholar ideological culture like this Confucianism philosophy should be more emphasized in school education.

China's traditional values were derived from the orthodox version of Confucianism, which is a Chinese ethical and philosophical system originally developed from the teachings of the early Chinese sage Confucius. It is a complex system of moral, social, political, and religious thought which had tremendous influence on the history of Chinese civilization down to the 21st century.

It is an important way for Chinese students to preserve and extend the spirit of traditional Chinese humanism and to improve their cultural cultivation.

Confucius (551–479 BC) was a famous sage and social philosopher of China whose teachings deeply influenced East Asia for twenty centuries. Especially his emphasis on aesthetics is useful for heritage education.

Considering the present situation, it is recommended that Confucius aesthetic education, which is one of the great contributions of Confucius philosophy, is stressed in school education. Confucius's idea of education includes six major arts: *li* (ritual), *yue* (music), *she* (archery), *yu* (driving), *shu* (calligraphy), *shu* (maths), of which *yue* is purely aesthetic.

Aesthetic education can be done in a narrow or a broad sense. In the narrow sense, it means artistic education; while in the broad sense it refers to as education that includes all aesthetic values. Confucius meant aesthetic education in a broad sense. It aims to nurture the moral of people by emphasizing on the necessity to combine aesthetic education with education in other areas.

Following Confucius's idea that the importance of aesthetic education in one's sentiments, Chinese ancient aesthetic culture should indeed be more emphasized in the current school curriculum. Students will understand that Chinese Poetry, Calligraphy and Music are not only beautiful in form, but they also are relevant in content and they demonstrate that Chinese spirit behind this intangible heritage.

Traditional music played even by Confucius himself, contains highly significant ideas about the universe and politics. It can be considered as the soul of ancient Chinese aesthetics. School education should give access to students about the meaning and values of Confucianism for sustainable social development.

### Excursion in the school heritage education

Heritage as educational resource can be divided into two approaches. That means, a lesson can be taught by using heritage as an educational object. Beside textbooks, students will learn about culture and heritage through site observation, they mainly acquire practical knowledge. I could observe this approach when I was studying in World Heritage Studies in BTU Cottbus Germany in 1999. I had an excursion to Auschwitz Concentration Camp in Poland. It was my first time to be introduced to a heritage site by a visit to the place. After this field observation we had a theoretical discussion in the classroom, where it became clearer to me why this site is world cultural heritage and what its values in humanity are. Actually this field excursion increased my motivation to study in World Heritage Studies.

From my experience, also the Temple of Confucius is a good example for a practical approach of heritage education. At place, students can learn about Confucius philosophy from architecture, gardening and cultural landscapes as well as by listening to the Confucius music, by watching arts and performances. This is a package education based on both a practical and a theoretical approach. This approach should be introduced and implemented in China's heritage education curriculum.

### Conclusion

At present, China's school education system is considered as a structure for all citizens. But there are some lacks in the field of cultural heritage education related to ancient scholar philosophical morality education. Knowledge about it is necessary to young people to recognize their universal cultural values and a national identity in a chal-

lenging global world. This is a fundamental issue of heritage education for sustainable development. China should prepare young people within their own cultural environment, in which tradition, heritage and scholar philosophical ideology can play an important role to develop their morality and to promote their awareness to protect global heritage. Therefore practical and theoretical approaches should be included into the curriculum of China's school education.



Confucius Listening Music of Shao

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Zhou Yan

## **Teaching Traditional Chinese Painting – A Strategy for Understanding Chinese Culture**

Traditional Chinese painting does not rely on drawing technique alone. It is part of a 3000-year-old culture in which painting is intermingled with the arts of music, calligraphy, poetry, and religion. It is difficult to tell how long the art of painting has existed in China. Pots of 5,000–6,000 years ago were painted in colors with patterns of plants, fabrics, and animals, reflecting various aspects of the life of primitive clan communities. These may be considered the beginnings of Chinese painting.

By the mid-Tang dynasty, landscape and flower-and-bird paintings began their rise to prominence. By the time of the famous song poet Su Shi (1036–1011 A.D.), the school of “literati painting” had already emerged. Literati typically prefer to paint according to their own fancy and without restriction, and advocate a fresh, free, understated, and elegant style. Subject matter they are fond of includes mountains and rocks, clouds and water, flowers and trees, the “four gentlemen” (plum blossoms, orchids, bamboo, and chrysanthemums), and so forth. When “literati” painting was in vogue in the Yuan dynasty, men of letters began adding personal notes on the painting, or related lines of poetry, to display their prose and calligraphic skill. This writing was now given a more prominent place on the work. At this point there was a new union of signature, names of giver and receiver, and notes on the painting or related verse, with the painting itself. The stamping of name chops also became established at this time. The addition of name chop impressions, in itself an art, further enriched the artistic content of Chinese painting.

### **Some features of traditional Chinese paintings**

An important part of the country’s cultural heritage, the traditional Chinese painting is distinguished from Western art by unique forms of expression.

### *The composition of the painting*

One of the most striking characteristics of traditional Chinese painting is seen in its composition. Chinese painting is not strictly governed by the rules of perspective, nor restricted by the laws of time and space. The artist has the maximum freedom of expression; the entire Yangtze River can be painted in one scroll which shows the source of the river, its winding course to the sea and the landscape along its banks.

### *The theory of Chinese painting*

The theory of Chinese painting is “making the form show the spirit”. Chinese artists think a painting should serve as a means to convey not only the appearance of an object, but express how the artist looks at it. His views were followed by theories such as “likeness in spirit resides in unlikeness” and “a painting should be something between likeness and unlikeness”. There are some examples: The Chinese painter does not paint insects, birds, snake and flowers as they are in nature; only their essence has shown as a result of the artist’s long-term observation and profound understanding of the subjects.

### *The “complex” or “simple” of the painting*

The composition of Chinese paintings may be either “complex” or “simple”. Few pictorial compositions can be more intricate than the painting called Riverside Scene at Qingming Festival. The painting drawn by Zhang Zeduan of the Song Dynasty (960–1279 A.D.), is 52.5 centimeters long. It depicts a panorama of daily life, business and social interaction in the capital of the Northern Song Dynasty. The total location covers an area of 162,500 square meters, composed of the mayor’s office, villages, and urban streets, folk houses, downtown shopping area, and entertainment zones.

In “simple” compositions, the objects depicted are simple, but the painting may be rich in artistic content. A Chinese artist often expresses complexity through simplicity by means of a highly technique. An artist pays less atten-

tion to external aspects such as light and shade than to the thing itself, above all to its spirit, its inner nature and character.

Ma Yuan of the Southern Song Dynasty (1127–1279) painted a small picture entitled “Solitary Fisherman on a Freezing River,” though it shows one raft and one fisherman only, the painting conjures up a feeling of boundless water and infinite space. This illustrates the skilful use made of space by the Chinese artists in their composition. Often the painter gives more thought and attention to the empty space in his composition than to the objects depicted. He can create an illusion of sky, water, mist or clouds, without actually painting a stroke of these.

#### *The composition of the painting*

Traditional Chinese painting is a combination in the same picture of poetry, calligraphy, painting, and seal. This is another feature of Chinese painting. Many a Chinese painter is at the same time a poet and calligrapher. He will often add a poem in his own hand on the painting, which carries an impression of his seal. The resulting piece of work is usually an integrated whole of four branches of Chinese art: poetry, calligraphy, painting and seal-cutting.

#### *The poetry in the painting*

The arts of Chinese painting and poetry have always been closely related. The writing and images meld together making the art forms almost indistinguishable.

#### *The calligraphy in the painting*

Chinese calligraphy and Chinese painting are closely related because lines are used in both. Chinese people have turned simple lines into a highly developed form of art. Lines are used not only to draw contours but also to express the artist’s concepts. For different subjects and different purposes a variety of lines are used. They may be straight or curved, hard or soft, thick or thin, pale or dark, and the ink may be dry or running.

#### *The seals in the painting*

A seal stamp in red is the signature. As in other countries, seals may be used by official departments as well as private individuals.

We view another painter’s paintings, named Shen Zhou (1427–1509), looking at it as a kind of summation of many aspects of Chinese painting. Shen Zhou, one of the most famous painters, who lived on China’s east coast, not far from the modern Shanghai region.

Shen Zhou exemplified Chinese painting in this way – his blending of poetry and painting, the arts of words and images. Many of Shen Zhou’s paintings include poems of his own – many also include poems composed by friends. In ancient times most artists were poets and calligraphers. Qiandu and Shen Zhou were such artists

#### *Features of Traditional Chinese Paintings*

To the Chinese, “painting in poetry and poetry in painting” has been one of the criteria for excellent works of art. Inscriptions and seal impressions help to explain the painter’s ideas and sentiments and also add decorative beauty to the painting. For Chinese graphic art, poetry, calligraphy, painting, and seal are necessary parts, which supplement and enrich one another.

#### **Problem analysis of the current traditional culture**

We focus on the Chinese landscape painting because it is representative. Its content is landscape and it is a combination of multi-culture heritage. In the years as a school teacher in China, I realized that the youth have very little knowledge about traditional cultural heritage. The traditional culture has presently not occupied an important position and much cultural heritage vanishes gradually. Therefore it is important to raise consciousness, and this is what we are doing in our classes.

Much of China’s precious cultural heritage was on the verge of extinction due to industrialization and the side effects of modernization.

On the one hand, because of the rapid social and economic development, many cultural shapes vanish rapidly.



This is the matter that occurs now.

On the other hand is the global impact. The popular commercial culture is attacking the world various nations violently – not only the Chinese cultural heritage. The diversity of cultural heritage is being challenged by values and life style from the West. Now many youth are wild about western culture, while many traditional cultures are neglected. Take the Chinese landscape painting for example. Youngsters today love oil painting rather than Chinese landscape painting. Also, many of them are often unwilling to learn traditional culture from older generations.

### **Some ideas of implementation**

Because of today's industrialization and globalization traditional cultural heritage suffers the impact inevitably. It seems to be in an inferior position compared with those imported from the West. The traditional culture is the precious cultural wealth and the incarnation of the national spirit. The cultural heritage manifests the one nation idea in the face of the vanishing of cultural heritage. Nowadays cultural heritage vanishes gradually, like the kite with broken string.

Traditional cultural heritage should be preserved and restored through launching an effective programme by:

- Creating systematic laws on the protection of traditional cultural heritage
- Improving education to let more young people know and respect various forms of culture heritage
- Extending cooperation with other countries on the preservation of cultural heritage while endeavoring to introduce traditional national cultural heritage to the international community.

The launch of these programmes is an important strategic move of protecting the traditional cultural heritage and to maintain the cultural diversity.

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## **Cultural Heritage Education at Primary and Secondary Schools in Jordan: Analysis and Recommendations**

For many centuries, particularly since the emergence of highly centralized nation states, school education has been the center of socio-economic life of nearly every human society. The centrality of the school can easily be proven by the existence in the majority of human societies of what is known as compulsory education.

School undeniably plays a crucial role in the production and reproduction of the existing nation-states. In one way or another school is the state itself. Ethically, economically, politically, socially and cognitively modern states count on school to achieve the goals that the whole society has set for itself. The expected outcome of school activities is production and reproduction of citizens indispensable from the modern nation-state. It can be said that state formation was itself a source of national consciousness (Lapidus 2002:820).

For classical Marxists, who divide the social structure into infrastructure and superstructure, what is economic represents the infrastructure whereas what is political, ideological, esthetic and juridical represents the superstructure. For them it is not school that reproduces the state; school is rather a means of state production. What is economic reproduces what is political and educational. School as such is a dependant institution, or in other words, a factor that is determined by the ownership of the means of production.

The growing role of school and university in contemporary western societies urged the Marxists to reshape their attitude. The position of the Neo-Marxists vis-à-vis relationship between school and the state represents a radical change. For Gramsci (Gramsci 1971), the famous Italian

intellectual of the 1930s, and Althusser (Althusser 1977) in the 1970s, it is not only what is economic that produces the state. The media and educational institutions play an equally important role in this process. According to Gramsci, school must be considered as part of the system of ideological hegemony that maintains status quo and reproduces class society. He states that "the relationship between pupil's psychology and educational forms must always be active and creative, just as the relation of the worker to his tools is active and creative" (Gramsci 1971:42).

The ability of the state to ensure that people living within its borders conduct themselves according to the set rules can be explained by two mechanisms. The first mechanism is what Althusser calls the RSA, or Repressive State Apparatuses, which can enforce behavior directly, such as the police, criminal justice and prison system. Through these apparatuses the state ensures its power of physically forcing the individuals to behave. The second mechanism is what Althusser calls ISAs, or Ideological State Apparatuses, i.e. institutions that generate ideologies, which we as individuals and groups further on internalize and act in accordance with. These ISAs include schools, religions, family, legal systems, politics, arts, sports etc. (Althusser 1977).

Students' revolution in France in 1968 and later in other western countries gave a new momentum to the social and philosophical thought on school. Many attempts have been made to grasp the functioning of western societies by understanding the role of power and power network in maintaining their socio-economic dynamics. In this analysis of power schooling networks always used to be a key theme.

Foucault (Foucault 1988:118) described our societies as "disciplinary" ones, in which relations of power are perhaps among the best-hidden things in the social body. Power is dispersed over society and its effects are to be found everywhere. Disciplinary power in this case should

not be thought of as a negative force preventing people from doing what they wish to do. According to Foucault, "Power produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production" (Foucault 1977:181). Disclosing the relationship between school, power network and exam, Foucault argues that that "thanks to the exam, each of us can be put in his or her place on a finely graded hierarchy" and "the examination, therefore, illustrates a prominent way in which power and truth are connected in a modern society" (Foucault 1977:184).

Works of the French sociologist Pierre Bourdieu on school can be considered revolutionary in the way one should look at sociological aspects of schooling. For Bourdieu (Bourdieu 1980) school in general and curricula in particular are responsible for the reproduction of the society and legitimization of the hierarchy dominating this society. Social order is reproduced by an intensive process of generating symbols in which school plays a crucial role. According to him, symbolic capital necessary for constructing the society is reproduced by school that also exercises a kind of symbolic violence as it imposes, through language, a particular system of meaning, images and representations. Apart from this, Bourdieu argues that educational institution was believed at some point to be capable of producing a system based on achievement rather than ascription to encourage individual accomplishments. Through hidden connection to cultural heritage, educational institutions graduated the so-called "nobles" called upon to safeguard authority and legitimacy. In contrast, educational system in modern societies clearly functions as a main site where cultural capital is accumulated and identities are forged.

Some scholars make a comparison between the roles played by school and family. Dreeben (Dreeben 1968) considers that socialization afforded by school is different from that afforded by the family. He argues that schools, through their structural arrangements and teachers' be-

havioural patterns, provide pupils with certain experiences largely unavailable in other social settings, and that these experiences, by virtue of their peculiar characteristics, represent conditions conducive to the acquisition of norms. These norms are: independence, achievement, universalism and specificity.

One of the necessary elements for the formation of citizens of the nation-state is the construction of cultural and social identity harmonized with particular identity of the state itself. Language, history, literature, music and other cultural traditions that constitute the national narrative all serve as indispensable resources for understanding the essence of national identity (Alcoff et. al. 2003:275). A study conducted in China discloses the role that Chinese traditional songs play in the reproduction of the Chinese state and citizenship. According to Trebinjac (in Abélès 1997), the Chinese government has established the national bureau for music to which more than 10 000 employees are attached. Chinese political philosophy is matching political and musical reasons. The author stresses that in fact, "the examples of collusion between politics and music are so many in the Chinese history" as "the universe of sound is seen as a symbolic domain of the whole world of politics". In ancient China in particular, "music alongside with some rituals constituted the basis of political legitimacy" (Abélès 1997:61). The national bureau of music is responsible for collecting songs from different parts of China and broadcasting them throughout the country. The context of these songs is carefully selected to suit the needs of successful reproduction of Chinese political system.

The importance of teaching and presenting cultural heritage stems from the fact that the latter has the capacity of generating symbols and images for the whole nation. Needless to say, every nation needs to build its unity and homogeneity on common symbols and images. In one way or another, cultural heritage acts as a melting pot for the construction of a unified national identity, the strength of which to a great extent lies in the richness of cultural

resources employed in forming the concept of national community. It is this identity that provides us with understanding of what is our home and our history (Alcoff et. al. 2003:272). One of the necessary elements for the construction of the citizen is therefore shaping cultural and social identity that is expected to be in harmony with particular identity of the society this citizen belongs to. Although it is an oversimplification, we may say that the past shapes our schools and our schools shape the future. A nation's culture, or cultures, shape its history and self-image, including values, institutions, goals, and the events that unfold from these (Schmidt et al. 2001:7), and possibly the most effective instrument used by modern school system for building the identity indispensable from reproduction of modern nation states is the curriculum. In most societies school curriculum serves as an indispensable means for presenting, producing and reproducing cultural heritage. Extensive research undertaken by a working group from Yarmouk University within the framework of the project entitled "Establishment of a Teaching Centre for Cultural Heritage in Jordan" carried out jointly by Yarmouk University, Brandenburg University of Technology (BTU) Cottbus, Germany, and UNESCO World Heritage Centre in the past three years, demonstrated that at the existing school curricula in Jordan definitely lacks a necessary level of integrity critical for students' harmonious cultural and social development. For many years the Jordanian government has been imposing a new curriculum entitled "National Education", intended for students aged 12-18, which is supposed to thoroughly cover the field of Jordanian history and cultural heritage.

The study of this new curriculum revealed that it indeed offers some pictures about the importance of various places and events in Jordanian history. It also provides students with basic knowledge about chosen archaeological sites from different parts of the country. By means of simplified texts and illustrations, the curriculum is trying to shape and reshape students' vision of Jordanian cultural heritage. The latter, however, does not act as an independ-

ent or integral component of Jordan's school education. There are no curriculum components referring specifically to this field of knowledge. Instead, materials related to culture and history of the country are offered unsystematically within other, regular, school modules. Besides, there exists a strong emphasis on modern history of Jordan with almost complete neglect of the many important earlier periods. It can be thus said that this curriculum is extremely unbalanced with cultural heritage defined for the most part as such that refers to only archaeological sites without giving any attention to its other forms, especially intangible ones.

A careful examination of school materials shows that their content has not been deeply thought over and changed several times in the past two decades. Association between cultural heritage and Jordanian identity is poorly explained and largely pressured by political ideologies that push their own subjective understanding and agendas (e.g. Pan Arabism, Islamic movement, Jordanian nationalism). On top of this, the element of heritage proves to be very descriptive and does not provoke creative thinking among students; nor does it encourage their curiosity about civilizations that shaped the history of their country, or techniques they used for constructing the presented monuments. An effort to use cultural heritage to connect the present and the future of the state with its past is totally missing, which makes the students' feeling of historic continuity very poor. In general, it can be concluded that the existing "National Education" curriculum is too centralized, elite-dominated and urban-oriented.

Besides studying school materials per se, the working group also designed and distributed a detailed questionnaire for students in order to evaluate the characteristics and extent of knowledge of cultural heritage they acquire throughout their school study. Methodology applied to process students' answers was based on the principles of discourse analysis with the use of qualitative approach to evaluate students' detailed answers to the questions

focusing on the various aspects, such as range of knowledge students have about cultural heritage; quality of this knowledge; cognitive relationship between students and their place of living; students' knowledge of tangible versus intangible heritage components; relationship between what is local, national and universal in the field of cultural heritage; and weak points of the existing curriculum in terms of binary opposition in students' knowledge of experiential/conceptual and abstract/concrete understanding of cultural heritage.

Taking into account all the above-mentioned reflections, a number of recommendations have been developed as a basis for a qualitatively new cultural heritage module for Jordanian schools. It was decided that a new curriculum must take into account the lifestyles of the communities, to which students belong, and adapt the content of teaching materials to their needs and aspirations. Students must not be asked to memorize facts about culture, but rather learn their history and heritage in a tangible way, through child-friendly activities with gradual transition from the experiential in lower classes to conceptual at higher stages. Rather than being extracurricular, heritage studies must become an integral part of compulsory education on all levels with both material (buildings and sites) and immaterial (philosophy, poetry, scripture) aspects equally taken into consideration. Important as well is that apart from schools themselves, such cultural resource centres as museums, libraries and other research institutions nationwide need to be extensively involved in order to give students proximity to and respect for the living heritage across the different regions of Jordan. Special attention should be given to local, regional, national and international aspects of heritage explaining the diversity of Jordanian culture.

Based on these recommendations a new module has been elaborated in the framework of the TEMPUS project. The proposed structure includes such aspects as general introduction to the idea of cultural heritage (both tangible and intangible); explanation of its importance nation- and worldwide emphasizing its role in conveying diverse

messages and values that give meaning to people's lives, represent the identity of a social group and serve as a vehicle for understanding the diversity of cultures around the globe; threats to heritage (natural and anthropogenic); principles of heritage conservation and management; and educating students about possible contribution they personally can make for the benefit of heritage protection.

Alongside with theoretical class work, the prospective module foresees a wide range of hands-on activities, such as field visits to cultural heritage sites and museums providing practical experience in simple conservation interventions; multimedia presentations illustrating chosen ethnographic materials on cultural heritage in Jordan and other parts of the world; collecting photos and drawings of various places of historical significance; preparing short reports about the curious elements of local, regional and national intangible heritage; and interactive meetings with heritage conservators and managers, who will explain the tasks and principles of their daily work to the students.

The module has been widely discussed between project partners, with BTU representatives offering their knowledge about heritage education at German schools and World Heritage Centre delegates providing the working group from Yarmouk University with materials used by UNESCO in the framework of its "World Heritage in Young Hands" initiative with special adaptation for Arab states.

On the national level, a workshop specifically devoted to the proposed module was organized in Irbid in April 2006, with H.E. Dr. Khaled Touqan, the Minister of Education and Research providing his reflections on the issue. The module has been qualitatively approved and is now in the process of legal evaluation by respective state and regional governmental authorities.

As a conclusion, it can be said that being aware of the fact that Jordan is a country containing one of the highest concentrations of monuments and sites in the world, most of which are in desperate need of sensible protection, the

best way to invoke positive changes is without doubt promoting the awareness of young generation about the significance of cultural heritage and the responsibility they as citizens should take upon themselves in this respect. The authors, alongside with other partners to the above-mentioned joint educational project, are deeply convinced that introduction of the discussed module into the curriculum of primary and secondary schools will very soon become an invaluable tool in the process of constructing Jordanian children's national identity in such a way that will guarantee their conscientious attitude towards both the culture of their native communities and a vast variety of other manifestations of material and immaterial heritage worldwide that are so exiting to discover and vital to safeguard.

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Rémi Deleplanque

## **Val de Loire – World Heritage and Educational Action**

The Val de Loire, between Sully-sur-Loire in the Loiret département and Chalonnes-sur-Loire in Maine-et-Loire, has been inscribed as a living cultural landscape on the UNESCO World Heritage list since 30 November 2000. This international recognition is an acknowledgement of actions taken since 1994 through the Plan Loire Grandeur Nature.

The boundary of the area is a strip on either side of the Loire bordered where possible by hillsides and incorporating the historic centre of major cities, but also taking in important outlying areas which form an integral part of the Loire landscape, such as the château of Chambord or the Abbey of Fontevraud.

The Val de Loire is the largest listed site in France, being 280 km long without a break and covering an area of 800 sq. km. It has about one million inhabitants, of whom 200,000 are under 18 years of age, supervised by more than 15,000 teachers.

This inscription has two consequences for education and heritage awareness. Firstly, it entails implementation and application of the World Heritage Convention, of which France is one of the signatories, and secondly it gives rise to a new concept of heritage, over and above the customary and national perception, namely that of “cultural landscape”. This immediately gives a human and social perspective to heritage, closely linked to a particular geographical region, and creating a stronger relationship with its visitors and inhabitants.

The acceptance criteria for the inscription state that the Val de Loire “(i) is noteworthy for the quality of its architectural heritage and the quality of its historic towns; it is consid-

ered as an expression of human creative genius. (ii) This landscape illustrates to an exceptional degree the ideals of the Renaissance and the Age of the Enlightenment on western thought and design. (iv) This landscape bears witness to a harmonious development between human beings and their environment over two millennia.”

It was to manage and enhance this inscription that the cross-regional organisation Mission Val de Loire was created in 2002 on the initiative of the Centre and Pays de la Loire regions, supported by the State and under the auspices of UNESCO.

This global enhancement project includes an educational program in the form of an action plan to help young people discover and learn about heritage. This action plan is based on the UNESCO inscription, in that the inscription of a site or property can develop, change or throw new light on our perception of national heritage and the resulting activities. It was therefore decided to set up a programme with three main lines of action: to provide extensive information for the teaching profession as a whole, to train certain teachers, and to produce teaching material.

In France, as elsewhere, heritage does not exist as an academic subject like mathematics for instance. Heritage can only be studied in relation to other subjects or in a cross- or multi-disciplinary way (usually in history, arts, literature or even biology classes). World heritage inscriptions are made on the basis of certain criteria, and it is these criteria which help throw new light on heritage. In the Val de Loire, these criteria touch on history and the construction of towns and landscapes, on aspects of civilisation, and on sustainable development. One of the major contributions of the idea of a living cultural landscape is that it allows heritage to be seen as the sum of combined layers which have each contributed and continue to contribute to life today in a given place.



Taking another definition of cultural landscape, suggested by Mr Louis-Marie Coyaud, professor of geography at Tours University, the Val de Loire can be seen to have developed through the continuation of human activities related to four elements: water, stone, the garden and the vine.

The activities of the men and women living along the river are based on these elements and have given the cultural landscape its living aspect. The river, source of wealth and disasters, shaped not only the landscape, but also the minds and day-to-day lives of its people – a mixture of mariners, fishermen, farmers, town-dwellers and aristocrats. Stone, mainly in the form of slate and tufa, is a linking feature of the valley: local production and transport ensured that traditional designs for dwelling places, from those simply carved out of the rock to grand houses, were continuously passed on and improved. Vine-growing, a very labour-intensive collective activity, modelled the Loire valley landscapes on a large scale, guaranteeing their preservation. Finally, the garden is a wide-spread and shared activity. From humble vegetable patch to the most imposing open-air palaces, the art of the garden is a true cultural expression of the Loire valley.

The Val de Loire, viewed in this way through its four defining elements which represent areas of human activity, emerges as a model of a river corridor serving as a vector of civilization.

Looking at the heritage of the Val de Loire from an educational perspective involves a global approach to show how human achievements have developed in a dynamic relationship with the environment in the setting of the Loire landscape. Bringing together nature and culture in this way opens up extensive educational opportunities for conveying this heritage capital.

We will describe two examples of how this approach can be put into practice, one directly aimed at school children, and the other at teachers.

For the school children, we took the opportunity of a festival celebrated the length of the Loire to organize river-related heritage discovery days. In May 2005, in 9 different towns, we brought together group leaders and specialists in different aspects of heritage (natural, ethnological, historic, architectural) to work on the final phase of work carried out in school throughout the year. The day formed a micro-event for the participants. Traditional Loire marine organisations presented their replicas of boats which sailed on the Loire in the 18th and 19th centuries. Throughout the day there were workshops for discovering and understanding the Loire heritage, devoted to the history and activity of the Loire Marine, to the natural environment, or the construction of urban landscapes. All the children received a booklet in the form of a log-book, helping them to learn about the different aspects in a fun and appropriate way. The booklet was also designed to be re-used in the home to show that discovering heritage is not just part of the school timetable.

For the teachers, we produced a document to help them create educational projects about heritage. For this, a teacher needs knowledge and partners. We therefore compiled a list of bibliographic and documentary resources to meet these two needs. The method used involved small working groups bringing together teaching professionals and scientists specialized in the Loire cultural landscape heritage. The part devoted to resources and partners brought together all the organisations and institutions involved with the cultural landscape (conservation of collections, administration and monitoring of development programmes, cultural actions for the public, regional development, etc.), in all about 60 people working in the listed area. The part devoted to works and references, which does not claim to be exhaustive, consisted of a list of books, documents and various teaching aids, all with a short introductory note. They were selected on the basis of a number of criteria: the diversity of possible ways of looking at the topic of the cultural landscape associated with the Loire, availability, quality, cost, relevance, and above

all their usefulness from a teaching perspective.

This tool was distributed to about 15,000 people (teachers and participants) working in education in the Val de Loire. It can also be downloaded from the [www.valdeloire.org](http://www.valdeloire.org) site.

Generally speaking, the actions to be carried out can only work when innovation and partnership are combined: there are a large number of actors in the field, and there is a real risk of duplication. Currently, the activity is the result of work by decentralized state departments, regional authorities and their associated bodies, and local actors. This combination of participants lends a certain vitality to the work. On the other hand, the accumulation of procedures, operations and priorities gives a picture of a diversity and profusion of actions from which setting up a strong and structured theme-based subject inspired by the desire to enhance the inscription entails the involvement of all concerned.

The organisations and establishments working in these areas today are already offering actions for mediating and interpreting these heritage features. The actors involved (covering a range of locations and activities, associated with the different types of heritage) include about 50 organisations and establishments, and already form a network throughout the region. They put forward quality proposals, work with professional participants and are able to develop their activities, subject to being given appropriate support. On the other hand, it is regrettable that there have not been more joint proposals, overlapping heritage areas or simply acknowledging that work is aimed at the same public in the same region. The very notion of cultural landscape based on the inscription criteria, which needs to be enhanced and passed on, implies more frequent and systematic exchanges and links between the domains of architectural, environmental and ethnological heritage in particular. Progress can undoubtedly be made in sharing skills and knowledge and in capitalizing on experience.

The cultural landscape of the Loire can thus be seen both as capital and as an educational and cultural mediation issue. It is also a challenge, to be turned eventually into an objective or joint project. The main lines of this work have now been fixed: to intensify the cross-disciplinary aspect of heritage education within a sustainable development perspective, to develop the network of actors and organisations, to pursue the objective of making the Val de Loire an area of experience and expertise in terms of heritage education, and to stress the international aspect (exchanges, twinning with other heritage sites or from river to river, etc.).

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## **Offsite Education of World Heritage Sites for Teachers and Students: A Study of Cahokia Mounds State Historic Site**

### **Introduction**

It is a sufficiently challenging task for managers of heritage sites to be asked to present information in an informative and entertaining way to the public at their respective location. Each site offers different opportunities and challenges in order to undertake this delicate task of keeping the integrity of a site intact, while at the same time making it an engaging and educational experience. The challenge reaches a whole new strata of complexity when managers and interpreters are required to stray away from the context, and attempt to provide the same experience off-site, often to people that are either completely or at least partially uninformed about the value and importance of the location.

Indeed, offsite education is a field that is easy to sidestep, and can be frowned upon by heritage sites on the drawbacks it presents. Clearly, without a perspective and physical presence at the site itself, the sensation that would normally be transferred merely by this tangible relation is completely missing in an offsite educational activity. Distance educational methods, therefore, should not endeavor to replace the experience of visiting a site, but rather they should inform and spark interest about the selected area. However, as it can be costly or time consuming to visit certain sites there needs to be a way of giving an impression of what it might feel like to be at the site; distance education may be the only means of doing so.

When considering a different methodology, there needs to be a clarification of the terminology that is used to describe the phenomenon of linking sites to schools via distance education methods. In universities, distance education refers exclusively, as US News and World Report classifies, as "Credit-granting education or training courses deliv-

ered to remote (off-campus) location(s) via audio, video, or computer technologies, such as the Internet" (US News & World Report 2006). This characterization, though, is valid almost exclusively in higher educational circles or, with UNESCO, adult education (UNESCO Open and Distance Learning 2002:33), since the demand and profitability is high enough to meet the financial burdens that such new technology obviously incurs and implies by this standard.

Such narrow limitations that this definition follows broadens with UNESCO's Institute for Information Technologies in Education which states that, "distance education typically refers to distributed learning resources in academic settings" (UNESCO IITE 2002:105). This interpretation is the one most applicable to the content of this paper; first because it can be applied to non-university students, and second because existing traditional resources can be used. It will be demonstrated that existing material can provide appropriate classroom resources for teachers to inform their students of important heritage sites. Yet to make it even more specific to the topic at hand, this is an examination of using those materials for people completely removed from a physical presence at the site, and for the sake of clarity, the wording "offsite education" will be employed for this paper with the understanding that it refers to distance learning methodology applied to teachers who receive materials directly from a site that can be inserted into existing curriculum for its' dissemination in the classroom.

The goal of this paper is to analyze and interpret how management of heritage sites could expand and improve their offsite educational programming through simple and profitable means, using materials they already have, for the benefit of teachers and students, their main stakeholders in offsite education. To relate these concepts, Cahokia Mounds State Historic Site will be used as a case study of offsite education, providing concrete examples of the expansion of current activities. The following is an analysis

and interpretation of their current educational programming, and some suggestions and comments on how to improve the distance dissemination of their site using concepts that could also be borrowed by other sites for a broader and more informative offsite educational experience.

### **Site background**

Situated in the mid-west of the United States of America in the state of Illinois, Cahokia Mounds State Historic Site is the largest Native American Indian site in the country. Originally occupied during the Mississippian period from around 800 CE to 1400 CE, the indigenous population that inhabited the site of approximately 1,600 hectares built about 120 mounds of various shapes and sizes during this time, though only about 80, located in and outside the world heritage site exist today. Archaeological surveys and digging have shed light on the purpose of some of the mounds, including sacrificial burials and apparent religious offerings. It is also supposed and in some cases confirmed, that atop of some were the dwellings of important leaders and possibly important government or religious structures. All told, however, the exact motives for all of the mounds are as of yet unclear (Cahokia Mounds, History 2006).

