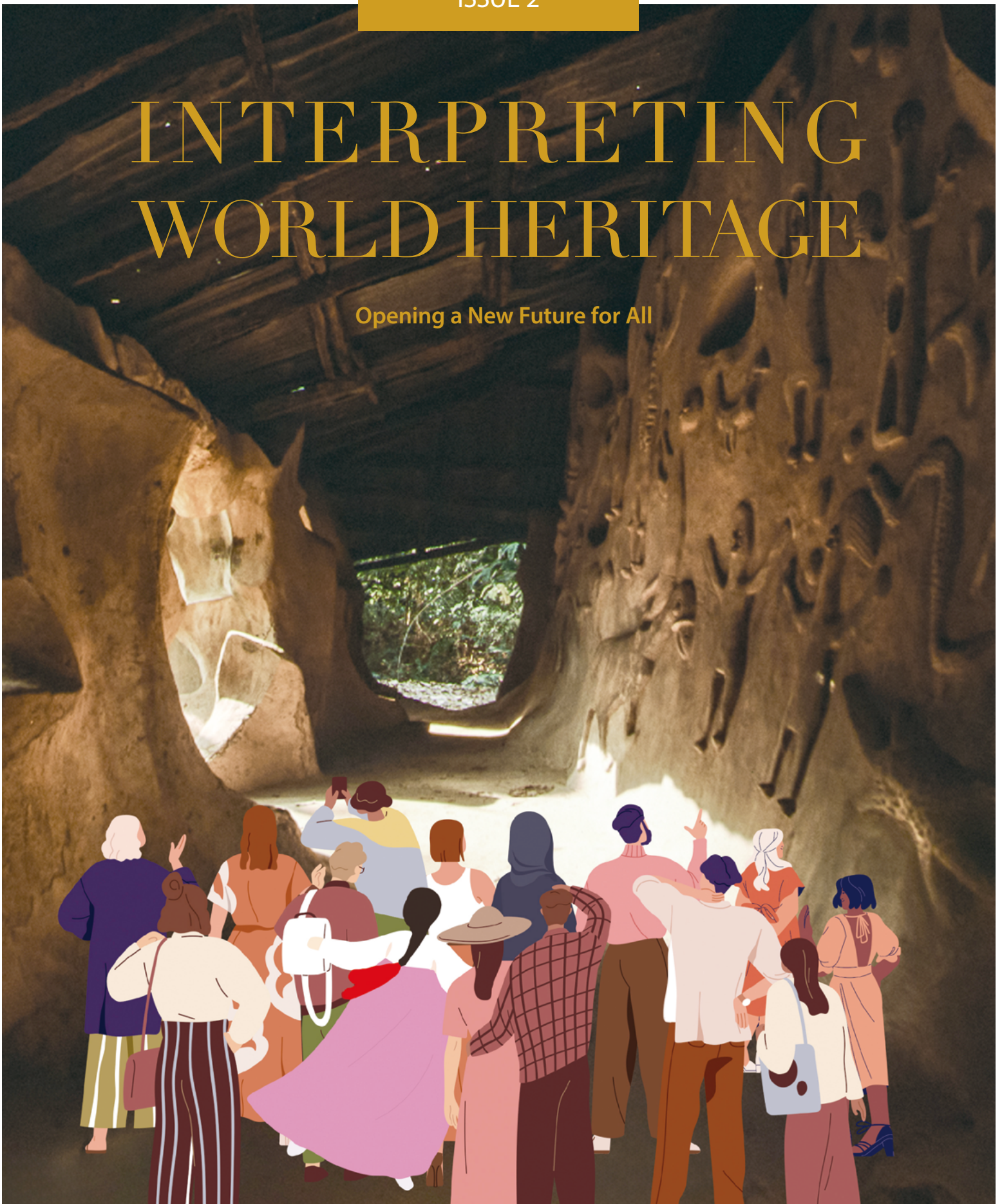


INTERPRETING WORLD HERITAGE

Opening a New Future for All



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International Centre for
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INTERPRETING WORLD HERITAGE

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Osun-Osogbo Sacred Grove, Nigeria

The Osun-Osogbo Sacred Grove is located in the city of Osogbo in Nigeria. This forest is recognised as a central location for ancient African beliefs and is known as a sacred place dedicated to Osun, the goddess of fertility. In the Osun-Osogbo Sacred Grove, there are dozens of sculptures and structures that display the deep connection between traditional African beliefs and art. Suzanne Wenger, in collaboration with the local community, installed these sculptures to shield the forest and its denizens from speculators and poachers. They symbolise the bond between African culture, art, religion, and community.

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A Future for All,

Opening the Door to the Interpretation and Presentation of World Heritage for the Future

The UNESCO International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC) has set sail to achieve the fundamental principles of the World Heritage system through the interpretation and presentation of World Heritage by hosting the 8th Annual Coordination Meeting of the UNESCO World Heritage - related Category 2 Centres, which was for celebration of WHIPIC's foundation last May.

The 44th session of UNESCO's World Heritage Committee identified the "balance between conservation and development" as the top priority of the World Heritage Convention, emphasizing that the central aim of World Heritage for achieving Sustainable Development Goals (SDGs) is "people." Given the significant role that World Heritage interpretation and presentation play in fostering a connection between people and their cultural heritage and in serving a potential solution towards achieving our overarching goal, WHIPIC's role is rapidly gaining importance.

For the World Heritage system to contribute to human peace and sustainable development for the next 50 years, it will need to keep pace with constantly changing international politics and younger generation's culture. For this, WHIPIC is exploring what specific role the interpretation and presentation of World Heritage should play.

In this issue, we start with a special editorial forecasting how to handle the various demands we face today and the changes to come in interpretation and presentation in the context of the next 50 years of the World Heritage Convention. Reflecting such context, we have invited people from around the world to discuss climate change, visitor participation, artificial intelligence and interpreters, new generations, conservation and authenticity, and virtual reality. This issue also reviews the current state of interpretation and presentation and suggests the coming future. In addition, we also include stories from the field with the voices of various communities, as well as conversations with organizations that play a leading role in capacity-building in the heritage sector on the topic of capacity-building for heritage interpretation. The contents were also made available in multimedia to make the heritage interpretation and presentation more accessible to all.

We hope this issue will serve to be a starting point for finding ways to realize the ideals aimed at by the World Heritage Convention, along with sustainable development of humanity with World Heritage. The UNESCO WHIPIC will continue to share our challenging journey with the global community.

**Director General
Su-hee Chae**

August, 2023



The Next 50 Years of Interpretation and Presentation: Building on the Past 50 Years

Gamini Wijesuriya

Special Advisor to the Director General of ICCROM
Special Advisor to the Director of WHITRAP Shanghai

When I was asked to contribute to the second edition of the WHIPIC periodical, I immediately turned to the inaugural issue. My reason being to identify important themes that were raised by the contributors and to explore how lessons learned from the past 50 years can be useful in our endeavours to promote interpretation and presentation in the future.

In the first volume, Neil Silberman emphasised that “[f]ifty years after the birth of the World Heritage Convention, heritage interpretation and presentation must continue to develop a people-centred approach,” which is undoubtedly the case for the next 50 years. The people-centred approach that ICCROM began in 2003 is now accepted by all three advisory bodies and is being promoted through the World Heritage Leadership Programme’s capacity-building activities. Some themes raised in the first issue of the WHIPIC periodical –including the “changing paradigm of heritage protection,” “sustainable development,” respecting diverse values and the need to reflect voices of many in heritage management – are familiar to the people-centred approach. The entry of such people-centric themes into the heritage discourse has been part of an evolutionary process over the last few decades (Thomp-

son et al., 2018). Such evolution is strongly influenced by the World Heritage processes and is tantamount to a paradigm shift of moving from a conventional approach that focuses primarily on the well-being of the heritage to an approach that considers the well-being of both heritage and society/people. This is also the fundamental premise on which the people-centered approach (PCA) to heritage conservation and management emerged and was developed (Wijesuriya, 2018).

The doctrine of PCA is about placing people at the heart of heritage discourse and recognising that a focus simply on the well-being of heritage is inadequate: it must be expanded to pursue the well-being of both heritage and society. When people are placed at the centre of discussions, the heritage community is confronted with a new set of issues quite different from the more familiar conservation challenges, such



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as assessing threats, decay mechanisms, authenticity, integrity and so on. Indeed, these new issues include topics such as the evolving nature of the discourse; participatory approaches; the political context and social role of heritage, including livelihoods and sustainable development; constructing inclusive and widely consulted heritage narratives; addressing rights and traditional knowledge issues; building community

resilience through heritage and recovery from conflict situations; among many others. Such issues chime with the themes mentioned above that would benefit interpretation and presentation processes while assigning them a greater role in the next half-century.

For 40 of the last 50 years, I have engaged with World Heritage processes in a range of different roles: as a representative of a State Party, as a consultant to UNESCO and ICOMOS, and latterly as a member of the official delegation of ICCROM. During this period, I have witnessed many changes. To give some personal examples of the areas in which World Heritage processes have evolved: in 1982, I wrote the Tentative List for Sri Lanka in less than five minutes, together with my mentor and guru Roland Silva (ICOMOS president 1990–1999), and in that same year, we completed three nominations almost overnight. This was at a time when heritage practitioners were scarce, and any culture of public consultation or participatory process was largely absent within countries or as part of the World Heritage process. At an international level, in 1999, as part of the ICOMOS panel, we evaluated more than 50 sites in three days. Just looking at the same processes today illustrates how much they, and our expectations of them, have changed: I can think of a recent nomination that took some seven years to complete, reflecting the greater depth, breadth, and complexity of the process today.

Some of the obvious and essential changes to World Heritage processes have taken longer than necessary. I can recall, back in 2001, delivering a keynote on behalf of ICOMOS at the Asia-Pacific Sacred Mountains meeting held in Wakayama to promote the concept of cultural landscapes. The lecture highlighted the importance of the nature and culture sectors working together; indeed, it is an overarching concept of the Convention, but work

to promote and develop such collaboration only gained traction after 2013/14. Despite the late start, however, the next 50 years will be an opportunity to develop and expand our knowledge and practice in this area and to benefit related interpretation and presentation activities accordingly.

Time is not the only obstacle to effecting change; other challenges exist. In the current World Heritage Operational Guidelines, for example, it has been a struggle to address some of the inconsistencies or erroneous representations within the document. An example is illustrated in paragraph 108: “each nominated property should have an appropriate management plan or other documented management system which must specify how the Outstanding Universal Value of a property should be preserved, preferably through participatory means.” The error here is that a management plan is only a tool developed within a given management system and not an alternative to it; efforts to correct and clarify this statement have, to date, met with little success.

Paragraph 82 of the Guidelines illustrates another case. Here, the term ‘attribute’ is misapplied in its use in relation to authenticity. It is incorrectly used to refer to what in fact are aspects of authenticity (Wijesuriya and Sweet, 2018). To remedy this, the word ‘attributes’ here should be replaced with ‘aspects’ and greater clarity around the notion of authenticity be provided. A new paragraph should also be added to explain what is meant by ‘attributes’, similar to that which currently appears in the Heritage Impact Assessment guidance.

Despite these challenges, we can identify several changes that would directly benefit interpretation and presentation and can be taken forward over the coming 50 years. One is the discussion around values. As observed in the first issue and in discussions that took place within WHIPIC over the last two years, values are as central to the interpretation and presentation as they are to the management of heritage in general. The *Statement of Significance (SOS)*, which opens up the discussion on values in management, was introduced to the Operational Guidelines in 1995. The SOS was changed to the *Statement of World Heritage Values* in 2000 and subsequently to the *Statement of Outstanding Universal Value (SOUV)* in 2001, being

added to the Operational Guidelines in 2005 and with an agreed format in 2008. Achieving this was not without conflict and debate among members of the advisory bodies. For example, the inclusion of management as part of SOUV was a contentious issue to which one advisory body was vehemently opposed. It took time and lengthy discussions to reconcile differences and arrive at the current format, which was revised again in 2015.



Despite the late start, however, the next 50 years will be an opportunity to develop and expand our knowledge and practice in this area and to benefit related interpretation and presentation activities accordingly.



A values-led approach to managing World Heritage sites became inevitable, but convincing the need to recognise all values of a property (not just those of the OUV) in managing them was not easy. I listened to many Committee sessions in which it was argued that the focus of management (and Management Plans) should be only the values held by the World Heritage. In 2013, a proposal for recognising all values was initially reflected in the Resource Manual (Wijesuriya et al., 2013) and has since reached the Operational Guidelines in their most recent revisions in 2021.

In recognising the diversity mentioned above, common elements of an effective management system could include a thorough shared understanding of the property, its universal, national and local values, and its socio-ecological context by all stakeholders, including local communities and indigenous peoples.

Discussion on values has been further advanced by recent attempts to clarify ‘attributes’ in a way that could improve understanding of Outstanding Universal Value in its three pillars of criteria, authenticity, integrity and management. A risk here is that representation of the values of a place may be lost, but at the same time, it offers an opportunity for interpretation and presentation activities to provide greater authority and representation in this area.

To participatory process, ensuring the inclusion



People I met at Galle Fort, Sri Lanka.

of the voices of many, is another area that has been highlighted and can be taken forward. The Convention explicitly refers to the need to ‘adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community’, and the World Heritage Committee took on ‘community’ as one of its strategic objectives in 2006. The discussion has progressed substantially, including the insistence to obtain pre, prior and informed consent of indigenous communities. Emphasis is now placed on consulting all stakeholders throughout the process, from preparing the Tentative List to Nominations. This offers a sound collaborative basis on which to reflect the voices of many.

Perhaps the Sustainable Development paradigm is the most revolutionary addition to World Heritage discourse. ICCROM’s programmes on Integrated Territorial and Urban Conservation (1997) and on Living Heritage Sites (2003) introduced the paradigm, but it was not until the adoption of the World Heritage Policy and its integration into the Operational Guidelines that State Parties were mandated to respect Sustainable Development princi-

ples. The changes that can be seen on the ground in response to these principles – e.g. providing social, economic and environmental benefits, as well as contributing to peace and security – are fairly evident, but we need to be able to communicate the changes that occur to people’s livelihoods as a result. It is equally important that these can be observed directly at sites as well through the medium of interpretation and presentation. This indeed will become a major responsibility of interpretation and presentation activities in the future.

