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**UNITED NATIONS EDUCATIONAL
SCIENTIFIC AND CULTURAL ORGANIZATION**

**CONVENTION CONCERNING THE PROTECTION OF THE
WORLD CULTURAL AND NATURAL HERITAGE**

BUREAU OF THE WORLD HERITAGE COMMITTEE

Twenty-second session

Paris, UNESCO Headquarters, Room X (Fontenoy)

22 - 27 June 1998

Discussion papers prepared for the Consultative Body meeting, 29-30 April 1998

The Consultative Body met on 29 and 30 April 1998 and examined the following discussion papers:

- A. Discussion paper prepared by Sharon Sullivan, Australia. ITEM 1: TECHNICAL ISSUES (English only).
- B. The question of authenticity in relation to the restoration of ancient Greek monuments, especially the current restoration work on the monuments of the Athenian Acropolis. Paper prepared by the Delegation of Greece (English only).
- C. Discussion paper prepared by Christina Cameron, Canada. ITEM 2: COMMUNICATIONS AND PROMOTION (English only).
- D. Working Document for submission to the meeting of the Consultative Body of the World Heritage Committee, 29 - 30 April 1998, Paris, UNESCO. Italy-France
- E. Proposed Guidelines for Use of the World Heritage Emblem. A Discussion paper submitted to the Consultative Body to the World Heritage Committee by Japan and the United States of America
- F. Proposed guidelines for External Funding and Fund-Raising. A Discussion paper submitted to the Consultative Body to the World Heritage Committee by Japan and the United States of America

The Report of the Rapporteur of the Consultative Body is Working Document WHC-98/CONF.201/4Corr.

**MEETING OF THE CONSULTATIVE BODY OF THE WORLD HERITAGE
COMMITTEE**

29-30 April 1998

DISCUSSION PAPER

**prepared by Sharon Sullivan
Australia**

ITEM 1: TECHNICAL ISSUES

At the meeting of the Consultative Body of the World Heritage Committee of 4 December 1997 in Naples, it was resolved that small groups of countries should prepare working papers on a range of issues.

Australia undertook to coordinate discussion on technical issues in association with Benin, Canada, France, Mexico, Malta, Greece and ICOMOS. These issues included:

- A. An analysis of the application of Cultural Criteria (i) and (vi),
- B. The Test of Authenticity,
- C. The balance of the World Heritage list,
- D. The Implementation of the Global Strategy.

As a first step in the process of coordination, Australia sent a set of relevant documents as background to all the above listed.

These were

- Venice Charter
- Athens Charter
- San Antonio Declaration
- Nara Document
- Burra Charter
- *"The World Heritage Convention, twenty years later"* by Leon Pressouyre
- ICOMOS Position Paper entitled *"Proposals for achieving a more representative sample of the cultural heritage on the World Heritage List"* and related correspondence between Henry Cleere and Mounir Bouchenaki on this subject
- *The ambiguities of authenticity - rock of faith or shifting sands?"* by Isabel McBryde

Since then the following relevant papers and communications have been received:

Dawson Munjeri, Zimbabwe: Integrity and or Authenticity: An issue of Universal Values: The Case for Africa (Attachment 1)

Mr Munjeri's paper relates to the applications of cultural heritage criteria (i) and (vi) of Paragraph 24 of the Operational Guidelines, the imbalance in Africa's representation in the World Heritage List and the implementation of the Global Strategy. He considers that his paper will be of relevance to the Consultative Body's deliberations on "Technical Issues". Mr Munjeri prepared the paper for the World Heritage Global Strategy Natural and Cultural Heritage Expert Meeting held in Amsterdam, the Netherlands from 25-29 March.

ICOMOS: Proposals for achieving a more representative sample of the cultural heritage on the World Heritage list; along with comments on this paper by the Division of Cultural Heritage, UNESCO.

Anthony Demicoli, Malta: Criterion (i) and Test of Authenticity (Attachment 2)

In addition to this input, a significant meeting of experts has been held in Amsterdam, in accordance with the decision of the World Heritage Committee at its twentieth meeting in December 1996. This meeting was a joint meeting of National and Cultural Heritage Experts. Its task was to discuss and recommend on: the application of the "conditions of integrity" versus the "test of authenticity"; the question of a unified or a harmonised set of criteria; and the notion of "outstanding universal value" and its application in different regional and cultural contexts.

Cultural and natural heritage experts from Egypt, the United States, Mongolia, Mexico, Canada, Lebanon, Papua New Guinea, the United Kingdom, Australia, Sweden, Norway, France, Tanzania, Peru, Zimbabwe, Japan, the Czech Republic, Kenya, India, Costa Rica, Morocco, Russia, China, the Netherlands, ICOMOS, IUCN, ICCROM and the UNESCO World Heritage Centre and Cultural Sector attended this meeting.

Some 17 papers were prepared for this meeting. Many of them refer to the technical issues which are under discussion by the Consultative Body. After studying these papers and hearing a range of case studies, the group of experts made some significant recommendations which have direct relevance to issues A, B, C & D, under consideration by the Consultative Body.

In brief the experts recommended:

- A range of steps be taken to improve the credibility of the World Heritage list and its protection
- The criteria for nomination of Natural and Cultural properties be unified into a common set of ten criteria (with as little re-drafting to their text as possible) and Sections C and D of the Operational Guidelines be revised to more clearly reflect their interpretation and implementation
- The conditions of "integrity" (natural properties) and "authenticity" (cultural values) be linked into one set of "Conditions of Integrity" and related to each criterion as appropriate in the operational guidelines. The new conditions of integrity would include references to current concepts of authenticity and be applicable to both natural and cultural values.
- The Convention should be seen as a holistic document and the list as an on-going developing instrument, which unites cultural and natural heritage
- The interpretation of outstanding universal value and its application in a range of geographic and cultural regions is essential to solve the current imbalance in the World Heritage list, between Natural and Cultural sites, and most particularly between regions of the world. The effective implementation of the global strategy was seen as a way of achieving this.
- A speeding up of thematic and regional studies on issues of universal significance, and in particular an anthropological approach to the definition of cultural heritage (including peoples' relationship to the environment) was required. Such a group of studies would allow well represented themes and regions to be identified, and for priority to be given to poorly represented themes and regions.
- In revising Sections C and D of the Operational Guidelines it was recommended that new text be added to better express the diversity of categories of World Heritage (to more than just the categories of groups of urban buildings, historic cities and cultural landscapes that are currently referred to in the Guidelines). The proposed new text would include reference to the Global Strategy and to the regional and thematic approach to ensuring a balanced and representative World Heritage List. The sections on protection and management that currently follow the criteria would be revised, strengthened and cross-referenced to the early Articles of the Convention itself.

(NOTE: The above is the writer's summary of the outcomes of the meeting, and is not an official report. An official report will, it is anticipated, be available for the meeting of the consultative body.)

It will therefore be most helpful to consider the recommendations of the Amsterdam Expert Meeting in dealing with many of the technical issues. They will be available at the meeting of the Consultative Body.

DISCUSSION OF TECHNICAL ISSUES

A. The Application of Cultural Heritage Criteria (i) and (vi)

In the operational guidelines, Criterion (i) specifies that a property should “represent a masterpiece of human creative genius”. Criterion (vi) specifies that a property should “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 criteria should justify inclusion in the list only in exceptional circumstances and in conjunction with other criteria, cultural or natural.)”

Discussion at the Committee Meeting focussed on the following issues:

One point of view was that Criterion (i) was being used too liberally, and for places which did not strictly qualify as being “a masterpiece of human creative genius”. It was felt that this criterion should be reserved for a more elite list of “masterpieces”. (Dr Cleere has provided a list of places inscribed under Criterion (i) since 1992 - roughly 25% of successful cultural nominations - see Attachment 3 for details.)

Another point of view put forward eloquently by the delegate from Zimbabwe was that a lot of places were nominated by countries under Criterion (i), and that this was creating an on-going over-emphasis on “monumentality” rather than on intangible heritage (as expressed in Criterion (vi)). This in turn undermines the global strategy, and leads to the regional imbalance on the cultural World Heritage list. From this point of view, there is an increasing over-representation of properties meeting Criterion (i), at the expense of other themes and criteria.

Anthony Demicoli (Malta) has responded to the first of these issues by proposing the sharpening of the definition of Criterion (i). Criterion (i) lays down that a monument “should represent a masterpiece of human creative genius. Mr Demicoli suggest the following be used as the interpretation for Criterion (i) in assessing properties. (This could be incorporated in the operational guidelines.)

“ MASTERPIECE: should be taken to mean *a complete and perfect piece of workmanship, an outstanding example.*

CREATIVE: should be taken to mean *inventive, original as either a) first in a movement/style or b) the peak of a movement/style*

GENIUS: should be taken to mean *with a high intellectual/symbolic endowment, a high level of artistic, technical or technological skills.*

“A masterpiece of human creative genius” needs therefore to be interpreted as:

AN OUTSTANDING EXAMPLE (OR THE PEAK) OF A STYLE EVOLVED WITHIN A CULTURE, HAVING A HIGH INTELLECTUAL OR SYMBOLIC ENDOWMENT, AND A HIGH LEVEL OF ARTISTIC, TECHNICAL OR TECHNOLOGICAL SKILLS.” ”

Mr Demicoli points out that “this more stringent definition would hopefully also move the trend away from the present extensive use of this criterion in favour of monumentality towards non-material or intangible heritage”.

What emerges therefore from the concerns of all delegates who have considered this matter, is that there is a feeling that Criterion (i) should be applied stringently; (though there is no clear indication that it has not been) and that more attention should be given to seeking out and listing places which represent other themes - which relate more to intangible and rather than “monumental” heritage.

Both of these issues were addressed by the Expert meeting in Amsterdam, described above.

Recommendations re Criterion (i)

- (1) With reference to a more stringent interpretation of Criterion (i), the Amsterdam expert meeting has set up a working group, chaired by Madam Berce (France) to finalise the wording for a new set of criteria, (see page 2 above) and to operationalize them and to bring forward recommendations regarding this to the next World Heritage Committee meeting at Kyoto, Japan. It is suggested that Mr Democoli’s proposals on wording be referred to this group.
- (2) With reference to the question of imbalance between “monumental” and “intangible” on the list, recommendations to deal with this are brought forward under the discussion on balance in the World Heritage list, later in this paper. Recommendations of the Expert group are also relevant to this issue.

B. The Question of Authenticity

The operational guidelines state that “all properties must meet the test of authenticity in design, material, workmanship or setting, and in the case of

cultural landscapes their distinctive character and components. (The Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture.)”

Along with discussion of the applicability of Criterion (i) there was considerable discussion concerning the issue of Authenticity at the Naples Committee Meeting. Once again, discussion centred around two concepts. Some delegates (especially the Greek delegation) argued that some of the places accepted for listing under the cultural criteria, did not meet the test of Authenticity, which derived from the principles contained in the Venice Charter. Other delegates referred to more recent work on this issue, especially the advances which had been made at specialist meetings, culminating in that held at Nara, Japan. The recommendations of this meeting brought to light a range of different cultural approaches to the question of Authenticity, which tempered and added to the principles of the Venice Charter. It culminated in The Nara Document on Authenticity, which was put before the World Heritage Committee in an Information Note at the Eighteenth Session of the Committee at Phuket, Thailand in December 1994. The Information Note recommended that the Committee “take into consideration the principles and views contained in the Nara Document on Authenticity in its evaluation of properties nominated for inclusion on the World Heritage List”. Delegates have been provided with a copy of the Nara Document.

Two delegates have provided comment on the issue of Authenticity for presentation to the Consultative Group.

Mr Anthony Demicoli, Malta, discusses the issue of authenticity in a very thoughtful paper, which covers the Venice Charter principles and the further advances developed at Nara. Mr Demicoli argues that:

“Cultural heritage monuments are the result of the state of development of the society in which they evolved. They are indissolubly linked to the fact that the state of that society in which they were born (the only one in which they could be born), has ceased to exist and will never recur again.”

He argues that the Nara document (article 11) could reduce the test of Authenticity to subjectivity, by arguing that it is “not possible to base judgements of values and authenticity within fixed criteria”. He also argues that the present criteria allow for unrestrained reconstruction as long as it is based on complete documentation and that this could lead to exploitation through over reconstruction of “properties which lend themselves to the

spectacular". He proposes that the operational guidelines should be altered to read:

"and meet the test of authenticity in all stages of its development both in documentation and in materials, design and workmanship. Conjecture and reconstruction should be ruled out *a priori*."

(Please note - this is only my summary of a complex paper which I may have inadvertently oversimplified and which is attached.)

From a different perspective, another very stimulating paper by Mr Munjeri (Zimbabwe) presents a different cultural perspective on the whole issue, by pointing out the strains which occur between the traditional Venice Charter based view of authenticity, which was designed to "freeze frame" monuments or places at some state in their development, and the on-going spiritual and cultural context in which many places exist, and which essentially effect the interpretation of authenticity. He gives a graphic example in the case of Great Zimbabwe. As well as being a good example of the effects of conjectural reconstruction in the past, Great Zimbabwe is an excellent example of a "living site".

"Conceptually and in execution, Great Zimbabwe is an embodiment of the spiritual heritage of the country at large and of spirit mediums in particular. The decision to include criteria (vi) was indeed very valid in this case. The power that the spiritual realm has over the living can fully be appreciated if it is realised that to many Africans, the living are but part of the spirits of the ancestors and therefore the dead continue to exist as spirits within the living. More important, the representation of power is in the form of a spiritual realm which answers existential questions either negatively or positively."

In this case, the spiritual agencies have a duty to this site; and some of the destruction, or change is interpreted as their doing: hence "in the cultural sense ... these [spiritual] agencies represent a reinforcement of the authenticity of the spiritual values".

Mr Munjeri in fact concludes that in this case there is a good match between the principles of authenticity, and the values of the site as a living site, but summarises the view from Africa by quoting from the ICOMOS Regional Meeting held in Harare on 14 October 1995.

