

**WORKSHOP 3:
TOURISM ASPECTS**

HERITAGE, TOURISTS AND COMMUNITIES: TOWARDS A SUSTAINABLE RELATIONSHIP?

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As the supply of heritage increases the task of conserving it becomes increasingly difficult. Tourism is often seen as one potential answer to the funding problem, but tourists can often harm the very cultural resources that attract them. As in other areas of tourism, there have been frequent calls to make tourism sustainable, usually through visitor management. Such attempts are however often based on a narrow view of sustainability, emphasising either economic aspects (the tourism sector) or cultural aspects (the heritage sector). Drawing on recent research on cultural tourism in Europe, this presentation analyses the different dimensions of sustainability and attempts to assess the extent to which heritage, tourists and community can develop a sustainable relationship.

Inheriting the Future

Sustainable tourism is often seen as a triad, comprising the environmental resources (such as heritage) that support tourism, the local community and the tourist. The idea is often that these elements have to be kept in balance, but as McKercher and du Cros (2002) have pointed out, the reality in the field of heritage is that they are often in conflict. These conflicts emerge around many issues, such as what is worthy of preservation? Who is heritage for? Who should pay the costs of conservation and who should gain the benefits? A sustainable approach to heritage seems to offer some answers to these questions, but at the same time may pose new problems.

If we view heritage as something inherited from our past, then we are immediately faced with major problems as far as the sustainability of heritage

is concerned. The concept of sustainability is based on the premise of inter-generational equity in terms of the use of resources – we should not deplete the stock of non-renewable resources required by future generations. This requires considerable judgement on the part of the current generation with respect to the needs of the future. In the environmental arena this allows the technological optimists to assume that technological progress will have solved today's problems before our children can inherit them. On the other hand, pessimists are inclined to promote the conservation of everything, since we have no idea what the needs or problems of future generations will be. Which plant species now threatened with extinction will tomorrow provide a cure for cancer, for example?

In terms of heritage there is the problem that although the past is a non-renewable resource, it is inexorably growing. If we view heritage as a whole in resource terms, therefore, we are faced with an increasing embarrassment of riches rather than a depleting gene pool. It is arguably this growing richness of heritage that has underpinned the growth of cultural tourism in recent years. As more of the past is preserved as heritage, so increasing finance is required, and tourism is seen as the major source of such funding. I have argued elsewhere that the growth of cultural tourism is largely supply-led rather than demand-driven (Richards 2001). We consume more cultural tourism largely because of the growing opportunities for cultural consumption in all corners of the world (de Haan 1997).

The growth of cultural tourism seems to have led to two major problems, arguably juxtaposed at opposite ends of the sustainability spectrum. The first is when tourism demand becomes so great that sheer weight of numbers threatens the basic resource that attracts tourists in the first place. This situation has been amply demonstrated in the case of Venice, where tourist carrying capacity has arguably long been exceeded and where visitor management has been applied to try and solve the problem.

Paolo Russo (2001) has identified a 'vicious circle' of cultural tourism development in the case of honeypot destinations such as Venice. As cultural destinations become increasingly popular, so they lose their distinctive attraction for upmarket cultural tourists and become increasingly popular with low-spending excursionists. This in turn reduces the income of the city, lowering the quality of the product, and so on. This problem is more acute because culture is not directly supported by tourism. Visitors to Venice only spend 2% of their money on culture – most goes on shopping, food and accommodation. This is clearly a case of environmental unsustainability, where the physical resource is unable to support the sheer weight of tourists vying to consume it.

A second problem of unsustainability occurs where there are not enough tourists to provide the economic support needed to maintain a cultural resource. Tourism is increasingly used as a means of providing finance for conservation, but where the tourist stream is insufficient for these purposes, the local population may not have the necessary resources. This situation is often exacerbated by consultancy reports that inflate projected visitor numbers in order to gather political and economic support for cultural attraction developments. This was the situation of the recently-opened Royal Armouries in Leeds, UK, which was forecast to attract a million visitors a year. The numbers have remained at a quarter of that level, leading to accumulated losses of €31 million.

Arguably this problem is far more widespread than the problem of crowding at major sites, of which there are relatively few. The majority of the world's heritage sites are not major tourist draws, and the fact that the supply of sites is increasing faster than cultural tourism demand means that more and more sites are having to share fewer and fewer tourists. This point has been underlined in research undertaken by the Association for Tourism and Leisure Education (ATLAS) worldwide during the past decade (Richards 2001). An analysis of the relationship between cultural attractions and cultural visits in Europe, for example, shows that the growth of attractions has outstripped the growth in demand in recent years. This situation of economic unsustainability is aggravated by the fact that the major sites are tending to become ever more popular. Modern society takes on ever more aspects of de deBord's (1967) society of the spectacle, where only the spectacular aspects of culture are considered worthy of consumption. In Europe, for example, major cities such as London, Paris and Rome with concentrations of major attractions continue to dominate the cultural tourism market.

Of course, the obvious answer to both of these types of unsustainable development is that we need to create a 'balance' between demand and supply and between the needs of tourist and local communities. In order to do this, however, we need to have a better understanding of the motivation of both tourists and locals. Very often, however, we know very little about either.

This is perhaps most obvious in the valorization of heritage sites into cultural 'attractions'. The very word 'attraction' is loaded with semantic dangers, as Leiper (1990) has underlined. An attraction suggests that a heritage object has some drawing power that will automatically cause people to visit. And this attitude is often reflected in the mindset of local policy-makers, who follow the 'Field of Dreams' maxim: 'build it and they will come' (Richards 2001). As recent experience has shown, however, many 'attractions' end up not attracting many

tourists.

Solving this problem requires a better understanding of why tourists visit cultural sites. Some would argue that authenticity is the basic thing that cultural tourists are looking for. In my view, however, authenticity is a red herring. Asked if they are motivated to travel by authenticity, almost all tourists answer in the affirmative. But ask those same people what they understand by authenticity, and you will receive almost as many different interpretations as you have respondents. Authenticity is a social construct, and can only be understood from the perspective of the subject, or in this case, the tourist. Authenticity, therefore, cannot be sustained, but is in a constant state of negotiation as some sites 'lose' their authenticity for some people (perhaps because they have become too 'commercial') while others 'gain' authenticity in the eyes of some beholders. Moore (1985) has traced this process very clearly in the case of Disneyland in California, which has become regarded as 'authentic' by Japanese visitors used to Disneyland in Tokyo.

Rather than authenticity or any purely 'cultural' motive, what most cultural tourists seem to be looking for is actually what Disney provides: edutainment. Most cultural visitors are motivated in equal measure by a desire to learn and a desire for entertainment. If we are not willing to provide this, then we must be realistic and accept that large numbers of tourists will stay away.

And what then? Does the cultural resource become 'unsustainable'? In my view this depends on the aspect of sustainability that is being emphasised. Most attention is usually given to environmental sustainability (preserving the heritage resource for its own sake) or to economic sustainability (generating income to pay for preservation). In most cases, however, what will be important in the long run are the social and political aspects of sustainability. Most heritage will only be conserved if the local community want it to be conserved – in other words if it has a social as well as a cultural value. And ensuring social sustainability means that the political arena becomes paramount. Heritage has to be anchored in a long-term programme of social and economic development that is orientated to the needs of local communities, not predicated on the economic value generated by tourists. Ultimately, heritage has to be preserved for local people by local people, not primarily for tourists. Tourism can support the economic dimension of sustainability, but the tourist sector as well as the tourists remain far too short-termist in their vision to offer sustained support for cultural heritage.

One of the harsh realities that arises from such a course is that the ability of a locality to economically support heritage inevitably reduces if the support is limited to the local community. This means making some tough decisions about

what can be preserved. But this may also help people to think more clearly about what to preserve and why it should be preserved, rather than conserving everything for its own sake.

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EUROPEAN COMMISSION FUNDED INNOVATIVE TOURISM INITIATIVES IN THE FIELD OF ARCHAEOLOGICAL AND CULTURAL HERITAGE

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Although there is no specific programme or budget-line for this kind of work, the European Commission has funded a number of projects to enhance the accessibility of visitors at archaeological and historical sites across Europe and beyond, under different Community policies and programmes.

Digital Heritage And Cultural Content

Digital Heritage and Cultural Content¹ is one of the five main areas for research and technological development under Multimedia Content and Tools – Key Action 3 of the Information Society Technologies (IST) programme. It is co-ordinated by the DG Information Society.

TOURBOT – Interactive Museum Tele-presence Through Robotic Avatars²

The TOURBOT project aims at the development of an interactive tour-guide robot able to provide individual access to museums' exhibits and cultural heritage over the Internet. TOURBOT operates as the user's avatar in the museum by accepting commands over the web that directs it to move in its workspace and visit specific exhibits. The imaged scene is communicated over the Internet to the user. As a result the user enjoys personalised tele-presence in the museum, being able to choose the exhibits to visit, as well as the preferred viewing conditions. At the same time TOURBOT will be able to guide on-site museum visitors. TOURBOT has several advantages for both the museum visitor and the museum itself.

The objectives of the project are to:

- develop a robotic avatar with advanced navigation capabilities that will be able to move (semi) autonomously in the museum
- develop appropriate web interfaces to the robotic avatar that will realise a distant-user's tele-presence, i.e. facilitate scene observation through the avatar's eyes
- facilitate personalised and realistic observation of the museum exhibits
- enable on-site, interactive museum tour-guides.

PAST – Experiencing Archaeology across Space and Time³

PAST aims to develop an innovative ICT system supporting visitors of archaeological sites. Visitors will use handheld PCs (operated via voice commands, touch screens and text-to-speech) connected to a local server via wireless networks. The server will include an archaeological repository, storing data and information relevant to PAST, and a legacy system integration layer, exporting relevant data from legacy archaeological multimedia databases to the PAST system. Servers installed at remote sites will be networked via the Internet. Each PAST instance will be able to seamlessly access information residing in any other instance, therefore creating a distributed information space. The PAST server will also include:

- a visitor profiler, collecting statistical and dynamic information about visitors, tracking interactions with the PAST system, and building and dynamically revising profiles
- a visit organiser, based upon visitor profiles, the current context of the visit and the information available, which will plan personalised visits, dynamically revising the plans and delivering, at any time during the visit, context-dependent information, personalised in both their content and their presentation.

The key objectives of PAST are to:

- revitalise archaeological sites, especially smaller ones, by making visits

significantly more attractive and enjoyable, based on an approach which is information-intensive, active, interactive (two-ways), personalised, reactive and dynamic.

- attract 30% more visitors and to increase ticket prices by 20%, thus funding through self-generated income further excavation, research, etc.
- capitalise on investments made in the digital preservation of cultural heritage and on existing multimedia archaeological databases, by providing tools to enable remote access and effective fruition of their content by visitors of archaeological sites, i.e. to the direct and immediate benefit of all EU citizens (and not only of scientists and researchers).
- enhance the ability of visitors to understand the cultural heritage a site represents, not only in a narrow local perspective, but also in a global European one, crossing the boundaries of space and time.

3D MURALE⁴

Archaeological excavation sites expose many artefacts each year, and are constantly confronted with problems of recording, conserving, restoring and presenting this evidence. The 3D MURALE project is intended as a major European initiative to tackle the issues that are concerned with the conservation and presentation of its rich cultural heritage, be it artefacts or complete sites. It will provide fieldworkers and museum staff with a set of consumer-friendly tools and techniques to tackle problems popping up in the day-to-day handling of ancient remains. Moreover, it will make all kinds of archaeological evidence, either on site or in a museum context, accessible to larger audiences of non-specialists. Presenting the results of an excavation accurately is a duty of each excavation team in order to make ordinary Europeans feel affiliated with their cultural heritage through a better understanding of the functions of ruins and archaeological objects.

Objectives: the excavated archaeological site of Sagalassos in southern Turkey will be reconstructed for the different periods throughout its occupation. 3D acquisition systems will be developed to measure a range of objects of different dimensions to produce accurate and convincing results. Precise and realistic 3D models of the natural environment and the urban development of the site will be made. Pottery sherds will be documented and classified. The project will provide

archaeologists with the tools to support the analysis and restoration of their finds. The virtual artefacts and building and information will be stored in a database extended with MPEG=7 compatible features. Searching on the basis of 3D shape will be one of its innovative features. High levels of realism and precision will be reached by the integrated visualisation of landscape, buildings, and artefacts, all true to the era that they represent.

ARCHEOGUIDE - Augmented Reality-Based Cultural Heritage On-Site GUIDE⁵

The ARCHEOGUIDE project will provide access to information in cultural heritage sites in a compelling, user-friendly way through the development of a system based on advanced IT techniques including augmented reality, 3D-visualization, mobile computing and multi-modal interaction. Visitors will be provided with a transparent head-mounted display (HMD), earphones and mobile computing equipment. A tracking system will determine the location of visitors within the site and audio-visual information will be presented to them within the context of their explorations, allowing them to gain more insight into relevant aspects of the site. The system will be tried out in ancient Olympia in Greece. The visitor will be able to explore seven monuments of Olympia, independently and using scientific and archaeological research. They can enjoy watching four athletes taking part in classical exercises at the 192-meter long stadium of Olympia. Particular emphasis will be given to virtual reconstruction of the remains while insight will be provided about the changes that the site has undergone over the years.

This is probably the most promising project as it is most likely to be the most user-friendly and the most portable device for the visitor of an archaeological site.

CULTURE 2000⁶

This programme is managed by the Directorate General of Education and Culture. The emphasis within these projects lies not with just the development of new technologies for interpretation and guidance in archaeological and historical sites and landscapes. The aim is to enhance knowledge and a better understanding of the rich cultural and historical heritage of Europe. Some projects are directly focused on archaeology or archaeological sites and remains. Most of the projects have been realised within one year, some are spread over several years. Described

below are seven projects of one year's duration for 2001 and two multi-annual projects for 2002.

Archaeology without Barriers (2001): single-year project

This project proposed to develop the museum of the city of Cortona, Italy and promote a research programme to enable disabled people to benefit from archaeological history. The organisers intended to create a tactile, auditory and olfactory visit for people with disabilities. The project was to involve development and tests on prototypes. Dissemination of results were to be distributed via the Internet and a CD-ROM.

Signs of pre-Roman civilisations. The Etruscans in the region of Siena (2001): single-year project

The project consisted of research and educational activities in the field of archaeological heritage. Research was to be considered as a starting point to develop educational workshops, create visual itineraries and education centres. All activities took place in Siena (Italy) and its surrounding archaeological sites, and included the creation of a website, an electronic archive and a CD-ROM.

Its objectives were to teach young people about archaeological heritage, teach them to respect and defend it and through that disseminate a culture of participation and care to improve the environment and heritage.

METAFORA (2001): single-year project

The aim was to preserve the authenticity of the original architectural structures of sea ramparts and fortresses. There are three cases of conservation-intervention:

- 1) the restoration of the tower of the Homenaje of the Castell del Ferro in Gualchos, on the coast near Granada, Spain
- 2) the restoration of the southern part of the Venetian Castle of Fircà of Chania in Crete, Greece
- 3) the plan of recovery of the fortified town of Castellamare del Golfo, Italy.

The objectives were to experiment and to appraise the principles of

sustainable restoration applied to fortified architecture in the three cases of intervention in Spain, Greece and Italy. To create a network of collaboration on the theme of the recovery of the fortified architecture of the Mediterranean coast. To realise a European structure of consultation and research among experts and specialised institutions, called the European Laboratory for Sustainable Conservation of Coastal Fortresses (ELASCOFORT).

Hidden Heritage in Medieval European Cathedrals (2001): single-year project

This project was designed to safeguard specific parts of three important historical cathedrals dating from the 14th century and open them to the public. The restoration work required the highest methodological standards and focused on medieval mortar and paintings. The project included an intensive mutual exchange of experience between the restorers and dissemination to other experts at the annual meeting of cathedral conservation.

Conservation of Bauska Fortress (2001): single-year project

This project was based on the conservation of the 15th-century Bauska fortress ruins in Latvia. Work was in collaboration with instructors from the Czech Republic and experts from Spain. A symposium was to be organised during the implementation process providing discussions on methods of ruin preservation, and also a seminar for restorers and a conference at the end of the project.

The project's objectives were the preservation of the monument for the next generations and its accessibility for the tourists. Improved methods and technologies in the field of restoration, and increased contacts and collaboration across Europe.

Delving in Valldigna (2001): single-year project

In this proposal the major archaeological site of the Monastery of Santa Maria de la Valldigna, Spain, was researched with a view to bringing a broader understanding of its significance in southern Spain to a wider public. Further research of the villages and the valley will reveal more about the heritage of diaspora, multi-religious and ethnic occupation, economy and culture. The data will be presented in the form of an explanatory exhibition in Valldigna and a catalogue and report

will be produced.

The objectives were the dissemination of knowledge of the cultural history of Villedigna and its architecture from the 13th to 15th centuries.

Torre Alemanna (2001): single-year project

This project aimed at exchanging experiences between archaeology professionals, young students and the public, as well as protecting the cultural heritage of Torre Alemanna. Activities included setting up and running a school camp of excavation and restoration, with students from around Europe; creating a website and online forum for exchanging information; running a games laboratory; producing books and CD-ROMs in different languages and organising a travelling exhibition towards the end of the project.

Its objectives were to convey to the public, especially young students, the importance of local cultural goods and heritage, to train young students in excavation and restoration, to protect cultural and artistic monuments in the territory, to disseminate information and to create new jobs in the field of archaeology and restoration.

Foreigners in the Early Medieval Migration: Integration and Acculturation (2002): multi-annual project

In the early Middle Ages an enormous mobility of people took place throughout Europe, ethnic groups were assimilated into native populations and new ethnic groups developed. This project aims to explore this important period in the formation of Europe as we know it. Ten research institutes and museums from ten European countries have joined forces for this project. The archaeological sources as well as the interpretation shall be registered in a database on the Internet.

The project's objectives are to collect archaeological data from across Europe concerning this period of history and make it available to the public and researchers; to link the past with the present by showing how the past has formed the present, highlighting common cultural heritage and learning lessons.

Ubi erat Lupa (2002): multi-annual project

Archaeologists and IT experts from many European countries will create an innovative Internet platform which will improve access to the cultural heritage of

the Roman era.

The project's objectives are to interlink archaeological research on the Roman era systematically and transnationally and to exchange expert knowledge, to compare primary sources on a broad scale and gain new insights into the history and the cultural heritage of the Roman era, to save information from Roman inscriptions in the form of digital memory and to preserve it according to a uniform standard to be improved by the project, to intensify co-operation and to make sources available to the public.

MEDA⁷

Specific assistance is sometimes given to certain countries. Syria is benefiting under the MEDA programme of the European Commission of two projects related to their rich cultural and historical heritage.

Cultural heritage training programme

To assist the Syrian government in its efforts of preservation of Syria's rich cultural heritage, the EU launched this MEDA-financed program for the training of Syrian archaeological personnel. The overall objective of the Cultural Heritage Training Program is to enable Syrian specialists to safeguard different historical sites throughout Syria.

In particular, the project will produce a body of skilled restorers, researchers, and other personnel that are aimed in a variety of preservation techniques. It will also endeavour to develop the tourism aspect of the sites so as to increase their monetary contribution to the development of the country.

In conjunction with the General Directorate of Antiquities and Museum (DGAM), 16 projects have been selected within this umbrella programme implemented by archaeological missions from European public institutions. The projects include training Syrian specialists, in particular the staff of the DGAM in modern restoration techniques at both theoretical and practical levels. The training will cover the artistic history of Syria, ranging from prehistoric times to the Islamic era. The criterion for the selection of these projects was also based on their geographic scope, a wide array of historical sites across the country, to enable the trainees to work in different environmental conditions. The archaeological mission will be carried out in 2002 and 2003.

The expected results are:

- trained Syrian experts in preservation and restoration techniques
- restoration and preservation activities at archaeological sites
- publishing and distribution of technical reports on archaeological techniques.

Cultural tourism development programme

To support the Syrian government's efforts in promoting Syria as a cultural tourism destination, the European Union is launching a €3 million programme.

The objectives are to pursue the improvement of the operating efficiency of the cultural tourism sector and the increase of receipts for the tourism operating sector. Further, the programme seeks to create new job opportunities in the tourism sector. This programme will carry out three types of activities: historical site management, marketing and promotion and institutional training. All project activities will be conducted at one or two pilot sites selected among key cultural sites in Syria. Historical site management will include the improvement of site presentation as well as the development of a self-sufficient site management approach. Training of staff from the Ministries of Culture and Tourism in modern presentation techniques and methods will enhance the sustainability of the project. The organisation of tourism contact events and other selected marketing activities aims at initiating business contacts between Syrian and European tourism operators. The project opens the possibility of carrying out cultural events at the historical site.

The programme activities will be launched in 2002.

Expected results:

- the improved promotion of major historical sites
- increased awareness of Syria as a cultural tourist destination among major European tour operators
- promoted opportunities for new Euro-Syrian partnerships between tour operators
- improved institutional capability to sustain enhanced cultural site presentation

- modernised syllabi, training curricula and trainers' capabilities
- strengthened relations between the public and private sectors.

PISA⁹

The 'Programmation intégrée dans les sites archéologiques' (PISA) was established in 1996 under the programme EUROMED HERITAGE and is co-ordinated by IMED (Institut Méditerranéen) in Rome. With the co-ordination of IMED the PISA network unites several institutions for the conservation and valorisation of cultural heritage, in particular archaeological remains. The institutions are based in nine countries, of which four are member of the European Union and five are located at the Mediterranean Sea¹⁰. The project wants to contribute to the implementation of a strategy of integrated approaches based on the willingness of the partners to valorise their policy in the field of the cultural and archaeological heritage. Making a multi-disciplinary approach one can make a start with resolving problems linked to valorisation and conservation of archaeological sites, always bearing in mind the cultural identity of people and country where the sites are located and with an eye on economic, local and Mediterranean development.

For this purpose the PISA-project has developed the five following thematic laboratories:

1. The vulnerability of archaeological sites
2. Planned maintenance in the conservation and management of archaeological sites
3. Conservation and safety standards in archaeological sites
4. Problems and methods of presentation and interpretation of archaeological sites
5. Tourist enhancement of archaeological sites and sustainable development

In this context nine archaeological sites have been subject to these thematic researches. Four of them are in Europe: Bibracte (France), Pella (Greece), Pompeii and Tharros (Italy) and five of them in Mediterranean partner countries: Césarea Maritime (Israel), Cherchell (Algeria), Dougga (Tunisia), Jericho (Palestinian Territories) and Lixus (Morocco).

CULTURAL HERITAGE AND DEVELOPING SUSTAINABLE TOURISM¹¹

Benefits of Tourism

There have been marked changes in the rural economy in Europe over the last fifty years. Farmers, who represent the mainstay of the rural communities and economy, have been under sustained pressure to modernise and industrialise their farming methods, particularly over the last fifty years. In several areas this has led to a gradual but steady migration from the countryside. As a result many small villages across Europe are struggling to remain alive despite massive efforts by local, regional and national governments to combat this abandonment. And if they are abandoned then the areas' cultural heritage, and much of the natural heritage will be lost as well.

In such an environment, tourism, with its spectacular growth rates, presents an image of prosperity. This, together with the increasing interest in natural and cultural heritage could provide a real life-belt for many rural and remote areas in Europe.

New employment opportunities: due to its service orientation, tourism is hard to automate, and as a result it remains a very labour-intensive market capable of bringing in significant new employment opportunities and skills, especially for young people. According to OECD (Organization for Economic Co-operation and Development), for every €150,000 of revenue generated, 5-6 jobs in tourism can be created, principally in restaurants and hotels.

Diversity and stability to the local economy: tourism consists of a highly complex system of activities and services that cuts across a wide range of sectors. As a result, tourism expenditure not only creates direct benefits for tourism-related services such as hotels, visitor attractions, restaurants etc, but also indirect benefits in other sectors such as agriculture, construction and manufacturing, for instance, through the increase in demand for local food products, furniture supplies for local hotels or the creation of new markets for handicrafts. Studies in Norway and France have demonstrated that tourism expenditure on accommodation is

followed up by other purchases that can represent 2 to 3 times more money. As such it provides a broader business base for the local community.