To make the situation that much murkier, the site was abandoned for uncertain reasons starting around 1200 CE. Though unproven, the tribes that once inhabited Cahokia, numbering from 10,000 to 20,000 at its height, more than likely melted into neighboring tribes in the area or moved to satellite communities in the region (Ibid). Consequently there is no single tribe claiming to be direct descendants of those former residents, so even fewer pieces of information are available to bring forth the complicated and unsure history of the site. However, there are several tribes, including the Comanche's, who believe that there must be at least some connection, no matter how removed (Seppa 1997).

Inscribed on the UNESCO World Heritage List in 1982 as a Cultural Site under Criteria III and IV, Cahokia was recognized as a "striking example of a complex chiefdom society" (UNESCO 2006); truly a metropolis of its time. Around 300,000 visitors come to this World Heritage Site yearly from all 50 US states and about 80 countries around the world (Cahokia Annual Report 2006). A large volunteer force of about 150 dedicated individuals aid in the maintenance and activities offered at the site year round (Ibid).

Native American history and lore has often been seen in the United States as an important source of knowledge for school children, yet difficulties have arisen in bringing awareness of local tribes to students and locals. Indeed, occasionally locals even seem to fail in noticing the value of the magnificent mounds around them. Modern needs have replaced heritage consciousness on occasion, such as flattening out the terrain to make way for agricultural or other building uses. This has resulted in the survival of about 69 mounds today within the park and the loss of about 40 of the original piles. As recently as 2000, a mound was destroyed by a company who wanted to build homes in its place (Suhr 2006). All of this is not to say that people in the area in general do not have a grasp of its historical importance, rather it appears more likely that they have a detachment for reasons that shall be further explored.

### **Illinois State education and student demographics**

Though it is unquestionably an important site in the history of indigenous populations, is it necessary for teachers to enlighten their students about these ancient peoples and their constructions? The state of Illinois requires that students be taught pre-history, as is stated in the history requirement, "Local, State and United States History...early history in the Americas to 1620" (ISBE, Standards 2006). Elementary school students are required to describe the economy and trade patterns of Native American people in the pre-Colombian era, as well as detail how these people

“adapted to their respective environments” (Ibid), of which outstanding examples can be found at Cahokia.

Illinois celebrates Native American Day on the fourth Friday of September, when teachers are asked to “hold appropriate exercises in commemoration of them [Native Americans]” (ISBE, History Requirements 2006). Such an occasion presents teachers the opportunity to set aside at least one day for exposing students to Native American history and culture, and indeed, presents the perfect opportunity for teachers to introduce their students to Cahokia and their local Native American history.

Yet how many students associate their own family history with that of Native Americans or more specifically with Cahokia? Of the 2,100,961 students in Illinois in 2004, the majority of 57.4% were white Caucasians, while the smallest minority of only 0.2% of the students, or 4,082, considered themselves Native American or Alaskan native (ISBE, Annual Report 2004:31). While filling in their background information, students usually considered their recent family history, without contemplation of possible distant ancestors. Therefore, very few students, to the best of their knowledge, have any apparent link with Native Americans. Yet because of the peculiar history of Cahokia, no students have any direct connection to those ancient inhabitants, since it is unconfirmed what became of the original residents of Cahokia.

### **Cahokia’s educational programming**

The primary focus of Cahokia educational programming is onsite, featuring activities and special events, such as Pow Wows, which are offered throughout the year. However, it has been difficult to get school groups to the site itself, as will be explored shortly; one must then take a closer look at how the site has attempted to connect people offsite with a presentation of the park.

The most troublesome aspect of bringing schools groups to the park is its inconvenient location. Geographically,

the site is approximately 285 miles (460 kilometers) from the Chicago metropolitan area (home to the largest concentration of residents in the state); a six to seven hour car ride. Undeniably, it is difficult to bring school groups to the site because of this, and though Native American education is required in the state, just 12,138 Illinois students and groups visited the grounds on scheduled trips in 2005, slightly less than 0.6% of all in-state students (Cahokia Annual Report 2006).

Those who are fortunate enough to visit Cahokia with a prearranged school group have the opportunity for a more in-depth educational experience. However, to obtain this, teachers must attend a special workshop in advance of their visit, in order to “acquaint [themselves] with the material presented in the educational program” offered five times a year (Cahokia Mounds, Scheduling Groups 2006). This questionable pre-requisite gives only these groups specific information provided by the site and a tour of and certain entry to the interpretation center. Because the workshop requirement discourages participation of teachers who do not live close to the park, it is hardly surprising that only 1,287 Illinois students participated in this special unit in 2005 (Cahokia Annual Report 2006). The other 10,000 or so students that visited in all likelihood merely walked around the site with little or no site given information.

The two resources that Cahokia uses to provide educational material of the park to their offsite stakeholders, teachers and students, are Suitcase Exhibits and Educational Kits. The former are photos and illustrations divided into four separate topics to describe physical features from a more theoretical and scientific approach of the ancient site, by analyzing the same information that investigators have already uncovered through archaeological digs. The latter are divided into seven categories of exploration from general knowledge on what the indigenous population knew about plants and stars, to activities and artifacts typical of the Mississippian time period including games

and reproduction items that the children can examine and explore in a hands-on way.

The items provided and variety offered by these exhibits and kits are truly remarkable, and supply excellent teaching aids to whoever can access them. That being said, it is a bit troubling when we look at how one procures them. One must rent the material at a minimal cost of five dollars, and must pick up and return the checked out material themselves, and can only have it for a maximum of one week (Cahokia Mounds, Educational Resources 2006). This automatically rules out teachers from the Chicago area who would have to drive approximately 24 hours in this one week period just to acquire and then return these excellent resources. Consequently, the kits were only checked out 32 times in 2005, and then merely to schools in the Missouri and Illinois area around the mounds (Cahokia Annual Report 2006).

## Conclusion

Discussing the current situation in Mongolian education of World Heritage related concepts, their UNESCO office recommends using “non-formal education mechanisms” including the “production of information and promotional products” to make them more interesting and informing to students (Mongolian National Commission 2005:12). This is a valid concept for other World Heritage sites as well; indeed, Cahokia has already produced such products, as previously mentioned. The remaining issue is how to distribute them to a wider audience, and make them more accessible to teachers and in doing so providing information on the value of World Heritage to offsite audiences.

In view of this, the site can expand their audience through a more improved system to share and distribute already prepared materials to a larger offsite public. Though use of technologically advanced methods could be adapted from these materials at a later date according to the most modern ideas of distance education, members of the World Bank’s Education and Technology Team con-

firm that “print is still the cheapest technology, and, even if the costs of using high-tech dissemination tools fall below those of print, it will be some time before many countries have adequate infrastructures” (Potashnik & Capper 1998:42). In view of this, sites should look to what they already possess, and attempt to disseminate this material to a larger audience, regardless of their technological capabilities.

Cahokia could produce a combined kit of their current materials that include award winning examples of offsite education, such as tubs, exhibits, videos and children’s books with activities. Added to this new kit could be the inclusion of a family tree to determine if students have any Native American ancestors that they were not aware of previously (such as myself when I looked into my own family tree). With these items, Cahokia could offer the newly combined kit available for purchase as a fully prepared teacher’s aid in order to create an awareness of Cahokia Mounds and educate students through the mandatory State of Illinois Native-American educational requirements.

Indeed, teachers from all over the country and the world could benefit from such a kit and have one in their classrooms year round, using up-to-date and site approved data. Such a pre-prepared resource is an invaluable tool for teachers who would like to venture into the complicated and often controversial history of the Native Americans in the United States. In addition, education is “a tradable commodity between countries” by “deriving income from the sale of education to another country/institution” (IQRDL 2005:5), and should be considered as a fundraising tool as well. By purchasing kits, schools would be putting money back into the site, which in turn could be used to further improve the sites educational programming. Direct financial benefits from these efforts are motivation enough for any site to enhance, market and disseminate already existing materials.

Though one day the distribution of new technologies will facilitate an even easier exchange in materials through electronic data and the internet, in the interim sites can take advantage of what they already have, and distribute their information to a wider public through offsite educational material. Providing kits or similar products would be an excellent resource to motivate students in finding out about their local and regional history as well as expanding and presenting the site to a world-wide audience. This opportunity would also enable teachers to enlighten their students about world heritage, as Parks Canada emphasizes that “education, information and awareness building programs [of World Heritage Sites]...support the communication of World Heritage Site values” (Parks Canada 2006). With these kits, teachers would not only be giving information about a certain site to their students, but setting the foundation for a better understanding of the world’s heritage.



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**Approaches**  
**Non-Formal Education**

Renata N. Biancalana

## **Heritage Education in Serra da Capivara National Park - Brazil**

*"Literacy is Freedom"*

*Paulo Freire*

### **Introduction**

Heritage, as its own epistemological meaning, is something that we inherit from our parents and elders. This heritage can only be ours if we assume, acknowledge and recognize it as something that was left to us and, thus, we shall leave as heritage for the next generations to come. A heritage that constitutes our cultural, individual and collective richness, our memory, our sense of identity, those elements that distinguish us from other people and cultures. In this case, work with heritage education in a country like Brazil, a multi-ethnic cauldron with so many differences from region to region is a hard task, but completely necessary. Besides heritage education, there is a desperate need to fight illiteracy, not only related to write and reading, but also to cultural illiteracy. Brazilians in general don't know their history and culture, simply because they didn't have the chance to get to know it or they see culture and other art related topics as something that is not part of their world, their everyday life.

It was only during the 80's that projects based in a rudimentary heritage education methodology were implemented in Brazil, especially in museums and cultural centers. Nevertheless, heritage education and heritage valorization were restricted to places of difficult access to a great part of the country's population (Horta 1999). Yet, it is not very clear for the professionals that work with education, such as curriculum planners and teachers, of how they can combine it with the teaching of heritage in and outside of the classroom with other subjects. It is even harder then to teach heritage education to a group of the society that hasn't even the basic skills on reading and

writing. But it is a real situation that can be found in many communities that live around UNESCO World Heritage sites in Brazil. This is the case of Serra da Capivara National Park, whose population of illiterate young adults is high and where heritage education is a must. To improve the quality of life of at least one of these communities, this case study will try to establish a connection between the methods of education proposed by the Brazilian educator, Paulo Freire, and the city of São Raimundo Nonato, Piauí, Brazil.

### **The role of Serra da Capivara National Park in the educational process**

The Serra da Capivara National Park is located in the northeast of Brazil, in the south of the state of Piauí. The park covers an area of 130.000 ha and is situated in an extremely poor region known as the Drought Polygon. It is in UNESCO's World Heritage List since 1991 due to its main feature, the rock paintings, many of them are more than 30,000 years old (1). It was inscribed in the list through criteria III "to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared" (2). It has the highest density of archaeological sites with rock art in the world, comparable in quality with motifs and figures of paintings from Australia, France and Spain.

The park has a great quantity of rock shelters distributed through its hills and gorges. In these shelters the pre-historical human groups, through paintings and petroglyphs, left a complex system of communication, both graphic and iconographic, the facts, ideas, myths, all components of diverse cultural communities that there cohabitated and succeeded during more than four hundred years. These pre-historical registers are sources of a priceless value for the reconstitution of the indigenous societies that lived in Brazil before the arrival of the European colonizers (Serra da Capivara National Park Management Plan, 1994).

It is still very much an unknown place for most of the Brazilians and its archaeological and palaeontological resources and findings are unfortunately restricted to academics. Most of the visitors are coming from São Paulo and Pernambuco, surprisingly not from Piauí.

The nearest city of the park is São Raimundo Nonato, about 30 km away. Most of its population has never been to the park, although this situation is changing, specifically in the case of local schools. This lack of knowledge about the park leads to many actions against it, such as vandalism, rejection and non respectful actions against the environment. São Raimundo Nonato has a population of about 28,000 inhabitants, most of them working on agriculture of beans, corn and manioc. In the city many work directly or indirectly with one of the two institutions that manage the park, FUMDHAM (Fundação Museu do Homem Americano) and IBAMA (Brazilian Institute for the Environment and Natural Resources), but still many of them can't read or write. The municipality doesn't have an official rate of illiterate people, but any superficial study or visit to the region is enough to see how big these numbers are. As a relatively large city from the interior of Brazil's northeast, there are many schools located in the city centre, but not many in the rural area. It is usual to find children working on crops and that is one of the reasons why there are so many illiterate young adults in this region. It is essential to note that informal education would be the best way of teaching in this case. Paulo Freire, educator, philosopher and writer, worldwide famous for his concern for the poor, the oppressed and the rural communities, developed a literacy process that can be applied anywhere, independent from country or language. This method, besides being simple and practical, is feasible to be implemented in São Raimundo Nonato.

### **Paulo Freire's educational method**

The objective of this study is to try to find a specific methodology for the "reading of the world" and from the things produced by the individual in his everyday life, as proposed

by Paulo Freire. A "cultural literacy process" that capacitates the student, as a citizen, to understand his cultural identity and "appropriate" affectively and consciously, of its values and own marks of his personal and collective heritage (Freire 1996). Paulo Freire has the historical merit to be the one that has best understood and formulated a "pedagogy of the oppressed", an authentic "liberating education". Paulo Freire socially represents a new way of proximity to the oppressed people. Freire's educational method of literacy is based on the oral discussion of cultural themes present in adults' daily lives. The themes are presented through drawings, plays or in other ways that are familiar to the educatees in a kind of codified way (Freire 1996). The images are discussed and then a process of decodification starts. The students and the teacher discuss the scenes and figures, proposing solutions for the problems they may find. Each scene receives a word that is cut in syllables, resulting in a rich material for the teacher to prepare lessons or to stimulate further activities. This communication between the teacher, or educator, and student, or educatee, is vital for another point of Freire's method, the dialogue and action. Action, in this case is an action that has the power to transform reality, to question this reality and make a change. The idea of a "pedagogy of the oppressed" or "pedagogy of hope" and how this may be carried forward has formed a significant impetus to work (Freire 2005). Freire's method is, in another terms, humility, listening, respect and trust, but, at the same time, it is critic, interrogation, dialogue, solidarity and transformation. It requires evolvment from both parts of the process. It deals with education in a "lovely act", act meaning action, freedom, and lovely as well-being, as trust between educator and educatee (Freire 1996).

### **Young adults as the target group**

Young adults' education is important because they are a key group in the development of a society, of a community. Most of the time they are already inserted in an informal economic business, but will never be able to find a quality job or have an university degree, remaining al-

ienated from the world around them, including the cultural world that surround the life of a person and serves as a reference. They are different from children and therefore need a specific method. This is one of the motifs why many young adults don't go back to school, simply because the curriculum is inadequate for them.

### **Proposals for heritage education**

The initial idea for a heritage education project would be to set classes in a rural neighborhood called Sítio do Mocó. Located near the entrance of main attraction of the park, Boqueirão da Pedra Furada, this place is home of many FUMDHAM's employees, and is considered to be still very poor. The classes would have twenty students, between the ages of eighteen to twenty five years old, and would cover about two months with at least one visit to the park. All the methodology used in this process would aim a closer contact between the educatee and the surrounding environment using rock art panels as a "pre-historical blackboard". This same "pre-historical blackboard" can be used to find solutions to problems that existed in the past and that are still present today in the region, such as lack of water from March to December every year for about four hundred years.

Here, heritage education is considered to be as part of a process of codification, decodification and action. Language is based in images and signs, which indeed are an essential tool for knowledge and action (Pessis 2003). Activities such as theatre and representation of roles can serve as the starting point for verbal and further, written creation. In this sense the rock paintings could represent a stimulus for the students.

In order to combine heritage education and the literacy process this proposal takes the rock art present in the park as illustrative scenes of everyday life of the pre-historical times. If pre-history is considered as a time before the existence of writing, at the same time, rock art doesn't mean the absence of language, but, indeed, a complex form of

communication between different human groups during a large period of time. It is interesting to see how scenes depicted in the stone thousands of years ago can still represent scenes that happen today and show problems that are present in this modern community. It's possible to take scenes of hunting for example to illustrate this. In the past, hunting was the only way to get food and many rock shelters display these scenes, sometimes with animals that still exist in the park until today. Hunting in the park nowadays, however, is a huge problem. It is illegal by law, although still many people do it, besides that it decreases the population of animals such as armadillos, dears and anteaters and it also brings diseases such as leprosy. The disappearance of these same animals is the primary cause of an increase in the nests of wasps, termites and bees on the rock shelters covering rock art forever. So, it is possible to show the community how hunting in the past served for one purpose and how hunting today can be damaging to both the environment and human beings. In this sense, Freire's method of coding, through an image of everyday life is usual for the educatee; decoding, through the discussion of these same scenes in the class, in the park, anywhere; and action, a transforming action through discussions with the educator, that will lead to changes of the present situation, fits the task to provide young adults with a cultural and a read and writing literacy process.

### **Summary and conclusion**

Finally, heritage and education can and should walk together, especially when the main point of the work is a World Heritage site in the middle of such a poor area as Serra da Capivara National Park. Freire's method of "cultural literacy process" suits very much the task to give young adults a chance to learn more about their environment and everyday life at the same time they learn how to use the words, how to write and read and improve their quality of life through rock paintings.



**Notes**

(1) The report of the site nomination can be seen in the following website:

[http://whc.unesco.org/archive/advisory\\_body\\_evaluation/606.pdf](http://whc.unesco.org/archive/advisory_body_evaluation/606.pdf)

(2) <http://whc.unesco.org/en/criteria/>

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## **You Can't Teach Old Underdogs New Tricks: Socioeconomic Segregation as a Challenge for Heritage Education in Germany**

Museums and heritage sites are important actors in educational policy and key mediators for cultural heritage (ICOM-Deutschland 2003:7). At the same time, this function qualifies museums and sites as multipliers for the UNESCO Conventions for the protection and safeguarding of tangible and intangible cultural assets. Museums are learning places, which offer their users "open-ended" learning situations (Merkel 2002:149).

Studies show, however, that not all social groups benefit equally from these learning places and their educational offers (Schuck-Wersig and Wersig 2002:7). This has far-reaching consequences for the future of museums and the tangible and intangible cultural goods in their keeping. Cultural institutions therefore frequently demand of schools that children are taught to appreciate cultural institutions and their assets (Graf and Müller 2005:175, Singer 2002:26f). This paper examines this demand in view of OECD's Programme for International Student Assessment (PISA) to draw some conclusions on current heritage education in Germany. Even though the following argument presents a situation particular to Germany, the analysis might benefit a larger and more general discussion of social and economic segregation as a challenge for heritage education. The article will conclude with the case study of a project which tries to overcome negative effects of socioeconomic segregation in a disadvantaged Berlin district.

### **Heritage education and museums**

The Statutes of the International Council of Museums (ICOM) define museums as "non-profit making permanent institution[s] in the service of society and its develop-

ment, open to the public, which [acquire, conserve, research, communicate and exhibit], for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment" (ICOM 2004:4).

This definition covers sites of cultural and natural heritage in the broadest sense, but also cultural centres which facilitate the conservation and continuation of tangible and intangible resources (ICOM-Deutschland 2003:18). In the following reference will be made to these cultural institutions as 'museums' even though individual institutions may not match the above definition of museums in a strict sense.

According to ICOM's mission statement, museums have a social mandate for education which includes heritage education. This educational mandate, however, does not only cover the activities of the museums' educational service. Museums offer "individual informal self-learning and structured non-formal learning opportunities" which turn museums into "learning places" (Merkel 2002:147).

According to ICOM's Ethical Code, museums have "an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve" (ICOM 2004:12). By law, public education in Germany falls largely into the responsibility of schools and implicitly includes heritage education (Schulgesetz für das Land Berlin vom 26.01.2004: §1 and §3). The development of museums' educational function thus necessitates the critical evaluation of forms of cooperation with schools and ways of presenting objects.

During the colloquium "Sichtweisen" [Ways of Seeing – On the Changed Perception of Objects in Museums] which was hosted by the Institute for Museum Studies in Berlin from March, 7 to 8, 2003, speakers concluded that current presentation methods can be adapted to the tastes and needs of contemporary museum visitors. However, they also noted that visitors needed certain previous cultural

experiences, independent of the museums' presentation methods, in order to successfully read and appreciate the objects on display (Graf and Müller 2005:174). Speakers referred to recent studies showing that certain skills and preferences are already formed in early childhood. The neuro-physiologist Wolf Singer writes in the Report of the Independent Cultural Commission of the German Federal State of Hessen: "Perhaps with the exception of the development of the most basic cognitive abilities and language acquisition, we have only very little data on which skills have to be developed in which development phase and at which point the corresponding formative phases have passed irrevocably. Nevertheless, we have to assume that all major development stages will be completed by reaching adolescence. After this age, people may acquire skills possibly only by conventional learning processes on the basis of the already established neural connections" [translation by the author] (Singer 2002:27).

Cultural education should thus start in childhood to form the necessary skills and aesthetic preferences at an early stage. Accordingly, surveys undertaken at the State Museums in Berlin show that adults will continue to visit museums regularly if they have been won over as early as children or youths (Lehmann 2005:12). These findings seem to be generally applicable to all cultural institutions. The Berlin State Museums consequently demand that museums cooperate with schools to guide children towards the museum institution. However, other studies show that schools are frequently not in a position to meet such demands. Cultural education seems to be embedded in more complex social and economic processes which may instrumentalize cultural education and heritage education as a means of social closure. Reference will be made to the results of OECD's PISA 2000 Study to shed some light on these processes. At the same time, this shall help to identify new target groups for heritage education in Germany.

### **School education and cultural heritage**

In the framework of OECD's PISA 2000 Study, students in 32 countries took tests to show how far they are prepared for life-long learning and the challenges of the future. The PISA Study thus gives information on the strengths and weaknesses of the respective education systems by showing which factors contribute to the development of important skills and how these factors are brought into play in the individual participating countries (OECD 2001:3). As a result of the PISA Study, OECD observes in some countries a strong segregation of students according to socio-economic criteria. According to OECD, this may be due to the separation of living quarters and economic factors, but it may also be founded in the specific nature of the respective education systems (ibid:233).

Students' achievements in Germany are particularly differentiated according to the parents' high or low professional status (ibid:164). However, not only the parents' socio-economic status, but also their education is seen to have an important influence on the students' success in school (ibid:175). The PISA Study clearly shows in relation to the advantages of heritage education that access to "classical" cultural goods and cultural activities – such as visits to museums or theatres – generally enhance students' achievements in school (ibid:171f). The study thus not only confirms the validity of Christine M. Merkels concept of the "learning place" in its application to World Heritage, but it also shows that heritage education in schools seems a viable approach to overcome negative effects of socio-economic segregation.

### **Social and economic segregation**

Surveys in museums suggest, however, that not all social groups benefit equally from the educational offers of schools and museums. A study of visitors at the Dahlem branch of the Berlin State Museums show that half of the visitors have a university degree, making this particular cluster of museums a domain of the highly educated across all age groups (Schuck-Wersig and Wersig 2002:G.7).

Even though OECD notes in the PISA 2000 Study that cultural goods are more readily available for people independent of their social or economic status if they seek access to them, however, a high professional position of the parents may extend the range of options being present in the minds of their children (OECD 2001:162,169). These extended options necessarily include cultural goods. Consequently there seems to be a high correlation between the socioeconomic status of the parents and their children's access to cultural goods in crucial formative phases. Since cultural capital is the basis of school curricula and assessment criteria, access to cultural heritage is seen to positively influence the children's success in school and their perspectives on the job market. This constitutes a positive feedback loop which advantages children with a high socioeconomic parental background. On the other hand, children who do not have access to cultural goods or cultural activities have less favourable perspectives in society. Similarly, these children do not form aesthetic preferences in key development phases. According to Wolf Singer, such culturally disadvantaged children find it hard to catch up as adults (Singer 2002:27). These diverging processes suggest that institutional and private heritage education currently promotes social closure and may contribute to the spatial and social segregation of certain population groups.

The respective social status of students is frequently connected to the area where they live and to the quality of schools which they attend. The commitment and support of parents for the students' learning activities plays an equally important role (OECD 2001:165). This, in turn, is connected to the social and economic status of the parents. While state policy measures have only a limited and indirect influence on the parents' side of the problem, policy measures may leverage improvements on the student side by enhancing local educational offers. However, the local education system frequently follows general trends in the population's socioeconomic structure. The Berlin School Law tries to prevent socioeconomic segregation

between districts and schools by stipulating that students have to attend schools in their respective catchment areas (Schulgesetz für das Land Berlin vom 26.01.2004: §55 sec.1). However, this actively contributes to the brain drain of disadvantaged areas. Couples of higher socioeconomic status frequently consider relocating to areas where their pre-school children have access to better education, thus contributing to the ghettoization of certain districts. The example of the Berlin district Hellersdorf-Marzahn is a point in case (Bezirksamt Marzahn-Hellersdorf 2006). The local district is characterized by negative population development and adverse social structure. In 2005, local residents earned on average EUR 850 per month compared to the Berlin average of EUR 1,475 (Bezirksamt Marzahn-Hellersdorf 2006). The educational situation in Hellersdorf-Marzahn is aggravated by the closure of existing educational institutions on account of the shrinking population (Bezirksamt Marzahn-Hellersdorf 2006).

### **Conclusions: The mountain and the prophet**

Heritage managers should be aware that local educational offers may reach and create new target groups for heritage education. This could entail collaboration in a qualitative upgrading of local schools' curricula, or, where this is not possible or viable, the creation of synergies in cooperation with independent educational and cultural institutions. I would like to briefly introduce the project "Japan erleben" [Experiencing Japan] which is offered by *Haus Babylon*, an independent educational institution in Berlin Hellersdorf-Marzahn. The project aims specifically at training children's aesthetic preferences and artistic skills. Since 1992, *Haus Babylon* is run by the independent educational institution *Babel e.V.* in the Berlin high-rise development of Hellersdorf-Nord.

The project is part of *Haus Babylon's* mission to present different cultures in the socially and economically disadvantaged community of Hellersdorf-Nord. The project targets six to thirteen-year olds from the surrounding schools in the projects catchment area.

Due to Japanese pop culture being extremely popular in German youth culture, the project “Japan erleben” receives automatic awareness of the target group, while at the same time providing a point of departure for further journeys of discovery (on the term of automatic awareness see Bösel 2005:94f). By playfully exploring traditional Japanese art forms, such as *origami*, mask building, calligraphy and ink drawing, children and youths are sensitized for artistic techniques and guided towards related art forms. The project uses Japan’s positive connotations in German youth culture to explore the origins of *anime* and *manga* in Japanese ink drawings (*sumi-e*) by associative drawing games (on didactic drawing games see Klee 1997). In doing so, the project fosters the children’s practical skills and appreciation for this art form. This artistic approach establishes the basis not only to respect the heritage of the culturally other, but equally to respect the other’s identity (Albert 2005:30, Matsuura 2003:167). In turn, this intercultural experience of difference allows children to rediscover their own heritage and identity.

Museums as learning places are locations of choice to pursue and continue such work. Nonetheless, local educational institutions seem to cooperate rarely with central cultural institutions. Due to shortage of public funds, short-term project planning and lacking awareness for heritage, sustainable heritage education frequently cannot be guaranteed in socially disadvantaged areas. In this respect, qualifying teachers and social workers for heritage education may provide significant new impulses.

### Summary

Heritage and cultural education takes place in complex social, economic and political relationships of cause and effect. Institutional and private heritage education in Germany currently seems to nurture social segregation on the basis of social and economic criteria. Consequently, it should be in the interest of heritage managers as well as national and institutional educational policy to support local cultural education and heritage education in disad-

vantaged areas. Independent educational institutions are frequently partners of choice for cooperation. Frequently, educational institutions in disadvantaged areas will have more pressing issues to resolve and will not approach museums by themselves. Nevertheless, local heritage education can only be successful if its offers are lastingly connected to central cultural institutions, such as museums or heritage sites. However, due to lacking long-term perspectives, short project runs, frequently changing staff and dwindling public support for local independent educational institutions, sustainable cooperation seems rarely possible. In the medium term, target groups in socially and economically disadvantaged areas urgently require specialist attention. The incorporation of heritage education in the training of teachers and social workers with a corresponding expansion of university curricula appears to be a promising approach to win new target groups for the use of cultural heritage. Equally, current managers of heritage sites should be alerted to the future benefits for their institutions which entails cooperation with schools in disadvantaged areas. In turn such approaches may alleviate negative consequences of social and economic segregation and may improve the sustainability of museums significantly.

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## **Ningyo Johruri Bunraku Puppet Theatre for Everyone**

### **Sharing intangible cultural heritage**

Following a series of UNESCO Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, which took place biennially between 2001 and 2005, the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage came into force in April 2006 (UNESCO 2006). Although there exist some valuable models for this new convention, such as the Convention concerning the Protection of the UNESCO World Cultural and Natural Heritage, adopted in 1972, the implementation of the convention and its operation are likely to face some difficulties resulting from the nature of intangible cultural heritage. This article, therefore, aims at pointing out some of such problematic issues present in the protection and promotion of intangible cultural heritage. In doing so, Ningyo Johruri Bunraku puppet theatre is chosen as a case study and the difficulty in sharing this unique example of Japanese performing arts with international community is to be discussed.

### **Ningyo Johruri Bunraku puppet theatre**

Ningyo Johruri Bunraku puppet theatre is an example of the Japanese intangible cultural heritage that emerged as a result of the integration of “sung narrative, instrumental accompaniment and puppet drama” in the beginning of the 17th century (UNESCO 2004). “Ningyo” is a Japanese word that literally means “doll” and it denotes the puppet play in this context. With regard to the origin of Japanese puppets, it is still debated by scholars whether they were indigenous to Japan or later introduced from abroad (Keene 1990:129). With the help of the existing record, however, the practice of puppet play in Japan could be tracked back to the 8th century and the establishment of its theatrical style is said to have been achieved in the middle of the 16th century (Mori 1971:13). The word “Jo-

hruri,” on the other hand, refers to a musical genre, which is assumed to have developed by the middle of the 15th century and consists of chanting accompanied by instrument. Although the chanters originally told the stories to the accompaniment of Japanese lute or beat tapped by fans, Shamisen, the three-string lute introduced to Japan from China, replaced them at the end of the 16th century (Inobe 1998:64).

Finally, the word “Bunraku” originated from “Bunraku-za,” a Ningyo Johruri theatre that was founded by Uemura Bunrakuken in Osaka in 1872. As it is the only major theatre that came to exist to date, “Bunraku” has gradually acquired a connotation that is interchangeable with “Ningyo Johruri” (Keene 1990:143). It is, however, important to take notice of other troupes of “Ningyo Johruri” that have different styles from existing Bunraku group yet hold their performances in various locations of Japan, such as in Awa and Awaji (Mori 1971:12).

### **The situation in Japan today**

In 2003, Ningyo Johruri Bunraku puppet theatre was proclaimed a masterpiece as a part of the program of UNESCO mentioned earlier, in its recognition as “one of Japan’s foremost traditional stage arts” (UNESCO 2004). As early as in 1955, however, the Japanese Government had designated Bunraku as Important Intangible Cultural Property (Takagi 1997:123) and four of its artists as Living National Treasures (Ibid:127). Partly because of these early measures, Ningyo Johruri Bunraku was stated at the time of 2003 proclamation that it “faces no serious threat nowadays” (UNESCO 2004).

Unlike such optimistic view provided above, however, the modern history of Ningyo Johruri Bunraku has been filled with severe events. In 1926, for instance, the building of Bunraku Theatre was burnt down to the ground and most of its old puppet heads were lost (Kakiuchi 1997:78). In 1933, the proposal for the protection of Bunraku troupe was passed at the Japanese Diet (Takagi 1997:82) and



the Japanese Government started encouraging it as a “pure” Japanese art (Keene 1990:144). During the World War II, however, many Bunraku artists were sent to the front (Takagi 1997:105), and the plays showed the influence of military songs and stories such as “Three Heroes, Glorious Human Bullets” toward the end of the war (Keene 1990:144). In March 1945, Bunraku troupe was left in despair as Bunraku Theatre as well as all of its storage of puppets were destroyed by heavy air raid (Takagi 1997:105). Despite this critical situation, the revival performance of Bunraku started taking place already in July 1945 (Ibid:108), although certain pieces were forbidden to be put on the stage shortly after the war due to the censorship conducted by General Headquarters (Ibid:111).

As for the post-war development, the Bunraku Association and the National Bunraku Theatre were founded in 1963 and 1984, respectively (Ibid:82). Having gained the responsibility for managing Bunraku, the Bunraku Association soon started seeking to improve the standards of performance, but it failed to keep the interests of the public (Keene 1990:144). Subsequently a program was set up in 1972 in order to ameliorate the situation by training young performers of Bunraku and 49 trainees completed the course during the first 16 years (Takagi 1997:141). This intensive training, however, is only open to the youths aged between 15 and 23 in order not to interfere with the compulsory education (Gotou 1997:171) and only the male applicants are considered (Japan Arts Council 2006). While many of the earlier performers started their training at the age of six to ten and just some of them became masters in their 50s or 60s, most of the applicants for the course are over 20 in reality (Gotou 1997:171) and the formal training period lasts merely for two years (Japan Arts Council 2006).