"The hard facts scientific approach of the Western society needed to be tempered with the abstract and metaphysical notions of Africa traditions.

For Africa sometimes, the spirit of the site took precedence over substance.

The emphasis on the analytical rigour of categorisation, division and qualification had to be matched by synthetic interpretive modes of integration and association which African traditions and cultures tend to favour."

The major difference between the two approaches, and perhaps the major difference between European and other cultural views on this issue (eg Japan, Australia, Pacific, etc) is that Mr Demicoli's view of authenticity relates to "cultural heritage monuments [which] are indissolubly linked to the fact that the state of that society in which they were born ... has ceased to exist and will never recur again" whereas Mr Munjeri's view relates to the many other different places, of World Heritage value, which are living sites, with great spiritual value; now, and which may require non-traditional treatment (or lack of it) to conserve their value.

It seems to this writer, after discussion with a range of delegates and experts, that two issues emerge from this discussion:

(1) Perhaps more rigour is needed in ensuring that over-restoration or reconstruction does not destroy the value for which the site is listed, and, clearly we can see examples of this problem in past practice, especially with respect to monumental and architectural sites.

(2) The idea of authenticity is indissolubly linked to cultural value and only has meaning and validity in this context. The authenticity of a place is in fact the extent to which this value has been maintained and will be maintained by planned future management. Hence, authenticity and the question of appropriate treatment to conserve this authenticity will vary depending on the primary cultural values of the place. If in the case of some ancient Asian wooden structures their complete rebuilding with new materials every 60 years is an integral part of their cultural value in their society, then their authenticity will be maintained by this practice. If the value of the Parthenon is its original fabric and its 2000 + years of history, then a different conservation strategy will be appropriate.

In this respect, the expert group at Amsterdam noted that the concepts of "authenticity" (cultural heritage) and "integrity" (natural heritage) had the potential to be combined into a single set of conditions of integrity. These conditions of integrity would include references to current concepts of authenticity and would be applicable to both natural and cultural heritage. The meeting resolved that a way of moving forward would be to define "authenticity" and "integrity" conditions for each of the now-to-be-integrated

ten criteria for World Heritage listing; this, it was felt, would relate the concept of authenticity more closely to the value(s) for which the place was proposed to be listed.

The IUCN Position Paper emphasised this point, recommending “the adoption of a single set of Conditions of Integrity to apply to all sites nominated incorporating key elements of the existing Test of Authenticity”. The IUCN felt that there was a “strong case for a common approach to integrity” given “the increasing difficulty, and often the artificiality of separating *nature* and *culture* in implementing the *Convention*” (original emphasis).

Recommendation

It is recommended that the Consultative Body pass on these views to the Expert working group, and that it endorse the concept that the test of authenticity be redefined so that it fits more closely with the particular criteria for which a place is being listed.

- C. The Balance of the World Heritage List and,
- D. The Implementation of the Global Strategy

The Management Review commissioned by the Consultative Body comments on the imbalance of listed places. Quoting from the 1994 Global Strategy Expert Meeting, it summarises the situation for the cultural environment thus:

- Europe is over represented in relation to the rest of the world.
- Historic towns and religious buildings are over represented in relation to other types of properties.
- Christianity is over represented in relation to other religions and beliefs.
- Historical periods are over represented in relation to prehistory and the 20th century.
- “Elitist” architecture is over represented in relation to vernacular architecture.
- In more general terms, all living cultures - and especially the “traditional” ones, figure very little on the List.

The review goes on to analyse the list on a regional and cultural/natural basis, with similar results. For example, 9 States parties account for 36.5% of the total of cultural properties.

Similarly, a consideration of natural heritage nominations, such as that in Paragraph 38 of the report of the October 1997 Management Review Workshop, reveals further imbalances. For example, 75% (380 sites) of all properties (506 in total) are cultural sites only, while natural sites comprise only 21% (107 sites).

The remaining 4% (19 sites) are listed for both natural and cultural criteria. There is also a regional imbalance evident in the natural heritage properties, although it is less severe than that relating to cultural properties. Natural sites in Europe and North America account for 34% of natural listings, while Latin America and the Arab States are under-represented with 14% and 2% respectively. Africa accounts for 26% of natural listings while Asia and the Pacific account for 24%.

It comments that the Global Strategy is designed to identify gaps in the World Heritage List and the types of sites needed to redress the imbalance. There is some evidence of success of the strategy (eg Africa and the Pacific) but the review indicates that more needs to be done, as a matter of priority.

The Committee Meeting in Naples considered a range of the same issues, and delegates expressed the same concerns.

ICOMOS has provided a background paper on the subject of balance of the cultural properties on the list, which has been made available to members of the Consultative Body.

The first part of the ICOMOS paper graphically outlines the regional and thematic imbalance.

ICOMOS has put forward a range of proposals for correcting the imbalance. These are, in brief:

(a) Limitation of new nominations from States parties already well represented on the list.

An invitation along these lines is already contained in the Operational Guidelines and ICOMOS suggests that this be restressed with State parties.

(b) Limitation of the total number of new nominations accepted for consideration by the committee each year.

This suggestion is made on the basis that limited new nominations could be more thoroughly dealt with, and other issues (monetary etc) allowed more resources.

(c) Enhanced implementation of the Global Strategy.

ICOMOS notes results to date and urges measures to augment them, especially a policy of "twinning" between State Parties well represented on the list, and those requiring assistance to bring forward nominations.

(d) Scrutiny of well represented categories of property

The aim here would be, through further thematic work, to draw attention to well represented themes and places, and compare any new nominations with places already on the list, with the aim of limited new nominations on a particular theme to the truly outstanding.

Following this paper, there has been a lively exchange of correspondence between Mounir Bouchenaki (Director, Cultural Heritage Division, UNESCO) and Dr Cleere (ICOMOS World Heritage Coordinator). It is not necessary to detail this debate, except to say that Mr Bouchenaki raises two additional points. He draws attention to identifying a range of essential fields and themes, as a prerequisite to comparative studies to determine degrees of representation. ICOMOS endorses this concept and the issue was later taken up and progressed at the expert meeting in Amsterdam. Secondly, Mr Bouchenaki expresses the view that ICOMOS should display more rigour in its assessments, and should reject a higher percentage of places, a view which ICOMOS disputes.

As outlined earlier a discussion of both the question of balance, and of the global strategy was taken up in depth at a three day meeting of experts in Amsterdam.

At this meeting there was general agreement on these topics:

- Imbalance both thematic and regional was a serious issue, which needed addressing and was affecting the credibility of the World Heritage List.
- Work to date on the Global Strategy was beginning to show signs of progress.
- More work was required to break down the cultural themes as outlined at the 1994 Global Strategy Experts Meeting into sub-themes which could truly and effectively display the range of cultural responses to the human experience, and point the way to identifying specific types of places, currently under-represented, which should be given priority by the World Heritage Committee for assessment and listing. This may require assistance with research and nomination.
- A second aim of this work on cultural sub-themes would be to demonstrate those types of places which were comparatively over represented on the list, so that priority for listing of more of these types of sites could be lowered
- With respect to natural heritage, a framework of universal application has already been identified in relation to biological aspects of natural heritage, and is complemented in relation to representativeness in different regions. Similar work is proceeding in relation to geo-physical phenomena. This methodology needs to be developed further.

- Recognition of the essential inseparability of natural and cultural heritage and of the strong spiritual link which binds them in many cultures, (this point is also raised in Mr Munjeri's paper and the IUCN paper) and the need therefore to unite the assessment and nomination processes for natural and cultural sites.
- With reference to the imbalance in numbers between natural and cultural nominations, one suggestion of why this has occurred was that, while there are a range of international and regional arrangements apart from World Heritage for nature conservation, there are no internationally recognised alternatives to World Heritage listing for cultural heritage. Accordingly, the Committee may wish to consider whether a more extensive range of international agreements for cultural sites would be helpful.

Recommendation

It is recommended:

1. that the Consultative Body endorse the outcomes of the Amsterdam meeting of experts;
2. in particular, in line with the discussions at the meeting of experts, that further work be undertaken on breaking down the cultural themes outlined at the 1994 Global Strategy Experts Meeting into sub-themes that would assist identification of those types places that are over- or under-represented on the World Heritage List. This work should recognise the inseparability of natural and cultural heritage;
3. that the Consultative Body explores ways of ensuring a greater prominence and visibility to the Global Strategy and its regional and thematic approach. In particular, under-represented and over-represented sub-themes should be publicised within the World Heritage membership and be taken into account in the nomination and listing processes;
4. that the ICOMOS suggestions are considered in conjunction with the above; and
5. that targets should be set in relation to relevant sub-themes for redressing current imbalances.

In line with Paragraph 43 of the report of the October 1997 Management Review Workshop in Paris, the World Heritage Centre should be asked to prepare a strategy for implementing the above recommendations.

**INTEGRITY AND OR AUTHENTICITY AN ISSUE OF UNIVERSAL
VALUES : THE CASE FOR AFRICA**

BY

DAWSON MUNJERI

The boundary between truth and falsehood is fluid
What is fraudulent in one context may be quiesentially
genuine in another.

[Lowenthal, D, Criteria of authenticity.]

(1)

Introduction

Ever since the historic World Heritage Committee meeting held in Santa Fe in 1992 and the follow-up, iGlobal and Thematic Studies Meeting of Experts,i held in Paris in June 1994, Africa has been drifting into the limelight. The two Global Strategy meetings held in Harare, Zimbabwe in 1995 and in Addis Ababa, Ethiopia in 1996, are clear testimony of this.

The paper is a summation of the *vox populi* from those Global Strategy meetings combined with the authorís experiences in Zimbabwe, Malawi, Nigeria and South Africa.

The conclusion is that Africaís perspective as well as Africaís heritage is singularly identifiable. Some of the basic global assumptions as expressed in the *World Heritage Convention* and in parts of the *Operational Guidelines for the Implementation of the World Heritage Convention* are not applicable to the Africa region, in particular to Africa, South of the Sahara. Using :-

- ithe test of authenticityí *vis-à-vis* iconditions of integrity;i
- the relationships of natural and cultural heritage;
- the issue of a harmonised criteria;
- the motion of outstanding universal value;

the paper illustrates through specific case the validity of Africaís 'singularity'. The paper will under the many universal expressions as it is assumed these will be highlighted by the other participants.

Authenticity : The African Perspective

An incensed writer pseudonym, 'Very concerned' wrote in the Zimbabwe's leading daily, *The Herald* on 24 June 1994. Referring to the Great Zimbabwe World Heritage Site, 'Very concerned' had this to say, 'we are concerned at the state of affairs at Great Zimbabwe. The decision by the Government to *rebuild the ruins was stupid* and ill-advised . They should have consulted the elders of the area but we were treated as outsiders. I understand the one wall which they rebuilt with *cement* (sic) collapsed *showing the super natural powers of the spirits*.' Though the writer had not checked the facts the underlined aspects are pertinent to the debate on authenticity.

Great Zimbabwe is illustrative of the special difficulties faced in sub-Saharan Africa where solutions and preventative measures do not always match conservation practices applied elsewhere. The edifice comprises dry-stone architecture which is fragile and so there is a constant battle to forestall and, where possible, eliminate degeneration. This is against the background of a site that was subjected to major reconstruction programmes in 1914-31. In 1914 St. Claire Wallace was appointed the Curator for Great Zimbabwe. He embarked on a number of necessary but misguided and sometimes mischievous restorations. Most notable were the reconstruction of the entrances on the Hill Complex and the Great Enclosure. The original entrances were lintelled doorways constructed out of soapstone lintels, mopane wood (*Colophospermum mopane*) and African sandalwood *Spirostachys Africana*.

St. Claire Wallace's restoration work was modelled on Palaces in Middle East from where he was convinced the builders ('Phoenicians') of this monument had come. To him, 'no Bantu ever possessed the creative genius necessary to design such wonderful structures' (2). However these reconstructed areas were incompatible with the original structures hence with time things began to fall apart.

As early back as 1980 following the attainment of the country's independence, Zimbabwe, UNESCO and the World Heritage Committee were very concerned with the preservation of Great Zimbabwe and related monuments in Zimbabwe. In 1986 Great Zimbabwe along with Khami monument were put on the World Heritage List. In line with authenticity standards stipulated in *Management Guidelines for World Cultural Heritage Sites*, various techniques leaning heavily towards anastylosis, have been used to preserve Great Zimbabwe. With the support of various international experts, monitoring and intervention systems that have been established, some of them unique. (see : *An engineering study of the dry stone monuments in Zimbabwe*) (3). The tirade from the cited 'Very

Concernedî was in fact targeted against these internationally recognised professional efforts: of that anon.

When data from the monitoring exercise invariably pointed to the inevitability of major wall collapses in both the sections reconstructed by St. Claire Wallace as well as those adjacent to them, a decision to intervene was made. This brought to the fore the issue of authenticity.

Wallaceís reconstruction was devoid of conservation ethics and therefore there could be said to have been no reason for not putting down the reconstructed areas.

Against this was the argument that with time, the reconstructions had become part of the Great Zimbabwe landscape. At a special workshop held to consider the matter (4) one participant had this to say 'Most people who visit the site do not know that Wallaceís work was fallacious, when you take visitors around and mention the reconstruction you actually take away some of the aesthetics of the site'. In favour of this argument was the fact that Wallaceís reconstruction had become part of historiography: it illustrated the Colonial mentality which denied Africans the virtues of creativity and ability to marshal resources for major public works.

There was also the question posed by another participant, 'What is authenticity? Is the lintelled entrance that we will put on going to be closer to the authentic than Wallaceís reconstruction?'

The Venice Charterís stress on our 'common responsibility to safeguard historical monuments for future generations ----- passing them in full richness of their authenticity' was put to test when yet another participant quipped, 'Do we prescribe for the present; falsify the past and pass to posterity a distortion?' This double-edged and loaded question presents the core of the authenticity debate relating to Great Zimbabwe and other related sites in Africa. That at least is a question that professionals can attempt to answer. However it is even more difficult to answer the posed by the 'Very concernedís' letter in *The Herald*.

