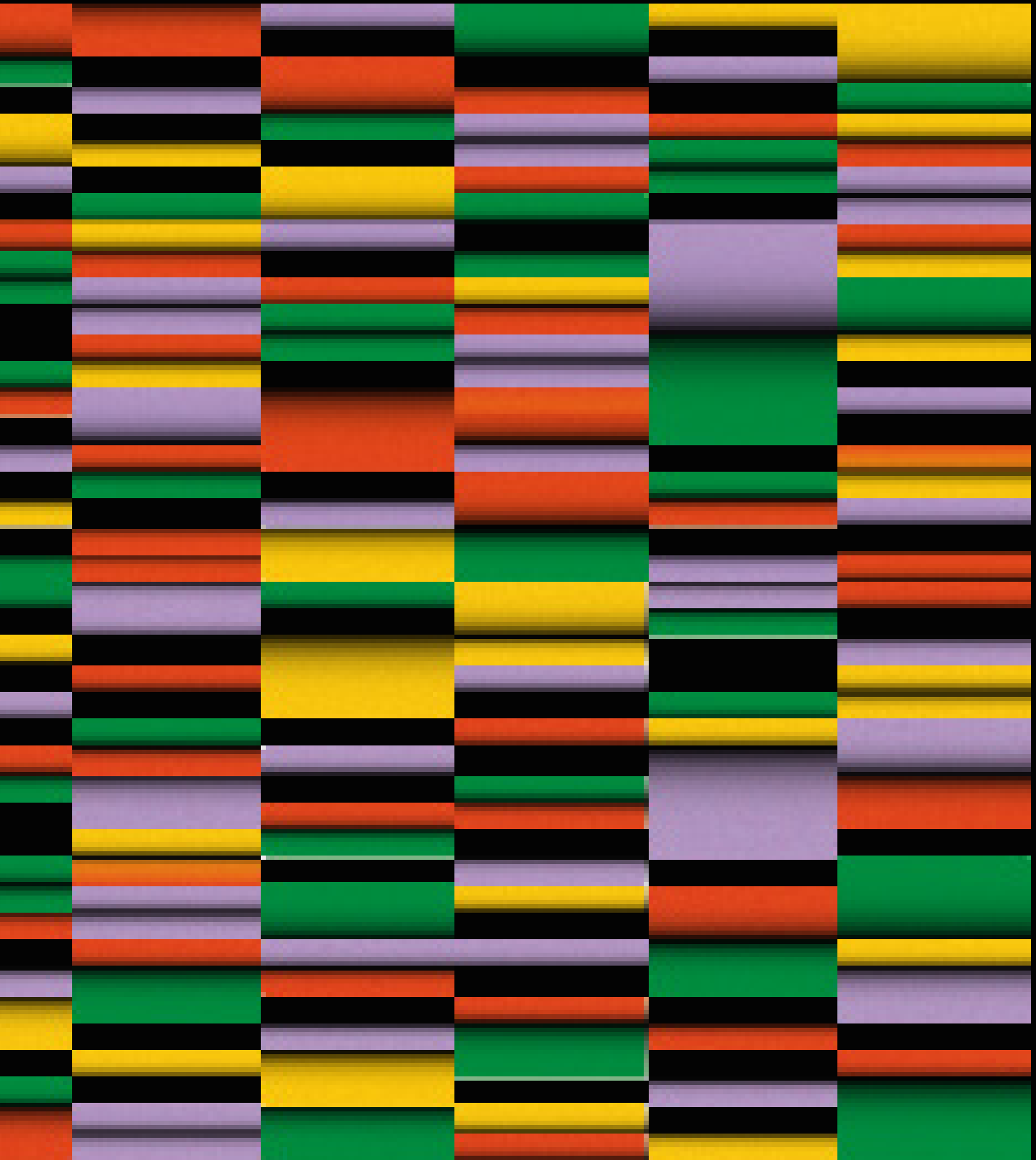# RESEARCH
ON INTERPRETATION STRATEGY
FOR WORLD HERITAGE
SITES FEATURING CRITERION (vi)

세계유산 등재기준 (vi)번의 해석 전략에 관한 연구

RESEARCH
ON INTERPRETATION STRATEGY
FOR WORLD HERITAGE
SITES FEATURING CRITERION (vi)

문화재청
Cultural Heritage
Administration

unesco
Centre
Under the auspices
of UNESCO

whipic
International Centre for
the Interpretation and Presentation of
World Heritage Sites under the auspices of UNESCO
유네스코 세계유산국제해석설명센터

Contents

About book cover design
The black background represents the solemn themes of remembrance and conflict. But we never forget to balance it out with vibrant, colourful graphics, hinting that even a dark history has made us who we are today and is an asset we can use for a better future, just like heritage. The layered colours are inspired by stratigraphy, symbolising the stacking of events and time.

Executive summary

Since the adoption of the Guiding Principles for the Preparation of Nominations Concerning Sites of Memory Associated with Recent Conflicts in the 45th World Heritage Committee, an 'interpretation strategy' must be included in future nomination dossiers of sites of memory associated with recent conflicts using criterion (vi). Following this change, this research explores distinctive features of criterion (vi) having associative significance/value and the limitations of the World Heritage system in conserving the significance/value.

Further, it comprehensively investigates the current uses of the term 'interpretation strategy' in heritage sectors, revealing that although there is no clear definition of what an 'interpretation strategy', there is general agreement that it is a strategic-level document devised before designing actual interpretation materials that will be installed at sites. Based on the different case studies and discussions with contributors to this research, this paper concludes that dialogue and collaboration with stakeholders are essential in establishing an 'interpretation strategy', and also, given the sensitive nature of associative significance/value, a critical review of the strategy should be undertaken before the nomination is submitted.

Written by authors with expertise in heritage/museum practice, this research offers a solid understanding of heritage interpretation and associative heritage significance/value. It will be valuable for State Parties of the World Heritage Convention who are preparing World Heritage nominations or site managers whose heritage site(s) have associative significance/value, as well as students or scholars in heritage sectors.

1. Introduction

Sujin Heo

Background

Over the last few decades, heritage interpretation and presentation have drawn increasing interest from heritage site stakeholders and scholars for their potential to enhance understanding of different cultures and widen their beneficiaries (Logan 2022, Robinson 2022). However, World Heritage interpretation has been given relatively little attention within the World Heritage system, regardless of whether the proposed World Heritage sites are located in developed or developing countries (Robinson 2022). This is because the State Parties of the Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO 1972; hereinafter the World Heritage Convention) need to undertake other tasks like nomination and securing of World Heritage status first, rather than interpretation (Robinson 2022). Arguably, this is rooted in the limited explanation of the term "interpretation" in the World Heritage system – there is no mention in the World Heritage Convention and it is only mentioned six times in its Operational Guidelines. Within the current World Heritage framework, there is still only partial information on what heritage interpretation is and how it can be developed to convey "outstanding universal value" (OUV).

Fortunately, however, the challenge regarding World Heritage interpretation has been discussed through various initiatives, such as the 2008 ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (ICOMOS 2008) and the 2022 establishment of the International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC). Added to this, since the World Heritage inscription and nominations of sites of recent conflict and other negative and divisive memories – for example, the Sites of Japan's Meiji Industrial Revolution: Iron and Steel, Shipbuilding and Coal Mining (2015), and the Funerary and Memory Sites of the First World War (Western Front) (2023) – the interpretation of sites associated with recent conflicts has drawn attention from within the World Heritage system. As a result, the Guiding Principles for the Preparation of Nominations Concerning Sites of Memory Associated with Recent Conflicts were adopted by the 45th World Heritage Committee in 2023.

The beginning of this guidance dates back to 2018, when the World Heritage Committee decided to adjourn consideration of the nomination of the Funerary and Memorial Sites of the First World War (Western Front) until a comprehensive reflection was undertaken (UNESCO 2018, Decision-42 COM 8B.24). Following this decision, four research papers (ICOMOS 2018; International Coalition of Sites of Conscience 2018; ICOMOS 2020; Beazley and Cameron 2020) were published. Despite slight differences in understanding of how sites of memory are associated with recent conflicts, it is generally agreed in these four papers that the inclusion of such sites on the World Heritage List "[does] not normally relate to the purpose and scope of the World Heritage Convention and the broader purpose of UNESCO to build the foundations of peace (Beazley and Cameron 2020, 31)." Nevertheless, in 2021, the Open-Ended Working Group was established to reflect strong requests from the State Parties – especially African groups–who hope to nominate their heritage associated with recent conflicts and also to broaden the scope of the reflection on such sites (UNESCO 2021, Decision-44 COM 8)[1]. After nine meetings held by the working group in 2021 and 2022, the final draft of the Guiding Principles for the Preparation of Nominations Concerning Sites of Memory Associated with Recent Conflicts (hereinafter the Guiding Principles) was submitted to the World Heritage Committee in early 2023. In the 45th World Heritage Committee held in Riyadh, Kingdom of Saudi Arabia, it was finally accepted (UNESCO 2023, WHC/23/45.COM/8).

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1   It might be interesting to follow the internal decision-making processes that have occurred from the beginning of the above-mentioned four research papers to the adoption of the Guiding Principles to understand how sites of memory associated with recent conflicts have fallen under the umbrella of the World Heritage Convention. This is beyond the scope of this research, however.

Research objectives

Although the Guiding Principles are only relevant to nominations of sites of memory associated with recent conflicts under criterion (vi), they are noteworthy in terms of making an "interpretation strategy" part of the nomination text (UNESCO 2023, WHC/23/18.EXT.COM/6). According to the Guiding Principles, future nominating State Parties are expected to submit an interpretation strategy for each nominated site, which will potentially encourage and enable multivocal interpretation and a better understanding of the sites. In light of these Guiding Principles, this research project aimed to explore the use of criterion (vi) and its features in order to support state parties' nominations that need an interpretation strategy following the Guiding Principles. It contributes to understanding criterion (vi), which is distinctive from other World Heritage criteria due to intangible associations, and emphasises the importance of heritage interpretation in developing a management plan for heritage under the criterion.

Also, although the concept of "interpretation strategy" is already part of the World Heritage nomination process for the sites of memory associated with recent conflicts, it is still unclear what it actually means for World Heritage sites and what should be involved in writing nomination dossiers or management plans. Therefore, this research project scrutinised the general uses of interpretation strategy in the heritage field and explored the already-developed heritage interpretation strategies to provide foundational information for supporting future World Heritage nominations as inscribed under criterion (vi). Finally, this paper suggests that the inclusion of an interpretation strategy in the nomination text should not be limited to cases of sites of memory associated with recent conflicts but also to other sites with outstanding universal significant associations – in other words, all future nominations should include an interpretation strategy in their dossiers in order to protect and convey the outstanding universal value of the heritage.

Methodology

The research is divided into three parts: Literature review, case studies, and roundtable discussion.

1. Literature review

The literature review is divided into two parts. The first part is about the World Heritage system and criterion (vi). It explores academic articles, thesis, and UNESCO documents related to criterion (vi) to understand its historical background, characteristic conditions and features, and its current uses. It also examines the existing challenges of the World Heritage system in terms of establishing "interpretation strategies" for World Heritage sites using criterion (vi).

The second part of the literature review focused on "interpretation strategy." In heritage academia and professional practice, various terms similar to "interpretation strategy" have been used, for example, Interpretation Plan, Interpretation Policy, Interpretation Masterplan, etc, which might create uncertainty among heritage managers or interpreters. Therefore, it seeks to answer the questions: How is 'interpretation strategy' recognised within a World Heritage context; how is 'interpretation strategy' recognised beyond the World Heritage

context; how are 'interpretation strategy' documents constructed; and what are the main components that should be included in an 'interpretation strategy', within and outside of the World Heritage system.

2. Case studies

Aside from the Guiding Principles, it is rare to find the phrase "interpretation strategy" within the World Heritage system. Therefore, the research aimed to understand "interpretation strategy" through the cases in and beyond the World Heritage List to align with the current uses of the term, which helps minimise potential gaps between World Heritage and heritage in general. The cases dealt with how other similar heritage systems – like museums, memorials, or local, national, and other international heritage practices featuring their associative values – understand and establish "interpretation strategy".

3. Roundtable discussion

The final part of this project was the roundtable discussion to share the outcomes of the earlier two parts of the project and discuss an approach towards "interpretation strategy" of World Heritage Sites using criterion (vi). With such objectives, the open discussion question was prepared: "How to build up "interpretation strategy" for World Heritage Sites featuring criterion (vi)?".

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2. Literature review

2.1 Understanding of criterion (vi) and its associative significance value within the World Heritage system

Sujin Heo

Undeniably, the World Heritage Convention has a reputation as one of the most successful global heritage protection frameworks (Ringbeck 2022), which has contributed to today's concept of cultural heritage (Lähdesmäki, Zhu and Thomas 2019). However, over the last 50 years, some heritage scholars have criticised the Western-centric and material-focused understanding of the World Heritage (Meskell 2015). To overcome this issue, novel approaches have been introduced in and outside of the system (e.g., the Global Strategy for a Representative, Balanced and Credible World Heritage List, 1994, the Convention for the Safeguarding of the Intangible Cultural Heritage, 2003) (see Labadi 2012). It is noteworthy that the World Heritage Convention considers cultural or natural "heritage" to essentially be immovable and tangible properties or places (Beazley and Cameron 2020) and that it tends to emphasise material properties over intangible elements. Furthermore, the World Heritage Convention and its systems do not entirely exclude associative, intangible dimensions from its protection and conservation approaches (Beazley 2005a, 2006). For instance, there are ten criteria for inscription to the World Heritage List. Among these, one of the cultural World Heritage criteria, criterion (vi), includes an approach to embracing intangible elements in the World Heritage framework. The following describes how the criterion is included in the Operational Guidelines of the World Heritage Convention.

Criterion (vi)
Be directly or tangibly *associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works* of outstanding universal significance (the Committee considers that this criterion should preferably be used in conjunction with other criteria).
(UNESCO 2021, WHC.21/01, emphasis added by the author)

From the aforementioned explanation, it can be understood that the value identified by criterion (vi) originated from the association between the material properties of a heritage site and (1) the events, ideas, beliefs or artistic/literary works that are directly related to the site and its properties, or (2) throughout living traditions that have been conducted at the site. As Beazley and Cameron (2020) note, the existence of a significant association is one of the three conditions that must be fulfilled for a site to be nominated under criterion (vi). When there is a significant association that reaches the threshold of outstanding universal value, but not architectural or historical significance (which is typically understood as heritage value), criterion (vi) can be applied. This is to say that it is the value of association, rather than other tangible elements, that entitles a site and its properties to World Heritage status bearing outstanding universal value. For example, the inscription of the Island of Gorée, which was inscribed under the single criterion (vi) in the early stage of the World Heritage Convention (1978), shows that, from its beginning, the Convention did not deny or ignore its intangible associative aspects of heritage (see also Meskell 2018).

Nevertheless, the World Heritage Committee has taken a cautious approach to using cri-

terion (vi) due to its potential to politicise and subjectify the list. Since 1976, when the first draft of criterion (vi) was proposed by ICOMOS to the World Heritage Committee, criterion (vi) has been amended six times. Each amendment was made to address concerns expressed by the World Heritage Committee or to clarify the conditions of criterion (vi) (see Cameron and Herrmann 2018 in detail). For example, the deletion of "persons" in the category of associations in the second version of criterion (vi) (1980) demonstrates how careful the World Heritage system has been in terms of dealing with criterion (vi) and its international impact (Labadi 2012). Regarding sites related to conflict or war, all of which are usually listed under criterion (vi), there has even been a general unwillingness to inscribe them within the World Heritage system (Meskell 2018). This approach can also be found in the history of criterion (vi): the inscription of the Hiroshima Peace Memorial (Genbaku Dome) in 1996, which brought about a significant change to criterion (vi) in 1997. This change held that the criterion must be used in conjunction with other cultural or natural criteria and, as a result, brought a reduction in the types of sites nominated to the World Heritage List (Labadi 2012). The latest amendment was made in 2005, which allows criterion (vi) to be used alone by deleting the restrictive condition of "only in exceptional circumstances". Still, the condition of "preferably be used in conjunction with other criteria" in the current version of criterion (vi) sees the use of criterion (vi) restricted. Since the establishment of the World Heritage criteria, the changing scope of criterion (vi) reflects shifting approaches towards the associative social value of World Heritage from the World Heritage Committee and its Advisory Bodies.

There is another appreciation of intangible associative dimensions in the World Heritage system: cultural landscapes (Labadi 2012). The concept of cultural landscapes was introduced into the World Heritage framework in 1992 with three categories: the relic (or fossil) landscape; the continuing landscape; and the associative cultural landscape. Among these, associative cultural landscapes emphasise intangible associations between culture and nature, which is similar to criterion (vi). According to the Operational Guidelines of the World Heritage Convention, associative cultural landscapes can be justified "by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent" (UNESCO 2021, WHC.21/01, emphasis added by the author). Labadi (2012) notes that the introduction of the concept of cultural landscapes, as well as the use of criterion (vi), has provided an opportunity to better recognise heritage sites and the people living with them. Along these lines, it can be argued that since its adoption in 1972, the World Heritage Convention has recognised, identified and appreciated associative heritage value as one of the outstanding universal World Heritage values.