Despite the evolving nature of the World Heritage discourse and the challenges faced, there have been many positive achievements over the last 50 years that could benefit the practices of interpretation and presentation in the future. Since many of them are integrated into the people-centred approach, I would like to reiterate three principles (Wijesuriya 2022) that can benefit interpretation and presentation appropriately:

- 1) *interpretation should be an integral part of overall heritage management.*
- 2) *interpretation must be guided by a comprehensive understanding of heritage places (context) and issues that they face; and*
- 3) *interpretation must deliver comprehensive results (interpretation for all).*

The ultimate expectation of the World Heritage community is to bring changes to the Operational Guidelines that serve the State Parties and provide legitimacy to their actions. Recognising the challenges and time that it takes to change the Operational Guidelines, perhaps we need to explore other options that are already in use, such as the policy compendium, management manuals and guidance notes of the advisory bodies. This would be a way to integrate lessons from the past that are appropriately contextualised to promote interpretation and presentation in the next 50 years. **whipic**

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01
Africa

Protecting a West African Forest Grove Through Interpretation

Ishanlosen Odiaua
ICOMOS

With special thanks to Dr. Amos Olorunnipa who translated the text into Yoruba.



Collapsed section of the metal handrail of the suspended bridge.

© Lilian Raji



Busanyi Shrine in June 2023. The River Sun has overflowed its banks.

© Lilian Raji

Osun-Osogbo Sacred Grove was designated a UNESCO World Heritage Site in 2005. It represents the intersection between important biological, environmental, and cultural values in a landscape carefully conserved through various actors' actions. These stakeholders include government, civil society, the private sector, and the communities that live along the river's course. The Osun River, which runs through the nearby Osogbo town, and defines the forest grove, is considered sacred by the inhabitants of the town and other Yoruba in the diaspora. The Grove is rich in biodiversity. The Osun festival takes place in the grove every August in honour of the river goddess, bringing thousands of worshippers and tourists to the Grove. The trees and soil of the Grove are important carbon reservoirs for climate change mitigation.

The interpretation of the site, as described in the management plan, is guided by a focus on actions for presenting and promoting the property to achieve balance between eco-cultural tourism and the conservation of the sacred nature of the site. Suggested actions include: (i) improvement of the general aspect of the site including carrying out necessary renovations and the construction of a visitors' centre;

(ii) improving the conservation of the grove and its structures through sensitization campaigns to enhance community respect of the river; (iii) development of visitors' guides based on updated scientific research; (iv) engagement with primary and secondary schools in the Osogbo area to get them familiar with the site.

In the intervening years since the site's inscription on the List, the site has been influenced by two major events that could likely affect its Outstanding Universal Value or OUV. First, pollution from upstream gold mining at several gold mining sites along the river affects human activities and aquatic life. A second phenomenon that is clearly affecting the site is climate change, marked by high rainfall leading to increased flooding. Flooding leads to the weakening, and near destruction, of the structures in the forest, many of which are constructed of aggregate concrete and earth. An example is the Busanyin Shrine which was nearly destroyed in the 2019 flood. As of June 2023, the shrine also experienced the impact of floods. The constant flooding over the past few years has considerably weakened the concrete and metal structure of the suspended bridge, leading to the partial loss of the steel handrail.

The support of the Google Arts and Culture Programme and other international organisations have provided opportunities for raising global awareness of the climate change risks faced by the site. In 2021, CDR-International conducted a flood study and developed feasible flood protection measures to conserve the site's heritage values. The study recommended possible solutions adapted to the context and available technology.

While global attention is helpful for raising the site's profile, it is important that the site interpretation at the local level be expanded to communicate to local communities along the river channel the interpretation of the phenomena of the risks of pollution and climate change, not only on the heritage but on the general well-being of the communities. The sustainability of flood control measures can be greatly enhanced through effective interpretation of the local communities.

The interpretation of the intersections of these factors should be carried out not just in the framework of conserving the World Heritage site but in recognition of the interdependence of the human and natural environments. The Grove

- 1) This includes 27 video interviews and aerial views and 3D views of the site while annotated 3D tours of the Busanyin and Iya Moopo shrines showcase the legacy of art and spirituality at the sacred grove. <http://artsandculture.google.com/project/heritage-on-the-edge-osun-osogbo>

has nutritional, medicinal, water, and spiritual values for the community, which is responsible for ensuring that the river and forest are free of debris and pollutants that could affect its health. In order to ensure that interpretation is effective, it is necessary that such interpretation is carried out in local languages, with complex technical concepts broken down into simple, easy-to-understand phrases that can be replicated.

The extensive body of research work carried out at the Grove, including that of the Google Arts project, will need to be simplified and made accessible to the local communities around the site in a manner that speaks to their reality and evokes a high level of engagement in ensuring the resilience of the site. Moving to this next level will also fulfil the objective of the management plan to ensure that research results are widely made available for education and interpretation to visitors. This will require building the capacity of museum education officers and guides on the new knowledge generated through research so that they can effectively communicate this as they interpret the site to visitors. There is currently no dedicated website for the site - this could be another tool for effectively presenting and interpreting the site, serving as a repository of knowledge for various audiences - from the general public to the scientific community. **whipic**

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IDABOBO IGBO NI IWÓ ORUN AFRIRIKA NIPASE ITÚMÒ

Ishanlosen Odiaua
ICOMOS

With special thanks to Dr. Amos Olorunnipa who translated the text into Yoruba.

Osun-Osogbo Sacred Grove ni a yan si aaye Ajogunba Agbaye ti UNESCO ni odun 2005. O duro fun ikorita laarin pataki ti isedale, ayika ati awon idiyele asa ni ala ile alailẹgbẹ kan ti o toju ni pekipẹki nipase awon ise ti awon osere orisirisi. Awon olufaragba wonyi pelu ijoba, awujo araalu, aladani ati awon agbegbe ti o ngbe ni ipa ona odo naa. Odo Osun, ti o gba ilu Osogbo ti o wa nitosi, ti o si se apejuwe igbo igbo, je mimo nipase awon olugbe ilu naa ati awon omu Yoruba miiran ti o wa ni ilu okeere. The Grove je oloro ni ipinsiyele. Ayeye Osun maa n waye ninu igbo ni gbogbo osu kejo, fun iyin orisa odo, ti o n mu egbegberun awon olujosin ati afe-ajo wa si igbo. Awon igi ati ile ti ogba je pataki awon ifiomipamo erogba fun idinku iyipada oju-ojo.

Itumo aaye naa, gegẹbi a ti salaye ninu ero isakoso ti a fi silẹ ni akole, ti ni itosona nipase idojuko lori awon ise fun fifihan ati igbega ohun-ini lati saşeyori iwontunwon-si laarin irin-ajo irin-ajo asa-aye ati itoju ti iseda mimo ti aaye naa. Awon ise ti a daba pelu: (i) ilosiwaju ti abala gbogbogbo ti aaye naa pelu şise awon atunşe to se pataki ati kiko ile-işe alejo; (ii) imudarası itoju ti grove ati awon eya re nipase awon ipolongo ifamọ lati jeki ibowo agbegbe ti odo; (iii) idagbasoke awon itosona awon alejo ti o da lori iwadii imo-jinle imudojuiwon; (iv) ibasepo pelu awon ile-iwe alakoberẹ ati girama ni agbegbe Osogbo lati je ki won mo aaye naa.

Ni awon odun agbedemeji lati igba kiko aaye naa lori Akojo, aaye naa ti wa labẹ ipa ti awon işe pataki meji ti o le ni ipa lori iye iyalenu agbaye re, tabi OUV. Ni akoko, idoti lati iwakusa goolu ti o wa ni oke ni opolopo awon aaye iwakusa goolu ni ipa ona ti odo, ti o ni ipa lori awon ise eniyan ati igbesi aye inu omi.[4] İşe keji ti o ni ipa lori aaye ni kedere ni iyipada oju-ojo, ti samisi nipase jijo giga ti o yori si awon işe ti işan omi ti o po si. Awon işe işan omi wonyi yorisi irewesi, ati iparun ti o sunmo, ti awon eya ti o wa ninu igbo, opolopo eyiti a se ti konkiti apapo ati ile. Apeere ni Busanyin Shrine ti o ferẹ pare ninu işan omi odun 2019, ti o fa awon oran aabo fun awon olumulo ile-esin naa.

Atileyin ti Google Arts and Culture Program ati awon ajo agbaye miiran ti pese aye fun igbega imo agbaye ti awon ewu iyipada oju-ojo ti o dojukọ aaye naa. Ni odun 2021, CDR-International se iwadii işan omi ati idagbasoke awon ona aabo işan omi ti o seese, lati rii daju tituju awon iye ini aaye naa. Iwadi na se awon iseduro lori awon iseduro ti o seese ti o se deede si ipo ati imo-ero ti o wa.

Lakoko ti akiyesi agbaye se iranlowo fun igbega profaili aaye naa, o se pataki pe itumo aaye ni ipele agbegbe ni faagun lati se ibaraenisoro si awon agbegbe agbegbe leba ikanni odo ti itumo awon iyalenu ti awon eewu ti idoti ati iyipada oju-ojo kii se nikan lori ini şugbon lori ilera gbogbogbo ti awon agbegbe. Iduroşinşin ti awon ona isakoso işan omi le ni ilosiwaju pupo nipase itumo ti o munadoko si awon agbegbe agbegbe.

Itumo ti awon ikorita ti awon nkan wonyi ye ki o se se kii se ni ilana ti tituju aaye Ajogunba Agbaye nikan şugbon ni idanimo ti ibaraenisepo ti eniyan ati awon agbegbe adayeba. Grove naa ni onunje, oogun, omi, ati awon iye ti emi fun agbegbe eyiti o je iduro fun rii daju pe odo ati igbo ko ni idoti ati idoti ti o le ni ipa lori ilera re. Lati rii daju pe itumo je imunadoko, o je dandan pe iru itumo beje ni a se ni awon ede agbegbe, awon imoran imo-ero ti o nipon ti o pin si awon gbolohun oro rorun-si-oye ti o rorun ti o le tun se. **whipic**



02 Arab States

Interpreting World Heritage Sites in the Kingdom of Bahrain

Miray Hasaltun Wosinski
Cultural Heritage Consultant

The Kingdom of Bahrain ratified the 1972 World Heritage Convention in 1991. This small island state has three World Heritage sites inscribed on the 2005, 2012 and 2019 Lists. Communicating these sites' Outstanding Universal Value (OUV) to local and international visitors is important in the Kingdom. A variety of approaches are adopted to present the World Heritage sites, exhibitions, digital technologies, oral presentations, and first-hand in situ experiences.

The first World Heritage site of Bahrain, Qal'at al-Bahrain – Ancient Harbour and Capital of Dilmun, relies on on-site interpretation with the help of its site museum and information boards. The site museum, though humble in its size, offers a thorough

journey throughout the site's history with the help of artefacts recovered from excavations since the 1950s, textual descriptions, maps, and three-dimensional physical models.

On-site communication at Qal'at al-Bahrain includes, among others, information boards. The QR codes inserted on the information boards enable access to a dynamic context and additional knowledge online. In 2017, an audio-visual animation show, Sound and Light Show, was installed in English and Arabic, aiming to take the children through the site's history through attractive animations, storytelling, and sound effects. It is possible to speak about yet another layer of interpretation added by the use of the site by the local communities. The interlock pathway that surrounds the Fort provides space for jogging or walking. The backdrop of palm groves and seashore makes the site unique for sports activities and as a meeting spot. Lastly, excavation workshops for children are organised at the site to raise interest in archaeology and history.

The nomination of the World Heritage Site Pearling Path, Testimony to an Island's Economy in 2012 followed a progressive approach focusing on the narrative of the pearling industry. The site is a serial nomination consisting of three marine areas with oyster beds, 17 urban components, and 15 houses, Bu Maher Seashore and Bu Maher Fort. It was inscribed under Criterion (iii), highlighting the exceptional testimony of pearling tradition and the site components reflecting the memory of its prosperity and the building traditions it fostered. The site is one of the pioneers of such a narrative concept, interwoven with tangible and intangible values. Each component contributes to telling the story of the rise and demise of an industry that shaped the economic



Qal'at al-Bahrain Site Museum, 2016.

© Miray Hasaltun Wosinski

activities in the Muharraq island and Bahrain in general. Each component along the pearling pathway adds to the overall comprehension of the site.

The known challenge of interpretation of the World Heritage property of Pearling Path is communicating the layers of tangible and intangible significance of the site to visitors. For this purpose, the site interpretation is also multilayered. Communicating the Outstanding Universal Value of the site has been one of the essential goals of the ongoing project of Muharraq Urban Regeneration and Economic Revival, initiated in 2016. The project is a great example of heritage-led urban redevelopment. With different components, the Muharraq revitalization project foresees the restoration of 10 property components of the Pearling World Heritage Site and tackles various urban challenges the historic city of Muharraq faces. The almost completed project presents the 3.5 km long pearling pathway with streetlights, design of which attributes the pearl, leading the visitors along the pathway. Seventeen public spaces equipped with unified street furniture and flooring are integrated along the Pearling Path, allowing visitors to take their time to rest and enjoy the time spent in historic Muharraq.

There are several small-size museums and exhibitions along the pathway, and a number of new ones are going to open once the urban regeneration project is completed. The Visitor and Experience Centre at the midway of the path hosts an exhibition about the ongoing urban regeneration project. Additionally, information panels provide information on the history of Amarat Yousif Abdulrahman Fakhro, a property component of Pearling Path World Heritage site, above which the canopy of the Visitor and Experience Centre extends. It is a passage between the Suq and a former seashore of Muharraq. Bu Maher Interpretation Centre, at the start of the pathway, presents the site's components with 3-dimensional models. At the end of the revitalization project, each of the buildings along the pathway will be equipped to tell the story of its contribution to the pearling narrative, starting with the diver's house (Al Ghus House) closest to the seashore, and ending with a prominent merchant's quarter, Siyadi Complex consisting of Siyadi Mosque, House and Majlis. The site interpretation has an additional role in demonstrating how daily life looked like during the pearling era of the pre-1930s, which marks the era starting with the discovery of oil. All the efforts in Muharraq are further supported by periodical events, guided tours, organized visits and workshops targeting different

segments of the communities.

The most recent World Heritage site, Dilmun Burial Mounds is presented through an exhibition hall in the National Museum in Bahrain and on-site interpretation. The Hall of Dilmun Graves permanent exhibition presents the burial fields and artefacts recovered in a captivating way using videos, video mapping, and objects. A 3-dimensional model of densely built burial mounds welcomes the visitors. Distinct architectural types of burial mounds and graves can be seen with real-size models and large prints in the Hall. The exhibition has a kids' corner where children can learn about different archaeological specializations and information that can be gathered through excavations.