Ningyo Johruri Bunraku being performing arts, attracting young audience to ensure the continuous support in future is no less important. Furthermore, some of such audience may well come to consider a career as Bunraku

artist some day. Starting from 1952, therefore, a group of Bunraku performers has held Bunraku workshop for university students (Takagi 1997:123), and the target group was extended one year later to cover secondary school students (Ibid: 121–122). Although attempts have been made to provide younger children with similar occasions, it has been faced with much difficulty, as Ningyo Johruri Bunraku was originally a theatre performance for adults (Gondou 1997:158).

Concerning the language of Bunraku, however, it should be noted that some parts of the narrative were already written in a special stage language at the time of creation, thus they also went beyond comprehension of the contemporary mature audience. Nevertheless, the audience is described to have appreciated the aesthetic value and the distance created between the stage and the reality due to the use of such language (Keene 1990:125). In addition, it should be also mentioned that the manner of chanting might further impede the comprehension of some audience, as it normally employs the local accent prevalent in Osaka area (Inobe 1998:63).

It is undeniable, however, that grasping the story solely from hearing it chanted is even harder for the audience at the present day, as the Japanese language has gone through vast changes in the last centuries (Keene 1990:125). In order to keep the interest of the audience, therefore, Bunraku has sought to develop new pieces in colloquial Japanese to enable easier comprehension for the contemporary audience (Takagi 1997:123). This tendency also led to the adoption of foreign dramas, such as “Madam Butterfly” and “Hamlet” in 1956 and “La Traviata” in 1957, but they were largely unsuccessful and rarely reappeared on stage (Gondou 1997:159).

Regarding the Ningyo Johruri troupes other than Bunraku group, there appears to be some misleading information present such as on the Internet, which gives the impression that not only the Bunraku troupe, but also the practice of

Ningyo Johruri as a whole has been proclaimed UNESCO masterpiece.

### **Sharing Ningyo Johruri Bunraku at international level**

Upon the proclamation in 2003, an action plan was developed and it suggested promotion of Ningyo Johruri Bunraku among a wider public, increased number of public performance and videorecording of live performances (UNESCO 2004).

As stated in Article 31 of Convention for the safeguarding of the intangible cultural heritage, Ningyo Johruri Bunraku is now to be treated under this convention, as it is already in force. Article 1 of the convention states its purposes as:

- to safeguard the intangible cultural heritage
- to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned
- to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof
- to provide for international cooperation and assistance.

As indicated in the Article quoted above, appreciation of Ningyo Johruri Bunraku at the international level is one of the aims to be achieved if the purpose of this convention were to be fulfilled. In this article, we are going to look specifically at the abroad performance of Bunraku as one of the key activities to serve this purpose.

Bunraku was performed abroad for the first time in 1962 at The Century 21 Exposition held in Seattle (Gondou 1997:155) and in the following years the performance also took place in Europe, Australia and China (Ibid.:156). The success of abroad performance is also reported to have increased the number of research conducted abroad on Ningyo Johruri Bunraku, such as in the field of literature, music and theatre (Inobe 1998:108). As for a recent example of such activity, "Gidayubushi o sekai ni hiomeru kai" has made a tour from 25th September to 25th October 2006 in Germany, France, Italy, Austria and Russia (The

Japan Foundation 2006). This performance, however, was held without the puppets, partly due to the busy schedule of Bunraku performers. Securing the number and quality of artists, therefore, is not only important for the survival of Bunraku in Japan, but also for the extension of its activities in the international sphere.

Apart from the Bunraku group, there are many other troupes that hold abroad performance nowadays. A unique example of such is Bunraku Bay Puppet Troupe, which consists of members who are graduates of American universities and have participated in the training programs offered by puppet troupes in Japan, such as Tonda Puppet Troupe. Today, the troupe is actively engaged in projects such as live performances and workshops in North America (Holman 2006).

Even though providing Bunraku performance abroad seems to be an effective way of introducing it to a wider public, a clearer definition of Ningyo Johruri Bunraku puppet theatre for the international audience appears to be required urgently. As it was discussed earlier by drawing an example from the situation within Japan itself, it should be made clear also for the foreign audience that not all Ningyo Johruri performances are of Bunraku style. Upon its proclamation, UNESCO only explicitly referred to the troupe based on the National Bunraku Theatre in Osaka as "the pre-eminent venue". Furthermore it is apparent that what is referred to as Ningyo Johruri Bunraku in this context corresponds to the performing group that was designated as Important Intangible Cultural Property by the Japanese Government in 1955 (UNESCO 2004). As for the definition of Ningyo Johruri Bunraku recognized as Important Intangible Cultural Property, it refers exclusively to the performance conducted by the members of Bunraku troupe based in the National Bunraku Theatre (Ministry of Education, Culture, Sports, Science and Technology 2004). Coming back to Tonda Puppet Troupe, its policy is very different from that of the training program of Bunraku group mentioned earlier, as it admitted the

female performers since the 1970s. Furthermore a non-Japanese performer became a member of the troupe in 1993, which is considered to be the first case for a traditional Japanese puppet troupe (Holman 2005). It is, therefore, desirable to provide the audience, be it Japanese or non-Japanese, with accurate information about the difference between respective Ningyo Johruri troupes and clear definition of the Ningyo Johruri Bunraku that has been designated as UNESCO masterpiece.

Finally the issues related to the language of performance need to be discussed if Bunraku were to be appreciated widely by foreign audience. During the above-mentioned performance by “Gidayubushi o sekai ni hiomeru kai” the audience was provided with the program, in which a brief description of the story was given in German. Furthermore the German translation of the whole text was projected on the nearby screen, accompanying the respective scenes from the play. It should be noted, however, that the use of earphone-guide, which provides the audience with timely comments and explanations about the scene, has been successful in many of the performances abroad as well as inside Japan (EARPHONEGUIDE Co., Ltd. 2005). As it was also briefly discussed after our presentation at the symposium, however, one may argue that it is not always necessary to “understand” the story or language in order to “appreciate” the work. For instance, the texts, apart from their role of telling the story, are also known for creating harmony “with the music and the movement of the puppets”, which therefore seems to reduce the feasibility or the meaning of simplifying or translating them (Keene 1990:145). If Ningyo Johruri Bunraku were to become as popular as other Japanese tradition, such as Haiku, however, we may need to be ready to accept Bunraku performance held in languages other than Japanese with the possible use of innovative instruments or puppets.

## Concluding remarks

Although Ningyo Johruri Bunraku has gone through various changes throughout its history and it still keeps evolving today, it has also been recognized as “traditional” masterpiece of Japanese performing arts by the international community. One of the questions we are or will be facing with this respect is to what extent this unique performing arts may accommodate changes and still stay “traditional” and be claimed as Ningyo Johruri Bunraku puppet theatre. Although such a question is already likely to be led to a highly disputable argument within the Japanese society, the outside world may be more tolerant with new changes. If Ningyo Johruri Bunraku were to be appreciated by foreign audience or artists, therefore, we might have to consider accepting more radical changes to it.

Apart from the theoretical problems of sharing Ningyo Johruri Bunraku internationally, we are also faced with problems at practical level. As we have seen, the number of Bunraku artists is still tight even though it is considered to be in no danger of disappearance, and thus it is extremely difficult for them to extend their activity to an international level. With this respect, it seems to be essential to set a clearer policy as to whether the performance abroad should be increased at the stake of less number of domestic performance. If so, we believe that it should be worked out strategically so that the increased number of performances abroad are not merely to be seen as temporal cultural events, but as the opportunity to grow long-term involvement of the people as audience or even as performers. Needless to say it would lead to the discussion with regard to some aspects of the existing policy and tradition of Ningyo Johruri Bunraku group, which might require some changes in the future. It seems to be critical for the survival of Ningyo Johruri Bunraku puppet theatre, therefore, to quickly create its management strategy with relation to the national and international community, as there is a danger that it loses its vigor on the both sides otherwise.

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## **World Heritage Education on Study Tours**

World Heritage education for young people by now takes place at schools and universities worldwide. This age group can easily be reached at their educational institutions, e.g. via the UNESCO Associated Schools project. A variety of World Heritage learning programs is available for them either in print or via the internet (e.g. "World Heritage in Young Hands") (1).

Adult citizens past their school or university education are more difficult to reach. One important area that can certainly advance adult World Heritage education is travel. The following essay therefore tries to promote the increased use of study tours (German: Studienreisen) for World Heritage education – written from the viewpoint of a German tour operator.

Tour operators have organized worldwide trips for 48% out of the 64,9 million German travellers above the age of 14 years in 2005 (2) (a total of 31,15 million). Organized travel can be divided into different fields of interest. The vast majority of travellers have booked "sun and beach" holidays to European countries (51,2%), non-European Mediterranean countries (9,9%) and worldwide long haul destinations (6,1%) (3). Since their travel motivation is primarily recreation without an educational aspect, this group will not be discussed here. The focus will lie on the following target group instead.

The Reiseanalyse RA 2006 determines a potential of 9% or 5,8 million travellers above the age of 14 that are likely to or will definitely participate in a study tour between 2006 and 2008 (4). Even if not everyone "likely to participate" will materialize as a study tour traveller there is obviously a large potential for future World Heritage education hidden in this form of travel.

### **Adult education on study tours**

Study tours differ from "sun and beach" holidays mainly by the fact that they are following a fixed itinerary, are escorted by a qualified tour guide and offer a group experience (5). It is undisputed that adult education is an integral element of study tours. The tour guide – who is either German or ideally a German speaking citizen of the host country – takes over the role of mediator between the home and the host country. His or her task is to introduce the visitor to a variety of aspects of the country visited – namely the geographical, ecological, political, socio-economic and cultural diversity (6). The background information given by the tour guide serves as a stimulus for the travellers to further deepen the experience according to their specific interests.

Nevertheless the educational success is to a large extent depending on the pedagogic concept of the tour, the didactic approach of the tour guide and willingness of the travellers to actually deal with the new experience. Until now occupation with the topic of World Heritage is not institutionalized but mostly left to the initiative of the tour guide.

### **The German market for study tours**

250.000–300.000 German travellers book organized educational travel programs offered by study tour operators each year. Contrary to the mass tour operators that send thousands of tourists by charter plane mostly to beach destinations in the Mediterranean, study tours constitute the form of travel that complies largely with the requirements of sustainable tourism. The market leader Studiosus Reisen München GmbH is member of the UNEPs Tour Operators Initiative for Sustainable Tourism Development ([www.toinitiative.org](http://www.toinitiative.org)) and has been instrumental in developing the "Sustainability Reporting Guidelines for the Tour Operator's Sector" (7).

All study tour companies offer their programs in travel catalogues and on their websites. The catalogues all have

introductory pages where the tour operators emphasize their strengths. In the main part they contain detailed itineraries for each tour offered. A closer look at the catalogues of the three largest German study tour operators is unfortunately not very instructive concerning World Heritage.

The operators in Germany are well aware of the World Heritage Convention. The day-to-day itineraries in most catalogues touch on those World Heritage sites visited during the course of the different tours. Unfortunately in most cases that remains the only reference to UNESCO and World Heritage. No further explanations are given in regard to the World Heritage convention, the history of the respective World Heritage site visited or the criteria applied in the World Heritage selection process.

Market leader Studiosus Reisen München GmbH (92.000 customers/2005) (8), does mention the World Heritage sites but gives no further explication. This is especially remarkable since the Studiosus Foundation e.V. ([www.studiosus-foundation.org](http://www.studiosus-foundation.org)) is proud to support several heritage projects and the company is committed to Tour Operators Initiative for Sustainable Tourism Development. There has also been an ongoing cooperation between the German UNESCO Commission and Studiosus regarding restoration at Angkor Wat in Cambodia and other sites.

Gebeco/Dr. Tigges of the TUI Group, number two in the market (63.000 customers/2005), have a similar policy. Their catalogues also contain reference to the World Heritage sites in the day-to-day itineraries, but without further detail. Gebeco states the high fee for permission to use the World Heritage logo has prevented the company to explicitly support the World Heritage idea so far. Talks with the German UNESCO Commission to improve the situation have recently been started.

Even less information is found in the catalogues of the third largest company, the Königstein based operator Ika-

rus Tours GmbH (17.000 customers/2005). Here World Heritage is not mentioned at all.

A notable exception to the standard policies is offered by Windrose Fernreisen Touristik GmbH in Berlin. The catalogue Windrose Reisehandbuch 2007/2008 dedicates two full pages to World Heritage (9). A short introduction referring to the World Heritage convention as well as to the number and type of the sites included in the World Heritage list and the "World Heritage Centre" in Paris is followed by listing several sample sites on different continents. Reference to World Heritage sites is continued in the tour itineraries with the help of maps showing the area visited. In those maps the World Heritage sites are individually marked with the World Heritage logo.

DIE ZEIT Reisen, a tour operator affiliated with the weekly newspaper DIE ZEIT, is the first German study tour operator to offer a specific World Heritage tour in 2007. The seven day itinerary combines visits of the German World Heritage cities of Stralsund, Wismar, Lübeck and Bremen.

### **Future cooperation**

Windrose currently is the only German tour operator allowed to use the official World Heritage logo in their catalogue advertising. In return the company donates an undisclosed sum to the German UNESCO Commission each year.

Due to the extremely competitive market situation in Germany all study tour operators are trying to market "unique selling points" (USPs) which distinguish them from their competition. That was the very reason for Windrose to use the World Heritage logo. Since World Heritage obviously does not qualify as a USP for just one study tour operator the tour operators' desire to support the idea is rather slim. They balk at the idea of spending money for the rights to use the World Heritage logo if it does not give them an advantage over their competition.

Another obstacle is that study tour marketing tries to avoid the notion of an educational situation taking place during a holiday as much as possible. Studiosus claims four essential elements for their tours: encounter life, experience culture, enjoy recreation, take consideration (10) – education is not mentioned anywhere. Commercial study tour operators face a classic dilemma: They offer an educational experience to their customers but have found marketing it as such to be counterproductive.

Regarding World Heritage education it should become a primary concern for UNESCO to facilitate closer cooperation with the study tour travel sector in the future. The desire of UNESCO to promote sustainable tourism, to generate World Heritage funding and to disseminate knowledge about it could easily be supported that way.

The challenge for the UNESCO commission is to treat all operators alike. There should not be only one operator allowed to use the World Heritage logo and the sustainability standards developed with the help of the market leader should be applied by all companies alike.

It would be helpful if the German UNESCO Commission would take the initiative and call for a conference with the German study tour operators. It could also support heritage education by producing a standardized information booklet as well as visitor guidelines for distribution by the tour operators to their clients at a nominal fee. It could offer World Heritage trainings for tour guides and it could develop sample itineraries in cooperation with the tour operators. The willingness of local World Heritage authorities to receive selected tourist groups and to let them have a glimpse “behind the scenes” would certainly help enormously to promote World Heritage.

For the German study tour operators a closer cooperation with the UNESCO Commission would result in increased media exposure, in creating additional demand for World Heritage tours, in the ability to provide an extended basis

for a World Heritage learning experience and ultimately in attracting a growing number of previous mass tourists to sustainable tourism.

### **Avoiding upcoming problems**

Windrose Fernreisen has recently adapted the heritage list to its own needs. In the World Heritage introduction Windrose writes: “For those who regard the UNESCO list a too extensive in the meantime we have compiled the TOP 60 worldwide travel destinations that should extraordinarily enrich a (travellers) life” (11). That statement is followed by the TOP 60 list containing several destinations that are certainly worth visiting but are not World Heritage. They are part of specific itineraries the company wants to promote, e.g. Bagan/Myanmar, Shanghai/PRC, Antarctica, Etosha National Park/Namibia, Rio de Janeiro/Brazil, Bangkok/Thailand, Dubai/U.A.E., Vancouver/Canada, etc.

Considering this development in the Windrose catalogue and the challenge to channel the mounting tourism demand for an ever growing number of World Heritage sites – by now 830 – it seems to become increasingly important for the UNESCO Commission and the German tour operators to coordinate measures to foster World Heritage education on study tours.

## Notes

- (1) <http://whc.unesco.org/education>
- (2) Reiseanalyse RA 2006, p.2/6
- (3) Reiseanalyse RA 2006, p.3
- (4) Reiseanalyse RA 2006, p.1
- (5) Schäfer, Reisen um zu lernen, p.23
- (6) Schäfer, Reisen um zu lernen, p.61
- (7) <http://www.toinitiative.org/reporting/documents/TourOperatorsSupplementNovember2002.pdf>
- (8) Ranking and customer numbers in: Tourismus 2006, p.78
- (9) Windrose, Reisehandbuch 2007/2008, p.12/13
- (10) Studiosus, Katalog Afrika, Amerika, Asien, Australien 2007/2008, p.1, translation by the author
- (11) Windrose, Reisehandbuch 2007/2008, p.12, translation by the author



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**Implementation**  
**Instruments and Tools**

Nalini Thakur

## The Conceptual Model for Indian Heritage Site Protection and Management

The holistic framework developed by Professor Nalini Thakur through the last 20 years of work and experience in India is a model for the management of Indian heritage by conserving its values. The model seeks to integrate established international systems of heritage protection and management with local contexts. This model has been developed as a response to existing Indian administrative situation and the need to develop mechanisms to comprehensively protect and manage the cultural resources of all categories especially “living” heritage. The model considers holistic, integrated and decentralized knowledge system as basis for informed management of cultural resource (Figure 1). The model is entirely a post independence initiative for protection and management of cultural resources.

### Evolution of the model

The genesis of the model began with the author’s Masters Dissertation at the University of York, 1986 “A Conservation Policy for India: Introduction to the Context” and expanded into a holistic framework in later years exploring themes like “Rediscovery of Indian Historical Architecture”, “Philosophical base”, “Frames of Reference”, “Community Diagnosis” and “Gandhian Organisation”. The ability to describe the world of historic cities, “redefine” heritage and make it a “playground” for learning led to a new paradigm “Knowledge Systems Approach for Management”.

Many experiments from 1987 at Champaner, Gujarat through Mehrauli Delhi, Khajuraho Madhya Pradesh, Walled City of Hyderabad, Andhra Pradesh, Majuli Island, Assam Kangla Fort at Imphal, Manipur and Hampi, Karnataka have tested and evolved this model. The model is proactive and helps to devise ways of bringing together all factors and players under a legal procedure and frame-

work within existing laws but with suitable adjustments.

The holistic framework has also been the basis of the Masters’ program in the Department of Architectural Conservation, School of Planning and Architecture (SPA) New Delhi, since 1994. The disciplines that have been fragmented are being brought together and education is being imparted in a similar way as in the past. This is seen as an alternative that responds to the South Asian context. Now the college educated professional can share and communicate with persons from different kinds of education like crafts-persons.

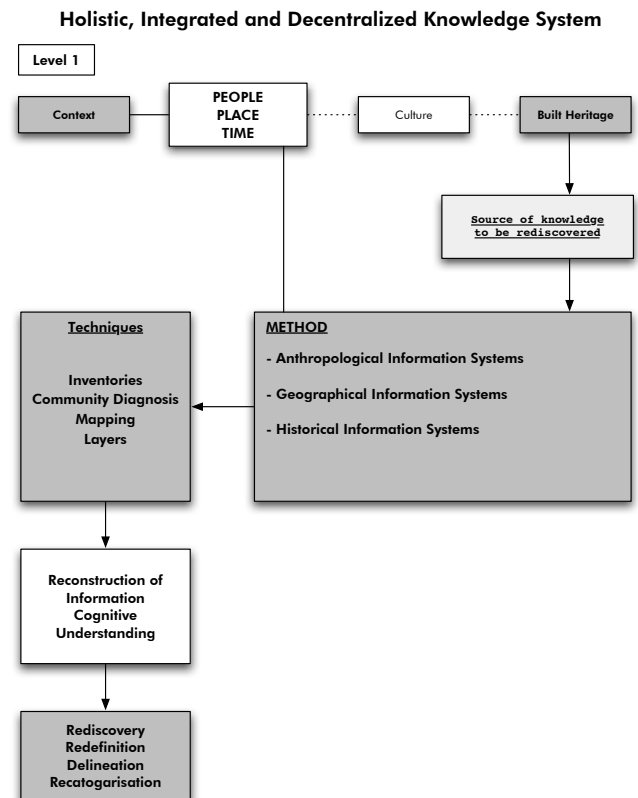


Fig. 1

**The Holistic Framework**

The framework consists of four levels, which are not hierarchical:

- Context: defined as the product of three elements namely people, place and time.
- Parameters: this level establishes the place of conservation within and the implications of other national policies on heritage management.
- Components: aspects of acceptable management system consist of conservation policies and procedures for tasks like registration, grading and documentation guidelines, the organizational structure required for conservation, measures of controls and incentives such as tax exemptions and finance under a responsible agency.
- Action or Intervention: this is confined to interventions on historic fabric and includes all types and scales from individual buildings to large areas and imperial capitals. It must be understood in effective heritage management that actions are announced by the other levels of management.

These four levels together signify a process from ground reality to ideas and theories, from subject area of heritage knowledge generation to development of ways and means required for heritage management systems. All these possibilities are embodied within the holistic framework (Figure 2).

**The assumptions of the conceptual model**

Prof. Nalini Thakur’s *Heritage Protection & Management Model* is based on the following ground realities:

The country is very developed in governance and administrative systems at all levels – the national, state, district and local both in quality and quantity. However India does not have adequate comprehensive protection for its cultural resources. Protection is limited to the 1958 Archaeological Sites, Monuments and Remains Act (amended 1992) for the country and at the state level similar acts have been passed. Both these selectively protect a few monuments only.

Most parts of the Heritage Sites and its cultural contents are outside official protection (explained above) and appropriate management.

Hence an “Integrated Management Plan” (IMP) is the need of the hour. It means “Management with Protection” for a comprehensively defined site and its components to work at ground reality. The management plan will bring the levels of jurisdiction together, to work together for one planned programme of action to maintain the cultural wealth of our national heritage. This challenge needs high level of expertise, technical skills and experience to devise processes and methods to develop a framework for stakeholder participation. This will also suggest suitable adjustments required to initiate a working system of heritage site management with protection within constitutional requirements. The IMP would be the core document that enables sectors such as development, tourism and infrastructure to be coordinated to one programme. This document plan can also help in reducing conflicts among groups.

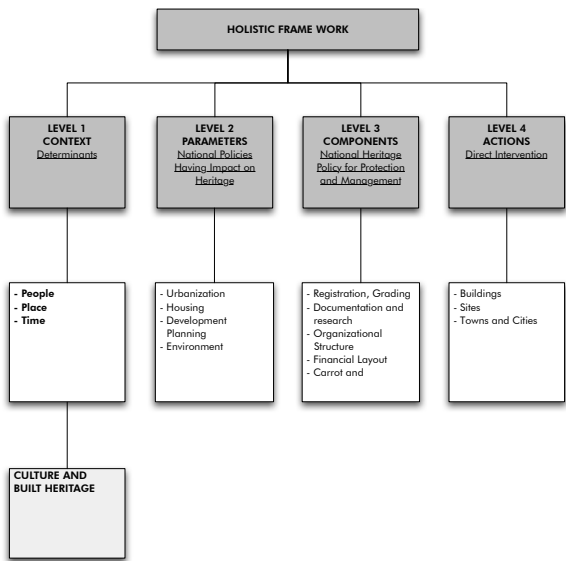


Fig. 2

Therefore, through the IMP for any site in India, the various players at the centre, state, district and local levels will be brought together to work for one programme and not different agendas.

This model of protection and management is for a conservation based development of heritage sites and its region. The preparation of the IMP comes first and only next development and management of other sectors like tourism and infrastructure can be considered as they need to be in harmony with the goals of heritage management. However as this does not happen easily it becomes a major aim. It is easy to note that development is symbiotic to conservation and also this model advocates the Nehruvian development planning model, which can use many of the existing mainstream departments in this new initiative.

This kind of protection and management requires a decentralized organization that will be referred to as Gandhian Decentralization. This is achieved through the participation of the local stakeholders in the decision making and finance allocation process.

A local site office needs to be set up to ensure implementation. An enlightened local community can take over this office provided the conditions within the community show a high level of expertise and initiative and minimum disparities. Therefore the management plan would ensure direct benefit to local communities and professions. In India today only Hampi has started to have an authority at the site level. The technical capacity at the local level has to be built to empower and make the authority capable of taking its own decisions. The roles and responsibilities of responsible organizations need to be clearly stated for implementation, monitoring and review.

### **Building the structure of the Integrated Management Plan**

All the good intentions to be expressed in the IMP have to be translated into actions, so that these intentions do not

end up in archives. Therefore the management agency created will need to be empowered with the capacity for implementing the operational procedures of the plan. The agency cannot be just an administrative body as it is at present. It has to recruit a team of conservation professionals, which should include one or more of those professionals who are familiar with holistic and integrated approaches as found in this model. Moreover, the management agency needs to take into confidence, the needs and interests of all the stakeholders and strive to achieve solutions for all the problems through dialogue.

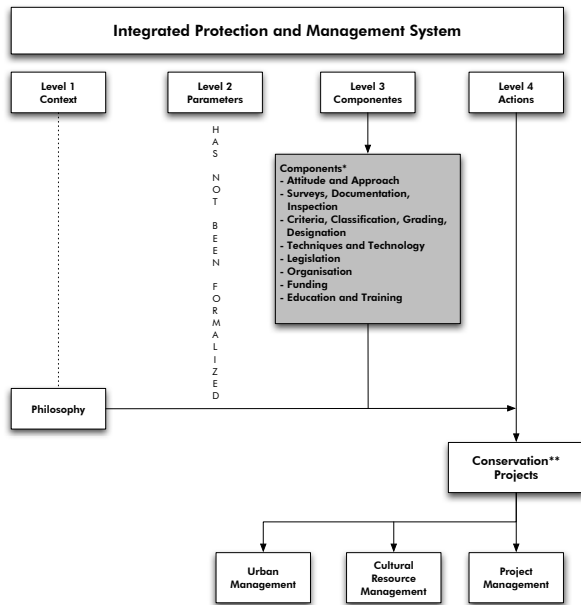
We have to realize that a sustainable management plan for the cultural region needs to be participatory in its conception as well as execution. We must never forget that cultural heritage may be something from the past, but it is very much a present reality and carries with itself a significant potential for future.

### **The proposed management system**

The proposed system aims at the integration of the existing management system its agencies and their roles with the needs of the cultural resource (Figure 3). This may require the introduction of new systems and restructuring of the existing system. In India, we already have a highly developed administrative system which is geared towards equitable development. However, heritage protection and management is an emerging area and the current challenge is to respond to the enormity and complexity of the existing surviving heritage.

### **Legislation**

Legislation is central to protection and to the management system. The management plan becomes a statutory document within the legislation. Existing legislations have limitations as they are outdated. Therefore, amendments need to be proposed to ensure mechanisms are in place to address all the issues enlisted above, thus enabling a memorandum of understanding between the various agencies and communities of the heritage site.



\* Generally this part is neglected and needs an elaborate system  
 \*\* Projects are simple and are understood by every one.

Fig. 3

The proposed management system has the following components:

### Core management

The core management refers to the management of the cultural resources of the site. It implies an entirely new system on site for the management of cultural resources such that the values of the cultural landscape are maintained. It is a multifaceted idea and has many components as follows:

### Support for core management

#### Mandated management agency

The successful implementation of the management plan can be ensured only through the restructuring of the relationship between agencies, and the creation of new core bodies from within the existing agencies and resources.

The management agency and its constituents can act in assurance, decision making, technical competence, coordination and implementation.

#### Information management

A system for management of cultural resource information has to be developed. As per the proposal an "Integrated Information Management Unit" has to be placed at the site. This will integrate the expertise and inputs from various agencies that are responsible for creating and storing information like the ISRO, the Revenue Department etc. This information will form the basis of sound management decisions which shall maintain the values of the cultural landscape.

#### Human resources support

A working team of young professionals is essential to be coordinated by the management agency. The above would also include the staffing required at the site, the space required for new offices. Various management sections that require staffing are: administration, operations, services, projects, security etc.

#### Resource protection and management

This will define the heritage components to be protected, the scale of protection, the level at which protection will be managed and monitored and will include the regulations and operational steps for their management and conservation.

The following documents as part of the Integrated Management Plan address heritage resources comprehensively:

- Comprehensive conservation plan for the protection of all categories of heritage resources (contents of the site)
- Protection and management as a spatial entity Archaeological Park/ Core Zone/ Cultural Landscape Region Plan to regulate the buffer zone using the State Town and Country Planning Act – looks at the site as a spatial cultural entity.

Sub-plans based on MOU among the stakeholder agencies:

- Maintenance Plan – A plan for the various regular and periodic activities required for the maintenance of the components of the cultural landscape. This includes regular actions of cleaning of building surfaces, cleaning of drainage lines, removal of garbage, immediate emergency repairs.
- Monitoring Plan – This plan is required for the quality and standards check of the interventions that take place on the site. It also assesses the condition of the cultural landscape at a regular and periodic basis and is essential for maintenance of the values of the site.
- Visitor Management Plan – The site being a cultural landscape has a diversity of visitors. These include pilgrims, scholars and those interested in just sight seeing. The needs of each category are different vis a vis the site. Therefore, a 'Visitor Management Plan' is required that includes site interpretation, site presentation, facilities and amenities. Special care has to be taken for the provisions for the young and the disabled.

### **General management**

As India, already has a developed administrative system from central to state to the local government level with defined jurisdictions and roles. At each level, there are departments and agencies that formulate and implement programs and projects. These are Electricity Board, Irrigation Department, the PWD and others. The focus of all actions and plans of these departments and agencies is on development and as per their priorities which may not be compatible to heritage values. However they are responsible for basic maintenance of the site such as infrastructure and services like electricity, sewage, garbage disposal, water supply, roads, building of schools etc. and are active. The coordination of this sector is very critical towards achieving quality and they need to be integrated with a memorandum of understanding for management and maintenance of these aspects preventing deterioration of the site and enabling the smooth running of the entire site.

Thus the managerial and implementation action for these aspects has to be taken up by the concerned agencies.

### **Integrative linked management**

Apart from the above there is integration required with the other acts and areas such as planning. The State Town and Country Planning Act is very well developed with well defined components such as the Regional Plan, the Zonal Plan, the Local Area Plan and Master Plan etc. that concentrate on development aspects and sectors looking at the future. However these completely ignore heritage management. Therefore an integrated approach is required to make heritage a part of the development process.

This integration will ensure that the needs of the cultural resources are central to any development activity or intervention within the cultural landscape. This aspect integrates heritage with the already existing expertise, documents and laws relating to planning and development within the cultural region and uses them, in a way that development is heritage friendly. The land use plan needs to be adjusted to protect the values of the cultural landscape as well. Similarly, tourism policy, environment plan, mining provisions, housing policy provisions all need to be reoriented for the specific and unique requirements of the cultural heritage landscape.

This integration of the core management with other links and administrative systems enables to deal with cultural resources in a unified way. The Integrated Management Plan is a statutory document and is exemplarily integrated into the plan for Kangla Fort: Archaeological Park (Figure 4).

### **The need for redefining heritage resources through identification**

In India, the official view of cultural heritage is predominantly 'monument-centred' and protected by legislation, which needs to be expanded to contemporary understanding from the outdated and 'colonial' one. There is need to identify and recognize components of built herit-



age to a new extended scope and definition of heritage resource according to internationally accepted standards. Therefore there is the critical need to increase protection of categories of heritage components through new legislation from the cultural sector as a long term measure. This is achieved by a two pronged strategy.

On the one hand by closely examining the existing legislations in various more developed sectors of official action such as development, environment, industry, tourism etc. to manage the negative impacts of these policies and processes on the cultural values and significance of heritage sites; on the other hand by introducing new laws for heritage protection and management such as a law to cover living heritage areas of the country. Based on the above strategy appropriate protection and management systems will emerge that integrate into the existing system. Within such legislation the Management Plan will have to become a statutory document for effective protection and management of a cultural resource located in a particular site.

The Management Plan lays down the framework for guidelines, procedures and actions for maintenance and management of the cultural resource and its significant heritage components as well as envisages the future development of the site, so that the universal values, integrity and authenticity of the cultural resource are well maintained.

The first step towards formulating such a management plan is precise definition and delineation of the cultural resource entity, so that significant values of the heritage site can be clearly stated and its spatial extent clearly identified. This will lead to identification of the heritage zone based on clearly stated criteria for protection and management of the cultural resource. Here it needs to be specified that any given boundary (core, buffer or peripheral) needs to be appropriately rationalized, so as not to create conflicts.

## Integrated Management Plan

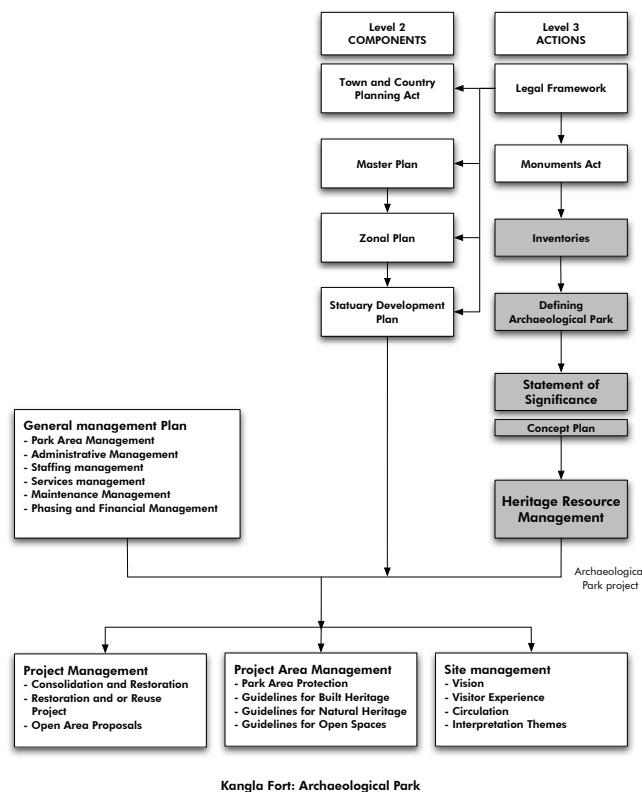


Fig. 4

The proposed heritage management plan should integrate core management mechanism, which is already in place at central, state and district level. As such it should ensure that existing responsibilities of various agencies are continued and at the same time, new responsibilities are added to address special needs of heritage. Also, since cultural heritage cannot be viewed isolated from its social and economic context, the management plan must help in establishing an interface of heritage management with development and other sectors.