A source of additional revenue: tourism can also help to provide an additional source of income for existing sectors and small enterprises. In France, farmers who make a few rooms available for tourists are likely to bring in an extra €2860 per year. If they also provide meals this can go up to €3150 to €3543. If on top of this they also open a riding stable the revenues can increase up to €11000.

Improvement of local living standards: increased income and taxes generated by new jobs and businesses can be used to maintain or enhance local infrastructure and services. The overall environmental quality and access of an area may also be improved since tourists prefer to visit attractive, clean and non-polluted places and want to have straightforward access. Furthermore, tourism can, if properly handled, build up a sense of community spirit and co-operation and help 'put the heart back' into a village or community.

Conservation of local cultural heritage: this can also be encouraged by instilling a sense of pride and awareness about these valuable assets. This in turn may encourage a greater understanding and sympathy for their restoration and protection, which could help to ensure more funds are channelled their way.

Constraints

The list of potential benefits is impressive, but it is important to recognise that tourism is not the solution to a struggling local economy. Forcing its development through generalised governmental policies and funds without taking into account the constraints and pitfalls could prove to be disastrous. Tourism is a very competitive and dynamic business based on free market principles and dominated by information and promotional techniques. As a result, there is a high level of risk involved for a relatively low economic return, especially amongst the niche markets.

If areas are to develop tourism based on their cultural heritage they must be able to overcome the following constraints:

- The shortage of SMEs (small and medium-sized enterprises) or lack of interest in tourism: This may be either because of a lack of entrepreneurial spirit or because funds are not available to start up a new business. Many areas also have a higher than average older population who are less inclined to start up new ventures.

- The lack of an organised structure in the tourism business: developing a tourism product requires a high degree of co-ordination and collaboration all along the tourism chain (providing rooms is only one component of the whole product). Considering that the tourism industry is dominated by SMEs (over 94% of companies employ less than 10 persons) it is very likely that these SMEs will be even more fragmented and under-organised. Regions that have a history of co-operation between the different sectors are more likely to be able to work together than areas without this tradition.
- The lack of qualifications and training: this is an essential requirement for such a complex sector. Skills are needed in business management, in marketing and customer care, among others. Yet many people are usually insufficiently trained to be able to respond to the challenges of tourism or to take on qualified jobs. In addition, tourism professionals are too infrequently used.
- Lack of support from other sectors: public sector support is particularly important in ensuring that there is a sufficient infrastructure in place to support an influx of tourists (signposts, roads) and a favourable climate for encouraging small business enterprise. Lack of resources and political will from local authorities will make it very difficult to initiate the development of sustainable tourism. The tourist business is also highly reliant on the co-operation and participation of other sectors, for instance through the provision of services or base materials, or through access to the cultural heritage on private land.
- A lack of sufficient potential tourist attractions: in order to be able to draw in sufficient tourists to make a tourism initiative economically viable there needs to be a critical mass of current and potential products available. These also need to be sufficiently attractive and distinctive to create the necessary competitive edge. Without this tourism is likely to be short lived and unprofitable.
- Seasonality: tourism is a very seasonal activity, which results in poor working conditions with negative effects on quality of service and business competitiveness. As a consequence, it could take some time to

pay off an initial investment and to start making a profit. It also means that the new jobs on offer, because of their seasonal nature and sometimes long working hours, may not be enough to attract sufficient or qualified staff, particularly among the younger population.

- Lack of control over outside influences: tourism is an image industry and therefore very sensitive to the macro environmental and social conditions and forces outside the direct control of the local tourism businesses. This makes the tourism business vulnerable to changing fashions and trends.
- Potential social conflicts: a significant influx of tourists may cause overcrowding and congestion, disrupt the delicate social fabric of the area and provoke a clash of cultures. It can also lead to inflationary house prices (second homes) and goods.
- Damage to the cultural heritage: most cultural areas are fragile and easily damaged. This puts a limit on the number of visitors who can access the site, as if it is too high it will end up destroying the very thing that attracts them. Heavily used paths are eroded, habitats are damaged. Irresponsible behaviour can also start accidental fires, disturb wildlife, etc. Poorly conceived infrastructure around the site can cause further damage and can lead to serious pollution problems if insufficient attention is paid to treatment of waste, etc, or because tourism will encourage the greater use of cars. Cultural heritage may also suffer, especially non-physical ones. There is a real risk that traditions and lifestyles will become trivialised and over-commercialised, which will destroy their authenticity and value.

Particular Issues for Tourism based on Heritage

The above lists the classic advantages and disadvantages associated with any form of new tourism development in a non-traditional area. There are, however, a number of additional factors that should be borne in mind when dealing with natural and cultural heritage.

Culture cannot be produced. Culture exists because of history and geography and cannot be created. As a consequence, destinations need to work with what they have inherited. If their intrinsic appeal is insufficient it will be very difficult for the area to survive as a tourism destination in such a competitive market.

Cultural and natural attractions are mostly a public resource. Tourists rarely have to pay to see nature and culture, e.g. nature reserves, landscapes, village architecture. It is therefore mostly private businesses that develop a derived product around this public resource that will reap the economic rewards. But there is almost never a mechanism for ensuring that some of this income is put back into maintaining and enhancing the cultural and natural heritage itself. This applies even at the level of the local authority. The additional tax revenues generated from successful tourism are rarely allocated, as a priority, to looking after its own cultural or heritage resources.

Damage to cultural resources is extremely difficult to measure: Tourism inevitably impacts on the natural and cultural resources of a particular destination but its interrelationship is extremely complex and very difficult to quantify. Several studies have been launched on determining carrying capacities for sites (i.e. the number of people that can visit the site without causing significant damage to it). But they are not able to offer a standard 'formula' for this since so much depends on the particular circumstances of the area.

Also a number of institutions e.g. World Trade Organization, European Environment Agency and others, have tried to develop indicators of sustainability but these are also still in their infancy and relatively complicated to apply. As a result, even if there was a way to internalise the costs of protecting and maintaining this resource it will be very difficult to reach agreement on how much should be allocated to it. If it is already difficult to assess damage, it will be even more difficult to assess the cost of this damage or to mitigate against potential damage in the development phase.

Finally, the pricing structure of heritage-based tourism is not as clear as in other services or other forms of tourism. There is little guidance available in this area due to the lack of established benchmarks. Comparable attractions in other regions might exist but in a different economic climate which makes comparisons difficult. Consequently, businesses might be pricing themselves out of the market, or more likely undercharging which will to their financial burdens and risks.

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TOURISM AND THE NEW COMMUNICATION TECHNOLOGIES: HOW CAN THEY CONTRIBUTE TO LOCAL DEVELOPMENT AND THE PRESERVATION OF CULTURAL DIVERSITY?

Hervé Barré

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The concept of heritage and its social and economic functions in society have profoundly changed over the past thirty years, and the unprecedented importance of communication and economics, mainly due to tourism, in the field of culture, has led to an evolution in UNESCO's approach to its missions.

For UNESCO, the relationship between culture and tourism and the new technologies hinges on the following question: How can tourism and the new communication technologies more effectively contribute to the preservation, knowledge and safeguarding of the cultural heritage, and at the same time serve to foster intercultural dialogue and development, especially at the local level?

This single question can be broken down into a number of others whose answers will help to pinpoint the cultural stakes of tourism and communication.

- Monumental and artistic heritage: will tourism prey on the cultural heritage, or will it protect that heritage by providing financial resources for its upkeep and by generating cultural and scientific interest in it?
- Cultural dialogue and pluralism: will tourism lead to the homogenisation and levelling-down of cultures due to ill-thought-out encounters between visitors and hosts, with the latter driven to abandon their cultural values for those of the former, or will it help to promote pluralism by strengthening the principle of cultural diversity, enabling people to discover hitherto unknown features of the heritage, whose continued obscurity serves to hinder that principle of diversity, and by unveiling the complex influences that went into producing it?

- Cultural interaction, dialogue between cultures and civilizations: will tourism reinforce cultural stereotypes and prejudices by presenting a truncated and simplistic image of a people or a country's culture, or will it help to create the conditions for mutual cultural appreciation and, hence, true intercultural dialogue through communication based on scientific knowledge in a truthful and respectful way that takes account of the local communities' perceptions?
- Development, especially local development: will most of the income generated by tourism be divided among the head offices of large tourism companies and service providers, or will a significant share of the profits made from visits to a site be channelled back to the descendants of its original builders?

These are some of the questions that need to be addressed, not just by the decision-makers but also by the visitors, if tourism is to be well and truly integrated into the development, the culture and everyday life of local societies. Otherwise it could be seen as external to the local context and a source of social, economic and cultural costs rather than benefits.

I would like now to move on to a number of issues that, in UNESCO's experience, appear important with regard to the relationship between culture, communication and tourism.

A global approach to tourism development

This approach, from the strategy design stages, should prevent negative impacts from prevailing over the positive, and optimise the investments made. Clearly, local culture-based development is not going to happen if, on the one hand, cultural heritage is not preserved and if, on the other, it is not visited for want of adequate communication. Publicising this resource at international level has become a key means of raising a country's cultural profile around the world, and of contributing to its renown. The Welsh National Assembly, which has understood this, has increased its spending on culture by 40% over three years, associating efforts to promote the Welsh cultural identity with the economic interests of cultural tourism.

The Universal Declaration on Cultural Diversity

This was adopted at the last General Conference of UNESCO, and states that

'cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations.'

Meanwhile, article 6 of the Declaration is entitled 'Towards access for all to cultural diversity'. The media and tourism definitely do have an important role to play in rendering 'visible' and 'accessible to all' a cultural diversity that can only truly exist if it is known, promoted and visited; and in enabling it to become truly universal. The media inform the general public about heritage, raising awareness and revealing its diversity and completeness, while fostering the desire to discover it in situ. Tourism is the only way for people to 'feel', 'sound out' and 'experience' that diversity for themselves. Up until 10 years ago, the Angkor site in Cambodia was closed to tourism, and this unique site played but a 'virtual' part in the universality of world cultures, through media broadcasts of pictures, writing and films. Nowadays, with more than 300,000 people visiting it a year, the authorities are having to cope with an increasing inflow of tourists and the overriding concern is to protect the site from its own success. Ancient African ironwork, which probably predates that of any other continent and which has been unveiled to the world through the 'Iron Roads in Africa' project, is a similar case. Incorporating prehistoric metalworking sites into future tours will be a key factor in efforts to correct the truncated image currently held by the general public of African history, severed as it is from the continent's 'industrious', if not 'industrial', standing.

Communicating the cultural heritage

The needs of tourists are helping to build the cultural dimension of the knowledge society. According to the Brazilian researcher, Eduardo Portella, we are heading for a society featuring unprecedented levels of exchange. The emergence of the information society, albeit at a highly uneven pace in different regions of world, raises great hopes with respect to access to knowledge and education, especially in the field of culture. But the 'revolution' in new technologies, as some have called it, must meet the dual challenge of scientific rigour vis-à-vis the knowledge made available and the inequalities vis-à-vis access to that knowledge between

developed and developing countries and even within individual societies.

Clearly, information in all of its complexity and purged of any attempt to manipulate it for political and commercial ends is directly interrelated with education geared to teaching people about life in a multicultural world and intercultural dialogue. The approach that is being proposed with the Ename Charter is therefore a welcome one if it contributes not only to a renewed presentation at heritage sites, but also to a review of the content of the history textbooks used in schools and colleges.

To return to tourism, it has to be said that the quality of information presented in the guidebooks that have proliferated over the past few years is improving. Stevenson's journey with his donkey to the southern French region of Cévennes in the last century (described in a classic work of travel writing) may well have been more authentic than the experiences of the present-day traveller, but given the knowledge of the region's history in his day, he lacked information that would have helped him understand the local populations, the landscape, the architecture of the houses and *chateaux*, in short the sort of knowledge that is now easy to find in the wealth of guides available today.

Such an improvement in the quality of guidebooks and tourist information in general meets the demands of tourists, who are more informed and keen to avoid clichés and oversimplified explanations. Some operators offer cultural tours led by highly qualified, university-educated guides. There are good grounds to feel optimistic about the improving quality of information on cultural heritage, because tourists no longer want to be regarded as consumers prepared to accept anything they are offered, but as citizens with a critical mind and a desire to seek self-fulfilment through a voyage of discovery that involves and enriches them.

Information transmitted via new means of communication such as the Internet enables the creation of new 'tourism products' that often contribute to local development. I would like to draw your attention here to a European Commission project supported by UNESCO and carried out within the framework of the Eumedis Sector 3 call for proposals: pilot projects in the field of multimedia access to tourism and cultural heritage. The Strabon project seeks to produce a multilingual information system for the Euro-Mediterranean cultural heritage, and aims to set up an Internet portal devoted to the cultural heritage and tourism sector activities of Mediterranean countries. The project's promoters want Strabon to serve as a cultural, economic and technical intelligence-gathering tool that will guide the culture and tourism policy-making of project partners in the 14 countries around the Mediterranean by facilitating forecasts and enhancing

cultural offerings.

Here we have a good example of how the new communication technologies can be used to promote knowledge and information on heritage, as well as its discovery by the general public. This promise of a wide-ranging dissemination of information could lead to the creation of tourist circuits on new themes.

Tourism gives reality to cultural universality, yet creates a hierarchy of sites based not on their importance to a particular civilisation or in the history of humanity, but on their media-enhanced renown and commercial success. Bali, for instance, does not represent the whole of Indonesia, Machu Pichu the whole of Peru, the Taj Mahal the whole of India or, indeed, the Chateaux of the Loire valley the whole of France. The development of rural tourism, whose expansion is based on an interest in the small-scale civil heritage and intangible heritage, playing a useful role in everyday life (e.g. wash houses, old tools, traditional know-how, rural architecture, oral and artistic expression), is gradually helping to tip the balance back in favour of a heritage that is less spectacular, attracting less media attention yet offering a more complete panorama of a country's culture by embracing popular and living contemporary culture. When sites are ordered into a hierarchy according to commercial interests, i.e. when those interests serve to determine which sites to prioritise in terms of rehabilitation, the question arises as to whether it is right for decision-making in safeguarding programmes to hinge on tourism industry ratings.

The Syrian Arab Republic features a host of prestigious archaeological and historic sites such as the ruins of Apamea, the Citadel of Aleppo or the Great Mosque of Damascus. But how many people know about the limestone plateau south of Aleppo, where one finds the remains of the 700 so-called 'forgotten villages' providing evidence of the rich agrarian civilisation that flourished between the second and seventh centuries? It is encouraging to see that the Republic's Direction of Antiquities and Museums has decided to promote this region as an eco-cultural park open to tourism for the benefit of the populations inhabiting the plateau.

In this context, the question arises as to who produces the information and for whom? Tourist guides are produced in the tourists' home countries, not in the host countries of the 'South'. As such, they present the culture and history of Laos, Ecuador or Mali from the point of view of a Belgian visitor, for instance, rather than from that of a Laotian, Ecuadorian or Malian resident, and, indeed, how could they? Only, one has to bear in mind that the information reflects a particular angle, and that the guidebook adopts an educational approach designed

to teach the young Belgian about the countries that he or she is about to visit. It is a pity, for the sake of balance, that so few, if any, guides of this kind are produced by people in the countries of the South, introducing the countries of the North to visitors from the South. Such a better equilibrium between visitors and hosts are crucial to genuine dialogue between cultures and avoiding misunderstandings.

Within the framework of UNESCO's project to draft a 'Strategy for a sustainable development of tourism in the Sahara', for example, it became clear that perceptions of this vast area differ in the north and south of the Mediterranean, and that guidebooks for European tourists, i.e. the vast majority of visitors to the Sahara, largely ignore the views of the region's sedentary and nomadic populations with regard to their living environment and non-Saharan visitors, especially those coming from north of the Mediterranean.

The mobilisation and participation of the local population is a key factor in local culture-based development, yet is only feasible within a suitably participatory, i.e. democratic, framework. Decisions relating to the development of local cultural tourism cannot be made at the top, save in the case of spectacular and already known monuments. The cultural and natural heritage is a resource that can be found in every single state, city, village or rural area on the planet, without exception. In view of the fact that it is not a resource capable of being removed from the local context like a factory or a workshop, and because anyone interested in it has little choice but to go and visit the sites in person in order to fully benefit from the experience, a window of opportunity remains open to dynamic rural areas where those in charge are able to rally the population to a joint cultural development project.

Conclusion

To conclude, I would like to point out that while tourism and new communication technologies are bringing cultural heritage within reach of, and making it available to, the general public, the content of the messages and explanations accompanying pictures of and visits to that heritage definitely is in need of fresh attention.

This calls for greater cooperation between tourism operators and the cultural institutions for the dissemination of available scientific knowledge, for example, as well as to more effectively determine the best forms of cultural communication and, more globally, its objectives (scientific information to the public, educational usefulness and also, local cultural identity, local or national image). It could be a good thing that the answers to these cultural, communication-related questions

be considered in the context of the 'knowledge society', especially with respect to cultural knowledge, seen as a basic human right, inseparable from the right to 'otherness' in terms of ideas, culture, beliefs, colour, social position.

Scientific information that is made accessible to all in the vicinity of cultural sites and in tourist guides and brochures would, however, be incomplete if education systems do not provide courses specifically designed to give children insight into the history of arts, cultures and civilisations from the earliest stages of schooling. Such an approach would represent a huge step towards a better understanding and acceptance of differences, a *sine qua non* condition for intercultural dialogue and, hence, peace.

CULTURAL HERITAGE AND TOURISM DEVELOPMENT

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World Tourism Organisation

Cultural tourism is growing faster than most other tourism segments and at a higher rate than tourism worldwide. Cultural sites, monuments and museums are becoming heavily congested. Evolution in tourism patterns shows a clear tendency towards shorter stays and a greater fragmentation of holidays.

The problems created by this evolution can be solved, for example by attention to the design of the infrastructure, or by a pricing and marketing policy which addresses, for example, visits by individuals and groups in separate ways, or differentiating entrance fees according to the season.

WTO has included the management of tourism at cultural heritage sites in its programme of work for 2002-2003, and aims to assist national and local authorities in overcoming the problems caused by increased numbers of visits to cultural heritage sites, to avoid congestion that diminishes the quality of the visit and which also produces negative impact upon the sites and their surrounding environments.

Basic principles on the relationship between cultural sites and tourism are generally accepted and rarely challenged. Sharing best practices can contribute to the management of highly visited sites. The application of new technologies in the presentation and interpretation of sites is a tool with great potential.

New technologies have also a relevant impact on the existing gap between a few, universally renowned, sites, whose visitor numbers are increasing, and a wider historical and cultural heritage, less known and outside of the usual tourist itineraries. The Internet brings to millions of screens the great masterpieces, prestigious museums and world heritage sites, but many other sites, equally interesting but without a 'star attraction' or a famous historical reference, remain

almost unknown. Interpretation can also play a role, pointing out to visitors of a 'star attraction' its relationship with other, lesser-known monuments. These could be in the neighbouring region, thus encouraging less congestion on one site, or even in a different country, therefore raising interest for a future visit.

There are several 'types' of cultural tourists: the enthusiasts/specialists, the motivated and the occasional. Heritage interpretation has to be adapted to the different audiences.

WORKSHOP 4:
HERITAGE EDUCATION AND TRAINING

ETHICS AND ASSESSMENT OF PRACTICE AT THE PREHISTOSITE OF RAMIOUL

Fernand Collin

The Prehistosite of Ramioul, Belgium

I would like to describe to you the experience of Ramioul's Prehistosite, a company specialising in the presentation of cultural tourism, sited close to Liège in Wallonia, eastern Belgium. Improving professional standards in our educational service have made us think about the limitations of the mediator's role, with the result that we now have our own code of professional ethics in order to enable us to interact with visitors with a consistent approach and objectives. I also discuss the idea of the archaeological message as a reason for educating responsible citizens. I will discuss briefly the assessment criteria concerning interpretation practice used at the Ramioul Prehistosite.

A Cultural Company, a Company Culture?

Today, effectively presenting archaeological heritage belongs completely to an economic sector in full growth: the leisure market, placed in between tourism and culture. The marketing of this sector, which has long been considered non-commercial, is associated with its improved status as a profession, where voluntary workers little by little give up their roles to paid workers, restaurateurs, wardens, scenographers and guides. Companies take shape and establish profitability targets and job creation objectives. This fast development makes possible a vast diversity of expertise and solutions. As a consequence, there are a number of questions to be answered:

- Is it obligatory for a project presenting archaeological remains to be profitable in order to be considered a success?

- Is this work really able to stimulate the creation of cultural tourism companies?
- What are the competition boundaries in a sector for which demand is not yet known?
- Is there a risk of bankruptcy for cultural tourism companies in the future, or of a dearth of tourists, which would be harmful to heritage itself?
- What economic strategies would need to be formulated for this activity sector to be viable in the long term?
- Can the fact of showing heritage in a 'virtual' environment be an alternative to showing it 'in situ'?
- Can we commercialise access to heritage at any price? Is this access a right we have or is it a privilege?
- Are there any boundaries concerning the way heritage is presented?

It is this last question that I am going to try to answer today.

Ramioul's Prehistosite, a cultural company, has created 22 jobs (12 full-time equivalents). It is semi self-supporting, and is funded in part by the Walloon Region, the French Community and the municipality of Flémalle. Eleven archaeologists work in the educational service as organisers and guides, and welcome 30,000 visitors, including 20,000 school-children, every year.

At the Prehistosite, organiser-archaeologists take part in all visits. Despite the company enabling its visitors to have privileged contact with their archaeological heritage, it risks professional failure due to the sheer number of its organisers and to frequent changes of personnel. Indeed, Ramioul's Prehistosite has to address visitor remarks on not being adapted to visitors, political comments from guides, misinterpretations of archaeological data, and so on.

That is the reason why Ramioul's educational service staff developed their own code of professional ethics in order to respect the principles and standards of heritage mediation. They also created an assessment method for their educational

work. These measures, which strongly contributed to reinforcing the Prehistosite's company culture, are ideal for easy transfer to other cultural companies.

Ramioul's Prehistosite's Activities

Drawn from the group 'Wallonia's Research Workers', Ramioul's Prehistosite settled in Flémalle, at Ramioul's underground cave on the bank of the River Meuse, in Liège region. The Prehistosite is the only site in Wallonia created in order to provide the public with an introduction to the region's prehistory. It includes Ramioul's grotto, the Museum of Prehistory in Wallonia, a multimedia show on the similarities between humans of today and of prehistory and an artefacts collection which illustrates the most prestigious sites in Wallonia. Visitors can make flints, hunt with a spear, make pottery, take part in moving a megalith and visit full-sized reconstructions of prehistoric houses.

The Prehistosite's educational project is supported by three principles:

- Educating visitors in scientific culture by:
 - showing hypotheses: asking the right questions rather than inventing wrong answers
 - making explanations simple and understandable
 - enabling the public to see the difference between authentic and contemporary artefacts.
- Guaranteeing the site's scientific integrity.
- Emphasising the energy of contemporary creativity, without ambiguity.

A Code of Professional Ethics for Heritage Mediation

Knowing that being a heritage interpreter has many similarities with the job of a journalist (looking for the facts, reporting them, commenting on them, analysing them), the Prehistosite's code of professional ethics was largely drawn from the

code for professional journalists (http://spj.org/ethics_codef.asp) which describes things that a reporter must do and things that are inadvisable. Cultural interpreters, no matter what is being conceived (a multimedia project, a questionnaire game, a conference visit or a demonstration of how to light a fire) are submitted to the same constraints than journalists are: being an objective interface between archaeological fact and the public.

The code defines the company's fundamental objectives, and identifies the references which constitute interpretation's main objectives. It addresses the question of a behaviour for interpretation.