Aali Royal Mound 1, a property component of Dilmun Burial Mounds World Heritage site, 2016.

Furthermore, the oral history section allows the visitors to hear the perspectives of the local communities inhabiting nearby settlements around the burial mound fields. Last but not least, the on-site interpretation is provided by information boards at different property components. Further interpretation strategy is underway where different categories of visitors' facilities and technologies are being considered.

As demonstrated by three World Heritage properties, the Kingdom of Bahrain has put a great effort into communicating the uniqueness of the sites. Different aids are used to reach out to visitors from various age groups with differing interests. The stories of the sites are told in an inclusive manner, respecting all the different uses and periods. Especially evident in the World Heritage property of Pearling, the stories are told from all perspectives. Appropriate content is developed along with suitable ways to present the World Heritage properties to all local and international visitors as well as the communities. The work is ongoing and further enhancements are sought at different locations. [whipic](#)

في عام ٢٠١٧، تم إعداد عرض صوتي ومرئي للرسوم المتحركة وعرض صوت وضوء باللغة الإنجليزية والعربية بهدف اصطحاب الأطفال في رحلة عبر تاريخ الموقع في رحاب الرسوم المتحركة الجذابة والقصص الشائقة والتأثيرات الصوتية الرائعة. ومن الممكن التحدث عن بُعد آخر يساهم في التعريف بالموقع أضيف عن طريق استخدام المجتمعات المحلية له، إذ يوفر مسار الإنترنت المحيطة بالقلعة مساحة رائعة للركض أو المشي، وتجعل أيضًا خلفية بساتين النخيل وشاطئ البحر الموقع فريدًا ومناسبًا لممارسة الأنشطة الرياضية وعقد الاجتماعات. أخيرًا وليس آخرًا، يجري تنظيم ورش تنقيب للأطفال في الموقع في محاولة لتشجيعهم على الاهتمام بعلم الآثار والتاريخ.

اتبعت عملية اعتماد مسار اللؤلؤ على أنه موقع مؤثر في اقتصاد الجزيرة في ٢٠١٢ نهجًا متقدمًا يركز على قصة صناعة اللؤلؤ. ويتكون الموقع الذي يخضع للشرح التسلسلي من ثلاث مناطق بحرية مكونة من أحواض المحار و١٧ عنصرًا حضريًا من بينها ١٥ منزلًا وشاطئ بو ماهر وقلعة بو ماهر. وقد أدرج ضمن المعيار الثالث، الأمر الذي يسלט الضوء على الأهمية الاستثنائية لتقاليد صناعة اللؤلؤ وعناصر الموقع التي تعكس ذكريات ازدهارها وتقاليد البناء المتبعة. يعد الموقع أيضًا واحدًا من الأمثلة الرائدة على هذا المفهوم السردي المتشابه مع القيم المادية وغير المادية، إذ يساهم كل عنصر في سرد قصة ازدهار وانهايار صناعة أرست أساسًا للأنشطة الاقتصادية في جزيرة المحرق وفي البحرين بوجه عام، ويضيف كل عنصر على طول مسار اللؤلؤ قيمة تؤثر في إدراك كل أبعاد الموقع.



عرض الصوت والضوء في قلعة البحرين، ٢٠١٩.

التعريف بمواقع التراث العالمي في مملكة البحرين

ميراي هزلتان ويزينسكي

مستشار التراث الثقافي

صدقت مملكة البحرين على اتفاقية التراث العالمي عام ١٩٧٢ في عام ١٩٩١، كما ان يوجد في هذه الدولة الجزرية الصغيرة ثلاثة مواقع تراث عالمي أدرجت على قائمة اليونسكو لمواقع التراث العالمي في أعوام ٢٠٠٥ و ٢٠١٢ و ٢٠١٩. ويأتي ترسيخ القيمة العالمية الاستثنائية لهذه المواقع في أذهان الزوار المحليين والعالميين على رأس أولويات المملكة، قامت بالاعتماد على مجموعة متنوعة من المناهج لتقديم مواقع التراث العالمي والاستفادة من المعارض والتقنيات الرقمية والعروض التقديمية الشفهية والتجارب المباشرة في الموقع.

ويقوم موقع التراث العالمي الأول في البحرين، قلعة البحرين - المرفأ القديم وعاصمة دلمون، بالاعتماد على مواد التعريف المتواجدة في الموقع بمساعدة متحف الموقع ولوحات المعلومات. ويقدم متحف الموقع، على الرغم من حجمه المتواضع، رحلة شاملة عبر تاريخ الموقع بمساعدة القطع الأثرية المستخرجة من عمليات التنقيب منذ فترة الخمسينيات والأوصاف النصية والخرائط والنماذج المادية الثلاثية الأبعاد.

تتضمن وسائل التواصل داخل الموقع في قلعة البحرين لوحات معلومات من بين وسائل أخرى، إذ تتيح رموز QR المدرجة في لوحات المعلومات وصولاً إلى سياق ديناميكي والتزود بمعلومات إضافية على الإنترنت.

ميراي هزلتان ويزينسكي ©

المسار ليسرد قصة مساهمته في مجال اللؤلؤ، بدءًا من منزل الغواص (بيت الغوص) الأقرب إلى شاطئ البحر وانتهاءً بحي تجاري بارز، وهو مجمع سيادي مكون من مسجد ومنزل ومجلس سيادي. يلعب التعريف بالموقع دورًا إضافيًا في إيضاح شكل الحياة اليومية في أثناء عصر اللؤلؤ السابق لفترة الثلاثينيات التي تمثل بداية عصر اكتشاف النفط. ويجري دعم كل الجهود المبذولة في مدينة المحرق بالأحداث الدورية والجولات الإرشادية والزيارات المنظمة وورش العمل التي تستهدف شرائح مختلفة من المجتمعات.

تُعرض أحدث مواقع التراث العالمي، تلال مدافن دلمون، في إحدى قاعات العرض في المتحف الوطني في البحرين حيث يجري التعريف بها. ويقدم أيضًا معرض قاعة مقابر دلمون الدائم حقول الدفن والقطع الأثرية المكتشفة بطريقة أسرة باستخدام مقاطع الفيديو والأغراض التوضيحية، إذ يُعرض نموذج ثلاثي الأبعاد لتلال الدفن العتيقة يرحب بالزوار. بالإضافة إلى ذلك، يمكن رؤية أنواع معمارية من تلال الدفن والمقابر بنماذج بالحجم الحقيقي ومطبوعات كبيرة في القاعة. ويضم المعرض ركنًا للأطفال حيث يمكنهم التعرف على التخصصات الأثرية المختلفة والتزود بمعلومات يمكن جمعها عن طريق عمليات التنقيب. علاوة على ذلك، يتيح قسم التاريخ الشفهي للزوار الاستماع إلى وجهات نظر المجتمعات المحلية التي تسكن المستوطنات القريبة حول حقول تلال الدفن. أخيرًا وليس آخرًا، يجري التعريف بالموقع عن طريق لوحات المعلومات في مختلف العقارات. ويجري تنفيذ إستراتيجية تعريف بالمواقع أخرى حيث يتم النظر في فئات مختلفة من مرافق وتقنيات الزوار.

بذلت مملكة البحرين جهدًا كبيرًا في التعبير عن مدى تفرد المواقع وهذا أمر اتضح من خلال مواقع التراث العالمية الثلاثة المذكورة، إذ وفرت وسائل مساعدة مختلفة للوصول إلى الزوار ذوي الاهتمامات المختلفة من مختلف الفئات العمرية. ويجري سرد قصص المواقع بطريقة شاملة تتناول كل الاستخدامات والفترات الزمنية المختلفة. يتجلى هذا خصوصًا في موقع التراث العالمي، مسار اللؤلؤ، حيث تُروى القصص من كل وجهات النظر، ويجري إعداد المحتوى المناسب بالإضافة إلى الاستعانة بالطرق المناسبة لتقديم مواقع التراث العالمي لجميع الزوار المحليين منهم والدوليين وكذلك المجتمعات. ما زال العمل جاريًا وتجري دراسة إجراء تحسينات في مواقع مختلفة. [whipic](#)



ميراثي هزالناتان ويزنيسكي ©

مصابيح الميادين العامة والشوارع على طول مسار اللؤلؤ، ٢٠٢١.

يتمثل التحدي البديهي في التعريف بموقع التراث العالمي، مسار اللؤلؤ، في ترسيخ مدى أهميته الملموسة وغير الملموسة في أذهان زواره، لهذا الغرض، فإن التعريف بالموقع متعدد المراحل أيضًا. وقد كان ترسيخ القيمة العالمية البارزة للموقع واحدًا من الأهداف الأساسية للمشروع الجاري «التجديد الحضري في المحرق والإنعاش الاقتصادي»، الذي بدأ في عام ٢٠١٦، إذ كان هذا المشروع مثالاً رائعًا على إعادة التطوير الحضري بالاستعانة بالتراث. ومن المتوقع أن يساهم مشروع إعادة إحياء المحرق، بعناصره المختلفة، في ترميم ١٠ عقارات في موقع التراث العالمي، مسار اللؤلؤ، بالإضافة إلى مواجهة العديد من التحديات الحضرية التي تواجهها مدينة المحرق التاريخية. يُقدم المشروع شبه المكتمل مسار لؤلؤ بطول ٣,٥ كم مزينًا بأضواء الشوارع بتصميمها الشبيه بحبات اللؤلؤ والتي ترشد الزوار على طول الطريق. وتم ضم ١٧ مكانًا عامًا مجهزًا بأثاث وأرضيات موحدة إلى مسار اللؤلؤ، مما يسمح للزوار بالاسترخاء والاستمتاع في مدينة المحرق التاريخية. ثمة العديد من المتاحف والمعارض الصغيرة على طول الطريق وسيُفتتح عدد منها بمجرد الانتهاء من مشروع التجديد الحضري الجاري تنفيذه، والذي يقيم مركز الزوار والتجارب في منتصف المسار معرضًا عنه. بالإضافة إلى ذلك، توفر لوحات المعلومات المثبتة معلومات عن تاريخ عمارة يوسف عبد الرحمن فخرو، وهي عقار يقع ضمن موقع التراث العالمي مسار اللؤلؤ، وتقع فوقها مظلة مركز الزوار والتجارب، وتعد أيضًا ممرًا بين السوق وشاطئ المحرق السابق. ويقدم مركز موقع بومهر التعريفي في بداية المسار عناصر الموقع بالاستعانة بنماذج ثلاثية الأبعاد. وفي نهاية مشروع إعادة الإحياء، سيتم تجهيز كل مبنى على طول



03 Asia and the Pacific

Rethinking Heritage Interpretation as Public Education

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Heritage interpretation is a multifaceted concept encompassing insights into the past, storytelling, and effective communication. It plays a crucial role in the production of knowledge related to heritage. Rather than succumbing to the influence of dominant ideologies, heritage interpretation has the potential to act as a vehicle for public education, particularly for younger generations. In this context, public education refers to the capacity of heritage interpretation to engage in activities that foster social debates, contribute to policymaking, and raise awareness. By facilitating discussion, heritage interpretation can enable critical examination of the principal forces of domination and hegemony while also acknowledging the practices and values of marginalized and underrepresented groups.

Heritage interpretation offers two potential platforms for facilitating public education, especially for the younger generation. The first platform is heritage tourism, which I

extensively explore in my recent book *Heritage Tourism: From Problems to Possibilities* (Cambridge, 2022). In the book, I discuss the potential for utilizing heritage tourism to develop community-driven and participatory forms of interpretation that enable public educational opportunities. By visiting heritage sites, the public can immerse themselves in cultural awareness and engage with the values and meanings conveyed at these sites.

The second platform for facilitating public education is through direct education on critical issues in heritage studies at universities. At institutions like the Australian National University, my colleagues and I offer a Master's programme in Museum and Heritage Studies. This program provides students with the opportunity to engage in critical thinking and discussions that delve into the social and political implications of heritage.

In this academic setting, students are encouraged to explore the underlying reasons behind significant historical events and their far-reaching implications for contemporary society. By studying these critical issues in heritage studies, students acquire the analytical tools necessary to interpret and analyze the past in a profound and meaningful way. This educational approach fosters a deeper understanding of the significance of heritage and its continued relevance to the present.

In both heritage tourism itself and academic programmes, heritage interpretation serves as a vital conduit for fostering public education of the younger generation. It empowers individuals to question established narratives, critically examine historical events, and actively participate in shaping the interpretation of heritage. Through these platforms, heritage interpretation becomes a catalyst for knowledge acquisition, cultural awareness, and the development of a more informed and engaged citizenry.

However, as evidenced by my previous work on 'The cycle of heritage interpretation' (Figure 1), the focus should not solely be on the content of information shared at heritage sites or within the classroom. Instead, the emphasis should be on facilitating critical thinking and self-reflection among you people. The goal of public education through heritage is to develop the capacity for empathy and understanding of plural values and meanings within their respective contexts. In other words, it is about cultivating the ability of young people to comprehend different situations, particularly those that differ from their positionalities.

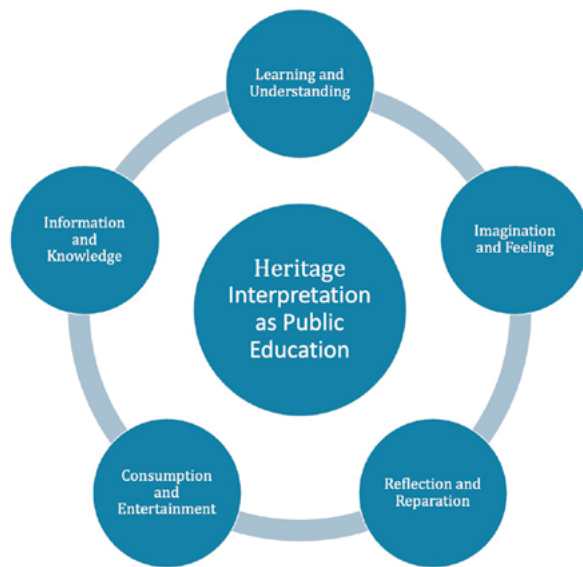


Figure 1. The Cycle of Heritage Interpretation.