One of the essential pre-requisites for a management plan is establishment of one agency at the site level, which takes on the responsibility for the whole site. The structure of such a management agency should be as per the needs of the site in general and cultural resource in particular. Therefore an ideal situation, management plan must precede the establishment of the agency. However, a multi-level management approach is crucial, where the direct or indirect roles and responsibilities of various agencies towards protection and management of the site need to be clearly articulated.

### **The governing principles for the Integrated Management Plan**

The NARA document has far reaching implication in case of any cultural landscape. Of the many principles stated in the document, the following are relevant for the cultural landscape and can be called the governing principles:

- Cultural heritage diversity exists in time and space and demands respect of other cultures and all aspects of their belief systems.
- The NARA document recognizes and celebrates the cultural diversity and heritage diversity. That implies that each component big or small and each layer of history is as important as the other. It also states that the protection and the enhancement of the cultural heritage diversity demands acknowledgement of the cultural values of all parties.
- It states that there should be respect for all cultures and beliefs. In case of conflict in cultural values, respect for diversity demands acknowledgement of the cultural values of all parties.
- Both tangible and intangible expressions of any culture should be respected. The cultural heritage of one is the cultural heritage of all. The management of it belongs to the people who generated it and subsequently to those who care.

### **Conclusion**

An Integrated Management Plan (IMP) emerges as the

viable strategy for India, holistic in its approach and integrated in its management. The goals of the IMP are:

- Protection and management of the cultural resources in a comprehensive way.
- Integrative management with State planning and development sectors.
- Integration with local governance under the Panchayati Raj Act
- A system of procedures, rules, regulations and guidelines under a responsible organization mandated under a new law.

The management plan attempts to change the paradigm from colonial to democratic and develop a management system appropriate to the Indian reality. The priority of management will be cultural resources first, as it is the most vulnerable, which means its protection, maintenance, management with acceptable standards in procedures, work and quality, then the integrative management to mainstream with existing official systems of administration and governance (integration with sectors such as planning & development, infrastructure, tourism etc. and integration with facets such as local governance as per constitutional decentralization according to 73 and 74th amendment).

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In the early phase my work has been influenced by the works of Mahatma Gandhi who is still an inspiration - also the works of Christopher Alexander and Kevin Lynch who began to redefine existing notions and concepts of architecture and its production.

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## Figures

Fig. 1: Holistic, Integrated and Decentralized Knowledge System

Fig. 2: Holistic Framework

Fig. 3: Integrated Protection and Management System

Fig. 4: Integrated Management Plan integrated into the Plan for Kangla Fort: Archaeological Park

Fan Li

## Master Conservation Plan as a Contribution to Heritage Management in China – A Case Study of the Old Town of Lijiang

### Introduction

Lijiang is one of the most typical tourism towns in China which has undergone major changes in the last 20 years in terms of social, economic and cultural development due to rapid tourism development. It is one of the first towns in China where great conservation efforts have been conducted.

The old town of Lijiang is located in the Yunnan province in the southwest of China (Figure 1). Its entire area is about 3.8 km<sup>2</sup>. The city includes the new town and the old town. The old town is about 1.4 km<sup>2</sup> (143.6 ha) with the population about 14,000. An ethnic group called Naxi has the percentage of about 88% of the whole population in Lijiang. Lijiang city is the most concentrated area in China for the Naxi minority.

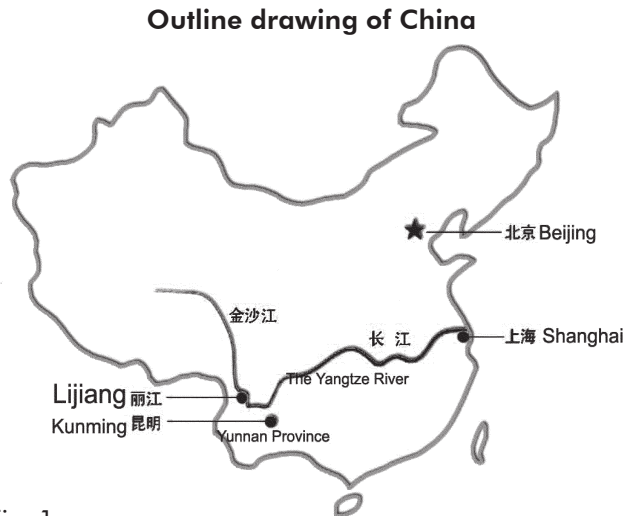


Fig. 1

On the 4th of December 1997, the old town of Lijiang, together with another old town in China, was inscribed on the World Culture Heritage List. It was the first time that a whole town in China is inscribed as a World Heritage site.

### Brief history of existing heritage management activities

In the past, the old town was simply neglected and its conservation of no great importance in the local development policy. Not until 1994 did the local authorities realize the value of heritage. The policy of developing tourism industry in Lijiang was approved on the Southwest Yunnan Tourism Planning Conference. According to the blueprint of this policy, the construction of the infrastructure should contribute to tourism promotion. The result: the tourist numbers was almost tripled within one year. In the same year, the local government began to apply for its enlistment as a World Heritage Site. It was the turning point for Lijiang. This tiny ancient Chinese town has since then witnessed great changes.

In 1996, an earthquake made Lijiang well-known because the flexibility of wooden structures saved the old town from demolition by the disaster. Successful reconstruction brought a good reputation to the old town. In the following year the tourist numbers rose up to 1 million for the first time.

The local heritage business also increased along with the increasing number of tourists. However, the government gradually came to the realization that the increasing number of tourism shops is no longer in harmony with the old town. An additional license was introduced to control the type and number of tourism shops. In one year, all the shops had been checked for their conformity with the environment. The approved shops must be subject to a regular monitoring. Under the highly centralized political system in China, the efficiency of implementation is not a big problem for heritage management, but it is difficult to make the right decisions due to poor professional knowl-

edge and sometimes corruption.

### **Background of the development of the Lijiang Master Conservation Plan (LMCP)**

The main conservation organisation in Lijiang is the Lijiang Heritage Conservation and Management Committee (HCMC). The leaders of the HCMC are the local authorities. After the foundation of the HCMC in 2002, the first project conducted was the development of the Lijiang Master Conservation Plan (LMCP). Local government agreed that they needed a comprehensive conservation plan in order to guide the further conservation activities.

On the one side, the HCMC realized the importance of the conservation plan; on the other side, the donor Global Heritage Fund (GHF) pointed out that “poor planning decisions” (GHF official website) was a big problem and required that part of the funds should be used for planning. The GHF aimed to provide financial help to support the most needed projects at the moment. It has conducted a comprehensive investigation about the situation in the old town of Lijiang.

As evaluated by the Global Heritage Fund (GHF official website): “The Ancient Town of Lijiang is at risk of losing the last remnants of its ancient heritage and culture due to its recent tourist popularity and poor planning decisions.”

Hence, the HCMC invited Shanghai Tongji University for the conservation plan. By 2004, the LMCP had been finished. It has been implemented step by step. The following projects conducted by the HCMC were mainly based on the LMCP.

### **Main points of the LMCP (LMCP 2003)**

The LMCP tried to have a high standard conservation plan for a town with World Heritage title. It is aimed at a long term development of the old town.

The development of the LMCP follows the three principles:

- **Positive conservation:** Instead of taking heritage as a monument in a museum, one objective of conservation is to make the old town liveable. In the common ideas of local authorities, conservation is rather money- and time-consuming. Meanwhile, the economic aspect of conservation is not clearly visible, especially compared to real estate development. Thus in most historic towns, conservation is not taken into a great consideration. In LMCP planners tried to take conservation in a positive way by taking conservation as one of the developing policies.
- **Integrated conservation:** Heritage conservation should integrate physical, social and cultural development. Conservation should be a part of urban development policies. The impact of conservation activities is not only physical, for example to restore historic house or districts, but more important social and cultural. That is to say, proper conservation activities can motivate confidence of the community, sense of belongings, cultural diversity and ground for creation, etc. And these social aspects can indirectly promote investment and further economic development. That means conservation should motivate a wide public participation among stakeholders of the old town, especially the local community.
- **Conservation as a development strategy:** Conservation is taken as a way of revitalizing the old town. The proper use of heritage can contribute to and promote the overall development of the city. Therefore conservation is positive and productive. It is rather a development strategy than a barrier of economic development.

Based on previous strategies, the LMCP provided physical approach for the old town. The main contents are as follows:

- **Land use regulation.** To keep the authenticity of the old town to a largest extend, land use in the old town is defined and regulated. Land functions which are not suitable for the historic environment are partly changed according to existing situation. For example, heavy in-

dustry is restricted while part of agricultural land is allowed in the core area.

- Distribution plan of commercial area. Commercial sites shall not be overwhelming in the old town, otherwise, it will disturb the daily life of local residents thus the whole town may change to a resort. Therefore, commercial area shall be defined to a certain extent. Some areas are promoted to develop commerce while others are prohibited. In this way, the both interests of visitors and local residents are protected.
- Plan for community centres. There exist no community centres for local residents in the old town. Specially designed areas were planned for local residents. More attention is paid to the living standards of local residents together with the renovation of the historic buildings.
- Preservation of the traditional urban form. To keep the authenticity of the old town to a largest extent, the characteristics of traditional urban form and architectural features are studied. Some new architecture tries to imitate traditional architecture and have a fake surface which is not recommendable in the old town. In LMCP, the fake and real features of traditional architectural forms are clarified.

Other contents include height control and vistas protection, preservation and renovation of traditional streets and lanes, preservation and rehabilitation of existing buildings, guidelines for new construction, preservation and rehabilitation of environment elements and so on.

### **The implementation of the LMCP**

The LMCP has not yet been authorized officially by the provincial government, but it was extensively agreed upon by the local authorities. The government showed full respect for the Master Conservation Plan which was a significant progress in China. In the year 2003, eight big projects were implemented with a lot of financial input. More projects are planned to be implemented in the following years. It is one of the few historic towns in China which has completed infrastructure constructions and is

appreciated by the public. The speedy conservation efforts showed the government's awareness and resolution on conservation. On the other hand, rapid efforts on projects which are not carefully thought about bring new problems to the old town.

Land use changes since the year 2003 basically follow the LMCP. The LMCP is a master plan which is more focused on land use control rather than detailed construction plan for building restoration. Although there are some guiding principles dealing with building construction and restoration in the LMCP, these guidelines are usually ignored during constructing because there are other factors more influential. For instance, in one construction project in the buffer zone, the constructed building density is much higher than it was supposed to be due to economic benefits of more floor space and other considerations of interest by developers.

Real construction activity is more the result of a compromise of different opinions among government, investors, planners and other stakeholders. The complex relationships among key players such as developers and government in the decision-making process may damage the efficiency in implementation.

### **Assessment of the LMCP**

#### *The progress of the conservation plan in China*

The LMCP was a big process in China. It is the first time that the notion "Integrated Conservation" was approved in the master conservation plan in China. It was also the first plan which included restoration guidelines for historic buildings. Almost all the master conservation plans in China concentrate on the development of the built environment, lack of consideration for the economic and social environment and also lack of guidelines and principles for implementation. In fact, the implementation of conservation plans in China is only in few cases. Even when plans were implemented, they are partly or even totally changed during construction, while the LMCP is fully respected by

the local authorities and works as a good technical support for the city heritage management.

Traditional conservation planning is still at a level of physical restoration. It lacks proper guidelines for implementation and hence not feasible. The master conservation plan has tried to provide guidelines and detailed restoration maps, but it can not take control of all the conservation activities in the old town without the further detailed construction plan. Even if the plan has been approved by the national government, in reality, construction plans may be changed anytime by decision makers, governors or investors, according to their own interests, which is a common phenomenon in China. In the case of Lijiang, better consideration of implementation and integrated conservation has made it possible to control land use, but the details such as styles and sizes of the buildings are out of control.

#### *More consideration for local communities*

Based on the concept of integrated conservation, the LMCP shows much more consideration for the local communities. The out-migration of the local residents in the old town drew attention of planners and decision makers. If most local people move out, only visitors and entrepreneurs left, the town shall lose its authenticity. In the LMCP, guidelines were developed to rehabilitate residents. Several community centres and facilities were planned.

#### *Passive compromises with key stakeholders*

Some improper development projects have been approved by the local government and conducted by investors before the LMCP was developed. As professionals, the planning team can only give opinions, but could not have power to change or make decisions. Improper land use was still included in the LMCP. For example, the left only piece of farm land in the south of the old town is suggested to be kept by professionals. It provides a micro natural environment for the old town. It is part of life of the local people. And it is also part of heritage. Being close to the centre of the old town, it has a potential for commer-

cial profits in the view of developers.

#### *Education in planning process*

Planners play an important role in influencing decision makers to take reasonable decisions. As they are seen as experts, local authorities were willing to pay attention to what they said. In this way, the ideas were slowly or partly accepted by local authorities. In other words, the process of contacting local authorities is a way of education from university to local government.

#### *Master conservation plan instead of management plan*

The Master Conservation Plan by Tongji University focuses on the restoration, reconstruction and adaptation, but also involves issues such as tourism route planning and resident community centre planning. It can be said that it is the combination of a management plan and a conservation plan. For historic towns in China, there has never been a management plan developed. A management plan could not solve all the problems emerging in the old town of Lijiang at once, but it could provide a possible framework and technical support for the overall development of the old town. The Master Conservation Plan by Tongji University was basically respected and it has been helping heritage managers to make decisions. But compared to management planning, it still does not involve the overall considerations. A management plan is different from a conservation plan because "it usually would cover other aspects of the management of the place" (Pearson and Sullivan 1995, p. 187). There are four sections in management plans: maintenance strategies, conservation strategies, visitor management strategies and other strategies. Among these four, only conservation strategies were developed in the Master Conservation Plan of the Lijiang Old Town.

#### **Conclusion**

The contribution of a master conservation plan for heritage management in Lijiang is significant. It guides the practical conservation activities. The precondition of suc-

Successful implementation is that the master conservation plan should be fully agreed among stakeholders, especially planners and decision makers. On the other hand, the master conservation plan is more focused on the land use plan, further detailed plans such as construction plan, zoning plan and management plan should be developed based on the master conservation plan. While in reality detailed construction plan and zoning plan were not consistent with the LMCP.

The LMCP works not only as a guidebook for local heritage managers. Meanwhile planners from Tongji University and local managers have developed a partnership, which is a key point for the successful implementation of a plan.

Planning is important, however, it is only one of the millions important management tools. The way how site managers implement a plan and the vision of decision makers are also important. In Lijiang it is said by the local authorities that every minor thing concerning conservation is important.

The complexity in reality is normally a combination and interaction of several issues. Heritage management is a continuous process with new problems emerging with time. At each stage of urban development, there are different problems and accordingly, appropriate strategies should be applied. Heritage management in Lijiang has gone a long way in a relatively successful direction. In this sense, the master conservation plan of the old town of Lijiang may be referred to other historic towns in China which are under present or potential future pressure from tourism similar to Lijiang.



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## Figures

Fig. 1: Outline drawing of China – The location of the old town of Lijiang. Source: The Lijiang Conservation Master Plan, edited by the author

## Monitoring and Evaluation

### Introduction

Monitoring and evaluation, as terms, can refer to a wide range of activities which aim to make some kind of judgement about a learning resource. These activities may vary in aims, methods, context, theoretical perspectives and outcomes.

This article focuses primarily on the monitoring and evaluation(1) of international projects with participating institutions of differing backgrounds.

An evaluator may be accountable to different individuals and groups, and the response to their information needs will exert a certain influence on the style in which his or her findings are presented. The three major approaches to this conflict of allegiance are discussed in the section entitled "*The evaluator's dilemma: allegiance to whom?*".

The evaluator's methods and techniques also vary in accordance with the audience that needs to be reached. Aspects of this will be reviewed and classified, in the section "*Complementary Approaches to Monitoring and Evaluation*".

Finally, a practical checklist for the evaluation of international projects will be proposed and discussed in detail. This "*Checklist for Project Monitoring and Evaluation*" takes a high level view of a project's success and thus helps to move to a more measured assessment of a project's success.

### The evaluator's dilemma: allegiance to whom?

As an evaluator in international projects, one needs to strike a careful balance between several conflicting needs, i.e.

i) monitoring and evaluation as a *management or quality*

*assurance process*, on the one hand, intended primarily for the consumption of the participating organisations and the funding agencies, often in the form of a summative assessment;

ii) monitoring and evaluation of learning *from the perspective of the practitioners* in the project, on the other hand, intended primarily for the teachers, learners and other participants in the change processes of the project, often with informal elements and in the form of continuous evaluation, or monitoring.

At the core of international projects is knowledge transfer of one kind or another. Yet, ironically, this process is often beset by major inhibitors, such as a lack of trust, different culture bound frames of reference, lack of time and meeting places, inequitable allocation of status/rewards/funds, lack of absorptive capacities in recipients, not-invented-here syndrome, or an intolerance for mistakes and perceived ineptitude (Davenport, Prusak 1998).

In such inhibiting circumstances, monitoring and evaluation from the point of view of practitioners can help to build the necessary trust and confidence, will reduce friction and thus speed up achievement of intended results.

iii) There is also a third, intrinsic task to monitoring and evaluation. As an evaluator in international projects, one has the duty to highlight issues of particular importance which have either outstanding potential for the success of the project and should be developed more rapidly, or which threaten the ultimate success of the project and should be mitigated through additional measures. I call these *critical alerts*.

The different approaches – which are often complementary – and their contexts are discussed in greater detail below.

### Complementary approaches to monitoring and evaluation

*Monitoring and evaluation as a management or quality assurance process*

This part is equally important during the earlier, formative

stages of the project as in the form of a final, summative evaluation.

Quantitative data provided in the progress reports will be probed and the results of these probes will be reported. Data to be examined will primarily be derived from the indicators of achievement in the project description. Such a description is often in the form of a logical framework (LogFrame) and/or a Plan of Action.

Projected project deliverables can be compared with the real achievements, and achievement rates calculated. Such information may reveal problems, but throw little light on possible solutions. Qualitative methods will therefore be needed to supplement the findings.

The term qualitative research, in the social sciences, is a broad term. Qualitative research often uses informal, participatory or observation techniques, or investigates documentary evidence. Much of the information gained is inherently subjective, but it can be a valuable source of information for improving the activities of the project, particularly in the hands of experienced practitioners.

One useful practice is for project management (office) to produce and regularly update an overview which lists the expected project achievements and indicates status in terms of green, amber and red. The parameters for these traffic lights need to be explained in terms of deviation from on-time, on-budget, on-target.

#### *Monitoring and evaluation of learning from the perspective of the practitioners*

This perspective requires basic agreement about the relative nature of evaluation, as for example described in the "constructivist approach" (Guba, Lincoln 1989). Relative is used in the sense that reality is dependent on how the participants sees or "constructs" it.

From experience, it helps to discuss the basic tenets of such an approach with the entire (management) team of the project. All too often, participants in international projects remain stuck in their own beliefs, prejudices and the scholarly jargon of their reference group.

The basic tenets of the so-called constructivist paradigm (Holden 2002) are:

- Relativism, i.e. human sense making is an act of construal, there can be no "objective" truth (known as the ontological assumption)
- Transactional subjectivism, i.e. assertions about "reality" and "truth" depend on the information and degree of sophistication available to individuals (epistemological assumption)
- Hermeneutic dialecticism, i.e. constructions (opinions, ideas, assumptions) held by stakeholders are first to be discovered (hermeneutic), and then contrasted/confronted/assimilated in encounter sessions (dialectic); (methodological assumption).

In short, the constructivist approach leads to a degree of openness and acceptance of each others' points of views which is a necessary prerequisite for effective knowledge transfer in all circumstances but particularly in international projects.

The evaluator will find both quantitative and qualitative data to work with.

In this constructivist paradigm, the evaluator's role is to assimilate new findings into existing assumptions, so that the new and more sophisticated construction will fit, work, show relevance and is in itself open to more change.

This constructivist approach involves the following formal tasks for the evaluator(s):

- identify the full range of stakeholders
- discover opinions of stakeholders as to form and process of the project
- provide context to make opinions understandable, and subject to critique (with stakeholders or subsets of stakeholders)

- generate consensus on as many issues as possible
- prepare list of items on which there is no consensus, prioritize (with stakeholders), obtain additional information as needed
- provide needed additional information
- mediate / facilitate stakeholder meeting
- report (targeted at specific stakeholder groups), possibly in the form of case studies
- recycle evaluation.

Conclusions or recommendations arrived at in this context will express those concurred on by the relevant stakeholders.

This particular approach has been identified as having particular merits for the credibility, transferability (external validity), dependability, confirmability (objectivity), and authenticity of evaluation. It contributes to perceived fairness and is particularly suited to intercultural and international projects. In the constructivist approach, the evaluator plays a dual (often conflicting) role, that of advocate and educator.

#### *Critical alerts*

It would be naïve to assume that an evaluator can totally escape the various (often hidden) pulls, pressures, pushes and shoves inherent in international projects. Very often, these are justified in terms of rules or practices of participants' institutions of origin, derived from culture bound assumptions, or as the biggest lever (threat, ultimatum) of all, in terms of the perceived rules and regulations imposed by the funding agency.

In particularly conflict ridden circumstances, participants usually look to a mitigating person and hope that, for example, an evaluator might inject a voice of reason or at least broker a compromise. The evaluator will be the better positioned to perform in such circumstances if his/her behaviour has been confidence inspiring throughout. There are a number of national and international bodies devoted to establishing codes of conduct for evaluators;

keeping to such codes helps to gain trust.

However, and this is the major point to be made in this section, the evaluator has a serene duty to all stakeholders to sound a critical alert at the right point of intervention if particular occurrences threaten the project as such or, in the contrary, would make it advantageous to accelerate beyond the current roadmap.

### **A Checklist for Project Evaluation and Monitoring**

This checklist uses best practice criteria in assessing a project. Typically, an evaluator needs to create a „setting“ in the mind of the reader and give an overview before proceeding to the details:

#### *1. General aspects*

- Scope: Describe the scope within which you act: which audience, which aspects of the project (technical, financial, individual issues), at which stage of the project, for which purpose.
- Terms of reference for this evaluation: Very often, the evaluator does NOT have formal terms of reference. As part of expectation management, these should always be stated.
- Individual evaluation stages: State where the project is, and whether this evaluation is formative or summative. You may also wish to state which access you have had to important actors, events and documentation, and whether this is likely to change, if at all.

#### *2. Introduction*

This is an overview part of the document. Keep this relatively short since you will be providing more background to the assessment later. Remember: the evaluation may be read by stakeholders' management as a stand-alone document.

- Main features of the project: Here, give enough detail so as to enable the reader to get a feel of what the project aims to achieve, and what it's major activities are/were.
- Context, participating institutions: List the participating institutions with enough detail to give the reader a taste of what they are or do. This helps to put the assessment in context.
- Timetable and budget of the project: The time framework and budget, to the informed reader, are an important indicator of what can and cannot be done in a particular context.

### 3. Objectives of the evaluation

You as the evaluator will be judged by what is stated here. Use this as another opportunity for expectation management!

- Why evaluation is done: Tell the reader whether this is summative or formative, and the intent associated with the assessment.
- Accountability: No man is an island, as the saying goes. If the evaluator is accountable to anyone in particular, that relationship is likely to influence either the findings or at least the tone in which these are pronounced. It is good practice to state accountabilities. Similarly, it helps to state particular accountabilities as they relate to the evaluands, i.e. those being assessed.
- Lesson learning for future projects: This is a particularly good reason for any evaluation. State in how far this is intended.
- Re-orientation, if follow-up intended: Re-orientation can occur if there is time or need to do so, typically as a consequence of a formative evaluation. State if this is the case.
- Target group for the evaluation: This needs to be stated. If the target group is very specific, it helps to explain why, for example, the evaluation was reported in the specific jargon or language of that group, or conducted with the use of tools and instruments used by that group.
- Planned outputs: report, presentation, feedback to stakeholders: It is good practice to report findings back to stakeholders as well as those who were interviewed or observed. Describe the type of feedback mechanism you will use.

### 4. Background

- Objectives of the project: State these formally as you find them in the documentation.
- Context and evolution: This statement helps the reader do understand how the project evolved or changed over time.
- Key elements and characteristics: Here, one would expect all the details which can be found in a LogFrame or a Plan of Action. Be complete in your details since you will be referring to these key elements later in your assessment, one by one.
- Cost and duration: Not only how much, but perhaps also at which stage and for which purposes are points of great interest to the reader.
- Significant changes to the original plan and objectives: Here's a chance to flag deviations early, especially those which were initiated by project management. Programme management at funding agencies will read this closely.
- Current state of implementation: Explain where the project is against its plan.

- Durations, locations, actors/participants, number of people involved, results: Stakeholders and funding agencies are interested in impact and measurable results. That's why these details are necessary.
- Notable successes and problems: Again, this will be closely looked at by funding agencies. Here's a good opportunity to appreciate some of the efforts which have gone into the project.

### 5. Issues studied

This is the chapter where you are expected to look at key activities and results in detail. State from which evaluation techniques and research methods (e.g. participatory appraisal, beneficiary contact and involvement, document study) you derive your insights.

Important evaluation criteria in any one project are typically relevance, efficiency, effectiveness, impact, sustainability. These five buzz words need to be broken down into specifics and aspects if they are to be meaningful, for example as follows (the list not exhaustive):

*Relevance:* perceived vs. real problems; local absorption/implementation capacities; complementarity; realism in choice of inputs/outputs

*Efficiency:* costs and value for money; partner country contributions; quality of monitoring; unplanned results; quality of processes

*Effectiveness:* Planned benefits delivered and received?; appropriateness of indicators of benefit; have behavioural patterns changed?; external factors and management responses; balance of responsibilities; unplanned results

*Impact:* achievements; unplanned impacts; possible alternatives

*Sustainability:* Will effects continue after the project?; ownership of objectives and achievements; policy support and the responsibility of the beneficiary institutions; institutional capacity; adequacy of project budget for the purpose; socio-cultural factors; financial/economic sustainability; technical and process issues.

Use the five general evaluation criteria in assessing each activity and result of the project. Refer to the LogFrame for completeness. Don't forget to link a recommendation to each individual assessment, if possible.

### 6. Main findings and recommendations

- Executive summary: The final chapter of your evaluation may contain an Executive Summary. This summary can also be placed at the front, of course, for easier access.
- Summary of recommendations: It helps to list all recommendations again; this helps the reader. Once again: The ultimate test of an evaluation is the quality and credibility of the recommendations.

### Notes:

(1) Evaluation as such is a disciplined inquiry which focuses on the evaluand, in this case the project, and which results in "merit" or "worth" judgments about it. "Merit" constructions (judgments) converge on the intrinsic quality of the evaluand, irrespective of the setting, whereas "worth" constructions deal with the extrinsic usefulness or applicability of an evaluand in concrete local settings. Evaluation of a developing evaluand is called "formative" while that of a developed evaluand is called "summative".

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### **Categorization as a Tool for Evaluation: World Heritage (WH) Cultural Sites in India, Existing Setup and International Goals**

This evaluation is an attempt to review the existing administrative setup and to give some objective suggestions for the future nomination, the protection and the management of WH sites in India; in order to ensure that the monuments would account affirmatively in the creation of the envisioned list.

The existing national and regional legislations are reviewed and issues relating to the current setup are addressed. The WH centers, '4C strategic objectives' its principles in the nomination, protection and dissemination of values are investigated at WH cultural monuments with case examples. As the concept of "heritage planning is a management strategy" (Ashworth J. Gregory 1993:61) here, geographical and cultural evaluation components are derived from the existing WH monuments and they are reviewed with reference to international goals. The evaluation advocates for the development of a managerial skill-set, which would lay foundation for an integrated management system. This expression of comparatively integrating the nature of various issues and values is an attempt in defining a coherent policy towards better WH management in India.

#### **Conservation legislation**

WH sites in India are managed by a complex legislative structure. On theoretical interpolation, monuments are protected under the Central and State government legislations. The Ancient Monuments and Archaeological Sites and Remains Act 1958, and The Ancient Monuments and Archaeological Sites and Remains Rules 1959 are the anchor under which the monuments are protected. Antiquities and Art Treasures Rules 1972, Antiquities and Art Treasures Rules 1973 and the subsequent amendments

also play a vital role in the management and the administration of the monuments. The Ancient Monuments and Archaeological Site and Remains Act 1958 is arranged with necessary provisions for the incorporation of new by-laws, when necessary. Accordingly, the Central Government of India confiscates the legal ownership of the monuments, and the ASI (Archaeological Survey of India) New Delhi is the statutory administrative authority for the management of the sites. Under the ASI, a total of more than 3,650 monuments are protected all over India and nineteen WH cultural sites come under its authority. The Mountain Railways of India (WH cultural site) and Chattrapati Shivaji Terminus (CST) are owned by the Central Government's Ministry of Railways and the five natural properties are owned by the Ministry of Environment and Forest.

Together with the Central Government legislations, monuments are also subjected to the State Government legislations. The total of 21 WH cultural sites is spread across the country in 11 different states. Adding to the national level legislations, these State Governments legislations protect the monuments on regional level. Including the regional level protection, other regulations include community based legal systems, municipality as well as township level set of rules and regulations. WH monuments are protected under an intricate system, which involves various stakeholders at administration and execution levels.

India also abides by the international laws and amendments adapted by UNESCO towards protecting the monuments. This is the top most legislative ceiling under which these properties are monitored to bring an appreciable change in their development as structured by the international community. These legislations play only a suggestive role rather than commanding role except in exceptional situations. As described in the WH Operational Guidelines section I-E, Par. 46-56, a site can be deleted from the WH List, but this decision has never been executed, and the list of monuments on the WH endangered



list is increasing constantly. Knowing its own limitations, the UNESCO advocates for a “*coherent cultural policy*” (UNESCO, Thinking Ahead 1977:126) that is to be developed in its member states.

### **Regional heritage legislation**

Though all the state level legislations play a vital role in the protection of monuments, all the union states of India do not have an exclusive ‘Heritage Legislation’. Exceptions are Maharashtra (four WH sites) and New Delhi (two WH sites), except for these six monuments the rest of the 15 monuments in eight different states are not protected by heritage legislation at regional level. State Government of Maharashtra is a pioneer for such legislation at regional level – Mumbai (UNESCO, Advisory body evaluation report, CST 2004:64) was the first Indian city to have heritage legislation, enacted by State Government regulation in 1995. Ajanta, Ellora, Elephanta and Chhatrapati Shivaji Terminus (CST) are the four monuments in the state of Maharashtra, which in addition to the Central Government legislations are protected by the Bombay Forest Rules 1947, the Maharashtra Tree Felling Act 1966, and The Maharashtra Regional and Town Planning Act 1966. These regional statutory records have clear provisions for control of illegal activities in this state. ASI Aurangabad Circle manages Ajanta and Ellora, the Mumbai Circle manages Elephanta at regional level in Maharashtra. The fourth WH site, CST is a property owned by the Ministry of Railways, Government of India and is one of the 624 listed buildings in the city of Mumbai. Hence, the property comes under the active conservation efforts of the city of Mumbai, both the Mumbai Heritage Conservation Committee (MHCC) and the Mumbai Metropolitan Regional Development Authority (MMRDA) has a say on the management of the property.

The other state to have heritage legislation is New Delhi through the Delhi Ancient and Historical Monuments and Archaeological Sites and Remains Act 2004. WH monuments in the state of New Delhi are protected in regional level by the Delhi circle ASI and come under the over-

all administrative control of the Director General ASI. A major debate during the enactment of heritage legislation in Delhi was an administrative power struggle that was directly reflecting in the political decisions. The rest of the eight union states do not have exclusive ‘heritage legislations’ but monuments are protected by the State Government level acts, rules, policies and regulations on regional level. In these states heritage legislation is a part of respective state urban development, environmental and forest departments. There are three sites in Uttar Pradesh, Madhya Pradesh, Tamil Nadu and two sites in Karnataka and one site each in Orissa, Goa, Bihar, Gujarat and West Bengal.

### **4Cs strategic objectives and Indian WH sites**

In the year 1992 the WH committee adopted the concept of strategic objectives and pointed out “they are periodically reviewed and revised to ensure that new threats placed on World Heritage are addressed effectively” (UNESCO, WH Operational Guidelines 2005:7). These intended notions of Credibility, Conservation, Capacity-building and Communication are evident in India monuments. Here, few significant points are reviewed so as to improve its standards – case examples are chosen to discuss the operational consistency of 4Cs in the monuments. The examples chosen are random samples and are critically reviewed so that strategic references could play a creative role for the future. The 4Cs qualitative and quantitative implementation is case specific and cannot be generalized for all the WH monuments in the country. Understanding the depth of 4C notion, selected aspects are reviewed with the objective of an evaluation for better management.