Before moving on, given the development of criterion (vi) and the appreciation of associative significance within the World Heritage system, it is necessary to scrutinise how we recognise the "outstanding universal significance" of the associative dimension of World Heritage sites. Further, we need to explore the relationship between associative value and physical remains, which are the specific focus of World Heritage protection and conservation. First, Smith and Campbell (2017) critically argue how the phrase "intangible values", which used to be called social, symbolic or associative values, impedes the initial attempts to be inclusive and innovative in heritage conservation and management. Although they criticise defining "intangible heritage/value" as the meanings ascribed to material sites by non-professionals in heritage fields, what should be noted here is that the "outstanding universal significance" of criterion (vi) must be linked to physical place, given the remit of this research, the World Heritage Convention. Thus, in this section, the outstanding universal significance of World Heritage satisfying criterion (vi) is about the value of the association between physical place and human activities. Although this paper limits its scope to the World Heritage framework, as Smith and Campbell (2017) note, we will talk about "valuing", in other words, "interpretation" rather than "val-

ues" in this research.

Second, when one place or site has associative significance, are its value and physical remains mutually dependent or independent? Beazley (2005) suggests that the existence or conservation of physical remains cannot guarantee the inheritance of associative values. On the other hand, when there are no physical remains that contribute to a site's associative value, it is difficult to argue that the value also disappears due to the loss of associated tangible remains (rather, in the latter case, damage or loss of materiality can potentially reinforce associative values, or even create new values). In this vein, we might consider whether tangible remains and associative values are mutually independent. However, the existence of tangible entities enables the birth or retention of associative intangible aspects of heritage (especially when the heritage value is inspirational; see Section 2.2 below and Beazley 2005). Hence, in order to inherit or conserve those aspects, it would be more beneficial to locate it in physical entities. This can be understood from cases of museums or memorials (e.g. the Memorial to the Murdered Jews of Europe in Germany) that have not been established at the exact site or place where the associated events, ideas or beliefs took place or developed, but somewhere that is more accessible, to encourage more people to visit. Through creating a space for commemoration, significant associations are expected to be remembered or appreciated by communities and the public. In this way, the relationship between physical remains and associations cannot be understood as being mutually dependent or independent but as highly nuanced and complicated, requiring sensitive and cautious approaches to appreciate both.

This understanding should be considered in the nomination and management of World Heritage sites that feature criterion (vi). Indeed, one of the assessment stages of criterion (vi) is that there should be material evidence that shows the outstanding universal association. This means that both physical remains and intangible associations cannot be separated from each other for World Heritage nomination and management. In addition, unlike with other criteria, the association identified through the use of criterion (vi) should demonstrate its outstanding universal significance, and a solid comparative analysis with other similar cases should be conducted for its inscription (Beazley and Cameron 2020). In this way, for a site to be registered on the World Heritage List using criterion (vi), its associative heritage value ought to demonstrate both the outstanding significance of the association and the existence of any tangible property that can directly be connected to that significant association.

Difficulties in conserving associative significance within the World Heritage system

It is widely agreed that heritage itself is created through a meaning-making process for present-day purposes (Harvey 2001; Graham 2002; Smith 2006; Byrne 2008); indeed, it can be said that heritage value is also fabricated and ascribed following the creation of heritage. In other words, heritage value is not determined or fixed as intrinsic or inherent, but as something that is ascribed according to temporal contexts or social preferences. Therefore, associative value is not an exception. It is also mutable according to changing social perceptions or individual and group preferences. In contrast, the World Heritage Convention defines specific property values as World Heritage values (i.e. having outstanding universal value) at the time of their inscription. This further assumes the value to be retained through protection and conservation. At the point where associative value, with its ever-changing nature, is expected to be conserved, it is defined as outstanding universal value, and we should raise two critical questions: "Is it possible to keep association and its significance as described in the World Heritage nomination dossier?" or "Is it appropriate to protect the value(s) as authorised by the World Heritage system?"

Beazley (2005a, 2006) argues that protecting associative value in the current World Heritage system seems like drawing a line around a shadow: as the shadow follows the rotation of the earth (with a reflected change in social perceptions or thoughts), the shape of the shadow (its associative value) is bound to change. Therefore, drawing a line around the shadow (protecting the value through World Heritage inscription) ends up as a meaningless attempt for status that requires extensive resources from the States Parties. Furthermore, it is difficult to say that one World Heritage site that features associative value has authenticity if the value has already lost its meaning due to temporal or social changes. For example, the value appreciated at the time of a site's inscription might become obsolete; it might not fit with the current meaning or appreciation of heritage in contemporary society, which might create dissonance among related individuals or groups (Tunbridge and Ashworth 1996), leading to the failure of the heritage management project (Tchoukaleyska 2016, cited in Lähdesmäki, Zhu and Thomas 2019). Or the value might be extended beyond its outstanding universal value as time goes on (in this case, the States Parties might need to decide whether the extended value should also be authorised as outstanding universal value or not).

When the authorised outstanding universal value carries obsolete messages in contemporary society, it might be problematic to continuously protect it while it consumes resources just because it has universally acknowledged value. Moreover, even protecting it might negatively impact the sense of belonging that used to be felt by communities who have associations with the heritage. Although in the Periodic Reporting of the World Heritage process, the States Parties are expected to report the current status of their World Heritage sites at the time of reporting (e.g. Section II, 3.1, 3.2, 4.18 in Periodic Reporting, UNESCO 2021), only a few sections allow the World Heritage Committee or its Advisory Bodies to review the authenticity of associative value as justified by criterion (vi). Hence, Beazley (2005b), in particular, points out the difficulty of examining the authenticity of inspirational association, which is essentially related to artistic and literary works. As Beazley argues, having inspirational value means that people are not only inspired in the past but also in the present. In this case, it is difficult to argue that to sustain the inspiring value, the heritage should be conserved or even reconstructed as it is depicted or portrayed in associated artworks – we cannot ensure that the outcome will still be inspiring or relatable in the present and the future. A worthwhile question about the authenticity of heritage has been raised by Meskell (2018, 119): "What [does] the celebration of a particular form of cultural heritage hide by presenting a de-temporalised, unpopulated version of [heritage] authenticity?"

Another challenge for protecting associative value within the World Heritage system is the World Heritage system itself. Despite the earlier and continuous efforts to reduce the impact of nationalism on the World Heritage List, the World Heritage Convention has been, and still is being, used for nationalism (Labadi 2012; Robinson 2022). Nominated sites have been used to construct collective national identity and memories for one nation's population, detaching World Heritage from broader contemporary societal concerns (Labadi 2012). Meskell (2018) points out that this is because there is no legal mechanism within the Convention to mediate disputes between States Parties. Furthermore, the major decision-makers of the World Heritage system are its Member States, not the World Heritage Centre or the Advisory Bodies. This structure has arguably contributed to the current list of World Heritage sites, which is criticised for its focus on triumphs or achievements – which is worthwhile history for the identity-affirmation of nation-states (Daugbjerg, Eisner and Knudsen 2017). As introduced earlier, heritage sites associated with conflict or negative memories are on the World Heritage List, but these inscriptions have been restricted within the system by selecting a particular layer of a site, while leaving aside other, more controversial layers (Rico 2008). In dealing with these so-called "difficult heritage sites" (Macdonald 2009) possibly inscribed under criterion (vi), we should bear in mind that the goal of their nomination is not just for preaching but for sharing and re-telling the past to go beyond the

trauma and build shared memories for intercultural dialogue (Daugbjerg, Eisner and Knudsen 2017; Huang and Lee 2019). However, as seen in the controversial sites nominated under criterion (vi) – Auschwitz, Hiroshima and Robben Island, for example (see Beazley 2006 for more detail) – the political ends of concerned States Parties are reflected in their heritage nomination applications and their Statement of Outstanding Universal Value. As such, the World Heritage Committee's consideration of the political and economic interests of nation-states can have a lasting and ever-increasing impact on the World Heritage process, even overturning the nomination decisions of the Advisory Bodies (Labadi 2012; Lähdesmäki, Zhu and Thomas 2019).

Role of interpretation for protecting associative significance/values within the World Heritage system

Considering the very nuanced relationship between associative value and associated physical places and the difficulties of their protection, as time goes on, it does not seem to make sense to keep associative values as described in the Statements of Outstanding Universal Value of the World Heritage List. Beazley (2006) even notes that including those associations with places, valued under criterion (vi), would be problematic unless the mutable nature of associations is embraced in their protection and management. Despite these difficulties, it is undeniable that associative values and their authorisation through the World Heritage system have garnered increasing attention from Member States as tools that can be used to represent themselves and their narratives on the global stage. It is suggested here, therefore, that more emphasis be placed on the interpretation of associative values to reflect the changing meanings in their management and ultimately contribute to the peace-building goal of UNESCO. Since interpretation functions not as a simple description of the facts related to heritage but contributes to "[moving] into the realms of spiritual truth, emotional response, deeper meaning and understanding" (Nuryati 1996, 253, cited in Meskell 2015, 252), it can provide opportunities not only for the States Parties to introduce diverse layers of heritage to the world but also for the recipients of heritage to understand its meaning and further reflect on their own appreciation of it.

Regardless of whether the consumers of heritage are tourists, visitors or community members, interpretation plays an essential role in providing the sociocultural contexts required to understand and appreciate associative value. Suppose people who try to engage with and make their own meanings at heritage sites are unfamiliar with the cultural background that contributed to the association and heritage; they need more information to fully understand the meaning of its association and value as World Heritage. This also contributes to strengthening the connection between physical places and intangible associations, which is essential for a site's World Heritage status as it enhances awareness about the linkage between two elements and each one's role and meaning. Although interpretation does not guarantee or ensure the same understanding towards the inscribed associative value from different recipients/visitors, arguably, it prevents any misunderstanding, ignorance or distortion of the associative heritage value, which may occur due to a lack of information or context.

Additionally, one of the strengths of the World Heritage system is that through collective protection of the cultural and natural heritage of outstanding universal values (UNESCO 1972), it can deliver messages of global interconnectedness, common human understanding, diversity, and tolerance (Robinson 2022). As Meskell (2018) suggests, since UNESCO was born out of war, European sites (such as the Historic Centre of Warsaw, Auschwitz, and Birkenau) were given early consideration for their nominations as World Heritage under criterion (vi). Today, historic sites from other regions, such as Africa or Asia, are now submitting their nomination files to the World Heritage Centre to enshrine their history as shared memory or as asso-

ciative cultural landscapes. For State Parties such as these, the recognition of their heritage as World Heritage will enable them to propose their "unheard" and "disregarded" histories to the world and help them or their recipients to produce their own meanings of their history and heritage. However, as seen in several recent cases related to heritage interpretation (e.g. the tension between South Korea and Japan after the inscription of the Meiji sites, including Hashima Island), it is essential to interpret the past and how it is associated with heritage properties in an ethical and just manner through negotiation with related parties. With this approach, interpretation is able to contribute to connecting "across geographic and political boundaries, across cultures and generations, ... [and also communicate] genuine commonalities and the core messages of UNESCO" (Robinson 2022, 75) for a global audience.

What should also be remembered is that the outstanding universal value of World Heritage is just one among multiple heritage values (Wijesuriya 2022). The interpretation of the intangible associations of outstanding universal value encourages recipients to enhance their understanding of heritage value as World Heritage. However, unlike the physicality or outstanding universal value, which are both fixed as defined in World Heritage nomination files, the narratives employed in interpretation can be more flexible and address broader contemporary concerns. In other words, in order to be listed as World Heritage, the description of heritage has to follow the language of the World Heritage Convention and its Operational Guidelines within the constitutional remit of UNESCO (Logan 2022; Meskell 2015; Robinson 2022). However, heritage interpretation can offer experiences where people can acknowledge multiple heritage values and produce their own understanding and meaning of heritage, thereby changing their attitudes toward heritage and the world (Court 2022).

As described in the explanation of criterion (vi), diverse associations have been valued as the world heritage of humankind. Among them, associations with events like war or conflict have undeniably drawn attention towards their associative value and their interpretation. Regarding this type of heritage, it is widely agreed that a responsible and ethical interpretation can allow us to go beyond past trauma and build up transnational discourses for reconciliation and peace (Daugbjerg, Eisner and Knudsen 2017; Huang 2022). This is because the interpretation of heritage is not just for historical consciousness; it is ultimately for future consciousness (Turunen and Kaasik-Krogerus 2023) and demonstrates the potential of interpretation to address contemporary sociocultural issues. As is noticeable from the recent studies of heritage sites that are associated with traumatic pasts, we approach these places as a way to understand how the past has structured contemporary society (Wilson 2022; Turunen 2020) rather than as "being merely a representation of the past" (Turunen 2020, 1020).

By revisiting or re-narrating existing heritage through interpretation, therefore, it can be assumed that heritage sites are spaces for connecting the past and contemporary society, where we live and challenge perceived knowledge of the world for the future. For example, as Turunen and Kaasik-Krogerus (2023) mention, with colonial memories and associated historical sites, we can think about the contemporary migration flow in the Mediterranean, which is still a very pressing issue today. Still, this is not restricted to sites or places associated with conflicts. Robinson (2022) presents a scenario for one industrial World Heritage site to connect its heritage with its contemporary significance. The Ironbridge Gorge World Heritage Site is appreciated as a symbol of the eighteenth-century Industrial Revolution, which fulfils criterion (vi), and its interpretation focuses on its significance as a furnace. Beyond this interpretation, the site is relevant to the wider global audience, including younger generations, as it highlights the impact of fossil fuels burnt in the furnace in the eighteenth century on current global warming (Robinson 2022). Without losing the outstanding universal value of the monument, additional narratives can shed light on more urgent global, contemporary agendas,

such as climate change and migration issues, which may trigger changes in individual attitudes and collective approaches, and also bridge heritage and the people.

In this vein, the interpretation of associative value has the potential to address current social concerns as well as uncover the "unheard" or "marginal" voices that are related to heritage and memories. To maximise this potential, it is essential to approach heritage with a highly truthful and responsible attitude. Furthermore, since the idea of appreciating heritage's present-day meanings was introduced within the World Heritage system through the adoption of the Guiding Principles for the Preparation of Nominations Concerning Sites of Memory Associated with Recent Conflicts in 2023 (UNESCO 2023, WHC/23/18.EXT.COM/6), it is time to consider the historical past of heritage and its potential to address contemporary concerns through interpretation. To achieve both aims, ethical responsibility in the process of World Heritage nominations should be required from the nominating States Parties and members of the World Heritage Committee who write nomination dossiers and make decisions about World Heritage nominations. Furthermore, the role of the World Heritage Centre, Advisory Bodies, and the World Heritage Committee cannot be underestimated, since they play a vital role in setting standards and operating related processes in World Heritage nomination and management.

As discussed earlier, it can be said that the adoption of the Guiding Principles for the Preparation of Nominations Concerning Sites of Memory Associated with Recent Conflicts enables the World Heritage system to integrate the concept of "interpretation" with the World Heritage system. Arguably, an "interpretation strategy" can mitigate some of the difficulties involved in protecting intangible associative value while enhancing its understanding and value. However, what it means to include an interpretation strategy within the World Heritage framework is still unclear and vague. Therefore, the next chapters of this paper review the existing interpretation strategies of World Heritage Sites and examine how different fields of heritage can help us understand what these strategies and similar concepts mean. Before ending this section, I would like to emphasise that while the meaning and value of the associations of heritage may change according to time or space, the moral responsibility of interpretation does not change (Wilson 2022). Through responsible and ethical interpretation of heritage that is developed based on a participatory process and features intangible associative heritage value, with heritage, we aim to form an inclusive, polyvocal understanding of the world.

Notes

In this part, heritage interpretation is a meaning-making process through communication, participation, and experience. This definition is based on the International Centre for the Interpretation and Presentation of World Heritage Sites (WHIPIC) 2022 research on "Definitions and Concepts of Heritage Interpretation". Although in the other sections of this report, heritage interpretation is understood differently depending on the authors' backgrounds and cases, WHIPIC aims to reach a consensus on the definition of heritage interpretation through our research, capacity building, information and networking activities.

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2.2 Understanding concepts of 'interpretation strategy' within and beyond the World Heritage system

Steve Slack

Approaching interpretation strategy vocabulary

From reviewing the literature available, 'interpretation strategy' is a term that can be used in a range of ways within the heritage sector. There is some consistency around what interpretive writers, teachers and practitioners mean by interpretation strategy, although this is far from universal.

In this literature review, one will find terms like 'interpretation masterplan', 'interpretation framework' and 'interpretation vision' each of which may be used interchangeably and could even mean very similar things to the people who wrote them. When referring to these documents, the writers are usually referring to comparatively high-level heritage interpretation documents that summarise general interpretive principles for a heritage site(s). An interpretive strategy, as these findings show, is likely to be composed during the planning process of an interpretive project, rather than when interpretation schemes being planned in detail. It is a document that is fundamentally strategic in remit, concerning itself with a high-level, topline approach to interpretive projects, rather than being overly concerned with detail. And it may well sit alongside other strategic documents of a similar nature.

One will also find the term 'interpretation plan' here, and in the available literature sources. While 'interpretation plan' may be used to describe the detail of an interpretive installation or activity that is to be delivered at an operational level (an exhibition plan, an outdoor panel scheme, a guided tour or audio-guide overview for example) it may also, confusingly for this research, be used to describe interpretive thinking that is more strategic in nature.