Do professionals indulge in conservation debates without bringing in the 'elders' and the spirits who control that heritage? If they are brought in, what conservation ethics apply? Great Zimbabwe again offers a very important test case in this respect.

Conceptually and in execution, Great Zimbabwe is an embodiment of the spiritual heritage of the country at large and of spirit mediums in particular. The decision to include criteria (vi) was indeed very valid in this case. The

power that the spiritual realm has over the living can fully be appreciated if it is realised that to many Africans, the living are but part of the spirits of the ancestors and therefore the dead continue to exist as spirits within the living. More important, the representation of power is in the form of a spiritual realm which answers existential questions either negatively or positively.

So it is that 'Very concerned' can point to the wall collapses at Great Zimbabwe as being an expression of the spirits anger at developments that were taking place at that site. What is it that the spirits want?

Reference by 'Very concerned' to the use of 'cement' at the site and the consequent anger of the spirits implies that use of foreign material is unacceptable. There is a strong belief that the introduction of new materials like cement could bring disaster to the community through drought. (5)

In this respect, there is congruency of values between heritage management authorities and the traditional authorities because here the orthodox Venice Charter principles of authenticity apply. The following case actually shows that if the best form of ensuring authenticity is to 'leave as is', then the views of the traditional leadership and Zimbabwean African opinion as a whole is in harmony with the 1972 *Convention*. But there the partnership ends.

In a study carried out in 1992 in order to find out public attitudes with respect to sites and monuments, a researcher, Mabvadya, found that the wall collapses at Great Zimbabwe were *very much welcomed*. Wall collapses represented the will of the spiritual powers. Some respondents were convinced that the 'disturbance of the dead' who were excavated at archaeological burial sites was partly to blame. There was also a strong belief that the spirits were destroying their own homes with the intention of settling elsewhere just as the living do when they move house. To do so, spirits used wild animals in particular, baboons to destroy Great Zimbabwe and similar structures.

That being the case, these 'progressive' agencies were not to be disturbed in their execution of duty. In the cultural sense therefore, these agencies represented a reinforcement of the authenticity of the spiritual values. This scenario approximates that described by Jukka Jokilehto, where historical authenticity can be viewed as something that sustains and proves itself as well as having credit and authority from itself. (6) Yet this violated accepted conservation norms.

Various technical reports have identified baboons and monkeys as the source of 'plunder' at Great Zimbabwe and have thus called for the elimination of this 'scourge'. 'Progressive' or negative agencies; destructive authenticity and constructive authenticity ---- which is which? The traditional African view

expressed, is unequivocal: namely, that which the ancestral spirits advocate will hold the *de-jure* status. In a survey carried out in 1987 almost all black Zimbabweans approved to conservation of the ilive as isi approach to conservation of the Great Zimbabwe site. This was the best form of authenticity and it was consequentially, the best guarantee of the integrity of the site.

These views are enshrined in the resolution of participants who took part in the ICOMOS Regional meeting held in Harare on 14 October 1995. Calling for a new definition of authenticity, they called upon religious and spiritual heritage values to be special recognition.

*ïThe hard facts scientific approach of the Western society
needed to be tampered with the abstract and metaphysical
notions of Africa traditions. For Africa sometimes, the
spirit of the site took precedence over substance. -----
The emphasis on the analytical rigour of categorisation,
division and qualification had to be matched by
synthetic interpretive modes of intergration and association
which African traditions and cultures tend to favour.ï*

The Inseparability of Natural and Cultural Heritage - the Africa Practice

One of the sites on the tentative lists of Nigeria is Ekhon Earthworks, an area of fifty square kilometres bound on the west and east by the Akiamwe and Okhunwan rivers, respectively. Bisecting the area is a railway which provides a kaleidoscopic view of the proposed world heritage site. A walk along that railway provides a very satisfying educational, cultural and recreational experience encompassing both the spiritual and physical aspects that are consistent with the nomination of the site as either cultural landscape or a combined cultural / natural heritage site. Listening to the guide, the symbiotic relationship between the natural and cultural heritage, it becomes fundamental to the survival of the site. The series of sacred shrines and sacred groves have imposed an indigenous management system based on system of taboos. Outside the perimeters of this site, in areas where the spiritual hold is relatively weak, the tropical forests have given way to forces of desertification. The monumental earthworks that represent the achievements in terms of human endeavour and genius have given way to destructive agricultural pursuits. Yet in the spiritually strong corridor, these cultural feats remain intact.

Standing as island of hope for conservationists are sacred forests iholy woodsï of Budandari, Buruhukiro, Ramuya and Rarwera in Burundi. Despite the

deliberate policies of 1920s to destroy these in the interest Christianity, they have stood the test of time, thanks to their roots steeped spiritual tradition. (7)

Further south in Zimbabwe, a recent study carried out by the Centre for Applied Social Sciences looked at the highly endangered fragile northern frontier where all efforts to stem deforestation have proved very difficult. In the Muzarabani communal lands four small remnant patches of dry thicket forest which is rare in Zimbabwe were identified. Their survival was linked to their links to traditional sacred sites. As a consequence, the administering authority the Muzarabani Rural District Council decided to adopt here and elsewhere strategies that focused on spiritual significance rather than relying on legislation. (8). Similar cases are numerous in Africa.

The point this illustrated is that it is at best naïve and at worst unthinkable to look at natural heritage and cultural heritage in terms of distinct compartments. Even where this has been imposed, as in cases of delineated Natural Parks, this has created insurmountable problems. An animal lacking taboo protection is destined for extinction and similarly a forest unprotected by the spirits is good firewood.

In Africa, natural heritage is the very basis of the cultural heritage.

This is so, because as Le Berre and Messan rightly point out, African civilisations have always been closely attached to their natural surroundings from which they draw materials and inspiration.

Because of that, the natural environment is the source of the economic, social and environmental roles. That being so, the nature cum-culture demarcation is hard to apply as a rigid typology and *the division between a natural and cultural heritage will seem bogus*. (9).

Through the various codes enforced through a system of traditional spiritual structures, nature has survived because it continues to provide sustenance to these structures. Criteria D(43 and 44) of *the Guidelines* on natural properties registers a deafening silence in this respect.

It is against that background that the First Global Strategy meetings call need be reiterated, *à sine qua non for the survival of the African landscape and its cultural and natural heritage is the realisation and acceptance of the fact that there is a symbiotic relationship between the ethnosystem and ecosystem*.

This is so because it is in :

in Africa where more than anywhere else cultures have evolved out of nature and still draw authority from it

L. Berre, & Messan, L.

Conclusion

The scenario arising from Africa's perception of, and practices related to authenticity and the natural / cultural heritage dichotomy does present a question that may be perhaps peculiar to Africa : Is it possible to reconcile the traditional to the universal values? The corollary of that is : can universal values be reconciled to those of Africa?

Nowhere else is the issue better illustrated than in the said natural / cultural heritage dichotomy. The *Convention* and the *Operational Guidelines* call on efforts to be made to maintain a reasonable balance between the numbers of cultural heritage and natural heritage properties entered on the List. The issue of a balanced representation has now taken centre stage as the World Heritage Committee is increasingly concerned that the balance has tilted heavily in favour of cultural heritage which is currently heavily over represented. Obviously it is a world that excludes Africa. The facts are that in Africa the situation is loop-sided in favour of the natural heritage (20 properties) against cultural properties (17 properties). Whereas Africa is crying for more cultural properties that reflect the fact that after the early homonids era, humanity continued to exist and registered solid achievements, it has to date received a deaf ear. Down in its throat has been sunk more national parks and conservancies.

Perhaps this World Heritage Global Strategy meeting, March 1998 will mark the beginning of a convergence of universal opinion and that of the *vox populi* from Africa.

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World Heritage Committee

CONSULTATIVE BODY

TECHNICAL ISSUES

CRITERION (i)

Article 24 of the *Operational Guidelines* states that a monument, group of buildings or site nominated for inclusion in the World Heritage List should meet one of six criteria and the test of authenticity. The first criterion is that monuments should “represent a **masterpiece of human creative genius.**” This phrase is rather vague and open to arbitrary interpretations. It should therefore be better defined:-

- MASTERPIECE: should be taken to mean *a complete and perfect piece of workmanship, an outstanding example.*
- CREATIVE: should be taken to mean *inventive, original as either*
 - a) first in a movement/style or
 - b) the peak of a movement/style
- GENIUS: should be taken to mean *with a high intellectual / symbolic endowment, a high level of artistic, technical or technological skills.*

“A masterpiece of human creative genius” needs therefore to be interpreted as:

AN OUTSTANDING EXAMPLE (OR THE PEAK) OF A STYLE
EVOLVED WITHIN A CULTURE, HAVING A HIGH INTELLECTUAL
OR SYMBOLIC ENDOWMENT, AND A HIGH LEVEL OF ARTISTIC,
TECHNICAL OR TECHNOLOGICAL SKILLS.

This more stringent definition would hopefully also move the trend away from the present extensive use of this criterion in favour of monumentality towards non-material or intangible heritage.

TEST OF AUTHENTICITY

Speaking of the authenticity of a cultural heritage monument can be ambiguous and risky. If authenticity is taken to mean of *undisputed origin, genuine, lacking adulteration*, hardly any such monument as it stands today can be strictly called authentic. The time factor must have surely affected several inter-related aspects of its existence, such as:

- i. The Environment: The environment in which most of today's cultural heritage monuments were originally erected has been changed by time, natural disasters, human destruction. Many heritage monuments today present themselves to us in isolation, as distinct protagonists detached from the original urban or rural context.
- ii. Scope and use: The original intention behind which they has been erected has also vanished completely. Many-a-time they were intended for worship of the supernatural, glory of rulers, social cohesion, defence, etc. They were intrinsically linked to particular beliefs and value systems, organisation of society, and ways of life. Today most monuments stand only to be visited and admired. They exhibit themselves passively to scholars and parading tourists with other values and other life-styles.
- iii. Relationship with beholder: Apart from having carried significance and meaning to the population according to what they stood for, they must have been part of the daily civil life. That is, they must have been woven into the urban fabric like our schools, churches, supermarkets, etc. Today they are 'self-conscious' showpieces, occasionally beheld during a period of leisure, once in the lifetime of people coming from afar. They are alien to their daily routine.
- iv. State of conservation: Most heritage monuments as they stand today would hardly be recognised by those who erected them. Their decorated surfaces have been eroded, plastering has disintegrated, polychromy faded away. Most of them present themselves to us in ruins which yet excite our imagination so much, that we refuse to see them otherwise. Not many of us would like to see, for example, classical edifices and sculptures restored to their original form and polichromy.

This is to say that the 'personality' of heritage monuments has changed. Actually, it does not still exist in itself but only in the minds of beholders. Hence it can become subjective and therefore not authentic. Moreover, heritage is that which past generations have preserved, and sometimes altered. Hence "the valid contribution of all periods to the building of a monument must be

respected..."(The Venice Charter, Article 11). The 'personality' of a heritage monument changes according to the amount of knowledge, disposition, and interpretation of today's individual beholders. So "knowledge and understanding of sources of information, in relation to original **and subsequent characteristics** of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity" (The Nara Document on Authenticity, 1994, article 9). There are "less evident documentary values that require an understanding of the historic fabric in order to identify their meaning and their message.....it is important that the material evidence, defined in terms of design, materials, manufacture, location, and context be preserved in order to retain its ability to continue to manifest and convey those concealed values" (The Declaration of San Antonio, B.3). So there must be a dual authenticity: documented historic authenticity and material authenticity; both equally important and complimentary.

Cultural heritage monuments are the result of the state of development of the society in which they evolved. They are indissolubly linked to the fact that the state of that society in which they were born (the only one in which they could be born), has ceased to exist and will never recur again. Conservation of cultural heritage, which is a contemporary value, should neither try to reactivate the past, nor to configure past events as though happening today. Conservation should not try to preserve a resemblance to the time in which those events occurred, as Viollet-le-Duc did. It is worth remembering that Viollet-le-Duc's interventions on the Town of Carcassonne provoked rejection and its nomination for inscription on the World Heritage List was deferred in 1985. Yet this same property was inscribed in 1997. Here the question of inconsistent interpretation and rigourousity applied to the test of authenticity arises.

Article 11 of the Nara Document on Authenticity, which regards as "not possible to base judgements of values and authenticity within fixed criteria" seems to be reducing again the test of authenticity to subjectivity. It seems that it was through this Article that ICOMOS sought to justify its judgement on the authenticity of Carcassonne in 1997. Its evaluation paid tribute to "architect-conservators working in the 19th Century", especially to Viollet-le-Duc, "the greatest of these and someone who was, moreover, very influential in his time. Yet, the Venice Charter has already "ruled out *a priori*" all reconstruction work (Article 15). This is not to re-evoke the emblematic Carcassonne controversy or to question the great merits and meticulous methods of Viollet-le-Duc, but simply to illustrate there is a feeling of inconsistency and ambiguity.

This is being encouraged further by a clause in the Operational Guidelines, 24(b)(i): "reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture". As it stands this clause can permit unconstrained reconstruction

as long as it is based on complete documentation. Even if reconstruction leads to a "pageantry", a monument can still qualify as authentic. Here arise three fundamental issues:

- a) of a philosophic nature;
- b) of a speculative nature;
- c) of a political nature.

- a) A dichotomy arises between straightforward serious scientific restoration and conservation on the one hand, and replacement by means of revived heritage crafts on the other.
- b) This clause can encourage fuller exploitation though reconstruction of properties that lend themselves to the spectacular. This can cause a bias in investment, management and action in general towards monumental and awe-inspiring properties at the expense of the less spectacular, the vernacular, or living cultures, thus increasing the existing imbalance in the nomination and inscription process.
- c) Economically stronger States having better managed cultural properties and with more dynamic infrastructures could permit more refined reconstruction, undermining all attempts at reducing the existing geographic ill-representation on the World Heritage List.