*Credibility* is an issue that does not only concern a particular aspect of the WH concept; it is part of all the three major components of WH, i.e. nomination, protection and dissemination of the values. The aspect of credibility in nomination is examined here as follows: despite the fact that monuments are spread all over the country, there are few issues that are to be considered before a credible list

of World Heritage is prepared. In the republic of India there are 30 union states and 5 union territories, but only 11 states have the privilege of hosting the 21 world cultural monuments. Naturally, when it is time for nomination of another site, the authorities should automatically look at a state that does not have a WH monument.

For instance, Kerala is located along the western coast of the Deccan plateau. The state has emerged as a popular tourist destination of the country. The state is a partner to the World Travel and Tourism Council, National Geographic Travel and is listed as one of the 50 must see “destinations of a lifetime”. The cultural history of the region spreads over a long historic time span: Christianity reached the subcontinent through Kerala, one of the living native Indian martial arts – kalaripayattu – was born here. The state attracts international tourists for Ayurveda treatments, cuisine and tropical wetland beauty. There are a total of 48 monuments (UNESCO, Application of the WH convention by the state party, India 2003:6) presented by the state party for consideration. Of the total nominated monuments, one did belong to Kerala, the Mattanchery Palace. But unfortunately, the site was deferred along with the 10 other sites nominated in 1998. The political ideological differences, between the state and the central government could be considered as a reason. Similarly, culturally diverse union states of Rajasthan, Andhra Pradesh and Jammu Kashmir do not have any WH cultural monuments.

Despite the fact that WH monuments in India have problems with *Conservation* and capacity building, there also exist a few exceptional examples. The reason for such a success is effective cooperation of the respective authorities in management and administration. Affirmative indication of the success is visible in documentation, research, training, fundraising, management and administration of these monuments. WH site, Taj Mahal is administrated by the Agra Circle ASI at a regional level. The ASI cannot enforce any actions directly: execution is done by an arrangement with the local authorities. In this case, the local au-

thorities have extended full cooperation (UNESCO, State of conservation report, India, Taj Mahal 2003:25). A site management plan is being developed, as a collaborative effort of the ASI and Natural Cultural Fund and the Indian Hotels Company Ltd. Conservation works, both in micro and macro level, are being done efficiently, but issues such as the pressures of tourism and visitor management needs improvement. Towards protecting the monument from pollution the Taj Corridor Project was suspended by the development authorities. The Supreme Court and the Uttar Pradesh Pollution Control Board has identified 388 industries in a radius of two to five kilometers from the site that could cause ‘potential damage’ to the monument through air and water. Regular water pollution checks are carried out in the River Yamuna, although the concentration of the emission is monitored – the water is highly polluted with organic sewage including industrial waste. And the monument is vulnerable to flood from River Yamuna as well as seismic shock and studies are conducted to control the effect.

Towards Capacity-building, the Taj has received international assistance such as the UNESCO – ICOMOS monitoring mission fund as a part of WH property in the Agra district. The funds were shared with the Agra Fort and Fatehpur Sikri towards developing a comprehensive management plan and regional development planning mechanism. A French private enterprise funded a three-year research project, Taj and the Sun Temple Konarak received the International Assistance as technical co-operation from the WH Fund in 1986. Emergency Taj Mahal (1995), research, conservation training for Taj Mahal (1998–2003) by the Foundation Rhone-Poulenc, Taj Eco-City – a project to develop green belts in the surroundings to bring Agra Fort and Taj Mahal together as a single heritage zone - are few other good examples in Taj Mahal’s capacity building campaign. The sites management involves several agencies such as the ASI, the Taj Mahal Conservation Collaborative (TMCC), Town and Country Planning Organization (TCPO), Agra Development Au-

thority (ADA), Central Pollution Control Board, UP Pollution Control Board, Nagar Palika (Municipal Corporation), Public Works Department (PWD), Indian Railway, UP Electricity Board and Uttar Pradesh Tourism. A clear coordinated vision of these agencies has played a vital role for the effectiveness in capacity building of the WH Site.

*Communication* is a key issue, as it not only refers educating the public on WH values; it also advocates communication in several levels. Few such aspects of communication are issues of proper communication between various administrative authorities and the statutory decision-making body and issues of educating the values to the employees onsite. Tourism promotion is also an aspect of the UNESCO's 4th C - communication. In tourism, "we want extra-authenticity, that which is better than reality" (Boniface Priscilla et al. 1993: 7) – every traveler has a picture of destination before he/she reaches it and the host, on all costs, wants to satisfy the buyers' demands. Hence, communication in the aspect of tourism should be sensitively addressed for development and for projecting the WH monuments on a global scale. On the very instance a monument has reached the status of WH, it has made its own identity clear to the world. After that it is the moral and professional obligation of the strategic development planners and the agencies involved in various levels, to educate the guest about specific identity of the monument and to educate the host about the values he has to present to his client. In the case of Hampi, the monument was declared in the danger list in the year 1999, due to the threats of development and tourism facilities. But the developmental authorities concerned worked towards the maintaining of the authenticity and integrity of Hampi with a management plan and the site is no longer in the end-danger list.

### Categorization of WH properties in India

The UNESCO WH notion of 'Outstanding Universal Value' is based on 'exceptionality' and hence it can not be expected to be distributed evenly in terms of geographical

coordinates. But, the organization also advocates for uniform and balanced distribution of monuments, based on its principles on promoting culture as a tool for peace. In a culturally diverse nation like India an even and balanced distribution of monuments in reference to geographical distribution, dominant cultural character and WH category of natural sites. From the categorization, few identifiable objective characteristics are as follows:

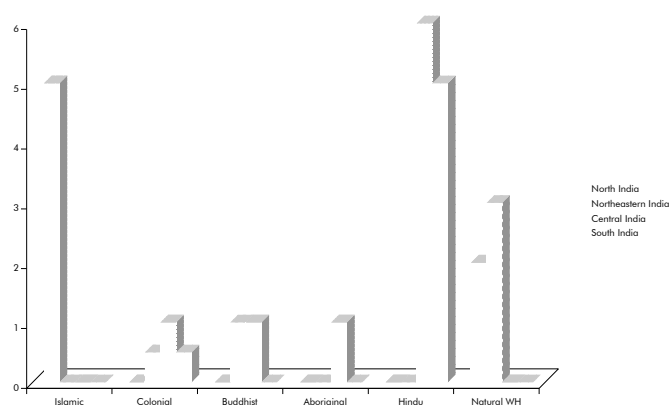


Fig. 1

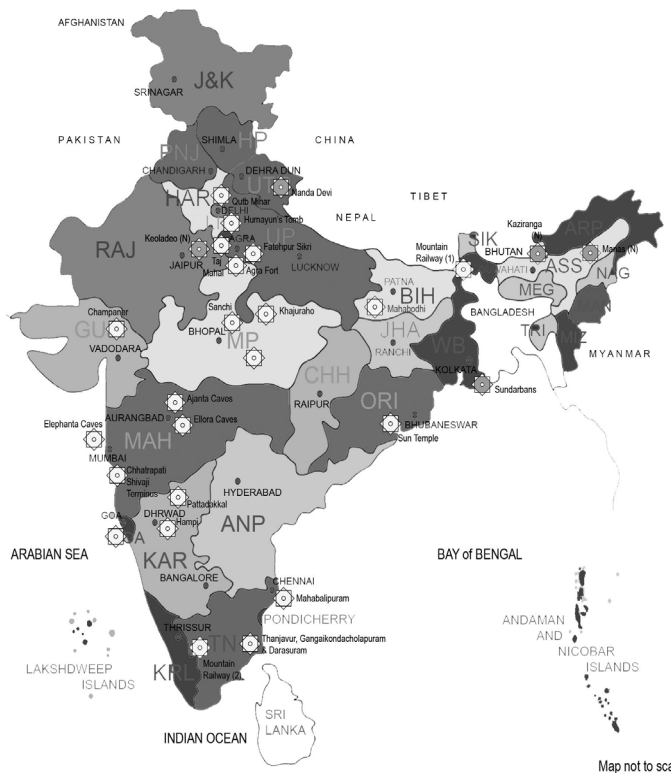
This shown categorization should lead to the creation of WH partnerships, as an objective management strategy, for a better administration/management and an even better development. Such partnerships are evident, especially among the monuments in Uttar Pradesh and Agra and have proven successful by working together. The following objective comments give a clear perspective of the characteristics of the WH properties in India, derived from the above categorization.

- Proportion of WH cultural sites in north India (24%), northeastern India (7%), central India (43%), south India (26%)
- Proportion of WH cultural sites (84%) and natural sites (16%)

- Proportion of WH cultural sites with dominant cultural feature aboriginal (4%), colonial (14%), Buddhist (17%), Islamic (27%) and Hindu (38%)
- Proportion of WH cultural sites in accordance with geographical distribution vs dominant cultural feature – north India (100% Islamic), northeastern India (34% colonial + 66% Buddhist), central India (11% aboriginal + 11% colonial + 6% Islamic + 72% Hindu), south India (27% colonial + 73% Hindu)

- Out of the total 30 union states of India, 11 states have the privilege of hosting 1 or more WH cultural sites. 6 states have the privilege of having their cultural monuments represented in the tentative list and cultural monuments from 13 states have never been advocated for WH.
- Natural monuments from the union territories of Lakshadweep, Andaman & Nicobar Islands have never been nominated for WH.
- In north India all cultural monuments are Islamic sites and one site is natural. And in north eastern India except one cultural monument (colonial) all the other monuments are natural.
- Colonial monuments are evenly distributed all over the country. And in central India the Hindu monuments dominate.

Map of India



NORTH INDIA (J&K - Jammu & Kashmir; HP - Himachal Pradesh; PNJ - Punjab; Har - Haryana; UT - Uttaranchal; Raj - Rajasthan; Delhi; UP - Uttara Pradesh) NORTH EASTERN INDIA (WB - West Bengal; SIK - Sikkim; ASS - Assam; ARP - Arunachal Pradesh; NAG - Nagaland; MAN - Manipur; MIZ - Mizoram; TRI - Tripura; MEG - Meghalaya; BIH - Bihar; JHA - Jharkhand) CENTRAL INDIA (GU - Gujarat; MP - Madhya Pradesh; MAH - Maharashtra; CHH - Chhattisgarh; ORI - Orissa) SOUTH INDIA (Goa; KAR - Karnataka; ANP - Andhra Pradesh; KRL - Kerala; Pondicherry; TN - Tamil Nadu)

### Strategies for improvement

Firstly, the government of India has a cultural policy with legislation, as explained under the subheads conservation legislation and regional heritage legislation – but the quality of execution of these policies in 21 monuments differs. Hence the administration should adapt a 'coherent cultural policy' so as to bring harmony among these variations. The UNESCO's suggested "five principles of action" (UNESCO, Thinking Ahead 1977:130) should lead to a rejuvenation of administrative cultural stand point in the context of India.

Secondly, before enlisting a cultural property as a WH monument, the UNESCO advisory body gives clear instructions for its management. In today's context it could be even said that if a property is eligible for nomination but if it does not possess a good management structure the site is not likely to be listed. Hence, in the case of the 21 WH monuments in India – as they have been already listed – one could take for granted that a management structure exists, but they do not have a clearly defined management plan. The primary need at this point is a management plan for every WH property and to draft 21 different such plans is an enormous task. To de-fragment

Fig. 2

this task, the properties should be categorized based on objective management aspects. This categorization could be derived from the spatial properties, geographical distribution or from the dominant cultural character.

Towards such an approach the statutory administrative authority (ASI) should conduct objective onsite research with a strategy for partnerships and policies should be derived within these strategic partnerships. Knowledge sharing initiatives such as symposiums, conferences and workshops should be conducted among the planned partnership sites and the decisions made through these activities should be a key factor for the statutory administrative authority to identify its specific policy towards each and every issues understanding the context of the different WH sites. To define a vision, based on values is a most important requirement, which in turn should lead to management plan that is created out of comparative study on issues related to the values.

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## Figures

Fig. 1: Categorization – based on geographical location & dominant cultural character

Fig. 2: Map of India – showing major geographic regions and WH sites

## **Virtual Representation of Natural World Heritage Sites**

### **Introduction**

The definition of “cultural patrimony” goes well beyond just cathedrals, museums or monuments; a very important part of this patrimony are natural landscapes, ranging from mountains to rivers, lakes or jungles. Just taking a look at the official UNESCO World Heritage Sites List, with more than 700 entries, to see the great amount of landscapes and natural environments included there.

Our work first presents the OVDG (Object Version Derivation Graph) system, designed to recreate flights above existing natural terrains. It uses a geometric model obtained from the digital model of the terrain to be flown over. That model is texture-mapped with textures consisting on an ample set of orthographic color pictures, processed from data from the SPOT 4 and LandSat TM satellites (European and American, respectively). A virtual environment is thus created, that can be explored from any point of view, and has immediate application in museums, tourist promotions or scientific and cultural research, just to name a few of its fields of application.

As an example, the Ebro Basin has been recreated. The video titled “The Ebro Basin: a virtual outing” was the result obtained by using this system. It is almost fifteen minutes of synthetic imagery, more than half of which had been generated with the OVDG system. The video was shown during the exhibition called “Hiberus Flumen”, that travelled through the Ebro basin during 1999, 2000 and again in 2002.

This video can be considered a good example of how technology can add value in the training, education and management of world heritage; all of this will be discussed in the Technology and World Heritage section, while the

more technological aspects of the setup will be discussed in the first sections of the paper.

### **The OVDG system**

#### *Overview*

The OVDG system is an environment designed to recreate flights above existing landscapes. These flights allow the viewers to see natural heritage landscapes from any point of view. Two images are rendered for each frame to create stereoscopic vision (before the presentation, the audience is given polarized glasses). When seen inside the CAVE-like system described in the next section, the spectacular nature of the projection makes it a powerful tool for promoting these natural landscapes.

The system uses a geometric model obtained from the digital model of the landscape. That model is texture-mapped with textures consisting on an ample set of orthographic color pictures, processed from data from the SPOT 4 and LandSat TM satellites (Guiral 1994). Within the Natural Landscape context, the terrain chosen for this application has been the Ebro basin, an area of north-east Spain that includes the Ebro river plus all its affluents. The digital terrain model was given to the authors by the “Confederación Hidrográfica del Ebro”.

#### *Data preparation*

There are basically two types of data the system uses: the Digital Terrain Model (DMT) plus the textures to be mapped on it. The DTM consists on a rectangular matrix with the heights of all the points of the terrain, distributed on a regular, bidimensional grid. A pair of data defines the horizontal coordinates of each vertex of such grid: the coordinates of one of its corners and the cell size defined in UTM coordinates. Our grid has a 100x100 meter spatial resolution, which means one height measurement every 100 meters in both horizontal directions. The system also uses the normal vectors at each cell corner, precalculated from the adjacent vertices.



The textures applied to this model must represent its real aspect, visual-wise. OVDG uses color orthopictures obtained from the combined data of the Spot 4 and LandSat TM satellites, as described in (Jensen 1986, Cracknell 1991, Bosque 1992). These pictures have been preprocessed to compensate for the curvature of the Earth, and the spectral information of the red, green and blue channels of the Landsat has been combined with the panchromatic, high resolution information of the SPOT. The resulting textures are in RGB format. The spatial correspondence of the pictures is known by their georeference. This can be seen in figure 1.

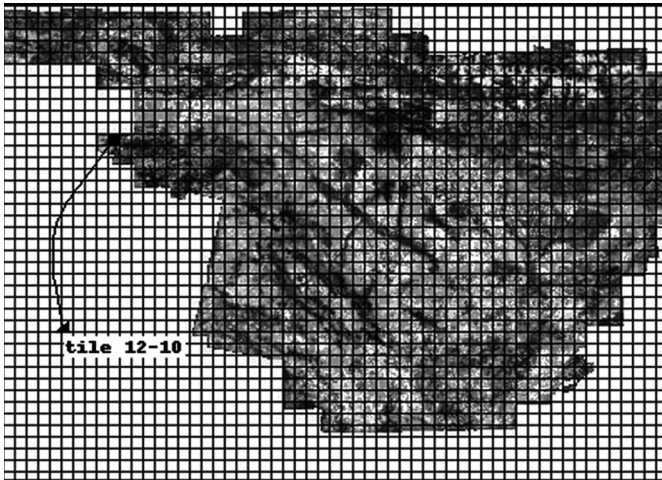


Fig. 1

#### *Image generation*

Once the data have been processed, the next step is the rendering of the frames that will make up the different flights over the virtual model. The geometry of the model plus its textures added up to more than 30 Gb of data; therefore, it is not possible to use a commercial package to render the frames. The OVDG system, manages in an efficient manner the terrain data, letting the user handle a specific zone or the whole model, regardless the memory limitations. The bottleneck in the speed of the system is conditioned by

the time needed to read the textures and transfer them to memory, not by the graphics accelerator itself. This process is sped up by smart cacheing, that permits accessing the right data when needed, without unnecessary read operations, plus the definition of an horizon around the observer (the camera), beyond which the world is not represented.

#### *Kriging and other characteristics*

The OVDG system can also change the resolution of the grid that defines the digital terrain model, therefore making the distance between two vertices less than the one-hundred-meter mark of the original model. To achieve this, it is necessary to use an interpolation method that generates intermediate vertices, for any given pair. The implemented model is the kriging geostatic model, technique that had been successfully tested by the group in previous projects. This feature aims at obtaining a finer mesh in uneven, rugged or steep areas, thus rendering them with greater precision. Textures are also mapped better in the higher-resolution mesh, reducing artifacts in this process.

Another important characteristic is the possibility of using any external textures, as well as the ones generated by the SPOT and LandSat satellites. This feature opens up a whole range of possibilities in Natural Landscape promotion, since the user can map images that have been previously processed, highlighting for instance certain geographical aspects, a specific town, cultural heritage site or village, or superimposing information on top of important spots. This tool should be of great value to world heritage managers, if they only think up creative ways of using it.

Finally, other characteristics include:

- Drawing methods: frames can be rendered in wireframe, shaded or full textured. This is specially useful for flight previsualization, during the trajectory design stage.
- Sky variations: to represent different times of the day or weather conditions.
- Fog: simulated by progressively substituting the color



calculated for a frame by the color defined for the fog. Used properly, it simulates light scattering in the atmosphere, making the colors of faraway object die down to gray.

- Definition of a world horizon: beyond that horizon, the scene will not be calculated, thus speeding up the process. The election of this parameter implies a trade-off between rendering time and realism.
- Levels of texture: it allows the use of lower resolution textures, also to make rendering times smaller. Just like the drawing mode, this feature is usually to be used during the previsualizations or animatics.
- Level of antialiasing: old trade-off between quality and time.
- Information: the system generates an ASCII file with all the flight parameters, including the camera for each frame.

Figure 2 shows several windows of the system

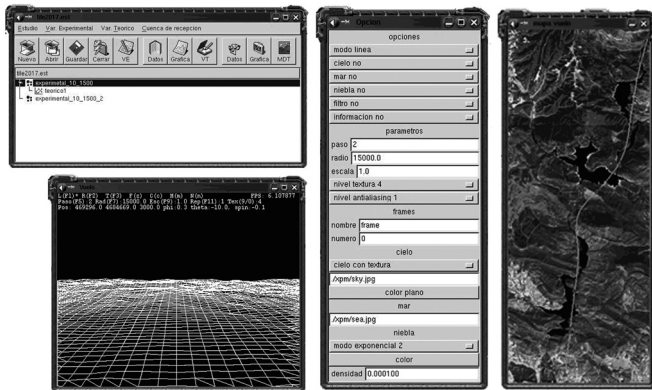


Fig. 2

## The CAVE system

### History

The CAVE (Cave Automatic Virtual Environment) is a virtual reality and/or scientific visualization system. Its

motivation was rooted in the SIGGRAPH'92 Showcase. Showcase was designed as an experiment, advocating an environment for computational scientists to present their work in an interactive way. The CAVE succeeded in attracting serious collaborators, thus establishing itself as a consolidated virtual reality display (Cruz-Neira 1993). Several applications of the CAVE were featured during the Showcase (Cruz-Neira 1992), including visualizations of weather simulations, graphical planning for brain surgery, fractal exploratorium or the universe. Instead of using a HMD (Head-Mounted Display) it projects stereoscopic images on the walls of room (user must wear LCD shutter glasses). This approach assures superior quality and resolution of viewed images, and wider field of view in comparison to HMD-based systems.

Two of the goals that inspired the CAVE were the search for higher-resolution color imagery, including good surround vision without geometric distortion, and the need to show data and teach others in a reasonable way in artificial worlds. We will refer to our system as "a CAVE-like system", or CLS, to respect the original CAVE design.

### System specification

A low-cost CLS was chosen as output format [SGI]. Four to six people can fit in comfortably, although there is only one ideal point of view from which perspective and stereoscopy look perfect, since it is the point of view for which both have been calculated (McAllister 1993). The chosen rendering algorithm was ray tracing, favored over more advanced Global Illumination methods such as photon mapping (Wann 2001) due to the lesser time needed to generate one frame with the former approach. Global Illumination effects were cheated for a more soft, natural look than what off-the-shelf ray tracing usually offers.

### Hardware

Hardware-wise, the system is made up of the following elements:

- 3 flat panel screens for rear projection (two screens of

4x3m, one of 3x3m) assembled with wedge frame, t-bars and light baffles. Additional characteristics are gain 1.0 and 180 degrees of viewing angle. The washable, flame retardant screens do not depolarize the light projected on them to allow for stereoscopic images.

- 6 LCD projectors (XGA panel, 1800 ANSI lumen, 1024x768 native panel resolution) to project images and videos onto the screens.
- 6 fixed short focus lenses with throw ratio: 0.9:1. They are used to reduce the distance between the projector and the screen, instead of folding the projectors' optics using heavy and fragile mirrors.
- Polarizing filters placed in front of the projector lenses and polarizing glasses for the audience for stereoscopic views.
- Two mid-sized PC's (P-III @ 800 Mhz, 256 Mb RAM) running W2000. One is equipped with two MPEG-2 decoder cards, each one offering four channels of simultaneous MPEG-2 decoding. The two cards combined assure that the six videos projected during the virtual flights (two for each eye times three screens) run in sync, keeping both the stereoscopic effect and the continuity between them. The other one will send static SVGA imagery, so it must have six SVGA output channels (different combinations of regular SVGA cards assure that).

#### *Video display and slide show*

We faced two main issues in the process of designing the video display subsystem:

- The ability to deliver six (three stereo pairs) video streams in real time from a single computer.
- The need to play them synchronized at frame level.

The first point above lead us to the need of special hardware add-on cards to play the six streams. These cards also offer the possibility to link the streams on a time or frame basis for synchronization. The control software is based on the SDK provided with the aforementioned cards, that gives some low level functions to program the cards the way it is needed. This software offers access to

functions like synchro-start, state querying, etc. We had to program the high-level flow logic of the system and the error control and recovery. GUI programming was also done with the GTK library.

On the other hand, to make presentations last a bit longer without the penalty imposed by the need to render animations in stereo for the three screens, a slide show program was developed to project static imagery, providing surrounding, stereoscopic high-quality views of the most impressive features of the landscape.

One of the conditions of the design was that the show could not be stored in memory, so the slides must be loaded in real time. For this purpose we designed a caching-prefetching system that loads from disk the next frame the user is going to see after displaying the current one. The amount of interaction with the slide show program is limited. The system is built to be controlled from inside the CAVE, so the remote control has to be radio-based (i.e., non optical). No complex operations were designed. Just step forward and backwards, and the possibility to add a popup menu of basic functions (rewind, fast-forward) on the third button. This limited amount of interaction, though, proved to be more than enough for the desired type of presentations. Figure 3 shows the actual CLS built. For simplicity, it was decided not to have a floor or a ceiling, at least in this first prototype. The ceiling, though, has been covered with a black canvas, not to let any light out. Similarly, the room the CLS is in has been painted in matt black to absorb any light filtering in or bounced off the screens.

#### **Heritage training, education and management**

The successful combination of the OVDG and the CLS has been proved. A selection of the flights recreated in the video shown during the "Hiberus Flumen" exhibition was re-rendered to adapt their format to the CLS. Figure 4 shows the setup plus a few frames of the animations.

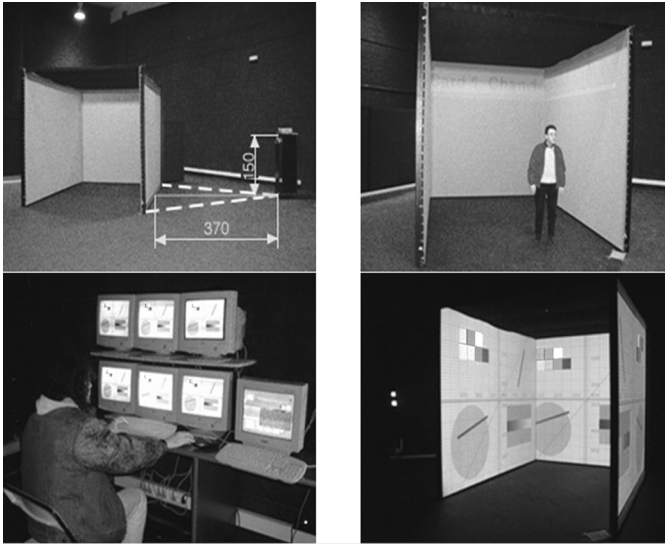


Fig. 3

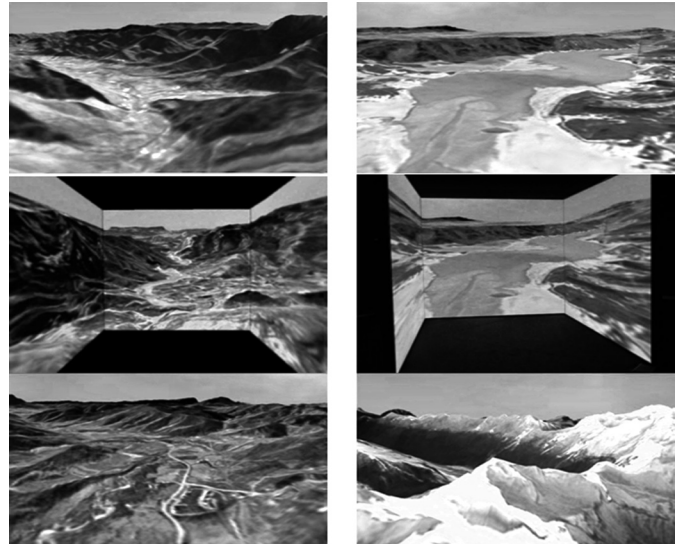


Fig. 4

This project has been directly applied to the heritage field, in particular being the main attraction in the “Hiberus Flumen” exhibition whose goal was to promote the Ebro basin and educate people on its itinerary and importance. To more directly answer the question of “how can this type of technological approaches be useful in the heritage field”, we continue with the following discussion:

#### *Heritage training*

The own concepts of “heritage” and “heritage training” are not clearly defined, as it was stated repeatedly during the meetings and workshops of the EU-funded MUMA project. However, it seems obvious to the authors of this work that any new technology is as good as its use, and although admittedly limited, the application of a system such as the one described here can go a long way in terms of training.

A very important aspect of heritage training is to know what you are being trained for: what is it that you have to

manage, preserve, educate people on, build upon? In this regard no-one discusses the use of books for learning (a crucial aspect in any training activity). Why should a more technological approach be overlooked? The possibilities the digital content offers are infinite, beyond the capabilities of any written book. Objects can be hyperlinked, can contain layers of information at different depths, can trigger events in multimedia format, allow you to virtually travel in time. This tool adds to the existing tool; it by no means tries to replace them

#### *Heritage education*

The same main line of thought as above applies. We are in the middle of a European educational revolution, where teaching innovations are encouraged at the universities, going beyond the traditional method of just having the teacher impart a class and the students listen. The digital realm opens up a whole new universe of possibilities, not only for the same reasons that were argued before (hyperlinked objects, annotation of objects with different layers

of information, multimedia content...), but by allowing the student to examine the site from angles and perspectives which would just be impossible to achieve in real life. It is only the existing inertia in the applied methodologies that has made these approaches so popular in science-related classes (a much more dynamic field, at least as far as adopting new technologies goes) but much less popular in humanities, but there is not a single reason why a capable educator would not be able to take advantage of such advanced tools in his/her classes.

### *Heritage management*

In the same way, why would a heritage manager not need to be aware of the recent advances of technology? Should he/she manage in the same way as he/she would fifty years ago? That is obviously a ridiculous scenario, and with that in mind a New Technologies and World Heritage seminar has been taught at BTU Cottbus for five years running now. As a manager of a heritage site, building, or heritage in particular, chances are your role will at some point include tasks such as preservation, exploitation, dissemination, reparation... of the particular heritage site you happen to be managing. Not knowing what weapons exist out there to take advantage of seems to the authors like an unfortunate beginning. Of course one should also be aware of its costs, as this technology does not come for free and there is no magic button to recreate, say, the Taj Mahal. It can only be created by painstakingly modeling into the computer all the geometrical and surface characteristics of the real building.

Having said all this, we must also warn the reader of the danger of virtual reality. Such as flashy technology is, as we have seen, unlimited in its capabilities, but wrongly used it can also backfire on us. The final section of this paper discusses some of these dangers.

### **The dangers of virtual reality**

We have to be careful avoiding spreading the notion that synthetic models can substitute real models. No virtual

reality system, at least in a short-mid term, will be able to provide a simulation of the Great Wall capable of competing with the experience of actually traveling to the real Great Wall. It is really just a matter of bandwidth: the amount of information and stimuli that we process during the real trip (not only in terms of image quality, but also environmental noise, tiredness, cold or heat, wind in short, all that makes real things real) can not be simulated by any computer system and much less in real time. A VR system has to therefore limit the amount of information (the bandwidth) to be transmitted, removing many of the sensations of the real world and keeping only those considered essential (usually, vision and sound). One more extreme example of bandwidth reduction in order to meet certain constraints is a chat session, as opposed to having a real conversation with a friend in a bar. The bandwidth has here been drastically reduced to a mere exchange of textual information in pseudo real time.

In the field of Virtual Heritage, specially when reconstructing buildings or cities as they were in ancient times, lowering the quality of images while favouring interactivity and real time might not always be the best option. We will probably obtain something close to the original, but with several important simplifications that the audience may not be able to make out. Imagine a digital reconstruction of a building or church to be shown in an immersive environment with interaction and real time. In order for our computers to be able to meet those two constraints, we will definitely have to simplify the model. This does not only imply the geometry of the model, but its textures and lighting algorithms as well, since there is nowadays no system in the world that can render a complex scene in a photorealistic way in real time, neither in terms of hardware nor software.

The result is therefore the substitution of reality for a representation of that reality, driven and limited by techno-

logical restrictions and personal interpretations and decisions. The audience, in general, will not be aware of those restrictions and decisions taken, and might then get the wrong impression. If this happens we will have failed in our initial goal of taking them to a long-gone past and showing them how it looked like. The power of technology and its capacity for transmitting knowledge has then turned against us. Historic rigour, to this effect, plays as important a part as technology itself, and if that means no real time, then we should consider dropping real time and going for a photorealistic look.

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## Figures

- Fig. 1: Several terrain textures; ordered by their georeference
- Fig. 2: OVDG 2.0 interface
- Fig. 3 The CLS system
- Fig. 4: Setup plus a few frames of the animations

## **Efficient International Project Networking Using Widely Spread Internet Technologies: A Real Experience.**

### **Useful internet technologies**

There are many different technologies that can be used in order to strengthen communication. It is true that each technology provides different possibilities for project networking, as they are totally different. Here we present these different applications:

- E-mail: Each person has a unique account identified by a unique address, some text like username@server. It is possible to send an e-mail from one address to one or more addresses. An e-mail can include plain text, formatted text, pictures and attached files. Each e-mail account has a capacity (measured in megabytes) that cannot be exceeded by the different sizes of the e-mails (including the attached file) that are received. This can be used for information transfer, and also for sending small files.
- File Transfer Protocol: It is possible also to upload and download files to and from one computer through File Transfer Protocol (FTP). This machine is secured by a password so the people who want to upload (copy to) and download (copy from) the files. The files can be any size, always considering that the speed of download and upload will be determined by the speed of the connection to the internet. This way is the best way to share and send big files.
- Chat: Each user can connect to a chat server. Usually no password is needed. On each server you can find a list of connected people. It is possible to send text to all the connected people or either to one single person, and this text reaches instantly, so they can answer on almost instantly. The problem is that there is no way to know

who you are speaking with, as a single person can use different "nicknames" (names).

- Instant Messenger: Each person has a messenger address, and a list of contacts. With the address and a password each person can connect and see which of his/her contacts have also connected and send text instantly to them, either to each one or to a group. The sent text is viewed almost instantly by them, who can answer and so on.
- Web site: A web site is a set of documents which can be read and that describe something. It consists in a combination of text, pictures, multimedia and links. A link is piece of text or picture in which a click leads to another page full of information. All web sites can be viewed by using programs called browsers. A web site can be reached knowing a string of text called URL. (See Figure 1)
- Forums: A forum can be reached also by a web browser, and it is a virtual place in which discussions can be taken. The forums are organized into subjects, and clicking on each subject a list of topics can be found. All the users can post messages in the forum explaining their opinion and knowledge about each of the topics. (See Figure 2)
- Communities: A community is a virtual place users can interact in many different ways. That means that a community can include forums, e-mail, calendars, contact lists, voting systems, etc... Although virtual communities are really versatile, their main shortcoming is that they are a little complicated to use for non-experienced users.

