
Cultural Heritage Management:

The Role of Charters and Principles?

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Abstract

A number of countries now have charters or principles to underpin approaches to conserving and managing cultural heritage resources. Additionally there are various conventions to guide us. The concept of cultural heritage, where heritage is taken to mean an inheritance from the past, embraces tangible aspects of heritage - physical fabric - and intangible aspects such as meaning of places and objects and traditions/ways of life. It also suggests that cultural heritage involves the notion of assets which are to be valued and cherished, not squandered. So in Cultural Heritage Management practice we identify, assess, evaluate and conserve assets based on what we judge their significance to be to our culture. Charters set out to assist in helping us define this critical notion of significance which must try to embrace both the tangible and the intangible, even though significance and related to meaning of places can be slippery notions. Critical to the existence of charters and conventions and related to defining significance is the process of establishing and assessing values and such matters as integrity of heritage places and their continuing authenticity. This paper sets out to review current interest in cultural heritage and the various charters we use to assess significance and to offer critical comment on them.

Background: History and/or Heritage

Over the past two decades there has been a surge of popular interest internationally in social histories, in cultural heritage, and in heritage management. The attraction of heritage places fuels the lucrative tourism industry - domestically and internationally - where visiting heritage places, museums, events and cultural festivals is a major industry. McKercher and Clos (2002) record that something like 240 million international journeys annually involve some element of cultural tourism. But it is important to establish that we should not conserve heritage places and traditions simply or predominantly to fuel the tourist industry. If we do then something is amiss. Richard Engelhardt (UNESCO Regional Advisor for Culture in Asia and the Pacific) recently expressed this somewhat forcibly:

... to preserve heritage only because you want to sell it to some foreign visitors is completely, completely the wrong strategy – it will never work. It will only lead to the simple deterioration and falsification of the heritage and everyone will end up unhappy and poorer for it.

My opinion is that the preservation of heritage and culture has nothing whatever to do with tourism. If you are preserving heritage as a tourism product, this is not the preservation of heritage, this is the development of a tourism product; and perhaps you would be more well advised to develop a theme park from scratch out of concrete.

Notwithstanding this it is essential that visitors'/tourists' needs in terms of site planning and interpretation at heritage places are considered as part of the conservation management process. So what is the attraction of our and other people's history and heritage, why do we desire to conserve heritage places, and what intellectual and analytical mechanisms can we use to assist us?

The growth in popular heritage consciousness relates to the values people put on knowing about the history of events, places,

and people through time, and not just distant history but the present. A notable phenomenon of this movement is that it is not centred solely on physical places or objects, but is inclusive of their meanings. It has also passed from an earlier concentration solely on iconographic national sites and monuments privileging the rich and famous to include ordinary, everyday places where the notion of the ordinarily sacred (Patterson, 1993) applies. Ordinarily sacred places are those which reflect our relationships with places that have meaning because we, or our ancestors, have connections with them. Place making and all it means to us promotes a powerful feeling of belonging and strong sense of place.

Heritage is now a popular movement. It is socially inclusive, universal and seen to be the right of everyone. We find comfort in looking back. Historic places, events, and even people from the past become surrogates that contain reassuring continuity for us. But is 'the past thus conjured up ... largely an artefact of the present' as David Lowenthal (1985, p.xvi.) claims:

However faithfully we preserve, however authentically we restore, however deeply we immerse ourselves in bygone times, life back then was based on ways of being and believing incommensurable with our own. The past's difference is, indeed, one of its charms: no-one would yearn for it if it merely replicated the present. But we cannot help but view it and celebrate it through present-day lenses.

There is a popular tendency to confuse history and heritage, interchanging seamlessly one for the other. Perhaps we need to understand the differences. Again David Lowenthal (1996, p.xi) is helpful in this regard, in particular the theme of his book *The Heritage Crusade and the Spoils of History* expressed in the Introduction:

In domesticating the past we enlist it for present causes. Legends of origin and endurance, of victory or calamity, project the present back, the past forward; they align us with forebears whose virtues we share and whose vices we shun. We are

apt to call such communion history, but it is actually heritage. The distinction is vital. History explores and explains pasts ever grown more opaque over time; heritage clarifies pasts so as to infuse them with present purposes.