Ramioul's Prehistosite's code of professional ethics

1. The Prehistosite's educational staff decided to adopt this charter aimed at establishing safeguards concerning the interpretation of heritage. This charter, which is largely drawn from a journalists' code of professional ethics, takes professional behaviour and the boundaries of being a interpreter of heritage into account.
2. Ramioul's Prehistosite's members are all interested in ethics and they decided to adopt this code as additional information to the ICOM code of professional ethics for museums in order to convey the principles and standards of heritage mediation.

Main objectives

3. The Prehistosite's objective is to establish a contact between the present and the past with the visitors, in order to be able to have a dialogue about the future.
4. Thereby, heritage is a reason for educating responsible citizens as well as for making everyone aware of scientific culture.
5. It considers the following international texts as a reference: the Human Rights Convention, the Convention on the Rights of the Child, the Rio Convention and the Valletta Convention.
6. The code of professional ethics recognises the boundaries of archaeological education which uses heritage as a medium for discussion and debate.

7. Mediators' educational objectives are: to provide people with enjoyable experiences, enhance education and civil responsibility.
8. The Prehistosite's slogan, 'Get your primitive part alive', is aimed at stimulating the visitors' perceptions of prehistory as well as encouraging reflections on the idea of 'primitivity' in time and in space and making people want to know more.
9. Mediators always have to try hard to make visitors actors in order for them to be the originators of their own discoveries. A Chinese proverb sums up this concept of active discovery which underlies the Prehistosite's approach: 'I hear, I forget; I see, I understand; I do, I remember'.
10. Not only is acting 'like people used to act in prehistoric times' entertaining, it is also a way to intuitively understand the technical difficulties and the intelligence of those craftsmen. For visitors today, this is a lesson in self-effacement, which is not normally associated with experimental archaeology, a scientific discipline.

Recommendation for the practice of interpretation

11. Ramioul's Prehistosite's organisers-archaeologists (mediators) believe that an informed public helps to create a spirit of citizenship. Our task is to improve this understanding with simple activities that are meticulously and professionally conducted. Professional integrity is the cornerstone of credibility.
12. Mediators must be honest, equitable and creative in their efforts to bring together, report, interpret and share information with the public.
13. They must test the information's validity and its sources and must be careful to avoid careless mistakes. It is not permissible to deliberately alter archaeological fact.
14. They must identify their sources when this is possible. The public has the right to be provided with all the information in order to assess sources' credibility.

15. They must ensure that reconstructions, actions, titles, promotions, pictures, images, sounds and diagrams are accurate. Mediators should not simplify too much, or highlight some events out of their context.
16. They may not skew the content of activities, pictures or images. They must identify contemporary mountings, illustrations and shortened versions.
17. They must identify hypothetical reconstructions of events and made-up news. If a reconstruction is necessary to communicate history, then it must be identified as such.
18. Analyses and comments must be identified and they may not alter facts nor their context.
19. Mediators must relate all stories from human experience, even when the subject is unpopular.
20. They must avoid stereotyping races, genders, ages, religions, ethnic groups, geographical origins, sexual orientations, disabilities, physical appearance or social statuses.
21. They must give the ones who speak little the opportunity to express themselves.
22. They must analyse their own cultural values and avoid imposing them to the public.
23. Interpretation leaders who are interested in professional ethics treat their sources, their subjects and their colleagues as human beings deserving respect.
24. Organisers must take on their responsibilities towards their publics and colleagues. They must :
 - Clarify and explain the activity's methodology and encourage the public to suggest improvements and criticisms for this.
 - Accept their mistakes and be able to correct them quickly.
 - Publicly criticise unethical activities and practices.

- Abide by the same rules of behaviour that others are obliged to respect.
- 25. Interpretation leaders must show a sound mind. They must avoid being influenced by curiosity.
- 26. They may never plagiarise.
- 27. They may not have divergent interests to the right to inform the public.

This version was unanimously adopted by the Ramioul's Prehistosite's personnel in Flémalle (Belgium) on 10 February 2001.

In addition to obvious duties such as quoting sources, avoiding caricature and twisting of facts and showing the way to knowledge (seldom respected in the practice of interpretation), the Prehistosite's code of professional ethics also tackles the fundamental question of a 'message archaeology', a mirror of today's society, where archaeological fact is used to think about today's society. For instance, human bones are useful to encourage a discussion of racism. Flints that are cut by visitors are useful to initiate discussion about human intelligence to be seen everywhere in time and space, and which helps encourage tolerance and respect towards cultural minorities. Animal bones are useful as well. They help us understand the evolution of the relationship between human beings and their environment. The archaeologists' methods are useful to understand the notion of historical criticism. After carefully describing certain archaeological facts, mediators can associate them with today's society. Thereby, visitors' heritage experience fulfils two objectives:

- Making people aware of the potential of archaeological remains to reveal information concerning human beings, their societies and their environments in time and in space.
- Making people aware that conserving the archaeological heritage is a service for other generations because of its stimulating role in a continuous reflection about today's society (a public educational approach of archaeological heritage).

This archaeological message of course needs a strict ethical basis in order to avoid the worst failures and extremist repercussions. The main failure is certainly theologically-inspired archaeology which tries to prove political theses through history. The mediators' task should simply be to trigger questions and not to give answers so that visitors can express their own opinions, stimulating responsible citizenship. The Prehistosite's educational service chose to recognise as a reference, the international conventions on human and children's rights, the Rio Convention, and very soon that of Johannesburg, as well as UNESCO's international heritage conventions. Soon, this code will also refer to the Ename Charter, just as it already refers to the ICOM code of professional ethics for museums. Mediators will be able to discuss any of these texts with the public in order to stimulate citizens' 'pro-activity'.

Criteria for the Assessment of Mediation Practice

Five assessment criteria were chosen at the Prehistosite for interpretation. They are drawn from a method for preparing activities which is based on a geographical environment theory. In this case, the concept of environment varies according to individuals' perceptions. The question of environment is tackled in time and in space, in three aspects: nature, culture and people (here today or there, here a long time ago or there, here tomorrow or there). Thanks to this 'double entrance' diagram, mediators can consider the possibilities of using all the dimensions of archaeological findings in order to associate them with the present or even the future. This diagram allows for a controlled and evolutionary visualisation of heritage communication. Indeed, very often, it may diversify or renew remarks concerning the same object. This visualisation is therefore an important tool for mediators' professional evolution.

- First assessment criterion: introspection.
The mediator and the visitors come from different backgrounds. Were they characterised before beginning their visit, from the point of view of:
 - their relationships with their natural environment?
 - their relationships with their cultural environment?
 - their relationships with their social environment?

- Second assessment criterion: the relevance of the selection of archaeological facts.

The mediator makes a choice from among the remains which will be shown to visitors. Is this choice relevant from the point of view of:

- the relationship between human beings and nature or nature itself?
- which cultural facts are they the evidence of?
- which social facts are they the evidence of?

- Third assessment criterion: using all the senses.

The mediator chooses several activities involving different perceptions. Do they all belong to:

- knowledge?
- imagination?
- manipulation?
- emotion?

- Fourth assessment criterion: why was the interpretation useful?

The mediator can compare archaeological facts to today's society. Why was the activity useful for visitors from the point of view of:

- knowledge?
- behaviour?
- expertise?

- Fifth assessment criterion: which values were shared?

The mediator can refer to specific texts so that visitors can take their values. What are the ones that were shared?

- Conventions on Human Rights and on the Rights of the Child
- Rio Convention
- Valetta Convention as well as the legislative base for the control of archaeology in Wallonia (the WCDTH: Walloon Code for Development, Town planning and Heritage).

The mediator is a 'heritage-link' whose task is to put the public in a

relationship with heritage in a successful way. This is a general approach, an intellectual thought progression oriented to a specific public, for selected heritages, taking into account different specialised points of view and the definition of objectives for the public. In this case, we are very far from acting irresponsibly, far from meaningless projects that find shelter behind new technologies. The most important that which vindicates the mediation approach is the visitors' progression of thought concerning the future. In other words, how useful was the heritage experience for visitors as far as their own approach was concerned? After all, isn't presenting archaeological remains to the public the main aim?

Ramioul's Prehistosite would like to start a dialogue about the future between today's and yesterday's human beings. Archaeological heritage and Ramioul's caves are just tools to achieve this. The thing at stake is to preserve heritage in good condition, to transmit it and to explain to people the reason why it is so important.

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VIRTUAL REALITY, MULTIMEDIA PRODUCTIONS AND THE WEB AS TEACHING TOOLS

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Introduction and Definitions

In this paper I describe the use of multimedia technology and the Internet in heritage presentation, using a project on the Cathedral Square in Utrecht, the Domplein, which has been running for about four years.

Before discussing the value of the new techniques and the search for new media, I should briefly like to discuss:

- the necessity of presentation of heritage
- education and experience as aims of presentation
- several important requirements that I think heritage presentation should meet.

Museums have had 'presentation' as one of their main tasks for quite some time. Why is it that this requirement is only recently being applied to historical sites, even though research has shown that there is a lot of public interest in archaeology and monuments? It has been said that the lack of modern presentation was due to reluctance on the part of the trustees and researchers to share heritage; they want to keep it for themselves.

Until a short time ago there was a very good reason for not putting too much effort into presentations for the public, because in many cases there was so little to see: a bit of wall, an old shoe, a potsherd, not likely to create public excitement.

In the case of buildings that are still standing, things are a little easier, but these buildings are often still being used, which is hard to combine with public presentation. In addition, new research is often already being deployed before the old has been properly documented, let alone presented. Research results are piling up in filing cabinets and databases, and objects are cluttering the storerooms. In the city of Utrecht where I live, for instance, the city's Centre for Archaeology and Building History has the results of research into conventicles at the time of the Reformation in Utrecht on its shelves. The story of where they were situated, where and how they were set up is intriguing, but it is unlikely that it will ever be told, for only the researcher knows the way among the documents cramming his workroom. But the history of architecture that is not told, does not exist, just like a work of art that no one ever sees, or a piece of music that no one ever hears.

To justify the very existence of research, management and conservation, public presentation is essential. Just like museum collections, architectural heritage is the property of the community. As in the case of museum collections, management, conservation and research is paid from public funds, and, as in the case of museum collections, the public is entitled to presentation.

Two main aims of presentation can be distinguished. In the first place, there is the educational aim of learning about the past, learning from the past, and learning to see the value of historical buildings in the modern built-up context.

In addition to the educational aim, I also attach great importance to experiencing the site, the magic: it was here, in this very place that the emperor died, it was here that the tornado raged, here that the mighty bishop reigned, here the holy ground!

Such a presentation should meet a number of requirements.

We have to show what has come down to us from the past, not only buildings or the remains of buildings, but also other objects relating to the site that still exists.

We also have to show how the site developed over time. 3-D simulations provide an indispensable means of presentation.

The architectural development of the site must be put in context. The story of the site should be told by all available modern means, focusing on the actual experience of the site.

The story will have to be told for different audiences. There is no such thing as the public. The main groups here are:

- cultural history tourists

- interested lay visitors
- schools
- experts

The Utrecht Domplein Project

The Utrecht Domplein project began in 1998, as a private initiative. Initially only two people were involved, Jan de Rode and myself. We were both self-employed, Jan as a 3-D designer, and I as maker of exhibitions. With the aid of the 3-D computer program Studio Max, we wanted to attempt a virtual reconstruction of Utrecht Cathedral, as well as all the buildings that had ever stood on the site of the modern-day square and church. Arjan den Boer, a systems designer, joined the project later. Funds were made available by charities and a commercial company. We opted for a presentation of the history of the Domplein because it has a very rich past, and because a large quantity of research data were available. The Domplein is the site from which the city of Utrecht developed, and was where the Romans built a *castellum* in 47 AD. It is also where St Willibrord started his evangelising mission to the Frisians, the centre of power in the Low Countries and the seat of the Bishop of Utrecht. Finally it was here that a tornado literally blew away the nave of the great cathedral in 1674.

In due course, the project developed into a comprehensive professional heritage presentation, with seven completed sub-projects. I will discuss six of these. The last one was not realised. In doing so, I would like to make clear the enormous possibilities offered by the new techniques for heritage presentation.

Sub-project 1: 3-D Simulations of the Historical Buildings (1998-99)

For the virtual reconstruction of the cathedral, research results were made available by the Utrecht City archaeological and building history centre, and a team of researchers led by Professor Mekking from Leiden. They also contributed to the development of simulations and there was an ongoing dialogue between researchers and the 3-D designer.

We were fascinated by the possibilities, and fifty-one computer simulations of the major stages of development of the buildings on the Domplein were eventually made. The computer simulations had these advantages.

- They provide comprehensive insights into the entire development of a

site.

- When insights change, or new data turn up, the presentation can easily be adapted.
- 3-D simulations can be shown at almost any site. The physical structure of the site is not affected because the presentation does not require physical space. Everything disappears at the flick of a switch.
- Presentation is not restricted to a certain time or space. 3-D can certainly be shown at the site itself, but just as easily be put on CD-ROM or the Internet, and then consulted anytime, anywhere.
- The presentation can be adapted to different audiences. The average tourist will be quite satisfied with a quick overview of the different building stages. A specialist, however, would also like to compare different interpretations, and is likely to be interested in specific parts of the visualisation.
- A 3-D computer model can be reused for different aims: For example, we have used the models
 - as part of a CD-ROM
 - printed in very large format as material for an exhibition
 - printed in a tourist brochure
 - published on the Internet
 - on DVD
 - and even engraved on glass.

Sub-project 2: CD-DOM, Domplein in Utrecht from 250 AD until the Present (1998)

A CD-ROM turned out to be an extremely suitable medium for presenting architectural history in context. Spectrum Publishers published the CD-DOM, an English version was produced and it is still available from bookshops.

The interactive nature of a CD-ROM enabled the virtual visitor to view the buildings from all sides. On a CD-ROM we could also offer a survey of extant objects and manuscripts concerning the Domplein.

The Utrecht City archives and the Utrecht museums which had

objects in their collections, particularly the Central Museum and the Museum Catharijneconvent, were able to co-operate. But we were also able to include objects on view outside Utrecht, such as the circular vault bosses from the Victoria and Albert Museum in London.

The medium also enabled us to make our story suitable for different audiences. An interactive production like a CD-ROM allows anyone to determine their own route in a suitable level of information.

We introduced four levels of information:

- a quick survey of the architectural history of the Domplein
- a second narrative level about the people who worked and lived on the Domplein
- a more informative level in which the fourteen researchers who collaborated on the CD-DOM tell their own story about their research
- a library level offering background information, literature and complete scientific articles on the different historical periods which we differentiated on the CD-DOM.

Sub-project 3: 2000 years of the Domplein, an Educational Project for Secondary Schools (1999)

We set up the CD-DOM with the explicit aim that the material should be suitable for projects in secondary schools. In 1999 the project "2000 Years of the Domplein" was established for this purpose.

School assignments are based on the information on the CD-DOM, and have to be supplemented with information which can be found in the city itself: on the Domplein, in the historical city centre, in the Utrecht City archives or in the museums. All the assignments are on the Internet, and students can choose their own options and print out the assignments. This combination of assignments on the Internet, preparation on the computer at school with the aid of the CD-DOM, and visiting the physical remains in the city turned out to be a very successful formula. On the historical site itself students are not bothered with too many questions: students are referred to the CD-DOM. Moreover, having the needs of their assignments makes students pay more focused visits to the site or to the

museums.

Many people think that visits to the physical site will become superfluous when heritage is presented on the Internet and in multimedia productions. It turns out that nothing could have been further from the truth. Visiting is a lot more fun: now that they know what they are seeing!

A last advantage of this arrangement is that assignments can easily be added or adapted. At this very moment we are working on a new assignment on the tower.

Sub-project 4: CD-DOM Second Edition (2000)

The fact that productions can be adapted relatively easily also proved to be very practical when we had the opportunity to develop a simulation of the interior of the gothic cathedral as it was around 1670. When the publishers decided to produce the CD-DOM in an English translation, the simulation of the interior was also included on the CD together with the translation.

Sub-project 5: the Virtual Domplein Museum, a Feasibility Study (2000)

On the basis of our experience with the new presentation media, the City of Utrecht authorities commissioned us to conduct a feasibility study into the development of a virtual presentation on the Domplein itself. There were plans for building a historical museum in the empty space that had once been occupied by the nave of the cathedral. This proved to be a very expensive option. In addition, the building activities would affect the historical site too much. That is why a virtual presentation came into consideration: no need for a physical building, no need for museum staff, and the Domplein could remain as it was.

For the presentation on the square itself, we opted for an objective other from that of the CD-DOM. Where the focus of the CD-DOM had been mainly on education, we now wanted to concentrate on experiencing the site. We conceived seven different productions to be distributed over the actual square. We designed a major, spectacular production inside the cathedral tower with a visualisation of the origins of the city, combined with smaller productions in different locations in the square near historical remains, hardly noticeable now but where the hidden history could be visualised: an impression of the Romans in Utrecht near the small area of Roman wall, another near the foundations of Adelbold's Dom, a production showing the palace of the German emperor at the place where a pillar

of this palace is still standing.

Small, changing productions, allowed us to bring the monument to life. The results of the feasibility study were promising and it was decided initially to draw up a project plan for the largest production: the Gateway to Utrecht.

Sub-project 6: The Gateway to Utrecht Project ppan (2001)

Eight enormous screens on the eight walls of the Egmond Chapel in the tower were to show direct projections of the view from the top of the tower: inside the chapel you would see around you the view as if you were standing on the top of the one hundred and twelve metre tower. At changing places in this present-day panorama, we wanted to give an impression of the origins of the city: of the Domplein itself, but also the canals and the City Hall.

This spectacular multimedia show for the public at large would not affect the structure of the tower at all. The required apparatus could practically be hidden from view, and after the projection the screens could also be removed. But then something went wrong!

Until this time we had received a great deal of support. But it now turned out that our enthusiasm for the project had made us blind to the dwindling of local support for such a spectacle in the tower. Although the project had been commissioned by the city authorities, there are many departments and numerous employees within the authority. The department of economic affairs refused to contribute to the project, and the monuments department, on second thoughts, decided that they did not really want a spectacle inside the tower after all.

There was some prospect of outside subsidy. Heritage presentations are mainly of local interest, however, and the success or failure of such a project strongly depends on the unstinting cooperation of all concerned. Without the support of the local authorities heritage presentation is bound to be unsuccessful. So the project did not materialise. And the same was true for the smaller plans, changing productions distributed across the square, which also disappeared into a drawer.

Sub-project 7: 2000 Years of the Domplein, a DVD Production (2002)

However, there was still a felt need for a presentation of the heritage in the square, related to the place, and only to be viewed in the square itself, intended to show the magic of the place.

A much less ambitious plan was rewarded with local support. On the basis of the CD-DOM material we made a strongly visual DVD production, giving an impression of the history of the square of about ten minutes. There are two versions now, viewable at the Domplein from summer 2002. The first targets the Dutch cultural history tourist, and is also used for compulsory assimilation programmes for foreigners wishing to settle in the Netherlands. So it is a presentation of our heritage for immigrants. The second version is in English and targets tourists from abroad. A children's version will be added shortly.

Conclusion

After four years of experience in heritage presentations with the aid of techniques like virtual reality, multimedia productions and the Internet, I can conclude that these new presentation techniques offer a wide range of possibilities for heritage presentation.

The lack of suitable presentation media can no longer serve as an excuse for not taking the issue of presentation seriously. The bit of wall, the old shoe and the potsherd can now be presented next to the building. Technically, it is even possible to present someone walking in the shoes with the pot in their hands through the building.

Here, in the interior of the no longer existing nave of the Dom church in Utrecht, we could have Charles the Fifth striding in, accompanied by Mary of Hungary and the entire royal household. New technological possibilities are appearing all the time, and are a great challenge to heritage presentation.

VILLES ET PAYS D'ART ET D'HISTOIRE: BUILDING A STRONG LINK BETWEEN LOCAL COMMUNITIES AND HERITAGE PROFESSIONALS

Patrick Maillard

Ministry of Culture and Communication, France

'Heritage preservation is at first a state of mind' said Françoise Choay, a French university teacher, in her book *The Invention of the Historic Monument* (2001). The French national heritage interpretation network 'Villes et Pays d'art et d'histoire' intends to create such a state of mind in local populations and in foreign visitors, who are becoming increasingly interested in French heritage.

Opening up monuments alone is not enough as it will not enable people to visit, to know and understand heritage. Passing on this knowledge needs various types of mediation skills, and 'Villes et Pays d'art et d'histoire' is the answer.

Since 1985, 'Villes et Pays d'art et d'histoire' has gained experience in heritage enhancement in France, and especially in public education. Its sponsors, the Ministry of Culture and Communication, guarantee through its registered brand the right levels of quality in its actions and expertise. The network can be regarded as a laboratory, gathering and sharing experiences. Its purpose is to teach a wide audience, from the youngest age onwards, the principles and values for preserving and understanding heritage.

The participants of the 'Villes et Pays d'art et d'histoire' national network consist of 90 local communities (cities or gathered cities), and also the Ministry of Culture and Communication, the Department of Architecture and Heritage and the 'Villes et Pays d'art et d'histoire' national council, which prepares and examines candidates, and defines the network's criteria.

The primary interpretation tool for the participants consists of an agreement for five years, funded by the state. The agreement expresses the commonly-held views of the participants, to:

- show French heritage in its wide diversity
- nurture a sensitivity in city inhabitants for their heritage and their local environment
- initiate children and young people into their heritage
- welcome tourists
- communicate and promote heritage
- use heritage professionals
- develop training units and life-long learning.

‘Villes et Pays d’art et d’histoire’ is a permanent partnership, an agreement with the means to encompass public education. We want to promote good practice and standards of excellence in heritage enhancement. In doing so we focus on improved actions, and specific new jobs.

The improved Action Plan

‘Villes et Pays d’art et d’histoire’ offers an improved action plan. There are four main types of actions:

- diversified visit programmes
- education services
- communication tools
- the architecture and heritage interpretation centre.

The visit programmes are designed around different themes with varying subjects (contemporary architecture, industrial heritage, unusual places) and diversified activities (bike tours and night visits, visits with guides and comedians, archaeological excavations and building restoration site visits). The education

services aim to give our future citizens a real sensitivity to heritage, and we are aware that often we are the first contact with heritage for children. We propose activities during school time, either a short visit or a full day of discovering their city or environment or working on a particular subject. Children can also be involved with a heritage workshop, for half a day or a full day, in the workshop itself or in the city, at weekends or school holidays.

The key to success is in the close collaboration between teachers and heritage professionals. Heritage professionals develop educational tools to describe and understand, for instance, how a building stands or out of which materials it is made. The children can discover traditional crafts and materials, for instance stained glass, pottery, stone, tapestry, etc.

We develop communication tools to inform the audience about our work, based on the same graphic design to give a family identity to our leaflets and posters, books and visit programmes, websites and identifying panels.

'Villes et Pays d'art et d'histoire' also uses another kind of cultural teaching tool, a centre for the interpretation of architecture and heritage. There we explain how the city was made, the practical meaning of urbanism and show the local materials and colours of the city's buildings. This is not the place to see objects and works of art, as the aim is to understand the components of the city's identity. This concept should be integral to each 'Villes et Pays d'art et d'histoire'.

The centre's components are:

- welcome spaces
- permanent exhibitions on different subjects (for example, in Rennes: 'colours of the town'; in Poitiers: 'urban evolution through political, religious and intellectual functions')
- temporary exhibition spaces
- debates and lectures about heritage and city management
- documentation and information centre.

There is a lot to do, which is why we need professionals to run the programme. We are working on specific jobs for public heritage education using various types of mediation skills.

Specific new jobs

The 'Villes et Pays d'art et d'histoire' programme needs to convey knowledge in different ways, different to teachers at school. Heritage enhancement opens new fields for employment, with the new job-titles of heritage moderators and guide-lecturers. The Ministry of Culture and Communication help these individuals to update their knowledge with life-long learning units.