In a recent PhD thesis literature review looking at interpretive planning processes, Nerys Mullaly noted that "many interpretation publications lacked clarity using the terms strategy, framework, matrix and plan interchangeably. It was therefore apparent that for those outside the field of interpretation, seeking information help and support was a challenging matter." (Mullally, 2021, 58) This is not a new challenge. In the 1980s, A. D. Capelle noted "There are currently so many strategies, methodologies, and formats employed that it is very difficult to compare and cross-reference planning documents from one agency to another." (Capelle, 1985, 11)

Looking to international bodies for a universal definition of interpretive strategy doesn't yield clarity, either. The International Council of Museums doesn't have a definition of interpretation strategy, despite 'interpret' being a verb added to the agreed definition of a museum (ICOM, 2022). No national or international interpretation body has a readily available definition of 'interpretation strategy'. Even the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites – which consists of five individual definitions relating to interpretation, seven principles/objectives and 45 individual charter paragraphs – makes no mention of strategy or interpretive strategy. (ICOMOS, 2008)

Mindful of this lack of clarity, and with a starting understanding of the nature of what 'interpretation strategy' might mean – a document that approaches interpretation strategically rather than operationally – it is possible to commence an exploration of the literature available.

How is 'interpretation strategy' recognised within a World Heritage context?

While interpretive practice has been happening at World Heritage sites for many decades, the concepts of 'heritage interpretation' and 'interpretation strategy' are comparatively new within the official proceedings of UNESCO and the World Heritage system.

At the 18th extraordinary session of the UNESCO World Heritage Committee in January 2023, the organisation adopted a series of guiding principles applicable to sites of memory associated with recent conflicts that are nominated under criterion (vi), including the specification that a "nomination text will include a dedicated sub-section titled 'Interpretation strategy'. Bearing in mind potential differing views and narratives, the interpretation strategy shall be multi-dimensional to present accurately the full meaning of the site and to support an understanding of its full history. The physical location at the place where conflict has taken place and means of interpretation will be part of the interpretation strategy. The interpretation strategy shall embrace the place's historical past and its present-day meanings, in a dialogue and peace-building perspective. It needs to discuss how the stakeholders concerned with the site intend to take into account the debates on issues of current concern that connect to the themes of the site. The strategy should describe efforts made so that stakeholders who have an interest in the site will be engaged in the development of interpretation for the site." (UNESCO, page 5, Part I, guiding principle12 (d), 2023)

Coming from the official proceedings of the World Heritage Committee, this represents an initial official declaration of what the essential criteria of an interpretation strategy might be. It forms, for our purposes, a starting point of a concept for an interpretation strategy in a World Heritage context. While this one paragraph gives applicants some example headings or subject areas of what might form the basis of an interpretation strategy, it does not offer a comprehensive guide to interpretation planning. As this literature review will show, there is more to interpretation strategy creation than the confines of this one specification. Interpretive specialists in the field have sought to create interpretation planning models which may be of more use to strategic planners. This investigation seeks, therefore, to provide some context as to how the guiding principles of an 'interpretation strategy' might be broadened out from a single paragraph, with the aim of, ultimately, informing the development of some official guidance, in due course.

There are (at the time of this research in August/September 2023) relatively few World Heritage Sites which have readily available interpretation strategies, at least in the public domain. As such, this project was not able to secure many interpretation strategy documents to include in the review. A sample of the selection available is shown in Appendix 1, for illustrative purposes, but these ought to be viewed as exceptions rather than as common practice at World Heritage Sites.

It would be unfair to suggest that the notion of an interpretation strategy had not been considered elsewhere in the World Heritage system before January 2023, however. The Operational Guidelines for the Implementation of the World Heritage Convention shows (in annex 5) the agreed format for the nomination paperwork that properties applying for inscription on the World Heritage List must complete. Within that format of over 60 categories which need to be completed are some elements that could be seen to be part of an interpretation plan. Such as: Section 4.b (iii) requires information about 'Visitation, other human activities and sustainable use'; Section 5.a. requires information about 'Stakeholders'; Section 5.a (ii) asks whether free, prior and informed consent for the nomination has been given by Indigenous peoples; Section 5.a (iii) requires applicants to 'demonstrate the extent of participation in the nomination process of stakeholders and right-holders through, inter alia, making the nomination publicly available in appropriate languages and through public consultations and hearings'; and Section 5.h is entitled 'Visitor facilities and infrastructure'. Sec-

tion 5.h specifically details: "The section should describe the inclusive facilities available on site for visitors and demonstrate that they are appropriate in relation to the protection and management requirements of the nominated property. It should set out how the facilities and services will provide effective and inclusive presentation of the nominated property to meet the needs of visitors, including in relation to the provision of safe and appropriate access to the site. The section should consider visitor facilities that may include interpretation/explanation (signage, trails, notices or publications, guides); museum/exhibition devoted to the nominated property, visitor or interpretation centre; and/or potential use of digital technologies and services (overnight accommodation; restaurant; car parking; lavatories; search and rescue; etc.)." In addition, Section 5.i requires information about 'Policies and programmes related to the presentation and promotion of the nominated property' (UNESCO, 2023, 110-12). With these categories in mind, it is clear that some of the essential criteria that may comprise an interpretation strategy are already being considered by applicants to the World Heritage List.

Other traces of ideas relating to interpretation strategies within the World Heritage system exist. In a paper about the interpretation of the World Heritage Site 'Frontiers of the Roman Empire' also known as 'the Limes', Renger de Bruin et al wrote: "an Interpretation Framework consists of a univocal structure, a main storyline where all sites and museums play a specific part in the storyline. This can be picked up by any organisation working in the area of the Interpretation Framework and therefore, offers a strong message, part of the tourism branding of the area." (de Bruin et al, 2017)

Some efforts have also been made to understand what interpretive strategy might mean with a World Heritage context. Mateo Rosati, programme officer at the UNESCO Regional Bureau for Science and Culture in Europe has been working on this with the offices of Interpret Europe. In an online seminar in 2023, he said: "No structured approach to heritage interpretation had been developed yet that is tailored to the specificities of the most important network of heritage sites at global level, which is the World Heritage List." (GAHI, 2023)

Interpret Europe created a training programme on interpretive planning that takes into account the specificities of the World Heritage system, creating a 'values driven approach' to heritage interpretation – understanding universal values, natural and cultural values and human values. The pilot course on interpretive planning at World Heritage properties (WH-Interp), launched by UNESCO through its Regional Bureau for Science and Culture in Europe drew on the Certified Interpretive Planner course of the European Association for Heritage Interpretation (Interpret Europe) and combined it with advice from experts in World Heritage. At the pilot course, participants were trained in creating "interpretive planning outlines", 24 or 25 of them have created interpretive planning outlines and six sites are working to develop 'full-fledged interpretive plans' (GAHI, 2023) which implies that an interpretive plan is something that comes later and is more detailed than 'interpretive planning outline' or, as we might call it in this context, an 'interpretation strategy'. The course covered a great deal of ground with dozens of topics covered. One of the units called 'The interpretive planning framework' was a 10-minute session which was intend for participants: "To know how to use the IE interpretive planning framework; To be able to distinguish interpretive strategy, interpretive plan and exhibit / programme plan; To be able to define the key terms of interpretive planning; To be able to link the 4 qualities of the interpretive triangle to the IE interpretive planning framework; and To have an idea of how to develop an interpretive planning proposal during the course" (UNESCO, 2022)

For a definition of value-based heritage interpretation Thorsten Ludwig suggests that this is a way of thinking about interpretation which: "builds on well-established interpretive skills but puts less emphasis on communicating interpretation to people, and more emphasis on direct interpretation and under-

standing by people. It refers to visitors and to local people, fosters cooperation between stakeholders, and facilitates reflection on values vital to human development. Heritage shall become more meaningful to people, and people shall become more mindful towards our common future. This fits in with UNESCO's programmes of social transformation towards the UN sustainable development goals. It draws on previous experiences of heritage interpretation, considers the current development from more cognitivist to more constructivist approaches, and it includes previously neglected approaches such as philosophical hermeneutics, suggesting that the perspective of the hermeneutic circle can help to understand and express its practical implications." (Ludwig, 2023, p.83) A core value of this training was that interpretation could go beyond simply presenting information about heritage sites in isolation, but that interpretive efforts might also support and reinforce wider UNESCO values and goals such as peace, dialogue and inclusion, as well as supporting the 2030 sustainable development goals.

The Global Alliance for Heritage Interpretation has also been in dialogue about this very subject. As a community "committed to using good interpretive practice to encourage people to understand, appreciate and protect the enormous reservoir of natural and cultural, tangible and intangible, heritage which is collectively our common wealth" (GAHI website) they are actively engaged in the process of understanding what interpretation means in different global contexts. And so as a global community we inch ever closer to understanding what interpretation strategy might mean in a World Heritage context.

Reflection points
- There is no clear definition of 'interpretation strategy' in a World Heritage context.
- Official advice from UNESCO is limited and offers little consistency in terms of what 'interpretation strategy' might mean.
- There appears to be appetite for working towards an understanding of what 'interpretation strategy' might mean.

How is 'interpretation strategy' recognised beyond World Heritage context?

Heritage sites outside of the World Heritage system – places like museums, art galleries, historic properties, memorials, and local and national sites – have been planning and managing interpretation for some years. Plenty of papers, professional documents and even entire books have been written about interpretation planning. The term 'interpretation strategy' is more nuanced, however. An interpretation strategy is something that goes beyond the confines of an interpretation plan. Whilst still describing a plan for the future, it a more strategic document that has been composed in a wider context (that can be used for a range of high-level planning activities) rather than a detailed plan (which is more likely to be used for the delivery of specific interpretive projects). And so this review offers some possible answers to the question 'what is interpretation strategy?' with reference to key texts in the interpretive canon.

Definitions of interpretation strategy in published books in the interpretive field

Many books and articles about interpretation use the writing of Freeman Tilden as a starting point. Sometimes referred to as the first interpretive writer, his book Interpreting Our Heritage (Tilden, 1957) is widely cited. A close reading of Tilden reveals that while there's much to inspire us when we think strategically about interpretation, there's

actually little strategic advice in his words. And so, acknowledging that much of what we do today in the interpretive world does indeed owe something to Tilden, this literature review passes him by.

When we turn to texts in the interpretive field, we often find that 'interpretation strategy' isn't listed in the chapter list or index, perhaps because what might be conceived of as 'interpretation strategy' might be called something else by that author. Recently, the researcher Nerys Mullally discovered that "a plethora of terms was used interchangeably when considering planning of interpretation such as strategic plans, interpretation strategy, interpretation plan, communication plan (that included an interpretation element), site interpretation plan, organisation interpretation plan, national interpretation plan and local interpretation plan etc." (Mullally, 2021, 34-5)

Alison Hems acknowledges this challenge from a British perspective, writing: "Despite borrowing from related disciplines in education, museums and the arts, adopting many of the concepts familiar to us from Tilden and John Veverka, and notwithstanding an emerging body of audience and other research, professional interpreters working in the UK still lack a coherent framework within which to place their ideas and to test their assumptions." (Hems, 2006, 2) James Carter also notes how interpretation strategies are part of the wider planning landscape: "Some plans are blueprints for action. They identify what is needed, and set out how it will be achieved. Others may be a strategic framework for building consensus on your objectives, for assessing and agreeing the significance of sites, for applying for funding or other resources, and for agreeing how finance and staff are allocated." (Carter, 2001, 10) He describes interpretation strategies thus: "Strategies set out clear aims and objectives, but with limited detail. They give broad funding arrangements and budgets, overall priorities and timescales, and describe general management responsibilities. This demands clear vision and avoids a clutter of detail. Strategies are statements of intent which can gain support for a course of action. They are not programmes of work with detailed costings." For Carter, a strategic plan aims to: "guide and co-ordinate the efforts of all those who want to play a part; ensure comprehensive coverage of a large area or broadly-based topic; establish guidelines for local, or subject-specific, detailed plans; prevent duplication of effort; and encourage appropriate networks." He goes on to describe a strategic plan as something which is "the best way of dealing with a large area or a big subject. It gets everything in perspective and gives everyone a chance to consider the implications. It can provide an agreed structure within which several organisations can work, each developing their own interpretation. Alternatively, it can pull together existing plans to develop a cohesive approach and minimise duplication. It can also provide a framework for detailed plans which deal with particular sites or themes." (Carter, 2001, 11)

British academic Graham Black discusses the nature of strategic planning principally in a museum and museum service context, although the application he describes is broad enough to encompass wider heritage interpretation as well. He suggests that strategic planning in this area involves asking a series of questions, namely: "Where are we now? Where do we want to get to? How do we get there? What resources will we need? And How will we know if/when we have got there?" (Black, 2012, 44 and 88) Black describes how museums nowadays will tend to have an organisational forward plan in place

which balances the demands for conservation against the demands for enhanced access and the needs for management accountability and revenue generation. He explains that "The interpretation strategy is part of this forward plan. As such it will be influenced by other elements of the drives and museum be subject to regular evaluation, updating and revision." (Black, 2005, 214) Black sometimes uses the terms 'interpretation plan' and 'interpretation strategy' interchangeably, but when referring to the more strategic, wider version of these two, he suggests that such a document: "is there to support the objectives of a museum service as a whole. As such, it should be a visionary document. It should stand aside from the current state of the service, to explore how it can best meet the developing needs and expectations of its visitors and its local communities, and how best it can deploy and further develop its collections to engage as wide a cross-section of the public as possible." (Black, 2005, 216)

Steve Slack offers a few definitions, suggesting that an interpretation masterplan: "lays out the blueprint for a long-term project that might encompass an entire site, perhaps taking in multiple interpretive elements over a period of time. This is still a strategic document that looks to establish how the development of large displays will fit into the wider management of a site. It might focus more on resources and bigger picture ideas about engagement than on detailed outputs for visitors, but it may also have some high-level visitor aspirations and an indication of the heritage assets likely to be included." (Slack, 2023, 41) He suggests that an interpretation vision: "might set up the context in which a more detailed plan can subsequently be created. A vision would tend to answer the four big questions in quite broad terms and the answers to those questions will be suggestive at this stage rather than too prescriptive. It will have considered the interpretive purpose closely, but the thinking in terms of audience, outcomes and interpretive deliverables may be less developed. It may suggest examples of the kinds of ways that heritage assets could be interpreted, but not in full or in all cases. A vision is an aspiration for a project, and doesn't seek to tie the hands of those who will develop a more detailed plan later." (Slack, 2023, 42) Finally, Slack defines an interpretation strategy as something which: "sets out how the vision for a large interpretive project might be turned into reality. A strategy document will lay out the broad aims of a project and then list the high-level tasks that that need to be completed in order to turn that into a reality. An interpretation strategy might be used by budget planners and senior managers to create internal briefs for large pieces of work or to allocate resources to a project. It may also list what other non-interpretive actions need to be completed in order to move the project forward, such as the movement or conservation of key heritage assets." (Slack, 2023, 42)

Marcella Wells, Barbara Butler and Judith Koke also offer a range of definitions, which begin with 'Regional or Community Interpretation Planning' (interpretive documents that are very broad in scope, but shallow in detail), moving onto what they call 'Master Interpretive Planning' (institutional in breadth and general in detail) and then onto project interpretation plans, which are less strategic in nature. At the Regional and Community level, they suggest, interpretation planning is "broad, conducted collaboratively among organisations, agencies, or other entities in a deliberately defined geographic area, and does not go deeply into detail." An organisation-wide Master Interpretation Plan (which they

suggest can also be called an 'Interpretation Strategy' amongst other things) "addresses an entire institution, proposing an overall strategy for visitor experiences and providing general guidance for programs, activities and exhibitions." This kind of document addresses broad institutional goals and can be the genesis for other, more detailed and specific, interpretive plans. (Wells et al, 2013, 40-42)

John Veverka may be describing something similar to an interpretation strategy when he describes an Interpretive Master Plan, thus: "Imagine your garden as a 500-piece puzzle. What visitors see as they move through the grounds may very well be these puzzle pieces in random order, not receiving a clear message of who you are, what you do, and why you do it (your mission). What an interpretive plan does is provide the picture on the cover of the puzzle box for both the visitors and for you. It helps you organize your main messages for visitors so they can clearly understand them throughout their visit, and your strategy to create and deliver those messages through media and services at key interpretive sites and areas." (Veverka, 2011, 186-87) Veverka also suggests that the interpretation master planning process that they outline (see below) for any one site can be used in a broader context for multiple sites, using what they describe as 'interpretive systems planning' where the interface of a series of interpretation plans is overseen, integrated and coordinated in an intentional way. (Veverka, 1994, 87-93) Veverka underlines the nature of strategic interpretation – that interpretive projects serve not only to communicate with audiences, but also to accomplish management objectives as well, such as creating a sense of responsibility among visitors, helping to protect sites and encouraging responsible behaviour, both at the site and after the visit ends. (Veverka, 2011, 54-61)

John Summers discusses the various forms of interpretation plan in a museum context, describing how individual project interpretation plans (for single exhibits or programmes) "will be a distillation of the institution's overall interpretive plan." That plan is a key document for the museum, which he describes thus: "At a strategic level, the entire institution can (and should) have an interpretive plan. In the same way that a collections plan guides the development of the artifact collection, an interpretive plan is a core policy document that shapes the institution's public programming. An interpretive plan does not exist on its own. Like other institutional documents, such as the mission statement and collections plan, it should be informed by and respond to the institution's overall goals and objectives." (Summers, 2018, 54-55)

Similarly, Nicola Pickering recognises that: "some larger organisations may have one overarching interpretive strategy or plan that will set out the museum's wholesale approach to interpretation, style, graphics, text and other methods of communication, closely tied to the organisation's overall goals and mission." (Pickering, 2020, 102)

