Retrospective Statements of OUV for World Heritage Properties inscribed before 1998

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- Many properties inscribed on the World Heritage List do not have an agreed Statement of Outstanding Universal Value (OUV)

    - An essential tool that was included for the first time in the 2005 Operational Guidelines
        - and has become operational since 2007

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2nd Round of Periodic Reporting

- ## The second round of Periodic Reporting
    - ### which started in the Arab States Region in 2008

- ## has provided the motivation for all properties without complete SoOUVs to prepare them retrospectively

- ## Such retrospective Statements of OUV will provide a clear, shared, understanding of the reasons for inscription
    - ### and of what needs managing in order to sustain OUV for the long-term

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Guidance on Retrospective SoOUV

- These Statements need to be approved by the World Heritage Committee

    - as a way of articulating the OUV that was indentified at the time of inscription

- Guidance is being compiled by ICOMOS, with input from IUCN

    - **Suggested procedures for compiling retrospective SoOUV and for submitting them for approval by the WH Committee**

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- It aims to show that:
- the process should be manageable for most properties
  - using the materials available at the time of inscription

- The outcome is of great benefit to:
  - Those involved in the protection, management and promotion of World Heritage properties,
  - The World Heritage Committee
  - The Advisory Bodies

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- Recognise sites of '**outstanding universal value'** which:

  – Are part of the 'world heritage of mankind as a whole'

  – Deserve 'protection & transmission to future generations'

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Outstanding Universal Value (OUV)

The concept of OUV underpins the whole WHConvention and all activities associated with inscribed properties

Definition of OUV has been subject to much reflection almost since start of Convention

- 1976 expert meeting hosted by UNESCO with ABs
  - On what is understood by OUV
  - Produced draft first version of criteria

- 1998 Global Strategy meeting in Amsterdam proposed definition of OUV
  - *An outstanding response to issues of universal nature common to or shared by all cultures*

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OUV

49 OUV means cultural and/or natural significance which is so exceptional

as to transcend national boundaries

and to be of common importance for present and future generations of all humanity

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2005 UNESCO Special Expert Meeting in Kazan on Concept of OUV

- *Definition and application of OUV are made by people and will be subject to evolution over time....*

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- The process of nomination is taking place in the context of continually broadening definition of cultural heritage

  – The idea of establishing fixed reference points over time is not necessarily possible or even desirable

- Re-shaping cultural heritage is taking place in every country
  – and is linked directly or indirectly to the application of the World Heritage Convention

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- This means that over the years since the first inscriptions, new types of cultural heritage have been recognised
  - nominated for inscription, and in many cases inscribed on the List

- However, what is fixed is
  - what the World Heritage Committee accepted as a justification of OUV

- OUV defines the thinking at the time of inscription
  - Criteria in force at time of inscription

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- As the concept of OUV underpins the whole World Heritage Convention,

- It is essential that there is a clear and shared understanding of what OUV is for individual properties
  - and how it is manifest within them

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Statement of OUV (SoOUV)

- Today when World Heritage Committee agrees to inscribe a property on the list, a SoOUV is approved

- This encapsulates why the property is considered to be of OUV
  - How it satisfies criteria, authenticity, integrity,
  - What the attributes are that convey OUV
  - Arrangements for protection and management

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A Statement of OUV:

- Sets out the qualities which together add up OUV, not individual qualities, but the totality of qualities that together give the property OUV

- Demonstrates why the property merits inscription on the World Heritage List

- Sets out the attributes that convey OUV

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Statement of OUV (SoOUV)

- SoOUV overarches the whole management and conservation of the property

- Management focused on sustaining OUV for which it was inscribed
  - Through managing the attributes

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Statement of OUV (SoOUV)

SoOUV overarches the whole life of a property

- Focus of nomination
- What is evaluated
- Why it is inscribed
- What needs to be sustained through management

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SoOUV

- Sets out the qualities which together add up 'OUV'