### **The users**

A technology is not useful at all if the users do not use it. When providing internet solutions it is really important to think who is going to use them. There are some aspects which should be taken into account from the users:



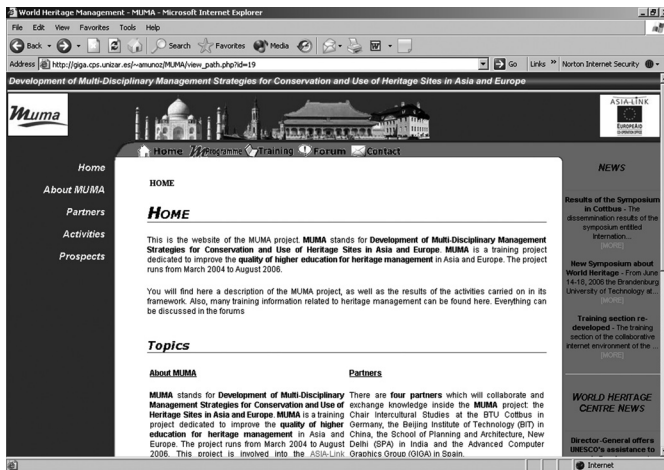


Fig. 1

- Technological knowledge: the users will have computers and internet know-how depending on their personal experience. This experience can be either very wide or very narrow, a fact that becomes really important while offering internet solutions to them. Maybe what you are offering is the best solution for the problem they have, but if they cannot use it then it will be wasted work. This can be improved by lessons, tutorials and others.
- Time availability: not all users of an internet platform will have a lot of time to invest on it. If the internet solution requires a lot of data maybe the user does not have the time to fill it, and maybe if it needs some perseverance day by day maybe the time requirements are too much for each of the users.
- Previous experience: maybe the users have not a huge technological knowledge, but maybe they have already used some internet technology for project networking. It is very important to take this experience as an advantage, and similar technologies as the one the user already knows will work much better.

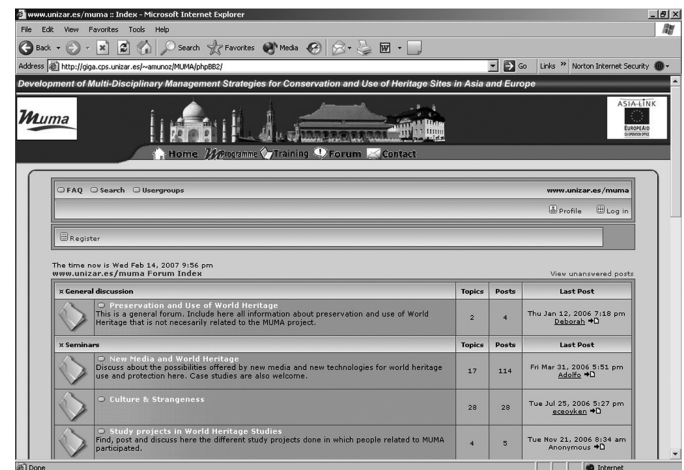


Fig. 2

Considering these aspects there are some risks on applying this technology in such projects, depending on the users. There are means of overcoming these problems in case they appear, but the last word comes always from each single user. These risks are:

- Lack of motivation: a user who is not motivated with the internet solution just won't use it. This lack of motivation can come from any of the previous points, and it is very important to avoid it, considering the user's time and knowledge.
- Overuse/misuse: a user who has not a lot of experience with the internet maybe will make some things wrong.
- Slow learning curve: A user might need a lot of time to learn to use some internet platform. The internet platforms should be really user-friendly.
- Critical mass: There are some technologies as forum or communities which require that a minimum number of people (called "critical mass") uses them so they become



useful. If not enough people use a forum, for instance, there is no discussion so consequently the forum is useless.

### **The needs of each project**

Although internet technologies can provide great advantages at coordinating a project, not all of them should be applied to each one. The reason is obvious: different projects have different goals, and consequently different networking needs. For instance, considering local projects in which the participants share a room for working, there is probably no need of using the internet, as they can speak with the others without moving from their workplace.

- **Communication bandwidth:** There are projects which the partners can work almost independently and consequently their communication bandwidth will be low. The technologies needed for this kind of projects will be e-mail at most. On the other hand, projects which need that everyday the partners are up-to-date will have a high communication bandwidth, and maybe forums, instant messaging or even communities are needed. Also, the kind of information transferred will determine the communication bandwidth: text requires much less bandwidth than sound or videos.
- **Number of people:** The number of potential users is definitely a main factor for the kind of technology that should be used. A huge number of people will require technologies that can classify and order the information transferred among users, like forums or communities. On the other hand, a low number of users will not need such classification but probably more constancy, and consequently e-mail or instant messaging would be the best option.
- **Public relations needs:** A project which requires to be widely known will need technologies like a web site, for instance, while this web site will prove useless for a project without public relations needs.

- **The documents:** The kind of information transferred is also important. There are some kind of documents (text, pictures) that are pretty small and can be sent by e-mail, published on a forum, etc. On the other hand, videos and huge pdf files will need probably a file transfer protocol.

### **The MUMA experience**

MUMA (1) stands for Development of Multi-Disciplinary Management Strategies for Conservation and Use of Heritage Sites in Asia and Europe. MUMA is a training project dedicated to improve the quality of higher education for heritage management in Asia and Europe. The project runs from March 2004 to August 2006. Being an international project with several communication needs, it was obvious that it required some kind of Internet-related technology in order to be successful.

#### *MUMA needs analysis*

After closely consulting all the partner institutions, the following requirements were identified:

- Two levels of communication are identified: first, for the Steering Committee, with the goal of project coordination; and second, for the broad public. Both levels have different requirements.
- The Steering Committee level requires the following: frequent communication, small size transfer (mainly text and small documents), private non-public communication. This will serve as platform for project management. The number of people at this level of communication will be low.
- The broad public requires first some static information about the project itself (public relations), and also the possibility of general organized communication and information sharing. The communication will not be very frequent, but the number of people will be high.

These requirements will fund the rest of the decisions for the required technologies.

### Identification of technologies

The chosen internet technologies were the following:

- E-mail: E-mail was an obvious option for day to day communication among the members of the Steering Committee. E-mail was chosen because of the low number of people that are participating in such communication, plus the fact that all the members have previous experience with such technologies. E-mail was complemented with a forum.
- Forum: Both the Steering Committee members and the broad public need organized communication at some level. While all the opinions from the broad public should be really organized, as the number of potential public users is big, the Steering Committee generates quite an amount of private information that should be also organized somehow. The true way to do that is of course a forum, which is easy to use. Also, a forum, which is filled by the public, ensures the sustainability after the project has finished.
- Web site: The MUMA project requires also a public face, in which to show both the extensive description of the project plus the corresponding public results (workshop proceedings, etc.). Therefore, a web site will be created.

### Collaborative Internet Environment (CIE)

CIE, included in the framework of the MUMA project, will provide all required internet technologies. However, e-mail technology is widely spread and all potential users will have access to it, so, as a consequence, it is not included as part of the CIE. The CIE includes a web site (static part) for public relations purposes and a forum (dynamic part) for communication purposes.

The underlying technologies of the CIE are:

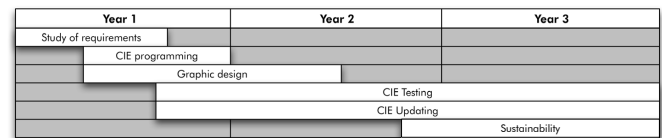
- HTML (2): The Hyper-Text mark-up language is a standard for the World Wide Web; it is used for the web sites. It is used in the CIE as communication language from

the server and the browsers.

- MySQL (3): MySQL is a database system. It is used within the CIE to store all the textual information, both static and dynamic. The dynamic information is updated each time that a user interacts with the forum.
- PHP (4): PHP is a server-side script language. It is used to generate the web site (HTML code) from the information stored in the database (MySQL), so that the HTML code can be sent to the users.
- phpBB (5): phpBB is a forum software, that facilitates the creation of a forum.
- OpenOffice Base (6): OpenOffice Base is also a database system, with powerful connection tools. It has been used to develop a software program that connects to the database of the CIE in order to easily actualize the static part of the CIE. As a consequence, further projects could easily modify and update the static part (web site).
- RSS feeds (7): The web site must be kept updated. RSS feeds enable the static part to automatically search and connect to other web sites (through RSS) and include and link information from them into the CIE.

### Development

The development of the CIE took several stages all along the extension of the project. The graphic of the time frame in which they were developed can be seen here:



The development tasks were:

- Study of requirements: The requirements of the system were studied and debated among the partner institutions.
- CIE programming: The system was programmed and set up, meeting the requirements that were being gathered.

- **Graphic design:** The overall aspect of the CIE was studied and adapted to the needs of the project.
- **CIE Testing:** In order to ensure that the CIE is secure and correct, testing has been made during the whole project.
- **CIE Updating:** When some problems were identified during the development process, the CIE was updated in order to solve them.
- **Sustainability:** The sustainability of the CIE was ensured by creating a software program for updating the static part and by including RSS feeds in the CIE.

### Problem solving

There were two main problems during the development: one was *spam* (spiteful unwanted advertisement on the forum) and the other was the starting *lack of usage*.

Spam was addressed first by including a system that required login and password for posting everywhere. After this, spam was still a problem, so there were very frequent software updates and post filters on the forum, which in the end almost eradicated it.

For increasing the usage of the forum, several strategies were used. First, a very basic manual for the use of the forum was created. Then, at every workshop and dissemination activity, the CIE and its use were promoted, so the participants of the workshop were also aware of the possibilities that were offered. Also, a promotion was done, signing up on search engines, like google, and empowering the rank obtained at each by using several techniques.

The most effective strategy for encouraging usage of the CIE was actually to promote its use for debating the assignments of a block seminar about the topic "New Media and World Heritage", which was given in Cottbus. All the students used it, and since then its use has been really encouraged.

### Outcome

The goals of the CIE were accomplished: it served as dissemination and communication platform, it became a public face towards the internet users and it served also as organized repository. It was continuously updated in order to adapt to the needs of the project.

Figure 3 shows the monthly hits that the CIE had. The greatest improvements were during the block seminar and the last workshop in BTU Cottbus, in which the CIE really reached general public.

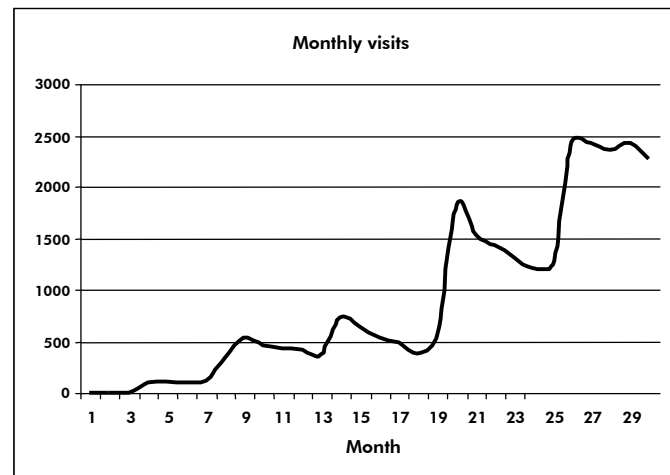


Fig. 3

Also, the sustainability of the CIE itself can be ensured by the following:

- **Hosting:** University of Zaragoza is going to provide free hosting virtually forever in their own computers.
- **Forum:** The forum itself gets updated continuously with the discussions and opinions of different people.
- **Software:** A software for easily updating the web site (static part) has been developed, so if it is needed for further projects, the maintenance of the CIE will be much faster.

- RSS feeds: RSS feeds are used to get content from other web sites related with MUMA, in order to update automatically its contents.

## **Conclusion**

Internet technologies can provide interesting solutions for problems that might appear in project networking. Different projects have different needs, so each project should be evaluated independently from the rest while considering the possibilities that the internet offers. There are also some new problems that might appear in the project, some of them coming from security issues and some of them even from the users.

However, if all the risks are understood and prevented and the requirements of the project perfectly understood and evaluated, the internet can provide excellent tools for networking and communication, which are a great improvement over traditional project networking.

This has been correctly implemented in the MUMA project, in which the development of an internet based platform, called Collaborative Internet Environment, has provided communication and dissemination solutions for the whole project.

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- (1) <http://www.unizar.es/muma/>
- (2) <http://www.w3.org/TR/html4/intro/intro.html>
- (3) <http://www.mysql.com/>
- (4) <http://www.php.net/>
- (5) <http://www.phpbb.com/>
- (6) <http://www.openoffice.org/product/base.html>
- (7) <http://www.xml.com/pub/a/2002/12/18/dive-into-xml.html>

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## Figures

Fig. 1: Screenshot showing the web site of the MUMA project

Fig. 2: Screenshot of the forum of MUMA, built over phpBB

Fig. 3: Monthly visits of Collaborative Internet Environment

Pratapanand Jha

## **Use of Computer Technology in Presenting Indian Art and Culture**

Human, according to the Hindu scriptures, is the most beautiful, thinking, reactionary and complex creation of Lord Brahma, the Primal God of Creation according to the Hindu Cosmology. Lord Brahma blessed the human with many sensory organs for various functions: seeing, hearing, smelling, taste, etc. with intelligent and perceptive brain to make it miraculous. Each of these organs works independently yet with complementary to each other in order to make a human capable of understanding information in every perspective. This natural gift of receiving multimedia information and compiling into a knowledge-base makes human to understand a subject in its holistic form. This also gives him the power to know and dissect the individual specialty.

With 100 crore plus population, India is one of the most culturally rich and vibrant countries of the world. From the archaeological period this country has been recognized world over because of its cultural glory and geographical and linguistic diversity. In identifying the development processes in the framework of moral order, cultural identity and creativity, UNESCO seeks to strengthen the cultural dimension of development. At the launching of the World Decade for Cultural Development (1988–1997) Federico Mayor, Director-General of UNESCO said:

“The experience of the last two decades has shown that culture cannot be dissociated from development in any society, whatever its level of economic growth or its political and economic orientation... Wherever a country has set itself the target of economic growth without reference to its cultural environment, grave economic and cultural imbalances have resulted and its creative potential has been seriously weakened. Genuine development must be based on the best possible use of the

human resources and wealth of a community. Thus, in the final analysis, the priorities, motivations and objectives of development must be found in culture”.

It is widely accepted that culture defines the way of life for individuals providing a kind of social sphere of action within which they recognize themselves and others, on the one hand making sense of their experiences, and representing them through various media on the other. The rituals, beliefs and value systems mediate between the two levels that make for a people’s cultural identity. The creativity of artists celebrates harmony with nature. The role of the artist is to create a sense of reverence and beauty among the people. The compulsive process of growth, development and change that superimposes values and models of external behaviour is inspired by the advent of foreign technologies that seize the cultural system in its entirety. The cultural identity rooted in the tradition of nations, therefore, gets threatened. The interrelationship between culture and development was not fully appreciated by planners either in India or in most of the former colonized countries. The development experience in recent years zeroes in on the inadequacy of (i) technology in solving all the problems, and (ii) economic growth in poverty reduction. In this situation there is an urgent need to document the vast cultural properties of India. A caution is always required to ensure measures so that the properties displayed are not wrongly utilized for the unlawful gain of the vested people.

Very little about the Indian Art and Culture is documented till date and as I have already stated most of them are surviving due to its practice in everyday life. Major reason, it appears from outset, for non-documentation is perhaps its complex nature of practice and in depth knowledge behind each process. If someone wants to practice with the documented knowledge available today, feels lost at some level or requires the help of other medium to understand it. Multimedia computer technology was, therefore, found more suitable to document the multidisciplinary and multidimensional nature of Indian art and culture.

The Indira Gandhi National Centre for the Arts (IGNCA) is visualized as the center encompassing the study and experience of all the arts. The IGNCA through its diverse programmes and activities of research, publication, training, creative activities and performance seeks to place the arts within the context of the natural and human environment. Recognizing the need to encompass and preserve the distributed fragments of India art and culture, and to serve as a major resource center for the art heritage, the IGNCA initiated many multimedia projects to demonstrate the relationship between the space, time and sequences in each art form; Vishwarupa (Sculpture): cosmic form of Lord Vishnu, Brihadiiswara Temple (Architecture): A World Heritage Monument and 10th Century Living Temple from South India, Agnichayana (Vedic ritual), Gita-Govinda (12th Century Poem by Jayadeva), Devanarayana (Oral and Folk Tradition from Rajasthan) etc. Some of the projects completed are Devadasi Murai, Muktesvara Temple, Rock Art, Ajanta (A World Heritage site from Maharashtra) and Kalasampada (Digital Library: Resources of Indian Cultural Heritage).

The IGNCA is a major repository of reference materials on Indian art heritage and its outstanding collection includes manuscripts, slides, rare books, photographs, audio and video along with highly researched publications of books, CDROMs, journals and newsletters. The manuscripts collection contains over 20 million folios of unpublished Sanskrit, Prakrit, Pali, Persian and Arabic manuscripts on different aspects of Indian arts and culture. Manuscripts are acquired from major institutions across the country and abroad. Over hundred thousand slides on Indian art and architecture are mainly from the foreign collections. Audiovisual collection includes over ten thousand hours of visual materials pertaining to the field of art. One of our projects called Kalasampada (Digital Library: Resources of Indian Cultural Heritage) was initiated to develop a database of Indian cultural heritage.

Kalasampada, a major initiative of the IGNCA, has been facilitating scholars (users) to access and view the materials including over hundreds of thousand each of manuscripts and slides, thousands of rare books, rare photographs, audio and video collections from a single window. Multimedia computer technology has been used for the development of a software package that integrates variety of cultural information accessible at one place. This will provide a new dimension in the study of Indian art and culture, in an integrated way, while giving due importance to each medium.

The exploration of complex walkthrough models is often a difficult task due to the presence of densely populated designs (mainly artistic), which poses serious challenge to online navigations. To simplify the task, trail has been made to present 2D walkthrough of the cultural sites, for its glimpses, although not a very accurate method. For the test, caves of Ajanta, Brihadeswara Temple and Harappan Gallery of the National Museum were considered.

The system aims at being a digital repository of content and information with a user-friendly interface. The knowledge base such created, are helping the scholars in exploring and visualizing the information stored in multiple layers. A retrieval application has been developed for online access of these materials on the IGNCA Intranet. Search is available both in English and Hindi (Devanagari). Users have the option to select the material of his interest either from a specific type of collection like books, manuscripts, slides, audio, video etc or from the entire collections.

The facility is currently available only on intranet, for the very fact that these materials are priced possession and covered under Intellectual Property Rights (IPR), and copyright etc. It is expected that the same can be accessed remotely in future, after approval from the concerned institutions/individuals. Although, the partial information can be accessed from the IGNCA's official website [www.ignca.gov.in](http://www.ignca.gov.in), uploaded with necessary approvals.

The laurels and appreciations we are receiving from various walks of life – from individuals to institutions – are the true indicators of our success. Some of the scholars volunteered to make their creations available for online viewing. It is apt to inform that this Project has received the prestigious *Golden Icon Award for Exemplary Implementation for e-Governance Initiative* under category *Best Documented Knowledge and Case Study* in the year 2005 from the Ministry of Administrative Reforms and Public Grievances, Government of India.



## **Master Planning as a Management Tool at Heritage Sites**

Master planning is used as a management tool at territorial heritage sites, but how does one write an appropriate master plan. The following comments will examine some common considerations. One can assume that there is no simple answer because every heritage site is unique with regard to its listing criteria. This specificity inhabits the use of a generalized schematic management. However there are some common challenges one is confronted with when using master plans as a management tool at heritage sites. The article will attempt to describe them, illustrate consequences with examples from master plans at German heritage sites and conclude with an open approach that perhaps can be used for master planning at heritage sites.

Master planning was originally conceived as a tool for city planning. Proposed extensions or insertions to a town or city were analyzed, adjusted and implemented using a master plan. It aroused in the context of modern thinking demanding the creation of a better life and society through rationalized and functionalized design in the fields of city planning, architecture, and technology.

The partly different approaches and ideas have in common that they perform a break with historic practices, traditions and material heritage, invent and consequently use new materials, products and processes of production and apply different sciences for planning and designing. This went along with objectifying social conditions, standardization of production processes and products and the assurance of a predictable and controllable future with a continuous understanding of time(1). Due to these convictions of modernity the core impetus of master planning was to formulate a set of objectives based on definitions and statistics, with which the future development of cities should rationally and objectively be anticipated, defined

and implemented. Already from the early 20th century the modern convictions were criticized and since the 60 ties, all over in the US, the critic referred especially to master planning (Logan 1978, Jacobs 1964), in Germany reference can be made to Mitscherlich (1965). Critics claimed that a fixed plan was unable to cope with social issues of power and conflict, that it would not work in the context of uncertainty, and finally that a quantitative analysis as a basis for master planning does not necessarily create spatial quality for living, working and being. At least some contemporary city planners and architects, like Rem Koolhaas, have suggested the substitution of the concept of plan for concepts of programme and process in the discipline of city planning (Koolhaas 1996).

Master plans normally define objects on grounds, which means first of all that they deal with spatial separation and limitation through fixed artefacts, simple classification of use and designing homogeneity for the planned area based on selected criteria. In contrast programmes are created to initiate processes in time which infiltrate and manipulate the terrain through ongoing generation of meetings, links, relations and even 'carambolages'. The planners have given up the claim to be able to predict and control responsibly city development at a certain point of time in favour of a careful process of negotiation.

Giving up ideals, models or utopias designed by master plans can be explained by the insight that the complexity of cities cannot be guided by simple reactions of cause and effect. The understanding of spatial reality today could be better described by the idea of the picture produced by a kaleidoscope: a small turn and everything changes. This complexity is an interwoven, permanently changing and fluid fabric out of heterogenic and non separable – social, political, economic, anthropological and spatial – elements.

The core challenge of master planning, or programming, becomes evident. On the one hand there are no dimen-

sions, including the material one, of the city which can be analyzed and treated separately without influencing others. On the other hand the fabric is as complex as nobody can analyze what will happen in the future of a city after certain interventions of today.

What do these considerations mean for master planning used as a management tool at World Heritage sites? Two examples may illustrate the challenges and the underlying questions. Master plan 'Zollverein Coal Mine Industrial Complex in Essen' ([www.zollverein.de](http://www.zollverein.de); master plan: Koolhaas 2004:531) and master plan 'Landscape of Museums in Kassel' ([www.museum-kassel.de](http://www.museum-kassel.de); master plan: Speer/Bogner 2006) – which is on the tentative list – are recent examples from Germany. Zollverein Coal Mine Industrial Complex has been a World Heritage Site since 2001. It is an industrial landscape consisting of the complete infrastructure of a coal mining site (last production in December 1986) including excellent examples of industrial architecture of the 20th century. As a territorial, technical and architectural site it shows the evolution and decline of one of the key industries in the last 150 years. Since the 1980s the site has been partly used for cultural activities and will be developed as an area for design and culture with a new design school, museums and industrial design park. The second example Landscape of Museums in Kassel consists of about 15 locations representing a 600-year-old tradition of collecting art up to the contemporary exhibitions of 'Documenta'. The locations are concentrated around the castle at Wilhelmshöhe and the centre of Kassel and will be reorganized.

Considering the given examples of heritage sites, master planning there should fulfil two main tasks. The presented and then realized design should stimulate lively developments to attract more visitors provide better services for them, while creating new jobs and upgrading the whole city as a place for working and living. Furthermore the planning should solve the questions of capacity management of the new visitors. These objectives illustrate the de-

bate concerning master planning at heritage sites. Master planning is an instrument of change, but as discussed with limited predictable outcomes. The focus on change does not exclude the possibility of conserving certain elements. As city heritage sites consist of historical and present layers which – similar to the palimpsest – are made up of various forms superimposed one upon each other (Harvey 1988). Implemented master plans are a further layer on a heritage site, in other words they uncover, create and leave new traces. This has two main consequences, which are interwoven, and important to recognize.

### **New traces change the perception of heritage**

This argument will be explained with one minor detail in the master plan for the landscape of museums in Kassel. The master plan suggests a subway train from the last stop of the city tram up to the castle and park, which are situated on a hill above the city. A critical article (Mazzoni 2006) in the newspaper discusses alternatively, to bring up the visitors by a carriage. These two alternatives clearly illustrate, that the visit will be a different experience depending on the route and medium taken to climb the hill. It is quite obvious that he or she will see the castle differently depending on the particular mood, openness, associations, ideas etc., which are not isolated, but partly influenced by the way of approaching the heritage site. To put it in other words a master plan creates frames which influence the approach and perception of the heritage site. Here questions of accessibility – in a close and broad sense – and mediation are touched and demand careful and conscious handling.

### **New layers manipulate the heritage itself**

This second consequence could be shown in the case of Essen. Here the master plan is concerned mainly with re-use of old buildings and the design of new ones. The plan itself and several realized projects of the plan already strengthen certain of the various dimensions of heritage and deny others. E.g. the re-use of the production plants as museum, information centre, offices etc. means

a total change in relation to its users. In former times these places were those of dirt, suffering, exhaustion. But today these places are changed into leisure places, clean places of high aesthetic value, for people who have money and time left. This re-use is not only a change of use and material, but a change of remembrance, of emotions, of notion etc. of the whole heritage site. Similarly the placement of new architecture at a heritage site changes the context of the old substance, and thus interprets and newly valorizes the heritage. Every intervention, even a conserving one, triggers a drift of the heritage. Some dimensions of heritage get weakened or hidden – in Essen it is the history of the workers in coal production, while others are emphasized – e.g. the fascination for the aesthetic and technical aspect of machines. Master plans change and create the various histories of the place. Through visualizing or not visualizing what happened in the past certain dimensions are altered. Interesting is that the materialized memory mostly functions in a similar way as the individual processes of remembrance which tend to repress bad and unpleasant experiences.

The last part will offer an approach which may be useful as an orientation in master planning understood as an instrument incorporating complexity. 'Making it up as you go along' (Becker 1998), describes methodologically the need for a conceptual sensitivity and openness and for permanent comparison, negotiation and confrontational dialogue to guide the planning process(2). What could that mean for designing and realizing a master plan/programme at a heritage site? Rem Koolhaas's design 'Definition of Use and Exhibition Strategy' for the Hermitage in St. Petersburg (Koolhaas 2004:396f, 2005) shows one possibility to implement this idea. His design is based on the idea to create new connections between the approximately 2000 rooms – 629 of them are vast rooms – instead of designing an extension building. The connections could be vertical and horizontal, mobile or static, or simply achieved through the placement of high value objects in deteriorated rooms. A manual of possible measurements

was designed to guide the interventions in time. Here a process was invented that creates new and different parcours through the ensemble which allows various accesses to the heritage, discoveries of hidden elements and dimensions and subjective appropriations of history. Openings and voids enable links – materialized or imagined ones – and links are used to open barriers. All mutate through an ongoing process of careful checking and balancing.

Edgar Morin, a French philosopher and sociologist, former director of CNRS (Centre National de la Recherche Scientifique), responds complexity with the concept of variable geometry (Morin 1990). In Morin's example the sailing boat illustrates that concept. Various forces – wind, currents, loads of the ship etc. – affect the route of the boat. An ongoing process of checking and balancing, including changes of direction are needed to arrive at harbours.

To sum up the argumentation attempts to point out that master planning as a management tool of heritage sites is an instrument of change. And change is understood as a major need to keep heritage in complex contexts as cities are. This demands a careful and conscious discussion and treatment of the heritage especially in the field of accessibility – here is also a great chance to widen the accessibility of the heritage and (non) to visualize certain layers of history. It demands concepts which are open to changing conditions and interpretations, for unpredictable demands and ideas of handling heritage in the future.

The mentioned image of a sailing boat also includes the shipwreck, and to be shipwrecked is also a suitable possibility for every master plan, or alternatively named programme, used at heritage sites.

#### **Notes:**

(1) There are numerous examples given all over the world. Some selected ones are: CIAM (Congrès Internationaux d'Architecture Moderne) Declaration of La Sarrez 1928

(Conrads 1981:103), Le Corbusier's concepts of city planning, especially of the 20ies e.g. written in: Le Corbusier, 'Manièr de penser 'Urbanisme', (1970); another example often cited is: the first in-build Frankfurt kitchen (1926) by the Austrian architect Schütte-Lihotsky, G. Here Taylor's theory of scientific management was used to design it.

(2) This concept links my considerations with results of working processes in seminars of the World Heritage Studies course at BTU Cottbus.

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Marielle Richon

## **Borrowing someone else's Toolbox could be the Solution**

Heritage management in higher education programmes is certainly a new field to be introduced. It has to meet current and future challenges of how to deal with heritage sites worldwide, which again have an increasingly international visitor profile.

It remains an embracing task to deplore the difficulties of organizing cross-disciplinary programmes in universities, to overcome disciplinary segmentation illustrated by faculties and to surmount other similar obstacles.

The purpose of interdisciplinarity cannot be to 'acquire' all disciplines within a lifetime. It would be impossible at human scale ambitioning to master every discipline needed, one after the other. It is also questionable whether it would actually be interesting. No one can pretend to be a modern Leonardo da Vinci nowadays, mastering all fields of humanities in the way Renaissance humanists were able to.

A possibility to meet the challenge of interdisciplinarity is to use the available 'tool boxes' of other disciplines, that is, to learn from other fields, and to apply their methods and instruments to one's own discipline in relation to heritage.

Concerning heritage management in higher education programmes, the question is how to use an available management sciences toolbox. It might be crucial to understand that if heritage management studies do not use this toolbox, their students cannot easily move on the job market.

In effect, how can a World Heritage site manager elaborate, follow up and update a site management plan without having basic notions of management techniques? How can a site manager who was trained in conservation

exclusively, deal with managerial issues, especially human resources management? How can he/she as a heritage specialist cope with the everyday burden of finance, accounting, budgeting, salaries, unions, social conflicts, tourism, etc? How can he/she deal with the various stakeholders of the site? He/she needs to know the principles of negotiation. How can he/she do in case of conflict/problem? He/she needs to know about conflict/problem management and resolution principles and practice.

Site managers are often confronted to issues related to staff members, whether guides, guards, rangers and excavation or restoration workers. Thus they need to know about human resources management principles. This might be one of the core tasks they have to perform everyday. Human resources management is probably the most difficult part of a site manager's daily workload, as it is crucial to the success of the site management and at the same time, complex and challenging. Skills in human resources management are certainly some of the most valuable assets a site manager should get trained in.

Site managers need to submit budgets and are accountable for financial resources. How can they possibly do without some basic knowledge of finance, accounting and budgeting?

Site managers often need to raise funds for conservation projects, but they often do not have the know-how in project designing or fund-raising techniques. They should be enabled to manage projects from their conception to their conclusion. Furthermore, many of them do not know about the potential donors and their related networks.

Site managers should be able to master basic notions of law in order to have the necessary background to tackle contracts or any legal issues pertaining to their work. The sites and their visitors are protected by either environmental or civil legislation. Thus site managers have to be acquainted to the limits and requirements of their respective responsibilities.

Site managers are confronted to the tourism industry. They definitely need to be trained about the way the biggest industry in the world functions and evolves, about its trends, its various stakeholders, its potential advantages and/or negative effects. They have to get some knowledge about marketing and communication techniques, in order to define the positioning of their site in terms of destination. Sometime s, they may even need to be able to re-position their site in terms of marketing, for example as a more qualitative destination, and they will need marketing and communication skills.

Site managers need to use marketing techniques to better know who the visitors and their expectations are. They need to know how to adapt to tourist's needs in order to replicate a visit, and how to get them to promote the site once back home among their friends and relatives. Also, they need to assess threats to the values of the site, in order to build and plan ways to mitigate these threats and define the carrying-capacity of the site. They need to identify who are the stakeholders and evaluate the respective strengths in presence, in order to build their own priorities. Finally, they need to define strategies for internal as well as external communication.

The use of internal communication can make a difference when conflicts or tensions arise within the staff or the local communities. It can help site managers inform their staff about changes and get them to accept new structures or projects. Similarly, external communication is crucial to explain threats to the site to the general public and to raise awareness on the need for protection and conservation.

But management techniques go well beyond what was just described. A site manager should be able to reinforce the capacities of his/her staff. He/she should be capable of team building and leadership. Leadership consists in having a clear vision in order to be able to define a strategy and its objectives. It also consists in setting up the team, in sharing this strategic vision and its implementation steps

with the team and in convincing the team about the appropriateness of the vision. Leaders give a sense of appropriation and motivation to their teams through managerial techniques on which their success is based.

Certainly, heritage studies should not only be pragmatic and business oriented, theory has to remain a core issue. In some ways, heritage study programmes do already include some of the managerial techniques described. For example, the daily use of case studies might relate curricula to the real world. Such managerial components of heritage studies condition their attractiveness and success among students as they do facilitate the following integration of alumni in the labour market.

Research and academic scientific substance will always be needed in elaborating contents of heritage study programmes. Research is complementary to teaching and one should not feel threatened or offended by the views expressed before as they facilitate the adaptation of alumni to the current reality. Every student cannot become a researcher or an academic; those who leave university have to find a job in the 'real' world.