Scott Sayre recognises that there are devices and options available to interpretation planners, especially in the digital field, and subsequently advises that both professionals and the visiting public "can greatly benefit from the development of an overall interpretive strategy that provides guidelines on how these interpretive threads work together. A well-drafted interpretive strategy can reduced redundancy, strengthen key messages, address multiple learning styles, and reduce concerns about visitor accessibility." In a nutshell, his advice is to "Develop an interpretive strategy – then use it." (quoted in Serrell,

Lisa Brochu describes a 'strategic plan' as something that helps to define a vision and mission for an organisation and that it is only short-term in nature. Strategic plans, she suggests, can be a good starting point for a new site to help focus a steering committee or board's direction, especially when an organisation may be at risk of drifting from its original mission. "Because strategic plans are short-term by nature, many organisations will elect to complete a strategic planning process on a regular basis, updating their strategic plan every two to three years." Brochu suggests a planning perspective where the strategic plan establishes the mission, vision and goals from other plans then follow – a 'comprehensive plan' (which gives rise to site plans and interpretation, exhibition and program (sic) plans); an annual business plan and a long-range plan (which gives rise to an interpretive prospectus and marketing plan.) (Brochu, 2014 9-11)

Brochu calls what might termed interpretation strategy an 'interpretive master plan': "A plan that includes all the elements of a concept plan, but also includes detailed analysis of facilities, landscape (site) and operations issues that relate to or will affect interpretation at the site. Usually includes a site plan prepared by a landscape architect." (Brochu, 2014, 159) She also defines a 'concept plan' thus: "Contents of a concept plan usually include introduction, description and analysis of site conditions, resource analysis, audience analysis, mission/goals/objectives of agency, theme/subthemes/storylines, narrative description of interpretive media matched to message and audience." (Brochu, 2014, 156)

Within the narrative museum exhibition context, David Dean suggests that "at the beginning of an exhibition idea comes the need to determine how to communicate its message: the interpretive strategy. This is the start of the storyline process." (Dean, 1994, 103) He also underlines the importance of grounding interpretive strategy in the context of other strategic documents within the organisation: "Formulating exhibition strategies using foundational instruments will meet constituency needs. Lack of definition in planning … will lead to a museum being driven by a demand to fill space, rather than by ethical purpose or educational design." (Dean, 1994, 12-13)

Although she doesn't call it as such, Beverly Serrell's theory of 'the big idea' is a form of interpretation strategy, in miniature. "The big idea provides an unambiguous focus for the exhibit team throughout the exhibit development process by clearly stating in one noncompound sentence the scope end purpose of the exhibition." (Serrell 105, 8-9)

When Eilean Hooper-Greenhill describes what she calls an 'exhibition policy' in a museum context as something which "describes the underlying principles on which exhibitions will be based" and which will go on to inform the action plan on which actual exhibitions are to be created, she is describing an interpretive document that works at a strategic level, not an operational one. An exhibition policy, Hooper-Greenhill suggests, "forms one tranche" of a raft of other plans such as strategies relating to communications, marketing, education and customer care. She suggests that such policies "should be written to include audience-related matters, rather than simply as a matter of resource allocation. She adds "at one level, these are practical questions, but at another they are deeply philosophical and relate to the very core identity of the museum." Hooper-Greenhill offers us a warning. Writing in the 1990s she acknowledges that in Britain it was rare to find an

exhibition policy (interpretation strategy) that: "takes a philosophical stance in relation to the functions of exhibitions, and makes statements about the issues that should underpin any exhibition, such as a commitment to disabled access, avoidance of sexist, racist other bias, approaches to the writing of accessible text. It might seem that these can be taken as given, but where things are taken for granted this often means that they have not been fully considered and therefore they will not be fully implemented." (Hooper-Greenhill, 1994, 173 and 176-79)

John H. Falk and Lynn D. Dierking offer a view on interpretation strategies from the audience perspective, suggesting that by using an audience-motivation based framework, heritage sites might "develop an institution-wide Interpretive Plan that helps everyone who works at the museum better understand and focus on how to meet the diverse needs of the museum's visitors. (Falk and Dierking, 2016, 63)

Sara Hilton advises that from a project-management perspective, projects in the museum and cultural sectors require a series of elements in their project initiation documents, one of which is an interpretation strategy, which she defines as a document which asks "What are the initial ideas on how the interpretation will be approached in the project, based on the agreed target audience?" (Hilton, 2017, 15)

Organisational definitions of interpretation strategy

To ground this thinking in practical advice directly from the heritage interpretation sector, it would be useful to understand how various organisations might define 'interpretation strategy'.

The National Park Service (USA) says interpretive planning is: "a strategic process which, in its implementation, achieves management objectives through interpretation and education; a goal-driven process which describes visitor experiences and recommends appropriate means to achieve them while protecting and preserving park resources." (National Park Service, 1996, 4)

Interpret Europe (EU) says: "Interpretive planning combines the needs of the visitor or heritage community, the site management and the heritage itself. It is a tricky balance to find, but once achieved, everyone's a winner!" (IE, website)

Museums Galleries Scotland (UK) suggests that an interpretive strategy is: "a document which focuses on the wider act of interpretation; a statement of intent, highlighting broader ideas around interpretation. An interpretive strategy concentrates on the bigger picture and represents a framework within which more detailed interpretive plans should be produced. At an organisational level, an interpretive strategy sets out how an organisation intends to approach interpretation in the longer term. It can also provide the basis for the co-ordinated provision of interpretation at several museum sites managed by a single museum service. At a regional level, museums and other heritage organisations could work together to define a common or complementary approach to interpretation within their area. An interpretive strategy can be a useful tool in defining cross-organisational working." (MGS, website)

The Scottish Access Technical Information Network acknowledges that interpretive planning happens at many different scales – from a whole region to a single dis-

play. Within the context of a National Park, for example, they suggest that different sizes of site might require: "A park-wide interpretation strategy; Local Interpretive Plans for the main honeypot areas; and Individual interpretive plans for each visitor centre." (SATIN, website) This suggests that an interpretive strategy is something which covers a wider area than an individual site or even a geographical (where an interpretation plan would suffice) and that a more strategic would be required at a park-wide level.

The National Lottery Heritage Fund (UK) offers a definition of what it calls an interpretation plan (a project-level document, not a strategy in itself) and guidance for organisations applying to its funds for support. It acknowledges that: "For bigger projects that involve heritage sites and collections, [an interpretation plan] can form part of a much wider interpretation strategy that is aligned to the vision and values of your organisation" although it offers no further explanation on what that strategy might entail. (NLHF, website)

Between 1994 and 2001, the Highland Interpretive Strategy Project (UK) in Scotland was a joint venture between the Highland Council, Highlands and Islands Enterprise, Scottish Natural Heritage, the Highlands of Scotland Tourist Board and the Scottish Tourist Board, with the aim of creating a 'Interpretive Strategy for the Highland Area of Scotland'. The aim of the interpretation strategy was "to provide a structure for the co-ordination and implementation of interpretation" in order that the relevant agencies mentioned could "work together, in partnership, leading to a commitment by them to the process and to provide resources where joint working is appropriate." Ultimately, it sought to: "promote initiatives which maintain and interpret the natural and cultural heritage: to increase the geographical availability of heritage interpretation facilities: to raise public understanding of the natural and cultural heritage and to contribute to increased visitor numbers, length of stay and season." The Interpretive Strategy sat alongside eight smaller, yet still strategic, 'Area Frameworks for Interpretation' which were intended to give "broad guidance regarding the local of interpretive facilities and services, but retained flexibility in order to accommodate opportunism, particularly where private sector developments were concerned." (Gibb, 2006, 33-38) James Carter describes the Highland Interpretive Strategy Project as "a prime example of strategic planning." He continues: "The frameworks give guidance and networking opportunities to the agencies and organisations involved and now, along with the local plans, aim to provide a comprehensive approach to interpretive planning throughout the Highlands." (Carter, 2001, 11)

Reflection points

- There is no standard academic or industry definition of 'interpretation strategy'.
- Some interpreters acknowledge this lack of clarity.
- A range of definitions exist, many of which seem to be similar in their approach, although not identical.
- Terminology relating to interpretation strategies can be easily confused and used interchangeably with other terms, such as 'interpretation plan' or 'masterplan'.
- There appears to exist a distinction between a document that is composed in a strategic context (a so-called 'interpretation strategy') and a more operational document that operates at a project delivery level (a so-called 'interpretation plan'.)

Just as there is no standard format of a definition of an 'interpretation strategy', so too are there a range of opinions about the ways in which such strategies might be composed or the processes used to construct them.

Interpretation strategy process in published books in the interpretive field

John Veverka recommends building a planning team. He suggests that individual projects ought to make up their own minds about who to include but that they may include the roles of a project/team leader, supervisory staff member (decision-taker) and support staff (subject specialists). (Veverka, 1994, 31) David Dean, approaching process from a museum perspective, likewise suggests: "the development of interpretive strategies is a journey best embarked upon in a company of others. There are few individuals who are able to generate and deliver complete and complete orchestrations of information imagery single-handedly. Most benefit from the interchange of thoughts and vision found in group activities such as brainstorming sessions." These collaborative sessions are, Dean suggests, best conducted informally, rather than formally, in a comfortable place. His suggestions for who to include are: staff members, community participants and specialists. He also recommends that someone take notes and write them up. (Dean, 1994, 103-04) Activities that might take place at the workshops are gathering ideas and assessing the ideas within the framework of the museum's mission, policies and community needs. (Dean, 1994, 13) Steve Slack also suggests that interpretation planning is best conducted as a collaborative act, rather than in isolation. He suggests forming an interpretive working party with a range of skills and experiences and that their meetings are facilitated. For the successful functioning of this group, they suggest keeping in mind the social interaction of its members, that they have a dedicated space in which to meet, that they are fed and watered and that they are provided with the creative and inspirational tools to do the job. At the end of the discussion and deliberation stage, Slack recommends that the consensus arrived at is written up into a document that summarises their work. (Slack, 2021, 45-50)

Wells et al write that "the best interpretive plans, regardless of scope, are pursued as team efforts and the best teams are composed of individuals from both inside and outside the institution" with diverse expertise and multiple viewpoints represented. They suggest that the person who convenes such a working group "should be someone who is passionate about visitors and learning and can easily envision the ultimate outcomes." In terms of specific activities the group needs to work on, they suggest it includes facilitating a logical, inclusive and efficient planning process; involving the public at appropriate times and in responsible ways; addressing any internal considerations; providing an accurate record of the planning process; and delivering a high-quality plan. (Wells et al, 2013, 44-45)

Rhiannon Goddard agrees that a workshop format can be useful and acknowledges that the best ideas are rarely arrived at swiftly. "The development of the interpretation plan and the object list is an iterative process, usually involving a series of workshops throughout the concept design period to define areas of the narrative or inter-

pretation." She also suggests the use of a mood board (a physical or digital collaborative scrapbook to which all can contribute) as a way of capturing all the ideas the team comes up with "You are unlikely to hit on the final vision for the exhibition in just one workshop, so include time in the schedule to revisit discussions. At this stage, just remember to keep things focused and not to stray into actually designing the exhibition – this will come later. This is why creating a mood board is so helpful: it gives a visual focus without trying to design." (Goddard, 2023, 8) Goddard also lists a series of steps from a heritage interpretation project manager's perspective which are: "undertake formative evaluation with audiences; gather curatorial research; ask yourselves a series of questions such as why? what? who? and how?; articulate the messages, connections and emotions of the interpretation; and consider the interpretive devices that will communicate all of the above effectively" (Goddard, 2023, 60-61)

Lisa Brochu is clear that "interpretive planning is a process, not a product" and that it is both an art and a science. Indeed, "because interpretive planning combines both art (intuition and creativity) and science (research and response to cold, hard facts), there is simply no one right way to do it." (Brochu, 2014, xii-xiii) Brochu's planning process acknowledges that "no single method or set of steps … will guarantee success in every situation. But there are commonalities between projects that allow a simple summary of an effective process," by which they offer: "Information – primary data about the five Ms of 5-M planning model (see below); Analysis – determining the implications of the information gathered; Options – identifying a variety of solutions and weighing up their various advantages and disadvantages; and Action – the specific tasks that will lead to the most desirable results." (Brochu, 2014, 51-57)

Brochu also suggests putting together a planning team which can include the various functions project owner, project manager, consultant team, site project manager, site staff, resource specialists and key stakeholders and also including the voices of customers/visitors, via means such as public meetings, focus groups, 'pencil testing' and questionnaires. (Brochu, 2014, 28-35) She writes that "most strategic plans can be developed in a group process facilitated by an experienced planner over two to three days." Brochu argues the case for an external facilitator to guide the strategic planning process, offering the advice that, "though most types of planning can be done in-house if qualified staff are available, the nature of strategic planning usually requires an objective third party to allow thoughtful expression from all participants in an open atmosphere." (Brochu, 2014, 10)

Graham Black believes it is essential to appreciate that: "interpretive master planning is a process, not a product. The end product – the plan/strategy – records the decisions already made... The process by which you reach these decisions is what matters – it us during this stage that the thinking takes place and we are called upon to weigh up the options available and use our professional judgement in deciding which approach or approaches will be most appropriate." (Black, 2005, 212) Black corroborates Lisa Brochu's outline plan above and suggests that the process involves asking a series of questions, or having conversations, around: "Defining target audiences, existing users and non-users, and targeted audience segments; An analysis of existing collections/heritage assets and a statement of significance; Analysis of existing public provision (using SWOT analysis); What

the 'image' of the project will be, related to the vision and mission of the organisation" (Black, 2005, 218-22)

Black reminds us of the importance of including various professional voices in a multifaceted team approach, suggesting the development of an interpretive strategy "will only be effective if all relevant staff can be involved. It is a team effort and muse consider the longer-term strategy … and its operational, curatorial, educational and marketing requirements." He goes on to suggest that such involvement can also other voices and perspectives such as community development and neighbourhood renewal, cultural services and tourism, consultation with local communities and groups and any other stakeholders as required. (Black, 2005, 214) Black describes the end product of this process as likely to be a substantial document, "but from this, a succinct working tool must also be produced, with a clear statement of the way ahead and a route-plan to get there. It is this shorter document that can also be presented to management boards, the local community etc, so that there is a truly shared vision of the route ahead." (Black, 2005, 214)

James Carter advises sticking to principles and broad tasks when creating interpretation strategies. He warns, "Always remember that its main purpose is to provide a framework, not a completely detailed approach." (Carter, 2001, 13) Carter also advocates creating a planning group, that develops a common understanding of the process and a collective ownership of the outcomes. He writes: "The group will function far more smoothly if it is led by someone. This person doesn't necessarily need to understand the full complexity of the situation, but does need to be seen as nonthreatening and without significant biases. Think of this person as an honest broker or a local champion. Without this leadership, managing the group can be difficult as everyone will bring a degree of bias, and a personal agenda to the debate. There may be someone in an existing group, such as the Community Council, who can take on this role, but beware of existing group tensions that may be under the surface. Encourage individuals, or establish sub-groups, to deal with particular aspects in which they have skills or a specific interest. Remind them, however, that what they produce is part of the overall process. Their work may be chopped and changed by the collective will of the group, and everyone must accept this." (Carter, 2001, 19-20)

He also reminds planners that interpretation consultants exist and can help at a range of levels: "You may wish simply to discuss your approach and methodology, and gain confidence from professional guidance. Alternatively, you may want consultants to prepare a framework into which you can slot local knowledge on specific sites and topics and develop your choice of media. If you wish, consultants can produce the complete plan in consultation with you and the community, leaving you to implement it. Whatever route you choose, you must set the agenda and prepare a clear brief." (Carter, 2001, 15)

When Beverly Serrell is coming up with a 'big idea' for an interpretive strategy, she acknowledges that the process is not straightforward. "It takes time. Hours, days, even months. It's not a matter of just wordsmithing. It takes a lot of thinking and rethinking. It is messy. There's a lot of editing and reediting. Starting over." She advises that "reaching the big idea by consensus is important because it needs to be 'owned' by everyone on the team... Consensus means that everyone shares the success as well as the missed opportunities at the end." (Serrell, 2015, 11-12)

A key task when planning interpretive experiences from an audience perspective, John H. Falk and Lynn D. Dierking suggest, is for staff to recognize that visitors arrive with "their own personal context, including agendas, interests, expectations, phenomena and experiences to enact and build upon their personal context." Writing in a museum context, they instruct that "To be effective, museum staff members need to learn how to support visitors' own goals, agendas and outcomes – that is their personal contexts – as well as those of the institution." (Falk and Dierking, 2016, 34)

Interpretation strategy process from an organisational perspective

The outline of Interpret Europe's course in interpretation planning, describes what interpretive planners will be able to do by the end of the course and, therefore, what interpretive planners do as part of creating plans, specifically: "assessing the genius loci of a heritage site; evaluating the site experience and interpretive services; practising participatory approaches, exchange with and inclusion of stakeholders; analysing the difference between facts and meanings; developing interpretive themes, considering mental frames and universal values; planning engaging interpretive services, including settings and media; considering how interpretive services could be designed to be resilient over time; integrating aspects of sustainability and human rights into planning; and exploring different ways of evaluation during planning processes" (IE, website)

The creation of the aforementioned 'Interpretive Strategy for the Highland Area of Scotland' between 1994 and 2001 was the product of multiple agencies working together and the involvement of a wide range of voices and opinions. This was not a top-down undertaking, where strategic aims and objectives were set by the bodies that were overseeing the development of the strategy. Instead, the process began with the creation of 18 'Local Interpretive Plans' which were "developed on a community basis and reflect the individual character and development objectives of each locality ... Local groups, communities and associations helped in the development of [the plans] in relation to their local knowledge about their local heritage." These local plans were assisted by interpretation planning advice and resulted in documents which included: an inventory of the heritage resources in an area; the development of themes; an assessment of visitor characteristics; interpretive objectives; a review of current provision against the themes; identification of sites that could support interpretive facilities; the type and scale of provision at each site; a programme of implementation and recommendations for monitoring the interpretation plan's success.