Heritage moderators are responsible for heritage enhancement in the city or in the territory: a full-time job. 'Villes et Pays d'art et d'histoire' encourages local authorities to recruit graduates to fill these heritage mediator posts, looking for initial training in history, art history, geography, town and country planning, architecture, cultural mediation and management.

Recruitment is based on an examination organised with the Ministry of Culture and Communication by the local authority. We test the candidates' abilities for the job and choose the best candidate.

Heritage moderator functions are:

- to coordinate the guide-lecturers team
- to initiate actions and visits
- to lead the educative services
- to produce communication tools
- to prepare the contents of the interpretation centre.

The guide-lecturers are in direct contact with the audience. They transmit scientific knowledge to the visitors, and have the key function of maintaining heritage as a live presence. Important skills are needed, such as effective expression and the ability to choose the right words to speak about heritage. They must avoid technical vocabularies and, if used, be careful to explain unfamiliar terms to the audience.

The Ministry of Culture and Communication guarantees that staff will be able to update their knowledge with life-long learning units. We need to use correct and accurate information, and keep close contacts with research findings, from universities, archives and archeological excavations. Each year two or three units on different subjects, such as garden history or Parisian architecture, will be

made available to heritage interpretation staff. Researchers, teachers, specialists and professionals are engaged as speakers for updating training units.

We also collaborate with universities in encouraging the establishment of new professions, crafts and new types of training linked to heritage mediation, and are preparing an inventory of all those related training schemes.

'Villes et Pays d'art et d'histoire' has been increasing its network, making new contacts and encouraging new competencies. The brand is always being renewed. As a conclusion, we should now not only cover just the French national territory, but also share our experience with other countries and, maybe one day, build a European Cities heritage enhancement network.

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THE PRESENTATION OF ISLAMIC HERITAGE

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Introduction

The main function of the School of Arabic Studies in Granada is to develop externally evaluated quality research for the scientific world, especially for other researchers in the same field of study. However, it is becoming increasingly necessary to disseminate the results of our investigations more widely, allowing knowledge to reach all of society, the real sponsor of our work.

This need to disseminate coincides with a social interest for wider knowledge, and has led us to investigate and develop ways of communication to allow us to reach society effectively. New technologies offer great possibilities in this field, not only because of its novelty value, but also due to enormous communication capacities achievable through interactive systems, the suggestive power of images and the possibilities of virtual reconstruction as a way to understand human realities which have radically changed through time and whose physical traces may have completely disappeared. In such cases, where research must be deeper and wider because there is less information to be retrieved directly, the methods of transmitting knowledge acquired may incur criticism. This will have the effect of increasing and improving the researchers' experience in these newer areas of results dissemination.

The Umayyad Palace of Amman

The case study presented here is particularly significant, because it includes the whole process of a research project, from the first contact to its final presentation and diffusion, in the scientific world and at a popular level. The *Consejo Superior*

de Investigaciones Científicas (CSIC) has worked on the Umayyad Palace in the citadel of Amman, Jordan, for more than twenty-five years, and have found it to be a magnificent opportunity for investigating techniques and procedures (Fig 1). Methods of survey and architectural documentation are particularly important, in their use of technical advances, due to new instruments and procedures, allowing a more efficient documentation of the work. With this, new perspectives have opened up for its diffusion derived from its analysis and from other studies and methods. These twenty-five years, especially the last ten or twelve, constitute a revolutionary period in concepts and means of diffusion, intimately related to the development of computers, particularly in the treatment and presentation of images.

The Amman Citadel is a first rank archaeological site, and has been the object of researchers' interest for over a century. This site, located today in the centre of the modern capital of Jordan was the site of the ancient Rabbat-Ammon, capital of the Ammonite kingdom mentioned in the Bible as having been conquered by King David (Fig 2). It has been an object of attention for archaeologists and

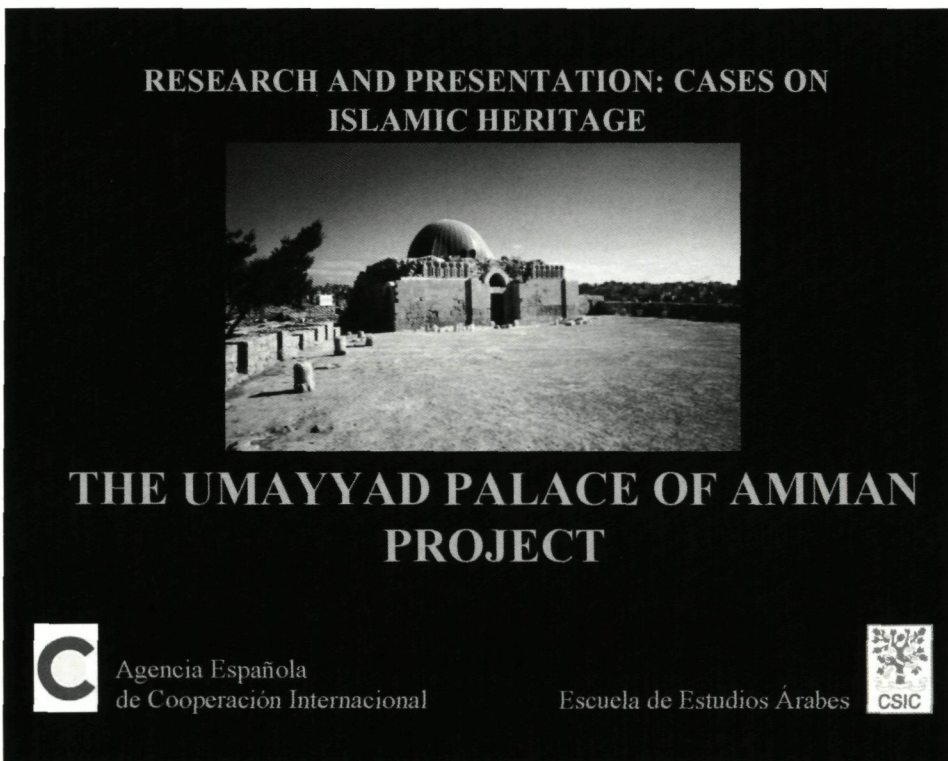
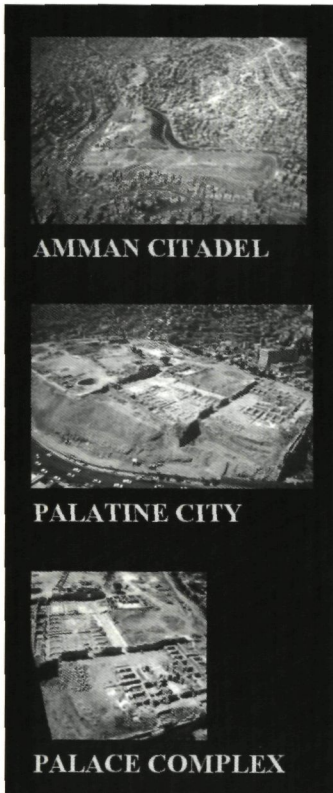


Figure 1: The Umayyad Palace of Amman project.

travellers from the end of the nineteenth century and an Italian archaeological team began to excavate the site in the 1920s. From 1974 Spanish architects and archaeologists worked on the analysis of the buildings from the Umayyad period, from the first half of the eighth century when the last great construction programme took place, changing and absorbing earlier buildings from the Romans.

The works include every phase of a process of investigation:



- research into the documentation of previous work, both bibliographic and from visible traces
- archaeological excavation
- analysis of the results from architectural structures or artefacts and of the historic process of the citadel's occupation
- restoration of architectural elements and their presentation to the public
- the diffusion of the results at scientific and general levels.

Working in a developing country, with intermittent financing adds further difficulties. Among them, we can also identify that of defining the objectives of restoration and work of diffusion: what for? And for whom? These questions could be answered easily in a country

with few resources and with its economic development partly based on tourism. Nevertheless, the risks of exploiting cultural sites are widely known, as is the necessity for the local population to benefit economically from their local heritage, also respecting and understanding its meaning as cultural heritage. It is only if heritage is understood as something with other values apart from its economic ones that it will have a full meaning and a more complete conservation can be secured. The local population should be fundamental as a recipient of our studies and, in spite of the interest from tourism, it is axiomatic that the community itself will come to know and assimilate their heritage's cultural values and meaning.

CSIC had to be realistic, and, to obtain the funds to carry out the archaeological research, the project was presented as tourism development intended to increase the attractiveness of Amman City, usually regarded as only a gateway for tourists to and from the airport, from where they visited more attractive sites like Petra or Jerash. It was always our intention to promote the citadel in the heart of the city, as an archaeological park for the use and enjoyment of the city inhabitants, who would use it for walking, entertainment and as a cultural centre that would increase and diffuse the attractiveness of heritage in a society involved in powerful processes of social and cultural change. The project's funds came mainly from Spanish organisations, in particular the Foreign Affairs Ministry, the Ministry of Culture and Education and the Spanish Agency for International Cooperation. The project has been carried out with continual cooperation from the Jordanian authorities.

The project has been developed since 1974, and has therefore been adapted in the technologies used, the research approaches and their application and dissemination.

The first field of study was research, the project's first objective (Fig 3). During the first years great stress was laid on documentation, carrying out detailed and precise surveys of the whole complex, mainly using photogrammetric methods. Documentation has been constant throughout the project's work, and included literature searches, graphic documents, plans and photographs, particularly those from the Italian excavation of the 1920s.

During these years important excavations took place to uncover the palace structures. These were not exhaustive, as we wanted to retain some untouched areas for future research. Excavations were planned to expose the basic structures of the complex in order to allow appropriate interpretation. Of the secondary, repetitive structures some of the most representative ones were excavated to obtain the information required.

Research also included integral study of structures, constructive techniques, use hypotheses, destruction of the complex and later uses, as well as the analysis of the material found at the excavations that completed our knowledge of this important complex. All the research has been published in three volumes (Almagro 1983, Olavarri 1985, Almagro et al 2000). The first covers the architectural studies, and the second one deals with the first excavations conducted inside the palatine complex. The third volume includes the last excavations carried out, a study of the material, a description of the restorations made and a synthesis of the whole urban and palatine complex.

The second field of work has been the conservation of the uncovered remains and the existing visible structures (Fig 4). In this field three different aspects had to be dealt with, with solutions adapted to each problem. Firstly, discovered structures had to be consolidated, both those uncovered during our excavations and those revealed in previous work. In general terms, this consolidation consisted of joining together the rubble masonry and covering the upper parts of it with a protective

layer against water ingress. In some cases partial reconstructions were made to strengthen walls or mitigate dilapidation that made a correct understanding of the structures difficult.

Another important activity was partial rebuilding to indicate the layout of a part of the palace excavated in the 1920s that has nearly completely disappeared. CSIC took the view that, in order to make the structures understandable, it was essential to leave a

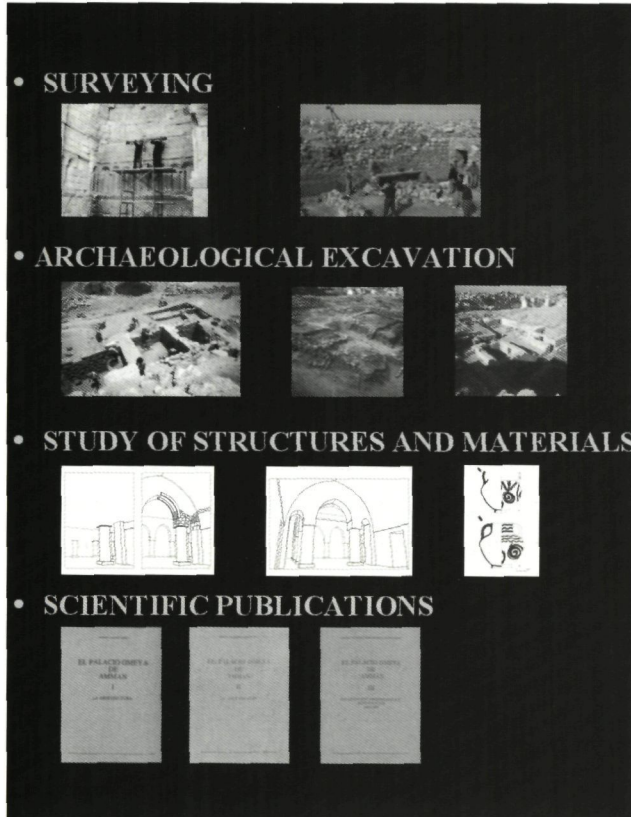


Figure 3: Amman: research.

reminder of the exact site of now missing elements. After a long period of research the records for the Italian excavation were found, and from its close analysis of the visible remains and traces, the now vanished walls have been rebuilt as one course of stonework, although many of them reached a height of nearly two metres when they were first excavated. A similar action, though from an earlier destruction, has been carried out in the baths, although in a less noticeable way.

The most important and visible action carried out was the rehabilitation of one of the most monumental buildings of the palace which had survived in a

relatively good state. This was a great vestibule or entrance hall, built in ashlar with most of its vaults still intact. Possibly due to the earthquake that destroyed the palace, the dome that covered the central space of this building collapsed hundreds of years ago. In order to allow the use of this building as a cultural resource, for exhibitions, concerts or other activities, we decided to rebuild the dome with modern techniques and materials, but keeping the shape and image as near as possible to the original ones. Wooden door frames and necessary technical systems have been installed. The decision to aim at a more complete and therefore perhaps more debatable restoration, was based on the need to attract visitors to this site, placed in the heart of the modern city of Amman, but which for many

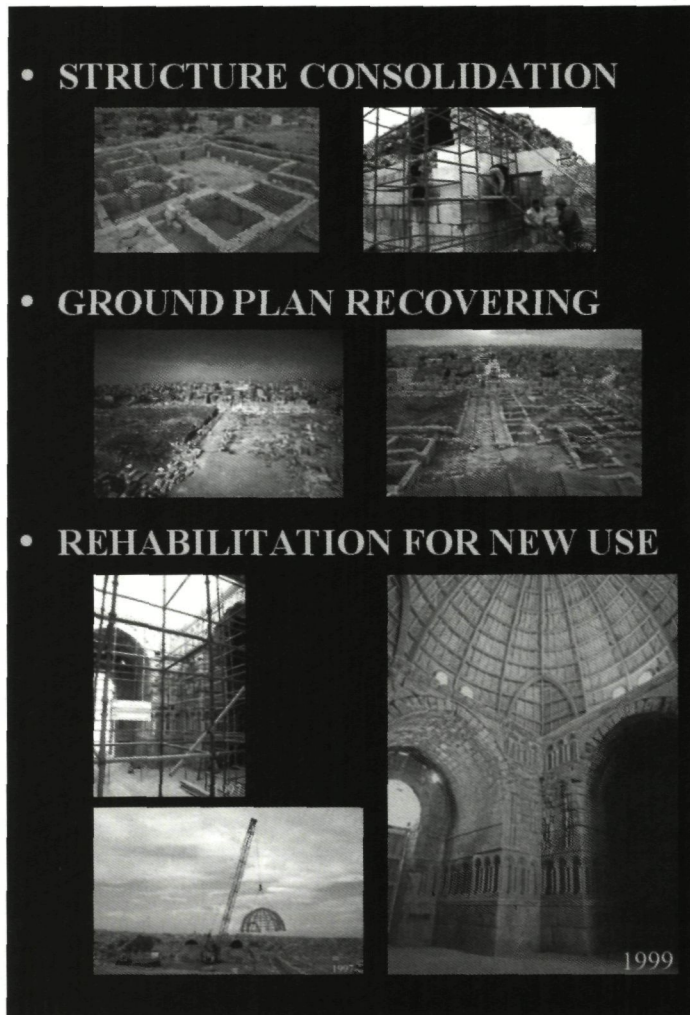


Figure 4: Amman: restoration.

years its inhabitants have ignored. We believe that the citadel is an important cultural and urban resource.

The excavation works during these years have caused growing interest in this site, from tourism and from the local population, who should gain the most from this site's regeneration. The availability of an usable architectonic space, as well as an extensive field of ruins is, from our point of view, a very valuable resource to attract people and create a greater interest in cultural heritage, the only efficient way to guarantee its conservation. This building can become a conference hall, exhibition gallery, a small music auditorium and so on, as well as keeping its primary identity as an important historical monument.

The presentation of the sites for tourist visits and dissemination of the meaning and history of the site to the general public had already begun through dissemination of excavation results in academic publications. The idea of this presentation had been in our minds throughout the restoration process. In order to facilitate the public's understanding of the original form and meaning of the remains several resources were used (Fig 5). Information panels were situated in different places to explain the various elements of the palace as a structure. Small brochures were also published, in Arabic, English and Spanish, distributed for free. To make the most out of the possibilities offered by the building with the restored hall, small exhibitions of panels were placed at strategic points around the site to explain and illustrate the research and restoration process.

Use of new Technologies

These presentation techniques were based on digital technology, by which means a virtual reconstruction of the whole complex has been created. During the last few years, informatics have offered new and powerful instruments for visualizing and representing that constitute a revolution in the field of heritage research, among others. The visualization of different perspectives from any angle and point of view, recreating different situations or different solutions, by volumetric forms or textures, colours or lighting, animations of panoramic views, and so on, also give the opportunity of creating interactive systems. The capacity for creating architectural objects that may have undergone great transformation, ruin and disappearance is one of the most interesting applications to be used through infographic systems.

These instruments have applications that can be considered in two groups. One is helping reflection on and research into disappeared architectural heritage.

Virtual recreation forces the researcher to consider the different elements in all their aspects, plan solutions for every detail and component and consider alternatives for working and final hypotheses. The other main application of these systems is the dissemination of information, as it facilitates the understanding of architecture to people not used to its representation through plans and technical drawings.

Nevertheless, the development of the application of these systems requires specific consideration. We now have new instruments and their correct use can provide very good results, but inappropriate use can also create inadequate results and, through that, negative reactions. Digital images have been created by

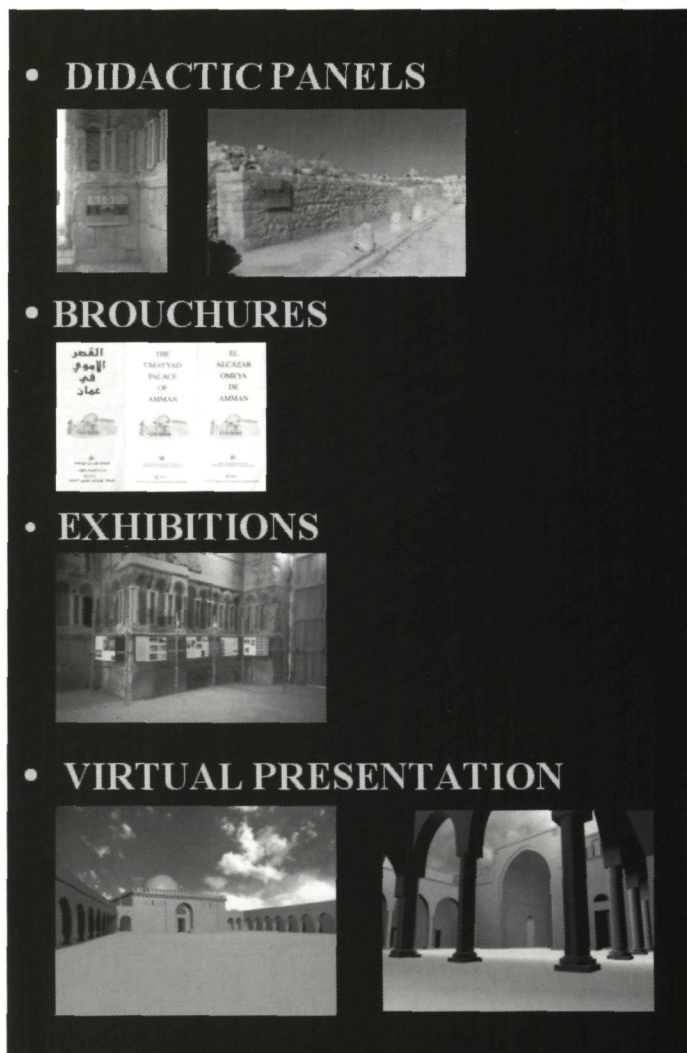


Figure 5: Amman: presentation.

professionals outside our field who, because of the social demands for these kind of representations, are led astray into creating images that may lack scientific basis.

Two ideas need to be considered; firstly, that scientists cannot ignore these uses of a commonly-held technology. It is the responsibility of those who work in architectural and archaeological research to provide the necessary rigour to interpretations using new technology. The second proposal is related to the final shape and detail to which we should aim in our reconstructions and representations. Given the increasing possibilities from computer applications in the field of affinity to reality in light effects, qualities of materials and so on, it is necessary to define which level of realism we can or should reach. The first natural question will be the quantity and quality of information with which we work. Except for very exceptional cases, we will usually have limited information. This will force us to use parallel cases and complementary information to build our hypotheses, which will be in many cases just that, mere hypotheses with a greater or lesser percentage of uncertainty.

In processes of restoration there are accepted criteria for dealing with the permissible extent of intervention, related to the authenticity of the work, which should always allow a clear distinction between original and new elements, and between what is probable and what is mere hypothesis. In the case of virtual reconstructions these criteria do not have to be so strict, as they do not affect the work directly. However, it is difficult to establish clear limits to our capacity for 'invention' in the recreation of an altered, destroyed and, in many cases, disappeared heritage. To what extent is it permissible to develop our hypothesis beyond where our knowledge ceases? It is not easy to give a single answer to this question, as it will depend on the case. Probably, instead of limiting our hypothesis, stress should be placed on explanation and justification, looking directly at the risks from an inappropriate use of scientific information in creating images without a background of explanation.

The language of light effects and textures should be used to express the liability or certainty of proposals. The exterior surface of buildings is normally what suffers most from time, and thus is more difficult to determine original colour or decoration. Finishes define in a very special way the nature of architecture. Many of the monuments we can see today look different to how their original users saw them, as they have lost their colour and texture, very distinctive characteristics for that image. When there is enough information to recreate this it undoubtedly must be shown but if we lack that information we should be cautious and show

spaces and volumes using neutral colours and textures which may infer possible solutions, but without giving them a character of the 'real' that might lead to error.

The Umayyad Palace of Amman Project has helped us to experiment and reflect on all these issues and the results can be compared easily. A number of reconstruction images from different parts of the complex have been integrated in panels, brochures, scientific publications and so on. We have also made an interactive audiovisual CD-ROM which gives general knowledge about the site, its history and reconstruction. The CD also includes general information on the citadel's location, with fusions between present-day images and those of the palatine complex's building reconstructions as well as a complete film tour around the reconstructed palace. Diverse detailed information such as present-day images and those of reconstructions and detailed planimetry of the different areas can be seen in an interactive way. A free tour can also be made, using linked panoramas that provide a view of the most representative spaces and buildings from defined positions, but in any direction. Another section in the CD gives information on restoration works.

There is no doubt that these powerful tools are a useful and valuable support in the representation of archaeological sites and monuments that may have suffered many transformations, to facilitate their knowledge and diffusion. Their increasing acceptance and subsequent use should be the object of more attention and new presentation and discussion meetings of this kind in the future.

The Royal Alcázar of Seville Project

Similar resources have been used in this project, on the oldest royal palace in Europe still in use today, although its development has been restricted to the phases of survey, research and dissemination (Fig 6). As it is a monument still in use, well maintained and without any ruinous part, research has consisted of a detailed planimetric survey and the analysis of the structures where visible (Fig 7). Wall stratigraphy has allowed us to reach credible conclusions about the building process. From this information chronology and transformation hypotheses have been formulated, producing an evolutionary model for a part of the Alcázar. In this case as well, infographic techniques have been used to explain and present to the public the complex history of this building (Fig 8). In order to do so, an installation was built using a computer with a tactile screen and a TV screen to present the application, in a continuous and automatic way or in an interactive one.