For instance, it is essential to consider whether heritage interpretation includes the voices of indigenous and ethnic minority groups or if it solely serves to reinforce dominant white narratives. Does heritage interpretation exclusively promote a linear understanding of historical development, or does it also respect alternative perspectives on the human past? Furthermore, does it solely rely on material evidence as the primary basis for interpretation in modern archaeology, or does it recognize the validity of other forms of evidence, such as oral history and non-textual materials like songs, dances, and dreams? Does heritage interpretation only present the human past as “His-story,” or does it also acknowledge and highlight the contributions of women throughout history? In the realm of military history, does heritage interpretation merely present the memory of the victors, or does it provide a comprehensive understanding of the nature and impact of war? Does heritage interpretation solely concentrate on people-centred perspectives, or does it also encompass the broader debates and awareness surrounding the Anthropocene and the geo-centred understanding of Earth and climate change?

These questions are mere examples of the numerous inquiries that heritage interpretation can facilitate. By encouraging such questioning and dialogue, heritage can effectively function as a tool for education, fostering awareness and empathy among individuals. Through this process, heritage truly becomes a transformative force, enabling dialogue and cultivating a greater sense of awareness and empathy within society.

The advent of digital technology has provided younger generations with easier ways to engage with heritage. This represents a significant opportunity to attract their interest and involvement in digital heritage. However, it is crucial to recognize that capturing their attention is merely the initial step. Digitalization primarily facilitates sensory stimulation and does not inherently promote critical reflection and meaningful dialogue. Active human engagement is still necessary to unlock the potential of digital platforms for heritage interpretation.

It is important to understand that digital technology alone cannot replace the role of human interaction in fostering critical thinking and facilitating dialogue. While digital platforms can provide access to vast amounts of information and immersive experiences, it is through active engagement and participation that future generations can fully develop the capacity

Achieving this requires challenging individuals’ preconceived perceptions and encouraging them to question their biases. It necessitates a transformative process that empowers young learners to engage in critical analysis and self-reflection. By providing opportunities for dialogue, debate, and exploration, we can foster an environment that encourages young people to develop a nuanced understanding of heritage, embracing diverse perspectives and expanding their capacity for empathy. This transformative approach is challenging, as it requires individuals to confront their assumptions and embrace the discomfort of questioning their worldview.

The key to achieving this goal lies in creating platforms at heritage sites and in classrooms that encourage critical thinking by formulating thought-provoking questions. Similar to our interactions with AI today, the focus is not solely on the information it can provide but rather on how we can generate meaningful discussions by exploring relevant questions. In the context of heritage interpretation for public education, the crucial issue is how heritage interpretation can support and embrace cultural diversity, encompassing aspects such as race, historiography, and other identity-related concerns.

for independent thinking. This capacity is essential for them to navigate and interpret new media without falling into the traps of authorized discourse or misleading narratives.

Therefore, alongside the utilization of digital technology in heritage interpretation, it is vital to cultivate young people’s critical thinking skills. By nurturing their ability to think critically, question, and challenge the information they encounter, future generations can develop a robust capacity for independent thinking. This will enable them to engage with digital media in a discerning and informed manner, empowering them to extract knowledge, navigate different perspectives, and actively participate in meaningful dialogue about heritage. **whipic**

作为公共教育的遗产阐释

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遗产阐释这一概念含义广泛，包括对过去、叙事和有效沟通的见解看法。它在与遗产相关的知识产生中起着至关重要的作用。遗产阐释并不屈从于主流意识形态的影响，而是有成为公共教育载体的潜力，特别是对年轻一代的教育。由此而论，公共教育是指遗产阐释参与发起社会性讨论、促进政策制定和提高认知活动的的能力。通过发起讨论，遗产阐释可对权威性的知识和价值体系进行批判性思考，同时也承认和尊重边缘化和弱势群体的声音和价值观。

遗产阐释为促进公共教育，尤其是对年轻一代的教育提供了两个潜在的平台。第一个平台是遗产旅游，我在最近出版的“Heritage Tourism: From Problems to

Possibilities” (Cambridge, 2022) 一书中对此进行了广泛的探讨。本书讨论了利用遗产旅游来发展阐释的社区驱动和参与形式、实现公共教育机会的愿景。通过参观遗址，公众可以沉浸在文化意识中，并体会到这些遗址所传达的价值观和意义。

促进公共教育的第二个平台是直接上大学进行遗产教育。在澳大利亚国立大学，我和我的同事开设了博物馆和遗产研究这门硕士课程。该课程为学生提供了参与相关议题讨论的机会，使他们得以提高批判性思维能力并深入研究遗产的社会和政治意义。

在这种学术环境中，我们鼓励学生探究重大历史事件背后的根本原因及其对当代社会的深远影响。通过研读遗产研究中的关键问题，学生可掌握必要的分析和反思工具，从而深刻分析过去、现在和未来的关系。这种教育方法可使学生们对遗产当下的意义有更深层次的理解，揭露我们习以为常的价值、学说和信念的偏执迷妄。

无论是在遗产旅游本身，还是在学术课程中，遗产阐释都是促成年轻一代公共教育的重要资源。它让个人有能力去质疑既定的叙事、批判性地审视历史事件，并积极参与与塑造对遗产的阐释。通过上述平台，遗产阐释可成为体验过去、学习历史教训的渠道。

然而，正如我之前有关“遗产阐释的周期”的研究所证(见图 1)，重点不应该只放在遗址或课堂内分享的信息内容上。相反，应该把重点放在培养年轻一代的批判性思维和对自我的反思上。藉由遗产进行公共教育的目标是培养同理心和理解各自不同背景下的多元价值观和意义的能力。换言之，就是要培养年轻一代理解不同境况的能力，特别是那些与他们自身立场不同的境况。

实现这一目标需要挑战个人的先入为主的观念，鼓励他们质疑自己的偏见。这需要有一个转变的过程，方能使年轻的学习者有能力进行批判性分析和自我反思。通过提供对话、辩论和探讨的机会，我们可以营造出一种鼓励年轻人钻研对遗产的批判思维，拥抱多元化观点，同时



图 1：遗产阐释的周期。

提高他们的共情能力的环境。这种变革性的方法颇具挑战性，因为它需要个人面对自己的设想，并接受质疑一切未经审问明辨意见的偏颇。

实现这一目标的关键是在遗址和课堂内建立教育平台，通过提出发人深省的问题鼓励批判性思维。与我们现今同人工智能的互动类似，重点不仅在于它所提供的信息，更在于我们如何通过对相关问题的探索来发起有意义的讨论。在针对公共教育的遗产阐释方面，关键的问题是遗产阐释如何支持和拥抱文化多样性，譬如涵盖种族、历史学和其他与身份有关的问题等诸多方面。

例如，遗产阐释是否包括原住民和少数民族群体的心声，或者是否以巩固占主导地位的白人叙事效果为唯一目标。遗产阐释是专门用以增加对历史发展的线性理解，还是也尊重人类其他方式的历史观？此外，在现代考古学中，是仅仅依靠物质证据作为阐释的主要依据，还是也承认其他形式的证据的有效性，如口述历史和非文本材料，如歌曲、舞蹈和神话？遗产阐释是否只将人类的过去作为“他的故事”来诠释，还是也承认并强调女性在整个历史长河中的贡献？在军事历史领域，遗产阐释是仅仅呈现胜利者的记忆，还是对战争的性质和影响有全面的了解？遗产阐释是仅仅以人为本，还是也包括围绕以地球为中心的更广泛的辩论和认知？

这些问题单纯是遗产阐释所能促进的众多调查的示例。通过鼓励这种质疑和对话，遗产可以有效地发挥其教育工具的作用，培养个人的意识和同理心。正是通过这个过程，遗产真正成为了一种变革的力量，使对话得以实现，并在社会中培养出更多的多元化意识和同理心。

同时，数字技术的出现为年轻一代提供了更便捷地接受遗产教育的方式。这是吸引他们对数字遗产萌生兴趣并参与其中的重要机会。然而，我们要认识到，吸引他们的注意力仅仅是第一步。数字化主要提供感官刺激，且本身并不能促进批判性思考和有意义的对话。要开发数字平台在遗产阐释方面的潜力，仍然需要知识、思想和实践层面的探索。

要理解数字技术本身并不能取代人际互动在培养批判性思维和促进对话方面的作用，这一点至关重要。虽然数字平台可以提供大量的信息和身临其境的体验，但只有通过积极的参与，未来后代才能充分培养独立思考的能力。这种能力对于他们驾驭和诠释新媒体且不落入授权话语或误导性叙述的陷阱是至关重要的。

因此，在遗产阐释中应用数字技术的同时，培养年轻人的批判性思维能力尤为重要。通过培养他们对接触到的信息进行批判性思考、质疑和挑战的能力，我们才能具备更独立的思考能力。这将使我们能够敏锐和思辨性的使用数字媒体，有能力提取知识、体验过去，思考和尊重不同的观点，并把这些思想和经验应用于当下的实践中去。whipic

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04 Latin America and the Caribbean

Finding Authenticity in a Natural World Heritage Site, Costa Rica

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Santa Rosa National Park in Costa Rica is part of the Área de Conservación Guanacaste World Heritage Site, which includes the best-preserved dry forest from Central America to northern Mexico and key habitats for endangered and rare plant and animal species, as well as significant ecological processes (UNESCO, 2023). It is not this distinction, however, which makes Santa Rosa famous among Costa Ricans, but a building known as La Casona (“the Big House”). It is one of the most important historic sites in the country and the main house in one of the first formal ranches established in the 1700s: Hacienda Santa Rosa.

This national monument commemorates the battle when Costa Rican army forces defeated a battalion led by the American mercenary leader William Walker in 1856. Walker — a physician, journalist, and lawyer— had organized several private military expeditions into Latin America to establish English-speaking colonies under his control and create new slave states to join those already in the United States. After taking control of part of Mexico and becoming president of Nicaragua, Walker led his mercenaries across the Costa Rican border, where they occupied the centennial colonial farm. Soon after that, however, Costa Rican forces took the invaders by surprise and defeated them in just fourteen minutes. Costa Ricans remember this event as the country’s most important battle before it abolished its army in 1948. La Casona is now the



La Casona before the fire, 1999.

© Julian Monge-Najera

preeminent place in the country to remember a moment that symbolizes freedom and democracy for Costa Rica and Central America (Área de Conservación Guanacaste, 2018).

In May 2001, nevertheless, La Casona lost the biggest battle of all: two poachers, in retaliation for multiple detentions by park guards, burned the historic building to ashes. In less than twenty minutes one of the most important symbols of Costa Rica's national pride was gone.

Coping with Lost Heritage

The loss of La Casona left the entire country in mourning. So powerful was the need to revive this emblem of freedom that, immediately after the fire, the vice president led the process of rebuilding La Casona. Even though this building had undergone structural changes by previous owners before it became a national monument and later part of a national park, not much had changed since its designation in 1966. Yet it never had any blueprints. So, architects and others collected photographs and videos to create blueprints that most closely reflected the construction. They also carefully selected from similar buildings in Costa Rica and Nicaragua adobe roofing tiles, wooden beams, and other materials for the reconstruction. In a few weeks, a fundraising campaign raised the \$250,000 necessary to rebuild it — half donated by citizens and businesses and the other half by students and schools. Ten months later, on 20 March 2002, the battle's 146th anniversary, a replica of La Casona (except this time



La Casona right after the fire.

with fire detectors, fire suppression devices, electrical conduits, and lightbulbs) was inaugurated.

Since then, thousands of visitors have walked through the new building, many oblivious to its deadly torching and subsequent national reconstruction and others curious about it. Conversely, some never returned to La Casona because they thought, "It is not the real thing anymore."

Rethinking the Authentic and its Interpretation

This story presents a highly debated subject: the perception of authenticity and values people ascribe to places. In this case, the Área de Conservación Guanacaste is a natural World Heritage Site, and UNESCO does not require natural sites to meet authenticity as a condition for their designation. It can be argued, however, that visitors perceive heritage within its geographical, historical, and personal context — independently of being world or national heritage, cultural or natural, and they still decide about its authenticity (whether or not others agree with that perception).

This understanding of authenticity in tourism has evolved along different paradigms and trends (Wang, 1999). UNESCO's Nara Document on Authenticity (UNESCO, 2004) weighs in when it mentions that values attributed to cultural properties differ between cultures, or even within the same culture. Therefore, interpretation and presentation of heritage must be prepared for different audiences to develop programmes and services that could shape the visitor experience and connect them to the place.

For instance, some visitors rely on objective and expert judgment to determine the authenticity of an object or place. They will not accept the current Casona as the original building (although it was changed many times before by previous owners). However, other heritage elements that survived the fire might appeal to this search for the original.

Other visitors, instead, will accept the replica and construct an alternative authenticity as long as it activates their imagination and transports them to a different time where they can revisit La Casona's history and experience its symbolism about Costa Rican resilience and strength to face new threats to its heritage and culture. An interpretive tour, living history, photographs, storytelling, and other kinds of art will all promote interactions and connections between visitor and place.



The front of La Casona with a visitor sign.

Yet, other visitors will completely ignore or avoid needing material authenticity. They will perceive authenticity as long as the site provides interpretive opportunities that allow full and current place immersion and the creation of new personal meanings (through reflection, discussion, or even meditation) or feelings (like walking around the property and experiencing the same sweltering heat that drew sweat from manoeuvring troops). Also, they value the opportunity to interact with others (family, other visitors) and envision a different future.

Visitors tend to embrace better places they perceive as more authentic according to their expectations and consequently act upon that perception (e.g., more purchases, donations, or other potentially positive conservation behaviours) (Mayorga & Kohl, 2021). To acknowledge that visitors have different expectations and criteria that drive their perception of authenticity and provide interpretive opportunities is of fundamental importance to preserving World Heritage. This could help to balance some conflicts that Alberts & Hazen (2010) mention to maintain authenticity and integrity and the needs of people that travel to these sites. This way, interpretation and presentation will have a better possibility to inspire visitors to more deeply appreciate and conserve cultural and natural heritage at La Casona and worldwide.

Acknowledgements

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En busca de la autenticidad en un sitio de Patrimonio Mundial Natural, Costa Rica

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El Parque Nacional Santa Rosa en Costa Rica se ubica dentro del Área de Conservación Guanacaste, sitio Patrimonio de la Humanidad, que incluye el bosque seco mejor conservado en América Central y el norte de México, así como hábitats clave para especies de plantas y animales raras y en peligro de extinción y procesos ecológicos de gran importancia (UNESCO, 2023). Sin embargo, no es esta distinción la que hace famosa a Santa Rosa entre los costarricenses, sino un edificio conocido como La Casona, uno de los sitios históricos más importantes del país.