Following the development of the 18 Local Interpretive Plans, eight strategic 'Area Frameworks for Interpretation' were developed, bridging the gap between those local plans and the overall Interpretive Strategy for the Highland Area. Again, these were built in a consultative manner, with importance placed on the development of networks and linkages between the communities and agencies involved. "These plans aided planners and developers to target their products more precisely and to encourage a planned approach to their interpretation." (Gibb, 2006, 33-40)

The National Trust of Australia (WA) advises a careful and thoughtful process for creating interpretation strategies when working with Aboriginal heritage which begins with the gathering of local information (local reviews and surveys with a range of important communities and stakeholders) and creation of an Aboriginal Reference Group. As part of the formation of that group, interpretive planners are recommended to ask of themselves, and the group, the following questions: "1. How will the interpretation represent a living culture? 2. How can the interpretive process reinforce culture? 3. Could the interpretive work bring old traumas and grief to the surface? Cultural pain? 4. How will emotions, traumas and grief be managed? 5. How can the interpretive work bring resolution and healing to old trauma? 6. Who are the spokespersons for the project? 7. Who will manage media and media released for the project? 8. Do the processes and protocols underpinning the work need to be formalised? And 9. Are their languages that should be used in this project?" (NTS, 2012, 110-15)

`Reflection points`

Most writers about interpretation strategy offer some element of process advice. Common themes emerging are:

- an acknowledgement of interpretation as a specialism within the heritage field
- the collaboration of a group of people, made up of a range of professionals in the process
- establishing the right conditions for effective planning to take place
- lists of questions that the team might ask themselves (which may or may not be aligned with the 'essential criteria' listed in the next section)
- finding consensus between various voices and stakeholders
- inclusion of audience insight/voice in strategy creation
- the writing-up of what was has been agreed upon into a document – an interpretation strategy

In addition, where multiple sites are considered as part of a single interpretation strategy, some are constructed 'top-down' (where overarching strategic thinking informs the development of interpretive deliverables for individual sites) while others are constructed 'bottom-up' (where a series of local site interpretation plans inform the development of interpretation strategy).

What are the main components that should be included in an 'interpretation Strategy'?

The main components of an interpretation strategy are the key ingredients or the building blocks – the main areas of focus or, for want of a better phrase, the essential criteria of what makes up an interpretation strategy.

Essential criteria from published books in the interpretive field

It is important to acknowledge initially that there is no one way of creating an interpretation strategy. Steve Slack points out that range of interpretation planning

models have been created and developed over recent decades. (Slack, 2021, 33) Many of these models use questions as the building blocks for interpretive planning. For these, questions are the essential criteria that must be answered in order to create interpretation strategy.

The JVA interpretation model created by Robert Peart and John Woods in 1976 suggests the following questions need to be answered to create an interpretation plan or strategy: "WHAT – The resources, theme and sub-theme to be interpreted; WHY – The specific objectives that interpretation should accomplish; WHO – The visitors to our site; How can we relate our theme to them? HOW/WHEN/WHERE – The presentation of our interpretive programs (sic) and services; IMPLEMENTATION &OPERATIONS – What it will cost (time, resources, budget, people) to implement the various aspect of the plan; SO WHAT – How we will evaluate the parts of the plan to see if all objectives are being achieved." (cited Veverka, 1994, 32)

John Veverka acknowledges the work of Peart and Woods in the creation of the Interpretive Master Planning Model, first published in the mid-1990s. It too lays out a series of essential questions to which interpreters are invited to respond, specifically: "WHY – philosophy, policies, goals, objectives, administrative structure and scope of work; WHAT – inventory of resources, site index map, themes and sub-themes; WHO – demographics of visitors, specific target groups, motivations, expectations, perceptions, orientation systems and visitor use patterns; HOW/WHEN/WHERE – each resource planned should list a theme, site objectives, interpretive program objectives, recommended media/services, justification and general planner comments; IMPLEMENTATION & OPERATION – phasing strategy, budgets and staffing needs; SO WHAT – evaluation strategies" (Veverka, 1994, 32-34) Veverka has developed this further in his later work. His general interpretation plan outline some years later still consists of a series of constituent parts which are, in order: "Scope of the interpretive work; Main interpretive themes and subthemes; Total interpretive programme services objectives (what visitors will learn, feel and do); Visitor analysis (informed by audience research and visitor trends); Individual site interpretive inventory and story development forms (plans, maps, inventories, exhibit descriptions); Story development form sets; Five-year implementation and operations strategy/matrix; Evaluation recommendations" (Veverka, 2011, 194-98) Veverka is clear to point out that these questions/principles can be used for planning everything "from a complete site interpretive master plan to the planning of for one wayside exhibit." (Veverka, 1994, 33)

Graham Black subscribes to Veverka's model of big questions and adapts it into a similar, if shorter, version of comparable questions: "WHAT you wish to present – such as specific site/resource issues, themes etc.; WHO you are targeting the presentation at – consider the nature of the target audiences, their needs and expectations; WHY you wish to develop/change the presentation – by identifying specific objectives and outcomes; WHAT are the benefits for the visitor, for the site/collections, for the organisations, and how are these benefits to be evaluated?; HOW you intend to present the museum – the interpretive strategy and gallery concepts to achieve the objectives set and the outcomes required" (Black, 2005, 185) When describing the specific content of an interpretation strategy for a museum service – some of which draws on the questions above and some of which is the

development of further ideas – Black lists what such a strategy will be based upon: "establishing the strategic context influencing the direction in which the service must move in the future defining why the service wishes to develop/change its displays – the aims and objectives of the service, specific objectives, defined outcomes establishing the targeted audiences for the service (who the services wish to target in its museum displays and associated activities at), the nature of targeted audiences, the needs of audiences, and the expectations of audiences outline what the service wishes to present – the nature, strengths and opportunities of the collections; major themes; approaches to be adopted to meet the needs of different audiences" (Black, 2005, 216)

Steve Slack suggests that during the development of any interpretive planning document – be it an interpretation strategy for an entire site or an interpretation design plan for just one item – there are a series of questions that need to be asked, in a specific order. The four questions here build on, and to a certain extent simplify, the questions in Veverka's and Black's models and he credits their models as part inspiration for his own model. The 'questions-based interpretation planning model' assumes that the heritage assets that are to be interpreted have already been chosen (what Veverka and Black would call their first WHAT – inventory, collection, heritage assets etc) and then suggests asking a further four questions: "WHY are you doing this? – the interpretive purpose or rationale; WHO is this for? – your audience; WHAT do you want happen as a result? – the interpretive message and outcomes; HOW will you deliver that to them? – the interpretive devices you will use" (Slack 2021, 38) The rationale for asking these questions in this order is to ensure that heritage professionals do not begin their interpretive thinking in terms of outputs and devices – rather that they ask themselves a series of other tactical more considered/background questions first, in order that the resulting interpretive devices are strategically useful and appropriate to their audiences. (Slack 2021, 38-9). Later in the book, he recommends 'funneling' the answers to the first three questions before deciding on which interpretive devices to select (Slack 2023, 106-9 and 126-85)

Lisa Brochu's 5-M Model for Successful Planning Projects moves away from the idea of questions, yet offers another set of essential criteria for what might be included in an interpretation strategy. Brochu's Ms are not questions, more topics to be considered, specifically: "Management (your organisational mission, goals, policies, issues, objectives and operational resources); Message (the ideas to be communicated to the public and stories we want to tell, including themes, subthemes and storylines based on resource, audience and management considerations); Market (audiences, users, supporters – both current and those who may be interested in the future – and the implications of targeted market segments and market position); Mechanics (the large- and small-scale physical properties that affect what is being planned); and Media (the most effective methods, given the mechanics, for communicating messages to targeted market segments in support of management objectives)." Brochu suggests that interpretive planners use these 5Ms as a guide to planning – or indeed as a sixth M (mantra) (Brochu, 2014)

Some writers offer a list of chapter headings for what should go into an interpretation plan or strategy. James Carter suggests that an interpretive strategy should include the following essential criteria: "Your aim - what you want to achieve – the 'mission

statement'; Your objectives - why you want to achieve it and for whom; Proposed mechanisms - how and where you could achieve it; Proposed budgets and funding arrangements - who might pay what for it; Priorities and timescales - when you hope it will happen; Organisation - the best way of managing it, and who is going to do what to take it forward." Carter suggests that it is only at the detailed interpretation planning stage that one ought to consider elements such as audiences, available resources, who might be involved in consultation or collaboration. (Carter, 2001, 13-14)

Eilean Hooper-Greenhill suggests that an exhibition plan (which is essentially an interpretation strategy) needs to address the following areas: "target audience; resources;

types of provision; roles and functions of temporary exhibitions and permanent displays within the museum and in the community; phased renewal of permanent displays (with costings and target dates); potential themes in relation to local circumstances; current gaps and omissions; guidelines on customer care; disability and the use of non-sexist language; research; and evaluation" (Hooper-Greenhill, 1994, 177-78)

David Dean acknowledges that "Organizations develop approaches to decision making that work for them. These approaches have many variations, rendering a single set of criteria too restrictive to be useful to all organizations." With this in mind, he offers a comparatively short list of essential criteria in an interpretive strategy, namely: "mission; constituency needs; educational goals; scope of collection; and available resources" (Dean, 1994, 12)

Moving away from individual chapter headings or lists of essential criteria, Sam Ham suggests that the essential criteria of interpretation strategic thinking ought to be grounded in the concept of thematic interpretation – the theory that all interpretation ought to follow an overarching theme. In its broadest sense, this model suggests an interpretive approach to communication with in reference to the acronym TORE. All interpretation should follow four qualities or characteristics. It should be thematic (T); it should be organised (O) for easy comprehension and processing by the visitor; it should be relevant (R) to the audience by being both meaningful and personal; and it should be enjoyable (E) to process in that it is pleasing and engaging. (Ham, 2013)

When planning visitor experiences, John H. Falk and Lynn D. Dierking suggest there are three main elements that need to be considered which could all be valid parts of an interpretive strategy that revolves around visitors. The visitor experience, they suggest, can be understood using: "personal contexts – that each visitor brings with them a unique background of experiences, interest, knowledge, motivations, beliefs and values; sociocultural contexts – that the experience is embedded within the macro-sociocultural context of museums and societal institutions; and physical contexts – that the visit takes place in a physical setting, within which visitors have choices to make about where to go and what to look at, discuss and engage." (Falk and Dierking, 2016)

Wells et al describe the key components of an interpretive strategy in their Outcomes Hierarchy model, which is broken into four key elements: "Audience data and information – asking questions about the things that motivate your audience, their entrance narratives and their demographics; Outputs – examining the things you will create

and the numbers of people you will engage; Outcomes in the social domain – the ways in which visitors interact with one another in space; Outcomes in the psychomotor domain – the things they do in the museum with their bodies and brains; Outcomes in the emotional domain – the things they experience in the short-term and the way they feel; Outcomes in the intellectual domain – the things they consider or reflect on in a longer-term; and Impacts – the long-term impacts on an individual, a community or a social group, to the economy, to the environment and to discipline." (Wells et al, 2013, 54-61)

Nature educator Steve van Matre offers a view of planning and delivery of interpretive projects that is, he suggests, akin to dancing. He suggests there are 15 'steps' to the dance and that the first three of these steps are strategic in nature, when deciding upon the overall direction of an interpretive project. There is one 'defining' step which he calls mission – spelling out why a place exists and what it aims to achieve. He suggests that this "should be more than a statement of purpose, but what drives a place to achieve that purpose." There are then two further 'preparing' steps. The first is message – what we want people to remember from their visit and which reveals the essence of a place. It is something that is used throughout a site's interpretive materials to provide unity and continuity. The second of the preparing dance steps is an image – a symbol or an emblem for a site, something graphically relevant and evocative, which may or may not be a logo, and which gives visitors "a compatible image will help them hold onto a message." (Matre, 2009, 111-17)

Essential criteria from organisational perspective

The US National Park Service (USA) course outline for a module on The Interpretive Planning Process lists the essential elements of a 'Long-range Interpretive Plan – which we might assume to be akin to an interpretive strategy – as: "a. purpose and significance; b. visitor experience goals; c. themes incorporating tangible/intangible meanings/ universal concepts; d. assessment of existing interpretive personal services, facilities, and media; e. conditions; and f. visitor profiles" (USNPS, website)

In 1998, Historic Scotland laid down some objectives for properties within its care. The essential questions sites were encouraged to consider were: "what we wish to interpret, and why; how we wish to interpret, and where; who we wish to communicate with; what resources we need to achieve our aim." Subsequent interpretation plans then had two parts. The first dealt with three Ps: property (a statement of a site's importance), public (visitor profile) and price (the site's worth, "a value judgement on the level of interpretation deemed appropriate given both the property's heritage value and level of visitor interest.") The second part dealt with, in order: "1. Researching the subject; 2. Communicating the message; 3. Selecting the media; 4. Catering for disabilities; 5. Catering for children; 6. Catering for other languages; 7. Respecting the site; and 8. Evaluating the interpretation" (Tabraham, 2006, pp.59-63)

Reflection points

This literature review doesn't seek to recommend which of the essential criteria listed here in various interpretation strategy formats ought to be essential criteria for World Heritage Site interpretation plans. But a short analysis of these various criteria can offer some inspi-

ration to those who would make such a recommendation.

- The use of questions or chapter headings as essential criteria is a common and widely understood format for creating interpretation strategies.
- Institutional missions, objectives or existing strategies are often used as starting points for creating interpretation strategies.
- The essential consideration of the experience of the audience/visitor in the planning process cannot be underestimated and is common to all interpretation planning formats.
- A consideration of resources and practical elements that may influence the delivery of a strategy may be included.
- Interpretation strategies often also include ideas for how the strategic vision will be delivered in practical terms, although the details of this are often left to a separate interpretation plan.
- It should be noted that many, though not all, of these essential criteria already appear in the WHS application paperwork and in the guiding principles listed in 2023, as described above.

Bibliographic note

While this literature review seeks to investigate the nature of interpretation strategy in a global sense, it has been limited to only examining works published in the English language. Thinking about and interpreting heritage in a holistic, worldwide context requires global sources, global ideas, global solutions and – importantly – global conversations. As a preamble to this literature review, the author would like to recognise the limited lens through which he has approached this subject and acknowledge the interpretive sources that have not been included in this process.

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Analysing interpretation strategy in the World Heritage context: a case study of the Sites of Japan's Meiji Industrial Revolution

Anji Kim

Introduction

The significance of heritage interpretation and its implementation is growing over time, but as previous literature reviews have shown, there are various levels on when and how to design a more standardised, site-specific approach for heritage interpretation. Depending on its structural level, it could be called in various terms – such as a strategy, a plan, a policy, a framework – with the variety of terms portraying the status quo of how new heritage interpretation is.

Considering that the international framework for World Heritage focuses on heritage protection, preservation and sustainability (UNECO 1972, UNESCO 2015a), this section will examine the concept of heritage interpretation strategies in the World Heritage context. Considering there is no specific, acknowledged guideline for the development of such strategies, especially that provided by an authorized institution, it is crucial to review existing data to understand how the international system understands what a heritage interpretation strategy is and how the current system utilizes the interpretation strategy structure in delivering heritage interpretation.

This chapter will present a review of the Interpretation Strategy for the Sites of Japan's Meiji Industrial Revolution, and the documents submitted and produced by the World Heritage Committee Meeting (hereafter WHC). Running through its structural design and developments on interpretation, according to the decision of the WHC, this a current example is expected to improve understanding of the development of heritage interpretation under the World Heritage Convention guidance, provide advice on expected interpretation priorities and develop methodologies to improve the interpretation and presentation of heritage values.

Interpretation Plan? Strategy?

Reviewing the previous WHC decisions, it has been quite some time since the concept of an interpretation plan/strategy was aroused in the World Heritage system. The terms 'plan' and 'strategy' are interchangeably used, without specific indications on the level or distinctive differences of the two terminologies. In recent documents of the World Heritage Committee, there are noticeable changes, with recommendations to independently design an 'interpretation strategy' and second, with the term now notably referred to as interpretation strategy rather than a plan. It is clear that heritage interpretation is now a common matter of course when conducting a heritage management plan and has secured a firm understanding within the international framework.

One of the most recent definitions and guiding information indicating the concept of heritage interpretation strategy is provided in the Guiding Principles of the 18th extraordinary session of the 2023 WHC. Although with its limited application to sites of memory associated with recent conflicts nominated under criterion (vi), paragraph 12 clause (d) states that relevant inscriptions should include a sub-section titled interpretation strategy. Here, the interpretation strategy should be:

"multi-dimensional to present accurately the full meaning of the site and to support an understanding of its full history. The physical location at the place where conflict has taken place and means of interpretation will be part of the interpretation strategy. The interpretation strategy shall embrace the place's historical past and its present-day meanings, in a dialogue and peace-building perspective. It needs to discuss how the stakeholders concerned with the site intend to take into account the debates on issues of current concern that connect to the themes of the site. The strategy should describe efforts made so that stakeholders who have an interest in the site will be engaged in the development of interpretation for the site."