The CSIC research group is working on other buildings and complexes, trying to unite rigorous research with dissemination and presentation of monuments and archaeological sites in a way that they can be better understood. We believe that this is the most adequate way to increase heritage's value and achieve its best conservation.

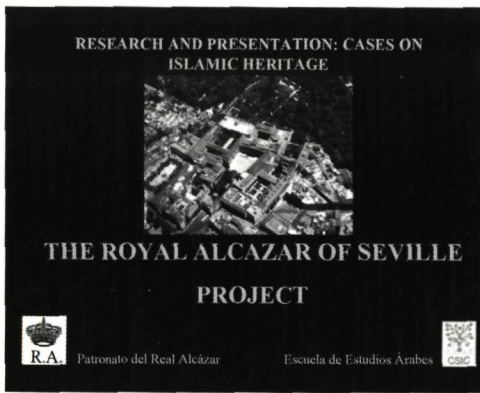


Figure 6: The Royal Alcazar of Seville project.

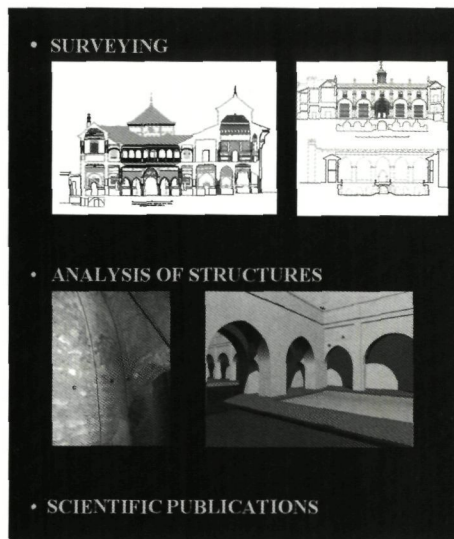


Figure 7: Seville: research.



Figure 8: Seville: virtual presentation.

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THE ENAME CHARTER

THE ENAME CHARTER: THE FIRST DRAFT

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Background

Since the 1980s, the Ename 974 Project, jointly sponsored by the Institute for the Archaeological Heritage of the Flemish Community in Belgium and the Province of East Flanders, has been engaged in an ambitious project of excavation, historical research and public heritage presentation at the medieval site of Ename, about 25 km south of Ghent in Belgium. Over the years, the Ename 974 Project organised public events and academic workshops and developed new technologies for the public presentation of archaeological and historical heritage. These early efforts culminated in the creation of the TimeScope 1 Virtual Reality kiosk at the ongoing excavation of the medieval abbey in 1996, the opening of the state-of-the-art Ename Provincial Museum in 1998 and the restoration and multimedia interpretation of the St Laurentius Church between 2000 and 2002. All three sites are within ten minutes' walk of each other, and are the cornerstones of this new vision of interpreting cultural heritage to its local community.

The positive response to the public interpretation efforts of the Ename 974 Project led, in 2000, to the establishment of the Ename Center for Public Archaeology and Heritage Presentation, also jointly sponsored by the Institute for the Archaeological Heritage of the Flemish Community in Belgium, the Province of East Flanders and **pam** Ename. The goal of the Center was to encourage research and the development of new methods of communicating cultural heritage to the general public. A series of scholarly seminars and meetings on this subject were held at Ename, and the members of the Center participated in numerous conferences on the same theme in Europe and the USA.

A central problem in any discussion of public presentation was the matter of standards. Many scholars and heritage professionals were deeply concerned with public presentation, but most were working in isolation. There were no agreed-upon standards of scientific and intellectual integrity, no standards for community involvement, no guidelines or criteria for appropriate funding or levels of commercial participation in heritage projects.

Because of this situation, it became apparent that some form of international consensus would be helpful in the continuing development of this field. Jean-Louis Luxen, former secretary-general of ICOMOS, who had participated in several Ename seminars, was a valuable advisor and suggested that ICOMOS might be an appropriate framework for the drafting of a potential international charter dealing with public presentation. During the spring of 2002, the first draft of such a charter was written by the staff of the Ename Center, based on close consultation with colleagues and following the model of earlier charters in the cultural heritage field. (Appendix 1)

Subsequent Development

The first draft of the Charter was circulated widely during the summer of 2002 in anticipation of the Ghent *Conference on Heritage, Technology and Local Development*. A number of speakers at the conference directly addressed issues contained in the Charter and offered valuable input for its further development.

As a follow-up to the conference and workshops held in Ghent, a special roundtable discussion on the Ename Charter was organized by the US National Park Service in Washington in November 2002. One of the main purposes of the workshop was to introduce the Charter to a US audience. In addition to a delegation from the Ename Center, the NPS workshop participants were representatives of NPS programs and departments and of other government agencies, non-profit organizations, and associations. They offered valuable reactions, essentially confirming the usefulness of such a charter and suggesting practical steps forward for its review by relevant heritage organizations throughout the world. One of the most important of these recommendations was that the International Council on Monuments and Sites (ICOMOS) would indeed be the most appropriate institutional framework to further develop the Charter Initiative.

Under the Auspices of ICOMOS

In January 2004, the Executive Committee of ICOMOS agreed that the work of review and revision of the Charter would be undertaken under the auspices of a small editorial group specially appointed by ICOMOS, consisting of: international vice-presidents Gustavo Araoz and Sheridan Burke and international treasurer Giora Solar (appointed by President Michael Petzet), and a team chosen by the Ename Center (Neil Silberman and Jean-Louis Luxen). The result of their deliberations resulted in a new structure for the charter, replacing the former division into professional themes (Scientific and Professional Guidelines; Planning, Funding, and Management; Tourism Aspects; and Heritage Education) into more general interpretive concerns (Access; Information Sources; Context and Setting; Authenticity; Sustainability; Inclusiveness; and Research, Education, and Training).

Draft Two of the Charter (dated 20 February 2004) was subsequently reviewed during April-June 2004) by all the ICOMOS International Scientific Committees and small group of experts. At the conclusion of this review cycle, a revised version of Draft Two (dated 24 June 2004) was distributed to all national committees of ICOMOS. The comments and suggestions received from the National Committees, individual scholars and experts, and the Executive Committee of ICOMOS led to the formulation of Draft Three (dated 23 August 2004) by the editorial committee.

Further Review Cycles and External Input

In the subsequent ICOMOS Advisory and Executive Meeting held in Bergen, Norway in early September 2004, the Advisory Committee, recommended—and in response, the Executive Committee mandated—that Charter Draft Three be circulated to the National Committees once again, to give more amplitude to some committees who felt that they had not been given sufficient time to convene their membership to evaluate the text. This was done through the winter and spring of 2005.

In May 2005 in Charleston South Carolina, USA—during the 8th International Symposium of US/ICOMOS, dedicated to the theme “Heritage Interpretation, Expressing Heritage Sites Values to Foster Conservation, Promote Community Development, and Educate the Public”—the proposed ICOMOS Interpretation Charter, informally known as “The Ename Charter,” was extensively discussed. The participants at this Symposium formulated the “Charleston

Declaration,” supporting the need for such a charter and highlighting issues that might be further developed in future drafts. As a result of this continuing input, Charter Draft Four (dated 5 July 2005) was produced.

Review by the International Scientific Committee on Interpretation and Presentation

The need for more formalised ICOMOS institutional sponsorship for the proposed Charter and for further research on the general subject of Interpretation and Presentation, led to the formation of an International Scientific Committee on Interpretation and Presentation (ICIP), <http://icip.icomos.org>, which was officially approved by the ICOMOS Executive Committee during the 15th General Assembly in Xi'an, China in October 2005.

In August 2006, the members of ICIP adopted the continuing review and revision of the proposed ICOMOS Charter on the Interpretation of Cultural Heritage Sites as an official activity of the committee. Following the ICIP officers' review and revision of the latest pre-ICIP text, a revised version of Draft Four (dated 31-07-06) was circulated to all members of the committee for their comments and suggestions. The result of this process, together with additional input from members of the ICOMOS Advisory Council meeting in Edinburgh, Scotland in September 2006, Draft Five (dated 12 December 2006) was a finalised (see Appendix 2 pp. 237-247)

During the winter and spring of 2007, this draft was distributed once more to all ICOMOS National Committees and Scientific for another round of review and recommendations. Since this will be the fourth round of review and revision that this document has undergone, it is the hope of ICIP that a finalised text can be submitted for consideration by the Executive Committee at the Advisory Committee Meeting in and eventually presented for ratification to the 16th ICOMOS General Assembly meeting in Quebec, Canada, in 2008.

appendix 1:

THE ENAME CHARTER:

**International Guidelines for Authenticity, Intellectual Integrity,
and Sustainable Development
in the Public Presentation of Archaeological and Historical Sites
and Landscapes**

(Preliminary Draft Structure)

25 March 2002

To Be Circulated for Additions, Comments, Suggestions, Deletions

- Preamble
- Background
- Aim
- Definitions
- Scientific and Professional Guidelines
- Planning, Funding, and Management
- Tourism Aspects
- Heritage Education
- Recommendations

PREAMBLE

1. It being generally recognised that public presentation, along with multidisciplinary research and physical conservation, is an essential part of the preservation of universal and local patrimony;
2. It being also observed that governmental heritage authorities and interested scholars throughout the world are becoming increasingly aware of their responsibility to communicate the significance and meaning of heritage sites to the general public;

3. It being noted that tourist authorities, private firms, and international organisations often invest in expensive and technologically advanced presentation systems as a spur to tourist development;
4. And while there are a large number of international charters, declarations, and guidelines to maintain the quality of the conservation and restoration of the physical fabric of archaeological and historical monuments (inter alia: Athens 1931; Venice 1964), there is no generalised international oversight of the methods and quality standards of public presentation;
5. And while relevant international charters dealing with Heritage Management and Cultural Tourism repeatedly stress the need for sensitive and effective interpretation, they do not define the standards for this quality.
6. Therefore, we, the governmental officials, heritage professionals, and scholars assembled at the conference "Heritage, Technology, and Local Development" at Ename, East-Flanders in September 2002 strongly support the formulation of an acceptable international code of practice to ensure the scientific accuracy, intellectual integrity, and educational usefulness of public presentations at heritage sites, while at the same time showing respect and sensitivity for their cultural uniqueness and local significance.

BACKGROUND

The history of the Preservation Movement has gradually expanded from an awareness of the significance of heritage to a recognition of the responsibility to communicate it to the public, both local and universal:

- Manifesto of 1877 by English "Society for the Protection of Ancient Buildings" notes the importance of conservation over unrestricted and unsupervised restoration.
- The 1931 Athens Conference of the International Museums office established general code of conduct.

- The ICOMOS Venice Charter (1964) sets out the standards of authenticity and good practice in physical conservation.
- The ICOMOS Florence Charter (1982) and the ICOMOS Washington Charter (1987) expand the principles of the Venice Charter to landscape and historic town centers.
- The ICOMOS Charter for the Protection and Management of the Archaeological Heritage (1990) mentions the necessity of public presentation as “an essential method of promoting an understanding of the origins and development of modern societies” (Article 7) but does not further elaborate acceptable standards or methods.
- The ICOMOS International Cultural Tourism Charter (1999) likewise speaks of presentation in positive but very general terms.
- In regards to the quality and sustainability of tourist experiences, the Charter for Sustainable Tourism (1995) and the “Agenda 21” Action plan of the World Tourist Organization, World Travel & Tourism Council, and Earth Council (1996) emphasize the importance of training, education, and cultural awareness in the development of tourist sites.
- In consideration of the need for an international frame of reference for the sustainable and durable development of international tourism, the World Tourist Organization established the World Code of Ethics for Tourism, which was unanimously approved at the thirteenth session of General Assembly of the WTO in Santiago (Chile) in October 1999. This Code has recognised the necessity of reducing to a minimum the negative effects of tourism on the environment and cultural heritage, and, at the same time, of maximizing the benefits for the inhabitants of tourist destination. This Code includes nine articles defining the accepted “rules of the game” for destinations, governments, tour operators, developers, travel agents, workers and travelers. The tenth article involves the redress of grievances and marks the first time that a code of this type will have a mechanism for enforcement. It will be based on conciliation through the creation of a World Committee on Tourism Ethics. Among the articles of

this Code, Article 4, "Tourism, a user of the cultural heritage of mankind and contributor to its enhancement," more specifically underlines the necessary equilibrium between cultural heritage and tourism.

The importance of the public presentation of heritage sites has therefore become an accepted norm of cultural preservation and tourism. Yet presentation remains to become a fully professional field of endeavor. Because of the vast range of public presentation programmes currently operational at national, regional, and local heritage sites and because of the wide range of presentation techniques being utilised (signs, live guides, audiotapes, costumed interpreters, Virtual Reality, physical reconstruction, and "open air" museum recreations), it now seems appropriate—in accordance with the aims and expressions of the earlier charters—to formulate a framework of general standards to maintain the quality of public heritage communication throughout the world.

AIM

ARTICLE 1. The aim of this Charter is to emphasize the essential role of public communication and education in heritage preservation. It seeks to establish professional and ethical guidelines to ensure that preserved archaeological and historical sites are valuable resources for local community cultural and economic development and that they are recognised by the general public as reliable and authoritative centers of learning and reflection about the past—not mere antiquarian curiosities, fenced monuments, or static works of art.

DEFINITIONS

ARTICLE 2. An Archaeological or Historical Site embraces not only its physical structure, but also the human context and local historical conditions in which it was created, built, or inhabited. The environmental setting is likewise an essential part of the heritage site.

ARTICLE 3. Heritage Presentation is the carefully planned public explanation or discussion of an archaeological or historical site. Its communication medium can range from a text panel, to live guides, to a complex Virtual Reality application, but it should in every case provide information about the site that would be

unavailable through visual inspection alone.

ARTICLE 4. Public Interpretation is the arrangement of information about a particular archaeological or historical site into a meaningful sequence or narrative. Public interpretation should strive to contextualize the significance of the site for the visitor—not merely present disconnected statistics, dates, or technical terms.

SCIENTIFIC AND PROFESSIONAL GUIDELINES

A. PRESENTATION INFRASTRUCTURE

ARTICLE 5. The visitor facilities of a site and its presentation technology must be responsibly maintained and kept in good repair.

ARTICLE 6. Kiosks, walking paths, and informational signs must be as inconspicuous as possible and in must not alter the visual aspect of a site in a drastic way. The light and sound from kiosks, screens, and speakers must be restricted to the immediate area of the presentation, so as not to adversely affect the surroundings or disturb nearby residents.

ARTICLE 7. The public presentation of a monument should always make clear to the visitor the extent of the authentic physical remains. Modern recreations of missing elements or modern reconstructions of missing fabric must be clearly identified as such.

ARTICLE 8. Buildings constructed especially for visitors' centers or other public facilities must be clearly identified as modern, and, whatever their architectural style, they must respect the historic landscape and the proportions of the visible remains. It is essential that that the architects of the new facility work closely with the site's scientific researchers from the initial planning phase.

ARTICLE 9. In cases where the structural stability of a monument is not in danger, non-intrusive visual reconstructions (by means of artists' reconstructions, 3D computer modeling, Virtual Reality) should be preferred to physical reconstruction.

ARTICLE 10. The physical recreation of destroyed or missing historic landscape features (canals, parks, formal gardens etc.), when deemed necessary (i.e. when not accomplished by non-intrusive means such as 3D computer simulations), must be placed on their original location. The incorrect placement of such reconstructed features may offer a mistaken impression of the original character or function of the site.

ARTICLE 11. Every effort should be made to ensure that heritage presentations are accessible to the handicapped and to visitors with limited mobility.

B. INTERPRETATIVE TECHNIQUES

ARTICLE 12. The process of historical interpretation for the general public should be seen as far more complex than the mere “simplification” of scientific reports. Its aim is to explore the significance of a monument in a multi-faceted archaeological, historical, social, political, and artistic context.

ARTICLE 13. Historical Interpretation must be based on a multidisciplinary archaeological and/or historical study of the site and its surroundings, yet must also indicate clearly and honestly where conjecture, hypothesis, or philosophical reflection begin.

ARTICLE 14. Because the presentation of a site often involves a description of a living local community and its archaeological, historical, cultural, artistic, and ethnic heritage, representatives of the local community should be involved in the formulation of the basic presentation concept. Moreover, they should be involved in the various stages of production and be given the opportunity to offer comments and corrective suggestions.

ARTICLE 15. The contributions of all periods and groups to the historical significance of a monument should be respected and conveyed. Although particular periods and styles can be highlighted, the recreation of a single period or event should not be the exclusive aim of a presentation. Following Article 11 of the Venice Charter, the evaluation of the relative importance of historical facets of a site—and which can be ignored—must be the result of close consultation between the site team, the local community, and academic advisors.

ARTICLE 16. The history of the surrounding landscape, natural environment, and the overall geographical should be included in the interpretation of a site.

ARTICLE 17. The full variety of peoples involved in the history of the site must be given a voice in its interpretation—including minorities, women, immigrants—in addition to the familiar rulers, elite, and majority group. Special care must be taken to ensure that “generic” characters are fully based on historical research and that the monologues of historical characters connected to the site are based on verifiable texts.

ARTICLE 18. The construction of 3D computer reconstructions and Virtual Reality environments should be based upon a detailed and systematic analysis of the remains, not only from archaeological and historical standpoints but also from close analysis of the building materials, structural engineering criteria and architectural aspects. Together with written sources and iconography, several hypotheses should be checked against the results and data, and 3D models “iterated” towards the most probable reconstruction.

ARTICLE 19. Opening day is the beginning, not the end, of the interpretation process. The presentation should be constructed in a modular way so that content updating can be performed without substantial additional investment.

C. DOCUMENTATION

ARTICLE 20. Full scientific documentation of all elements in a presentation programme should be compiled and made available to visitors as well as researchers. This documentation should be in the form of an analytical and critical report, in which the archaeological or historical basis for every element of the work of presentation is included. This record of documentation should be placed in the archives of a public institution and should be published or posted on the Internet.

PLANNING, FUNDING, AND MANAGEMENT

ARTICLE 21. The unique archaeological and historical heritage of local communities is threatened by global cultural homogenisation as well as by physical

threats. Therefore policies for encouraging and funding the public presentation of heritage should constitute an integral component of local, regional, and national antiquities legislation.

ARTICLE 22. The presentation of recent discoveries or understandings of the archaeological and historical heritage to the general public is a responsibility no less important than physical conservation. This obligation must be acknowledged through relevant legislation and the provision of funds for presentation programmes connected with every public heritage project.

ARTICLE 23. Legislation should in principle require some form of permanent, accessible public interpretation (publication, website, video) in cases where the destruction of an archaeological or historical site is authorised for reasons of modern development.

ARTICLE 24. The scale, expense, and technological complexity of a heritage presentation should be appropriate to the location and available facilities (roads, parking, electricity, water, etc.) of the site. The goal should be physical and financial sustainability.

ARTICLE 25. A detailed environmental impact study should be made before the creation of any large archaeological or historical presentation site. The likely environmental, traffic, and economic effects (both positive and negative) of such a project should be realistically evaluated and taken into account in the project planning.

ARTICLE 26. The efforts of governmental institutions, local organizations, and private firms should be closely coordinated to ensure the continued funding and maintenance of on-site public presentation programmes.

TOURISM ASPECTS

ARTICLE 27. Effective and professional management is essential for a public presentation programme at a heritage site to provide tangible economic benefits for the local community.

ARTICLE 28. The raising of tourist attendance figures or increasing tourist revenue alone should not be the only criterion or goal for success. The presentation must also serve a range of educational and social objectives for the benefit of the local community.

ARTICLE 29. A heritage presentation site should be designed to safeguard the social and physical structure of the location and to ensure the privacy and dignity of local residents.

ARTICLE 30. The contribution of tourism to the sustainable economic development and cultural identity of a local community should entail close cooperation between tourism operators and both public and private groups, regarding formulation of tourism strategies and promotions, the flow of visitor traffic, and use of public facilities.

ARTICLE 31. Efforts should be made to coordinate local businesses and commercial activity with the heritage site in a respectful and sustainable way. The authenticity and local origin of handicrafts, for example, should be highlighted and encouraged.

ARTICLE 32. As a local cultural resource, the heritage presentation site should be made available for fairs, concerts, and public performances, with due respect for the character of the site.

HERITAGE EDUCATION AND TRAINING

ARTICLE 33. Every presentation programme should be seen as an educational resource and its design should take into account its possible utilisation in the curricula of local schools.

ARTICLE 34. Local students should be encouraged to participate in the maintenance and operations of the heritage presentation site through special programmes, events, and summer employment.

ARTICLE 35. The local community should be regularly updated on developments and new features at the heritage presentation site through the distribution of a

newsletter, website, public lecture series, or other means of public education, such as specially trained local interpreters.

ARTICLE 36. The training of an adequate number of qualified professionals in the relevant fields of presentation technology, content creation, management, and education is an important objective. Standard curricula should be formulated for professional training.

ARTICLE 37. As noted in the ICOMOS Charter for the Protection and Management of the Archaeological Heritage (Article 8), academic training “should take account of the shift in conservation policies from excavation to in situ preservation. It should also take into account the fact that the study of the history of indigenous peoples is as important in preserving and understanding the archaeological heritage as the study of outstanding monuments and sites.”

ARTICLE 38. Postgraduate training programs and courses should be developed with the objective of updating presentation professionals on recent developments and innovations in the field.

RECOMMENDATIONS

ARTICLE 39. International cooperation is essential to developing and maintaining standards in heritage presentation techniques and technologies.

ARTICLE 40. There is an urgent need to create an international forum for the exchange of information and experience among professionals dealing with archaeological and historical heritage presentation. This requires the organisation of conferences, seminars, and workshops at international as well as regional levels, and the establishment of regional centers for heritage education on all levels, from primary school to postgraduate studies.

ARTICLE 41. Regular international exchanges of professional staff and cooperation on selected pilot projects should be developed as a means of refining the methodology of heritage presentation.

appendix 2

**The ICOMOS Charter
for the Interpretation and Presentation
of Cultural Heritage Sites**

**FIFTH DRAFT
Revised under the Auspices of
the ICOMOS International Scientific Committee
on Interpretation and Presentation**

12 December 2006

- Preamble
- Definitions
- Objectives
- Principles

PREAMBLE

Since its establishment in 1965 as a worldwide organisation of heritage professionals dedicated to the study, documentation, and protection of cultural heritage sites, ICOMOS has strived to promote the conservation ethic and to help enhance public appreciation of humanity's material heritage in all its forms and diversity.

As noted in the Charter of Venice (1964) "It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions." Subsequent ICOMOS charters have taken up that mission, establishing professional guidelines for specific conservation challenges and encouraging effective communication about the importance of heritage conservation in every region of the world.

These earlier ICOMOS charters stress the importance of public communication

as an essential part of the larger conservation process (variously describing it as “dissemination,” “popularization,” “presentation,” and “interpretation”). They implicitly acknowledge that every act of heritage conservation—within all the world’s cultural traditions—is by its nature a communicative act.

From the vast range of surviving material remains of past communities and civilisations, the choice of what to preserve, how to preserve it, and how it is to be presented to the public are all elements of site interpretation. They represent every generation’s vision of what is significant, what is important, and why material remains from the past should be passed on to generations yet to come.

The need for a clear rationale, standardised terminology, and accepted professional principles for Interpretation and Presentation is evident. In recent years, the dramatic expansion of interpretive activities at many cultural heritage sites and the introduction of elaborate interpretive technologies and new economic strategies for the marketing and management of cultural heritage sites have created new complexities and aroused basic questions that are central to the goals of both conservation and the public appreciation of cultural heritage sites throughout the world:

- What are the accepted and acceptable goals for the Interpretation and Presentation of cultural heritage sites?
- What principles should help determine which technical means and methods are appropriate in particular cultural and heritage contexts?
- What ethical and professional considerations should help shape Interpretation and Presentation regardless of its specific forms and techniques?

The purpose of this Charter is therefore to define the basic principles of Interpretation and Presentation as essential components of heritage conservation efforts and as a means of enhancing public appreciation and understanding of cultural heritage sites.

