Unit 3
Understanding and Protecting Cultural Heritage

Heritage Value

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

The Illustrated Burra Charter, 2004, p.27.

The Magic of the Monuments

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

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

(Els Slots, Netherlands Source: www.worldheritagesite.org, emphasis added)
# Unit 3
Protecting and Managing Cultural Heritage

## Learning Objectives

This unit is designed to provide you with:

- An understanding of what is cultural heritage and the heritage values of a World Heritage Site
- An understanding of what is protected in cultural heritage sites
- Knowledge of the key steps in site protection and conservation
- An understanding of the key issues related to the conservation of heritage sites

## Contents

This unit is organised as follows:

**Core Knowledge**

- 3.1 What is protected in cultural heritage sites?
- 3.2 How is a cultural heritage site protected?
- 3.3 Authenticity and Integrity
- 3.4 Heritage guides’ contributions to the protection and management of WH sites
- 3.5 Community involvement in protection and management of WH sites

**Case studies**

**Worksheets**

**Practical Applications**

**Key Readings**

**Unit Summary**

**Facts and FAQs**
Core Knowledge

3.1. What is protected in cultural heritage sites?

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

Understanding the heritage values of a site leads to an understanding of the heritage importance of a site. For cultural sites, it is sometimes called cultural significance. Understanding cultural significance is an important first step before making any conservation decisions. Different territories or cultures may have different systems for the assessment of cultural significance of a place.

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

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

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

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

Definition:

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

ICOMOS, 1999

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

ICOMOS, 1999

Note:

A site may have both natural and cultural heritage values.

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

The Taj Mahal on the bank of river Jumna, India

Takshang Lhakang (Tiger’s Nest) in Bhutan
The cultural significance of a site should be clearly stated and communicated, through a **Statement of Significance**, so that all relevant parties understand what they are protecting. **A statement of significance** is a statement which indicates why a place is important. It is useful to explain the values of the place and their importance to the community or groups within the community. It may also describe features of a place that have intrinsic value but which have no known human affinity or values.

[Australian Heritage Commission, 2000]

**Reading 3-1**
**TOPIC: IDENTIFYING HERITAGE VALUES**

**Reading 3-2**
**TOPIC: HOW IS HERITAGE SIGNIFICANCE ASSESSED?**

**Exercise:**

Exercise 3-1: Determining the cultural significance of a heritage site  
[Use Worksheet 3-A1]  
[Use Worksheet 3-A2]
3.2 How is a cultural heritage site protected?

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

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

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

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

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

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

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

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

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

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

- Preservation
- Restoration
- Reconstruction
- Adaptation

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

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

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

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

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

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.
The meaning of these terms may vary from culture to culture. However, the following definitions by the Burra Charter of the Australia ICOMOS are most generally accepted:

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

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

**Case Study 3-1**

**TITLE:** SUCCESSFUL RESTORATION AT ANGKOR, CAMBODIA

**Case Study 3-2**

**TITLE:** AWARD WINNING CONSERVATION PROJECTS

**Management**

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

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

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

Conservation documents can be grouped into three categories:

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

Note:

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

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

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

The full name of the China Principles is Principles for the Conservation of Heritage Sites.
3.3 Authenticity and Integrity

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

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

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

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

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

“Values and authenticity.

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

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

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

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of these sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social and scientific dimensions of the cultural heritage being examined.”

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

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

**Reading 3-4**

**Topic: How does treatment relate to authenticity?**

**Case Study 3-3**

**Title: Should the Haida totem pole be saved?**
### 3.4 Heritage guides’ contribution to the protection and management of heritage sites

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

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

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

### 3.5 Community involvement in protection and management of heritage sites

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

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

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

---

**Note:**

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

---

**Case Study 3-4**

**Title:** Site identity and the conservation of UNESCO WHS
### Case Study 3-1

**Title:** SUCCESSFUL RESTORATION AT ANGKOR, CAMBODIA

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

**Heritage Site:** Angkor, Cambodia

**Date of Inscription:** 1992

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

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

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

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

**Discussion Points:**

- What brings about the successful restoration of Angkor?