Would it not therefore be better to delete this clause completely or to replace it by "All reconstruction work should however be ruled out *a priori*" (Venice Charter, Article 15)? Article 24 (b)(i) of the Operational Guidelines would then better read:

and meet the test of authenticity in all stages of its development both in documentation and in materials, design and workmanship. Conjecture and reconstruction should be ruled out *a priori*.

Anthony Demicoli
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Attachment 3

PROPERTIES INSCRIBED ON ICOMOS RECOMMENDATIONS SINCE 1992

Since 1992, 165 properties have been inscribed on ICOMOS recommendations. In 43 of the cases (ie roughly 25%) Criterion (i) has been applied. The properties involved were:

Germany	Cologne Cathedral; Goslar and Rammelsberg
Austria	Schonbrunn Palace
Cambodia	Angkor
Chile	Rapa Nui (Easter Island)
China	Temple and Birthplace of Confucius; Wudang Palace; Potala Palace (Lhasa); Suzhou Gardens
Spain	Lonja de Seda (Valencia); Las Medulas; Palau de Musica (Barcelona)
Russia	Vladimir and Suzdal monuments
France	Bourges Cathedral; Historic Centre of Avignon, Canal du Midi
Greece	Vergina Tomb of Phillip II
Ireland	Bend of the Boyne Neolithic Tombs
Italy	Vicenza and Palladian Villas of the Veneto; Siena; Castel del Monte; Paleo-Christian Monuments of Ravenna; Pienza; Caserta Palace and gardens; Residences of Savoy; Modena Cathedral; Agrigento; Piazza Armerina/Villa Romana del Casale; Barumini
Japan	Horyu-ji temples; Himeji Castle; Itsukushima Shinto Shrine
Latvia	Riga
Mexico	Rock Art of San Francisco; Uxmal Maya ruins; Hospicio Cabanas (Guadalajara)
Peru	Nasca Lines
South Korea	Sokkuram Buddhist temple
Czech Republic	Telc; Lednice-Valtice castle and landscape
Romania	Churches of Moldavia
UK	Greenwich
Sweden	Rock Art of Tanum

The question of authenticity in relation to the restoration of ancient Greek monuments, especially the current restoration work on the monuments of the Athenian Acropolis

The question of the preservation of the authenticity of cultural goods during their preservation, conservation and restoration has been a matter of debate and investigation from a very early date - as early as the period when modern views on the protection of monuments were being formed, at the end of the 18th century. As we know, this is a complex question, directly linked to the differing views, trends and traditions regarding culture associated with different areas and historical periods. In Europe, the question was linked from the beginning with the subject of the preservation of the material authenticity, initially of movable works of art and later of monuments (in the wider sense of the term). A decisive impulse in this direction was furnished by the concerns and thinking that evolved in the context of the Anti-Restoration Movement in the middle of the 19th century: particular emphasis was placed on the preservation of the material substance of monuments, which was regarded as bearer of and witness to the cultural, economic, social and political conditions of the time at which they were created, and the irreplaceable nature of which was accordingly stressed. Since that time, the philosophy surrounding the protection of and intervention in monuments has developed further, broadened in scope and been refined, and aims with regard to the question of authenticity are nowadays not confined to the rescue and

authenticity are nowadays not confined to the rescue and preservation for future generations of simply the material aspect of cultural goods, but extend to their immaterial essence, the spirit and values they represent, particularly for the modern world. This spirit is inherent in the fundamental text of the Charter of Venice of 1964, and also in the guidelines by which authenticity may be tested laid down by the ~~International~~ ^{International} ~~Convention of the World Heritage~~ ^{Convention of the World Heritage} and various later ~~Declarations~~ ^{Declarations} on the matter (Nara, Burra, San Antonio).

Against the background of this approach, and in the specific context of the extensive conservation and restoration work that has been taking place in Greece during the last twenty years, the responsible authorities of the Greek state have been closely concerned with the question of the theoretical principles that should inform work on ancient monuments, if they are to preserve intact their material and spiritual authenticity and wealth. The thinking on this question has been set within the theoretical framework of the Charter of Venice, as extended by a number of supplementary principles stemming directly from the special nature and qualities of ancient Greek architecture.

Taking the conservation and restoration work on the Acropolis monuments as a typical case study, the theoretical framework and the practices evolved to achieve the above aim are as follows:

- The adoption of a multi-disciplinary, expert, and objective

approach to the question of the restoration of the monuments, and interventions in them, at every phase of their execution: this condition, which derives from article 2 of the Charter of Venice, requiring the involvement of all the sciences and all the arts that have something to contribute to the study and preservation of the cultural heritage, is met by the creation of multi-disciplinary committees of experts (archaeologists, architects, civil engineers and chemical engineers) which are responsible for planning, for examining the studies and proposals, and for supervising the restoration work carried out on the monuments. This multi-disciplinary aspect also extends to the staff of the technical office for the works, which is composed of archaeologists, architects, civil engineers, chemical engineers and conservators. Moreover, attempts are made to secure objectivity in taking the final decisions on interventions in the monuments through the adoption of a procedure involving successive examinations of the restoration studies: initially by the supervisory committees themselves, then by the responsible Restoration Directorate of the Minister of Culture, and finally by the Central Archaeological Council, the supreme advisory body of the Ministry, which has responsibility for the final decision. The adoption of an approach to the question that is as far as possible pluralist and objective is designed to minimise the possibility of decisions being taken on the basis of subjective opinions and preferences, particularly in the case of intervention in monuments of world-wide importance and prestige. To this end, international meetings of experts are also held, during which proposals for the restoration of the monuments are

subjected to the judgement of the international community.

- Interventions in the monuments

a) Rescue work, aimed at removing the main causes of deterioration - in the case of the Acropolis, this involves, in particular, the removal of the rusty metal elements that were ill-advisedly used in earlier restoration work to strengthen the monuments, and which in later years caused the marble to fracture. These interventions are essential, and involve the dismantling of those parts of the monuments previously restored, in order to remove the rusty metal elements, and also the dismantling of parts that have not been restored, in which similar deterioration and fracturing has arisen as a result of the historical vicissitudes of the monuments and the radical change in their natural environmental surroundings.

b) Restoration work, aimed at displaying the innate artistic, scientific and historical values of the monuments. Interventions of this kind are governed basically by the principles and obligations of articles 3, 9, 11 and 15 of the Charter of Venice, together with a number of special supplementary prescriptions. The nature of the intervention was broadened from simple rescue/consolidation work to restoration work, as a result of the detection, during the dismantling of the parts of the monuments restored earlier, of errors made during the earlier restoration - especially with regard to the wrong positioning of architectural members on the monuments - and the consequent need to correct

these errors during the new restoration: it derived, too, from the need to replace on the monuments the *disiecta membra* belonging to them that were recognised and identified during the investigations for the preliminary study that preceded the modern restoration. These two requirements that led to a broadening of the work, stem directly from the particular character of the monuments themselves and are directly associated with the question of the preservation and - in the case of the correction of the earlier restoration - the recovery of part of the formal and structural authenticity of the monuments.

In the case of the restoration of the stone monuments of Classical Greece - of which the monuments on the Athenian Acropolis are the supreme examples - the procedure followed involves the ^{Anastylosis} 'reconstruction' of the monuments by the replacing on them of the ancient *disiecta membra*. ^{Anastylosis} 'Reconstruction' as a form of intervention is highly compatible with the type of ancient Greek monuments, in which use was made of an ~~articulated~~ ^{articulated} ~~structure~~ ^{structure} in which individual architectural members were assembled 'dry', without the use of binding mortar. The main features of this building method are: its sculptural quality, achieved by the perfect fit between individual members (the well-known *harmonia* of the ancients), the tectonic character of the forms and the construction, the ability to assemble and disassemble it (examples are known as early as antiquity), and, finally, the autonomous value of the individual architectural members in which the architectural forms and the structural function are inherent. The last elements ultimately define the

position of the member in the monument as a whole, which is unique and specific, and at the same time make the individual members unique and valuable witnesses to ancient art and technology. It is obvious that this particular value of the individual architectural members of ancient Greek buildings, which may also be regarded as autonomous monuments, makes it imperative to rescue and preserve them from further deterioration (in cases where they are *disiecta membra*), and this is best achieved by replacing them on the building from which they have become detached.

It is apparent, at the same time, that the above special features of ancient Greek stone monuments lead to a number of observations and give rise to certain specific preconditions and desiderata relating to the preservation of the authenticity of monuments during their restoration, account of which is taken during the intervention:

1. The procedure of ^{*anamastolosis*} ~~'reconstruction'~~ is now recommended for the restoration of ancient stone architectural monuments with an ^{*articulated "sdyu" construction system*} ~~artificially reconstructed system~~. Such ^{*anamastolosis*} ~~'reconstruction'~~, based on the replacing on the ancient monuments of the preserved architectural members of which it consisted, which are themselves autonomous bearers of all the values of the monuments except that of their overall harmony, automatically secures the authenticity of the form of the monuments, and more generally speaking of their immaterial essence, which resides in the spiritual

wealth and values embodied by them. Particular prominence is given to the architectural, artistic, and general aesthetic and environmental qualities of ancient Greek monuments, their scale, their proportions, the balance of their masses, the aesthetic self-sufficiency of their individual elements, and their sculptural expression in relation to the natural light - qualities which, in the case of the Acropolis monuments, particularly the Parthenon, reached ideal, unsurpassable levels. A necessary prerequisite for the above, of course, is a sure, accurate knowledge of the original form and function of the monument to be 'reconstructed', which can be attained through serious preliminary investigation and study.

2. One factor directly related to the question of the recovery of the formal and aesthetic authenticity of the monuments during restoration is the requirement that the ancient *disiecta membra* should be replaced in precisely their original positions during the intervention. As we know, the unique, specific position occupied by architectural members in the ~~articulated building system~~ *articulated building system* is directly connected with the well-known optical 'refinements' in ancient Greek architecture, such as the curvature of the stylobate, the slope of walls, or the entasis of columns. The replacing of ancient members in their original positions undoubtedly makes a great contribution to the restoration and partial recovery of the above property in the restored parts. This question arises particularly

during the restoration of Classical monuments, and especially those on the Acropolis, in which the system of refinements was carried to a very advanced level. In the restoration of monuments of later (Hellenistic or even Roman) periods, in which the system of refinements was not so systematically or strictly observed, it is legitimate during the procedure of restoration to place members in positions comparable to the original. The replacing of *disiecta membra* in their original positions also leads, incidentally, to the recovery of traces of later additions to them, which is of considerable importance in increasing our knowledge of the later historical phases of the monuments. In every case, including that of the Acropolis monuments, the above requirement should be a desideratum, but failure to meet it should not prevent restoration work from being carried out, providing, of course, that the other preconditions for the restoration are met.

3. The preservation of the material authenticity of monuments during 'reconstruction', which is a fundamental requirement of the thinking and consciousness of the western world, depends directly on the quantity of ancient, authentic material to be replaced on the monument, which should be as great as possible. The state of preservation (from the point of view of appearance, mechanical properties and proportion) of the ancient architectural members to be replaced on the monument during the intervention is also a factor of basic importance in preventing the non-material

degrading of ancient monuments (the replacement of the monument of over-fragmented ancient members should be avoided). Finally, the proportion of ancient material to new used in the restoration is of decisive importance, both for the overall image both of the monument and for its individual parts. The proportion of new material used in the restoration of ancient monuments should be as small as possible, and confined to the replacement of missing members that are essential as a base for the repositioning of ancient members on the monument, or for the restoration of missing parts of architectural forms. Particular care should also be exercised in the supplementing of ancient architectural members of monuments by new material, which should be carried out on the basis of specific criteria, mainly the improvement of the statics of the ancient member or, more generally, of the part of the monument being restored.

4. Respect for and preservation of the original structural (statics) system (preservation of structural authenticity) during work designed to consolidate and strengthen monuments. This requirement involves respect for the original construction features of the monument, the preservation of the structural autonomy of the architectural members, and the structural restoration of ~~their monolithicity~~ ^{monolithicity}. Ancient ~~statics and systems~~ should be used as far as possible during the reassembling of the members of the monuments.

their

5. Reversibility: preserving the ability to return the monument to its condition before the intervention. This is a procedure that can be largely applied to monuments with an articulated "dry" building system. It is attained by keeping interventions in ancient members to a minimum (in particular, the use of a special tool "simeiothetis" is recommended when ancient members are supplemented, in order to transfer the negative of the fractured surface to the supplementary part), and by careful, detailed documentation of the work at every phase.
6. The confining of intervention as far as possible to already restored parts of monuments, and the avoiding of disturbing parts that have not been moved since antiquity.
7. The use of consolidation and conservation materials whose behaviour has been tested over time.
8. Respect for the image of monuments established in the collective memory and consciousness, which is usually the product of earlier restoration work. Improvement of this image in the direction of a more correct restoration on the basis of the principles, preconditions and requirements set out above.

MEETING OF THE CONSULTATIVE BODY OF THE WORLD HERITAGE COMMITTEE

29-30 April 1998

DISCUSSION PAPER

prepared by Christina Cameron
Canada

ITEM 2: COMMUNICATIONS AND PROMOTION

ISSUE

As recorded in the Minutes of the Sixth Meeting of the Consultative Body, Naples, 4 December 1997, this issue is to focus on **“Communications and Promotion and their relationship to the objectives of the Convention - to include an examination of the potential of a cost-recovery policy for World Heritage information products.”**

SCOPE

This discussion paper focuses on the broad range of information products on the World Heritage Convention and its implementation, produced under the auspices of the World Heritage Centre. Products currently being produced by the Centre include an Internet Web site, information kits, electronic and printed newsletters, slide kits, travelling exhibitions and multi-media packages. Products produced in collaboration with the UNESCO Publishing Office include the annual desk diary and the quarterly *World Heritage Review*, as well as several self-financing partnerships with media and publishers for a variety of products such as films, videos, CD-ROMs, encyclopaedias, stamps and coins.