Despite the numerous proposals and recommendations of the WHC to formulate an interpretation plan/strategy throughout the accumulating years, this definition is likely the solely existing guideline that explains an interpretation strategy within the World Heritage framework. Ironically, the majority of the sites requested to develop an interpretation strategy were not inscribed under criterion (vi), nor were they sites of memory. Therefore, it is challenging to identify what general content should be included in the strategy and understand what should be valued and recommended to pursue an interpretation according to the Outstanding Universal Value and uplift the World Heritage spirit. Moreover, there has been little accessible data on how the interpretation strategy was developed in relation to the previous requests of the WHC. Thus, it has been exceedingly difficult to discover how member states perceive heritage interpretation and how they are trying to practice heritage interpretation.

One (most likely the only) representative case would be the Interpretation Strategy for the Sites of Japan's Meiji Industrial Revolution (2017), drafted and submitted according to the recommendation of the World Heritage Committee (hereafter WHC) at its 39th session (UNESCO 2015b). This is significant data as it provides a document which is exclusively devoted to developing its interpretation strategy, along with reports and reviews made through WHC sessions starting from 2017 to 2023, as its latest update. Unlike other cases that maintained a recommendation level from the WHC, this interpretation strategy was requested as an urgent matter with specific instructions on what to include when constructing the strategy. Given the very limited concept development or existence of interpretation strategies within the World Heritage framework, by the WHC or other States Parties, Japan's interpretation strategy is unique due to its detail and the level of its recommendations. Considering there was a prior understanding and consensus made between the stakeholder state for its inscription, and its form as an independent, entire document, it will serve as good reference to realise how a member state and the WHC understand the idea of heritage interpretation and its methodology in practicing this concept.

Structural analysis on the interpretation strategy for the Sites of Japan's Meiji Industrial Revolution and its development

Concluding with a mutual understanding with the stakeholder states, and following the submission of the nomination dossier in 2015, the World Heritage Committee urgently requested Japan to prepare an interpretive strategy for the presentation of the property which gives particular emphasis to the way each of the sites contributes to Outstanding Universal Value (hereafter OUV), which reflects one or more of the phases of industrialisation; and also allows an understanding of the full history of each site (UNESCO 2015b).

As seen from above, there are mainly three achievements to be made by the interpretation

strategy: 1. emphasizing the sites' contribution to OUV; 2. reflecting industrialization stages; and 3. providing an understanding of the full history. There was no further elaboration by the advisory body or WHC regarding the scope of definition and level of practice, thus, how to achieve the tasks was left to Japan to consider. The interpretation strategy was reported in 2017, based on a full audit composed of heritage experts and on the concepts of the 2008 ICOMOS charter framework (Cabinet Secretariat of Japan 2017, ICOMOS 2021).

The audit was conducted prior to the interpretation strategy and serves as its main basis and guideline. It mentions that there should be a more consistent and connected interpretation to deliver the World Heritage values and significance of the site, describing it as an objective for the upcoming interpretation strategy. The audit introduced the understanding of an interpretation strategy/plan from the Practice Note issued by Australia ICOMOS (2013) and the 2008 ICOMOS Charter, implementing the structure into its strategy. The audit further identified the status quo of ongoing interpretation by conducting questionnaires, site visits, meetings and reports participated in by site managers, heritage experts, government officials and municipal bodies of the World Heritage site as its main methodology.

The audit also presented the current interpretation material of the eight compounds of the World Heritage site, including information of interpretation facilities such as information centres and museums. It concluded with recommendations of developing World Heritage plaques, audience evaluation and a consistent, continuing interpretation theme, providing evaluations that identified most cases, and that there was high interpretative content displaying full relevant history were provided by the interpretation centres. The highlighted consideration was that there was need for a consistent, continuing interpretation strategy to better emphasize and deliver OUV.

Based on such preliminary assessments, the state party provided an interpretation strategy consisting of its vision, aims and objectives, principles, methodology, audit, audiences, themes, interpretation manual and style guide, interpretation (plan) and progress management. From the beginning, the strategy implies its definition and understanding of the requested demands of WHC upon ①particular emphasis to the way each of the sites contributes to Outstanding Universal Value; ②reflecting one or more of the phases of industrialisation; and also ③allowing an understanding of the full history of each site. Expanding the audit recommendation, the strategy recognises that there should be further progress in the improvement of area and industry specific interpretation, which will reflect phases of industrialisation. Also, it presents its definition and scope of the 'full history', which will mainly be that of the 1850s-1910 directly relating to OUV, and the relevant full history, which will address pre-1850s and post-1910 in relevant sites. Regarding its interpretation of OUV, term and narrative scope, the strategy includes advice from the advisory bodies, including the ICOMOS technical evaluation field assessor and the President of the ICOMOS ISC. The content of the methodology, audit and audience is identical to that of the audit. The theme has been developed to create a linkage between the heritage compounds, conceivably in line to strengthen a consistent interpretation for an effective delivery of OUV. The interpretative theme is mainly based on three industrial typologies of Iron & Steel, Shipbuilding and Coal Mining, through a chronological development phase. Each typology is designed into a sub-theme relating to the relations and connections of each component of the World Heritage site.

The strategy provides additional inclusions of an interpretation plan of nine tasks (refer to Appendix 3, Cabinet Secretariat of Japan 2017, 83). The tasks can be summarised into six processes of:
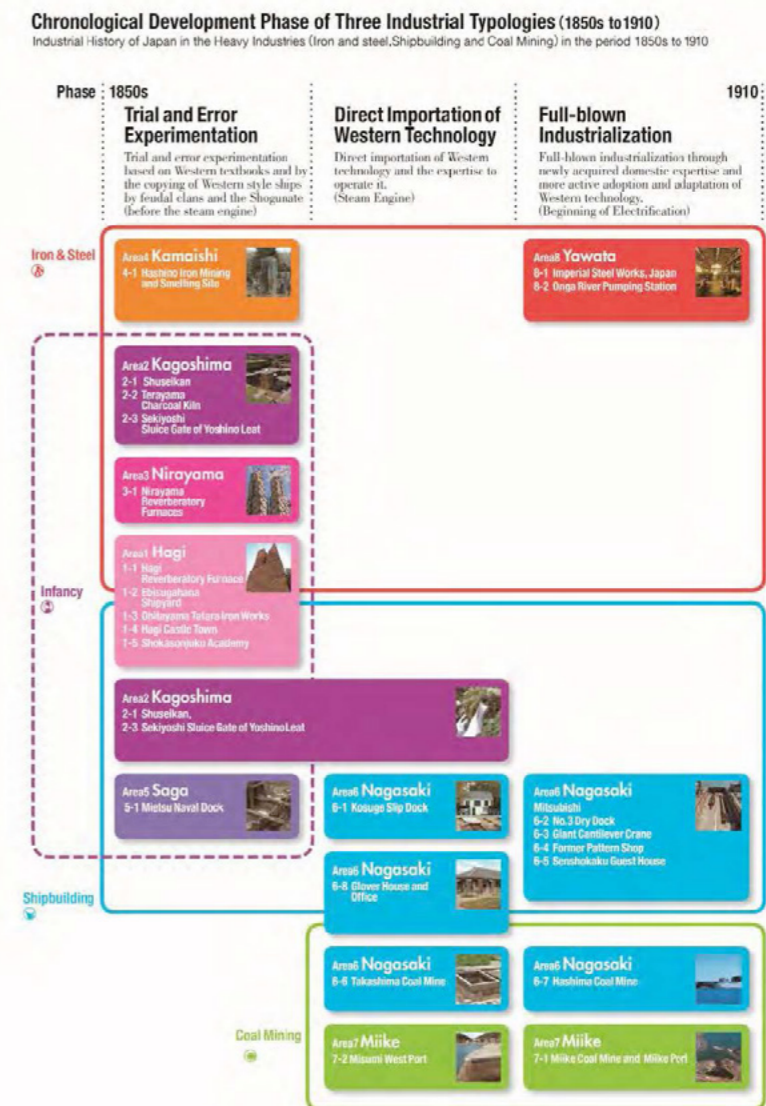
1. (Unified World Heritage interpretation branding with emphasis on OUV) Consistent implementation of OUV through common World Heritage interpretative material, including the thematic and site connection of the World Heritage compounds and complied understanding of heritage interpretation and participation of all stakeholders

2. (Reliable information of accuracy) Update of the full history of each site including the OUV period (1850s to 1910) and depending on the relevance of the site, prior to 1850s and from 1910 to the present

3. (Inclusive narrative and participation of stakeholders) Providing interpretation and narrative of Korean workers through research of Korean workers in Japan before, during and after the war, and through research on the policy of requisition of Korean workers

4. (Interpretation and Presentation facility for understanding full history) Establishment of the "Industrial Heritage Information Centre", Tokyo

5. (Capacity building) Consideration of a site interpretation certificate and human resource training programmes and material

6. (Accessibility) Establishment of a World Heritage route and use of digital resources

Supporting the planning tasks, the aim/objectives and principals show the orientation of the interpretation strategy, putting initial effort into implementing the previous framework of the 2008 ICOMOS Charter. It recognises significant features of heritage interpretation valued by the Charter: considering a diverse range of audiences; the use of authentic documentation; securing World Heritage authenticity and integrity; facilitating the participation of relevant stakeholders; an inter-connected interpretation; and the development heritage interpretation and presentation guidelines for an inclusive heritage experience. The proposed interpretation by the state party is also visible through the aim and objective, where the state party have added or deleted content to the ICOMOS charter according to the characteristics and specific needs of Japan (Interpretation Strategy 2017, 370). Most modifications were made throughout principles 1,2,3,4, and 5, mainly expanding their effort and expressions on accessibility and authentic information usage. It is interesting to note that they decided to delete the participation of stakeholder/communities in providing information sources along with the comparative analysis of informational sources based on same evidence (Refer to Appendix 2). The strategy concludes with the progress management, announcing the establishment of the Interpretation Working Group functioning for interpretation monitoring, revising the interpretation plan, and underlining the cooperation and participation of concerned parties.

Progress of interpretation strategy

Starting with its first submission in 2017, the implementation of the interpretation strategy went through several requests for modifications and developments under the cooperation of UNESCO World Heritage Committee, Japan, advisory bodies and the stakeholder parties including the Republic of Korea. With the initial request of the WHC through Decision 39 COM 8B.14, the ongoing remit of the interpretation strategy was to strengthen its interpretation of the sites, contributing to Outstanding Universal Value and allowing an understanding of the full history of each site through an overall interpretation. This was expected to be presented through the establishment of the information centre, and incorporating appropriate measures to remember the victims.

However, the continuous requests by the WHC, and concerns raised by the stakeholder member state to Japan, present a phase in improving the inclusive interpretation presented via Industrial Heritage Information Centre (IHIC) and encouraging dialogue engagement to provide an understanding of the full history. According to the WHC and the state party of the Republic of Korea, associative values were not interpreted as part of the World Heritage narrative. Since, in constructing information sources of the interpretation strategy, there has been insufficient engagement of stakeholders and associative communities, disrupting inclusiveness of heritage interpretation.

The state party considered its task was complete in relation to the majority of WHC decisions. This created misconceptions and disagreements between relevant parties on the degree to which Japan had fulfilled the pre-consented actions to incorporate appropriate measures into the interpretation strategy (Cabinet Secretariat of Japan, 2015). Further, what should be noted here is that the outbreak of COVID-10 postponed the performance and evaluations requested from the WHC decisions, and after the ease of COVID-19, these improvements were made following the audit recommendations (ICOMOS 2021, UNESCO 2023b).

After five official World Heritage Committee sessions and audits and progressing with stakeholder dialogues, Decision 45.COM 7B.Add.3 provided its acknowledgement of the progress in reflecting the full history and expanded interpretative narrative, such as establishing a sector to remember victims within

the IHIC. It is noteworthy to witness the efforts and development of the state party after receiving series of concerns from the WHC. However, this case is a continuing one as further monitoring and updates on its implementation and dialogue engagement is additionally required.

Reflections

Throughout the process, significant considerations were made on the execution of OUV through the interpretive narrative, delivering the full history and its narrative, and the participation of stakeholders. Although the degree may differ according to each World Heritage site, emphasis on the above features would be commonly pursued for an inclusive heritage interpretation, that considers "all groups that have contributed to the historical and cultural significance of the site" as well as that "cross-cultural significance [...] should be considered in the formulation of interpretive programmes." (ICOMOS 2008, cited by ICOMOS 2021). The state party proposed various methodologies including capacity building, onsite and online, and the use of common World Heritage branding to emphasis the OUV to relevant sites. It did present its effort to deliver the full history by constructing chronological charts, unifying an OUV-related theme and putting efforts to include stakeholders in building interpretative measures and materials.

Yet, such an endeavour is presented with an accustomed understanding of the state party, with certain aspects not adequately describing the full history, with different levels of narratives and little comparative analysis with similar World Heritage sites (ICOMOS 2021). This can be noticed through the state party's recognition of deciding what to include, stating information as irrelevant, or at least history not featuring significantly before or after the period of OUV (Cabinet Secretariat of Japan 2017, 33). Additionally, communication with concerned parties has been mainly conducted with domestic stakeholders, including relevant ministries, local government, component part owners, and managers, as well as with experts in and outside Japan, local communities, and tourism operators, and in councils comprising local government, chambers of commerce and Industry (Cabinet Secretary of Japan 2019, ICOMOS 2021). This brings lack of comparative analysis of similar World Heritage sites, inter-communication with relevant stakeholders in the international level, minimising opportunities to secure the participation of stakeholders for the development of interpretation and peace-building perspective (Cameron and Herrmann 2018).

With few guidelines and data on heritage interpretation strategies, reference documents are likely to be based on the significant Burra Charter, ICOMOS Charter, and most recently, the 2018 Guiding Principles. When considering the World Heritage framework, the scope is more limited. There is no structural consensus in the international sphere on World Heritage interpretation strategies but nonetheless, the aforementioned documents provide the basic concept, value and understanding of heritage interpretation and assist the formation of an interpretation plan/strategy. Information can also be found in the guidance of advisory bodies such as ICOMOS and ICCROM, and there are accessible administrative documents where heritage interpretation plan/strategy are implemented into government guideline such as the New South Wales State of Australia (State of New South Wales through the Heritage Office, Department of Planning, 2005) that can serve as references. Considering this background, the limitations of the Meiji interpretation strategy, and any other World Heritage interpretation strategy, could be found when concept values and terms of heritage interpretation are defined by the state party, adjusting it to a certain level of their likeness that does not violate the basic standards of the World Heritage framework.

The UNESCO framework is recommending the creation of interpretation strategies by sites upon their inscription, but with few reference documents or guidelines, interpretation underlining only partial

narratives on a singular site or history might continue. The World Heritage sector is actively inviting the use of interpretation, such as adopting interpretation strategy guidelines for sites of memory inscribed under criterion (vi) and requiring future inscriptions to conduct mandatory preliminary assessments which includes to insert attributes, that are essential features in understanding OUV and associative heritage values (UNESCO et al 2022). Thus, developing a guideline with specific practices and methodologies on how to design a heritage interpretation strategy, along with a comprehensive understanding of heritage interpretation, should be a priority task for UNESCO and its advisory bodies.

Conclusion

The interpretation strategy of the 'Sites of Japan's Meiji Industrial Revolution' is a work in progress which will result in further developments. Previous WHC recommendations have been made to other state parties to develop a heritage interpretation strategy, but there is an absence, in publicly accessible documents, for information solely dedicated to that subject. It should be recognised that the case of Japan has been possible due to the urgency to advance its reflection of an inclusive interpretation relating to its inscription. With the absence of a structural guideline, Japan's interpretation strategy was constructed upon the ideas and framework of the 2008 ICOMOS Charter and advisory body documents. Through the document, it delivered the significance of accessibility, understanding of heritage value, the use of credible informational sources, inclusion of a wider setting and context, authenticity, sustainability, inclusivity and capacity building through the progress of theme making, interpretation plan tasks and management processes. Misapprehensions remain about the decisions around what to interpret, possibly due to lack of stakeholder engagement, communication and the unique background of this initiative strategy. However, this cannot be affirmed as comparative analysis is unattainable. Through this paper, we explored what should be considered in constructing effective and inclusive World Heritage interpretation in order to avoid conflicts or misunderstandings between relevant state parties by scrutinising one of the World Heritage sites' interpretation strategies. This is a time to develop relevant standards or guidelines for the interpretation strategy of World Heritage sites, which will be discussed further in this research.