DEFINITIONS

For the purposes of the present Charter,

Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include professional and popular publications, public lectures, on-site installations, formal and informal educational programmes; community activities; and ongoing research, training, and evaluation of the interpretation process itself.

Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications.

Interpretive infrastructure refers to physical installations, facilities, and areas at a cultural heritage site that may be specifically utilised for the purposes of interpretation and presentation.

Site interpreters refers to staff or volunteers at a cultural heritage site who are permanently or temporarily engaged in the public communication of information relating to the values and significance of the site.

Cultural Heritage Site refers to a locality, natural landscape, settlement area, architectural complex, archaeological site, or standing structure that is recognized and often legally protected as a place of historical and cultural significance.

OBJECTIVES

In recognizing that interpretation and presentation are part of the overall process of cultural heritage conservation and management, this Charter seeks to establish seven cardinal principles, upon which Interpretation and Presentation—in whatever form or medium is deemed appropriate in specific circumstances—should be based.

Principle 1: Access and Understanding

Principle 2: Soundness of Information Sources

Principle 3: Attention to Setting and Context

Principle 4: Preservation of Authenticity

Principle 5: Planning for Sustainability

Principle 6: Concern for Inclusiveness

Principle 7: Importance of Research, Evaluation, and Training

Following from these seven principles, the objectives of this Charter are to:

1. **Facilitate understanding and appreciation** of cultural heritage sites and foster public awareness of the need for their protection and conservation.
2. **Communicate the meaning** of cultural heritage sites through careful, documented recognition of their significance, through accepted scientific and scholarly methods as well as from living cultural traditions.
3. **Safeguard the tangible and intangible values** of cultural heritage sites in their natural and cultural settings and social context.
4. **Respect the authenticity** of cultural heritage sites, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure.
5. **Contribute to the sustainable conservation** of cultural heritage sites, through promoting public understanding of ongoing conservation efforts and ensuring long-term maintenance and updating of the interpretive infrastructure.
6. **Encourage inclusiveness** in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.
7. **Develop technical and professional standards** for heritage interpretation and presentation, including technologies, research, and training. These standards must be appropriate and sustainable in their social contexts.

PRINCIPLES

Principle 1: Access and Understanding

Interpretation and presentation programmes, in whatever form deemed appropriate and sustainable, should facilitate physical and intellectual access by the public to cultural heritage sites.

- 1.1 Effective interpretation and presentation should enhance experience, increase public respect and understanding, and communicate the importance of the conservation of cultural heritage sites.
- 1.2 Interpretation and presentation should encourage individuals and communities to reflect on their own perceptions of a site and establish a meaningful connection to it by providing insights - as well as facts. The aim should be to stimulate further interest and learning.
- 1.3 Interpretation and presentation programmes should identify and assess their audiences demographically and culturally. Every effort should be made to communicate the site's values and significance to its varied audiences.
- 1.4 The diversity of language among visitors and associated communities connected with a heritage site should be reflected in the interpretive infrastructure.
- 1.5 Interpretation and presentation activities should also be physically accessible to the public, in all its variety.
- 1.6 In cases where physical access to a cultural heritage site is restricted due to conservation concerns, cultural sensitivities, adaptive re-use, or safety issues, interpretation and presentation should be provided off-site.

Principle 2: Information Sources

Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from

living cultural traditions.

- 2.1 Interpretation should show the range of oral and written information, material remains, traditions, and meanings attributed to a site. It should also clearly identify the sources of this information.
- 2.2 Interpretation should be based on a well researched, multidisciplinary study of the site and its surroundings, but should also acknowledge that meaningful interpretation also necessarily includes reflection on alternative historical hypotheses, local myths, and stories.
- 2.3 At cultural heritage sites where traditional storytelling or memories of historical participants provide an important source of information about the significance of the site, interpretive programmes should incorporate these oral testimonies—either indirectly, through the facilities of the interpretive infrastructure, or directly, through the active participation of members of associated communities as on-site interpreters.
- 2.4 Visual reconstructions, whether by artists, architects, or computer modelers, should be based upon detailed and systematic analysis of environmental, archaeological, architectural, and historical data, including analysis of written, oral and iconographic sources, and photography. The information sources on which such visual renderings are based should be clearly documented and alternative reconstructions based on the same evidence, when available, should be provided for comparison.
- 2.5 Interpretation and presentation activities and the research and information sources on which they are based should be documented and archived for future reference and reflection.

Principle 3: Context and Setting

The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

- 3.1 Interpretation should explore the significance of a site in its multi-faceted

historical, political, spiritual, and artistic contexts. It should consider all aspects of the site's cultural, social, and environmental significance.

- 3.2 The public interpretation of a cultural heritage site should always clearly distinguish and date the successive phases and influences in its evolution. The contributions of all periods to the significance of a site should be respected.
- 3.3 Interpretation should also take into account all groups that have contributed to the historical and cultural significance of the site.
- 3.4 The surrounding landscape, natural environment, and geographical setting are all integral parts of a site's historical and cultural significance, and, as such, should be taken into account in its interpretation.
- 3.5 Intangible elements of a site's heritage such as cultural and spiritual traditions, stories, music, dance, theater, literature, visual arts, personal customs and cuisine should be noted and included in its interpretation.
- 3.6 The cross-cultural significance of heritage sites, as well as the range of perspectives about them based on scholarly research, ancient records, and living traditions, should be considered in the formulation of interpretive programmes.

Principle 4: Authenticity

The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).

- 4.1 Authenticity is a concern relevant to human communities as well as material remains. The design of a heritage interpretation programme should respect the traditional social functions of the site and the cultural practices and dignity of local residents and associated communities.
- 4.2 Interpretation and presentation should contribute to the conservation of the authenticity of a cultural heritage site by communicating its significance

without adversely impacting its cultural values or irreversibly altering its fabric.

- 4.3 All visible interpretive infrastructure (such as kiosks, walking paths, and information panels), when deemed appropriate and necessary must be sensitive to the character, setting and the cultural and natural significance of the site, while remaining easily identifiable.
- 4.4 On-site concerts, dramatic performances, and other interpretive activities—when deemed appropriate and sensitive to the character of the site—must be carefully planned to minimise disturbance to the local residents and to the physical surroundings of the site.

Principle 5: Sustainability

The interpretive plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.

- 5.1 The development and implementation of interpretation and presentation programmes should be an integral part of the overall planning, budgeting, and management process of cultural heritage sites.
- 5.2 The potential effect of interpretive infrastructure and visitor numbers on the cultural value, physical characteristics, integrity, and natural environment of the site must be fully considered in heritage impact assessment studies.
- 5.3 Interpretation and presentation should serve a wide range of educational and cultural objectives. The success of an interpretive programme should not be judged solely on the basis of visitor attendance figures or revenue.
- 5.4 Interpretation and presentation should be an integral part of the conservation process, enhancing the public's awareness of specific conservation problems encountered at the site and explaining the efforts being taken to protect the site's physical integrity.

- 5.5 Any technical or technological elements selected to become a permanent part of a site's interpretive infrastructure should be designed and constructed in a manner that will ensure effective and regular maintenance.
- 5.6 Interpretive activities should aim to provide equitable and sustainable economic, social, and cultural benefits to the host community at all levels, through education, training, and the creation of economic opportunities. To that end, the training and employment of site interpreters from the host community should be encouraged.

Principle 6: Inclusiveness

The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, associated communities, and other stakeholders.

- 6.1 The multidisciplinary expertise of scholars, conservation experts, governmental authorities, site managers, tourism operators, and other professionals should be integrated in the formulation of interpretation and presentation programmes.
- 6.2 The traditional rights, responsibilities, and interests of property owners, nearby residents, and associated communities should be noted and respected in the planning of site interpretation and presentation programmes.
- 6.3 Plans for expansion or revision of interpretation and presentation programmes should be open for public comment and involvement. It is the right and responsibility of all to make their opinions and perspectives known.
- 6.4 Because the question of intellectual property and traditional cultural rights is especially relevant to the interpretation process and its expression in various communication media (such as on-site multimedia presentations, digital media, and printed materials), legal ownership and right to use images, texts, and other interpretive materials should be discussed and clarified in the planning process.

Principle 7: Research, Evaluation and Training

Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

- 7.1 The interpretation of a cultural heritage site should not be considered to be completed with the completion of a specific interpretive infrastructure. Continuing research and consultation are important to furthering the understanding and appreciation of a site's significance and should be integral elements in every heritage interpretation programme.
- 7.2 The interpretive programme and infrastructure should be designed and constructed in a way that ensures periodic content revision and/or expansion.
- 7.3 Interpretation and presentation programmes and their physical impact on a site should be continuously monitored and evaluated, and periodic changes made on the basis of both scientific and scholarly analysis and public feedback. Visitors and members of associated communities as well as heritage professionals should be in-volved in this evaluation process.
- 7.4 Every interpretation programme should be seen as an educational resource and its design should take into account its possible use in school curricula, communications and information media, special activities, events, and seasonal volunteer involvement.
- 7.5 The training of qualified professionals in the specialised fields of heritage interpretation and presentation, such as content creation, management, technology, guiding, and education, is a crucial objective. In addition, basic academic conserva-tion programmes should include a component on interpretation and presentation in their courses of study.
- 7.6 On-site training programmes and courses should be developed with the objective of updating and informing heritage and interpretation staff of all levels and associated and host communities of recent developments and innovations in the field.

- 7.7 International cooperation and sharing of experience are essential to developing and maintaining standards in interpretation methods and technologies. To that end, international conferences, workshops and exchanges of professional staff as well as national and regional meetings should be encouraged. These will provide an opportunity for the regular sharing of information about the diversity of interpretive approaches and experiences in various regions and cultures.

SAMENVATTINGEN
RÉSUMÉS

CULTUREEL PATRIMONIUM EN HET PUBLIEK: AMBIGUÏTEITEN, MOGELIJKHEDEN EN UITDAGINGEN

Azedine Beschouch

Wetenschappelijk adviseur, UNESCO

'Erfgoed' is een concept dat in Europa is ontwikkeld. Het heeft een geschiedenis die teruggaat tot de ontdekking van de klassieke culturen van Griekenland en Rome. Door de Europese koloniale expansie heeft dit concept zich kunnen verspreiden over de hele wereld en wordt het vandaag universeel aanvaard. Ondanks de donkere kanten van de kolonisering heeft Europa er voor gezorgd dat een belangrijk deel van het Arabische en Afrikaanse culturele erfgoed is bewaard gebleven.

Maar aan de idee van erfgoed zijn ook problemen verbonden. Een eerste probleem is dat erfgoed nauw in verband wordt gebracht met culturele identiteit. Voor de bewaring van het erfgoed heeft dit soms desastreuze gevolgen. De verwoesting van de strategisch onbelangrijke Mostar-brug, die een voetgangersverbinding vormde tussen het Moslimgedeelte en het Kroatische gedeelte in het westen van de stad, is daar een goed voorbeeld van. Een tweede probleem is dat erfgoed meer en meer gezien wordt als een globale materie. De Werelderfgoedlijst heeft vaak het perverse neveneffect dat grote delen van het rijke erfgoed van een land of stad dat niet internationaal wordt erkend en beschermd aan afbraak en verwoesting onderhevig is. Peking is daar een goed voorbeeld van. Ten slotte zorgt het verband tussen erfgoed en toeristische ontsluiting ervoor dat belangrijke sites die niet toeristisch attractief zijn, worden verwaarloosd of dat drukbezochte plaatsen hun eigenheid verliezen.

Twee ideeën zijn voor de verdere ontwikkeling van het erfgoedconcept belangrijk: ontsluiting door educatie en achtergrondinformatie en het opstellen van een partnerschap tussen de landen uit het noorden en die uit het zuiden volgens een ethische code. De belangrijkste uitdaging voor UNESCO is het ontwikkelen van een erfgoedconcept op langere termijn.

PATRIMOINE CULTUREL ET PUBLIC: AMBIGUÏTÉS, POSSIBILITÉS ET DÉFIS

Azedine Beschaouch

Adviseur scientifique, UNESCO

'Patrimoine' est un concept développé en Europe. Il a une histoire qui remonte à la découverte des cultures classiques de Grèce et de Rome. Par l'expansion coloniale européenne, ce concept a pu se propager dans le monde entier et est accepté universellement aujourd'hui. Malgré les côtés sombres de la colonisation, l'Europe est responsable de la préservation d'une partie importante du patrimoine culturel arabe et africain.

Mais à l'idée de patrimoine sont également liés certains problèmes. Un premier est que le patrimoine est lié étroitement à l'identité culturelle. Pour la préservation du patrimoine, cela engendre parfois des conséquences désastreuses. La destruction du pont peu important stratégiquement de Mostar, qui formait une liaison piétonne entre la partie musulmane et la partie croate à l'ouest de la ville, en est un bon exemple. Un second problème est que patrimoine est de plus en plus considéré comme matière globale. La liste du Patrimoine Mondial a comme effet secondaire pervers que de grandes parties du riche patrimoine d'un pays ou d'une ville qui ne sont pas reconnues officiellement ou classées, sont susceptibles d'être démolies et détruites. Pékin en est un bon exemple. Finalement, les conséquences des liens entre patrimoine et ouverture au public permettent que des sites importants mais non attractifs pour les touristes sont négligés ou que des endroits très visités perdent leur essence.

Deux idées pour le développement ultérieur du concept de patrimoine sont importants: ouverture au public par l'éducation et l'information de base et la mise en place d'un partenariat entre les pays du nord et ceux du sud, selon un code éthique. Le défi le plus important pour l'UNESCO est l'élaboration d'un concept de patrimoine à long terme.

DE PROMOTIE VAN 'ERFGOED INTELLIGENTIE' VOOR EEN DUURZAME LOKALE ONTWIKKELING

Daniel Thérond

Hoofd van de afdeling Cultureel Erfgoed

Raad van Europa

De Raad van Europa speelt een belangrijke rol in het ontwikkelen en promoten van gemeenschappelijke standaarden in de landen van Europa en in het verzorgen van een brugfunctie tussen de regeringen van de verschillende Europese landen en andere organisaties en de samenleving. Een van de uitdagingen vandaag bestaat er in om het erfgoed te beschouwen in de nieuwe kennismaatschappij. Dit geeft aanleiding tot een verschuiving van erfgoed als dusdanig naar 'erfgoed intelligentie'.

'Erfgoed intelligentie' kan gezien worden als een geheel van methoden en middelen die het mogelijk maken om erfgoed te identificeren, voor te stellen, te verspreiden alsook het niet-materiële kapitaal waarop de kennissamenleving is gebaseerd. Daarom beschouwt het naast het traditionele erfgoed ook de kennis, de vaardigheden, expertisecentra en organisatieprocessen die specifiek zijn voor een regio om op die manier te komen tot een duurzame ontwikkeling en competitieve identiteit.

Belangrijke aspecten die een rol spelen bij de ontwikkeling van 'erfgoed intelligentie' zijn duurzame ontwikkeling en lokale eigenheid, globalisatie en technologie, de makteconomie en de publieke sfeer. Bij het opstellen van sleutelteksten in de nieuwe kennismaatschappij zal de Raad van Europa daarom rekening moeten houden met de rol van de burger, het multidisciplinaire aspect van erfgoedbenadering, de ontsluiting van het erfgoed, een 'bottom-up' benadering in erfgoedpolitiek en ethische en methodologische aspecten bij het ontsluiten en digitaliseren van culturele goederen.

LA PROMOTION DE 'L'INTELLIGENCE PATRIMONIALE' POUR UN DÉVELOPPEMENT LOCAL DURABLE

Daniel Thérond

*Chef de la Division du Patrimoine Culturel
Conseil de l'Europe*

Le Conseil de l'Europe joue un rôle important dans l'élaboration et la promotion de normes communes entre les pays de l'Europe ainsi que dans la mise en place d'une fonction de pont entre les gouvernements des différents pays européens et autres organisations et la société. Un des défis actuels consiste en la considération du patrimoine au sein de la nouvelle société de connaissance. Cela a comme conséquence un déplacement du patrimoine en tant que tel vers une « intelligence patrimoniale ».

« L'intelligence patrimoniale » peut être vue comme un ensemble de méthodes et de moyens qui permettent d'identifier le patrimoine, de le présenter, de le propager ainsi que comme un capital immatériel sur lequel la société de connaissance est basée. C'est pour cette raison qu'à côté du patrimoine traditionnel, elle tient également compte de la connaissance, des dextérités, des centres d'expertise et des processus d'organisation qui sont spécifiques à une région pour aboutir de cette manière à un développement durable et une identité compétitive.

Des aspects importants qui jouent un rôle dans l'élaboration de « l'intelligence patrimoniale » sont le développement durable et l'identité locale, la globalisation et la technologie, l'économie de marché et la sphère publique. Lors de la rédaction de textes-clé dans la nouvelle société de connaissance, le Conseil de l'Europe devra donc tenir compte du rôle du citoyen, de l'aspect multidisciplinaire de l'approche patrimoniale, de l'ouverture au public du patrimoine, d'une approche de politique patrimoniale partant de la base et des aspects éthiques et méthodologiques lors de l'ouverture et de la digitalisation des biens culturels.

WAAROM ERFGOEDPRESENTATIE EEN VOLWAARDIGE BEROEPSBEZIGHEID MOET WORDEN

Dirk Callebaut

*Dienstdoend Directeur, Instituut voor het Archeologisch Patrimonium van de Vlaamse Gemeenschap
Uitvoerend Directeur van het Ename Expertisecentrum voor Erfgoedontsluiting*

Op het vlak van de ontsluiting van het erfgoed bevinden wij ons in een nieuw tijdperk waarin samenwerking tussen verschillende overheidsinstanties, de privé-sector en de coördinatie op verschillende niveaus noodzakelijk is. Het is met het oog op deze nieuwe ontwikkelingen dat het Ename Charter wordt voorgesteld.

De noodzaak voor een nieuw charter wordt ingegeven door de grote schaal waarop vandaag aan erfgoedontsluiting wordt gedaan. Daarom is er ook een behoefte aan een internationale consensus. Groepen en instanties die met erfgoedpresentatie bezig zijn weten vaak niet wat er elders in de wereld op dat vlak gebeurt. Tot nu toe is er ook nooit een systematische discussie geweest over een algemeen aanvaardbare internationale standaard voor de wetenschappelijke betrouwbaarheid en intellectuele integriteit van de inhoud bij dergelijke ontsluiting naar een breder publiek.

Vier thema's spelen daarbij een belangrijke rol. Wat de wetenschappelijke ondersteuning betreft, moeten wij ons afvragen waar de grenzen van de interpretatie liggen als de wetenschappelijke data onvolledig zijn. Op het vlak van planning en financiering moeten wij erkennen dat presentatie naar een breed publiek evengoed tot onze verantwoordelijkheid hoort als de conservatie en het wetenschappelijke onderzoek an sich. Wat de ontsluiting van sites betreft mag het ontwikkelen van een toeristische industrie niet het enige criterium zijn. Ten slotte moet het educatieve en sociale aspect voor de lokale bevolking integraal worden opgenomen in het toegankelijk maken van het erfgoed.

POURQUOI LA PRÉSENTATION DU PATRIMOINE DOIT DEVENIR UN MÉTIER À PART ENTIÈRE

Dirk Callebaut

Directeur f.f., VIOE (Institut flamand du patrimoine immobilier)

Sur le plan de l'accessibilité du public au patrimoine, nous nous trouvons dans une nouvelle ère où la collaboration entre les différentes instances gouvernementales, le secteur privé et la coordination à différents niveaux est nécessaire. Ayant en mémoire ces nouveaux développements, la Charte d'Ename vous est présentée.

La nécessité d'une nouvelle charte s'avère nécessaire car aujourd'hui l'accessibilité publique du patrimoine s'opère sur une grande échelle. C'est la raison pour laquelle un consensus international est nécessaire. Des groupes et instances s'occupant de la présentation du patrimoine ne sont pas toujours au courant de ce qui se passe à ce niveau ailleurs dans le monde. Jusqu'à présent, il n'y a jamais eu de discussion systématique sur les normes internationales acceptées de manière générale au sujet d'une authenticité scientifique et d'une intégrité intellectuelle de contenu lors d'une accessibilité à un public plus large.

Quatre thèmes jouent ici un rôle important. En ce qui concerne la base scientifique, nous devons nous interroger où se situent les frontières de l'interprétation si les données scientifiques sont incomplètes. Au niveau de la gestion et du financement, nous devons reconnaître que nous sommes également responsables de l'interprétation auprès d'un large public, au même titre que la conservation et la recherche scientifique propre. En ce qui concerne l'ouverture des sites, le développement d'une industrie touristique ne peut être le seul critère. Finalement, l'aspect éducatif et social pour la population locale doit être intégralement prise en cause lors de l'accessibilité du patrimoine.

HET BELANG VAN WETENSCHAPPELIJKE ONDERBOUWING EN EEN FORMELE BEELDTAAL IN VIRTUELE MODELLEN VAN ARCHEOLOGISCHE SITES. HET VOORBEELD VAN HET HUIS VAN AUGUSTUS EN DE VILLA VAN DE MYSTERIES

Bernard Frischer en Philip Stinson

*UCLA, Laboratorium voor Culturele Virtuele Realiteit,
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Het Laboratorium voor Culturele Virtuele Realiteit van de Universiteit van California, LA heeft twee missies: het ontwikkelen van wetenschappelijk verantwoorde virtuele modellen van culturele erfgoedsites (CVR-modellen) en experimenteren met manieren om CVR-modellen te gebruiken in onderzoek en onderwijs. Wij hebben gewerkt met het Huis van Augustus in Rome in samenwerking met de Afdeling Archeologie van de Universiteit van Bologna. Dit artikel gaat over het gebruik van technologie voor virtuele realiteit bij de presentatie van culturele erfgoed-sites, in relatie tot het Ename Charter.

Het Huis van Augustus en de Villa van de Mysteries zijn sites met een hoge artistieke en historische betekenis. Maar we geloven dat het mogelijk moet zijn om een methodologie te ontwikkelen waarvan de fundamentele principes kunnen worden toegepast op andere erfgoedsites, gaande van individuele monumenten of gebouwen tot site-topografie, dorpen, steden en regio's. We vinden het verontrustend dat archeologisch bewijsmateriaal niet onderscheiden wordt van gerestaureerde of gereconstrueerde stukken in virtuele realiteitmodellen. Het is nochtans zeer leerrijk om een onderscheid te maken tussen wat is overgebleven en wat hypothetisch is in een reconstructie van welke aard dan ook, of het nu gaat om een digitaal model of een traditionele tekening. Deze gevalstudies bieden daarom ideeën over hoe archeologisch bewijsmateriaal moet gepresenteerd worden samen met gerestaureerd of gereconstrueerde elementen wanneer daarvoor belangrijk bewijs bestaat.

We stellen hier een standaardtypologie voor van virtuele realiteitmodellen die een hoge prioriteit verleent aan wetenschappelijke verantwoording en het opnemen van archeologisch bewijsmateriaal als grafische representaties in de modellen zelf.

L'IMPORTANCE D'UNE STRUCTURE SCIENTIFIQUE ET D'UN LANGAGE VIRTUEL FORMEL DANS LES MODÈLES VIRTUELS DE SITES ARCHÉOLOGIQUES. L'EXEMPLE DE LA MAISON D'AUGUSTE ET DE LA VIL- LA DES MYSTÈRES.

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Le Laboratoire pour une Réalité Virtuelle Culturelle de l'Université de Californie, L.A., a deux missions: le développement de modèles virtuels scientifiquement justifiés de sites patrimoniaux culturels et l'expérimentation de l'utilisation de tels modèles dans la recherche et l'enseignement. Nous avons travaillé avec la Maison d'Auguste à Rome, en collaboration avec le département archéologique de l'université de Bologne. Le présent article a pour sujet l'emploi de la technologie de la Réalité Virtuelle dans la présentation de sites patrimoniaux culturels, en relation avec la Charte d'Ename.