Continuing this line of thought it follows that heritage values defy objective analysis. The tangible fabric of heritage places and objects is capable of objective quantification, but it is the values we attach to places and objects that are the fuel of the fire of heritage. Many of heritage's data are social factors where personal and collective memory inhere and cannot be scientifically defined. This differentiates history from heritage where history can be testable. Heritage is not history. It uses historical fact but translates facts to sustain and support memory and values. What has occurred, where and when in history, can be objectively studied (there may be differences of opinion on verification of facts or whether something occurred), but it is the 'who was involved' and the 'why they did things the way they did' that fascinates people. Much of this can be, and is, open to interpretation. The result is that we get a sense that *we* could have been involved and this is what underscores much of the popular appeal of heritage. Notwithstanding the apparent dichotomy between objective and subjective analysis this is where charters and principles are able to help in establishing the significance of a heritage place.

Nevertheless heritage is not our prime or sole link with the past. History maintains a significant role. But has the lure of heritage overtaken history (alongside others) as a prime way of recovering the past as Lowenthal ventures to suggest? In this connection he quotes the historian Schorske in the view that 'heritage may be heir to the "continuous nourishing tradition" that the historian Carl Schorske, by no means alone, fears that history has abdicated' (*ibid.* p.3). Perhaps such academic concerns are not overly important. What is significant is that heritage values, and reaching back into the past, have achieved remarkable popularity. Heritage is appealing and fashionable; it has the distinction now of embracing ideas of everyday

ordinary heritage of people, events and places through time. People want to know about their history and want it interpreted in such a way that it suffuses their need for memory connections. Notably also in the enthusiasm for ordinary places there is a growing worldwide interest in the heritage of what we call cultural landscapes - urban and rural - which reflect everyday lives and ways of living. This includes not just places from history, but places that are part of the vital day-to-day contemporary living such as Georgetown in Penang or Chiang Mai in Thailand. Here past and present fuse giving a reassuring 'sense of the stream of time' (Lynch 1972).

This celebration of the ordinary has found a resonance in Asia. It was stressed for example at the launch of Indonesian Heritage Year 2003 in January in Yogyakarta reflecting what Bambang Bintoro Soedjito, then Deputy Chair for Infrastructure with the Indonesian National Development Planning Agency, said in 1999:

For us, the most important expressions of culture at this time are not the monuments, relics and art from the past, nor the more refined expressions of cultural activity that have become popularised beyond Indonesia's borders in recent years, but the grassroots and very locally specific village based culture that is at the heart of the sense of community. And that sense of community, perhaps more that of the individual has been a strong shaping and supportive influence in times of trouble, through turbulence and now in strengthening a confident sense of identity as we combine heritage with a society opened to the opportunities of the world.¹

Soedjito's sentiment on expressions of everyday heritage links comfortably with current international notions of the significance of cultural landscapes and ideas of the ordinarily sacred (Taylor, 1999). Pivotal to this is the realisation that, in addition to our national cultural heritage icons, it is the places, traditions, and activities of ordinary people that create a rich cultural tapestry of life, particularly through our recognition of the values people attach to their

everyday places and concomitant sense of place and identity. Identity is critical to a sense of place - *genius loci* - for people. Relph (1976 p.61) aptly summarises this in his proposal that 'identity of place is comprised of three interrelated components, each irreducible to the other - physical features or appearance, observable activities and functions, and meaning or symbols' (see Figure 1)

Physical components

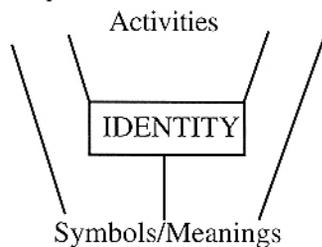


Figure 1 Place identity and its components (adapted from Relph)

So both tangible physical identity and intangible identity related to existential distinctiveness and human experiences are inextricably inter-woven with place meaning and significance for people. A fundamental question in Cultural Heritage Management is whose culture are we presenting and why? Also fundamental to the issue in Asia, and with consequences on options for charters and conventions, is the manner in which most Asian cultures have a spiritual view of what is culturally valuable from the past: the past lives on in memory of people, of events and of places through time rather than concentrating on the material fabric which can change or be replaced. Wei and Aass (1989) set out the Asian approach in a provocative paper some years ago where time is seamless and the spiritual and physical contributions of various generations are valued. Accretions of change and repair to fabric are accepted as the norm without detracting from the spirit of the place. From this perspective there are ramifications for the preparation of charters and principles for cultural heritage conservation and management relevant to Asian cultures.