Este monumento nacional conmemora la batalla cuando las fuerzas del ejército costarricense derrotaron a un batallón del mercenario estadounidense William Walker en 1856. Walker —médico, periodista y abogado— había organizado varias expediciones militares privadas a América Latina para establecer colonias de habla inglesa bajo su control personal y crear nuevos estados esclavistas para unirse a los que ya existían en los Estados Unidos. Después de tomar el control de parte de México y convertirse en presidente de Nicaragua, Walker lideró a sus mercenarios a través

de la frontera costarricense donde ocuparon la centenaria hacienda colonial. Sin embargo, rápidamente las fuerzas costarricenses tomaron a los invasores por sorpresa y los derrotaron en tan solo catorce minutos. Los costarricenses recuerdan este evento como la batalla más importante del país antes de abolir su propio ejército en 1948. La Casona es ahora el lugar preeminente para recordar este momento representativo de la lucha por la libertad y la democracia para Costa Rica y para Centroamérica (Área de Conservación Guanacaste, 2018).

En mayo de 2001, sin embargo, La Casona perdió la batalla más grande de todas: dos cazadores furtivos, en represalia por las múltiples detenciones de los guardaparques, quemaron el edificio histórico hasta reducirlo a cenizas. En menos de veinte minutos uno de los símbolos más importantes del orgullo nacional de Costa Rica había desaparecido.

Duelo por el patrimonio perdido

La pérdida de La Casona dejó a todo el país de luto. Tan poderosa fue la necesidad de revivir este emblema de libertad que, inmediatamente después del incendio, la vicepresidencia lideró el proceso para reconstruir La Casona. A pesar de que este edificio había sufrido cambios estructurales por parte de los propietarios anteriores antes de que se convirtiera en un monumento nacional y más tarde en parte de un parque nacional, no había cambiado mucho desde su designación en 1966. Sin embargo, nunca tuvo planos. Profesionales se dieron a la tarea de recopilar fotografías y videos para crear planos que reflejaran lo más fielmente posible la construcción. También seleccionaron cuidadosamente tejas de adobe, vigas de madera y otros materiales de edificios similares en Costa Rica y Nicaragua para la reconstrucción. En pocas semanas, una campaña de recaudación de fondos había recaudado los US\$250.000 dólares necesarios para reconstruirla; la mitad de esta cantidad fue donada por ciudadanos y empresas privadas y la otra mitad por estudiantes y escuelas. Diez meses después, el 20 de marzo de 2002, en el 146 aniversario de la batalla, se inauguró una réplica exacta de La Casona (excepto esta vez con detectores

de incendios, aspersores, tomas eléctricas y bombillos). Desde entonces, miles de visitantes han caminado por el nuevo edificio, muchos ajenos al incendio y posterior reconstrucción nacional y otros curiosos al respecto. Por el contrario, algunos nunca regresaron a La Casona, porque pensaron: “Ya no es el edificio real”.

Repensar lo auténtico y su interpretación

Esta historia presenta un tema muy debatido: la percepción de autenticidad y los valores que las personas atribuyen a los lugares. En este caso, el Área de Conservación Guanacaste es Patrimonio Natural de la Humanidad y la UNESCO no requiere que los sitios naturales cumplan con la autenticidad como condición para su designación. Sin embargo, se puede argumentar que los visitantes perciben el patrimonio dentro de su contexto geográfico, histórico y personal —independientemente de si es patrimonio mundial o nacional, cultural o natural— y toman una decisión sobre su autenticidad (aunque otros no estén de acuerdo con esa percepción).

En el turismo, esta visión de la autenticidad ha evolucionado a lo largo de diferentes paradigmas y tendencias (Wang, 1999). El Documento de Nara sobre la Autenticidad (UNESCO, 2004) lo corrobora cuando menciona que los valores atribuidos a los bienes culturales difieren entre culturas, o incluso dentro de la misma cultura. La interpretación y presentación del patrimonio, por lo tanto, deben estar preparadas para diferentes audiencias, y así desarrollar programas y servicios que podrían dar forma a la experiencia del visitante y conectarlo con el lugar.

Por ejemplo, algunos visitantes confían en el juicio objetivo y experto para determinar la autenticidad de un objeto o lugar. Estos no aceptarán La Casona como el edificio original (aunque ya había sido intervenido muchas veces por sus dueños anteriores), sin embargo, algunos artefactos que sobrevivieron al incendio podrían apelar a esta búsqueda de lo original.

Otros visitantes, en cambio, aceptarán la réplica y construirán una autenticidad alternativa siempre y cuando active su imaginación y los transporte a un momento diferente donde puedan repasar la historia de La Casona y experimentar el simbolismo de la resiliencia

y coraje de Costa Rica al enfrentar nuevas amenazas hacia su patrimonio y su cultura. Un recorrido interpretativo, dramatizaciones, fotografías, narración de historias y otros tipos de arte, promoverán interacciones y conexiones entre el visitante y el lugar.

Más allá, otros visitantes ignorarán o evitarán por completo los criterios de autenticidad material. Estos percibirán la autenticidad siempre que el sitio ofrezca oportunidades interpretativas que les permita una inmersión total en el lugar y la creación de nuevos significados personales (por medio de la reflexión, la discusión o incluso la meditación) o sensaciones (como caminar por la propiedad y experimentar las mismas temperaturas calcinantes que tuvieron que enfrentar las tropas de soldados). También, la oportunidad de interactuar con otras personas (familia, otros visitantes) y visualizar un futuro diferente.

Los visitantes tienden a identificarse más plenamente con los lugares que perciben como más auténticos, lo que les puede llevar a realizar acciones concretas (por ejemplo, más ventas, donaciones u otros comportamientos de conservación potencialmente positivos) (Mayorga y Kohl, 2021). Reconocer que los visitantes tienen diferentes expectativas y criterios que definen su percepción de autenticidad y brindar oportunidades interpretativas es de fundamental importancia para preservar el Patrimonio Mundial. Esto podría ayudar a balancear algunos de los conflictos que Alberts & Hazen (2010) mencionan para mantener la autenticidad y la integridad, así como las necesidades de las personas que viajan a estos sitios. De esta manera, la interpretación y la presentación del patrimonio tendrán una mejor posibilidad de inspirar a los visitantes a apreciar y conservar mejor el patrimonio cultural y natural, en La Casona y alrededor del mundo.

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05
Europe

Navigating the AI Era: Equipping Heritage Professionals for the Future

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Special thanks to Nerea Palajs for proofreading the Croatian Version.

As heritage professionals, we find ourselves at a crossroads, contemplating the changes that lie ahead in the age of AI. It is only natural to wonder about the future of our roles as site managers and interpreters. Will AI replace us? Will our jobs change or disappear? And how do we prepare ourselves for this new future?

As we embark on addressing these questions, it is important to acknowledge how we, as a society, perceive the future. Unfortunately, the prevailing narrative surrounding the future often leans towards pessimism and highlights various threats. From global warming and pandemics to poverty, wars, and natural disasters, these concerns loom large in our collective consciousness. The kind of narrative offered to people in their everyday lives through media can shape how we perceive life, fostering fear and uncertainty rather than a positive, solution-oriented, and creative mindset. While aware of the prevailing challenges and uncertainties that characterize our contemporary era, it remains of utmost importance to purposefully instill optimism and hope within the narrative we present. The pivotal role of heritage interpreters and man-



The "Pepper" robot uses AI technology to respond to natural language questions, and can read people's emotions. Several museums have used them to interact with visitors. Will this technology evolve so it can lead a satisfying guided tour?

agers entails creating an environment conducive to open dialogue, facilitating comprehension and cultivating a profound sense of individual and collective responsibility.

In this regard, I assert that our mindset towards future developments holds significant potential in enabling us to approach the future with a positive and constructive perspective. Specifically in relation to artificial intelligence (AI), it is crucial for us to adopt a perspective that recognizes its intrinsic value as an ally rather than perceiving it as a potential foe, antagonist, or opponent.

AI has become a driving force in the ever-changing world of technology. It revolutionizes how machines and computer systems operate by mimicking human intelligence. AI enables devices to learn, solve problems, make decisions, and process natural language. The roots of AI can be traced back to 1956, when it emerged as an academic discipline. Over the years, AI research has explored various approaches to unravel the complexities of human cognition. These endeavours included simulating the brain, modelling human problem-solving, using formal logic, building extensive knowledge databases, and even imitating animal behaviour. In the early 21st century, a significant

shift occurred in AI with the rise of mathematical and statistical machine-learning techniques. This powerful approach has proven highly successful, solving intricate challenges across different sectors and pushing the boundaries of AI's capabilities.

It is crucial to understand that AI may be capable of performing specific tasks, but it cannot replace the decision-making abilities, critical thinking, and responsibilities of heritage interpreters and managers. AI is a product of human programming and cannot replace the passion, creativity, and empathy we bring to our work. While technology may enhance our capabilities, the ultimate responsibility for preserving and interpreting our heritage lies in human hands.

Utilizing AI as a valuable instrument, we can optimize the management of heritage sites and museums, yielding multifaceted advantages. By embracing AI, we gain enhanced insights into our visitors, facilitating personalized experiences and virtual interactions, ultimately elevating our relevance and visibility. Nevertheless, the potential benefits of AI extend far beyond these outcomes. AI-driven programmes hold the capability to augment productivity and efficiency in various domains, such as interpretive planning, research, writing, and

content creation. Additionally, AI has the capacity to revolutionize the acquisition and dissemination of knowledge by facilitating personalized learning experiences. AI plays a pivotal role in surmounting linguistic barriers, thereby enabling enhanced accessibility to heritage for a broader spectrum of individuals. Consequently, AI is a powerful tool with the potential to reshape conventional practices within heritage preservation and museology.

However, we must also acknowledge the challenges associated with AI in heritage management. Accuracy is a key concern, as chatbots may occasionally provide incorrect information. Ethical considerations, such as privacy and data protection, must be carefully addressed. Bias and discrimination can also arise if AI algorithms are not designed to account for factors like race or gender. The spread of fake information and misleading deepfakes poses challenges distinguishing truth from falsehood. Additionally, the increasing use of AI in the creative industry raises questions about copyright law and ownership of AI-generated works.

To navigate these challenges, we must approach AI with responsibility and foresight. We must ensure accuracy by verifying information from original sources. Ethical concerns should be addressed through transparent data practices and robust privacy protection measures. We must strive to eliminate bias and discrimination by actively addressing these issues in AI development. Educating ourselves and the public about the dangers of fake information and deepfakes is crucial. And finally, we need updated regulations to navigate the complexities of copyright law in the context of AI-generated works.

In anticipation of an evolving future, cultivation virtues such as resilience, optimism, and emotional intelligence emerges as imperative. Within this context, our role as interpreters and heritage managers assumes a critical stance as we endeavour to inspire individuals and nurture reverence for all aspects of heritage, recognizing their profound significance in our contemporary existence and the consequential impact of our present actions. Moreover, assuming collective responsibility becomes of vital importance. Prospective contemplation envisions heritage sites as increasingly significant reservoirs of inspiration and curiosity, wherein the narratives entrenched within our heritage establish a profound connection between visitors and the enduring values and instructive principles for a future characterized by hope, peace, and an improved state of humanity. **whipic**

Snalaženje u eri umjetne inteligencije: priprema stručnjaka za baštinu na budućnost

Ivana Jagić Boljat

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Europska udruga za interpretaciju baštine

Zahvale prevoditeljici i urednici hrvatskog teksta,
Nerei Palajs

Kao stručnjaci za baštinu nalazimo se na prekretnici te razmišljamo o promjenama koje su pred nama u dobu umjetne inteligencije (UI). Prirodno je da se pitamo o budućnosti naših uloga kao upravitelja baštinskih lokaliteta i interpretatora. Hoće li nas UI zamijeniti? Hoće li se naša radna mjesta promijeniti ili nestati? Kako se pripremiti za tu novu budućnost?

Prilikom upuštanja u rješavanje tih pitanja važno je prepoznati kako mi kao društvo percipiramo budućnost. Nažalost, dominantan narativ po pitanju budućnosti često naginje pesimizmu i naglašava različite prijetnje. Od globalnog zatopljenja i pandemija do siromaštva, ratova i prirodnih katastrofa, u našoj kolektivnoj svijesti uvelike prevladavaju brige. Vrsta narativa koji se ljudima nudi u svakodnevnom životu, putem medija, može oblikovati način na koji percipiramo život, potičući strah i nesigurnost, umjesto pozitivnog i kreativnog načina razmišljanja, usmjerenog na pronalaženje rješenja. Iako smo svjesni rasprostranjenih izazova i nesigurnosti koji obilježavaju naše suvremeno doba, i dalje je od iznimne važnosti namjerno usaditi optimizam i nadu u narativ koji predstavljamo. Ključna uloga interpretatora i upravitelja baštinskih lokaliteta podrazumijeva stvaranje okruženja koje pogoduje otvorenom dijalogu, olakšavajući razumijevanje i njegujući duboki osjećaj individualne i kolektivne odgovornosti.

U tom smislu tvrdim da naš način razmišljanja o budućim zbivanjima ima značajan potencijal koji nam omogućuje da budućnosti pristupimo iz pozitivne i konstruktivne perspektive. Konkretno, kada govorimo o umjetnoj inteligenciji, ključno je da usvojimo perspektivu koja prepoznaje njezinu suštinsku vrijednost neprocjenjivog saveznika, umjesto da je percipiramo kao potencijalnog neprijatelja, antagonista ili protivnika.

Umjetna inteligencija postala je pokretačka snaga u svijetu tehnologije koji se neprestano mijenja. Ona donosi revoluciju u način na koji strojevi i računalni sustavi rade i oponašaju ljudsku inteligenciju. UI omogućuje strojevima da uče, rješavaju probleme, donose odluke i obrađuju prirodni jezik. Korijeni umjetne inteligencije sežu sve do 1956. godine kada se pojavila kao akademska disciplina. Tijekom godina, istraživanja umjetne inteligencije razmatrala su različite pristupe kako bi odgonetnula složenost

ljudske spoznaje. Ti su napori uključivali simulacije mozga, modeliranje ljudskog rješavanja problema, korištenje formalne logike, izradu opsežnih baza znanja, pa čak i oponašanje životinja. Do značajnog pomaka u umjetnoj inteligenciji došlo je početkom 21. stoljeća s porastom matematičkih i statističkih tehnika strojnog učenja. Ovaj moćan pristup pokazao se vrlo uspješnim, rješavajući zamršene izazove u različitim sektorima i pomičući granice sposobnosti umjetne inteligencije.