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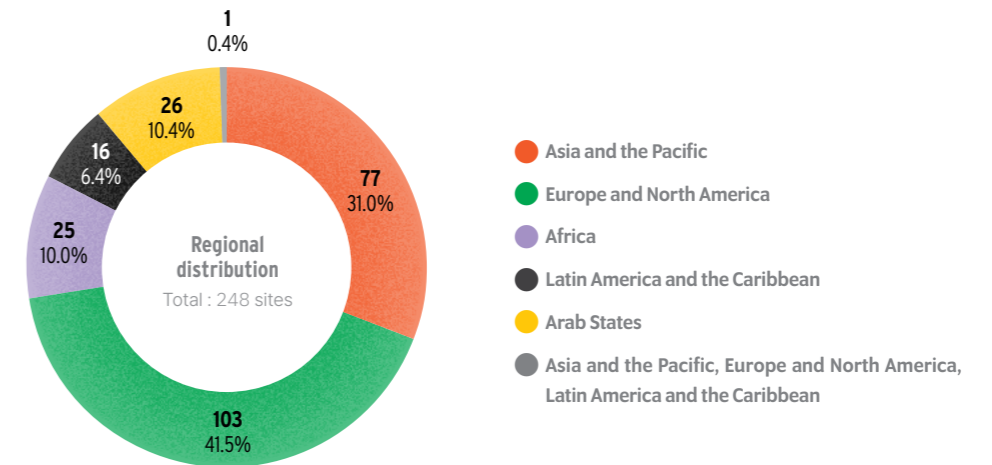
3. Statistical analysis: the uses of criterion (vi)

Sujin Heo
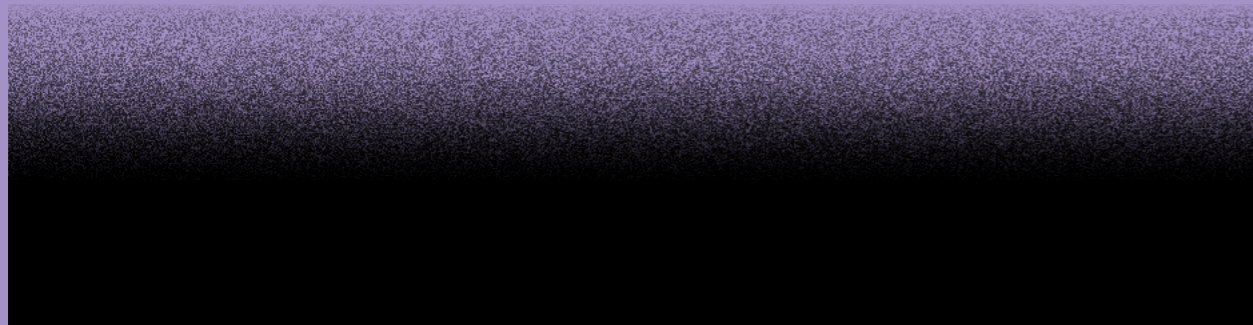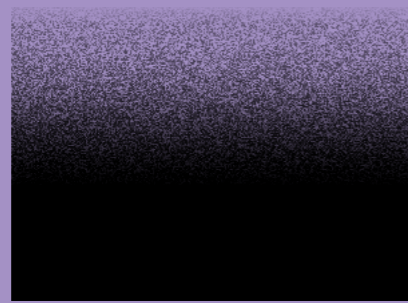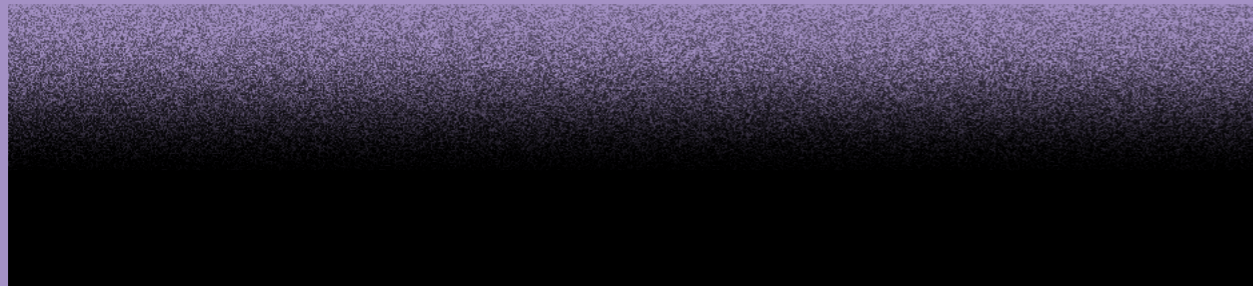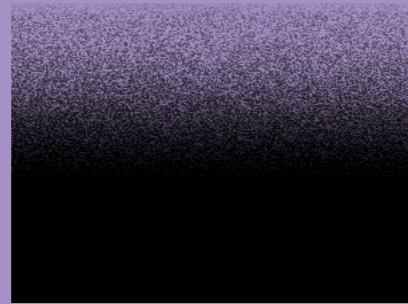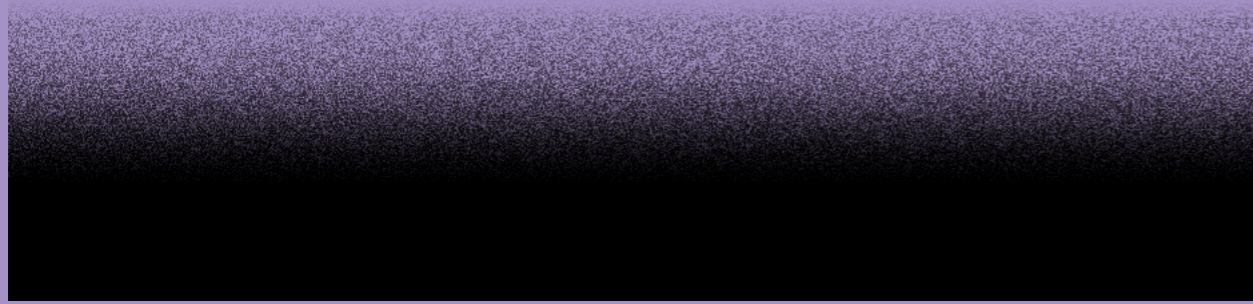
Of the 1,157 World Heritage sites (based on the World Heritage List of June 2023), 248 are inscribed under criterion (vi). These 248 heritage sites were analysed in this research to explore which criteria have been frequently matched with criterion (vi) and how many criteria were used in each nomination. This analysis enhances the understanding of criterion (vi) by reviewing its regional distribution and combination with other criteria. In addition, the analysis will help State Parties reference this data for future nominations and further highlight the role of criterion (vi) for linking culture, nature, and human beings.

REGIONAL DISTRIBUTION

Regional distribution
Total : 248 sites

- 1 — 0.4%
- 26 — 10.4%
- 16 — 6.4%
- 25 — 10.0%
- 77 — 31.0%
- 103 — 41.5%

- ● Asia and the Pacific
- ● Europe and North America
- ● Africa
- ● Latin America and the Caribbean
- ● Arab States
- ● Asia and the Pacific, Europe and North America, Latin America and the Caribbean

When it comes to the regional distribution of the 248 criterion (vi) World Heritage sites, out of five main regions, the Europe and North America region comprises 41.5%, with 103 sites, followed by Asia and the Pacific region with 31.0% (77 sites). The other three regions (Arab States; Africa; Latin America and the Caribbean) have considerably fewer sites than the other two regions. However, interestingly, the Arab states region has the largest proportion (29.5%, 25 of 98) of World Heritage sites stating criterion (vi) among their World Heritage listing, followed by the Asia and Pacific (28%, 77 of 275) and Africa region (25.5%, 26 of 88). The number of World Heritage sites featuring criterion (vi) in the Europe and North America region accounts for 18.9% of the total (103 of 544). One unique World Heritage site – the Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement – is distributed across the regions and was inscribed in 2016 under criteria (i), (ii) and (vi).

Region / Period	Europe and North America	Asia and the Pacific	Arab States	Africa	Latin America and the Caribbean	Other	Total (criterion (vi) alone)
1978-1979	8	3	7	2	0	0	20(5)
1980-1982	8	5	3	0	2	0	18(1)
1983-1993	33	19	6	2	7	0	67(2)
1994-1995	1	4	0	0	0	0	5(0)
1996	5	5	0	0	0	0	10(1)
1997-2004	22	13	4	11	1	0	51(0)
2005~2023.6	26	28	6	10	6	1	77(3)
Total	103	77	26	25	16	1	248(12)

The table above illustrates how many World Heritage sites were inscribed under criterion (vi) according to the regions and periods around the six amendments of criterion (vi) (1980, 1983, 1994, 1996, 1997, 2005). Five out of 12 sites that satisfied criterion (vi) alone were nominated during an earlier period of the Convention (1978–1979) when there were no specific conditions in criterion (vi). During the 1997–2004 period, when the powerful "and" condition was active under criterion (vi), no sites were nominated using criterion (vi) only. Nine out of 12 sites were nominated from 1979 to 1996 before the "and" condition was introduced.

NUMBER OF WORLD HERITAGE SITES ACCORDING TO THE NUMBER OF CRITERIA USED
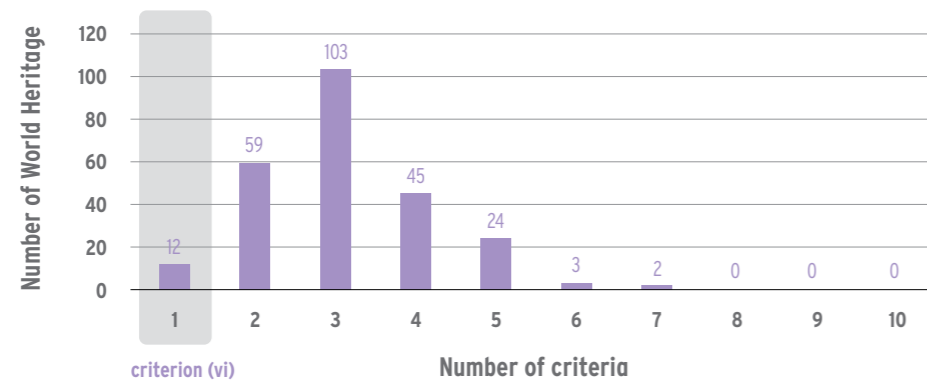
According to the figure above, 12 World Heritage sites demonstrate their OUV with criterion (vi) only. Because of the conditions applied to criterion (vi) through its amendments, there has been a tendency to use criterion (vi) in conjunction with other criteria. The majority of World Heritage sites (103 sites) were inscribed under three criteria (including criterion (vi)), 59 World Heritage sites matched criteria (vi) with one other criterion, while 45 World Heritage sites were nominated with four criteria. Overall, the number of World Heritage sites that used more than three criteria is low; indeed, very few matched six criteria or seven criteria and none matched more than this.

## WORLD HERITAGE SITES INSCRIBED UNDER CRITERION (vi) ONLY

Number	Name (Year)	Condition*	States	Region
1	L'Anse aux Meadows National Historic Site (1978)	X	Canada	Europe and North America
2	Island of Gorée (1978)	X	Senegal	Africa
3	Forts and Castles, Volta, Greater Accra, Central and Western Regions (1979)	X	Ghana	Africa
4	Independence Hall (1979)	X	United States of America	Europe and North America
5	Auschwitz Birkenau–German Nazi Concentration and Extermination Camp (1940-1945) (1979)	X	Poland	Europe and North America
6	Head-Smashed-In Buffalo Jump (1981)	O(or)	Canada	Europe and North America
7	Rila Monastery (1983)	O(or)	Bulgaria	Europe and North America
8	La Fortaleza and San Juan National Historic Site in Puerto Rico (1983)	O(or)	United States of America	Europe and North America
9	Hiroshima Peace Memorial (Genbaku Dome) (1996)	O(or)	Japan	Asia and the Pacific
10	Old Bridge Area of the Old City of Mostar (2005)	O(or)	Bosnia and Herzegovina	Europe and North America
11	Aapravasi Ghat (2006)	O(preferably)	Mauritius	Africa
12	Valongo Wharf Archaeological Site (2017)	O(preferably)	Brazil	Latin America and the Caribbean

*   Shows how the "conjunction with other criteria" condition of criterion (vi) appeared at the time of inscription. ((x): there was no condition, (or): criterion (vi) should be included only in exceptional circumstances or in conjunction with other criteria, (preferably): criterion (vi) should preferably be used in conjunction with other criteria)

Until the significant change in 1996 from "or" to "and" in the criterion (vi) condition, since its 1980 amendment, the use of criterion (vi) had been allowed only in exceptional circumstances or in conjunction with other criteria. As mentioned earlier, five (41.6%) World Heritage sites were already selected during the 1978–1979 period, before the condition was first introduced in 1980, while only seven sites (58.33%) have been added to the World Heritage List in the 44 years since 1980. This shows how the criterion (vi) condition has impacted the use of criterion (vi) and its nomination results.

Regarding the regions where 12 criterion (vi) World Heritage sites are located, seven out of the 12 sites are located in the Europe and North America region. Africa comprises the second most prominent region with three sites, while Asia and the Pacific, and Latin America and the Caribbean have only one site each.

NUMBER OF WORLD HERITAGE SITES INSCRIBED WITH TWO CRITERIA: CRITERION (vi) AND ONE OTHER CRITERION
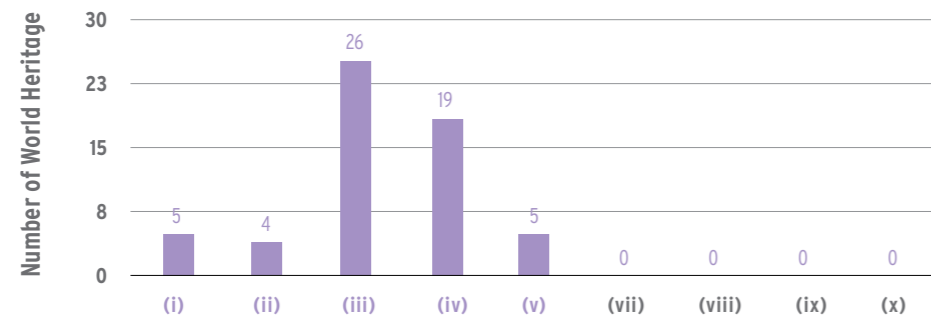
In total, 59 World Heritage sites used criterion (vi) and another criterion. Of these, criterion (iii) was most actively used alongside criterion (vi). Compared to cultural World Heritage criteria (i) to (v), there was no pairing of natural World Heritage criteria (vii) to (x) with criterion (vi) among the 59 World Heritage sites. This means that no mixed heritage matched one natural World Heritage criterion and one cultural World Heritage criterion in its nomination.

NUMBER OF WORLD HERITAGE SITES INSCRIBED WITH THREE CRITERIA: CRITERION (vi) AND TWO OTHER CRITERIA

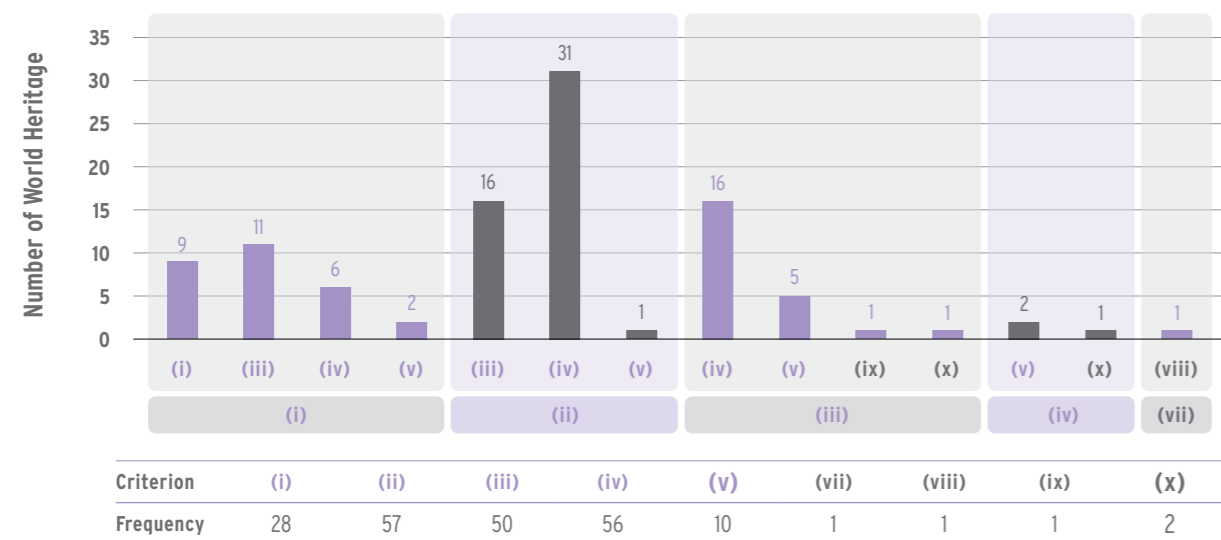| Criterion	(i)	(ii)	(iii)	(iv)	(v)	(vii)	(viii)	(ix)	(x)
Frequency	28	57	50	56	10	1	1	1	2

Table 1 | How many times each criterion was used when a World Heritage site met three criteria, including criterion (vi).

Of the total of 248 World Heritage sites inscribed under criterion (vi), around 41.5% (103 cases) were nominated using three World Heritage criteria, including criterion (vi). A combination of criteria (ii), (iv) and (vi) takes the largest portion with 31 cases, followed by the combinations of criteria (ii), (iii) and (vi), and criteria (iii), (iv) and (vi), each of which have 16 cases. These top three combinations indicate that a combination of cultural World Heritage criteria is more prevalent than a combination of natural World Heritage criteria.

As seen in the frequency table above, criterion (ii) was the most frequently used (57 times), followed by criterion (iv) (56 times). Criterion (iii), which took the most significant portion when two criteria were used (see the above chart on page 52), ranks as the third largest number (50 times) in this group. The other two cultural World Heritage criteria, (i) and (v), were used less (28 and 10 times, respectively).