Not included here is consideration of **information management** at the World Heritage Centre itself. The Auditor General's report clearly indicates that **“there is an urgent need to streamline the management of information - archival, financial, administrative and personnel - and to maintain reliable and up-to-date data bases. Without such information, the Centre cannot develop adequate operational and work plans, performance measures and procedures for the allocation of resources and activities.”** (P. 1, pt 5). These problems, however, are deemed to be internal administrative matters beyond the scope of the Communications and Promotions issue.

BACKGROUND

1 The Convention

The World Heritage Convention does not explicitly mention "communications and promotion" as necessary activities for the implementation of the Convention. The Convention does emphasize the importance of education and heritage presentation to support the protection of cultural and natural heritage, placing the onus on States Parties to carry out this work (Articles 4, 5, 27). The only communications activity that the Convention specifically mentions is the requirement for the World Heritage Committee to publish a List of World Heritage in Danger, including the estimated cost of needed conservation work (Article 11.4) and to publicize a list of property for which international assistance has been granted (Article 13.5).

It is interesting to note the cautious tone of the *Operational Guidelines for the Implementation of the World Heritage Convention* (Article 107), indicating the Committee's primary concern with education and active participation of States Parties in the work of the Convention.

2 Early Practice

From the outset, UNESCO published information products to explain the World Heritage Convention and to disseminate information about the World Heritage List. These early products were basic information pieces, educational in nature and distributed without charge.

3 Strategic Plan of 1992

A shift in direction occurred in 1992, when the World Heritage Committee approved five Strategic Goals and Objectives, including one that supported a limited expansion for communications activities:

Goal 5

***increase public awareness, involvement and support**

Objectives

- *provide support to site presentation and interpretation**
- *implement a professionally designed marketing strategy**
- *attract donations and public support, including through demonstration of accountability in World Heritage Fund management**
- *reinforce the image of a World Heritage Site network by introducing standards in the design and content of site programs and general information materials**
- *compile and regularly distribute reports highlighting the success stories of the Convention**
- *encourage appropriate co-operation with local populations in promoting and protecting World Heritage Sites**
- *provide support for circulation of exhibits on World Heritage Sites among States Parties to the Convention.**

4 Consultative Committee Review

As the Auditor General has pointed out in his Report, the World Heritage Committee has not been monitoring achievements against this strategic direction in any systematic way. At the same time, the quantity and variety of information products has grown exponentially, without a clearly approved Strategic Plan. This activity uses about 10% of the World Heritage Fund (approx. \$300,000. annually) and levers about double that amount in partnership funding. Information on target markets and reach are not reported to the Committee.

After examining the span of activities within the World Heritage Centre, the Auditor General recommended that the Centre's role should be clearly defined for those activities not directly linked to statutory meetings, such as communications and promotion (Article 117). In particular, the Auditor General indicated that "the proactive information and educational activities need better quality control and an assessment of impact" (Article 118). After some discussion (Articles 118-124), the Auditor General made three recommendations:

The Centre should:

- *develop, under guidance by the Office of Public Information and UNESCO Publishing Office, adequate policies and mechanisms for controlling the quality of information and publication products and protecting the rights and interests of UNESCO, the Fund and the States Parties/Sites as necessary;
- *ensure that its presentation and information activities are harmonized with the activities undertaken by States Parties in line with their obligations as signatories to the Convention;
- *evaluate periodically the cost-effectiveness and impacts of its information and education activities.

At its workshop in October 1997, the Consultative Committee reiterated these concerns, particularly the desire for quality control and protection of the interests of States Parties. The Consultative Committee invited the Centre to prepare a written proposal, based on the points raised during the workshop. This document, entitled Content Validation and Quality Guidelines, was distributed at the Naples meeting in December 1997 but not discussed.

RECOMMENDATIONS

Recommendation I

The World Heritage Committee should adopt a set of principles and guidelines for the future governance of the communications and promotion activities. While any individual, organization or enterprise is free to publish or produce products associated with World Heritage, any authorization to do so in formal association with UNESCO

and use of the emblem is the prerogative of the World Heritage Committee and UNESCO and will therefore adhere to the following principles and guidelines. These would apply to States Parties, the World Heritage Centre, the UNESCO Publishing Office and the UNESCO Office of Public Information.

Principles:

- *States Parties retain full control over the content of texts and images related to World Heritage Sites situated on their territories
- *Quality of content takes precedence over the quantity of products
- *Communications and promotion products respect the values and objectives of the Convention
- *Priority is given to products of educational, cultural or artistic value
- *Authorized products do not exploit or endanger World Heritage Sites
- *Revenues flowing from communications and promotion activities benefit World Heritage Sites or the World Heritage Fund

Guidelines:

- *Standard texts and images are updated regularly by States Parties and then disseminated by the World Heritage Centre on demand without further approval from States Parties
- *Texts and images for World Heritage communications and promotional products are reviewed and approved in writing by States Parties, with respect to World Heritage Sites situated on their territories, before authorization is granted to use the emblem
- *The choice of external partners to sponsor communications and promotional products follows annex 5 of the UNESCO Internal Guidelines; doubtful cases are referred to the Chairperson of the World Heritage Committee

Recommendation II

The World Heritage Committee should review and approve a strategic plan for communications and promotion activity, including target markets, anticipated reach, cost implications (including potential for cost recovery) and performance measures. Performance against this plan should be reviewed annually and adjustments made as required. The Committee should evaluate periodically the cost-effectiveness and impacts of its information and education activities.

Recommendation III

A Business Case for the quarterly *World Heritage Review* should be tabled for the consideration of the World Heritage Committee, since it has never received formal approval. The Business Case should include information on circulation, readership, quality, sustainability, cost (financial and staff time), policy on corporate sponsorship and options.

Original: French

ITALY - FRANCE

**Working Document for submission to the
meeting of the Consultative Body of the
World Heritage Committee, 29 - 30 April 1998**

- The page references apply to the French version of the Audit
- Recom: abbreviation for Recommendation

Aim of this Document

The essence of the External Auditor's Report on "The management review of the World Heritage Convention" (Recom 27) and the response of the Director-General of UNESCO, is that the Committee should update or reformulate the Strategic Goals adopted by the Committee in 1992.

To assess the efficiency of the management of the World Heritage Centre, the Audit and the Director-General lay down the principle of redefining the strategy of the Committee and therefore of the States Parties to the Convention.

However, as was stressed during the Naples meeting, we are somewhat outside the frame and mandate assigned to the Auditor, as prior to this, it is first necessary to evaluate the management of the World Heritage Centre with regard to the 1992 Strategic Goals and to determine whether eventually it may be necessary to suggest that the Committee improve its strategy.

Consequently, and as agreed to in Naples during the meeting of the Consultative Body, this paper prepared by Italy and France attempts to disengage from the Auditor's Report those recommendations to submit to the Bureau and the Committee that could improve and strengthen the management of the World Heritage Centre, with regard to the current objectives and to the benefit of the Committee and its States Parties.

The recommendations concerning the competencies of the Committee and States Parties to the Convention, and which have been widely studied by the Auditor in the first part of the report, will not be treated here (except eventually as concerns the strategy of the Convention).

Objectives of the World Heritage Centre (WHC)

Background

It should be recalled that in his Note of 30 April 1992 (DG/Note 92/13) creating the UNESCO World Heritage Centre, the Director-General fixed the following objectives, amongst others, for the new structure:

- to carry out, rapidly and efficiently, activities related to the implementation of the Convention concerning the Protection of the World Cultural and Natural Heritage,
- to encourage its application in Member States,
- to ensure the broadest possible promotion of the Organisation's work in the field of the cultural and natural heritage,
- to make special efforts to collect extra-budgetary resources.

It should always be stressed that the primary objective of the WHC is to provide the Secretariat for the Convention and its institutions, Committee and Bureau, in relationship with UNESCO's other competent services and external scientific experts.

Assessments of the Audit (pages 55 to 57): Workload of the Centre

- tasks 1: functions of the Secretariat of the Convention for statutory and other meetings (including the follow-up procedures for the conservation of sites, assistance, etc), 60%
- tasks 2 : functions deriving from the Convention (eg: promotion - information, evaluation, etc)..... 30%
- tasks 3 : functions resulting from the Convention (eg. administration of funds) 10%

At first glance, the Committee might possibly consider this to be the normal distribution of tasks of a Secretariat.

But the Committee might possibly also consider that certain tasks of the Centre, especially those in the "tasks 1" category, could be strengthened, to the benefit of the Committee and the States Parties, in particular as concerns the technical capacities of the agents responsible for monitoring the properties and the efficiency of technical assistance.

SPECIAL CONTENT of the MANAGEMENT AUDIT of the WORLD HERITAGE CENTRE

It is possible to classify the recommendations of the Audit and the responses of the Director-General in three categories:

- 1) the functioning of the WHC and its relations with UNESCO's in-house and external partners,
- 2) the technical capacities of the WHC and their reinforcement,
- 3) the consequences on WHC human resource management.

I. Functioning of the WHC

To ensure better co-ordination and transparency within the WHC (notably Recom 128, 131, 136, 150, 151, 157) which require modern management tools, such as:

- the planning of each activity within the Centre and the clear allocation of tasks to each of the agents,
- establishment of periodic checklists to verify that the objectives are being attained in the implementation of the work plan,
- creation of evaluation tools to assess the results of the WHC activities.

This carefully designed and modern management of the activities of the WHC should result in providing the Committee, the States Parties and the General Assembly, with concise and analytical documents in relation to matters pending decision, and for the monitoring of all of the Committee's activities, the establishment of the budget, the monitoring of expenditure allocations and the approval of the accounts.

II. The technical capacities of the WHC and their reinforcement

- It is clear, as the Audit frequently stresses, that:

- on the one hand, the Director-General, in liaison with the General Assembly, must clearly define the competencies of the WHC, the Culture and Science Sectors, and other concerned UNESCO Divisions. This is an absolute necessity, not only as concerns budgetary and financial aspects (cf. the financial section of the Audit), but also with regard to fields relating to the World Heritage List, the monitoring of the state of conservation of the properties, and expertise with regard to assistance.

- on the other hand, the WHC must, following the directives of the Assembly, co-ordinate with the Culture and Science Sectors of UNESCO (Recom 65), to make better use of their expertise, especially in monitoring the properties and providing assistance.

- This must be clarified in a detailed internal UNESCO document that:
 - defines the tasks of the WHC,
 - defines the modalities of co-ordination of the WHC with the other sectors.

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- The Audit then tackles the technical capacities of the WHC to be strengthened in the following areas:

1) **Verification of the content of each nomination file**

As the Operational Guidelines clearly state, it is the responsibility of the WHC staff to check the content of the files in order to assist the States Parties, while preserving the neutrality of the Secretariat.

The technical capacity of the WHC to ensure this function will strengthen its image as a structure in the service of the Parties, while allowing the ICOMOS and IUCN experts to concentrate on evaluating the properties as soon as the inscription files are received.

2) **Evaluation of the properties**

Together with the advisory bodies responsible for evaluating the nominations (ICOMOS and IUCN), the WHC will define clear rules governing their collaboration in order to further involve the Centre's staff in the procedure, with a view to providing better information to the Committee and assistance to the Parties.

3) **International assistance** (Recom 88-89, 94-95, 96-97, 106), (preparatory, technical, emergency and training assistance)

The Audit recommends giving greater **flexibility** to the WHC to allocate international assistance (lessening bureaucracy) while requiring the Centre to provide proper accountability and performance reports. The Audit proposes the consultation of external experts for the allocation of funds and an external evaluation of the appropriateness and the impact of the assistance provided.

This is a delicate matter that would require modifying the Orientations and which the Consultative Body must examine in depth.

What guarantee would be given to the Committee and the States Parties by the solution proposed by the Audit?

4) Monitoring of sites

As the Audit proposes, the Centre could strengthen its competency in this domain - systematic and reactive monitoring - (Recom 72 and following).

The decisions made in Naples, and which will soon be proposed, on harmonising the reporting (and the frequency of the reports) will allow the Centre to ensure concise, thematic monitoring reports on the state of the properties.

5) Promotion and information to the public (Recom 125)

- to control the quality of information with UNESCO's competent services,
- to harmonise this information with the States Parties,
- to evaluate periodically the cost-effectiveness and impacts of its information and education activities.

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The Audit also stresses that, for the tasks of the Centre to be strengthened, -defined below -, all data should be computerised in order to improve follow-up of the activities and information to the Committee.

III. Human resource management and organisation of the World Heritage Centre (Recom 164-174)

● The World Heritage Centre must:

- ensure that all the permanent posts are clearly identified with a corresponding job description and qualifications required for employment, following a rigorous application of the Classification Standard. This document must be approved and made public.
- fill all the permanent posts:

With regard to temporary assistance, the Audit noted a strong recourse to supernumeraries and contractual consultants, who in some cases have assumed the functions of permanent staff.

However, if the tasks are clearly defined and distributed amongst the permanent staff and if the posts are filled rapidly, there is a correspondence between the objectives of the Centre and the tasks that are assigned to it.

If, in addition to associate experts made available through agreements, the Centre feels the need to recruit temporary staff for permanent tasks, it will be necessary to either review the job descriptions and distribution of tasks, or obtain additional permanent staff, which, under the present circumstances is not authorised by UNESCO.

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FINANCIAL AUDIT OF THE WORLD HERITAGE CENTRE

BACKGROUND

The Financial Audit was examined by the Bureau during its meeting in June 1997, and the Bureau adopted (cf. its Report) the recommendations of the Consultative Body on the financial management contained in Annex VIII.4. This Report also contained the Director-General of UNESCO's response to the recommendations of the Financial Audit.

The Bureau in particular requested the World Heritage Centre to set up control procedures with regard to financial activities in accordance with the recommendations of the Auditor General.