Ključno je razumjeti da, iako umjetna inteligencija može obavljati određene zadatke, ona ne može zamijeniti sposobnost donošenja odluka, kritičko razmišljanje i odgovornost interpretatora i upravitelja baštinskih lokaliteta. Umjetna inteligencija je proizvod ljudskog programiranja i ne može zamijeniti strast, kreativnost i empatiju koju unosimo u svoj rad. Iako tehnologija može poboljšati naše sposobnosti, konačna odgovornost za očuvanje i interpretaciju naše baštine leži u našim rukama.

Koristeći umjetnu inteligenciju kao vrijedan instrument možemo optimizirati upravljanje lokalitetima baštine i muzejima, što donosi višestruke prednosti. Prihvatanjem umjetne inteligencije stječemo poboljšani uvid u naše posjetitelje te olakšavamo pružanje personaliziranih iskustava i virtualnih interakcija, u konačnici povećavajući svoju relevantnost i vidljivost. Ipak, potencijalne koristi umjetne inteligencije daleko nadilaze te ishode. Programi temeljeni na umjetnoj inteligenciji imaju sposobnost povećanja produktivnosti i učinkovitosti u različitim područjima, kao što su interpretativno planiranje, istraživanje, pisanje i stvaranje sadržaja. Osim toga, umjetna inteligencija može revolucionirati stjecanje i širenje znanja olakšavanjem personaliziranih iskustava učenja. Umjetna inteligencija ima ključnu ulogu u prevladavanju jezičnih prepreka, čime se omogućuje veća dostupnost baštine širem spektru pojedinaca. Slijedom toga, umjetna inteligencija predstavlja moćan alat s potencijalom preoblikovanja konvencionalnih praksi unutar područja očuvanja baštine i muzeologije.

Međutim, moramo prepoznati i izazove povezane s umjetnom inteligencijom u području upravljanja baštinom. Od presudne je važnosti točnost, jer programi za komunikaciju – chatbots – povremeno mogu pružiti netočne informacije. Etička pitanja, kao što su privatnost i

zaštita podataka, moraju se pažljivo uzeti u obzir. Moguća je i pojava pristranosti i diskriminacije ako UI algoritmi nisu dizajnirani tako da uzimaju u obzir čimbenike kao što su rasa ili rod. Širenje lažnih informacija i obmanjujućih krivotvorenih sadržaja – deepfakes – predstavlja izazov u raspoznavanju istine od laži. Osim toga, sve većom uporabom umjetne inteligencije u kreativnoj industriji otvaraju se pitanja o zakonima o autorskim pravima i vlasništvu nad djelima generiranim umjetnom inteligencijom.

Kako bismo se mogli nositi s tim izazovima, umjetnoj inteligenciji moramo pristupiti odgovorno i promišljeno. Moramo osigurati točnost provjerom izvornih informacija. Etička pitanja trebalo bi rješavati transparentnim postupcima prikupljanja podataka i strogim mjerama zaštite privatnosti. Moramo nastojati ukloniti pristranost i diskriminaciju aktivnim rješavanjem tih pitanja u razvoju umjetne inteligencije. Ključna je edukacija kako nas samih, tako i javnosti o opasnostima lažnih informacija i obmanjujućih krivotvorenih sadržaja (deepfakes). I na kraju, potrebni su nam ažurirani propisi za snalaženje u složenosti zakona o autorskim pravima u kontekstu djela generiranih umjetnom inteligencijom.

U očekivanju budućnosti koja se razvija, njegovanje vrlina kao što su otpornost, optimizam i emocionalna inteligencija postaje imperativ. U tom kontekstu naša uloga interpretatora i voditelja baštine zauzima kritičko stajalište jer nastojimo nadahnuti pojedince i njegovati poštovanje prema svim aspektima baštine, prepoznajući njihov duboki značaj u našem suvremenom postojanju i posljedični utjecaj naših postupaka u sadašnjosti. Osim toga, preuzimanje kolektivne odgovornosti postaje od ključne važnosti. Prospektivnom kontemplacijom baštinski lokaliteti zamišljeni su kao sve značajniji izvori inspiracije i znatiželje, pri čemu priče ukorijenjene u našoj baštini služe uspostavljanju duboke povezanosti posjetitelja s trajnim vrijednostima i poučnim načelima, za budućnost koju karakteriziraju nada, mir i poboljšano stanje čovječanstva. **whipic**



06
North America

The Future of the Rideau Canal Skateway Experience

Michelle Duong
Intern Architect at KWC Architects Inc.

The Rideau Canal Skateway in Ottawa, Ontario, Canada, did not open to the public for ice skating this winter season of 2022-2023. Although there were some very cold days and nights, the milder winter prevented the formation of 30 cm of solid ice for safe. The National Capital Commission (NCC), been maintaining the skateway since 1971, announced on February 24, 2023, that efforts to open for the winter season came to an end.

The Rideau Canal stretches 202 km from the Ottawa River in Ottawa to the Saint Lawrence River in Kingston, is designated as a National Historic Site of Canada (1925) and is inscribed as a cultural UNESCO World Heritage Site (2007). It is maintained by Parks Canada, which manages its water levels. Every autumn, the water is lowered, a process called drawdown, to create a 7.8 km skateway from the Rideau Locks to the south of Dow's Lake. Over a million tourists and locals use it from January to March. It is a highly recommended activity for visitors, and those who live and work along the canal use the skateway as an alternative daily travel route. Ice skating on the world's largest, naturally frozen outdoor skating rink is a key character-defining winter experience of this designated heritage site and one that is slipping out of the realm of possibility as the climate warms.

Dealing with the loss of both tangible and intangible cultural heritage is not new. There are ways to accept and mitigate change, and for some, a loss is part of the process, but Ottawa is not giving up so easily. The NCC has researched the science



Drawdown of the Rideau Canal in autumn. October 2022.

of ice for decades and, in 2022, partnered up with Carleton University to study the effects of climate change on the canal. Multiple techniques in development are being considered to regulate the temperature and quality of ice, including the use of slush cannons (literally a machine that spews slush) at the start of the season to promote freezing and a technique using thermosyphons that lowers the temperature of the water beneath the ice. But what if these mitigation techniques don't work? What if the winters become so mild that there are fewer and fewer seasons of skating on the canal? How do we conserve this intangible cultural experience in this very tangible historic site? Or do we?

I would argue that we should try. Ice skating on natural ice is an intangible cultural heritage (ICH), one that the Dutch Centre for Intangible Cultural Heritage added to its inventory in July 2017. Although Canada did not ratify the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage ICH, the Canadian Commission for UNESCO recognizes that communities, NGOs, and even different levels of government can use the convention's principles and mechanisms to create policies to safeguard ICH. Further, the Government of Canada

published a how-to guide on digitizing ICH prepared by the Museum Association of Newfoundland and Labrador for the Canadian Heritage Information Network. It defines ICH as "the customs, traditions and practices that help give a specific group of people their sense of identity," and skating on the Rideau Canal is known as a rite of passage to many in Canada, including myself.

During my first winter in Ottawa, skating on the canal was the first winter activity I wanted to do. Like many who grew up in Canada, skating was an activity that my immigrant parents made sure I learned so that I would grow up to be a true Canadian. Although I didn't become a famous figure skater, I put the skills I learned to good use. For one of my milestone birthdays, I invited friends from the Greater Toronto Area to join me in Ottawa for a celebration, luring them with the chance to skate on the Rideau Canal while drinking hot cocoa and eating Beaver Tails, a sweet fried dough treat sold at booths along the canal. Together, we taught our new-to-Canada friend how to skate—or, at least not fall! I learned that year how important the Rideau Canal is to Canadians, and certainly those new to Canada.

The Rideau Canal is an engineering marvel of the 19th century and is still in use today for its original purpose, but it is the current activities that happen on and around the canal that give Canadians, and visitors, meaning and a sense of belonging. Beyond ice skating, accessing the lower levels of the Rideau Canal is immersive and allows visitors to get close to the canal walls, which are normally underwater during the rest of the year. The skateway means so much to the Ottawa community that a vigil was held for the Rideau Canal skating season when the NCC announced it would not open for 2023. Skating on the Rideau Canal is a winter experience we should consider safeguarding. The following discusses how digital technology can play a role.

Historical information about the Rideau Canal is available online and at the museums along the canal. Heritage sites are often presented to visitors through material put together by official authorities and experts, a top-down approach where visitors "are for the most part passive consumers of information." Presentation, though, is not the same as interpretation, according to Silberman, where visitors "are active participants



Teaching a new Canadian how to ice skate on Dow's Lake, Rideau Canal. January 2007.



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Ottawa Ice Dragon Boat Festival, Dow's Lake, Rideau Canal. The melting ice affected the quality of the skate for the boat. February 2017.

in making meaning and making sense of a site's significance," which is what the experience of skating on the Rideau Canal is—an opportunity for reflection. If the opportunity to skate on the canal disappears one day, digital documentation of the experience and developing the data to create interpretive media, known as digital storytelling, can make the experience accessible again, albeit in the digital realm.

Digital experiences exist at different levels of interactivity and immersion, from photographs to mixed reality experiences, and the choice of media and platform to disseminate a story will determine those levels. Still photographs, not unlike the paintings and drawings of the River Thames Frost Fairs, the last of which was held in 1814, capture a moment in time but you must use your imagination to employ other senses. Physical activity like ice skating would be better experienced moving images and sound. A 360° video camera strapped on a skater traversing the length of the skateway is one basic method of capturing both the visual journey and the sounds of the blades on ice with the laughter of other skaters around them. A more immersive digital story could be told with virtual reality (VR). VR can also be created with different levels of immersion. A great example of an experience with a set duration and journey is "Áísínai'pi Writing on Stone," developed by Mammoth VR Inc. The 360° video journey is guided

by Blackfoot Elder Saakokoto Randy Bottle, and the video is embellished with graphics that highlight rock art that is otherwise difficult to see because of erosion and vandalism.



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Detail of Skaters on the Amstel (1620-1625) by Arent Arentsz., called Cabel. Located at the Art Gallery of Ontario.

To see and hear what it might be like to skate on the Rideau Canal is great, but to literally skate would be even better. Researcher Wanwan Li from the University of South Florida has simulated a VR experience that claims "the user can feel the motion in the virtual scene as if skating in a real ice rink." If a fully immersive experience were to be created to simulate skating on the Rideau Canal it would certainly be a multi-disciplinary project that integrates the visual surroundings, the activity of skating, the soundscape, and potentially even the cold! The workflows would include on-site documentation, 3D modelling and rendering to an appropriate level of detail, gaming development with software like Unreal Engine, audio engineering, and perhaps even the addition of a cooling system to enhance realism. The possibilities seem endless with ongoing research and new technologies, but we must always remember to ask the question, Why? The intangible experience of ice skating on the historic canal should be worthy of passing on to the next generation. Such an experience would naturally increase accessibility to the site, but it must always be said a digital experience could never replace experiencing a site in person. **whipic**

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L'avenir de la patinoire du canal Rideau

Michelle Duong

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La patinoire du canal Rideau à Ottawa, Ontario, Canada n'a pas été ouverte au public pour le patinage sur glace pendant la saison d'hiver 2022-2023. Bien qu'il y ait eu des jours et des nuits très froids, l'hiver plus doux a empêché la formation des 30 cm de glace solide nécessaires pour une utilisation sûre. La Commission de la capitale nationale (CCN), qui entretient la patinoire depuis 1971, a annoncé le 24 février 2023 que ses efforts pour ouvrir la patinoire pour la saison hivernale ont pris fin.

Le canal Rideau, qui s'étend sur 202 km entre la rivière des Outaouais à Ottawa et le fleuve Saint-Laurent à Kingston, est classé comme site historique national du Canada (1925) et est également inscrit au patrimoine mondial culturel de l'UNESCO (2007). Il est entretenu par Parcs Canada, qui en gère les niveaux d'eau. Chaque automne, le niveau de l'eau est abaissé, un processus appelé « drawdown », pour créer une patinoire de 7,8 km depuis les écluses Rideau jusqu'au sud du lac Dow. Plus d'un million de touristes et de locaux l'utilisent de janvier à mars. C'est l'une des activités les plus recommandées aux visiteurs, et les personnes qui vivent et travaillent le long du canal utilisent la patinoire comme itinéraire alternatif pour leurs déplacements quotidiens. Le patinage sur la plus grande patinoire extérieure naturellement gelée du monde est une expérience hivernale essentielle qui définit le caractère de ce site patrimonial

classé, mais elle s'éloigne du domaine du possible à mesure que le climat change.

La perte du patrimoine culturel, matériel et immatériel n'est pas un phénomène nouveau. Il existe des moyens d'accepter et d'atténuer le changement, et pour certains, la perte fait partie du processus, mais Ottawa n'abandonne pas si vite. La CCN (Commission de la Capitale Nationale) étudie la science de la glace depuis des décennies et, en 2022, elle s'est associée à l'Université Carleton pour étudier les effets du changement climatique sur le canal. De nombreuses techniques en cours de développement sont envisagées pour réguler la température et la qualité de la glace, notamment l'utilisation de canons à neige fondante (littéralement une machine qui crache de la neige fondante) en début de saison pour favoriser la congélation, et une technique utilisant des thermosiphons qui abaissent la température de l'eau sous la glace. Mais que se passe-t-il si ces techniques d'atténuation ne fonctionnent pas? Et si les hivers deviennent si doux qu'il y a de moins en moins de saisons de patinage sur le canal? Comment conserver cette expérience culturelle immatérielle dans ce site historique très concret? Ou faut-il le faire?

Je dirais que nous devrions essayer. Le patinage sur glace naturelle est un patrimoine culturel immatériel (PCI), que le Centre néerlandais du patrimoine culturel immatériel a ajouté à son inventaire en juillet 2017. Bien que le Canada n'ait pas ratifié la Convention de 2003 sur le PCI, la Commission canadienne pour l'UNESCO reconnaît que les communautés, les ONG et même les différents niveaux de gouvernement peuvent utiliser les principes et les mécanismes de la Convention pour élaborer des politiques visant à sauvegarder le PCI. En outre, le gouvernement du Canada a publié un guide pratique sur la numérisation du PCI, rédigé par la Museum Association of Newfoundland and Labrador pour le Réseau canadien d'information sur le patrimoine. Il définit le PCI comme « les coutumes, les traditions et les pratiques qui contribuent à donner à un groupe spécifique de personnes leur sentiment d'identité », et patiner sur le canal Rideau est connu comme un rite de passage pour de nombreux Canadiens, dont moi-même.



Apprendre à un nouveau Canadien à patiner sur le lac Dow, canal Rideau, Janvier 2007.