Heritage is then what we absorb from the past and is part of the growing dependence we have on the past where we may in fact falsify history. Do, for example, historical recreations

falsify history? Here a comparison between Port Arthur in Tasmania (Australia) and Williamsburg in the USA is instructive. Interpretation and presentation at Port Arthur, focussing on the stabilised ruins of the colonial penitentiary and other buildings which stand in mute testimony to the cruelty of the prison system for the convicts shipped out from Britain and the sombrely forbidding landscape setting, are highly evocative. The atmosphere created reflects what J B Jackson (1983) eloquently calls 'The Necessity for Ruins' (see Figure 2, 3). In contrast, Williamsburg relies on vivid recreation of the whole cultural landscape, in a sanitised history version of what the colonial town would never have looked like (see Figure 4). But in the end does it matter? I think not in that the stories told at Williamsburg draw people into learning about their history and thereby developing heritage values.

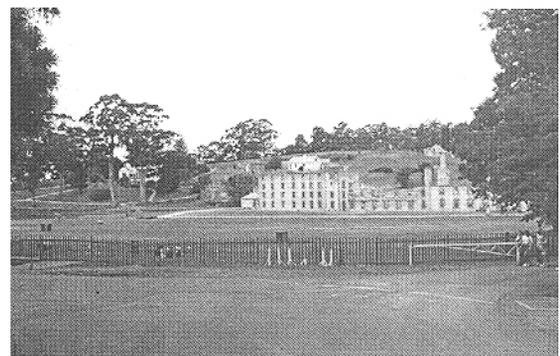


Figure 2 Penitentiary ruins and Commandant's House, Port Arthur Historic Site, Tasmania Australia



Figure 3 Convict Cells, Port Arthur Historic Site, Tasmania Australia



Figure 4 Duke of Gloucester Street, Williamsburg, Virginia, U.S.A.

Charters and Principles

What is or can be the role of charters and principles in assessing the values we assign to cultural heritage places and their management? Primal to the process is the notion of significance and what it means. It is a difficult word to elucidate readily. A dictionary definition² is 'concealed or real meaning'. But this suggests more ambiguity. This is because in heritage management we are invariably dealing with concealed meanings that must be elucidated through subjective assessment and analysis of objective data and cultural traditions that govern the way people have done things to shape their surrounds creating the cultural places and landscapes we attempt to assess.

The fundamental role of charters is to offer statements or principles and guidelines for the conservation and management of places of cultural significance where conservation is regarded as an integral part of the management of these places. Charters may therefore be seen to have a professional ethics role in guiding the conduct of cultural heritage conservation practice. They invariably now address what is meant by such things as heritage values, conservation, significance, and the steps involved in the heritage conservation planning process. 'Every country now has national legislation to protect its heritage, but not all have a guiding methodology for effective implementation of conservation practice' (China ICOMOS, 2002; p.v) suggests there is scope for more countries to design charters.

The Venice Charter 1964

The International Charter for the Conservation and Restoration of Monuments and Sites known as the Venice Charter³ arose from an International Congress of Architects and Technicians of Historic Monuments in Venice in May 1964. Its focus is ancient monuments and buildings reflecting the somewhat narrow scope of conservation in the 1960s; although it must be acknowledged the Charter recognises that such buildings and monuments reflect age-old traditions and human values. It consists of a series of 16 Articles which define ancient monuments and set out guidelines for their treatment. Notably it does acknowledge that the concept of such structures embraces the setting - urban or rural - of architectural works as evidence of a particular civilisation, significant development or cultural event. Hence there is an attempt to acknowledge cultural context and there is reference to more modest works of the past as well as works of art. There are guidelines on restoration and the extent to which conservation works may extend. Emphasis is on physical fabric rather than social meanings, but the Venice Charter is the forerunner of other documents and marks an increasing concern about conserving the past for the present and future.

The Australia ICOMOS Charter for Places of Cultural Significance: The Burra Charter

Commonly referred to as The Burra Charter (Australia ICOMOS, 1999), this document proposes that it 'sets a standard of practice for those who provide advice, make decisions about, or undertake works at places of cultural significance including owners, managers and custodians.' It consists of 34 Articles covering such items as:

- Definitions
- Conservation Principles
- Conservation Processes
- Conservation Practice

It then has detailed Guidelines on

- Establishing cultural significance
- Development of Conservation Policy
- Procedures for Undertaking Studies and Reports

An important aspect of the Burra Charter is that it uses the term 'place' to define cultural heritage resources underpinning the concept of place as a cornerstone of Australian heritage practice. Place means site, area, land, landscape, building or other work, group of buildings or other works and may include components, contents, spaces and views. Critical to this is the notion that place involves human activity and associated cultural traditions that have guided the activity/activities and its/their outcome. The term 'place', with associated cultural context and meaning, is less limiting than the notion of a monument, site, or building. The concept of place links integral components together and puts them into context with their cultural and intellectual background of which they are a product.