At a time when the civil society is confronted to changes without precedent, it requests that universities prepare young generations to challenge these alterations. Future generations cannot pretend to be able to find solutions to the growing complexity of global changes without adopting a cross-disciplinary and international perspective. They should definitely be equipped with the appropriate means to evolve and adapt to future transformations. If universities differ or refuse to provide students with these means, they do not correspond to the civil society's current expectations and thus become marginalized instead of accompanying these changes as privileged partners.

One example of how a university curriculum providing such means can look like is the interdisciplinary study programme World Heritage Studies (WHS) at BTU Cottbus,

Germany. This study programme covers four areas:

- Humanity and Social Sciences,
- Art, Architecture and Conservation,
- Natural Heritage and Cultural Landscapes and
- Management.

In its innovative modular system, WHS imparts the ability to apply instruments and methods of the respective fields of study, to perform scientific work, to rank scientific discoveries critically and to independently develop scientific contributions. Depending on an individual orientation within the programme, this can either consist of a broadening of the basis of knowledge and competence or of direct specialization. Students can hence obtain the ability to apply tools and methods of a broad variety of disciplines.

To conclude, universities can truly make a significant difference in a better management of sites worldwide, whether on the World Heritage List or not, as they can raise the capacities of future or current site managers by using the management sciences toolbox. In other words, responding to the expectations of the labour market is not vile; it consists in providing future site managers with the adequate tools which they rightly deserve to perform their duties appropriately.

*This article is based on the results of the panel discussion "Lessons learnt on university education: heritage management – concepts and implementation, experiences and evaluation" during the MUMA Symposium at BTU Cottbus, 14 to 18 of June 2006.*







## **Implementation**

### **Case Studies**

## **Sacred Memory – Memory of Temples in Delhi**

‘Memory’ may be explained as the mental faculty of retaining and recalling past experience. This does however connote the somewhat personal even private cerebral activity of a single individual. For those concerned with the larger perception of cities it is ‘collective memory’ or ‘cultural memory’ or even ‘urban memory’ that is more constructive including as it does the community. It is through collective memory that a community identifies itself and its urban spaces. Collective memory may be used to understand a group of people by what they build or how they live. It may also be used to qualify ‘history’ – in other words to interpret the past for a meaningful future. Thus it is an invaluable resource.

Memory is unquestionably an essential component of our lives – personal, public, urban or rural – and it may be quickly established in order to make any meaningful and sustainable interventions in the urban fabric of any city, therefore collective memory must be addressed. Here, it must be clarified that learning from the past, through archeological and literary evidence, to model the future is seen as distinct from looking for and using cues from cultural or collective memories to chart a future course of action.

Most of us would rather part with an arm and a leg than lose our memories. What then, if whole cities were to lose their collective memories? Yet it happens – a little at a time possibly – but more often than we care to recognize: in the name of development, changing lifestyles, moving houses, political expedients etc. Cities and urban centres are distinguished by their diversities and multiplicity of spaces, races, times, styles, associations and faiths. These inherent complexities quite naturally engender complex relationships, memories and histories. Thus the older the city the more complex would be its memories and histories. Refer-

ring to the city of Delhi, one is tempted to refer to it more as an idea than a city, so enmeshed are its various webs or layers of memories and histories. Delhi today, is extensive – its urban area spread over some 1473 square km. Delhi is also an ancient settlement and can claim over 3000 yrs of inhabitation if reference is to be made to Indraprastha, the beautiful city of the legendary Pandava princes.

Thus the many memories and ways, in which these memories may be rekindled or interpreted or used is quite impossible to estimate. That memory is a vital part of heritage and requires to be addressed when any intervention in the built fabric is contemplated is no longer questionable. However, the question that arises and has no prescriptive answer concerns the manner in which memory may be used in building the present and the future. The issue gets particularly complex when dealing with proposals involving re-use of buildings (Biswas 2005) or precincts or even their demolition for newer more efficient structures (Properties under private ownership have been known to be demolished to make way for newer structures).

The aim here is to look at some memories of Delhi – the memory of temples to be specific – and the attempt to identify those memories that are ‘useful’ and can or should be used.

As far as the memory of temples in Delhi is concerned, there is possibly as much as tangible, as there is non-tangible, about its collective memory. This often gets all the more vexing when one attempts any kind of classification or authentication.

### **Sacred memory in Delhi over the ages**

Delhi’s architectural heritage is undeniably stupendous, but most if not all of it is either Indo-Muslim or colonial. This has led at least one writer to say, as late as 1986, that while Delhi was a convenient place for the many sacred sites surrounding it, Delhi itself had nothing to offer Hindu pilgrims. “Sanctity can be found in all directions

around Delhi, but not within it" wrote Kenneth Jones in his essay on Organized Hinduism in Delhi and New Delhi (Frykenburg 1986).

This is partly true particularly from the architectural historians' point of view – where only tangible heritage, in terms of built-form is the sole referent. Thus, Delhi's enduring symbol the Qutub Minar, eclipses every other memory in its vicinity. In actuality serving its purpose marvelously it was exactly what this exquisite piece of architecture was meant to do.

And yet, in the shadow of this 'axis-of-the-world' are the ruins of numerous temples, that were re-assembled to build newer places of worship. Percy Brown states: "it is recorded that the materials of as many as twenty-seven temples within the neighbourhood were utilized..." (Brown 1956)

Close by the Qutub Minar is the Yogmaya temple closely associated with the dargah of Khwajah Qutubuddin Bakhtiar Kaki or Qutab Sahib.

There are many legends, that speak of the origins of the annual festival bringing both the Hindu and Muslim communities together in peaceful celebration. The phoolwalon-ki-sair as this festival is known has its origins in the early decades of the nineteenth century.

The practice was discontinued during the colonial period. In reviving the ancient tradition in 1961, Prime Minister Nehru was not only acknowledging and respecting collective memory – but also strengthening communal friendship. The temple itself is believed to have been consecrated by Shri Krishna giving it a very respectable antiquity.

Another layer of Mehrauli's history includes the Jain Dadabadi. As with the Yogmaya temple, nearby, legends date this temple to pre-Islamic times. Further south the Kalkaji temple commands much reverence, and draws huge crowds of devotees on certain days of the religious

calendar. While the oldest surviving portion, dates back to only the eighteenth century, legend says that the Pandava princes worshipped here.

The Hanuman temple on Baba Kharak Singh Marg existed well before the foundations of New Delhi were laid. The original temple appears to have been constructed by Raja Sawai Jai Singh of Jaipur about the same time as the Jantar-Mantar in the eighteenth century. In the north, the temple of Gauri Shankar dates back to the Mughal era predating the colonial.

The city therefore, does have a considerable memory of a significant number of religious sites in contradiction to the belief that Delhi had no tradition of Hinduism before the nineteenth century and the formation of societies like the Arya Samaj, the Hindhu Mahasabha etc that culminated in the building of the Lakshminarayan temple in 1939.

The temples or more specifically temple-sites mentioned above are those, whose memories stem from a time long ago and come to us along with quaint legends and associated beliefs. Their memories have grown, eclipsed at certain times only to flower again. They are essentially unselfconscious constructs and structures – the 'home-grown' variety. We refer to these memories as sacred by growth over time.

Almost as a rule these examples are of little architectural merit. While the continued use of these temples connects time periods through centuries, they often lose their earliest appearance much to the disappointment of the purists. On the other hand abandoned structures while retaining their original or neooriginal architecture require us to resort to much conjecture sometimes even about the built fabric. Thus while the social historian loves a 'living temple' it may not be every architectural historian's dream.

### Creating sacred memory by implication

In contrast to the above examples is another variant that even if devoid of the respectability of antiquity is certainly louder and larger. It is the temple that comes up as an extremely self-conscious act – a statement with an implicit purpose – that of creating sacred memory, by graft or superimposition. The term graft here is used in the horticultural sense where a pretty but weak flowering plant is grafted onto a not-so-pretty but sturdy one with usually satisfactory results.

In this group of temples the earliest one of consequence, is the Lakshmi Narayan temple or the Birla Mandir as it is popularly called. A respected architect of the time was commissioned and the temple stands as a land-mark building of its times. Hailed at the time of its consecration, as the best temple to be built in Delhi after the days of the last Hindu emperor Prithvi Raj Chauhan, Birla Mandir quickly caught the fancy of the citizens of Delhi and also found itself on tourists' itineraries. It is believed that Mahatma Gandhi agreed to inaugurate the temple on condition that every person regardless of caste or creed would be allowed to enter.

Since the Birla Mandir was built, numerous temples have come up especially after Independence. Two examples selected typify the general trend. They are the Iskcon temple (1998) at east of Kailash and the Swaminarayan temple (2005) or Akshardham, as it is popularly referred to, on the eastern banks of the river Yamuna.

Both temples have been built by relatively modern, well-endowed cult groups. While other recent temples legitimize their status by associations with powerful political figures or the creation of legends, the Iskcon and the Akshardham are more innovative.

Their claim to fame is through robots chanting the scriptures as at the Iskcon or the 'Imax' theatre for state-of-art viewing of films on cultural themes as at Akshardham.

The Akshardham complex has exhibition halls, musical fountains, landscaped gardens, and is much more than a place of pilgrimage – it is a place of entertainment. In this, it certainly follows the model of the mediaeval temple which functioned as the centre of community in more ways than just the religious. Both Iskcon and Akshardham attempt to create memory through sheer mass and populist measures.

### Creating sacred memory by imitation

Yet another kind of temple distinguishes itself by using the memory of another time and place to validate itself. The Swami Malai Mandir at RK Puram and the Venkatesh Mandir at Ber Sarai (Figure 1) both in the later half of the twentieth century are cases in point. Both cater largely to south-Indian communities and are thus built in the memory of the traditional temple of the Dravidian style that may be found all over southern India.



Fig. 1

### **Sacred memory – existing and created**

These representative examples from across Delhi suggest that there are two readily distinguishable types of temples – those that have history and memory and those that don't but make it. Those that attempt to 'make history' or more explicitly legitimize their existence by creating sacred memory, are relatively recent institutions. There has been considerable temple building activity in Delhi in the last few decades resulting in many religious complexes large and small coming up all over the city. In each case there is an unmistakable attempt to self-validate either through association with a convincing legend/miracle, a prominent religious or political personality, reproducing a temple or temple-type previously acknowledged for its sanctity and antiquity or relying on sheer scale and gimmickry. In other words sacred memory is sought to be created through implication or imitation. (Figure 2)



Fig. 2

### **Sacred memory – misuse**

While old temple or other religious sites may be recognized for their antiquity and contribution to Delhi's collective cul-

tural memory, newer temples may also be acknowledged for their increasing role as community centres. Over time these would also acquire that now-elusive respectability reserved for the old and historical ones.

On the other hand, there remains a certain type that needs to be recognized – only to be de-recognized. Reference is being made here to the number of permanent structures that spring up almost overnight declaring themselves to be pracheen or ancient. Given Delhi's long history and the fact that acknowledged historians have failed to mention or had reason to ignore some genuinely important sites, these claims to antiquity may not always be dismissed out of hand. Nonetheless, it is a fact, that this phenomenon is closely associated with misappropriating public land. Thus for all the genuine 'makers of memory' there are enough examples of vested interests misusing the sanctity associated with places of worship for furthering their own not-so-sacred gains.

### **Memory – a sacred tool**

The above while true is a matter for those responsible for effecting law and order and completely out of the scope of this paper. It however does provide an awareness of a reality that cannot be ignored when deliberating on issues of conservation and development. To return to the main idea of this paper, that is, sacred memory and its relevance and possible use, the question to be asked is: what must or could one do with memory and how? While the question is simple enough, the answer is less so, involving as it does a number of issues, ranging from bland ones like building regulations to esoteric ones that deal with philosophies of design. Thus the answer can certainly not be the tail-end of a presentation on the sacred memory of a historic city but perhaps warrants the deliberations of a whole workshop.

This may be only a brief comment (based on the examples listed above) on the assets and drawbacks of using memories, grown or made, however, it should illustrate

the need for history-and-memory to be carefully comprehended and evaluated before conserving it or using it for development.

Taking the ancient Yogmaya temple as the first example, it is architecturally poor and as yet unassuming in size. However it has very rich social associations and serves as an excellent example of how memory may be revived for common social good.

The recent Akshardham provided a host of artisans with a livelihood and developed a large tract of land as a place for people. However, its architectural quality in spite of the skilled workmanship evident everywhere, may well be found wanting by contemporary as well as traditional standards. The Malai Mandir though pleasant enough, is incongruous because of the choice of its architectural expression. However, it has loyal devotees and by virtue of having been around for sometime now has become a part of the memory of its environs.

Thus we have memory, which we are either born to, acquire or has been thrust upon us. It is our responsibility to see that we select and use urban memory judiciously and sensitively to nurture its growth and enhancement thus ensuring a healthy tradition for the future.



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## Figures

Fig. 1: Venkatesh Mandir at Ber Sarai, New Delhi, 20th century (source: author)

Fig. 2: Street-side shrines – ‘creating’ sacred memory. (This if not checked could develop into a permanent structure.) (source: author)

Zhang Fan

## **Reconsideration on Protection and Utilization of the Traditional Courtyards in Beijing**

After accession into the 21st century, enhanced efforts have been made in Beijing with the aim of modernizing the city, and accelerating the process of the old city renovation. For some time, quite a few of the traditional courtyard houses were pulled down and some experts and scholars made sharp criticism as well put forth suggestions and advices on the practice.

To maintain good preservation of traditional courtyard houses is of inestimable significance for the integral protection of the historical and cultural city of Beijing. The key point as to whether the courtyard houses can be saved lies in whether there is a set of scientific ideals and practical methods. It's not difficult to find problems worthy of in-depth discussion if to ponder on the current ways of thinking on the protection of the courtyard houses from the aspects of scientific development.

Here, I put forth some opinions in the hope of sharing them with everybody.

### **What is Beijing's traditional courtyard house and what is its cultural implication?**

Courtyards have always been regarded as one of the landmark architectures in Beijing. But, what on earth is the Beijing traditional courtyard house, and what is its profound cultural implication? Different people have different criteria and opinions.

Some people think that courtyards in Beijing refer to the kind of residential architecture in Beijing area with a yard in the center, symmetrical at the axis and enclosed by houses at four sides.

And some people even worked out a more "complete"

illustration on typical Beijing courtyard houses. Their criteria include that the gate of the courtyard house is opened in the southeast corner of the whole building; entering the gate stands a screen wall. Turning to the left, you will come to the first courtyard; walk along the axis and turn to the right and enter the gateway, you will come to the broad main courtyard; on the north of the main courtyard lies the main house, and at the each side of the main house is the side house; on the east and the west side of the main courtyard there are wing houses which are supposed to be lower and smaller than the main houses. There should be an opposite house to the south of the gateway. If for a higher standard, there should even be a "corridor".

Still some other people believe that, a typical Beijing courtyard house should be a place suitable for a whole family of several generations to live together, having public kitchen and toilet, and being relatively closed and private. There should be certain plants and decorations including cherry-apple tree, pomegranate tree and goldfish bowl in a typical courtyard house. The indoor and outdoor furniture should have the traditional cultural characters in Beijing.

According to the first definition, courtyard houses are no longer unique to Beijing. The courtyards enclosed at all four sides can be found in many places in our country and even in some overseas countries. If by the second and the third versions of the definition, the number of the courtyard houses in Beijing would be very limited.

So I believe that, as a kind of residential architecture in a certain historical period, the courtyard houses in Beijing should be defined neither from fixed forms nor fixed atmospheres. The famous architect Liang Sicheng, when mentioning the features of China's historic architectures, drew a very penetrating conclusion, which is 'stereotyped and volatile at the same time'. I think it is suitable to borrow Mr. Liang's remarks to describe the traditional Beijing courtyard houses.

The formation of courtyard houses is a progressive process. To some specialists' opinions, the earliest courtyard houses were developed probably on the basis of single-buildings, and then gradually complemented with palings, walls, and eventually formed a courtyard. After that, warehouses, shelling, washroom, etc were added on the east and west side. Then these subsidiaries were moved out to the outer courtyard, and on both sides of the main courtyard came out the wing-room. This probably is the history of the courtyard houses' formation.

Of course, as the society is developing and people are found in different social and economical status and engaged in different business sectors, the kind of residential housing they require must be varied. Therefore, the different types of the courtyards formed during these development processes include many varieties: the palaces designed for court royals and officials, the shabby courtyards with many households living in the same compound; the large houses for rich businessmen, and the little outlets for individual business people and craftsman.

In my opinion, the courtyards in Beijing, which were developed gradually, are the outcome of the historical social, economic and political systems of all historical periods and have reflected the culture and life of the people of different social stratum at different historical periods.

To sum up the above, it is difficult to give an accurate definition. However, we may derive a conclusion: as an outcome of the social, economic and political systems and the different historical periods, any courtyards whether regular or irregular in sizes have their respective profound historical and cultural implications and therefore constitute an important part of the traditional courtyards in Beijing.

### **To step up efforts in formulating the system of assessment criteria on courtyards**

What kind of courtyards should be put under protection has long been battering for the work in urban planning,

development and administrative departments.

Though in recent years some relevant authorities in Beijing Municipality, many experts and scholars are researching on this issue and many criteria have been proposed from the viewpoint of their respective profession or fields of study, it is still difficult to put the criteria into operation due to the complexity of the issue and the various criteria proposed so far are mostly macroscopic and lack systematic links between each other. In addition, influences of artifact factors and economic interests in recent years led to demolishing of courtyard areas, which should have been preserved.

Among city managers and working staff, some people are in favor of dismantling the courtyards in recent years because they experienced that residents living in the courtyards are in "in dire suffering". They cite numerous reasons. For instance, the demolition of large patches of the courtyards is convenient for overall planning, design and construction; for pipe lining of various kinds of modern municipal works, and for the solution of various issues such as high population density in the areas, low income level of the residents and difficulties in their removal; it is also convenient for the installation of public facilities in large scale and solving the problem of shortcomings in the development of the capital. In a word, they advocate pulling down patches of the old houses that are unsafe and need to be renovated, including the courtyards that are not listed in the list of protected cultural relics and propose to build modern residential areas.

The living conditions in the courtyards are indeed poor and need to be improved. However, the solution to it shouldn't be of this kind. We can never solve the current problems at the price of damaging the carrier of our urban historic tradition and culture. We may be blamed and laughed at by our later generations. Our target is not only to solve the immediate problems of the residents but also to adopt a long-term viewpoint in performing our work by keeping in

mind the long-term interests of the people.

Of course, I'm not saying here that all the courtyards should be reserved, because it is not practical to do so. Our society is progressing and the city is growing. Each era needs to have its imprints left in the city development, not to mention the fact that Beijing is the capital city of our country and we are actively preparing for the 2008 Olympic Game in Beijing and striving to become a metropolis. Still, this is not to say that all the old houses in the inner city of Beijing need to be replaced by new high-rises.

If we are to have our own characteristics in Beijing, to pass on our national cultural traditions, and become an international metropolis, it is essential for us to preserve and keep good maintenance of some amount of traditional courtyards. The key to the question as to what kind of courtyards should be put under protection is to work out a set of scientific, comprehensive and operable appraisal criteria. Otherwise the issue would remain at the level of divergent discussions with no hope of execution and practice.

I think it is of paramount importance for the municipal government and relevant authorities and departments (including departments in planning, protection of cultural relics, urban construction and administration) to set up a set of comprehensive system of assessment norms on the courtyards and fix up the working mechanism of removal following the appraisal in the decision making of the old city renovation. The best practice would be to organize an expertise appraisal body with participation of experts from various sectors. This body should work out an appraisal result after extensive hearings and before each old house renovation project or removal project starts. Finally the body should formulate their results into mandatory opinions of the government for compulsory execution.

### **Some useful thoughts on protection of the courtyards**

For the past two years, I have visited several areas such as LiuLiChang, DaZhaLan, ShiShaHai and BeiXinQiao and was able to see and feel the anxious desire of removal by most of the courtyard residents. They have mixed feelings about the idea to leave the courtyards where they have lived for decades or even generations. After in-depth investigation, we find the following reasons:

First of all, it is difficult for various kinds of modern municipal pipelines (central heating gas pipeline and telecommunication cables etc) to be laid down to the courtyards. Many courtyard residents are still using public toilets and water taps, which result in people's reluctance in choosing courtyards to live in, especially the kind of courtyards with many households living in one compound.

Secondly, for those residents who are still living in the courtyards, especially in those with many households in one compound, most of these people have low-income levels and cannot afford the expensive condominiums. Some of them even have difficulties affording the reasonably-priced apartments. They place high hopes on projects of the removal of the old and unsafe houses by the government for the improvement of their living conditions.

Thirdly, for many years, the mentality for our principle in renovation of the old and unsafe housings has always been "pulling down the old and building up the new", i.e. to pull down the old houses and to build up new residential quarters on top of the old sites. Ordinary residents have taken it for granted that to dismantle the old houses and move to the new residential places has become the main method to improve the living standards.

Fourthly, though some people have their residency registered in the courtyards, in reality, they have other apartments to live in. The current house is only used for rent or other temporary uses. As soon as the areas are to be renovated at the expense of the old and unsafe houses,

they may adopt the method of giving up the ownership of the apartments and justifiably get a considerable sum of money as removal compensation.

There are other reasons, which make the modern courtyard residents unwilling to live in the courtyards. For instance, the current conditions in the courtyards are difficult to satisfy the needs of modern urban residents for their living. Particularly the young people like to enjoy the comfortable, romantic, convenient and fast-paced life rhythm. For another reason, as the family size in China is becoming small, people attach great importance to their privacy and they are careful to limit the external interference on family life to the minimum; a further reason is that the current residents pay more attention to the quality of the property and the outdoor environment. They want the rooms to be ventilated, air conditioned and full of sunshine; they want greens at the outside. However, it is obvious that in this respect the four-sided enclosed courtyard rooms cannot be compared with unit apartments.

I think that the above reasons do exist in reality. It is not true that the courtyard residents do not have unceasing affection for the courtyards where they were born and grow up, nor is it true that they are foolish enough not to have long-term point of view and ignore the long-term urban development. They have their own rights to choose their lifestyle and living environment. There is no ground to blame them and this is exactly what our government authorities and working staffs should consider and act on their behalf. The crux of the issue lies in the fact that for years we mix the dismantling of the courtyards with improving the living conditions and it seems as if without pulling down of the old traditional courtyards, there would be no improvement of the living conditions for the residents. Obviously, it is of paramount importance that we leave this work mode behind and re-think the old ideas, mentality, policies and measures for the inner city renovation in Beijing.

### **How to preserve the courtyards to make it serve the urban development in Beijing**

I think that for many years the theoretical researches and practices in the protection of the traditional courtyards in Beijing stressed on the protection for its own sake. If the courtyards are simply to be protected for their own sake, they cannot be truly preserved. The city development and construction process cannot come to a halt for even a single day and the harsh reality does not allow us to continue the debate on and on. Otherwise, these traditional houses embodying hundreds of years of culture and rich local traditional characteristics would be forfeited in the hands of our generation.

#### *Transforming partly the functions of the courtyards*

The present courtyards in Beijing have become mostly compounds with many households, however, with no blood relations mixing together. In some large scaled regular courtyards typically live tens of families and in some smaller ones live several households or even more than ten families. These living conditions are completely different from the way courtyards were occupied in the past. This form of residency not only deteriorates the living conditions, but also has lost completely the delight of life in a courtyard where residents may enjoy the comfort and the tranquility among the noisy urban city environment.

Therefore, at current stage, it is not appropriate to maintain the traditional courtyards as residential housing for the masses. In the long run, the courtyards cannot be used to meet the requirements of living for its residents and it is not beneficial for the overall protection of the ancient capital city.

As to transforming the traditional courtyards into new functions, Shanghai experience in their successful renovation of Xintiandi (the New World) offers us some enlightenment. Xintiandi region was typically known as a dilapidated and crowded residential quarter of Shikumen houses in the inner city of Shanghai. The relevant authorities in Shanghai

adopted the renovation method of preserving the layout of lanes and buildings in view of the important geological position and special features of lanes and buildings but changed the use of the buildings. After renovation, the function of this region was changed from residential purpose to leisure, shopping, and sightseeing. This transformation has not only pulled the local residents out of dilemma, but also put on a new look to the city center and accordingly brought good economic benefits to the judicial government authorities and development units.

For those traditional courtyards of poor quality in Beijing, they may be switched to other uses in order to avoid being pulled down. With reference to Shanghai experience, is it feasible to select some areas with one-storey houses in Beijing (such as ShiShaHai, Qianmen Wai and Dongzhimen Nei etc.) to change partly the functions of the courtyards into facilities appropriate to the surrounding environment like restaurants, shopping and sightseeing? In fact, other renovation alternatives are also worth considering including converting part of the courtyards into self-catered youth hostels after some remodeling, or changing them into shops for traditional handicrafts with backyard as the factory, or making them into stand-alone small sized office facilities.

Some people may wonder that it is understandable transforming well-conditioned courtyards into medium or high-class residence. However, are there people who want those poorly conditioned courtyards? Is it necessary to put them under protection as well? I think that those poorly conditioned courtyards should also be placed under preservation.

To protect the courtyards is an integral concept. If to preserve only the good conditioned courtyards and pull down others, those remaining courtyards will lose their base for existence and get lost in the forest of re-inforced concrete. Their value as the cultural carrier will also be greatly discounted.

### *Stepping up infrastructure construction and turning the protection and use of the courtyards into a business*

One of the reasons why many courtyards were pulled down for years is the difficulty to install modern infrastructural facilities in the regions of one storey houses. The traditional Hutong in Beijing is generally 6-8 meter wide and the maximum is not wider than 10 meters. It is by no means possible to undertake construction according to the conventional piping design and construction methods. At this point, advanced experiences in design, construction and management have to be borrowed from other countries and relevant reforms need to be made in the municipal administrative system.

At present, many cities abroad adopt various kinds of integrated pipelines to solve the problem. The integrated pipelines of 3.5-4.5 meter wide will meet the need of pipeline installation. Therefore, from technical point of view, various kinds of modern infrastructural pipeline facilities are possible to be introduced to the Hutong and the courtyards in Beijing.

The infrastructural construction and renovation of the inner city of Beijing is confronted with many difficulties, including funds and technological know-how. However, the most crucial one is the issue of reforming our ideas and systems. The author is in the belief that the courtyards should be deemed as a resource and wealth rather than a kind of burden or nuisance. Taken as a burden, then it is for sure that we want to pull them down. However, taken as a resource and wealth, we will try to preserve them and make use of them to create more social and economic benefits.

In fact, the ideas, practices and the thinking the author has presented in the aforementioned paragraphs are all based on the consideration of improving the municipal works and facilities of the Hutong and the courtyards. We must research carefully the transformation rule of the courtyards in Beijing from resources and wealth to cultural

carriers and to economic benefits. Meantime, opportunities should be seized and inputs upgraded to optimize the resources and to have the courtyards operated as a rising business. Only by this way can the traditional courtyards in Beijing be preserved well and passed on to the future generations.

#### *Setting up research and publicity efforts*

Academic research on the courtyards in Beijing by academic circles and relevant government authorities have been undergoing for many years and good results have been achieved. However, the kind of research discussed by the author is quite different from the previous ones. The research work done before tended to be scattered and specific, whereas the work to be undertaken now should be done with better focus and integration so as to crack certain kinds of hard nuts. We are confident that only when the research is done persistently with stepped up efforts, the inherent rules of the protection of the courtyards can be grasped from macro and micro perspectives and the problems be solidly solved.

When I was doing the investigation on the courtyards in recent years, I found out that some residents, especially some young people had very little knowledge on the history and culture of the courtyards in Beijing and they did not bother to know, what is disastrous to the protection of the courtyards. In the end, the protection of the historic cultural heritage in Beijing cannot rely on the efforts of a few people. Participation from all citizens and especially from young people is crucial for maintaining the existing efforts made on the protection in order to make sure that this undertaking will not be given up halfway. For this purpose, the government authorities at all levels and the publicity departments should make great efforts in dissemination and to improve gradually the sense of awareness of all the citizens in the city to protect the historic cultural heritage in Beijing.

At the moment, Beijing is under large scaled construction to modernize the city and to prepare the city for the 2008 Olympic Games by putting up a lot of sport facilities, cultural facilities and municipal infrastructural facilities. Under such favorable circumstances, it is extremely necessary to stress on the protection work of the courtyards, work out scientific and integral arrangements by combining the new overall city planning, making full use of the advantages of being the capital city with rich history and culture and promoting the social and economic development in the city. Only by doing so, our ancient city of Beijing can send forth splendor and become a truly modern metropolis.

## **Management of the HAMPI Project, India**

### **Introduction**

The complexity exhibited by Indian heritage sites poses a great challenge to heritage education and conservation profession. However, this challenge comes disguised as an opportunity; the opportunity for building frameworks comes from the necessity of having to teach the subject of architectural conservation in India with its rich and diverse heritage context. For me, this is similar to the situation where Sebastian Bach found himself in charge of the choir in a little church near Berlin and composed all the wonderful music. The choice to use this opportunity of teaching conservation to build intellectual and human resource capacity for Indian heritage management from my little room down the dirty corridor helped to reciprocate equally with the "holistic framework for heritage education" for cross cultural and cross continental dialogue of the MUMA project.

At the Cottbus symposium in June 2006 of the MUMA project on Heritage Education, the key point made was about intellectual capacity building with heritage education as the critical forum/platform. Another important issue was to develop methods in order to resolve conflicting and interrelated issues related to heritage sites. The theme was further articulated through the experience of the participating alumni.

Several alumni of the Department of Architectural Conservation have participated both in the preparation of the management plan as well as the MUMA project. The approach for the management of the site has been an integrated approach based on the holistic framework already utilized by me as a teaching tool. In 2004, the new curriculum came into place which is based on the interdisciplinary learning that is required for Indian heritage management. Over the three common years, aspects of the

framework have been applied in both places and shared across continents and cultures and has now prepared a group of young professionals armed with a working approach and process based on the Indian context and situation. Exposed to Europe academic environment through Muma, this group convincingly addresses the objectives of the Asia Link – reciprocity, sustainability and human resource development through capacity building.

Preparation of the Integrated Management Plan for Hampi World Heritage Site, India coincided with the Asia Link MUMA project activities, sometimes rather inconveniently. Both projects had a similar length of time, beginning together almost three years ago and both now are at the verge of conclusion. The resulting synergy achieved through this collision course is the focus of this paper apart from the very elaboration of the Hampi project.

### **The integrated management plan for Hampi World Heritage Site**

The preparation of the Integrated Management Plan for Hampi World Heritage Site has been a great opportunity to develop appropriate management measures from the cultural perspective for the country. The experience of over these three years gives Hampi the unique distinction of being the "atelier" for development of integrated systems and management practices in heritage management in the South Asian region because of the joint international, national, regional and local cooperation in this endeavor. UNESCO played a catalytic role and the ASI commissioned the management plan. The lesson realized from this project is that India can comprehensively and effectively protect and manage her complex heritage resources and sites as part of mainstream activity with a bit of extra effort. Only, it is important not to have any preconceived notions of heritage site management but to develop them from the needs and realities of the site. It is also very clear from the Hampi project that every heritage site has the potential of unifying the community, the heritage place and its historic dimension into one programme. It is up to us to realize the immense collective responsibility required to achieve the desired results.



<b>Name of the World Heritage Property</b>	<b>Group of Monuments at Hampi</b>
<b>State</b>	<b>Karnataka</b>
<b>Important dates</b>	
Nomination by the State Party	1982
Inscription on the World Heritage List	1986
Inscription on the List of World Heritage in Danger	1999
Removal from the List of World Heritage in Danger	2006
<b>Criteria for Inscription</b>	
Criteria I	Masterpiece of Human Genius
Criteria III	Exceptional Testimony to a Civilization, which has disappeared
Criteria IV	Outstanding Example for a type of Building or Architectural Ensemble, which illustrates a significant stage in human history
<b>Area Calculation for Hampi World Heritage Area (refer attached Map)</b> (Source: HWHAMA Act 2002, pg 11)	
Core Area (or Hampi World Heritage Site)	41.8 sq kms
Buffer Zone	53.0 sq kms
Peripheral Zone	31.0 sq kms
TOTAL	125.8 sq kms
Note: 1. After the new boundaries of HWWHA are notified as per Map 4, the buffer area shall increase to 194.2 sq kms and total area of HWWHA to 236 sq kms. 2. Studies by the Management Team identify a much larger area as the original extents of Vijayanagara metropolis, which is currently unrecognized but has the potential to be declared as World Heritage Cultural Landscape. The IMP refers to this area as HAMPI NATIONAL HERITAGE REGION	
<b>Administrative system</b>	
HWWHA falls under two independent district administrations, of Bellary and Koppal. The administrative set-up provides official support to local governance.	
<b>Local Governance</b>	
6 Gram Panchayats and 1 Nagar Panchayat (for Kamalapura town) over 2 districts	

Fig. 1

Demographic details (Source: Official Records of HWHAMA)		
	<b>Hampi World Heritage Site/ Core Zone</b>	<b>Total area (Core and Buffer zones)</b>
No. of settlements	10	30
Population	29130 approx.	64466 approx.
Primary occupation	Agriculture	Agriculture

Fig. 1

### World Heritage Convention 1972 and management plans for World Heritage sites

First of all, a management plan for any heritage site essentially looks at protection, maintenance and management of the entire range of heritage resources on site to maintain its overall significance and values – Outstanding Universal Values, national, regional and local values – which encompass archaeological, historical, architectural, religious, socio-cultural, economic usage or any other aspect. A management plan is mandatory for all World Heritage sites inscribed by UNESCO to ensure effective safeguard of their Outstanding Universal Values. However, there is no singular prescribed method for preparing management plans. The World Heritage Convention '72 and its Operational Guidelines lay down the principles to be followed for protection and management of sites but development of an appropriate value based management system, which is rooted in that country's context, is the responsibility of that country/State Party. This implies that preparation of a management plan is a national responsibility and an international obligation that requires every State Party to apply itself creatively to develop its own system of heritage management that is in consonance with existing systems, local context and site conditions. This paper will try to demonstrate through the intellectual and human capacity building approach of the Integrated Management Plan from a teaching position, the manner in which the immense synergy unfolds.