Lors de mon premier hiver à Ottawa, patiner sur le canal a été la première activité hivernale que j'ai voulu faire. Comme beaucoup de ceux qui ont grandi au Canada, le patinage est une activité que mes parents immigrés ont veillé à ce que j'apprenne pour que je devienne un vrai Canadien. Même si je ne suis pas devenue une patineuse artistique célèbre, j'ai mis à profit les compétences que j'ai acquises. Pour l'un de mes anniversaires marquants, j'ai invité des amis de la région du Grand Toronto à me rejoindre à Ottawa pour une célébration, en leur proposant de patiner sur le canal Rideau tout en buvant du chocolat chaud et en

mangeant des queues de castor, une friandise sucrée à base de pâte frite vendue dans des kiosques le long du canal. Ensemble, nous avons appris à notre nouvel ami canadien à patiner - ou du moins à ne pas tomber! J'ai appris cette année-là à quel point le canal Rideau est important pour les Canadiens, et surtout pour les nouveaux arrivants au Canada.

Le canal Rideau est une merveille d'ingénierie du XIXe siècle et il est encore utilisé aujourd'hui pour sa fonction initiale, mais ce sont les activités actuelles qui se déroulent sur le canal et autour de celui-ci qui donnent aux Canadiens et aux visiteurs un sens et un

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sentiment d'appartenance. Au-delà du patinage, l'accès aux niveaux inférieurs du canal Rideau est immersif et permet aux visiteurs de s'approcher des murs du canal, qui sont normalement sous l'eau le reste de l'année. La patinoire est tellement importante pour la communauté d'Ottawa qu'une veillée a été organisée pour la saison de patinage sur le canal Rideau lorsque la CCN a annoncé qu'elle n'ouvrirait pas en 2023. Le patinage sur le canal Rideau est une expérience hivernale que nous devrions envisager de sauvegarder, et les pages qui suivent expliquent comment la technologie numérique peut jouer un rôle.

Des informations historiques sur le canal Rideau sont disponibles en ligne et dans les musées situés le long du canal. Les sites du patrimoine sont souvent présentés aux visiteurs par le biais de documents élaborés par les autorités officielles et les experts, une approche descendante où les visiteurs « sont pour la plupart des consommateurs passifs d'informations. » Selon Silberman, la présentation n'est pas la même chose que l'interprétation, où les visiteurs « participent activement à la création de sens et à l'interprétation de la signification d'un site », ce qui est, selon moi, l'expérience du patinage sur le canal Rideau - une occasion de réflexion. Si la possibilité de patiner sur le canal disparaît un jour, la documentation numérique de l'expérience et l'exploitation des données pour créer des médias d'interprétation, connus sous le nom de narration numérique, peuvent rendre l'expérience à nouveau accessible, même si c'est dans le domaine numérique.

Les expériences numériques existent à différents niveaux d'interactivité et d'immersion, des photographies aux expériences de réalité mixte, et le choix du média et de la plateforme pour diffuser une histoire déterminera ces niveaux. Les photographies, qui ne sont pas sans rappeler les peintures et les dessins des foires de gel de la Tamise, dont la dernière s'est tenue en 1814, capturent un moment dans le temps, mais vous devez faire appel à votre imagination pour faire appel à d'autres sens. Une activité physique comme le patinage sur glace serait mieux vécue par une combinaison d'images animées et de sons. Une caméra vidéo à 360° attachée à un patineur traversant



Détail de Patineurs sur l'Amstel (1620-1625) par Arent Arentsz, dit Cabel. Situé au Musée des beaux-arts de l'Ontario.

la longueur de la patinoire est une méthode de base pour capturer à la fois le voyage visuel et les sons des lames sur la glace avec les rires des autres patineurs autour d'eux. Une histoire numérique plus immersive pourrait être racontée grâce à la réalité virtuelle (RV). La RV peut également être créée avec différents niveaux d'immersion. L'expérience « Áísínai'pi Writing on Stone », développée par Mammoth VR Inc., est un excellent exemple d'expérience dont la durée et le parcours sont définis. Le voyage vidéo à 360° est guidé par Saakokoto Randy Bottle, un ancien de la tribu des Pieds-Noirs, et la vidéo est agrémentée de graphiques qui mettent en valeur l'art rupestre, autrement difficile à voir en raison de l'érosion et du vandalisme.

Voir et entendre ce que pourrait être le patinage sur le canal Rideau, c'est bien, mais patiner littéralement, ce serait encore mieux. Le chercheur Wanwan Li, de l'université de Floride du Sud, a simulé une expérience de RV qui affirme que « l'utilisateur peut ressentir le mouvement dans la scène virtuelle comme s'il patinait dans une vraie patinoire. » Si une expérience entièrement immersive devait être créée pour simuler le patinage sur le canal Rideau, il s'agirait certainement d'un projet multidisciplinaire qui intégrerait l'environnement visuel, l'activité de patinage, l'ambiance sonore et peut-être même le froid! Les flux de travail comprendraient la documentation sur place, la modélisation et le rendu

en 3D à un niveau de détail approprié, le développement de jeux avec des logiciels comme Unreal Engine, l'ingénierie audio, et peut-être même l'ajout d'un système de refroidissement pour renforcer le réalisme. Les possibilités semblent infinies grâce aux recherches en cours et aux nouvelles technologies, mais nous devons toujours nous rappeler de poser la question « Pourquoi? L'expérience intangible du patinage sur le canal historique devrait être digne d'être transmise à la génération suivante. Une telle expérience augmenterait naturellement l'accessibilité du site, mais il faut toujours garder à l'esprit qu'une expérience numérique ne remplacera jamais l'expérience d'un site en personne. »



WHIPIC Roundtable Dialogue: The Role and Vision of Capacity Building in World Heritage Interpretation

The future of interpretation and presentation of World Heritage, and the future of capacity building are crucial topics in the present day. Interpretation connects heritage and people, and capacity building is a catalyst for achieving inclusive heritage interpretation.

To discuss this, the Centre invites three experts working in capacity building for World Heritage interpretation to talk about the goals of capacity building in their respective, why it is important, projections for World Heritage interpretation capacity building in the next 50 years, and comprehensive collaboration plans for the future.



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What are the main goals of each organisation and why is capacity building particularly important?

WHITRAP

WHITRAP focuses on six priorities in its programming. First, it prioritises capacity building strategies in the Asia-Pacific region. This is followed by Historic Urban Landscape, Heritage Impact Assessment (HIA), World Heritage Asset and Sustainable Tourism management, Cultural Heritage Planning, and World Heritage Education. Regarding capacity building in heritage interpretation, the most important for us is the relationship with the local area. It is crucial to raise the awareness of local residents and managers and also to enhance the level of local technical skills.

WHITRAP's mission is to strengthen the implementation of the World Heritage Convention in Asia and the Pacific region. The Convention has established a comprehensive system of World Heritage nomination, the objectives, types, conservation methods, monitoring, delisting, etc. However, the management team of many heritage sites that apply for World Heritage, or even those already listed, barely understand or do not understand at all. Therefore, capacity building for heritage site management is extremely important to enhance the conservation of World Heritage. Therefore, no unified way of conservation can be applied universally. Hence, capacity building is more crucially about training heritage site managers to identify, analyse, and solve problems. It helps them find appropriate solutions based on the unique values and challenges each heritage site faces.

Therefore, through capacity building, heritage site managers can better understand the World Heritage Convention itself and, more importantly, the Outstanding Universal Values (OUV) and local socio-economic values, attributes, and elements of the heritage sites they manage.

WHIPIC

WHIPIC aims to contribute to accelerating sustainable development through the conservation and promotion of a World Heritage Site achieved by three specific main goals. First is researching the principles and guidance of World Heritage interpretation and presentation. The second is developing and implementing capacity building programmes in World Heritage interpretation and presentation, and the last is establishing an information system and building technical capacity as a foundation for World Heritage interpretation and presentation. Among these, the Centre's

capacity building programmes are currently divided into international and domestic programmes and include not only programme implementation but also the development of relevant tools and materials for effective capacity building. The importance of capacity-building for the Centre is reflected in the international charter on which the Centre is based and in the Agreement establishing the Centre. Our philosophy is based on The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, adopted by ICOMOS in 2008. The charter says, along with the research and evaluation training is the essential component of interpreting cultural heritage. Furthermore, the UNESCO agreement on which the establishment of the Centre is based specifies the objectives and functions are the development and implementation of capacity-building programmes for World Heritage interpretation and presentation.

INTERPRET EUROPE

Interpret Europe is a network of interpretive professionals from different parts of Europe and beyond. And as such, we invite our members to share experiences and exchange ideas to enhance value-based heritage interpretation worldwide because we believe that learning through heritage is essential for a shared future where sustainability and human values, such as democracy, tolerance, and equality, are respected by all. Besides, our motto is 'To join and share', which means that our members are invited to actively contribute to any activity of their choice, such as communication, training, international events, advocacy, research, etc. We aim to empower people who engage in meaningful relationships with Europe's natural and cultural heritage to shape our common future. Therefore, to attend the needs of interpretive professionals today, we deal with heritage interpretation in its various forms (planning, guiding, writing, addressed to children, live interpretation) and topics (natural and cultural heritage, geology, gastronomy, etc.).



What capacity building programmes are being undertaken by each organisation to prepare for the next 50 years of World Heritage interpretation and how do you see the future of World Heritage interpretation?

WHITRAP

As we have mentioned, that capacity building is essential for our heritage conservation, and it helps to raise awareness of the greater public. In this process, the stakeholders have become more diversified, so the challenge is to engage and get them involved. The most important thing is to understand the value and the attributes of heritage value, so initially, it can be capacity-building, helping local authorities and local architects, urban planners, or stakeholders to understand the value of a World Heritage Site. So at WHITRAP Shanghai, we are developing a very interesting and important heritage education programme for young people and their parents. We are also running workshops for them because we think it is very important to build a bridge between professionals and the general public to help the local people. Further to the workshops, we are working on local capacity-building programmes that are designed to their requests.

WHIPIC

WHIPIC has a core module developed with advisory bodies and universities for the World Heritage interpretation and presentation capacity building programme. It consists of four sessions. The First is World Heritage and Sustainable Development, the Second is Heritage Values and Attributes. The Third is the theory and principles of interpretation, and the Fourth is interpretation in practice. Currently, we are using this module in pilot programmes and other domestic and international projects. In Korea, we operate educational programmes targeting local students, including World Heritage site managers and guide capacity-building education. For our international project 2023, we are conducting a World Heritage interpretation and presentation capacity building programme for African heritage managers in collaboration with the African World Heritage Fund (AWHF). We first have an online session for three days in Sep-



tember for this programme. Then, we are having an in-person workshop in Namibia in October. In addition, we are participating in the interpretation sector for the rehabilitation and development of the Great Zimbabwe World Heritage Site Project. Speaking of our vision and capacity building, we aim to enhance heritage interpretation for problem-solving related to new priorities of World Heritage. And by expanding the concept of World Heritage and raising awareness, we aim to contribute to the sustainable development goals. In addition, we want to expand public and stakeholder participation in the heritage management process. Lastly, we adopt a bottom-up approach to heritage interpretation, listening to many stories from the field, and aim to connect the government, academia, and private sectors. As for how WHIPIC will contribute to the future of World Cultural Heritage for the next 50 years, we think it is necessary to define what the new agendas and new demands will be. The first is the credibility of heritage listing. The second is sustainability, a balance between preservation and development. The third is deeper community engagement. Therefore, through our programmes, we aim to contribute to the future through these specific goals. An important method will be to strengthen the credibility of World Heritage. Additionally, we hope to improve public awareness of the World Heritage Convention by involving local communities and other stakeholders in the World Heritage management process through programmes everyone participates in.

INTERPRET EUROPE

A basic tool of interpretive theory, as developed by Interpret Europe is based on what we call the interpretive triangle. On the top of the triangle is the heritage, which could be a World Heritage Site or any other form of natural/cultural heritage. The bottom right is where “participants” are represented, a term that includes both visitors and local communities. Finally, in the third corner are the interpreters. Based on this triangle, we encourage people to participate (hence the term ‘participants’) and foster their sense of responsibility for World Heritage. Moreover, we invite people to discover their own pathway towards deeper meanings, elevating simple phenomena to significant experiences. In other words, it’s not the interpreter’s role to reveal some inherent value that heritage has, but rather to act as a facilitator who will encourage participants to think and feel for themselves in order to discover what heritage means to them. So, the answer to the question is: How can we help people to connect to their heritage? Lies in the centre of the triangle, a symbol of the interaction between phenomena, participants and interpreters and the meanings they derive from it. What is the vision for the next 50 years? We believe that through value-based interpretation, the World Heritage Sites can become places where people get inspired, places where visitors are offered the chance to engage in conversations (synchronous or not) that will promote their critical thinking and tolerance. And through such meaningful experiences, to become mindful citizens, full of ideas for a common future. In our capacity-building training programme, aiming at interpretive professionals from around the world, we try to develop the competencies and skills required to develop and implement this value-based interpretation.

What are the ways to achieve comprehensive collaboration through the capacity building of heritage interpretation?

WHITRAP

In my view, the capacity building categories can be divided based on three levels. First, it’s for the public policy and legal administrators of heritage sites. Second, it is for the planning professionals such as architects, historians, and urban planners. Third, it’s for the general public. For heritage interpretation, we need to build a

bridge between professionals and the general public. The role of bridging these gaps can be filled by working together and developing common, joint programmes. Organising seminars for administrators or experts can also be a good way to collaborate. Through this, we can strengthen the exchange of opinions about the content of related knowledge or training courses. For the general public, it would be good to gather common opinions and establish a pilot programme. For example, the three institutions could use their strengths to designate a World Heritage site and introduce it. If we can obtain a common concept or a common outcome through these pilot programmes, I think it would be very interesting to build it.

WHIPIC

It would also be good cooperation to research and discover new common issues or agendas. Since the announcement of UNESCO’s World Heritage Capacity Building Strategy (WH CBS) in 2011, ICCROM published a review report in 2021 on how the capacity building strategy was implemented over ten years. It was evaluated in this report that the inclusion of a broader range of participants in the process of protecting World Heritage was overlooked. This applies not only to institutions, networks, and communities but also at the national level, policy, governance, and frameworks. Therefore, I think, to fill the gap it would be a good idea to make joint capacity building programmes that include marginalized groups, communities, that have been overlooked.