The importance and efficacy of the Charter as a basis for adaptable, systematic and replicable study is well established in Australian practice and recognised internationally. Its method of identifying data is objective. Evidence of existing material culture - buildings, plantings, structures, open space, land-use patterns - can be seen as physical objects. They are tangible patterns and components of the landscape that can be recorded and protected. But equally important are the intangibles: the traditions, beliefs and ideologies that have created the patterns and components and which give them meaning. Reputable analysis of the data and evaluation of significance therefore inevitably involves value judgements through the process of interpretation and presentation of the meanings of places.

The Guidelines to the Burra Charter present a philosophy and methodology for conservation which link management of places of cultural significance to the assessment of cultural values and the preparation of a statement of significance. Particularly notable for cultural landscapes is that the management and assessment process has been geared to address living sites where a sense of continuity, interrelationships and layering are recognisable. It therefore recognises and embraces the meaning of places as well as physical

components and structures. The Guidelines to the Burra Charter define **cultural significance** as:

... a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations

The Guidelines propose that the concept of cultural significance is understood through a process of identification and assessment of relevant information, followed by its analysis and the development of a conservation policy and strategy (see Figure 5). An important step is the preparation of a succinct statement of significance which summarises the assessment and analysis stages. The statement should state clearly why the place is of value. In assessment of information and its analysis to decide significance, the Charter recommends that significance means the following values for past, present, or future generations:

- aesthetic value to do with sensory perception
- historic value relating to historic events, figures, event, phases
- social value embraces the qualities for which a place is a focus of spiritual, political, national or other cultural sentiment
- scientific value

It is recognised in section 2.6 of the Charter that other value categories may be developed to understand a place better. I find that additional evaluation and statement of the following will be found useful in conservation studies:

Interpretative Value: the ability of a place to inform and enlighten us on social history, promote sense of place feeling, create links with the past; it is an understanding of where things have occurred, what has occurred, when they occurred, who was involved and why things occurred. It enhances the feeling of participation