The Committee may request the Director of the World Heritage Centre to respond (as was proposed for the Management Audit) item by item to the recommendations of the Financial Audit and more particularly to the following items:

● General recommendations

Ensure optimal co-ordination between the Bureau of the Comptroller and the Secretariat of the World Heritage Centre in the preparation of financial information on the World Heritage Fund, notably the:

- elaboration of a **detailed accounting table for the Fund,**
- retaining, in the accounting records, detailed justification of the financial activities relating to funds, at all stages of the accounting procedure, in order to provide a record of expenses and income, thus allowing a regular control (unless it is confirmed that, in principle, all resources intended for the protection of World Heritage are paid into the Fund).

● **Rules pertaining to the disbursement of funds:**

· each WHC contract must contain a clause clearly defining its duration, the manner in which the **income or expenses are divided between the World Heritage Fund, the Regular Programme and other funds-in-trust;**

· the WHC should establish written **guidelines** to assist the administrative personnel in determining how the costs should be **divided between the World Heritage Fund, the Regular Programme and other funds-in-trust;**

· the accounting of obligated expenses relating to the World Heritage Fund must be **recorded in the accounts of the Fund and not in those of the UNESCO Regular Programme or other funds-in-trust;**

· if, for exceptional reasons, obligated expenses have to be recorded under the UNESCO Regular Programme to be later transferred to the accounts of the World Heritage Fund, an account record must clearly mention the expenses obligated in this instance;

· each project depending upon the Fund must have a separate financial code. The overall coding structure must be in conformity with the Work Plans of the Fund.

● **Expected income**

The WHC must improve its system for the identification of expected income so as to ensure that the income is deposited rapidly and that the Treasury Division of the Bureau of the Comptroller is provided with the requisite information on expected income, the expected date of receipt and the financial codes to be used for the funds.

● **Unliquidated funds**

They must be analysed regularly throughout the year. Adjustments must be made on a regular basis for those obligations which no longer represent legal valid obligations.

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In general, the Centre must improve the quality of the information provided to the World Heritage Committee through the provision of full explanations which justify the financial proposals for each budgetary line which allow comparison with the figures of the preceding year, and to be able to make an evaluation concerning the activities undertaken.

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It should be recalled that, in conformity with Article 4 of the Financial Rules of the World Heritage Fund, the resources of the Fund (of all nature) can only be used for **activities defined by the Committee.**

The UNESCO Rules of Procedure, concerning external revenue from the private sector, must apply to resources received in this manner in the frame of the World Heritage Fund.

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General conclusions of the two Audits

It is for the Consultative Body to decide whether it retains the above-mentioned recommendations, and requests the Committee to adopt them and obtain their recognition by the Director of the WHC and their implementation by the Director-General.

**FINAL RECOMMENDATIONS TO BE ADOPTED
BY THE EXECUTIVE COMMITTEE**

1. In the present situation, an examination of the major problems already commented upon by the Auditor General would be necessary, namely:

- clearly identify the Secretariat – and its tasks – mentioned in Article 14 of the Convention;
- confirm the principle that the Secretariat – thus defined – be entirely and exclusively at the disposal of the World Heritage Committee;
- identify the resources intended for the implementation of the Convention and for which the use is submitted for approval to the Committee.

2. In his Green Note DG/Note/92/13 of 30 April 1992, the Director-General created the UNESCO World Heritage Centre having as its aim, amongst others, to *ensure the broadest possible promotion of the Organization's work in the field of the cultural and natural heritage*.

A "Steering Committee" chaired by the Director-General "will be responsible for the broad lines of approach of the activities implemented, for their general co-ordination and for their follow-up."

Furthermore, the Centre may obtain "the assistance from any other sectors or units at Headquarters and away from Headquarters (especially those responsible for activities closely connected with the heritage)" and, in this context, "they will all provide the Centre with support so that UNESCO's work for the world cultural and natural heritage is fast and efficient".

The staff of the Centre comprises personnel from the Sectors of Science and Culture "who are responsible for implementing the 1972 Convention and who provide the Secretariat for the World Heritage Committee".

Funding was covered by the UNESCO Regular Programme and, in the initial phase, was foreseen to cover staff costs as well as direct and indirect costs;

3. As such, the decision of the Director-General in fact recognised UNESCO's competence in the domain of World Heritage and entrusted it with tasks over and above those of other services. The said tasks are set out in the Programme and Budget of the Organisation (para. 3020-3023 of Document 29 C/5 Approved).

From this point of view, the Centre may be considered as an additional structure in that its tasks could have been entrusted to an already existing structure within UNESCO.

4. In fact, the main problem arises during the General Conference which, in approving the C/5 Document, also approves the activities which are indicated therein and which are intended to be carried out by the Centre. Thus, in considering the Centre as a structure of UNESCO, it attributes to UNESCO the competencies that Article 13 of the 1972 Convention attributes to the World Heritage Committee.

This ambiguity has consequences on the implementation of the Centre's activities as well as on the management of its financial resources.

It is very difficult, for example, to understand whether the Centre's activities are those defined by the World Heritage Committee, or are those indicated in the C/5 Document and, therefore, executed in the context "**of the Organization's work in the field of cultural and natural heritage**" according to the wording used in the Director-General's Green Note.

And, depending upon the situation, are the resources used those coming from the World Heritage Fund or from other sources?

In this regard, it is appropriate to cite the Auditor General's report which, in paragraph 18, states that "**the procedures in place do not provide a clear separation between Fund, Regular Programme and funds-in-trust activities**".

5. In the light of the above, it clearly appears that the problem we are facing not only concerns the procedures in force, but takes on a strictly legal perspective in that a decision is required as to who, how and with what resources (human and financial) the World Heritage Convention should be implemented.

Furthermore, the Director-General of UNESCO should define the modalities concerning co-ordination between the Secretariat which is at the disposal of the Committee and the other units of the Organisation responsible for those activities closely connected with heritage.

These modalities should be approved by the Committee.

REV. 29.4.98

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**WHC
CONSULTATIVE BODY
29-30 APRIL 1998**

**PROPOSED GUIDELINES FOR USE OF THE WORLD
HERITAGE EMBLEM**

**A DISCUSSION PAPER SUBMITTED TO THE
CONSULTATIVE BODY TO
THE WORLD HERITAGE COMMITTEE**

JAPAN AND THE UNITED STATES OF AMERICA

PROPOSED GUIDELINES FOR USE OF THE WORLD HERITAGE EMBLEM

(Revised version: 29 April, 1998)

A DISCUSSION PAPER SUBMITTED TO THE CONSULTATIVE BODY TO THE WORLD HERITAGE COMMITTEE:

BY JAPAN AND THE UNITED STATES OF AMERICA

INTRODUCTION

During the last meeting in Naples, the Consultative Body decided that it was necessary to implement thorough researches on the questions and recommendations contained in the External Audit Report on the Management Review, by creating four working groups of members. The United States and Japan, which are responsible for the inquiry on the use of the World Heritage Emblem and guidelines on fund-raising have prepared the following discussion paper on the use of the Emblem to be submitted to the meeting of the Consultative Body (29-30 April 1998, Paris). An earlier draft paper prepared by Canada was a principal source for this paper.

I. GUIDELINES FOR USE OF THE EMBLEM

The great increase in the requests for authorization to use the World Heritage Emblem in the last few years has generated a diversification of the products proposed. Aware of the insufficiency of the guidelines contained in paragraphs 122 and following of the "Operational Guidelines for the Implementation of the World Heritage Convention" (hereinafter referred to as "Guidelines"), the Bureau of the World Heritage Committee, at its 21st session, emphasized the necessity to elaborate concrete guidelines for use and authorization of the Emblem by the World Heritage Centre and national authorities.

During the Management Review Workshop (30-31 October 1997, Paris) the Consultative Body emphasized the fact that it was necessary to create Guidelines to be applied by the World Heritage Centre, and in accordance with which, the Director of the Centre in case the Committee so wishes, could authorize the use of the Emblem.

Making it more difficult to obtain approval to use the Emblem would neither resolve the problems that have been encountered nor offer useful guidance for future situations. Authorities responsible for the decisions on use of the Emblem (whether it be the Centre Director, Chairman of the Committee, the Bureau, the Committee, or national authorities) need parameters on which to base their decisions.

However, the authorization procedure should not only consist in a classification of the requests according to the aims pursued. On the contrary, this procedure should be based on the content of the project or on the quality of the products proposed. Consequently, the guidelines for the use of the Emblem should be limited to the definition of the framework within which the use of the Emblem is authorized or not. The types of projects and the issue of quality will be dealt separately.

1. APPLICABILITY OF THE GUIDELINES AND PRINCIPLES

It is intended that the guidelines and principles proposed herein cover all proposed uses of the

Emblem by:

- the World Heritage Centre;
- the UNESCO Publications and other UNESCO offices;
- agencies or national commission, responsible for implementing the Convention in each State Party;
- each of the World Heritage sites;
- third parties operating for predominantly commercial purposes; and
- others

(It is understood that, insofar as they apply to UNESCO offices other than the World Heritage Centre, the approval of the Director-General for the implementation of this policy may be required. It is intended, for example, that UNESCO publications that have not been subject to the approval process described herein bear only the UNESCO emblem.)

2. GUIDING PRINCIPLES FOR AUTHORIZATION OF THE USE OF THE EMBLEM

(1) A decision to approve use of the Emblem should be linked strongly to the quality and content of the product with which it is to be associated, not on the volume of products to be marketed or the financial return expected.

(2) The main criterion for approval should be the educational, cultural, or artistic value of the proposed product related to World Heritage principles and values. Approval should not routinely be granted to place the Emblem on products that have no, or extremely little, educational value, such as cups, T-shirts, pins, and other tourist souvenirs. The Committee will consider exceptions to this policy for special events, such as meetings of the Committee and ceremonies at which plaques are unveiled.

(3) Any decision with respect to the grant of authorization to use the Emblem must be completely unambiguous and in keeping with the explicit and implicit goals and values of the World Heritage Convention.

(4) The Committee recognizes that any individual, organization, or company is free to publish or produce whatever they consider to be appropriate regarding World Heritage sites, but official authorization to do so under the World Heritage Emblem remains the exclusive prerogative of the National Authorities, Chairman, Bureau or Committee, and shall be subject to the pertinent sections of the Operational Guidelines and these principles.

(5) Use of the Emblem by third parties should normally only be authorized when the proposed use deals directly with World Heritage sites. Such uses may be granted after approval by the national authorities of the countries concerned.

(6) In cases where no specific World Heritage sites are involved or are not the principal focus of the proposed use, such as general seminars and or a workshop on scientific issues or building conservation techniques, use may be granted only upon approval by the Chairman, Bureau, or Committee. Requests for such uses should specifically document the manner in which the proposed use is expected to enhance the work of the Convention.

(7) Permission to use the Emblem should not be granted to travel agencies, airlines, or to any other type of business operating for predominantly commercial purposes, except under exceptional circumstances and when manifest benefit to the World Heritage generally or particular

World Heritage Sites can be demonstrated. Requests for such use shall require the approval of the Chairman, Bureau, or Committee, as may be prescribed, and the concurrence of the national authorities of countries specifically concerned.

The Centre is not to accept any free advertising, travel, or other promotional considerations from travel agencies or other, similar companies in exchange or in lieu of financial remuneration for use of the Emblem.

(8) When commercial benefits are anticipated, the Centre should ensure that the World Heritage Fund receives a fair share of the profits and conclude a contract or other agreement that documents the nature of the understandings that govern the project and the arrangements for provision of income to the Fund. In all cases of commercial use, any staff time and related costs for personnel assigned by the Centre or other reviewers, as appropriate, to any initiative, beyond the nominal, must be fully covered by the party requesting authorization to use the Emblem.

National authorities are also called upon to ensure that their sites or the World Heritage Fund receive a fair share of the profits and to document the nature of the understandings that govern the project and the distribution of any proceeds.

(9) If sponsors are sought for manufacturing products whose distribution the Centre considers necessary, the choice of partner or partners should be consistent, at a minimum, with the criteria set forth in Annex V to the "Internal Guidelines for Private Sector Fund-Raising in Favor of UNESCO" and with such further fund-raising guidance as the Committee may prescribe. The necessity for such products should be clarified and justified in written presentations that will require the approval of the Chair, Bureau, or Committee, as may be prescribed.

3. AUTHORIZATION PROCEDURE FOR THE USE OF THE WORLD HERITAGE EMBLEM

A. SIMPLE AGREEMENT OF THE NATIONAL AUTHORITIES

In addition to the plaque or plate affixed on the properties, national authorities encourage the World Heritage Sites to use the Emblem on all their documents. The procedure is then limited to the country concerned.

B. AGREEMENT REQUIRING QUALITY CONTROL OF CONTENT

Apart from the above-mentioned case, any other request for authorization to use the Emblem should follow the following procedure:

- (a) A request indicating the objective of the use of the Emblem, its duration and territorial validity, should be addressed to the Director-General
- (b) The request should be examined by the Centre in accordance with the applicable guidelines, notably those on fund-raising and quality control
- (c) After having examined the request and considered it as acceptable, the Centre can establish an agreement with the partner on condition that the National Authorities, Chairman, Bureau, or Committee approve it in accordance with the principles
- (d) After having examined the request and considered it as unacceptable, the Centre can reject this request, by addressing to the partner a letter detailing concisely the reasons of the rejection.

C. RESPONSIBILITY OF THE STATES PARTIES

(1) Authorization to use the Emblem is inextricably linked to the requirement that the national authorities exert quality control over the products with which it is associated.

a) The States Parties to the Convention are the only parties authorized to approve the content (images and text) of any distributed product appearing under the World Heritage Emblem with regard to the sites located in their territories.

b) States Parties that protect the Emblem legally must review these uses.

c) Other States Parties may elect to review proposed uses or refer such proposals to the World Heritage Centre.

(2) As a condition of granting permission to use the Emblem, it is suggested that the Centre require the manufacturer's commitment to obtain, at no cost to the Centre, the review and endorsement of each country for the texts and images involving the sites located in its territory, together with proof that this has been done. Contracts for projects of a general nature could also include similar express provisions for accuracy and quality control.