INTERPRET EUROPE

I believe that we need to provide professionals, as well as communities living near or inside World Heritage Sites, with specific examples to help them understand what value-based heritage interpretation is and the opportunities it offers. We need a sort of interpretation that goes beyond merely presenting a heritage site. Therefore, I agree that we can cooperate for a unique approach that can be very interesting to the public. And although I think there is a vast area of collaboration, I believe that we need to further discuss to explore ways on how we can approach it. For example, together, we could explore tools of co-creating interpretation with local communities or assess different capacity-building tools to be implemented in World Heritage Sites from around the world. I deeply agree with the importance of the three institutions sharing and learning from each other, something that Interpret Europe is always in favour of. Another idea would be to address a specific issue through interpretation and devise ways to collaborate. Sustainability, climate crisis, active citizenship, and promotion of human values: These are all agendas that we can work together. **whipic**

Roses for Women Victims of Political Violence

“Todas íbamos a ser reinas...”¹⁾

1) From poem by Chilean poet Gabriela Mistral

Gegê Leme Joseph, International Coalition of Sites of Conscience
 With Special thanks to Daniel Rebolledo Hernández, Parque por la Paz Villa Grimaldi



Villa Grimaldi’s “Jardín de las Rosas” is sponsored by community members, who sponsor a rose bush and place a plaque with the name of a woman.

Parque por la Paz Villa Grimaldi (Villa Grimaldi Peace Park, or simply Villa Grimaldi) was inaugurated in 1997 to be a symbol of the defence and struggle for the respect for human rights as well as a place for commemoration and spiritual recollection (Villa Grimaldi, 2012). It occupies the grounds of what was formerly known as Cuartel Terranova (Terranova Barracks), one of the most infamous secret centres of detention, torture, and extermination during Chile’s civil-military dictatorship (1973-1990), where approximately 4,500 people suspected of opposing the regime were kidnapped and brought to blindfolded to be interrogated and tortured. Of these, two hundred and nineteen went missing and twenty-two were executed (International Coalition of Sites of Conscience, 2018, p. 40). Many Chileans are still unaware of the whereabouts of their missing loved ones, except that the last place they appeared alive was Villa Grimaldi (ICSC, 2018). As such, Parque por la Paz Villa Grimaldi is the result of the demands and work of ex-prisoners and survivors to preserve the memories and lessons learned from this painful past and promote a lasting culture of human rights. As a memorial site and Site of Conscience, Villa Grimaldi is committed to promoting human rights values through education, public access to a vast collection of testimonies and cultural programmes.

The memorial site was declared a National Monument in 2004, and occupies an area of 10,200 m² with many native species such as the cinnamon tree, the araucaria and the patagua, as well as many other species that give the site its distinctive characteristic as a park, such as ‘ceibos, bougainvilleas, birches, peumos, poplars and an ombú or “tree of hope”, a silent witness to the atrocities committed at Villa Grimaldi’ (Villa Grimaldi, 2012). As a secret centre of detention, torture and extermination, many spaces in Villa Grimaldi were modified to serve other purposes, but the rose garden remained intact. It is known that there was originally a rose garden on the site, from the time when the place functioned as an event centre and restaurant – Villa Grimaldi Paradise – before the dictatorship. Many women prisoners of Villa Grimaldi report that being blindfolded, they “perceived more strongly the scents of these roses that reached them in the midst of pain and defencelessness” (Villa Grimaldi, 2012), or even had the opportunity to water them. After the citizen-led recovery and transformation process of the former Cuartel Terranova into Parque por La Paz Villa Grimaldi, and through a collective exercise of victims’ relatives and survivors, the “Jardín de las Rosas” (Rose



A personal homage by María Olga’s child reads: “Where are they? I love you! I’m in pain and I’m grieving to this day over his arrest and disappearance.”

Garden) was revitalised to honour and commemorate all women victims of political violence during Chile's civil-military dictatorship.

The "Jardín de las Rosas" (Rose Garden) memorial has one hundred and ninety-one ceramic plaques inscribed with the names of each woman who, to date, has been recognised as having been detained, disappeared or politically executed during the civil-military dictatorship, as well as one without a name that symbolises all those women who are still unknown. Each plaque is accompanied by a rose bush, which was donated and cared for by relatives and friends of the women it represents, as an active commitment to memory. At the centre of the "Jardín de las Rosas" memorial, there is a water fountain, a vestige of Villa Grimaldi Paradise, with the phrase "Todas íbamos a ser reinas..." (We were all going to be queens ...) by the Chilean poet Gabriela Mistral inscribed inside, as a reminder of the dreams cut short and the hope lost during those dark years.

The "Jardín de las Rosas" memorial becomes a space charged with meaning, where the beauty of the flowers is intertwined with the memory and homage to these brave women who suffered in Villa Grimaldi and other places of repression. The unaltered presence of this rose garden throughout all stages of Villa Grimaldi offers a sense of healing for the families of those disappeared who can find in the garden a symbolic living testimony to the presence of their loved ones, creating a physical and emotional connection between past and present. It also allows new generations to learn about Chile's recent past, the scope of the civil-military dictatorship and in particular, the repression of women who were doubly repressed, both for their militancy or political tendencies and for distancing themselves from the gender role that was expected at the time and by the dictatorial regime.

Memories and values associated with places commemorating victims of violence, especially those perpetrated during repressive political regimes, are often nuanced and diverse, even amongst those whose painful experiences of that period may be consonant.

Fountain at the centre of the "Jardín de las Rosas" with the phrase "Todas íbamos a ser reinas..." (We were all going to be queens ...) by the Chilean poet Gabriela Mistral inscribed inside.



© Parque por la Paz Villa Grimaldi



© Parque por la Paz Villa Grimaldi

The participatory process adopted by Villa Grimaldi for the revitalisation of the "Jardín de las Rosas" memorial is an example of how Sites of Conscience can create a dynamic harmony of voices, where a multiplicity of perspectives is brought together through cooperation and power sharing. The symbolism of a rose garden as a living memorial that changes with the seasons and remains unchanged through times evokes a collective fluid assessment of meaning-making, providing opportunities for continued and constructive dialogue and negotiations between many parties. The "Jardín de las Rosas" memorial contributes to lifting the very diversity of understandings and truths in a way that reflects the real complexity of historical narratives and lived experiences, leaving room for the identification and amplification of shared understandings amongst the diversity of perspectives over time. This is the process that can lead to bridging differences and promoting solidarity and peace. As such, the "Jardín de las Rosas" is an exemplary memorial site for continued emotional and social healing, reconciliation, and peacebuilding. **whipic**

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“Galle Dutch Fort, The Heart of the Galle”

Anusha Rodrigo

Sri Lanka



‘Feel the scenery of the ‘Old Town of Galle and its Fortifications’ in Sri Lanka through the video!’

Galle Fort, or in Sinhalese “Galu Kotuwa”, which is located in the bay of Galle on the Southwest Coast of Sri Lanka, was originally built by the Portuguese and then extensively fortified by the “Dutch” during the 16th & 17th centuries by using granite stones and coral. This historical and archaeological monument has been a UNESCO-recognized World Heritage since 1988. This is not just a heritage. It is a live heritage where multi-ethnic, multi-cultural, and multi-religious people live and share their memories. In the old days, it was called the “Dutch Fort” or “Ramparts of Galle”, and currently it is called the “Galle Fort”.

There are two main gates for the entrance to the Galle Fort. One can be found on the southern end of the “Baladaksha Mawatha”, and the other one can be found in between the “Moon Bastion” and “Sun Bastion”. The urban areas of the fort consisted of rectangular grid-patterned streets and Dutch colonial-styled buildings. Among those significant buildings, we can find a number of historic churches, mosques, hospitals, commercial and Government buildings, etc. And also, especially most of the street names and building names are legacies from the colonial period.

This legendary fort is truly a charming village, full of stories and beautiful scenery. Therefore, if you may visit the Galle Fort, you will

find the bustling community within the great ramparts and massive bastion, as so many local and foreign tourists come to explore this iconic fort. Some of the attractive places to visit in the Galle Fort are including the Old Dutch Hospital, Clock Tower, Dutch Reformed Church, Maritime Museums, National Museum, Light House, Flag Rock, Bastions, and Ramparts. Galle Fort is not only famous for entertainment purposes, but its academic value is also very high. Therefore, it is a good place for researchers, architects, archaeologists, school students, and anyone interested in learning about history and its community or exploring its ancient value. And also, during the time of the Tsunami disaster, most people’s lives were saved thanks to the huge walls of the Galle Fort as those walls weakened the Tsunami waves. So, that is also a very important fact of the Galle Fort.

Galle Fort is a cultural World Heritage as well as a lively village with a warm-hearted community that always extremely welcomes visitors with full of hospitality. There are so many stakeholders who are linked to protecting this heritage with UNESCO and the Government authorities. It is not only their duty to protect it, as well our duty. Therefore, as visitors, we should understand the value of the Galle Fort and protect this significant heritage for future generations. **whipic**

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Mr. Tharanga

Galle Heritage Foundation Project Assistant

This Heritage Foundation was established to correlate with the stakeholders who have the responsibility to look after this World Heritage site. If we can give a definition to the Galle Fort, can

simply describe it as a World Heritage site, as well as an archaeological module. But after all, it is a village or a city. UNESCO has its own criteria, rules, and regulations for managing the World Heritage sites, and Sri Lankan government authorities also have their own setups for the people in the Galle Fort. So as an officer of the Galle Heritage Foundation, our main duty is to link with all these organizations to protect the city, its people, and the universally recognized Heritage in Galle.

"Galle fort is my Heart." Most commonly, it is people's hearts.

Some of them found their unforgettable childhood memories in Galle Fort. For some of them, they found so many friends in Galle Fort. For some of them, it is their home and their source of income. Therefore, the Galle Fort is a silent symbol and a witness of most of our lives; in the future, it will happen the same. So, it is just not a World Heritage. It breathes always. If the "Moon Bastion" can talk, it will tell many stories about the people who visited Galle Fort from all around the world. This unique attraction and the value of the Galle Fort made me learn a lot about Galle Fort and finally, I ended up doing my M.Phil. about the British and Dutch Architectural revolution in Galle Fort because I know the academic value of this site.

There are so many unforgettable memories around Galle Fort. But my best unforgettable memory is that it protected over 10,000 people in the Tsunami disaster of 2004.

Heritage is a breath of hearts. Heritage should be an asset in your heart. We should not give value to them because the value is already there. We only have to understand their value of them and protect it for future generations to explore.

Mr. Dinesh Kumara

National Museum Galle - Museum Officer

We can describe heritage as a shared memory. Person to person, region to region, country to country, how they describe the heritages could be varied. When it comes to the Galle Fort, someone might think, it is just a heritage which was built by the Dutch. For someone, it could be a very exotic experience. **But for me, I do have a very linked relationship with the Galle Fort because I was born in Galle. Since childhood, I have experienced a lot about the Galle Fort. My first visit was with my father to Galle Fort when I was a six-year-old child. He showed and taught me a lot about the historical value and importance of the Galle Fort.** Also, after school, we used to come here for sea baths and play with friends. Therefore, I am very sensitive about this heritage site. And also, it's been one and a half years now since I started work in the Galle National Museum, which is located in the Galle Fort which, I value a lot.



Galle Fort is a living heritage. We cannot give value to it because it is a priceless heritage. Therefore, we should protect the historical value of the Galle Fort for future generations as well.

"For me, Galle Fort is an Object of Study and a Memory Lane."

Mr. Indunil Sudath Kumar

Galle Fort Maritime Museum Officer

This Galle Fort is one of the most famous cultural World Heritage in Sri Lanka. The uniqueness and speciality of this cultural heritage is it's a home for many people while becoming a heritage for the world. Timely, many preservations have been done for the old buildings in Galle Fort with the approval of the relevant authorities, and those buildings are used for the current needs. For example, this Maritime Museum was established in 2010, and the building belongs to the old Dutch warehouse. It has been renovated a bit and currently using as the Maritime Museum, which displays recovered marine artefacts through the diving operations carried out in the Galle Sea Bay, especially under the "Avondster" project. Old Dutch Hospital is also currently used as a luxury hotel. Likewise, the preservations have done considering the current needs, but always the respective authorities are careful to protect the historical value of the buildings.

As an Archaeology major, I learned a lot about World Heritage sites during my university time, and I am currently experiencing it. Actually, this experience is totally different when it compared with



the normal offices. For me, this Galle fort is a University. Because daily we meet different kinds of people from around the world and different kinds of challenges. **So with all those experiences, we learn a lot about the world, its people, languages, behaviours, and challenges. So for a good learner, exposure to the Galle Fort is another University experience.**

"Galle Fort is a University for Me."



Mr. T Gamini

Snake Owner

I am sixty-nine years old pet snake owner. Basically, I earn money by showing my snakes to the people and letting them to taking pictures with them. It has been a few years since I started coming to the Galle Fort. I do not have any idea about the World Heritage sites. But I can see the importance of this site. Because, thanks to the Galle Fort, I am able to earn money. Also, **I can meet so many warm-hearted good people around here from all over the world. The existence of this Galle Fort makes me so happy.**

"Therefore, Galle Fort is Always a Strength for Me."

WHIPIC Upcoming Events

2023 World Heritage Interpretation and Presentation International Forum : Inviting a wider participants for World Heritage Protection

Date November 13 - 16, 2023
Venue Seoul Tourism Plaza, Korea
Method Day1-2 Youth Education and Networking
 Day3 World Heritage Interpretation Planning
 Day4 Site visiting



Komodo National Park, Indonesia

The Side Event for the Extended 45th Session of the World Heritage Committee

Date September 16, 2023
Venue Riyadh, Saudi Arabia
Method The event discusses the necessary direction of interpretation and presentation in the World Heritage System.



AlUla, Saudi Arabia

Capacity Building: Interpreting African World Heritage

Date October 31 - November 2, 2023
Venue Twyfelfontine, Namibia
Method WHIPIC and AWHF are co-organizing a workshop for African World Heritage site managers.



Djémila, Algeria

Heritage Interpretation in the "Rehabilitation and Development of the Great Zimbabwe National Monument World Heritage Site"

Date 2023 - 2024 (2years)
Venue Zimbabwe
Method WHIPIC will identify ways to revitalize the GZWHs in the field of interpretation.



Victoria Falls, Zambia, Zimbabwe

Publications



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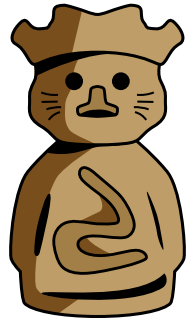


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INTERPRETING WORLD HERITAGE



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