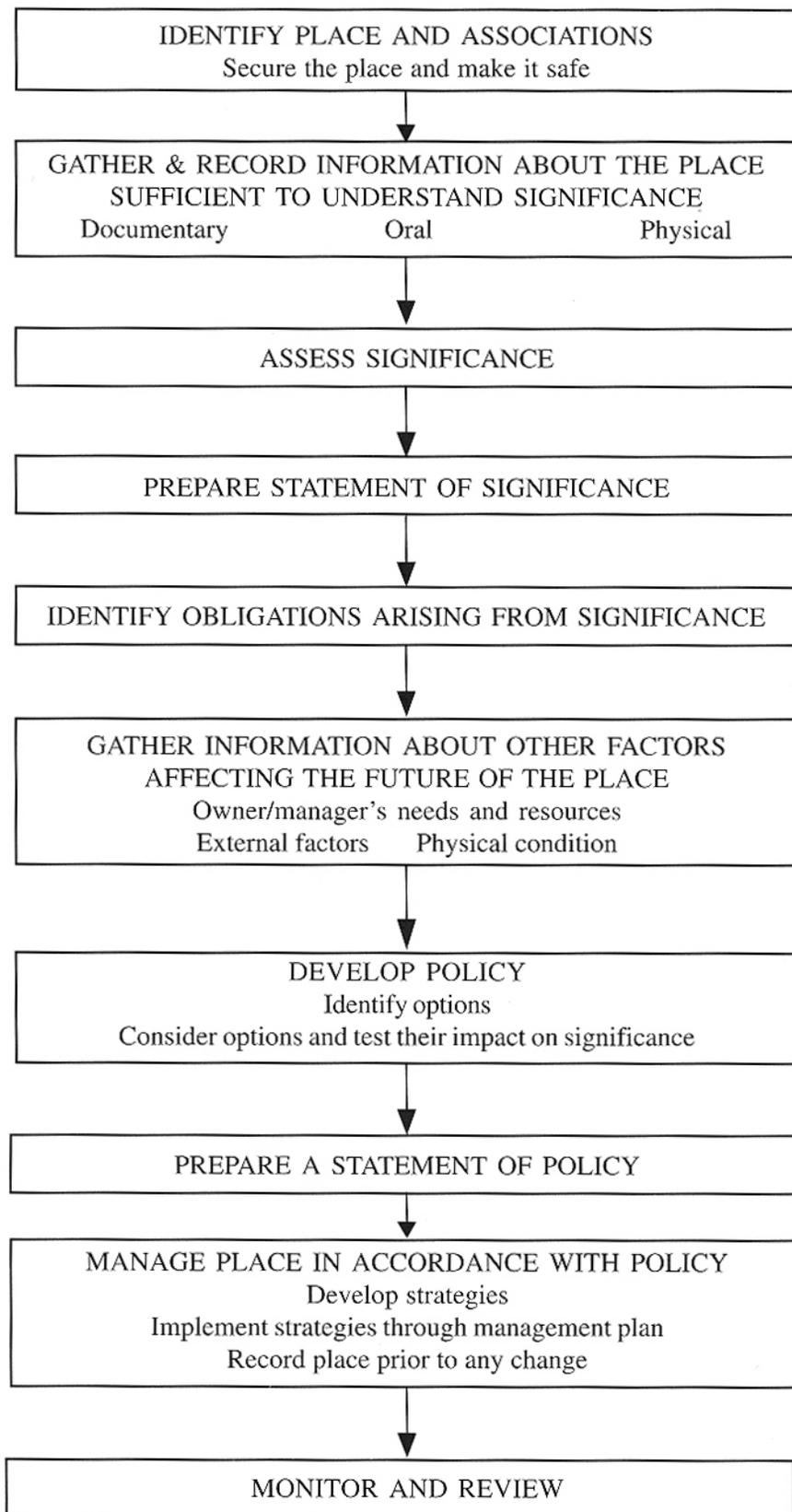


Figure 5 The Burra Charter Process: Sequence of investigations, decisions and actions

- we could have been involved - in the making of a particular place.

Associative Value: ability to put into context what has occurred and who promoted the actions; this value hinges on a knowledge and understanding of the way our predecessors have been involved in place making. It is a powerful human value related to our need to understand past human actions and the people who participated. It is very much a sense of a link with the past and the resultant values and meanings people attach to places. This value meshes with social value. Both underpin and emphasise the focal position of meaning and symbolism of places in cultural heritage management practice.⁴

Integrity: survival of components and patterns in the landscape and physical evidence from earlier periods. It is a means of establishing historic identity and contributes to a sense of the stream of time (continuity) and links with the past through into the present. Integrity relates to tangible criteria such as design and materials and to intangibles such as association and setting.⁵

It is recognised in practice that one of the vexing questions associated with the Charter is that of thresholds. How significant is significant? At what benchmark does a place have value and significance, and for whom? Can we qualify value and significance and should we try? Significance is itself a human judgmental value, difficult to quantify, particularly by ranking it. Value and significance are concepts that do not sustain empirical analysis and objective quantification. We can substantiate that a building or historic landscape/district is a rare example of its kind and to lose it would lessen our material culture. But non-material culture, the traditions and practices that have created the places we value and give them meaning and the memories they entail are harder to rationalise and protect.

Significance and value are as much an outcome of the traditions and practices that have created the places we value and which encode them as memory places with meaning as they are an outcome of physical material fabric. The Guidelines to the Burra Charter propose (para 3.3) that 'The validity of the judgments will depend upon the care with which the data is collected and the reasoning applied to it.' A statement of significance should be 'clear and pithy, expressing why the place is of value' (para 3.4). It is this aspect of traditions and practices that have particular relevance to application of a Charter in an Asian context, a matter to which I shall return shortly.

The Burra Charter value that I personally find difficult is that of aesthetic value. The Charter refers to criteria to do with sensory perception: form, scale, colour, texture and material of the fabric. It becomes confused with the western history of aesthetics and particularly the eighteenth century notion of aesthetic being equated with beauty and good taste. For me aesthetic concerns are equally those dealing with experience and this can and does cover the ordinary everyday places that we may not usually refer to as beautiful. But why not? They are the places imbued for many through experience with a sense of belonging and sense place where knowledge of ways of doing things is critical. Conversely aesthetic value can be significant where it is expressed in architectural or landscape design terms as an achievement of a recognised high order of excellence: examples would include parts of the Royal Palace complex in Bangkok (see Figure 6) or the Taj Mahal in India.(see Figure 7)

There are still some concerns amongst some practitioners that the Burra Charter after its 1999 revisions from the 1988 version still encourages undue concern with maintaining historic fabric, particularly in its description of conservation practice (Sullivan and Pearson,

1995). The Burra Charter here still reflects its parent in the Venice Charter and the western dogma of authenticity of historic fabric. I will return to the terms fabric and authenticity later after discussion of the next document prepared specifically for China.