**References:**

Case Study 3-2

**BALIT FORT, KARIMABAD, HUNZA VALLEY, PAKISTAN**

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

**CHURCH OF OUR LADY OF MOUNT CARMEL, MULLEWA, WESTERN AUSTRALIA**

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

**LAKHPAT GURUDWARA, LAKHPAT VILLAGE, KUCHCH DISTRICT, GUJARAT**

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

**ST ASCENSION CATHEDRAL, ALMATY KAZAKSTAN**

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

Gong’zi’ting, Beijing, China

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

Dorje Chenmo Temple, Shey Village, Ladakh

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

Namura Ghar, Bhaktapur, Nepal

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

Zhangzhou City Historic Streets, Fujian Province, China

Based on a precise and well-considered plan, this project to restore and revitalize two historic streets in Zhangzhou City has holistically preserved an urban ensemble comprising a range of important architectural styles. The restoration has provided the local residents with improved facilities and
better living conditions while stimulating a significant increase in commercial activity in the area. The emphasis on conserving original materials, the removal of inappropriate additions and the use of prudent conservation techniques has commendably restored the building façades and revived the historic streetscape within an urban renewal context. The community support and satisfaction with the restoration work is such that the local government has formulated a policy to undertake similar works in other historic streets in Zhangzhou City, exemplifying the catalytic success such projects can have in producing conditions conducive to heritage conservation and in preserving historic urban identities.

Zargar-e-Yadzi House, Yazd, Iran

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

Suzhou River Warehouse, Shanghai, China

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


2004 UNESCO Heritage Award Winners
**TITLE:** SHOULD THE HAIDA TOTEM POLES BE SAVED?

**Case Study 3-3**

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

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

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

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

**DISCUSSION POINTS:**

- Should the Haida totem poles be saved?

**REFERENCES:**
**Title:** Site Identity and the Conservation of UNESCO WHS

**Case Study 3-4**

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

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

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

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

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

**Activity type:** Exercise  
**Worksheet 3-A1**

**Title:** Determining the Cultural Significance of a Heritage Site  
**Location:** Classroom

**Objectives:** Understand how to describe a site’s cultural significance  
**Instructions:**

### Historical Value:
- **Equipment:**
  - Copies of this worksheet
  - Pencils and erasers

### Architectural/Aesthetic Value:
- **Procedure:**
  - Form groups of 4-5;
  - Provide a copy of this worksheet to each group;

### Social Value:
- Ask each group to write a statement of significance of the site it visited;
- Ask each group to present and discuss its conclusion;
- Total time for the activity: 12-15 minutes.

### Spiritual Value:

### Scientific Value:

**Teacher’s Comments:**

**Reference:**  
*Reading 3.1: Identifying Heritage Values*
### Activity type: Exercise

**Title:** Determining the Cultural Significance of a Heritage Site  
**Location:** On site

**Objectives:** Understand how to describe a site's cultural significance

**Instructions:**

**Historical value:**

- **Character defining elements:**

**Equipment:**

- Copies of this worksheet
- Pencils and erasers

**Procedure:**

- Form groups of 4-5;
- Provide a copy of this worksheet to each group;
- Ask each group to write a statement of significance of the site it visited;
- Ask each group to present and discuss its conclusion;
- Total time for the activity: 12-15 minutes.

**Architectural/aesthetic value:**

- **Character defining elements:**

**Social value:**

- **Character defining elements:**

**Spiritual value:**

- **Character defining elements:**

**Scientific value:**

- **Character defining elements:**

**Reference:**  
Reading 3.1: Identifying Heritage Values
Practical Applications

Tip 1: Tangible and intangible heritage

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

Tip 2: What is cultural heritage?

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

Tip 3: Heritage values

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

LIST OF KEY READINGS

**Reading 3.1:**
Topic: Identifying Heritage Values

**Reading 3.2:**
Topic: What is Heritage Significance and Why Assess it?

**Reading 3.3:**
Topic: What Do Heritage Site Managers Do?
Source: Management Guidelines for World Cultural Heritage Sites.