- Not individual qualities

- But the totality of qualities that together give the property OUV

  – Why the property merits inscription on the WH list

  – Sets out the attributes that convey OUV

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SoOUV

- The Statement of OUV thus overarches the whole subsequent management and conservation of the property

- For the World Heritage Committee and the Advisory Bodies, the SoOUV has become:

Essential reference point for:
  – Monitoring
  – Periodic Reporting
  – Potential reactive monitoring (SOC)
  – Possible Danger listing
  – Deletion

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Statement of OUV (SoOUV)

- The SoOUV is therefore, of great benefit to the State Party and to all stakeholders involved in the conservation and management of property

- It allows not only a clear understanding of what was inscribed on the List, and why it has OUV, but also gives direction to management through indicating what attributes of the property need to be maintained in order to sustain OUV.

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Statement of OUV (SoOUV)

- For many properties that were inscribed in the 1980s and 1990s
  - there is no SoOUV
  - and in some cases no justification for the criteria
  - Does not mean that OUV has not been approved

- As SoOUV underpins the Periodic Monitoring process
  - Need to fill the gaps

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Retrospective Statements of OUV

Op Guidelines:

- *If a SoOUV is not available or incomplete*
  - *It will be necessary in the first periodic report for the State Party to propose such a statement*

- *Such SoOUV will be examined by the Advisory Body(ies) concerned*
  - *and transmitted to the World Heritage Committee for approval, if appropriate*

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- Retrospective Statements of OUV have precisely the same format as Statements of OUV for newly inscribed properties

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1. **Brief synthesis**
   * **Summary of description**
   * **Summary of values and attributes**

2. Criteria
   * (values and attributes which manifest them)

3. Integrity
   * (all sites)

4. Authenticity
   * (criteria i-vi)

5. Management and protection necessary to sustain OUV
   * Overall framework
   * Specific long-term expectations

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SoOUV: Brief Synthesis

- ## Brief synthesis
- Should try and evoke the property for those who do not know it
  - Its meaning and 'stories' associated with it

- Say **why it is of OUV**
- **Summarise attributes that carry OUV**

- This statement could be used anywhere
  - where a short explanation is needed on what the property is and why it has been inscribed
  - e.g. UNESCO World Heritage web-site

Value

- Not inherent
- Something we as people/society give to places
- Can be local, national or international

- OUV is value agreed by World Heritage Committee
  - As reflecting why a property is seen to have international importance

  - It is not about national or local value

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Attributes

- World Heritage Convention a site based convention
- It is sites or properties that are inscribed on the List
- Those properties need to convey OUV
- It is attributes that convey OUV

- **Attributes are physical elements or processes of the property that carry OUV**

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Content of SoOUV

1. **Brief synthesis**
    - Summary of description
    - Summary of values and attributes

2. **Criteria**
    - **(values and attributes which manifest them)**

3. **Integrity**
    - (all sites)

4. **Authenticity**
    - (criteria i-vi)

5. **Management and protection necessary to sustain OUV**
    - Overall framework
    - Specific long-term expectations

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In justifying criteria, it is crucial to recognise that:

- Criteria have changed and evolved over time

- Justifications for early nominations were generic
  - No criteria identified by State Parties
  - Only in 2002 did all nominations have criteria
    - Thus 43% of all sites do not have criteria identified by State Parties

- Only from 1980 have criteria been systematically identified at the Committee

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Changes in Criteria

- The cultural criteria have been modified several times over the course of time since 1977:

- 1983, 1984, 1988, 1992, 1994, 1996, 1997

- and lastly in 2005

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For Retrospective SoOUVs

Must use wording of criteria in force at time
of inscription

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- 1977:
  - Represents a unique artistic or aesthetic achievement, a masterpiece of creative genius

- 1983:
  - Represents a unique artistic achievement, a masterpiece of creative genius

- OG 1996:
  - Represents a masterpiece of human creative genius

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- **1977:**
  - Have exerted considerable **influence,** over a span of time or within a cultural area of the world, on subsequent developments in architecture, monumental sculpture, garden and landscape design, related arts, or human settlements

- **1996:**
  - Exhibit an important **interchange of human values**, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town planning or landscape design.