Figure 6 The Royal Palace Complex, Bangkok, Thailand

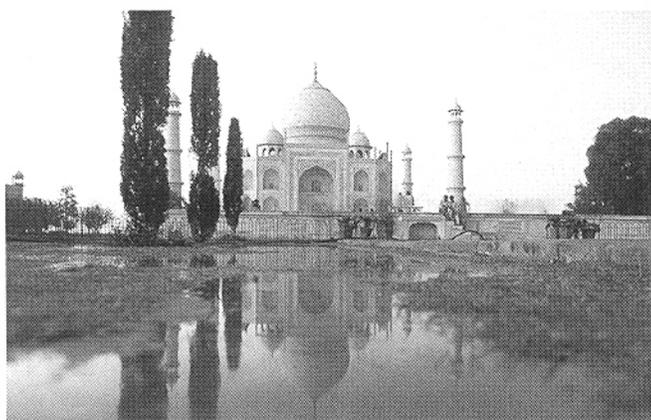


Figure 7 Taj Mahal, India

Principles for the Conservation of Heritage Sites in China (China ICOMOS)

These principles were drawn up in cooperation with the Australian Heritage Commission and the Getty Conservation Institute (California, USA). They take the Burra Charter approach of identification and conservation of values and American experience to create a coherent set of guidelines specifically for China meeting the needs of an Asian culture. This is recognised in the way heritage values are described (see below). In the Introduction Zhang Bai, Deputy Director General of the State Administration of Cultural Heritage (SACHS), states that China began in 1950 to undertake a national inventory and initial assessment of significance of cultural sites and that there are now 300,000 sites registered. Of these county, provincial, and autonomous regional and

municipal authorities have designated 7,000 as the most significant with 1,268 of these in a national category (National Protected Sites) on the basis of historical, artistic, and scientific values. Additionally there are 99 historically and culturally famous cities. These cumulatively are seen as a record of China's historic development and creativity of its people, being an integral part of the country's culture and history. The sites are regarded as forming a basis for understanding the past and foundation for the future.

Of particular note is that the Chinese document is presented as professional guidelines which sit firmly within the existing framework of laws and regulations relating to the conservation of heritage sites. They therefore are seen as providing guidance for conservation practice as well as the main criteria for evaluating

results. The Principles document is in two parts. The first part consists of 38 *Articles* covering:

- General Principles
- Conservation Process
- Conservation Principles
- Conservation Interventions Additional principles

The second part is a *Commentary on the Principles* under 16 headings covering such matters as what conditions must be fulfilled for a site to be designated as a heritage site; retention of historic condition; social and economic benefits; assessment; conservation management plans; conservation process; management, maintenance, and interpretation; restoration; reconstruction; treatment of setting; archaeological sites; commemorative sites. It is therefore a comprehensive document and includes a helpful English-Chinese Glossary where the Chinese interpretation of English terms is presented. Figure 8 shows the Chinese Conservation Process.

Article 1 establishes that heritage sites are the immutable physical remains that were created during the history of humankind that have **significance**. In the glossary the literal meaning of 'significance' in Chinese is 'value'. Article 3 determines that heritage values of a site reside in its:

- historical value
- artistic value
- scientific value

The assessment process (Article 11) consists of determining the values of a site, its state of preservation, and its management context. Section 2.3.1 in the Commentary comprehensively sets out what each of the values means. In this it is, I believe, more comprehensive and embracing than the Burra Charter, particularly in the way it addresses intangible cultural context aspects of historical and artistic values:

Historical value derives from reasons behind construction - and here immediately are intangible associations - and how the site **authentically** reflects historical reality (authenticity is an important concept and I will

return to this shortly); associated with significant events and figures and how historic **setting** (see below) reflects these; site reflects customs, traditions or social practices (again important intangible values); ability of site to supplement documented records; unique or rare qualities or representative of a type.

Artistic value derives from architectural arts including spatial composition, decoration, aesthetic form; landscape arts of cultural, urban, and garden landscapes, as well as vistas comprising ruins; sculptural and decorative arts; immovable sculptural works; creative processes and means of expression.