La Maison d'Auguste et la Villa des Mystères sont des sites ayant une grande signification artistique et historique. Mais nous pensons qu'il est possible d'élaborer une méthodologie dont les principes fondamentaux peuvent s'appliquer sur d'autres sites patrimoniaux, allant de monuments ou bâtiments individuels jusqu'à la topographie de sites, des villages, des villes et des régions. Nous nous inquiétons du fait que les preuves matérielles archéologiques ne soient pas distinguées des pièces restaurées ou reconstituées dans des modèles de réalité virtuelle. Il est pourtant très instructif de faire la différence entre ce qui subsiste et ce qui est hypothétique dans une reconstruction de n'importe quelle type, qu'il s'agisse d'un modèle digital ou d'un dessin traditionnel.

C'est pour cette raison que ces études de cas offrent des idées de la façon comment les preuves matérielles archéologiques pourraient être présentées en même temps que les éléments restaurés ou reconstitués lorsqu'il existe pour cela des preuves importantes.

Nous présentons ici une typologie standard de modèles de réalité virtuelle qui confère une haute priorité à la justification scientifique et à l'enregistrement des preuves matérielles archéologiques comme représentations graphiques dans les modèles mêmes.

HET 'VIRTUELE' COMMUNICEREN

Maurizio Forte

Nationale Raad voor Onderzoek, Italië

De revolutie van digitale technologie in het verleden heeft de nadruk gelegd op technische aspecten en niet op de betekenis van de informatie en communicatie. Op het vlak van virtueel erfgoed bestaat/bestond het gevaar om esthetische elementen toe te voegen in plaats van narratieve feedback en kennis: Hoeveel informatie kan ik uit een virtueel systeem halen? Hoe communiceert het? Hoe kunnen we dit soort interactieve communicatie beheren? De toepassing van virtuele realiteit in cultureel erfgoed zou erop gericht moeten zijn om onderwijs te verbeteren. We maken een onderscheid tussen lineair leren, hulpmiddelen en acties zoals boeken, audiogidsen, catalogi enz. (een lineaire sequentie), en leren in een netwerk, zoals bij VR-systemen waar de gebruiker is ondergedompeld in netwerken van informatie en visuele data.

Psychologisch en cognitief leren in het museum kan geïnterpreteerd worden als een communicatieve flow van informatie over het territorium van het museum en het territorium van de gebruiker. De relaties tussen virtuele en psychologische reacties (actie/reactie) vormen de basis van iedere cognitieve verwerking: een goede impact gaat samen met een goede herinnering, een goede herinnering zal waarschijnlijk aanleiding geven tot een goed verhaal. Om een object te duiden in een museumtentoonstelling bijvoorbeeld, vergelijken wij oude mentale 'kaarten' met nieuwe 'kaarten'. Deze wederzijdse interactie kan een nieuwe context creëren.

Hier presenteren we de filosofie van het ecologische denken voor toepassingen op het vlak van virtuele realiteit: virtuele werelden worden gezien als ecosystemen. We gaan in op volgende basisconcepten in virtuele realiteit: terugkoppeling of retroactiviteit, circulariteit, redundantie van informatie, verschil, hiërarchische niveaus van informatie, kaart, verbondenheid, metaforen, context, narratieve zichtbaarheid, esthetica van het genot.

COMMUNIQUER DE FAÇON 'VIRTUELLE'

Maurizio Forte

Conseil National pour la Recherche, Italie

La révolution de la technologie digitale dans le passé a mis l'accent sur les aspects techniques et non sur le sens de l'information et de la communication. Au niveau du patrimoine virtuel, il existait/existe le danger d'ajouter des éléments esthétiques à la place du feedback narratif et de la connaissance: Combien d'informations puis-je obtenir d'un système virtuel ? Comment communique-t-il? Comment peut-on gérer cette sorte de communication interactive? L'application de réalité virtuelle dans le patrimoine culturel devrait avoir pour but l'amélioration de l'enseignement. Nous faisons une différence entre apprentissage linéaire, moyens d'aide et d'actions comme des livres, des audio guides, des catalogues, etc. (une séquence linéaire), et apprentissage par un réseau, comme les systèmes VR, où l'utilisateur est submergé par des réseaux d'informations et de données visuelles.

L'apprentissage psychologique et cognitif dans le musée peut être interprété comme un courant communicatif entre le territoire du musée et le territoire de l'utilisateur. Les relations entre les réactions virtuelles et psychologiques (action/réaction) forment la base de chaque élaboration cognitive : un bon impact va de pair avec un bon souvenir, un bon souvenir débouchera probablement sur une bonne histoire. Pour désigner un objet dans une exposition muséale par exemple, nous comparons de vieilles 'cartes' mentales avec de nouvelles 'cartes'. Cette interaction dans les deux sens peut créer un nouveau contexte.

Ici nous présentons la philosophie de la pensée écologique dans des applications au niveau de la réalité virtuelle : des mondes virtuels sont considérés comme des écosystèmes. Nous adhérons aux concepts de base suivants dans la réalité virtuelle: rétroactivité, circularité, redondance de l'information, différence, niveaux hiérarchiques d'information, carte, solidarité, métaphores, contexte, visibilité narrative, esthétique du plaisir.

INTERPRETATIE EN RESPECT VOOR HET IMMATERIËLE ERFGOED

Kanunnik Peter Brett

Kanunnik Emeritus Kathedraal Canterbury, Verenigd Koninkrijk, en het Comité voor Cultureel Toerisme, ICOMOS UK

Atmosfeer en gevoelens zijn aspecten die horen bij alle belangrijke historische sites. Het zijn zaken waarvan iedereen die verantwoordelijk is voor het beheer van dergelijke sites zich bewust moet zijn. Onze taak bestaat erin om historische sites toegankelijk te maken voor een zo groot mogelijk publiek. Dit doen we door datgene wat de bezoeker ziet te beschrijven en het betekenisvol te duiden.

Informatie wordt doeltreffend wanneer de communicatiemiddelen goed gekozen zijn. We houden daarbij niet alleen rekening met wat de bezoeker kan zien, maar ook met zijn verwachtingen, behoeften en interesses. In de mate van het mogelijke moeten wij daarom de bezoekersmarkt zo goed mogelijk leren kennen.

Interpretatie heeft betrekking op de betekenis en het begrijpen en zou de bezoeker moeten betrekken in een boeiende ervaring. Het is in het proces van interpretatie dat 'immateriële waarden' naar voren kunnen komen, soms geassocieerd met de historische setting. Authentieke verhalen of betekenissen kunnen de verbeelding prikkelen en buitenstaanders naar de ziel van een plaats voeren. Het is belangrijk dat wat verteld wordt of tot leven wordt gebracht een strenge beoordeling heeft ondergaan die de juistheid verzekert. Romantisering, ook al is ze goed bedoeld, is bedrog.

INTERPRÉTATION ET RESPECT DU PATRIMOINE IMMATERIEL

Chanoine Peter Brett

Chanoine émérite Cathédrale de Canterbury, Royaume Uni, et le Comité pour le Tourisme Culturel, ICOMOS UK

Atmosphère et sentiments sont des aspects qui font partie de tous les sites historiques importants. Ce sont des choses dont toute personne responsable pour la gestion de sites pareils devrait être conscient. Notre tâche consiste de rendre ac-

cessible des sites historiques à un public le plus large possible. Nous faisons cela en décrivant ce que voit le visiteur et en le désignant de façon significative.

L'information devient efficace quand les moyens de communication sont bien choisis. Nous ne tenons pas uniquement compte avec ce que voit le visiteur, mais aussi avec ses attentes, ses besoins et ses intérêts. Dans les mesures du possible, nous devons, pour ces raisons, apprendre à connaître aussi bien que possible le marché que représente le visiteur.

L'interprétation porte sur le sens et la compréhension et devrait impliquer le visiteur dans une expérience passionnante. C'est dans le processus de l'interprétation que des valeurs immatérielles peuvent être mises en avant, parfois associées à un cadre historique. Des histoires ou des significations authentiques peuvent stimuler l'imagination et amener les non-initiés à percevoir l'âme d'un endroit. Il est important que ce qui est raconté ou ce qui est évoqué, ait d'abord été jugé sévèrement pour s'assurer de l'exactitude des faits. Le romanesque, même avec de bonnes intentions, est un mensonge.

HET BEHEER VAN ARCHEOLOGISCHE SITES: EEN INTEGRATIE VAN ACTIVITEITEN

Françoise Descamps

The Getty Conservation Institute, VS

De verschillende aspecten van het beheer van een archeologische site worden hier toegelicht aan de hand van de site Joya de Cerén in El Salvador. Deze site bestaat uit een dorp met aarden constructies uit de klassieke Mayaperiode. Na meer dan twee eeuwen kwam aan de bewoning abrupt een einde door een vulkaanuitbarsting. Dat gebeurde in de zesde eeuw van onze tijdrekening. De voorbereidingen voor een beheersplan voor Joya de Cerén maakte deel uit van "The Maya Initiative" en werd gesteund door The Getty Conservation Institute en instellingen in de Meso-Amerikaanse landen die verantwoordelijk zijn voor erfgoed.

Het plan is het resultaat van een interdisciplinaire samenwerking en beoogt de coördinatie van alle interventies van instellingen en individuen die direct of indirect te maken hebben met de site. De basis van het programma was de erkenning van de belangrijkheid van de site en de inzet van de betrokkenen bij het conserveren van site.

Het is duidelijk dat iedere site anders is omdat de context verschillend is.

Daarom vraagt iedere site een eigen aanpak. Om die reden richten wij ons hier op het planningsproces en de ontwikkeling van een plan in het algemeen en niet op de specifieke resultaten van ons werk.

LA GESTION DES SITES ARCHÉOLOGIQUES: UNE INTÉGRATION D'ACTIVITÉS

Françoise Descamps

The Getty Conservation Institute, Les États Unis

Les différents aspects de la gestion d'un site archéologique sont expliqués ici par l'exemple du site de Joya de Cerén en république d'El Salvador. Ce site est constitué d'un village avec des constructions en terre de la période Maya classique. Après plus de deux siècles survint un terme abrupt à l'habitat local, suite à une irruption volcanique qui eût lieu au 6ème siècle de notre ère. Les préparatifs pour un plan de gestion de Joya de Cerén fait partie de "The Maya Initiative" et fut soutenue par The Getty Conservation Institute et des institutions responsables du patrimoine dans les pays de la Més-Amérique.

Le plan est le résultat d'une collaboration interdisciplinaire et a pour but la coordination de toutes les interventions institutionnelles et individuelles qui, directement ou indirectement, concernent le site. La base du programme est la reconnaissance de l'importance du site et l'engagement des intéressés pour conserver le site.

Il est clair que chaque site est différent parce que le contexte est autre. Pour cela, chaque site nécessite une démarche propre. Pour cette raison, nous nous tournons vers un processus de gestion et d'élaboration d'un plan général et non pas vers les résultats spécifiques de notre travail.

OVER DE BELANGRIJKHEID VAN ARCHEOLOGISCHE ONTSLUITING EN VAN VERSCHILLENDE GEZICHTSPUNTEN

Francis P. McManamon

United States National Park Service

Dit artikel belicht een aantal punten van het Ename Charter die specifiek handelen over de publieke ontsluiting van archeologische en historische sites en landschappen. De vraag hoe we homogenisering kunnen tegengaan speelt daarbij een belangrijke rol. Bij de ontsluiting wordt daarom het beste rekening gehouden met regionale verschillen en presenteren we het beste verschillende perspectieven. De ontwerpstukken van het Ename Charter worden eveneens getoetst aan de jarenlange ervaring van de National Park Service in de uitoefening van haar opdracht.

De concrete uitdagingen van hedendaagse erfgoedontsluiting worden geïllustreerd met behulp van het voorbeeld van de Engelse kolonie in Jamestown, Virginia. Behalve het verhaal van de kolonisten is er ook het verhaal van de Afrikaanse slaven en van de oorspronkelijke bevolking. Een belangrijke beperking waar we rekening moeten mee houden, is dat de ontsluiting dient te gebeuren op basis van het wetenschappelijk onderzoek van de beschikbare gegevens. Ook een analyse van de noden van de bezoekers speelt in de ontsluiting een belangrijke rol.

Een duurzame ontsluiting en presentatie van een site wordt gegarandeerd door een nauwe samenwerking met alle betrokken personen, inclusief de lokale bevolking en het breder publiek. Het toegankelijk maken van een site voor het publiek, het geven van toelichting en onderricht wordt beschouwd als een van de belangrijkste elementen van een duurzame ontsluiting.

SUR L'IMPORTANCE DE L'ACCESSIBILITÉ ARCHÉOLOGIQUE ET SUR SES DIFFÉRENTS POINTS DE VUE

Francis P. McManamon

United States National Park Service

Cet article explore certains points de la Charte d'Ename qui traitent de façon spécifique l'accessibilité publique des monuments et sites archéologiques et historiques. La question de savoir comment contrecarrer l'homogénéité joue ici un rôle important. Pour cela, lors de l'accessibilité, il serait bon de tenir compte avec les différences régionales et nous faisons bien de présenter des perspectives différentes. Les articles (d'essai, de base) de la Charte d'Ename sont également soumis à l'expérience de longue durée du National Park Service dans l'exercice de sa fonction.

Les défis concrets de l'accessibilité archéologique actuelle sont illustrés par l'exemple de la colonie anglaise de Jamestown, en Virginie. À côté de l'histoire des colons (colonisateurs), il y a également l'histoire des esclaves et celle de la population locale. Une entrave importante, avec laquelle nous devons tenir compte, est que l'accessibilité doit se baser sur la recherche scientifique des données disponibles. Une analyse des besoins des visiteurs joue également un rôle important dans l'accessibilité.

L'accessibilité et la présentation durable d'un site est garantie par une collaboration plus étroite entre tous les partis concernés, y compris la population locale et un public plus large. Rendre un site accessible au public, informer et enseigner sont considérés comme des éléments les plus importants d'une accessibilité durable.

HET VERLEDEN NAAR HET HEDEN BRENGEN IS PLAN- NEN VOOR DE TOEKOMST

Rui Mateus

Campo Arqueologico de Mertola, Portugal

Bewaring van cultureel erfgoed en het gebruik van erfgoed bij de lokale ontwikkeling is in Portugal een relatief recent verschijnsel. Ook Mertola leek op het eerste gezicht weinig te bieden tot wetenschappelijk en archeologisch onderzoek van dit stadje een nieuw licht wierpen op de geschiedenis van Portugal.

De verschillende fasen van de ontwikkeling van het Mertola-project worden in dit artikel toegelicht. Van de eerste onderzoeken door een groep van geïnteresseerde studenten tot de toeristische ontsluiting van het oude dorp en de inrichting van musea. Daarna wordt ingegaan op de specifieke moeilijkheden van een dergelijk project.

RAMENER LE PASSÉ VERS LE PRÉSENT, C'EST FAIRE DES PLANS POUR LE FUTUR

Rui Mateus

Campo Arqueologico de Mertola, Portugal

La conservation du patrimoine culturel et l'utilisation du patrimoine lors du développement local sont des phénomènes relativement récents au Portugal. Ainsi Mertola, à première vue, n'offrait-elle que peu d'intérêt, jusqu'à ce que des recherches scientifiques et archéologiques sur cette petite ville ne jette une lumière nouvelle sur l'histoire du Portugal.

Les différentes phases du développement du projet Mertola sont présentées dans cet article. Depuis les premières recherches par un groupe d'étudiants intéressés jusqu'à l'ouverture au public du vieux village et la réalisation de musées. Ensuite, les difficultés spécifiques d'un tel projet sont décrites.

ERFGOED, TOERISTEN EN GEMEENSCHAPPEN: NAAR EEN DUURZAME RELATIE?

Greg Richards

Universiteit van Tilburg, Nederland

Meer erfgoed betekent dat de conservering ervan steeds moeilijker wordt. Toerisme wordt vaak gezien als een mogelijk antwoord op de vraag naar geldmiddelen. Maar toerisme kan het culturele erfgoed waardoor het wordt aangetrokken ook schade toebrengen. Anderzijds betekent het creëren van erfgoedattracties niet noodzakelijk meer bezoekers. Zoals in andere domeinen van de toeristische sector is er een regelmatige oproep om het toerisme duurzaam te maken, vaak door een beter bezoekersmanagement. Deze pogingen zijn echter vaak gebaseerd op een enge visie op duurzaamheid door ofwel alleen het economische aspect te benadrukken (de toeristische sector) of de culturele aspecten (de erfgoedsector).

Dit artikel probeert een overzicht te geven van de verschillende dimensies van duurzaamheid en maakt een evaluatie van de manier waarop erfgoed, toerisme en gemeenschap een duurzame relatie kunnen ontwikkelen. Dit gebeurt op basis van recent onderzoek in Europa op het vlak van cultureel toerisme.

De belangrijkste conclusie is dat erfgoed in de eerste plaats bewaard moet worden voor de lokale bevolking en niet voor de toerist. Toerisme kan de economische dimensie van duurzame erfgoedontsluiting ondersteunen, maar deze sector is teveel op een korte termijn visie gericht om echte duurzaamheid te kunnen garanderen.

PATRIMOINE, TOURISTES ET COMMUNAUTÉS: VERS UNE RELATION DURABLE?

Greg Richards

Université de Tilburg, Pays Bas

Un surplus de patrimoine implique que sa conservation est de plus en plus difficile. Souvent, le tourisme est considéré comme une réponse possible aux problèmes financiers. Mais le tourisme peut occasionner des dégâts au patrimoine culturel qui l'attire. D'autre part, la création d'attractions patrimoniales ne signifie pas nécessairement un nombre croissant de visiteurs. Comme dans d'autres domaines du secteur touristique, il y existe une demande régulière afin de rendre le tourisme durable, la plupart du temps grâce à une meilleure gestion des visiteurs. Ces efforts sont malheureusement souvent basés sur une vision étroite de la durabilité, insistant sur l'aspect économique (le secteur touristique) ou les aspects culturels (le secteur patrimonial).

Cet article essaye de donner un aperçu des différentes dimensions de la durabilité et évalue la façon dont le patrimoine, le tourisme et les communautés peuvent développer une relation durable. Ceci sur base des recherches récentes en Europe dans le domaine du tourisme culturel.

La conclusion la plus importante est que le patrimoine doit en premier lieu être conservé pour la population locale et non pour le touriste. Le tourisme peut soutenir la dimension économique d'une accessibilité permanente au patrimoine, mais ce secteur est doté d'une vision à court terme qui ne garantit pas une véritable durabilité.

INITIATIEVEN DIE DOOR DE EUROPESE COMMISSIE GEFINANCIERD WORDEN OP HET VLAK VAN VERNIEUWEND TOERISME IN ARCHEOLOGIE EN CULTUUREEL ERFGOED

Piet Jonckers

Europese Commissie

De Europese Commissie financiert een aantal projecten om de toegankelijkheid van toeristen te verbeteren op archeologische en historische sites over heel Europa. Dit gebeurt onder verschillende programma's.

Dit artikel geeft een overzicht van verschillende projecten die door de Europese Commissie worden gesteund.

INITIATIVES FINANCIÉES PAR LA COMMISSION EUROPÉENNE DANS LE DOMAINE D'UN TOURISME RÉNOVÉ EN MATIÈRE D'ARCHÉOLOGIE ET DE PATRIMOINE CULTUREL

*Piet Jonckers
Commission Européenne*

La Commission Européenne finance un certain nombre de projets afin d'améliorer l'accessibilité des touristes aux sites archéologiques et historiques de toute l'Europe. Différents programmes en sont la conséquence.

Cet article donne un aperçu de ces différents projets qui sont soutenus par la Commission Européenne.

TOERISME EN DE NIEUWE COMMUNICATIETECHNOLOGIE: HOE KUNNEN ZIJ BIJDRAGEN TOT LOKALE ONTWIKKELING EN HET BEWAREN VAN DE CULTURELE DIVERSITEIT?

*Hervé Barré
Division of Cultural Policies, UNESCO, Parijs*

Voor UNESCO gaat de relatie tussen cultuur, toerisme en de nieuwe technologieën over hoe toerisme en de nieuwe communicatietechnologieën kunnen bijdragen tot enerzijds een betere bewaring, kennis, en bescherming van het culturele erfgoed en anderzijds de ontwikkeling en stimulering van de interculturele dialoog, vooral op lokaal niveau.

Toerisme en de media spelen bij het ontwikkelen van erfgoedsites een belangrijke rol. Het cultureel erfgoed moet niet alleen op een goede manier bewaard worden, het is duidelijk dat lokale ontwikkeling op basis van erfgoed maar kan slagen als er voldoende bezoekers worden aangetrokken. Dit kan maar als de media erfgoed onder de aandacht van een groot publiek brengt. Daarbij heeft de

media ook de belangrijke verantwoordelijkheid om bij de bewustmaking aandacht te hebben voor de culturele diversiteit en de complexiteit van het erfgoed.

De toepassing van nieuwe technologieën moeten eveneens in dat licht gezien worden. Aan de ene kant biedt zij onverhoopte mogelijkheden voor de verspreiding van kennis en educatie. Maar anderzijds moeten we erop toezien dat er bijvoorbeeld geen ongelijkheden ontstaan tussen de ontwikkelde landen en de ontwikkelingslanden of binnen één samenleving tussen diegenen die wél en diegenen die geen toegang krijgen tot dergelijke informatie.

Wat het toerisme betreft, bestaat het gevaar dat de toeristische sector zelf gaat bepalen welke sites belangrijk zijn op basis van de bekendheid die ze genieten in de media en niet op basis van het belang van de sites voor de desbetreffende beschaving. Dit is een probleem dat zich ook stelt bij het schrijven van toeristische gidsen. Wij moeten ons er bijvoorbeeld van bewust zijn dat slechts zeer weinig informatie wordt aangedragen door mensen uit het Zuiden die landen in het Noorden willen bezoeken. Een beter evenwicht op dit vlak zou heel wat kunnen bijdragen tot een echte dialoog tussen culturen. Deze dialoog zou verder ondersteund moeten worden door een onderwijssysteem dat aandacht schenkt aan een beter begrip en het aanvaarden van cultuurverschillen.

LE TOURISME ET LES NOUVELLES TECHNOLOGIES DE COMMUNICATION : COMMENT PEUVENT-ILS CONTRIBUER AU DÉVELOPPEMENT LOCAL ET CONSERVER LA DIVERSITÉ CULTURELLE?

Hervé Barré

Division of Cultural Policies, UNESCO, Paris

Pour l'UNESCO, la relation entre culture, tourisme et nouvelles technologies concerne la manière dont le tourisme et les nouvelles technologies peuvent apporter une aide, d'un côté, à une meilleure conservation, connaissance et protection du patrimoine culturel et de l'autre, à un développement et une stimulation d'un dialogue interculturel, surtout au niveau local.

Tourisme et médias jouent un rôle important dans le développement de sites patrimoniaux. Le patrimoine culturel ne doit pas seulement être conservé d'une bonne manière, il est évident que le développement local sur base du patrimoine ne peut que gagner s'il attire assez de visiteurs. Cela n'est possible que

si les médias attirent l'attention d'un large public. En plus, les médias ont une grande responsabilité lors de la prise de conscience d'une attention à l'encontre de la diversité culturelle et de la complexité du patrimoine.

L'application des nouvelles technologies doit également être abordée de la même façon. D'un côté, elle offre des possibilités inespérées pour la diffusion de la connaissance et de l'éducation. Mais de l'autre côté, nous devons demeurer vigilants à ce qu'il n'y ait, par exemple, pas d'inégalités entre les pays développés et les pays en voie de développement ou au sein d'une communauté entre ceux qui ont accès à ce type d'information et ceux qui ne le peuvent pas.