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Criterion (ii): examples

- Ruins of the Buddhist Vihara at Paharpur, Bangladesh (1985)

- Humberstone and Santa Laura Saltpeter Works, Chile (2005)

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Criterion ii examples

Ruins of the Buddhist Vihara at Paharpur, Bangladesh (1985)

- With its simple, harmonious lines and its profusion of carved decoration, it influenced Buddhist architecture as far away as Cambodia.

Criterion ii examples

Humberstone and Santa Laura Saltpeter Works, Chile (2005)

- The development of the saltpeter industry reflects the combined knowledge, skills, technology, and financial investment of a diverse community of people who were brought together from around South America, and from Europe

- The saltpeter industry became a huge cultural exchange complex where ideas

  were quickly absorbed

  and exploited

- The two works represent

  this process

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- **1977**:
  - Be unique, extremely **rare**, or of great **antiquity**

- **1996**:
  - Bear a unique or at least exceptional **testimony** to a **cultural tradition or to a civilization** which is living or which has disappeared

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Criterion (iii): examples

Early wording used for archaeological sites such as

- Mesa Verde National Park, USA (1978)

- More recently, with change of wording, used for cultural landscapes –testimony to evolving traditions

- Stone circles of Senegambia, Gambia & Senegal (2006)

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Criterion (iii): examples

Mesa Verde National Park, USA (1978)

- The ruins in the cliffs and elsewhere reflect the 'golden age' of the Anasazi civilisation between 11th and end of 13th century

- ...bearing a unique testimony to a civilisation which has disappeared
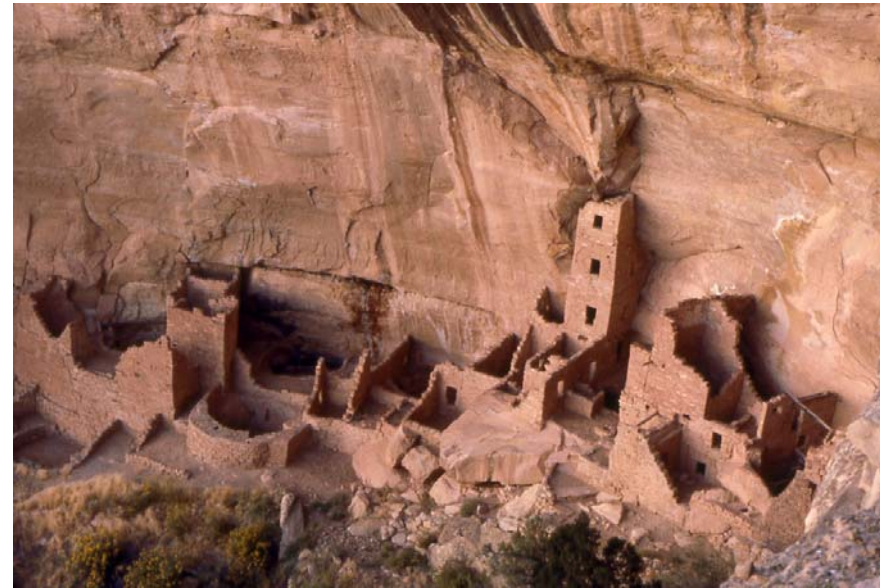
Stone circles of Senegambia, Gambia/Senegal (2006)

- Together the stone circles of laterite pillars and their associated burial mounds present a vast sacred landscape created over more than 1,500 years

- They are a unique manifestation of construction and funerary practices and
- reflects a prosperous, highly
- organized and lasting society

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- **1977:**
  - Be among the most **characteristic** examples of a type of structure, the type representing an important cultural, social, artistic, scientific, technological or industrial development

- **1996:**
  - Be an **outstanding** example of a type of building or architectural or technological ensemble or **landscape** which illustrates **(a) significant stage(s) in human history**

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Criterion (iv): examples

- Silver Mines of Potosi, Bolivia (1987)

- Major town Houses of the Architect Victor Horta (Brussels), Belgium (2000)

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Silver Mines of Potosi, Bolivia (1987)

- Example par excellence of a modern silver mine…..