Two words expressing inherent fundamental cultural heritage values are '**authenticity**' and '**setting**'. In particular, authenticity may have different nuances in Asian cultures to western based cultures, hence its notable inclusion in the Chinese Principles. In the glossary authentic/authenticity literally mean true + fact/real. Article 23 proposes that artistic value derives from historic authenticity and section 2.3.1 that historical value derives *inter alia* from how a site authentically reflects historical reality. A synonym for setting in the glossary is landscape and presumably embraces the notion of cultural landscape reflecting how and why people have shaped their landscape or environment according to their ideologies. Article 24 directs that the setting - reflecting significant events and activities - of a heritage site must be conserved. Here there are comparisons with the Burra Charter where setting means the area around a place and may include the visual catchment (Article 1.12). A guide to Treatment of the Setting is set out in Section 14 of the Principles and forms the basis for good site planning at heritage sites. Site planning is a process often not well understood in heritage management and calls for expertise able to respond to the *genius loci* of a site or place as well as understanding cultural heritage management issues. Many sites around the world are compromised by poor site planning where such ancillary facilities as car parks, visitor centres and facilities are incorrectly sited and where visual and physical intrusion from

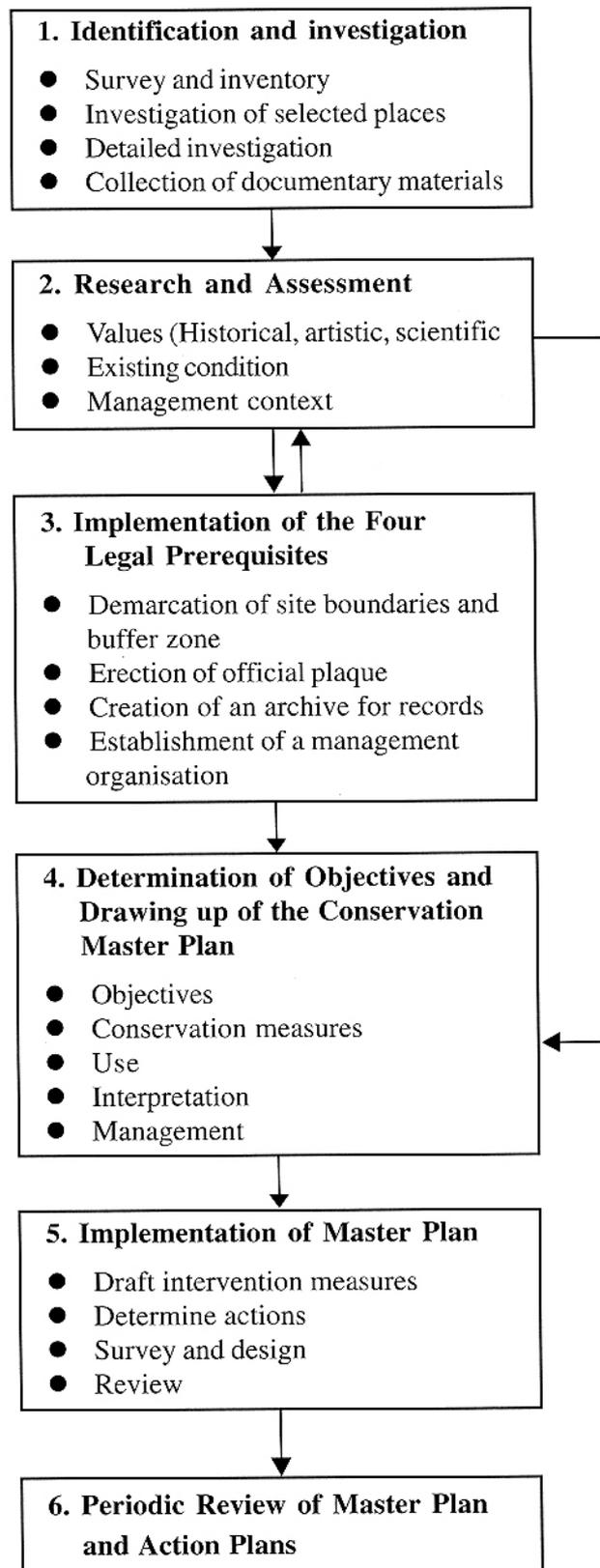


Figure 8 Flow Chart of the Conservation Process, Principles for the Conservation of Heritage Sites in China

adjacent land-uses may be abrupt and distracting to the setting and enjoyment of the heritage place.