### Contents of the Hampi IMP

In consonance with the directions of the Operational Guidelines, the focus of the Integrated Management Plan for Hampi World Heritage Site has been to realize the potential that is present within the existing State Party administration and governance for absorption of protection and management measures through discreet changes and modifications to existing official structures. The holistic approach for Integrated Management developed by the author of this paper for Indian heritage sites has been the foundation for the management plan. This envisages a system for management that integrates with the existing legal, institutional and economic frameworks existing on ground. It aims to slowly change the official systems from the colonial to the democratic paradigm for heritage sites because of its pertinence, both to the current need to make the local heritage accessible and to make the local population an integral part of the management process. Also noteworthy is the nature of architectural heritage itself which largely belongs to a more interdisciplinary stream and local traditions. Indigenous knowledge systems do not lend themselves to the readily available rigid technical expertise of modern times. Therefore, key strategies have been articulated further to develop critical processes for sustainability and harmony among stakeholders. All management proposals emerge from the team's study and analysis of the Hampi World Heritage Site, its buffer zone and the surviving larger cultural landscape yet to be nominated as World Heritage. The six volumes prepared may be summarized as follows:

### **Volume I – “Integrated Management Plan for World Heritage Site Hampi”**

This is the key document with the proposed Integrated Management Plan and management system to be finalized through discussion and dialogue with the stakeholders. Other volumes are supporting volumes which elaborate, analyze, process information for training etc. The contents inform the reader of the relationship of the studies and other explorations to the development of management systems and Integrated Management Plan.

### **Volume II – “Laying the Foundation for Integrated Management Plan for Hampi”**

This report presents the context of the site in its totality. It explains the three important pre-requisites i.e., place, people and the state of conservation in the World Heritage site of Hampi and its dynamics based on surveys. This volume also includes an exploration of the GIS program to analyze the cultural resources on site.

### **Volume III – “Cultural Resource Redefinition and its Management Implications”**

This output attempts to build a shared understanding about the World Heritage Site of Hampi, the capital of Vijayanagara Empire, by all concerned stakeholders. This volume enumerates the various heritage components and systems that survive – tangible and intangible that together contribute towards significance of the site, as well as some generic guidelines for protection and management of these. This output is expected to be utilized in training programs for awareness building.

### **Volume IV – “Comprehensive Sample of Cultural Resource Database”**

This is a compilation of information from secondary sources (especially the research VRP of George Mitchell, John Fritz and others) and field surveys which formed the basis of first phase of management team’s work in 2003 namely “Laying the foundation for a management plan”. This volume gives a real quantitative picture of the herit-

age of Hampi in a comprehensive way, which needs to be broadened to the entire site. This is just a sample to be used for training.

### **Volume V – “Analysis and Amendments to the Act 2002 – A Reference Reader”**

This reader analyses the implications of the “Hampi World Heritage Area Management Authority Act, 2002”, on the management and the maintenance of the site. The limitations of this Act have been addressed to encourage the decision makers to focus more on protection of cultural resources of Hampi and its management. It is expected to help in making the IMP functional and easy to operate.

### **Volume VI – “Operational Management Plan”**

This volume attempts to ground the Integrated Management Plan for implementation – at the international, national, state and local levels.

These volumes demonstrate the entire process that was essential to be followed for the site and any measure can be easily counterchecked to ascertain the way by which the proposed strategy has been formulated. This is a self monitoring technique and critical for the irreplaceable nature of heritage resources.

As intended, the achievement of the Integrated Management Plan has been that it undoubtedly demonstrated the true nature of the site of Hampi (beyond the presently acknowledged monuments from Vijayanagara period) and the capacity of the existing system on ground – by legal, institutional and economic aspects (this is quite sufficient and accommodates effective heritage management within its folds). Moreover the IMP grasps the issues and challenges in management and envisions the process by which management of the site can be undertaken within this existing framework. The conceptual broad base vision for management of Hampi World Heritage Site guided the entire endeavour.

### **IMP: a five-year plan**

The IMP is visualized as a five-year plan. Within this period, it is expected to see this IMP functioning with important aspects like the decision making and monitoring mechanisms totally in place. By this time, through specific capacity building initiatives, which is also proposed in the plan, the entire community is expected to be brought onto a level to participate in the new economy that will result from the wealth potential of the heritage resources. The IMP itself will function as the operational instrument for all actions, for all stakeholders. Each sector with jurisdiction on the site will have developed rules, regulations and other ancillaries.

Due to the pioneering nature of this project, each task will be translated from study and discourse mode to the management mode through process of being made operational by close scrutiny enabling decision making by its relevant working group of stakeholders. The other stages are:

- Implementation stage
- Execution of projects
- Monitoring and improvements through regular reporting

### **Roles and responsibilities in management**

Currently, the major responsibility for management of Hampi World Heritage Site rests with two agencies namely ASI (as nodal agency for State party and constitutional mandate) and the Hampi World Heritage Area Management Authority (HWHAMA).

- ASI and HWHAMA will jointly approve and implement the plan as per GOI and GOK jurisdictions.
- The management team that prepared the IMP has been the facilitator, technical expert and director from the outside.

### **Educational attributes of the Integrated Management Plan**

Long term involvement is the key that makes the preparation of this IMP distinct from other consultancy projects.

Long term involvement is the strength of academics interested in contributing through system buildings in this fast and transforming world.

My Hampi experience started on 1st January 1980 when I volunteered for an architectural documentation project for a Marg publication by Dr. George Michell, an eminent architectural historian. The site was in its natural state with little management as we know it today. We lived within the site which is not possible today in India because of enhanced security notions.

In 1984, I took my undergraduate 3rd year architecture students to Hampi. Their project was to select an appropriate site for a research centre for Hampi and design the same. It was challenging to decide on where to build on such a spectacular and overwhelming site. This time we lived in the tents of the State Department of Archaeology. We did find possible places where the research centre could be located. Elaborate site analysis and zooming down from many alternative sites was encouraged. I'm sure it was an unforgettable experience for my students who also got to see a large part of the State of Karnataka as part of the study trip. Some of them have worked later as associates in heritage management projects done by me. This experience has enabled training of site-appropriate professionals for heritage management purposes and their identification for such works in the future.

Studio project for 3rd semester, Department of Architectural Conservation: "Heritage and Development: Two sides of the same coin" in 2004 where students looked at four sectors – transportation and linkages, infrastructure development, housing and sustainable tourism, from the perspective of heritage protection and management.

The foremost critical aspect of this long term involvement was that it enabled a comprehensive understanding of the site and its various values manifested in cultural resources on site. Therefore it was possible to propose apt manage-

ment level proposals. This was the process of first learning, training and then teaching, from discourse mode to real management mode, from academics and theory to real practice, another similarity the Hampi project shares with the MUMA project. As a larger relevance, it has application in non European context in Asia. The former students of the Hampi studio projects are now professionals who now form part of the trained resource persons for working on Hampi and similar sites. One of them works as the site manager for Hampi World Heritage Site.

### **Composition of the team**

The management team under me is totally composed of my former students, some who had also obtained PhD or trained in specific skills after completion of post graduation. Over the past three years, many worked upon specific aspects of the Hampi project depending on the focus of the time. At any given point in time, the core team did not exceed more than 6 persons. Emanating from the skills set, the team had the ability for multi-tasking.

Keeping in view the multi-disciplinary requirements of the site, a wide array of experts acted as advisors to the team – lawyer, town planner (who eventually became a part of the Team), GIS expert, landscape architect, technocrats and administrators in the Indian government and others.

Implementation on ground was to be done directly by the government to eliminate any in-between agency or external party to enable learning and involvement in the client organization so that the entire process is streamlined within the overall Indian framework and to make responsible heritage management a state responsibility. This was done to enable in-house strengthening and capacity building within constitutionally mandated agencies to clarify their roles and perform their roles and responsibilities in actual implementation of management on ground. The team is envisaged as the facilitator to build the capacity of the client.

### **Conclusion**

Hampi World Heritage Site will be the first in the Indian subcontinent to have a management plan, the Integrated Management Plan for Hampi World Heritage Site, in accordance with the directives of the operational guidelines. Implementation on ground has taken off to establish the basic form of the IMP more as a set of processes contrary to the assumption of the management plan as a “magic” product ready for direct application on ground. This is the larger debate that emanates. The interface with tourism section is currently under discussion.

The future of heritage sites is vulnerable and the role of education that develops the intellectual capacity to address the challenges posed is very critical. There is an urgent requirement to communicate the role of education in the preparation of management plans. In this context development of management systems for academics and higher level education can play a very important part.

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# Figures

Fig. 1: Hampi World Heritage Site: vital information

Gabriele Horn

## **Heritage Management and Local Participation – The Balance between Theoretical Claims and Practical Frustrations**

### **Introduction**

Most people identify the World Heritage Site (WHS) “Palaces and Parks of Potsdam and Berlin” above all with Sanssouci Palace. But this pleasure-palace is only a small part of the WHS.

The Prussian Palaces and Gardens Foundation Berlin-Brandenburg (for which I will use the German abbreviation – SPSG – Stiftung Preussische Schlösser und Gärten) was established by the German state on 23rd August 1994 as an independent foundation. Prior to establishment of this single foundation, Berlin and Brandenburg had run separate palace and garden administrations since 1947. The foundation administers Sanssouci Park\*, Lindstedt Palace\*, the New Garden\*, Pfingstberg Hill\*, Babelsberg Park\*, Sacrow Park\*, the Stern Hunting Lodge (including its other buildings) in Potsdam, and Glienicke Park\*, Peacock Island\*, Charlottenburg Park (including its other buildings), Schönhausen Park and Grunewald Hunting Lodge in Berlin. The foundation also oversees the palaces and parks of Caputh, Königs Wusterhausen, Paretz and Rheinsberg. Some of these state owned homes and gardens it administers are also part of the World Heritage Site ‘Palaces and Parks of Potsdam and Berlin’. Further parks and buildings of UNESCO-WHS are the Böttcherberg Hill with the Loggia Alexandra, the Glienicke Hunting Lodge in Berlin, and the Russian Colony Alexandrowka with the Kapellenberg, the artificial Italian village of Bornstedt and the artificial Swiss village in Klein-Glienicke, and the Station of the Emperor in Potsdam, all of which are administered by the local authorities of the two cities, Potsdam and Berlin. The characteristics of the World Heritage Site are the enormous amount of views which are connecting the different parts of the WHS, the so-called ‘Potsdam-Berlin

cultural-landscape’. This cultural-landscape was set up and developed between the 18th and early 20th century, starting with Sanssouci Palace and Park and finishing with Cecilienhof Palace. The main work was done by the landscape-architect Peter Joseph Lenné in the second and third quarter of the 19th century who started to connect the aforementioned parks and palaces or to design and add new parks like Glienicke, Babelsberg, or Pfingstberg. He also integrated the farmland, the fields and the meadows and created in the north of Sanssouci Palace an ornamented farm with paddocks and fields lined by bushes, copses, and hedges crossed with paths.

The “Palaces and Parks of Potsdam and Berlin” are a WHS since December 12th, 1990. The WHS was expanded two times to include areas, the incorporation of which had been impossible for various reasons in 1990. The site has a total area of 2.064 ha (about 5,100 acres).

### **What is our impression of the involvement of local people in the process of maintaining the WHS?**

Describing our institution, I can say that we are a museum and also an open-air museum in a very classical way with our historical houses and gardens.

Most of our visitors and the local people are expecting buildings and sculptures in the parks. Sometimes they climb on the sculptures to take nice or funny photographs of each other, this is an attitude which you can find in all stages of life. But very often, an understanding of the parks as a historical monument does not exist – as it would be necessary, or only exists in part. To them, the historical garden or the setting are simply a charming environment and not a work of art. They like to bike in the historical gardens where it is forbidden because the paths are natural paths, that means the paths are made of gravel or other materials and not of asphalt. The people like to sit on the grass everywhere they like, not only on the allowed picnic sections. But we can ask them, would you accept if someone walks on a Picasso art-piece or a Caravag-

gio art-piece like you do it in the historical gardens? No one will say that this is acceptable. But what can we do to change the behaviour and increase the acceptance of the historical gardens as an art-piece? What is our solution?

In difference to the buildings the entrance to the gardens of the SPSG is free according to our state-contract of 1995. But we believe that it is for many people not easy acceptable that the value is the same also if you don't pay an entrance fee. So we decided covered by a press campaign to introduce an voluntary entrance fee. Since 2006 we have a contribution for maintaining the gardens. The readiness to give a contribution is different in Berlin and Potsdam. In Berlin the visitors (mainly the inhabitants) don't want to pay anything. In Potsdam the attitude is different. The tourists like to give a little donation, but also the local inhabitants. The voluntary entrance fees are 2 Euro one visit or 12 Euros per year. I guess this is not to much.



Fig. 1

During the last years we had done special days and weekends like the garden day "Prussian Green" with guided tours, performances, auction of plants, working sessions in the garden, and consultation through our gardeners. We participated on the Long Night of Museums in Berlin, the International Museums Day, or the World Heritage Day with a cultural and culinary program. But the people who are interested in these special programs are typical middle class people, our normal and daily visitors. It is not easy to involve those who are not classical visitors of cultural sites or museums. We also will try to motivate immigrants and non high-educated people to visit and to respect our heritage (Fig. 1). But our big problem is the urbanisation of the environs of the parks and palaces which started immediately after the reunification of Germany.

### **The Prussian Palaces and Gardens Foundation of Berlin-Brandenburg and laws concerning historical monuments and gardens**

As one of the consequences of the political upheavals in 1989, a law was passed on 22 July 1991 concerning the protection of historical monuments and gardens in the state of Brandenburg; the existing law in Berlin (West) continued to apply. The palaces and gardens came under the jurisdiction of the general lower-instance authorities for monument preservation. It was not until the establishment of the SPSG – which I mentioned earlier – that the two laws on the protection and preservation of monuments were changed. The SPSG became an independent lower-instance authority for monument preservation (untere Denkmalschutzbehörde), and could be called upon to directly achieve agreement with the special monument preservation authorities (Landesdenkmalamt/Fachbehörde) with regard to the palaces and gardens it administers. Since August 1st, 2004 the state of Brandenburg has a new law on the protection and preservation of historical monuments and gardens and the clause has been changed to a coordination with the special monument preservation authorities of Brandenburg. The protection of the environs in terms of presenting varying points of view falls to the



SPSG, but this also comes about through the cooperation with the general lower-instance preservation authorities as well as the special preservation authorities, as laid down in the historical preservation law. The parts of UNESCO-WHS which are not owned by the SPSG are protected by the general lower-instance authority.

### **The protection and preservation of the cultural landscape or environs – some selected examples**

Since 1990 numerous resolutions and statutes have been passed to protect the cultural landscape in Potsdam, but not every time very successfully. Many conflicts arose because undeveloped plots were to be developed. These were plots that would have been better left off as they were, empty, or else the house built there should have been constructed on a smaller scale. But such more moderate measures would obviously have been less profitable over a short period of time. It is characteristic for our WHS, that all have been under considerable pressure for development since 1990, after the reunification of Germany.

#### *Building construction at the Glienicker Horn – a decision resulting from a competition*

After 1990 the Glienicker Horn – a peninsula in the shape of a horn – became a focus of our attention following the restoration of Babelsberg Park because of the demolition of the old border fortifications which the GDR had set up (Fig. 2). One can see the Berliner Vorstadt (suburb) with the newly built houses (building went on until 1997) from the banks of the Havel with its wayside-shrine and bench.

The views from Glienicke Park and its buildings to the different towers of the city of Potsdam, and from Babelsberg Park in the direction of the Pfingstberg Belvedere have been disturbed considerably. The construction which took place at the Glienicker Horn was done legally, and there were competitions followed by a development plan. With the critical advantage of hindsight, if you take a look at this process, you can conclude that it is not good to simply be a member of the jury if you are responsible for

historical monuments and gardens, because you have just one voice as opposed to a group of architects who want to build things and a city which is looking for investors. It is also necessary to play an active role in writing up the guidelines of the architectural competition, defining at this point already the main concerns for protecting the environs, rather than simply being a member in this decision process afterwards, when it is basically too late. In the development plan at the Babelsberg Straits (Babelsberger Enge) three construction sites remain undeveloped even today, and now a private investor wants to construct his house there. After realizing it a bit late, the city of Potsdam is trying to raise the zoning level for development in order to keep the area free. This may be due to the old pressure put on by ICOMOS and UNESCO, but perhaps it is also because some people started to write directly to UNESCO.



Fig. 2

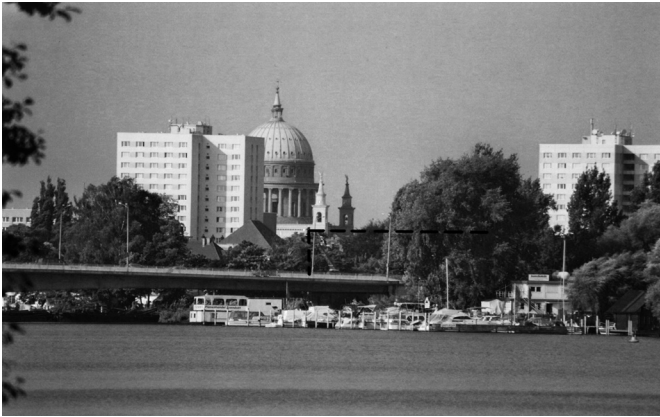


Fig. 3

*A competition, a development plan, a new building for the municipal fire-brigade*

Potsdam wants to regain its center. During World War II the city suffered under a heavy bomb attack by the Allies on 14 April 1945, which destroyed much of its center. In the 1950s the GDR first started to rebuild it, but in the 1960s and later they destroyed what remained of the City Palace with the Pleasure Garden, the Garrison Church, the Holy-Ghost Church, and other remnants of the Prussian kings and emperors, as the GDR authorities characterized them. Many people were very sorry about this, even before reunification took place. Now they, and other Potsdam citizens, such as people from show business, and politicians, have come up with the idea to regain the so called Potsdam's historical center. On the one hand, they want to reconstruct the lost City Palace and the Garrison Church, but on the other hand, they do not invest much effort in saving the views and the panoramas which connect the different parts of the WHS. The latest idea is to destroy views from the drive to the Babelsberg Park over the Havel to the last remnants of the historical center such as the Nicolai Church, a building by Karl Friedrich Schinkel, and the top of the old 18th-century town hall in favor of a new building for the municipal fire-brigade (Fig. 3). Also here they have carried out this competition without



Fig. 4

us. Neither did the lower-instance authority for monument preservation of Potsdam ask us concerning the obstruction of the views. It has now been decided that they will reduce the height by two floors. We all know that these two skyscrapers will be demolished in the coming decades. Many people who are responsible for this new building blame the GDR for lack of sensitivity.

*Traffic Project No.17 of the German unification infrastructure master plan*

The object of the traffic projects of the German Unification Infrastructure Master Plan is to improve infrastructure and the traffic communications within the new states which became a part of Germany again after reunification. One part of this is traffic project No. 17 concerning water-ways. This project is being developed by the German Waterways Authorities and the Federal Ministry for Transportation. The project especially affects UNESCO-WHS at the Havel, between Jungfernsee (Lake), Glienicke Enge (Straits), Tiefen See (Lake) and Griebnitzsee (Lake), together with the connections to the parks of the New Garden, Babelsberg, Peacock Island, Sacrow, and Glienicke. Among other things, the aim is first to deepen and widen the Teltow Canal on both sides of UNESCO-WHS (the Swiss Village Potsdam-Klein-Glienicke and Babelsberg Park) (Fig. 4). In



Fig. 5

the meantime, the plans are to dig up only one bank of the canal on the side of the artificial Swiss Village. It is not only the changes in the situation of the banks by sheet piling etc., which will disturb and damage the character of the landscape in major parts, but also the change in the water level will endanger lastingly and considerably the historical monuments and the pile foundation structure. The beating of the waves and the landing places and the waiting section for the container-ships would have a sizable effect on the operations. The German Government is required to report regularly to the World Heritage Committee, but the objections to its project have never been part of the reports. The Federal Government estimates that there is no risk for UNESCO-WHS. At the moment, the project is not being pursued due to intensive protests of the citizens and while checks are being run as to whether the project will be cost effective. But the plans have not been cancelled. They have merely been put on hold for a while.

*The houses in the Katharinenholz in Potsdam-Bornstedt*

The artificial Italian village of Potsdam-Bornstedt lies north-west of Sanssouci Palace and north of the Orangerie Palace. The village received its unique special character under the Crown-Prince and King Frederick-William IV (Friedrich Wilhelm IV) in the middle of the 19th century. The aim was



Fig. 6

to improve the landscape, to create an ornamental farm in the north of Sanssouci Park in the farmland, meadows, and fields. Peter Joseph Lenné, the famous Prussian garden architect, or better, artist who had traveled to France and to Great Britain, invented a marvelous, decorated landscape as an ornamental farm, which was also restored and reconstructed after the political change in 1989 with the help of the farmland consolidation authorities.

In 1994, the city of Potsdam set up a development plan for realizing their goal of building more densely and closing gaps in the area between Amundsenstraße and Ribbeckstraße, which was directly connected to the artificial Italian village of Potsdam-Bornstedt and visible from the so called Potentestück in the Park of Sanssouci (Fig. 5). The area encompassed by this development plan was large, so the city of Potsdam decided to split it into two, because an investor for 12 houses, each with 12 flats, and a total height of 12 meters was waiting to start the construction of these buildings. The objections to this building project due to the sheer mass of the buildings and also the untypical style not fitting with this artificial Italian village went unheard. These 12 apartment houses are clearly an eyesore to UNESCO-WHS and the overall impression of the place and landscape of the artificial Italian Village (Fig. 6).

Different views are now damaged. Meanwhile, the city of Potsdam has come to the realization that this was a mistake. But a new development plan did not meet the expectations; e.g., there will now be a huge parking lot in the WHS and a new settlement of one or two family houses of high density in the buffer zone. The preservation laws are not strong enough to prevent this, if the city-planning department of Potsdam wants it.

### **Summary**

Some of our recurrent problems in the last decade and today have been pointed out by illustrating various examples. In the last fifteen years, considerable infringements upon the environs of sites under the administration of the SPSG, including sites belonging to the UNESCO-WHS, have become evident due to various building measures taken. Some big, new buildings were planned and constructed in the buffer zone, and started to impair considerably the views between the separate parks of the SPSG/WHS. For this reason, the UNESCO considered placing the UNESCO-WHS in Berlin and Potsdam on UNESCO-WHS Endangered List in 1995. In the meantime, from out of the conflicting interests between the desired building density and the concerns for the protection of the environs, the first steps towards an effective cooperation may be witnessed. This sensibility has been heightened by the discussions conducted for more than two years with the SPSG, the specialized authority, the state ministries, and the city of Potsdam, all taking part in the discussion process within the framework of so-called directional planning. Now the SPSG and the City of Potsdam periodically discuss topics concerning town planning and tourism. The State Ministry of Town Planning, Domestic Architecture, and Traffic in Brandenburg (today the Ministry of Infrastructure and Rural Planning) has given some funding to the City of Potsdam to set up some development plans in the environs of the SPSG. The City of Potsdam has issued several statutes for historical monuments and gardens as well as statutes for protecting the environs. The ultimate success resulting from such intensive cooperation is, in some parts, clearly

visible, despite the short period of its existence. But nevertheless the protection and preservation of the cultural-landscape or environs as an integral part of the historical monuments and gardens is one of the main duties we must carry out. We want to save what is picturesque in an enormous landscape garden. Our heritage must be well maintained for the generations who will succeed us.

### **Notes**

\* all places are part of UNESCO-WHS and owned by the SPSG

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## References

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## Figures

- Fig. 1: Immigrant-children visiting the New Palace in Potsdam from Berlin-Neukölln, August 2006 (SPSG, Petra We-sch, Potsdam)
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- Fig. 3: Simulation of the planned house of the municipal fire-brigade in Potsdam, September 2005 (Foto: Stadtverwaltung Potsdam, Barbara Plate, Potsdam)
- Fig. 4: Teltow Canal in Potsdam, 1998 (Foto: Gabriele Horn, Berlin)
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Steffi Behrendt

## **World Heritage Management in the Hanseatic City of Stralsund: Strategies for Capacity Building and Education**

### **Legal prerequisites**

Since June 27, 2002, the “Historic Centres of Stralsund and Wismar” have been part of UNESCO’s World Heritage. The inscription on the World Heritage list implies the obligation to do everything possible in order to protect the heritage, to safeguard it for future generations and to develop it carefully. Beyond that it is necessary to convey the concept of World Heritage and to introduce the World Heritage site to a wide public. The educational impetus stems from article 27 (1) of the World Heritage Convention.

The operational guidelines – the rules of implementing the World Heritage Convention – elaborate further that public’s awareness and understanding of and respect for the need to preserve the cultural and natural heritage needs to be strengthened (IV.A 211 b, operational guidelines). The local and national population is to participate in both the protection and presentation (IV.A.211d, operational guidelines).

### **An office for the coordination of World Heritage management**

An important requirement for the realization of tasks resulting from the World Heritage Convention is the establishment of an office for coordination within the World Heritage sites, whose employees “will consider all interests of the site resulting from the World Heritage Convention in the sense of an improved coordination of all participating actors” (from the resolution of the 66th meeting of the German UNESCO commission on June 29, 2006 in Hildesheim).

One year after the inscription of the “Historic Centres of Stralsund and Wismar” on the UNESCO World Heritage list, the Hanseatic city of Stralsund created the position of a World Heritage manager within the city’s administration. Organizationally related to the mayoral office, the position serves to coordinate positions and installations in the context of the UNESCO World Heritage, while serving also as place of inquiry for citizens, the press and various other institutions and organizations. The position includes documentation of professional development as well as dispatching corresponding information to specific departments whenever they ask for it. Through the position contacts are established and maintained among the German and international World Heritage network. In addition, the World Heritage manager is responsible for processing applications for the use of the World Heritage emblem “Historic Centres of Stralsund and Wismar.” However, the main focus is press and public relations work. Cooperation in developing a marketing concept for the city with consideration of its World Heritage status is a significant task for the World Heritage manager as are the production and dissemination of information material, maintenance of the World Heritage homepage online, as well as conducting information events, professional presentations, organizing exhibits and presentations and participation in trade fairs.

Consequently, it is the task of the World Heritage management in Stralsund to develop appropriate strategies and programs for conveying and presenting the World Heritage concept in order to build up competencies and capacities in the part of the mutual World Heritage site that lies in Stralsund.

### **The aim of educational work and public relations according to the World Heritage application**

“The aim of the public relations work of the Hanseatic cities of Stralsund and Wismar is to describe and explain their historical old cities to a wide public – on a local and regional level, but also in a national and, increasingly, in-

ternational context. On the one hand this is in order to raise the consciousness of the population for their cultural heritage and for the preservation of monuments and thus continue to raise the level of commitment for all measures aimed at the preservation and restoration of the old cities. The aim is also to draw attention of interested persons in Germany and, if possible, in other countries, to the rich substance of the towns of Stralsund and Wismar with regard to monuments and to motivate them to get to know the towns more closely" (from the World Heritage nomination, December 2000).

With regard to sensitizing the population, the answer to the following questions is of particular significance for the World Heritage management: How to best convey knowledge about the concept of World Heritage within the World Heritage site? How to reach important groups and key disseminators of information? How to convey knowledge of the requirements for protection and preservation? How to make young people, in particular, feel enthusiastic about the topic?

### **A close cooperation with schools**

In the Hildesheim Resolution, the German UNESCO commission calls for a closer cooperation with schools, in particular with the UNESCO-project schools in order to further develop the educational mandate of the German World Heritage sites and to anchor the knowledge of the German and the international World Heritage in the curriculum. A fundamental principle is that the Stralsund World Heritage management office is available as a place of inquiry for all citizens, including teachers. During the past three years, the Stralsund World Heritage management has developed diverse offers specifically suited for children and youth. Together with the mayor, in a consultation in 2005 to which all directors of school had been invited, possible forms of cooperation and the offerings of the World Heritage management were presented. This has resulted in intensive contacts to individual educational institutions.

The people in World Heritage management go into classrooms and teach special curriculum units based on the curriculum folder "World Heritage for Young People." A close cooperation has resulted from specific project days or weeks. Results from projects initiated by the World Heritage management have been successfully integrated into the own work: A booklet of puzzles related to World Heritage, published in 2006, is based on puzzles that students of a Stralsund academic high school created within the framework of a project week. The production of an information leaflet specifically for young visitors of the World Heritage site, another concept worked on by students, is being planned. The fact that the results are put to a meaningful and visible use and thus become known to the public increases the involvement of the students and contributes to a stronger identification with their own city. Initiated in 2006, the series "World Heritage in young hands – students exhibit" has been well accepted by the municipal schools. In this case, the World Heritage management offers an opportunity to exhibit project work that has been produced in the classroom and is related to the topic of World Heritage in a historic building located directly on the historic market square. The opening events of these exhibits, with participation of the press, represent for students and teachers alike a form of recognition.

For the annual event, the "Long Night of Open Monuments," on each first Saturday in September, a specific event for very young visitors was organized under the slogan of "World Heritage Crafting Fun – Mysterious Events in the House of Wulflam." From 8 to 11pm they were invited to paint, play, do puzzles and crafts. Board games and puzzles were provided that related to the city's historic centre and had been designed by students of a Stralsund school in class. The World Heritage management continues to serve as a place of contact for a specific project ("denkmal aktiv – Kulturerbe macht Schule"), which is being conducted in this year by the UNESCO project school Integrierte Gesamtschule Grünthal in Stralsund.

Experience has shown that the coordination office in contact with the municipal educational institutions can take on important tasks. The office gives impetus, ideas and provides information and materials, produces publicity and establishes contact to the press. Also important is the support given in the form of publishing results or documentations of activities, for instance, on the World Heritage homepage [www.stralsund-wismar.de](http://www.stralsund-wismar.de), in the quarterly newsletter *UNESCO-Brief* or in the bi-annual magazine *Welt-Kultur-Erbe*.

### **Development of competencies: further education and offerings, lectures and information material**

The World Heritage management offers professional lectures that present UNESCO and its goals, provide background information concerning the World Heritage program, present the German World Heritage sites and focus on specific qualities of the "Historic Centres of Stralsund and Wismar" and present their functions. These lectures are individually suited to their audiences. Important target groups for the World Heritage management are various factions of the citizenry such as political decision makers, the employees of the municipal administration, tourist guides, teachers, retailers, students and associations that relate to the historic centre. The integration into the curricula of the local adult education institution and the Stralsund University for Applied Sciences in order to reach a larger audience has proven to be meaningful.

In addition, the World Heritage management provides various polyglot information materials, offers internships and assists with academic presentations and theses.

### **Capacity-building: The World Heritage Council**

In their resolution, the German UNESCO commission calls for a reinforced involvement and identification with World Heritage sites through establishment of local circles and foundations among the citizens. The preservation and development of a World Heritage site consisting of a historic centre represents a common task for all citizens.

In order to work on this task together, the mayor of the Hanseatic city of Stralsund appointed in 2003 the World Heritage council, which meanwhile has been embodied in the main statutes. The task of this council is to advise and support the mayor and the administration in the preservation of the World Heritage site, to strengthen the local economy, specifically tourism, with regard to World Heritage as well as to use the World Heritage status in reinforcing the identity of all inhabitants of Stralsund. The World Heritage council consists of people who, because of their function or activities, contribute to securing lastingly the inscription of the Hanseatic city of Stralsund on the World Heritage list and to further develop this status to a cultural and economic benefit of the city. The World Heritage council also contributes to conveying the World Heritage concept and promotes public awareness; understanding and appreciation of the World Heritage site "Historic Centre of Stralsund." The council has declared as its goal to promote communication and cooperation among all parties that feel obliged to the World Heritage concept and thus supports investigation of the World Heritage site and promotes publicizing the results. Thus the council strengthens local competencies by supporting projects and events concerning pedagogical aspects of the World Heritage concept. Currently the council consists of public figures of the Hanseatic city of Stralsund that are actively involved in communal politics, education, economy, culture as well as tourism.

### **Conclusions**

The creation of a permanent coordination office in Stralsund has been useful for the World Heritage site so far. This measure creates clarity with regard to responsibilities and takes burdens from the professional departments. In addition, it takes into better account the mandate for education and information.

In addition, to meet the requirements for successful interdisciplinary work, the following objectives have been achieved: building of a network within the city; a periodic



exchange of information within and outside of the administration; the practice of interdisciplinary thinking; short processing times, appropriate budgeting; good contacts to the press; the organization of effective public relation measures; the contact to citizens and continuity of personnel.



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