En ce qui concerne le tourisme, il existe un danger que le secteur touristique décide de lui-même quels sites sont importants sur base de la notoriété qu'ils ont auprès des médias et non sur base de l'importance du site pour la société même. C'est un problème qui se pose également lorsque l'on écrit des guides touristiques. Nous devons, par exemple, être conscients que peu d'informations sont proposées aux gens venant du Sud visitant les pays du Nord. Un meilleur équilibre dans ce domaine pourrait apporter un meilleur dialogue entre cultures. Ce dialogue devrait être soutenu par un système d'enseignement qui donne l'opportunité d'une meilleure compréhension et de l'acceptation des différences de culture.

CULTUREEL ERFGOED EN ONTWIKKELING VAN TOERISME

Luigi Cabrini
World Tourism Organisation

Cultureel toerisme groeit sneller dan de meeste andere segmenten in de branche van het toerisme en in een hoger tempo dan het toerisme wereldwijd. Deze toenemende groei impliceert dat culturele sites, monumenten en museums verzadigd raken. De evolutie in het toerismepatroon toont een duidelijke verschuiving naar kortere verblijven en een grotere fragmentatie van vakantiedagen. Het toenemende aantal korte verblijven verhoogt het probleem van vervuiling en van verzadiging omdat dergelijke bezoeken gebeuren met de wagen of met bussen.

De problemen die door deze evolutie worden veroorzaakt zijn niet onoplosbaar en kunnen bijvoorbeeld opgevangen worden door de zorg voor het ontwerp van de infrastructuur, of door een prijs- of marketingpolitiek die zich afzonderlijk richt op bezoeken door individuen of groepen, door de toegangsprijs aan

te passen aan het seizoen, enz.

Nieuwe technologieën hebben ook een voelbare impact op de bestaande kloof tussen een paar wereldbekende sites, waarvan het bezoekersaantal steeds stijgt en een breder historisch en cultureel erfgoed dat minder bekend is en buiten de gekende toeristische routes ligt. Het internet stuurt naar miljoenen schermen de grote meesterwerken, prestigieuze musea en werelderfgoed sites, terwijl vele andere sites die even interessant zijn, maar geen 'ster-attractie' of een bekende historische referentie hebben, haast onbekend blijven.

Interpretatie kan betekenen dat aan de bezoekers van een 'ster-attractie' de relatie wordt verduidelijkt met andere, minder bekende monumenten. Die kunnen zich in dezelfde regio bevinden en daardoor bijdragen tot een vermindering van de verzadiging van een site, of zelfs in een ander land waardoor de interesse voor een toekomstig bezoek wordt aangewakkerd.

PATRIMOINE CULTUREL ET DÉVELOPPEMENT TOURISTIQUE

Luigi Cabrini

World Tourism Organisation

Le tourisme culturel se développe plus vite que les autres segments de la branche touristique et a un rythme plus rapide que celui du tourisme en général. Cet accroissement induit que les sites culturels, les monuments et les musées arrivent à saturation. Suivant le modèle touristique, l'évolution nous montre une nette tendance à des séjours plus courts et une plus grande fragmentation des congés. L'augmentation des séjours de courte durée renforce le problème de pollution et de saturation car de telles visites ont lieu en voiture ou en bus.

Les problèmes nés de cette évolution ne sont pas irréversibles et peuvent, par exemple, être remédiés par le soin apporté au projet de l'infrastructure, ou par une politique de prix ou de marché qui s'adresse séparément aux visites individuelles ou en groupes, ajustant ainsi le prix de l'entrée en fonction des saisons, etc.

Les nouvelles technologies ont un impact sensible sur le fossé existant entre quelques sites connus mondialement, dont le nombre de visiteurs augmente sans cesse, et un patrimoine historique et culturel plus large mais moins connu et qui se trouve en dehors des routes touristiques habituelles. L'internet ouvre à des

millions de personnes les grands chef d'œuvres, les musées prestigieux et les sites patrimoniaux mondiaux, tandis que beaucoup de sites qui sont tout aussi intéressants mais qui n'ont pas 'd'éléments phare' ou de références historiques connues, restent méconnus.

L'interprétation peut signifier qu'à travers un tel type d'attraction, la relation peut être établie avec d'autres sites moins connus. Ceux-ci pourraient se trouver dans la même région et ainsi contribuer à faire diminuer la saturation d'un site, ou même dans un autre pays, soulevant ainsi l'intérêt d'une visite future.

ETHICA EN DOORLICHTING VAN DE PRAKTIJK IN DE PREHISTOSITE VAN RAMIOUL

Fernand Collin

De Prehistosite van Ramioul, België

De verbetering van professionele standaarden in onze educatieve dienstverlening heeft ons doen nadenken over de beperkingen van de rol van de tussenpersoon. Het resultaat is dat we nu onze eigen professionele ethische code hanteren waardoor we op een consistente manier en met consistente doelstellingen omgaan met onze bezoekers.

Het presenteren van archeologisch erfgoed behoort vandaag tot de ontspanningsmarkt die het midden houdt tussen toerisme en cultuur. De marketing van deze sector, die lang als niet commercieel werd beschouwd, is verbonden met de verbeterde status als beroepssector met betaalde arbeiders, restauranthouders, opzichters en gidsen.

De Prehistosite van Ramioul is een cultureel bedrijf dat 22 jobs heeft gecreëerd (12 full-time equivalenten). Het is semi zelfbedruipend en wordt financieel gesteund door het Waals Gewest, de Franse Gemeenschap en de gemeente Flémalle. Elf archeologen werken in de educatieve dienstverlening als organisatoren en gidsen en verwelkomen ieder jaar 30.000 bezoekers, waaronder 20.000 schoolkinderen.

Op de Prehistosite nemen organisatoren-archeologen deel aan alle bezoeken. De medewerkers voor de educatieve dienstverlening hebben hun eigen deontologische code ontwikkeld waarin een aantal standaarden en principes voor erfgoedbemiddeling worden gerespecteerd. Zij hebben ook een methode ontwik-

keld om hun educatieve werk te evalueren.

Omdat de erfgoedbemiddelaar veel overeenkomsten vertoont met de job van journalist is de deontologische code van Prehistosite gebaseerd op de professionele code van de journalisten. De code definieert de fundamentele doelstellingen van het bedrijf en duidt de referentiepunten aan met betrekking tot de belangrijkste doelstellingen betreffende de interpretatie.

De code gaat ook in op het probleem van de 'boodschaparcheologie', een spiegel van de huidige samenleving waarbij archeologische data worden gebruikt om ons te doen nadenken over de samenleving van vandaag. De taak van de tussenpersoon bestaat erin om vragen op te roepen en de bezoeker zelf aan te sporen tot het geven van eigen opvattingen en op die manier verantwoord burgerschap te stimuleren.

Vijf beoordelingscriteria werden gekozen op de Prehistosite betreffende interpretatie: introspectie; de relevantie van de geselecteerde archeologische feiten; gebruikmaken van alle zintuigen; waarom was de sessie nuttig?; welke waarden werden gedeeld?

ETHIQUE ET EXAMEN DE LA PRATIQUE DANS LE PRÉHISTOSITE DE RAMIOUL

Fernand Collin

Le Préhistosite de Ramioul, Belgique

L'amélioration des normes professionnelles dans notre service éducatif nous a fait réfléchir sur les limites du rôle de l'intermédiaire. Il en résulte que nous utilisons un code éthique professionnel adapté, nous permettant d'avoir des relations avec nos visiteurs d'une manière et avec des buts conséquents.

La présentation du patrimoine archéologique appartient aujourd'hui au marché récréatif, situé entre tourisme et culture. Le marketing de ce secteur, qui longtemps a été considéré comme non commercial, est lié au statut du secteur professionnel qui s'est amélioré grâce à la collaboration des ouvriers rémunérés, des restaurateurs, des gardiens et des guides.

Le Préhistosite de Ramioul est une exploitation financière qui a créée vingt-deux emplois (équivalents à 12 plein temps). Elle est semi autonome et est soutenue financièrement par la Région wallonne, la Communauté française et la commune de Flémalle. Onze archéologues travaillent dans le cadre du service

éducatif en tant qu'éducateurs et guides, accueillant chaque année 30.000 visiteurs, dont 20.000 écoliers.

Sur le Préhistosite, les éducateurs-archéologues prennent part à toutes les visites. Les collaborateurs du service éducatif ont développé leur propre code déontologique où un certain nombre de normes et principes, en fonction de l'intermédiaire du patrimoine, sont respectés. Ils ont également développé une méthode pour évaluer leur travail éducatif.

Parce que l'intermédiaire a de nombreuses analogies avec le travail du journaliste, le code déontologique du Préhistosite est basé sur les codes professionnels de cette profession. Le code définit les buts fondamentaux de l'exploitation et souligne les points de référence en rapport avec les buts les plus importants concernant l'interprétation.

Le code concerne également le problème de 'l'archéologie de message', un miroir de la société actuelle où les dates archéologiques sont utilisées pour nous faire réfléchir sur la société d'aujourd'hui. La tâche de l'intermédiaire consiste à faire surgir des questions et à pousser le visiteur à formuler ses propres opinions et ainsi de stimuler un citoyen responsable.

Cinq critères de jugement concernant l'interprétation ont été choisis sur le Préhistosite : l'introspection, le relevé des faits archéologiques sélectionnés, l'utilisation de tous les sens, l'utilité de la session, le partage des valeurs.

VIRTUELE REALITEIT, MULTIMEDIAPRODUCTIES EN HET WEB ALS LEERINSTRUMENT

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Onderzoek toont aan dat er een grote interesse bestaat bij het publiek voor archeologie en monumenten. Toch komt de ontsluiting van dergelijke sites nu pas goed op gang. De reden voor het achterblijven van een goede presentatie is dat er vaak weinig materiële elementen zijn overgebleven die bovendien weinig tot de verbeelding spreken. Gebouwen die wel bewaard zijn gebleven, hebben dikwijls een andere bestemming gekregen waardoor de openstelling ervan voor het publiek moeilijk ligt. Bovendien stapelen de onderzoeksresultaten zich op, nog voor de oude bevindingen goed en wel zijn verwerkt, laat staan gepresenteerd.

Nochtans is publieke presentatie een belangrijk aspect om het onderzoek, management en bewaring van erfgoed te rechtvaardigen. Daarbij kunnen twee belangrijke doelstellingen onderscheiden worden: presentatie met een educatieve doelstelling enerzijds en presentatie met het oog op de beleving van de site, de magie, anderzijds. Een belangrijke toepassing van de erfgoedontsluiting is het maken van 3D-reconstructies.

De vooropgestelde doelstellingen worden geïllustreerd aan de hand van het Domplein in Utrecht. Dit project begon in 1998 met een poging om de kathedraal, samen met de andere gebouwen die er omheen stonden, te reconstrueren. Binnen de kortste keren ontwikkelde dit project zich tot een professionele erfgoedpresentatie die bestond uit verschillende subprojecten.

Zowel de mogelijkheden als de moeilijkheden bij de uitwerking van de projecten komen in het artikel aan de orde. Maar de algemene conclusie blijft dat de nieuwe presentatietechnieken zeer veel mogelijkheden bieden in het domein van de erfgoedontsluiting. De belangrijkste daarvan is dat de vroegere beperkingen worden opgeheven waardoor er geen excuus meer bestaat om niet aan erfgoedpresentatie te doen.

RÉALITÉ VIRTUELLE, PRODUCTIONS MULTIMÉDIA ET WEB EN TANT QU'INSTRUMENT D'ÉTUDES

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La recherche nous montre qu'il existe auprès du public un grand intérêt pour l'archéologie et les monuments. Pourtant, l'accès de tels types de sites n'a pris son élan que récemment. La raison pour laquelle une bonne présentation n'est pas attirante dépend du fait que, très souvent, peu d'éléments matériels ont subsisté et ceux-ci ne parlent pas à l'imagination. Les bâtiments qui ont subsisté ont souvent reçu une autre destination, d'où la difficulté de l'ouvrir au public. En plus, les résultats des recherches s'entassent et ce avant même l'assimilation et donc la présentation des précédentes.

Pourtant, la présentation au public est un aspect important justifiant la recherche, le management et la conservation du patrimoine. Ici, deux buts importants peuvent être distingués : présentation à but éducatif d'un côté et présentation ayant en vue l'expérience du site, la magie de l'autre. Une application

importante de l'accessibilité du patrimoine est la création de reconstructions en 3D.

Les buts proposés sont illustrés par la place de la cathédrale à Utrecht. Ce projet débuta en 1998 avec la tentative de reconstituer la cathédrale ainsi que les bâtiments l'entourant. Très vite, ce projet évolua vers un projet de présentation professionnelle qui se subdivisa en plusieurs dérivés.

Aussi bien les possibilités que les difficultés lors de la réalisation de ces projets sont décrites dans l'article. Mais la conclusion générale est que les nouvelles techniques de présentation offrent beaucoup de possibilités dans le domaine de l'ouverture au public. La plus importante est l'absence d'excuses à ne pas faire de la présentation du patrimoine, puisque les limites existant antérieurement ne sont plus d'actualité.

'VILLES ET PAYS D'ART ET D'HISTOIRE': EEN HECHTE BAND SMEDEN TUSSEN DE LOCALE GE- MEENSCHAPPEN EN ERFGOEDPROFESSIONALS

Patrick Maillard

Ministerie van Cultuur en Communicatie, Frankrijk

Erfgoedbewaring kan zich niet beperken tot het openstellen en toegankelijk maken van monumenten. Sites en monumenten moeten ook door de bezoeker en de lokale bevolking begrepen worden. Dit vraagt om verschillende vaardigheden om kennis over te kunnen brengen. "Villes et Pays d'Art et d'Histoire" is bedoeld om deze vaardigheden samen te brengen.

"Villes et Pays d'Art et d'Histoire" wil de diversiteit van het Franse erfgoed tonen, de betrokkenheid van de lokale bevolking bij het eigen erfgoed vergroten, het erfgoed promoten bij toeristen en in samenwerking met erfgoed-specialisten opleidingseenheden opzetten in het kader van levenslang leren. Dit leidt tot vier soorten acties. De gediversifieerde bezoekersprogramma's gaan over verschillende thema's waaraan diverse activiteiten gekoppeld zijn zoals fietsroutes of sitebezoeken. De educatieve activiteiten richten zich in de eerste plaats naar scholen. Vaak komen kinderen voor het eerst met erfgoed in aanraking via de programma's van "Villes et Pays d'Art et d'Histoire". Om de herkenbaarheid te vergroten heeft "Villes et Pays d'Art et d'Histoire" een eigen huisstijl ontwikkeld die in alle communicatiemiddelen terugkeert. Centra voor de interpretatie van

architectuur en erfgoed ten slotte, geven meer inzicht in hoe steden zijn gemaakt, in de praktische aspecten van urbanisatie en tonen lokale bouwmaterialen.

Door dit initiatief komen nieuwe jobinvullingen tot stand. Erfgoedmoderators zijn verantwoordelijk voor de verbetering van het erfgoed in een stad of regio. De gidsen-leraars ontmoeten het publiek en zijn verantwoordelijk voor het overbrengen van kennis. De samenwerking met erfgoed specialisten en universiteiten maakt permanente bijscholing in het kader van levenslang leren mogelijk.

De volgende stap in de ontwikkeling van dit project is om de kennis die "Villes et Pays d'Art et d'Histoire" heeft opgebouwd met andere landen te delen en een netwerk op te bouwen voor de verbetering van het erfgoed in Europese steden.

'VILLES ET PAYS D'ART ET D'HISTOIRE': FORGER UN LIEN ÉTROIT ENTRE COMMUNAUTÉS LOCALES ET PROFESSIONNELS DU PATRIMOINE

Patrick Maillard

Ministère de la culture et de la communication, France

La conservation du patrimoine ne peut se limiter à l'ouverture et à l'accessibilité des monuments. Les sites et les monuments doivent aussi être lisibles pour le visiteur et la population locale. Cela requiert différentes capacités de transmission des connaissances. Le but de « Villes et Pays d'Art et d'Histoire » est de rassembler les diverses compétences.

« Villes et Pays d'Art et d'Histoire » veut montrer la diversité du patrimoine français, augmenter l'implication de la population locale auprès de son patrimoine, promouvoir le patrimoine auprès des touristes et, en collaboration avec des spécialistes du patrimoine, organiser des unités éducatives dans le cadre de la formation continue. Ceci entraîne quatre sortes d'actions. Les programmes diversifiés pour visiteurs comportent différents thèmes liés à des activités, comme les routes cyclistes ou les visites de sites. Les activités éducatives se tournent en premier lieu vers les écoles. Souvent, les enfants ont un premier contact avec le patrimoine grâce à des programmes comme « Villes et Pays d'Art et d'Histoire ». Afin d'amplifier l'identification, « Villes et Pays d'Art et d'Histoire » a développé un style personnel qui marque tout type de communication. Enfin, des centres pour l'interprétation de l'architecture et du patrimoine permettent une plus gran-

de compréhension de la façon dont se sont développées les villes, dans les aspects pratiques de l'urbanisation et présentent des matériaux de constructions locaux.

Grâce à cette initiative, de nouveaux emplois sont créés. Des modérateurs du patrimoine sont responsables de l'amélioration de l'état du patrimoine dans une ville ou une région. Les guides éducateurs rencontrent le public et sont responsables de la diffusion de la connaissance. La collaboration entre spécialistes du patrimoine et universités rend possible la formation permanente dans le cadre d'un apprentissage à vie.

La prochaine étape dans l'élaboration de ce projet est de partager les connaissances acquises par « Villes et Pays d'Art et d'Histoire » avec d'autres pays et de construire un réseau pour l'amélioration du patrimoine dans les villes européennes.

DE PRESENTATIE VAN ISLAMITISCH ERFGOED

Antonio Almagro

Escuela de Estudio Arabes, CSIC, Granada, Spanje

De School voor Arabische Studies (CSCI) legt zich toe op het wetenschappelijke onderzoek van Islamitisch erfgoed en stelt dat ten dienste van andere onderzoekers. Meer en meer doet zich de noodzaak voelen om deze kennis toegankelijk te maken voor een ruimer publiek. Nieuwe technologieën spelen in de communicatie tussen wetenschappers en publiek een zeer belangrijke rol.

De gevalstudie die hier wordt voorgesteld is het onderzoek en de ontsluiting van de Citadel van Amman in Jordanië. Deze site trok al in de 19de eeuw de aandacht van reizigers en archeologen. Het eerste wetenschappelijke onderzoek vond plaats in 1920. Het meest langdurige en grondige moderne onderzoek startte in 1974. Daarnaast is de site een belangrijk voorbeeld van hoe erfgoed kan worden ingepast in de moderne samenleving. De verschillende stappen in het onderzoeksproces van documentatie, opgravingen, analyse, restauratie en ontsluiting worden besproken. Centraal staat het gebruik van nieuwe technologieën in zowel onderzoek als ontsluiting.

Een tweede gevalstudie die kort wordt aangehaald is het onderzoek naar het koninklijke Alcazarpaleis van Sevilla. Op basis van een gedetailleerd planimetrisch onderzoek en een analyse van de zichtbare structuren werd een hypothese geformuleerd over de verschillende opeenvolgende veranderingen die het Alcazar

heeft ondergaan. Met behulp van een computerprogramma worden de verschillende fasen geduid voor het grote publiek.

LA PRESENTATION DU PATRIMOINE ISLAMIQUE

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Escuela de Estudio Arabes, CSIC, Grenade, Espagne

L'Institut des études arabes (CSCI) est spécialisé dans la recherche scientifique du patrimoine islamique et de sa mise à la disposition des chercheurs. De plus en plus souvent, la nécessité se fait jour de donner accès à cette connaissance à un public plus large. Les Nouvelles Technologies jouent un rôle très important dans la communication entre scientifiques et le public.

L'étude de cas présenté ici est la recherche et l'ouverture au public de la Citadelle d'Amman en Jordanie. Ce site attira déjà au 19ème siècle l'attention des voyageurs et des archéologues. La première recherche scientifique a eu lieu en 1920. L'étude moderne la plus longue et approfondie débuta en 1974. A côté de cela, le site est un bon exemple d'intégration du patrimoine dans la communauté moderne. Les différentes étapes du processus de recherche de la documentation, des fouilles, de l'analyse, de la restauration et de l'ouverture au public sont commentées. L'usage des Nouvelles Technologies est central, aussi bien dans la recherche que dans l'ouverture au public.

Une seconde étude de cas présentée succinctement est la recherche du palais royal d'Alcazar de Séville. Sur la base d'une étude planimétrique détaillée et d'une analyse de structures visibles, une hypothèse a été formulée sur les différents changements successifs que l'Alcazar a subis. Avec l'aide d'un programme ordinateur, les différentes phases sont indiquées au grand public.

HET CHARTER VAN ENAME

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Het Ename-974-project staat model voor een nieuwe visie op de manier waarop

erfgoed geïnterpreteerd kan worden voor de lokale bevolking en voor de geïnteresseerde bezoeker. De positieve reacties op de publieke interpretatie gaven aanleiding tot het oprichten van het Ename Expertisecentrum in 2000. Dat gebeurde met de steun van het Vlaams Instituut voor het Onroerend Erfgoed, de provincie Oost-Vlaanderen en pam Ename.

Een belangrijk probleem in iedere discussie over publieke presentatie van erfgoed is dat van standaarden. Hoewel vele beroepsmensen met dit probleem begaan zijn, werken zij vaak alleen. Er zijn geen algemeen aanvaarde standaarden voor wetenschappelijke en intellectuele integriteit, geen standaarden voor de manier waarop de gemeenschap in projecten betrokken kan worden, geen aanbevelingen of criteria voor geschikte financiering of het aanspreken van commerciële partners in erfgoedprojecten.

Een internationale consensus dringt zich op. Jean-Louis Luxen, voormalig secretaris-generaal van ICOMOS, stelde voor om binnen de schoot van ICOMOS te werken aan een nieuw charter dat zou handelen over publieke presentatie van erfgoed. De medewerkers van het Ename Expertisecentrum werkten in 2002 aan een eerste versie die daarna ruim verspreid werd. De National Park Service van de Verenigde Staten organiseerde in november 2002 een speciale rondetafelconferentie. Als gevolg van deze en andere gesprekken onder collega's specialisten wordt de tekst continu verfijnd en bijgeschaafd. Het eindresultaat moet uitmonden in een internationale consensus over de standaarden en ethische regels met betrekking tot erfgoedpresentatie onder de bescherming van ICOMOS.

LA CHARTE D'ENAME

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*Centre d'Ename pour la Présentation du Patrimoine,
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Le projet Ename-974 sert de modèle à une nouvelle vision de la manière dont le patrimoine peut être interprété par la population locale et par le visiteur concerné. Les réactions positives sur l'interprétation publique ont suscité la création du Centre d'expertise d'Ename en 1998. Ce dernier bénéficiant du soutien de l'Institut flamand du Patrimoine et de la Province de Flandre Orientale.

L'établissement de normes constitue un des problèmes majeurs dans toute discussion sur la présentation publique. Même si bon nombre de professionnels

se rendent compte de ce problème, ils travaillent souvent de manière isolée. Il n'existe pas de normes acceptées par tous concernant l'intégrité scientifique et intellectuelle, pas de règles sur la façon d'inclure la communauté locale dans des projets, pas de recommandations ou critères pour un financement approprié ou pour la mise en rapport avec des partenaires commerciaux dans le domaine de projets de patrimoine.

Un consensus international s'impose. Jean-Louis Luxen, l'ancien secrétaire général d'ICOMOS, proposait de travailler, au sein d'ICOMOS, à une nouvelle charte qui concernerait la présentation publique du patrimoine. Les collaborateurs du Centre d'expertise d'Ename s'attelèrent en 2002 à une première version qui a été largement diffusée. Le National Park Service des Etats-Unis organisa en 2002 une conférence ou table ronde spécialisée. A la suite de celle-ci et après d'autres conversations avec d'autres spécialistes, le texte fut continuellement affiné et amélioré. Le résultat final consiste en un consensus international sur les normes et règles éthiques en rapport avec la présentation du patrimoine sous le haut patronage d'ICOMOS.