**Reading 3.4:**
Topic: How Does Treatment Relate to Authenticity?
Source: Management Guidelines for World Cultural Heritage Sites.
OBJECTIVES: To understand the ways of identifying heritage values

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

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

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

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

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

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

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

Places may also be valued by different people for different reasons. A forest ecosystem may have a number of special natural values such as existence or intrinsic, wilderness and scientific values. It may also have cultural values such as aesthetic, historic or social values for a particular community group.
Look at the Register of the National Estate on the Internet (www.ahc.gov.au) to get some idea of the range of heritage places. Other registers are listed in Chapter 4.

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

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

TOPIC: HOW IS HERITAGE SIGNIFICANCE ASSESSED?

What is heritage significance and why assess it?

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

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

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

Who can assess significance?

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

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

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

How is heritage significance assessed?

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

- Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places, 1997, Department of Communications and the Arts.
- ‘Guidelines to the Burra Charter’ (cultural heritage significance) in The Illustrated Burra Charter: Making good decisions about the care of important places, 1992, prepared by Australia ICOMOS.
The general steps involved in a heritage significance assessment are outlined in these documents and described briefly below.

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

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

### Why is this place important?

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

#### Social values

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

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

#### Aesthetic values

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

- Does the place have natural or cultural features which are inspirational or evoke strong feelings or special meanings? What are those features, and to what extent are they evocative?
Is the place a distinctive feature that is a prominent visual landmark?

Does the place evoke awe from its grandeur of scale? To what extent is this important?

Does the place evoke a strong sense of age, history or time depth? How does it do this, and to what extent?

Is the place symbolic for its aesthetic qualities? Has it been represented in art, poetry, photography, literature, folk-art, folklore mythology or other imagery?

Does the place have outstanding composition qualities involving any combinations of colour, form, texture, detail, movement, unity, sounds, scents, spatial definition and so on? To what extent is this important?

**Historic values**

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

Is the place important in showing patterns in the development of the history of the country, State or Territory where your community lives or a feature of your local area? How does it show this?

Does the place have indigenous plant species that have historic significance?

Does the place show a high degree of creative or technical achievement? How does it show this?

Does the place have geological features that have historic significance?

Is the place associated with a particular person or group important in your history? What is the importance of the association between this place and that person or group?

Does the place exemplify the works of a particular architect or designer, or of a particular design style? In what ways, and to what extent?

Is the place associated with a particular event in the history of your area, or the State, Territory or nation? What is the relationship between this place and those events?

Does the place demonstrate ways of life, customs, processes, land use or design no longer practised, in danger of being lost, or of exceptional interest? How does it demonstrate these things?

Does the place exemplify the characteristics of a particular type of human activity in the landscape, including way of life, custom, process, land use, function, design or technique? In what ways, and to what extent?

Does the place reflect a variety of changes over a long time? In what ways, and to what extent?

**Scientific values**

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

Is the place important for natural values in showing patterns in natural history or continuing ecological, earth or evolutionary processes? In what ways, and to what extent?

Is there anything about the place or at the place which is rare or endangered, for example,
plant or animal species, geological features, a type of construction method or material used, or a particular form of archaeological evidence?

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

**Special values**

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

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

**Biodiversity values**

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

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

**Ecosystem values**

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

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

**Geodiversity values**

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

- Is the place important as an example of particular earth processes at work in soil, water or atmosphere?
- Is the place important for its diversity in fossils, land systems or geological features?
- Is the place important for its rare or endangered elements?
- Is the place important for particular phenomena?
Step 3 Order your information
After assessing the significant values of the place, it is useful to order this information, particularly if a number of places are involved.

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

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

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

This can be done by asking:

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

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

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

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

Tips for writing a statement of significance

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

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

Homebush Bay Wetlands, Sydney

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

Broome Cemetery Japanese Section

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

Japanese Section o the Broorne Broome Cemetery, Western Austraia.

Vinja Camp Myth Site

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

Bigga Rock Art Site

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

TOPIC: What do Heritage Managers Do?

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

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

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

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

# TOPIC: HOW DOES TREATMENT RELATE TO AUTHENTICITY?

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

## 8.2 HOW DOES TREATMENT RELATE TO AUTHENTICITY?

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

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

### Authenticity in materials:

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

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

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

### Authenticity in workmanship:

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

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

**Implementation:**
Conservation and maintenance of original material and structures, with creation of harmony between repairs and eventual new parts by using traditional workmanship.