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Criterion (iv): examples

Major town Houses of the Architect Victor Horta (Brussels), Belgium (2000)

- The Town Houses of Victor Horta are outstanding examples of Art Nouveau architecture brilliantly illustrating the transition from the 19th to the 20th century in art, thought, and society
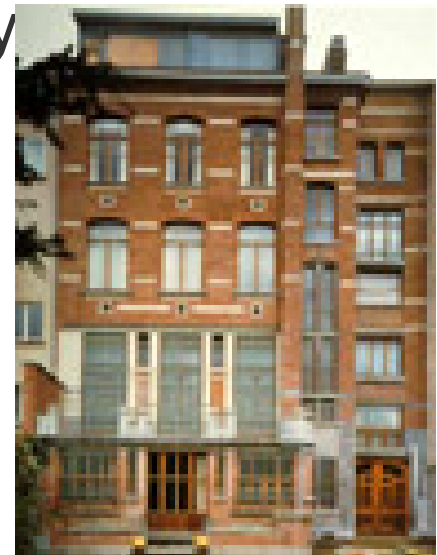
- **1977:**
  - Be a **characteristic** example of a significant, traditional style of architecture, method of construction, or human settlement, that is fragile by nature or has become vulnerable under the impact of irreversible socio-cultural or economic change

- **2005:**
  - Be an **outstanding** example of a traditional human settlement, **land-use,** or sea-use which is representative of a culture (or cultures), or human interaction with the environment **especially** when it has become vulnerable under the impact of irreversible change

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Criterion (v): land-use

Historic cities:

* Kairouan, Tunisia, (1988)

More recently used for cultural landscapes:

* The Agave Landscape & Ancient Industrial Facilities of Tequila, Mexico (2006)

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Criterion (v): land-use

Kairouan, Tunisia (1988)

Holy city of the Mahgreb – a position it has held for over 1300 years

- Protected by its walls and gates, the medina of Kairouan, whose skyline is punctuated by the minarets and cupolas of its mosques and zawiyas, has preserved its network of winding streets and courtyard houses....

- This traditional architecture constitutes a valuable heritage which must be protected in its entirety

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Criterion (v): land-use

The Agave Landscape and Ancient Industrial Facilities of Tequila, Mexico (2006)

- The Agave landscape reflects the process of cultivation since the 17th century when large scale

  plantations were created and distilleries first started

  production of tequila

- The overall landscape of fields, dist haciendas and towns is an outstanc example of a

  traditional human settlement a

  land-use which is representative of

  specific culture that developed in Tequila

Criterion (vi) associations

- 1980:
  - Be directly or tangibly **associated** with events or with ideas or beliefs of outstanding universal significance (the Committee considered that this criterion should justify inclusion in the List only in exceptional circumstances or in conjunction with other criteria)

- 2005:
  - Be directly or tangibly **associated** with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (The Committee considers that this criterion should preferably be used in conjunction with other criteria)

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Content of SoOUV

1. Brief synthesis
   - Summary of description
   - Summary of values and attributes

2. Criteria
   - (values and attributes which manifest them)

3. **Integrity**
   - **(all sites)**

4. **Authenticity**
   - **(criteria i-vi)**

5. Management and protection necessary to sustain OUV
   - Overall framework
   - Specific long-term expectations

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Authenticity & Integrity

- Integrity
  - Applies to both natural and cultural properties
  - But only to cultural properties since 2005

- Authenticity
  - does not apply to natural properties

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- For many properties, we do not have information about authenticity and integrity at time of inscription

- Cannot write retrospective statements of authenticity and integrity

- Such statements must be written for the property as it is **today**

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There is sometimes:

- Confusion between the two concepts of authenticity and integrity

- An apparent lack of clarity as to ways in which authenticity and integrity may be defined and are evaluated
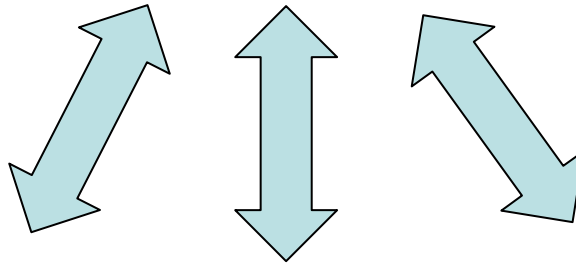
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OUV / Attributes

- Attributes are those elements of the property that carry OUV

- **Authenticity = Link between attributes and OUV**
- Integrity = completeness/intactness of the attributes needed to carry OUV

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Authenticity

- Authenticity = link between attributes and outstanding universal value

OUV

Attributes   Attributes   Attributes

Link must be truthfully and credibly expressed

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Operational Guidelines

Before 2005:
The '**test of authenticity**'

Referred to four **attributes:**
- **Design**
- **Material**
- **Workmanship**
- **Setting**

  – only tangible aspects of the heritage

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1994 Nara Meeting

- *Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage*

- ***Our ability to understand these values depends ..... on the degree to which information sources about these values may be ... credible or truthful***

- *Knowledge and understanding of these sources of information...... and their meaning is a requisite basis for assessing all aspects of authenticity (par. 9)*

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Current Op Guidelines

Conditions of authenticity:

- Depending on the type of cultural heritage, and its cultural context

- Properties may thus be understood to meet the conditions of authenticity if their **cultural values**

  - (as recognized in the nomination criteria proposed)

- **are truthfully and credibly expressed through a variety of attributes**, including …

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- **Form and design**
- **Materials and substance**
- **Use and function**
- **Traditions, techniques and management systems**
- **Location and setting**
- **Language and other forms of intangible heritage**
- **Spirit and feeling**
  - other forms of **intangible** heritage

Showing a much broader recognition of the different attributes that might carry OUV

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- Attributes listed in Op Guidelines

  – Are suggestions

- For each property need to consider relevant aspects

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Attributes of urban areas

OUV of urban areas might be 'carried' by
the following attributes:

- Structures
- Spatial plans
- Traditions
- Living communities
  - socio-environmental 'whole', working collaboratively

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Authenticity thus relates to

- How well attributes reflect OUV

Authenticity can be compromised

- If attributes weak,
    - communities cease to thrive, buildings collapse, traditions disappear etc

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Statement of Authenticity

- Authenticity is the ability of a property to convey its OUV
  - through the way its attributes convey truthfully (credibly, genuinely) that OUV

- **Statements needs to say briefly whether the attributes that carry OUV**

- **are thriving**

- **and convey their message credibly and truthfully**

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- **Integrity = completeness/intactness of the attributes that carry OUV**

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Op Guidelines

Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes.

Examining the conditions of integrity, therefore requires assessing the extent to which the property:

- *a) **includes all elements necessary** to express its outstanding universal value*

- *b) **is of adequate size** to ensure the complete representation of the features and processes which convey the property's significance*

- *c) [does not] **suffer from adverse effects of development and/or neglect***

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Integrity

- Wholeness = all the necessary attributes are within the property

- Intactness = all the necessary attributes are still present – none eroded

- Absence of threats = none of the attributes are threatened
  - by development or neglect

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Statement of Integrity

- Needs to say whether the collection of attributes that carry OUV are all contained within the boundaries

- That the property does not have parts that have lost these attributes

- That the attributes are not threatened

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Content of SoOUV

1. Brief synthesis
    *   Summary of description
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5. **Management and protection necessary to sustain OUV**
    *   **Overall framework**
    *   **Specific long-term expectations**

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Protection and Management

- Attributes that convey OUV need to be maintained, conserved, managed and protected in order to sustain OUV

- Need to set out how this is to be achieved

- Also need to address any specific long-term expectations

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Retrospective SoOUV

- Material to achieve these retrospective SoOUVs
- Is that available at the time of inscription:

  - WH Committee decision
  - AB evaluation
  - Nomination

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Thank you