A draft model form to be used for authorization of the use of the Emblem appears as an Appendix.

4. LEGAL STATUS OF THE WORLD HERITAGE EMBLEM

The Emblem has legal status internationally and within the countries that are States Parties to the Convention.

The UNESCO Legal Advisor has informed the Committee that, although the legal rights for the Emblem belong to UNESCO and UNESCO is legally responsible for managing its use, the Committee may make policy prescriptions regarding how it may be used (XXIst Session of the Bureau, VII.12). The most recent discussion of this issue appears in "Use of the World Heritage Emblem" (WHC-96/CONF.201/17), prepared by the Legal Advisor and the Secretariat. The Emblem has not, however, been registered internationally as a trademark.

States Parties are, under Operational Guidelines 124 and 125, also required to take all possible measures to regulate, protect, and authorize the use of the Emblem. Canada and the United States have taken legal steps to do so.

II. SUMMARY OF RECOMMENDATIONS

--It is recommended that the Consultative Body propose comprehensive revisions to the Operational Guidelines that enable the responsible authorities to adopt enlightened decisions that meet the expectations of the Committee. This recommendation takes account of the proposed revision of the Guidelines that was submitted to the Consultative Body in October 1997 under the title "Proposals for New Guidelines regarding the Use of the World Heritage Emblem." (Copy attached.) That document was restricted to offering alternatives for which authorities would make decisions on the use of the Emblem. The issue of what authority (Centre Director, Chairman of the Committee, or Bureau, or Committee) should be empowered to grant authorization for uses of the Emblem is a critical issue that requires further discussion by the Consultative Body.

--It is recommended that the Consultative Body, in addition, propose to the Committee principles, discussed above, for use by the responsible authorities in making their decisions on the use of the Emblem.

--It is recommended that the Centre devise standard agreements for authorizing the use of the Emblem in conformance with the Operational Guidelines and the procedures and principles outlined herein.

--At the national level, taking into account the protocols of the Universal Copyright Convention and the Universal Copyright Convention revised in Paris on 24 July 1971 (Annex 2), the World Heritage Emblem should be protected as the works published for the first time by one of the United Nations Agencies. The national Commission commits itself, in case it is possible, to ensure the quality control.

--At the international level, the Centre should undertake an inquiry with a view to establishing a Communication on the Right of the Emblem through the International Bureau of the World Intellectual Property Organization, in accordance with Paragraph (3) b of Article 6ter of the Paris Convention for the Protection of Industrial Property of 20 March 1883 (revised in Brussels on 14 December 1900, in Washington on 22 June 1911, in the Hague on 6 November 1958 and in Stockholm on 14 July 1967, and modified on 2 October 1979).

The Centre should also examine the possibility for trademark protection of the Emblem, including through the registration of the Emblem to the WIPO International Bureau in accordance with the Madrid International Trademark Registration System.

CONCLUSION

The World Heritage Emblem symbolizes the Convention, signifies the adherence of States Parties to the Convention, and serves to identify sites inscribed in the World Heritage List. It is associated with public knowledge about the Convention and is the imprimatur of the Convention's credibility and prestige. Above all, it is a representation of the universal values for which the Convention stands.

The World Heritage Emblem also has fund-raising potential that can be used to enhance the marketing value of products with which it is associated. A balance is needed between the Emblem's use to further the aims of the Convention and optimize knowledge of the Convention worldwide and the possibility of its abuse for inaccurate, inappropriate, and unauthorized commercial or other purposes. The Committee must ultimately clarify its expectations and determine how much priority it places on strict management and quality control of products versus potential widespread and indiscriminate usage of its seal.

DEFINITION OF TERMS

Distribution products: all known means of transmitting information to third parties, such as brochures, books, films, videos, CD-ROMs, websites, trading cards, etc.

National authorities: the body that each State Party will designate, as soon as possible, to the World Heritage Centre as responsible for content approval. This body may be the National Commission for UNESCO, the country's Permanent Mission to UNESCO, the Ministry of Foreign Affairs, or the national body responsible for implementing the Convention in each country. New States Parties must identify this body upon ratification of the Convention. It may also be the body referred to in Annex V(C) (Consultation of relevant National Commission(s) for UNESCO) in the Internal Guidelines for Private Sector Fund-Raising in Favor of UNESCO.

APPENDIX:**Content Approval Form**

[Name of responsible national body], officially identified as the body responsible for approving the content of the texts and photos relating to the World Heritage sites located in the territory of [name of country], hereby confirms to [name of producer] that the text and the images that it has submitted for the [name of sites] World Heritage site(s) are [approved] [approved subject to the following changes requested] [are not approved] (delete whatever entry does not apply, and provide, as needed, a corrected copy of the text or a signed list of corrections).

Notes:

It is recommended that the initials of the responsible national official be affixed to each page of text.

The national authorities are given one month from their acknowledged receipt in which to authorize the content, following which the producers may consider that the content has been tacitly approved, unless the responsible national authority requests in writing a longer period.

Texts should be supplied to the national authorities in one of the two official languages of the Committee, or in the official language (or in one of the official languages) of the country in which the sites are located, at the convenience of both parties.

30 - 31 October 1997

Proposal for revised guidelines regarding the use of the World Heritage Emblem.

Summary

This document presents a proposal for revised guidelines regarding the use of the World Heritage Emblem.

Two options (a & b) are proposed in the following document.

THE WORLD HERITAGE EMBLEM

Chapter VII of the Operational Guidelines:

VII. Other Matters

122. unchanged

123. unchanged

124. unchanged

125.

Processing of requests for the use of the World Heritage emblem for publications and cinematographic or audiovisual works.

Option A:

All requests to use the World Heritage Emblem should be examined by the World Heritage Centre, in consultation with LA and other concerned units of UNESCO. The Centre should seek the agreement of the National Commissions of the countries concerned in case the request concerns one or two specific States Parties. In cases which involve numerous World Heritage sites in different States Parties, the Centre shall prepare a recommendation forwarded by the Director of the World Heritage Centre to the Bureau Members to authorize the use the World Heritage emblem. The Bureau Members will be requested to respond to the Secretariat within a period of four weeks from receipt of the letter of request. Beyond this delay, the Centre will consider the proposal accepted by the Bureau Member concerned. A decision will be based on the simple majority of the Bureau. The Director of the World Heritage Centre then informs the applicant of the outcome with copy to the National Commission(s) concerned.

A yearly report on the authorized use of the World Heritage emblem will be submitted to the World Heritage Committee.

Option B:

All requests to use the World Heritage Emblem should be examined by the World Heritage Centre, in consultation with LA and other concerned units of UNESCO. The Centre should seek the agreement of the National Commissions of the countries concerned in case the request concerns one or two specific States Parties. In cases which involve numerous World Heritage sites in different States Parties, the Centre shall prepare a recommendation forwarded by the Director of the World Heritage Centre to the Chairperson of the World Heritage Committee to authorize the use the World Heritage emblem. The Chairperson's decision will be transmitted to the Centre within a period of four weeks. Beyond this delay, the Centre will consider the proposal accepted by the Chairperson on behalf of the World Heritage Committee. Following the decision by the Chairperson, the Director of the World Heritage Centre then informs the applicant of the outcome with copy to the National Commission.

A yearly report on the authorized use of the World Heritage emblem will be submitted to the World Heritage Committee.

Attachments:

- Summary of UNESCO Manual extract (item 430 - 19 May 1988) on the use of the UNESCO Emblem, Seal, Name and Sponsorship.
- Extract from the Operational Guidelines for the implementation of the World Heritage Convention, chapter VII.
- Extract from the Convention concerning the Protection of the World Cultural and Natural Heritage, article 15.
- UNESCO Manual: conditions governing the use of the UNESCO Emblem in publications of National Commissions.
- Administrative Circular No. 1922 -May 1994

UNESCO MANUAL

(For reference)

Authority for the use of the emblem, seal or name of UNESCO in publications or cinematographic or audiovisual works by a body or an individual outside the Organization is granted only in exceptional circumstances.

1/ The name of UNESCO should appear on all co-publications, co-productions regarded as UNESCO productions.

2/ Acknowledgment of UNESCO's role and contribution should be given if the production is made under license from UNESCO. Permission may be granted for use in such publications or productions by ADG/PRS on the recommendation of the DIR/UPP. The same applies to productions brought out independently of UNESCO.

3/ Special conditions are applicable in the case of use of the UNESCO emblem in publications and cinematographic or audiovisual works by the National Commissions. These conditions are drawn up by the Publications Board and approved by the DG. (see attached appendix 4M of the UNESCO Manual).

4/ Special rules govern the use of the UNESCO emblem by official sales agents and distributors of the productions of the Organization. These rules are drawn up by UPP and approved by LA.

Processing of requests for authority to use the emblem, seal or name of the Organization.

The request is communicated to the responsible sector, ensuring with LA that it raises no legal problem and that it complies with the general policy of the Organization.

If the sector agrees: ADG transmits the request to BRX who seeks the opinion of National Commission if not yet submitted and then ADG makes final decision.

If the sector does not agree: ADG rejects the request and reports decision to National Commission.

Processing of requests for the granting of UNESCO sponsorship for publications and cinematographic or audiovisual works.

organizations are handled under the provisions governing the granting of a subvention or the conclusion of a contract.

2/ Requests made by **national organizations or individuals**:

Must be transmitted through **National Commission** concerned with its approval, then by the **responsible sector** in consultation with **LA, BRX**, and other interested units, who prepares a recommendation which is then forwarded by the **ADG** to the **Publications Board**, the **Chairperson of the Publications Board** transmits the papers with the Board's recommendations to the **DG**, if the **DG** agrees then the sector prepares the necessary document for the **Executive Board**.

- Following a decision by the Executive Board, the sector must prepare a letter for the signature of the **DG**, with a copy to the National Commission, notifying the applicant of the decision taken.

Processing of requests for sponsorship of congresses or other events.

(this includes requests for sponsorship concerning only the showing of a cinematographic work or audiovisual production).

1/ Requests concern:

- a. a national event, in which case a favourable opinion from the National Commission concerned is required;
- b. an international event, which must always be organized with the support of the National Commission of the Member State on whose territory the event is to be held.

The favourable opinion of the National Commission concerned is never sufficient, only a prerequisite for a study of the question.

2/ Requests for sponsorship for a congress or other event should first be transmitted to the **sector** within whose field of competence the theme of the event falls. Should the request receive a favourable opinion, it is transmitted to **BRX** which seeks confirmation from the **National Commission**. The papers are then sent to **CAB** accompanied by a letter of reply regardless of the sector's or the National Commission's recommendations. The final decision to grant sponsorship can only be taken by the **DG**.

VII. OTHER MATTERS

A. Use of the World Heritage Emblem and the name, symbol or depiction of World Heritage sites

122. At its second session, the Committee adopted the World Heritage Emblem which had been designed by Mr. Michel Olyff. This emblem symbolizes the interdependence of cultural and natural properties: the central square is a form created by man and the circle represents nature, the two being intimately linked. The emblem is round, like the world, but at the same time it is a symbol of protection. The Committee decided that the two versions proposed by the artist (see Annex 2) could be used, in any colour, depending on the use, the technical possibilities and considerations of an artistic nature. The emblem should always carry the text "World Heritage . Patrimoine Mondial". The space occupied by "Patrimonio Mundial" can be used for its translation into the national language of the country where the logo is to be used.

123. Properties included in the World Heritage List should be marked with the World Heritage emblem jointly with the UNESCO logo, which should, however, be placed in such a way that they do not visually impair the property in question.

124. States Parties to the Convention should take all possible measures to prevent the use of the emblem of the Convention and the use of the name of the Committee and the Convention in their respective countries by any group or for any purpose not explicitly recognized and approved by the Committee. The World Heritage emblem should, in particular, not be used for any commercial purposes unless specific authorization is obtained from the Committee.

125. The name, symbol or depiction of a World Heritage site, or of any element thereof, should not be used for commercial purposes unless written authorization has been obtained from the State concerned on the principles of using the said name, symbol or depiction, and unless the exact text or display has been approved by that State and, as far as possible, by the national authority specifically concerned with the protection of the site. Any such utilization should be in conformity with the reasons for which the property has been placed on the World Heritage List.

B. Production of plaques to commemorate the inclusion of properties in the World Heritage List

126. These plaques are designed to inform the public of the country concerned and foreign visitors, that the site visited has a particular value which has been recognized by the international community. In other words, the site is exceptional, of interest not only to one nation, but also to the whole world. However, these plaques have an additional function which is to inform the general public about the World Heritage Convention or at least about the World Heritage concept and the World Heritage List.

IV. FUND FOR THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE

Article 15

1. A Fund for the Protection of the World Cultural and Natural Heritage of Outstanding Universal Value, called "the World Heritage Fund", is hereby established.
2. The Fund shall constitute a trust fund, in conformity with the provisions of the Financial Regulations of the United Nations Educational, Scientific and Cultural Organization.
3. The resources of the Fund shall consist of:
 - (a) compulsory and voluntary contributions made by the States Parties to this Convention,
 - (b) contributions, gifts or bequests which may be made by:
 - (i) other States
 - (ii) the United Nations Educational, Scientific and Cultural Organization, other organizations of the United Nations system, particularly the United Nations Development Programme or other intergovernmental organizations;
 - (iii) public or private bodies or individuals;
 - (c) any interest due on the resources of the Fund.
 - (d) funds raised by collections and receipts from events organized for the benefit of the Fund, and
 - (e) all other resources authorized by the Fund's regulations, as drawn up by the World Heritage Committee.
4. Contributions to the Fund and other forms of assistance made available to the Committee may be used only for such purposes as the Committee shall define. The Committee may accept contributions to be used only for a certain programme or project, provided that the Committee shall have decided on the implementation of such programme or project. No political conditions may be attached to contributions made to the Fund.