### Authenticity in design:

**Evidence:**
Elements or aspects in which the artistic, architectural, engineering or functional design of the heritage resource and its setting are manifest (the original meaning and message, the artistic and functional idea, the commemorative aspect). In historic sites, areas or landscapes, design should be referred to the larger context as relevant to each case.

**Aim of treatment:**
To respect the design conception as expressed and documented in the historic forms of the original...
structure, architecture, urban or rural complex.

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

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

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

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

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

8.2.1 Treatments related to authenticity in material
Authenticity in material is based on values associated with the physical substance of the original heritage resource. Emphasis should be given to the protection, conservation and maintenance of the original fabric - whether related to a single building or historic area.

· The aim of treatment is to prolong the life-span of original materials and structures, to keep them in their original position in the construction and on the site (in situ), to preserve the age value and the patina of the resource, and to retain the traces of its history, use or changes over time.

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

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

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

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

Consolidation and reinforcement. When the strength of materials or structural elements is reduced to the extent that it can no longer survive anticipated threats, consolidation or reinforcement may be advisable. Such treatment will, however, reduce the authenticity of the resource because the original substance is altered.

The combination of traditional materials and modern industrial products can be incompatible. The use of modern industrial products for the consolidation of traditional building materials can physically or chemically transform the original to the extent that its material authenticity may be lost, although the appearance may still be the same. Such treatments should be decided only after a careful, critical assessment of the implications in each case. One should also keep in mind that treatments such as injections and grouting may be difficult or impossible to reverse if they are unsuccessful. Prior to undertaking such interventions, a proper balance between protection and consolidation should be found through careful scientific analyses of the character and consistency of the original material, the environmental context and the proposed cure. In no event should historical evidence be destroyed.

· The treatment itself should be properly tested for effectiveness, and its appropriateness for the material in question must be proven over an extended test period before embarking on large-scale application.

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

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

8.2.2 Treatments related to authenticity in workmanship

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

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

Conservation. The value of authenticity in workmanship is best understood through a systematic identification, documentation and analysis of the historic production and treatment of building materials and methods of construction. This research will provide a necessary reference for the compatibility of modern conservation treatments.

Consolidation. In the case of structural consolidation or reinforcement, the integrity of the historical structural system must be respected and its form preserved. Only by first understanding how an historic building acts as a whole— that is, as a “structural-spatial environmental system” (Feilden, 1982)— is it possible to introduce appropriate new techniques, provide suitable environmental adjustments or devise sensitive adaptive uses.

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

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

8.2.3 Treatments related to authenticity in design

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

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

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

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

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

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

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

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

Anastylosis. Where dismembered original elements still exist at the site, anastylosis can be an acceptable treatment if it is based on reliable evidence regarding the exact original location of these elements. This may contribute to making the original design intent and artistic significance of the monument clearer to the observer. It should be kept in mind, however, that disassembled elements that have weathered on the ground are often decayed to the extent that they have lost their delineated form and are not suitable for an anastylosis.
Accurate anastylosis is difficult to achieve, as experience on many important sites will confirm. Such works should therefore be limited in extent and they should also be reversible and fully documented. If taken too far, anastylosis can make an historic site look like a film set and will diminish its cultural value. Reconstruction using new material implies that the result is a new building, and this means that the historical authenticity is lost in this regard. Reconstructions, particularly when extensive, may result in misinterpretation.

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

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

8.2.4 Treatments related to authenticity in setting

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

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

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

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

Cultural landscape is thus formed of all the environment that has been formed or built by man. Within this some areas may be classified as having special historic interest, i.e., “historic ethnographic, historic associative, or historic adjoining landscapes,” or as having “contemporary interest” (P. Goodchild, IoAAS, pers. comm., 1990). All these require due attention, appropriate documentation and planning protection.

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

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

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

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


ADDITIONAL REFERENCES

BIBLIOGRAPHY


WEBSITES


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

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

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

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

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

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

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

Many WHS are living heritage sites. We need to involve the communities and share the benefits with them.
1. Can intangible heritage be separated from the tangible?

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

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

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

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

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