The import of authenticity connects with the Asian approach to renewal of physical fabric. This is where replacement of fabric is acceptable because the significance of the place resides primarily in its continued spiritual meaning and symbolic value related to everyday use rather than pre-eminence of the fabric itself. It is expressed by Wei and Aass (1989) in the following commentary:

Consequently, in the field of conservation of monuments such as Qufu, the Forbidden City or Cheng De, the allowing of continuous repairs or even rebuilding all respect this concentration on the spirit of the original monument. Although the physical form may change, the spirit and purpose of the original is not only preserved as a continuity, but can be enhanced through contributions of succeeding generations.⁶

Nevertheless there are explicit guidelines in the China Principles on maintenance, major and minor restoration, and reconstruction (Article 28 and Sections 10 to 13). In recognition of the significance of authenticity in cultural heritage management the drafting of *The Nara Document on Authenticity* (International ICOMOS 1994) aimed to challenge conventional thinking in the conservation field. In its preparation recognition is paid to the framework provided by the World Heritage Committee's desire to apply the test of authenticity in ways which accord full respect to the social and cultural values of all societies in relation to cultural properties proposed for the World Heritage List. The Nara Document is a tacit acknowledgement of the plurality of approaches to issue of authenticity and that it does not reside primarily in Western notions of intact fabric.

The Nara Document acknowledges the need to respect cultural diversity and all aspects of belief systems. It proposes that authenticity judgements may be linked to a variety of information sources. These may include *form*

Conclusion

The Nara Document on Authenticity properly leads to a concluding discussion of relevance to Thailand. In Appendix 1 the Document states that efforts to determine authenticity must respect diverse cultures and encourage cultures to develop analytical processes and tools specific to their nature and needs. In this they will have various matters in common, including the advisability of ensuring multidisciplinary collaboration; ensure attributed values are representative of a culture and diversity of interests; need to update authenticity documents in the light of changing values and circumstance. In other words this means that no particular group(s) should be privileged over others which are cultural stakeholders in the heritage place. It also means ensuring cultural context is fully appreciated and that there may need to be a change in how a place or site is recognised and interpreted. Before commenting on Thailand an Australian example of a change is instructive. Uluru (Ayer's Rock) in Central Australia was inscribed on the World heritage List originally as a natural site based on European-Australian ideas of natural heritage. In the mid-1990s it was re-nominated and re-inscribed as a cultural landscape of outstanding universal value in recognition of its cultural and spiritual value to Aboriginal people who see it as part of the made-world of the Dreaming where mythical, but very real animal and human ancestors, made the world we see. Unlike European cultures, Australian Aboriginal people make no distinction between nature and culture. Wilderness is a Romantic Eurocentric concept. (see Figure 9)

Given that Charters and Principles set the basis for conservation practice in those countries which have them⁷ and the recognition of differing meanings of authenticity it is timely given Thailand's rich tapestry of cultural heritage places that it have its own document. Further food for thought is that the Burra Charter in Australia also links to themes in history at national level and state levels that guide heritage studies. These outline major themes in history that have shaped the way things have been and are done

and help heritage studies and managers to interpret historic places. They summarise human development of an area or region with associated human values. It is important to recognise that such themes contribute intellectually to ideas of significance and to national identity which brings us back to Figure 1 above. Themes may be national, regional or local and some may have international connections such as travel and migration. Think of the richness of themes that could inform a Thai Charter or set of Principles.



Figure 9 Uluru (formerly Ayer's Rock), Central Australia

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Endnotes

- 1 Bambang Bintoro Soedjito speaking at World Bank Conference, *Culture Counts*, Florence 1999.
- 2 *Reader's Digest Oxford Complete Word Finder*, Clarendon Press, Oxford, 1993. But this in turn begs the question of what 'meaning' means. It has been likened to electricity which we know what it does but how does one adequately say what it is. See Treib, M., (1995), 'Must Landscapes Mean', *Landscape Journal*; 14:1, 1995.
- 3 See http://www.international.icomos.org/e_venice.htm
- 4 See also a 1993 publication for The Australian Heritage Commission, *What is Social Value?: A Discussion Paper*, by Chris Johnston, explores this issue.
- 5 Integrity is a value used in Cultural Resource Management work by the National Park Service, Washington DC, USA: see Page, R, *et a*, (1998), *A Guide to Cultural Landscape reports: Contents, Process, and Techniques*, US Dept of the Interior, National Park Service, Washington DC. For an application of these values and integrity see (a) Taylor, K., & Winston-Gregson, J., (1992), Cultural Landscapes as an Historical Resource: A Case Study at Windmill Hill, Appin, New South Wales, *Public History Review*, 1; 81-102. (b) specifically interpretative value see Taylor, K., (1994), Interpretive Values and Cultural landscapes: An Australian Perspective in *CRM*, 17:7; 16-18: this issue is entitled *Thematic Issue on Landscape Interpretation*.
- 6 Quoted in Sullivan and Pearson, p.225.
- 7 There are other countries in addition to the Australian and Chinese example, but not many.