Article 16

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay regularly, every two years, to the World Heritage Fund, contributions the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly of States Parties to the Convention, meeting during the sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization. This decision of the General Assembly requires the majority of the States Parties present and voting, which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the compulsory contribution of States Parties to the Convention exceed 1% of the contribution to the Regular Budget of the United Nations Educational, Scientific and Cultural Organization.
2. However, each State referred to in Article 31 or in Article 32 of this Convention may declare, at the time of the deposit of its instruments of ratification, acceptance or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.
3. A State Party to the Convention which has made the declaration referred to in paragraph 2 of this Article may at any time withdraw the said declaration by notifying the Director-General of the United Nations Educational, Scientific and Cultural Organization. However, the withdrawal of the declaration shall not take effect in regard to the compulsory contribution due by the State until the date of the subsequent General Assembly of States Parties to the Convention.

CONDITIONS GOVERNING THE USE OF THE UNESCO EMBLEM
IN PUBLICATIONS OF NATIONAL COMMISSIONS

The use of the Unesco emblem by National Commissions without any addition or alteration other than those indicated hereafter is authorized in circumstances where it associates the Organization's international action with national action along the same lines and co-ordinated with the execution of programmes approved by the Organization, namely :

- (a) on the cover or title page of Unesco periodicals or non-periodical publications translated under the terms of a contract with the National Commission and published by that Commission subject to the express understanding that the emblem is used in close association with the name of the National Commission, given in the language of publication; the typographical lay-out should then be based on one of the models shown below;
- (b) on the cover or title page of the periodical information bulletin published by each National Commission subject to the condition stated in paragraph (a) above;
- (c) on posters or pamphlets announcing events organized by the National Commissions in direct relation with the Unesco programme, subject to the condition stated in paragraph (a) above.
- (d) in the credits of films or other audio-visual works produced by or on behalf of Unesco and distributed and/or adapted by National Commissions in execution of contracts they may have concluded with the Organization.
- (e) on the labels or containers of records, cassettes, etc. produced as in paragraph (d) above and in respect of which National Commissions may have contracted to ensure their distribution and/or adaptation.

Indian National Commission
for Co-operation with



Commission nationale
algérienne
pour l'Unesco

National Commission
of Nigeria for





Commission nationale
de la République de Guinée
pour l'Unesco

Comisión Peruana
de Cooperación con la



Comisión Nacional
de la

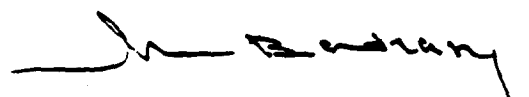


en Chile

USE OF UNESCO'S NAME, EMBLEM, AND IMPRINT INCLUDING THE ENVIRONMENT OR WORLD HERITAGE LOGOS IN WORKS PUBLISHED BY OUTSIDE PUBLISHERS

1. The ever-growing interest aroused by the protection of the environment and the world heritage, both natural and cultural, among Member States, has in recent years produced an important increase in the number of works published on these issues by the Organization itself in collaboration with publishers from different countries, or by public and private publishing houses exterior to UNESCO.
2. As requests are in constant increase to use the name of UNESCO, its emblem and imprint, as well as the environment and world heritage logos, in publications produced by outside publishers, it appears necessary to recall and define the existing rules.
3. UNESCO publications are governed by Item 1300 (and following items) of the *UNESCO Manual* and by Administrative Circular No. 1875 dated 3 May 1993; at the same time, Item 430 of the *Manual* governs the use of UNESCO's emblem, seal and name, as well as its sponsorship.
4. In cases where the different services of the Organization are contacted by private or public bodies wishing to have UNESCO's name, emblem, imprint, World Heritage or Environment logos, figure in one or several of their publications, negotiations in this respect should be carried out imperatively in close collaboration with the UNESCO Publishing Office (UPO). This office will be responsible for drawing up and concluding contracts or letters of agreement, which should then be signed by DIR/UPO. The intervention of UPO in this domain is, inter alia, a way of avoiding authorizations or agreements to use UNESCO's property on an exclusive basis being granted to different institutions simultaneously.
5. The term "publications" applies in the present circular to books, brochures, journals and periodicals, radio programmes, television and cinema films, as well as video-cassettes, video-discs, microfiches, CDs, CD-ROMs, CDIs or any other medium, on whatever support or technical means, intended to contain information aimed at the general public or specialists.
6. The *Manual* will be amended accordingly in due course.

For the Director-General:


A. Badran
Deputy Director-General a.i.

REV. 29.4.98

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**WHC
CONSULTATIVE BODY
29-30 APRIL 1998**

**PROPOSED GUIDELINES FOR EXTERNAL FUNDING
AND FUND-RAISING**

**A DISCUSSION PAPER SUBMITTED TO THE
CONSULTATIVE BODY TO
THE WORLD HERITAGE COMMITTEE**

JAPAN AND THE UNITED STATES OF AMERICA

PROPOSED GUIDELINES FOR EXTERNAL FUNDING AND FUND-RAISING

(Revised version: 29 April, 1998)

A DISCUSSION PAPER SUBMITTED TO THE CONSULTATIVE BODY TO THE WORLD HERITAGE COMMITTEE
BY JAPAN AND THE UNITED STATES OF AMERICA

INTRODUCTION

During the last meeting in Naples, the Consultative Body decided that it was necessary to implement thorough researches on the questions and recommendations contained in the External Audit Report on the Management Review, by creating four working groups of members. The United States and Japan, which are responsible for the inquiry on the use of the Emblem and guidelines on fund-raising, have prepared the following discussion paper on the issue of external funding and fund-raising to be submitted to the meeting of the Consultative Body (29-30 April 1998, Paris).

During the 21st session of the Bureau, a thorough discussion was held by the members of the Committee on the content of "other incomes" contained in the "Statement of Income and Expenditure for the year 1996". The Bureau accepted three categories: earmarked income, non-earmarked income and interest. It confirmed the necessity of guidelines for non-earmarked income, that is to say, fund-raising activities, including donations and corporate sponsorship.

During the Management Review Workshop, the members of the Consultative Body agreed that the "Internal Guidelines for Private Sector Fund-Raising in favour of UNESCO" (hereinafter referred to as the "Guidelines") could be recommended to the Committee for fund-raising by the Centre in favour of the World Heritage Fund.

The Consultative Body is encouraged to discuss whether the "Guidelines," as supplemented by Procedures such those described below, are adequate or whether additional direction needs to be provided to the Centre in the management of its externally derived funds.

The first portion of this paper (prepared by Japan) analyzes how external funding issues can be addressed by providing procedures compatible with the adoption of the "Guidelines". The second section (prepared by the United States) raises issues for possible discussion of whether the "Guidelines" alone are adequate or whether they need to be added to for purposes of the World Heritage Convention .

I. PROPOSED PROCEDURES FOR AUTHORIZATION

1. CURRENT ADMINISTRATIVE FRAMEWORK

"Financial Regulations for the World Heritage Fund" (WHC/7) defines the Fund and generally addresses its administration; these regulations spring from and relate directly to Paragraphs 118-120 of the Operational Guidelines. The Regulations are skeletal and do not address arrangements for cost-sharing or cooperation where contributions or monies other than those paid into the World Heritage Fund are involved. (WHC/7, however, does state that the Financial Regulations of UNESCO apply in instances not addressed therein .)

UNESCO'S "Internal Guidelines for Private Sector Fund-Raising in Favour of UNESCO" (WHC-97/CONF.208/INF.17) were presented to the Consultative Body in November 1997 with a request that they be endorsed by the Committee. It needs to be emphasized that the term "fund-raising" is something of a misnomer because the framework of these Guidelines is broadly inclusive of external financial activities and partnerships generally, not just arrangements for the joint solicitation of funds. The Guidelines, while not comprehensive, address the circumstances under which UNESCO cooperates with external entities; they also contain basic model clauses and agreements for cooperation with private sector funding sources, voluntary contributions by States Parties, funds-in-trust, etc.

2. PROCEDURES FOR EXTERNAL FUNDING AND FUND-RAISING UNDER THE "GUIDELINES"

A. SELECTION CRITERIA

All the fund-raising projects will be dealt with in accordance with the "Guidelines".

(1) Selection of the partners

The criteria for the selection of the partners will be based on Articles 4.1-4.4 of the "Guidelines".

(2) Selection of the projects

The criteria for the selection of projects will be based on Articles 5.1-5.3 of the "Guidelines". Furthermore, all the projects have to be related to the policy, aims and actions defined by the Convention.

B. AUTHORIZATION PROCEDURE

With a view to simplifying the procedure, the Centre should draw up a request form as well as an explanatory booklet for future potential partners.

(1) Request form

The request form should include such rubrics as the name of the partner, the name of the person responsible for the project, a concise description of the project and products, the aims of the project, the names of the sites concerned, a precise estimate of the funding to be received (specifying the way it will be used), and if necessary, the duration and territorial validity of the Emblem use. The form bears the signs of the potential partner, the Director-General of UNESCO and the Director of the Centre. The latter can sign only after consultation of the National Commission (or the authorities) of the country where the partner is registered and domiciled on its compatibility with the Convention.

(2) Explanatory booklet

The Centre is also invited to draw-up an explanatory booklet aimed at all potential partners to provide them with detailed information on the formalities to follow to request the authorization of projects.

II. ISSUE OF THE WORLD HERITAGE CENTRE'S EXTERNAL FUNDING/FUND-RAISING

The World Heritage Centre has established a variety of financial arrangements that use funds from

sources in addition to or in lieu of the World Heritage Fund. Examples that illustrate the complexity of these arrangements are cited below. They involve other sectors of UNESCO, other multilateral institutions and organizations, States Parties, provincial and municipal governments, international and national NGOs, private companies, and individuals.

Current financial regulations and guidelines, i.e., the "Guidelines" and the "Financial Regulations for the World Heritage Fund," do not address a number of issues and special circumstances that have arisen in the operations of the Centre. Some of these issues were expressly raised in the Management Review.

It has also been suggested that Centre engage in additional types of activity, such as education for and participation by local populations living on sites or in buffer zones; assistance to States Parties for establishing or reforming legal frameworks for heritage site protection; use of the Fund as seed money to stimulate important site protection projects funded by major donors; study of the positive and negative effects of tourism; and interaction with international organizations having compatible objectives, such as those that administer other international cultural and environmental legal instruments.

Potential expansion of the Centre's activities into such areas of endeavor would heighten the need for explicit guidelines that can be relied upon by the management of the Centre, the Committee, and interested States Parties.

III. ISSUES SUGGESTED TO THE CONSULTATIVE BODY

The Consultative Body may wish to examine a number of issues related to the external financial relationships of the Centre, particularly those not addressed in the current regulatory documents. Some of the most important of these are listed here.

1--There would appear to be no substantive reason why the Committee ought not to adopt UNESCO'S "Internal Guidelines," as requested in November. The other interests of the Committee, States Parties, and the Centre can be accommodated by amendments to the Operational Guidelines, WHC/7, or embodied in a separate document.

2 --It is the Committee's policy-making decision on whether to define the types of endeavors that it wishes to encourage and any that it wishes to constrain or prohibit. The scale and nature of the undertakings may be considered, not only the amount of World Heritage Fund investment in the project.

3--Guidance needs to be provided to define the manner in which the Centre is to cooperate financially with other sectors of UNESCO in developing joint projects and joint projects with other partners. Means are needed to insure cooperation between the Centre and other sectors of UNESCO when World Heritage Sites or issues are involved, e.g., for fund-raising to assist a World Heritage Site in Danger.

According to the Management Review, the only project that is formally carried out jointly with another UNESCO sector is the Centre's Youth Education Program that started as a pilot in 1994 and is now carried out as a UNESCO 1996-2001 "Special Project", Young People's Participation in World Heritage Preservation and Promotion. targeted at secondary schools. The project is financed through the Fund, the Regular Program for the Centre and the Education Sector, with

important co-financing by NORAD and the Rhone-Poulenc Foundation.

The Management Review further states that the lack of clear guidelines for cooperation and resource sharing between UNESCO International Campaigns dealing with World Heritage Sites and the Centre's projects for the same sites, the use of outside experts when in-house expertise was available, and problems with quality control over publications and film rights stand as illustrative of missed opportunities.

4--A policy could be defined that governs the manner in which the Committee expects the Centre Director to administer and account for funds received from external sources. Notably, the nature and scale of financial decisions and agreements that may be taken by the Centre Director could be distinguished from those which require approval by the Chairman, Bureau, or Committee.

5--A policy could be established in regards to the degree to which partnerships are expected to be self-sustaining. It is suggested that they should not, as a rule, require the incurring of more than nominal base budget expenditures.

6--The standard clauses and agreements provided in the "Internal Guidelines" bear review to craft any useful or necessary amendments specific to World Heritage and other requirements that may be established for relationships with partners.

7--A consistent policy would be helpful in handling extrabudgetary contributions by States Parties and others, especially those that are used to match World Heritage Fund monies in the provision of International Assistance.

8--From the financial perspective, the Centre's use of alternative mechanisms, such as regionalization through the possible creation of local or regional "satellite" heritage site offices, delegation of implementation projects to UNESCO field offices, and contracting out, as well as more straightforward private and public partnerships, are sources of external funding support that need to be evaluated, aside from the issues of policy and their cost-effectiveness.

9--Provisions in the financial regulations and agreements, and particularly the authority to authorize or withhold the use of the World Heritage Emblem are the principal tools by which UNESCO and the Centre can exert control over the quality of products, ensure content validation and protect the rights and interests of UNESCO, the Fund, the States Parties and their sites. (Suggestions for securing those ends are discussed in a separate paper--"Proposed Guidelines for Use of the World Heritage Emblem".)

IV. SUMMARY RECOMMENDATIONS

It is envisioned that the issues noted, and perhaps others, will be articulated in the Consultative Body sessions. The Consultative Body will need to consider the Procedures proposed above in relation to UNESCO's "Guidelines". It will also have the opportunity to determine whether it wishes to propose additional steps to the Committee, such as the preparation of additional proposed amendments to the Operational Guidelines and "Financial Regulations".