There are four mixed heritage sites in this group; three of these combine two cultural World Heritage criteria with one natural World Heritage criteria: (iii), (vi), (ix) or (iii), (vi), (x) or (iv), (vi), (x). Tongariro National Park (1990) combined criterion (vi) – a cultural World Heritage criterion – with two natural World Heritage criteria ((vii) and (viii)) for its nomination. Of the 248 World Heritage sites inscribed under criterion (vi), Tongariro National Park is the only one inscribed as mixed heritage using only one cultural World Heritage criterion and natural criteria. In other words, except for this case, mixed heritage sites are inscribed under more than one cultural World Heritage criterion, including criterion (vi).

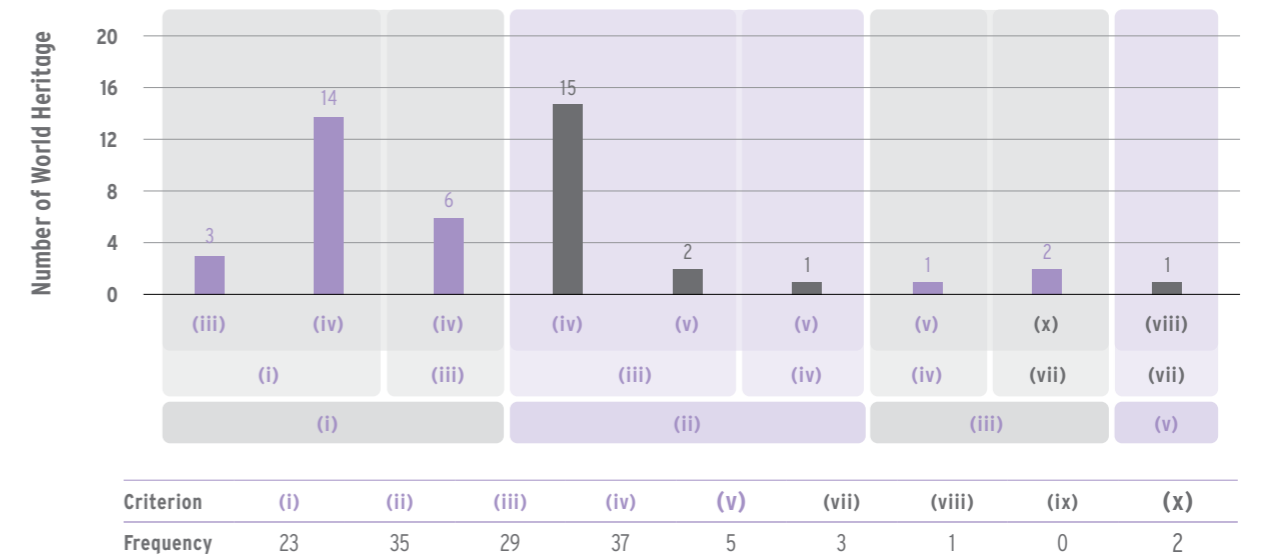## NUMBER OF WORLD HERITAGE SITES INSCRIBED WITH FOUR CRITERIA: CRITERION (vi) AND THREE OTHER CRITERIA

Criterion	(i)	(ii)	(iii)	(iv)	(v)	(vii)	(viii)	(ix)	(x)
Frequency	23	35	29	37	5	3	1	0	2

Table 2 | How many times each criterion was used when World Heritage sites meet four criteria, including criterion (vi).

Overall, 45 World Heritage sites used four criteria, including criterion (vi). The top two combinations have all cultural World Heritage criteria: there are 15 cases with criteria (ii), (iii), (iv) and (vi), and 14 cases with criteria (i), (ii), (iv) and (vi). Therefore, like with the previous three-criterion group (see Table 1), this group is dominated by World Heritage sites that satisfy cultural World Heritage criteria. Only three out of 45 sites in this group were nominated as mixed heritage, and these all met two cultural and two natural World Heritage criteria: (iii), (vi), (vii), (x) and (v), (vi), (vii), (viii).

Regarding the frequency of each criterion, the three-criterion and four-criterion groups showed a similar tendency in the use of criteria; the top two criteria are cultural World Heritage criteria (iv) and (ii), which have been used 37 and 35 times, respectively. While most cultural World Heritage criteria have been employed more than 20 times, criterion (v) and the four natural World Heritage criteria appear less than five times in this group.

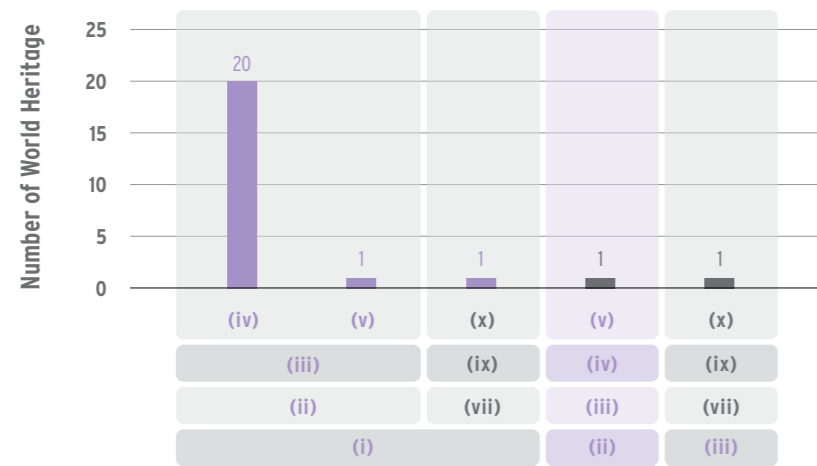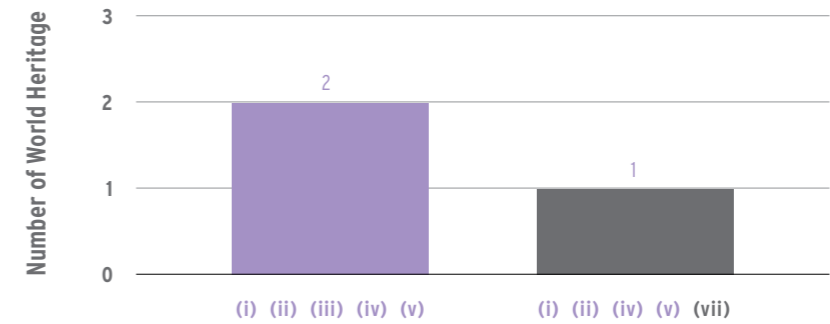| Criterion	(i)	(ii)	(iii)	(iv)	(v)	(vii)	(viii)	(ix)	(x)
Frequency	22	22	23	21	2	3	1	2	2

Table 3 | How many times each criterion was used when World Heritage sites meet five criteria, including criterion (vi).

Overall, 24 World Heritage sites have been inscribed using five World Heritage criteria, including criterion (vi). The combination of five cultural World Heritage criteria – (i), (ii), (iii), (iv), (vi) – takes the most significant portion of this group, having been used to nominate 20 sites (83.3%). In this five-criterion group, similar to the three- and four-criterion groups, most of the sites are cultural heritage (22 out of 24), which means that consistent with the previous groups, cultural World Heritage criteria have been more frequently matched with criterion (vi) than with natural World Heritage criteria.

No significant differences exist among the frequencies for the top four cultural World Heritage criteria: they were used from 21 to 23 times. Also, as with the four-criterion group, cultural World Heritage criterion (v) and other natural World Heritage criteria had low use in this group, being used only two times or less.

Six-criterion group: three sites

Criterion	(i)	(ii)	(iii)	(iv)	(v)	(vii)	(viii)	(ix)	(x)
Frequency	3	3	2	3	3	1	0	0	0

Table 4 | How many times each criterion was used when World Heritage sites meet six criteria, including criterion (vi).

Among three World Heritage sites nominated with six criteria, two are cultural World Heritage sites, which indicates that all six cultural World Heritage criteria were used to nominate them. Both sites – Mogao Caves, China; and Venice and its Lagoon, Italy – were designated in 1987. The third, Mount Atlas, Greece, was inscribed in 1988 under one natural World Heritage criterion and the five cultural World Heritage criteria.

Seven-criterion group: two sites

Number	Name (Year)	Criteria							States	Region
1	Mount Taishan (1987)	(i) (ii) (iii) (iv) (v) (vi) (vii)							China	**Asia and the Pacific**
2	Tasmanian Wilderness (1982)	(iii) (iv) (vi) (vii) (viii) (ix) (x)							Australia	**Asia and the Pacific**

Criterion	(i)	(ii)	(iii)	(iv)	(v)	(vii)	(viii)	(ix)	(x)
Frequency	1	1	2	2	1	2	1	1	1

Table 5 | How many times each criterion was used when World Heritage sites meet seven criteria, including criterion (vi).

Two mixed World Heritage sites in this group are in the Asia and the Pacific region. Unlike Mount Taishan, which satisfied all six cultural World Heritage criteria and one natural World Heritage criterion, the Tasmanian Wilderness was nominated under all four natural World Heritage criteria and three cultural World Heritage criteria, including criterion (vi). This is one mixed heritage site out of the 248 criterion (vi) sites that satisfies a more significant number of natural World Heritage criteria than cultural ones.

FREQUENCY OF EACH CRITERION

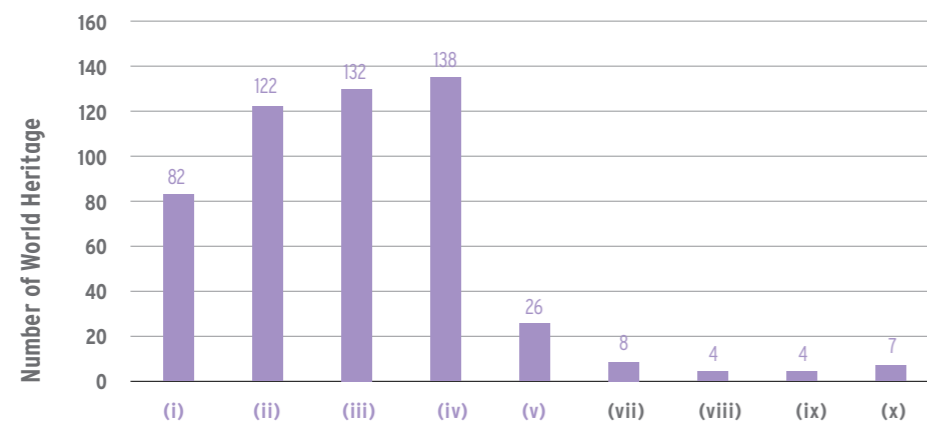| Criterion Group	(i)	(ii)	(iii)	(iv)	(v)	(vii)	(viii)	(ix)	(x)
Two-criterion	5	4	26	19	5	0	0	0	0
Three-criterion	28	57	50	56	10	1	1	1	2
Four-criterion	23	35	29	37	5	3	1	0	2
Five-criterion	22	22	23	21	2	1	1	2	2
Six-criterion	3	3	2	3	3	1	0	0	0
Seven-criterion	1	1	2	2	1	2	1	1	1
Sum	82	122	132	138	26	8	4	4	7

Table 6 | How many times each criterion was used in each criterion group

The table and figure above illustrate how often each criterion was used in the different criterion groups. Criterion (iv) was the most frequently used, 138 times, followed by criterion (iii), which was used 132 times. Compared to other cultural World Heritage criteria, criterion (v) was used less, only 26 times. The least used criteria were natural World Heritage criteria (viii) and (ix), both of which were employed only four times.

While the total uses of cultural World Heritage criteria reached 500, the table above shows that natural World Heritage criteria were used 23 times, which implies that World Heritage sites inscribed under criterion (vi) tend to focus more on cultural value.

Summary

This statistical analysis of the uses of criterion (vi) in the World Heritage List demonstrates a regional imbalance in the distribution of the 248 criterion (vi) World Heritage sites. Although the largest number of World Heritage sites featuring criterion (vi) can be found in the Europe and North America region (103 of 248), the relative ratio of World Heritage sites having criterion (vi) per region shows a different result. There are more than 25% of World Heritage sites satisfying criterion (vi) among total World Heritage sites in the Arab States, Asia and Pacific and Africa regions, respectively; it arguably demonstrates that the values appreciated through criterion (vi) are essential in these regions.

Another imbalance can be found in the use of criterion (vi). Out of 248 uses, only 12 mixed World Heritage sites have been acknowledged for their associative value and other cultural and natural values. As mentioned, only one site (Tongariro National Park) was added to the World Heritage List as mixed World Heritage by satisfying only one cultural World Heritage criterion, criterion (vi). This indicates that relatively less attention has been paid to connecting cultural and natural heritage value using criterion (vi), despite its potential for highlighting and interpreting the relationships between human beings, culture, and nature. Therefore, these imbalances need to be strategically addressed in future World Heritage nominations since they can contribute to achieving the Strategic Objectives of the World Heritage Convention (the Five Cs) (UNESCO 1994).

Generally, this statistical analysis contributes to the understanding of criterion (vi)'s features such as its regional distribution, combined with other criteria. Still more advanced and in-depth statistical analysis is required – for example, a thematic analysis about criterion (vi)'s associations – in order to elucidate the nature of criterion (vi) more specifically.

4. Discussion

Anji Kim
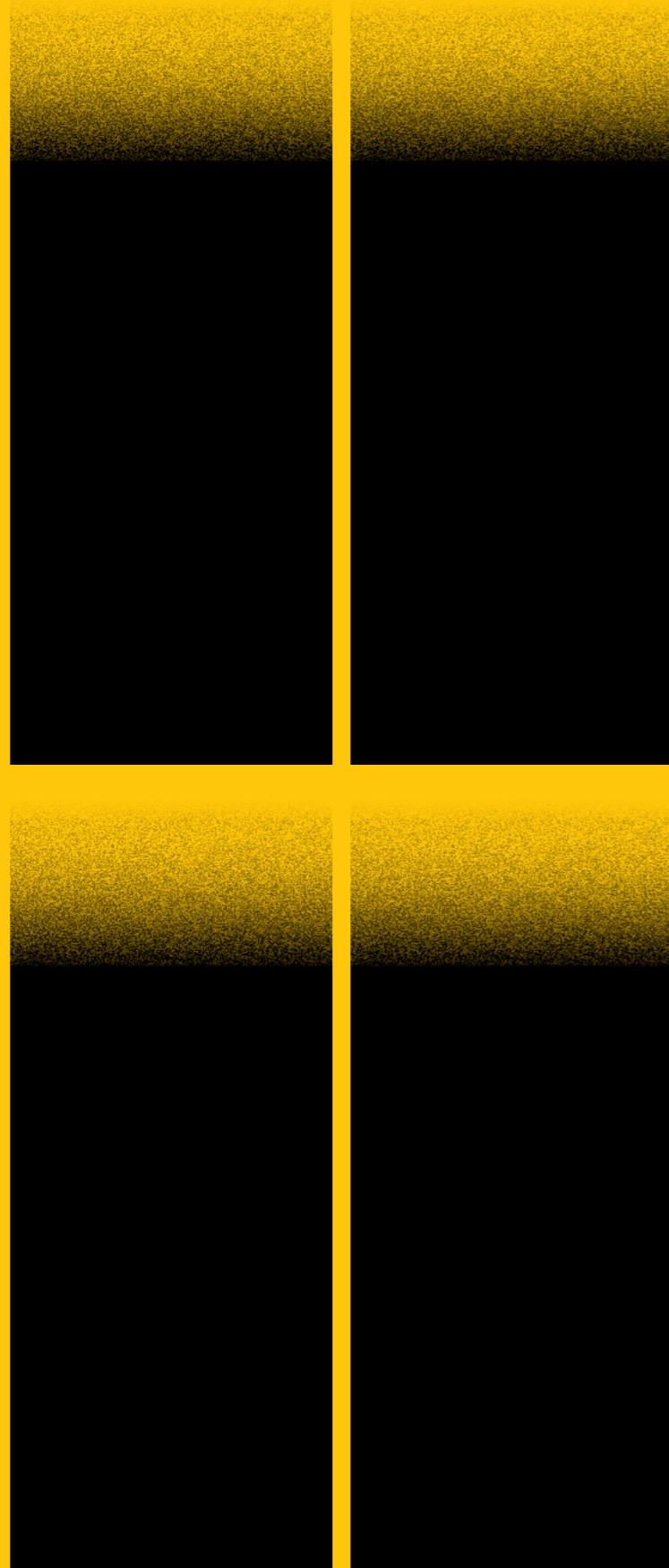
Following the online Roundtable meeting on November 21st 2023, WHIPIC received opinion notes from the roundtable panel members to understand various positions in relation to the main research question: how to build up an "interpretation strategy" for World Heritage Sites featuring Criterion (vi) (or having intangible/associative values). There was active discussion, including topics of intangible/associative values and what an interpretation strategy/plan is. Considerations on the technicalities when practicing interpretation, including the need to define the stories and meanings and considering interpretation strategies on behalf of visitor experience before, during, and after their visit, were also discussed. Moreover, there were dialogues on the changing nature of heritage value and its interpretation according to numerous variants.

The panels generally agreed on the importance of developing interpretation strategies for World Heritage Sites featuring criterion (vi) with intangible/associative values, although it would not be preferable nor recommended to exclude sites that do not fit into this criterion. It was a clear and agreed view that interpretation strategies should not be limited to World Heritage sites or future nominations of criterion (vi), sites of memory associated with recent conflict but should be for 'all' World Heritage sites. Participating experts emphasized the need for a clear understanding of what an interpretation strategy is and what ought to be included as potential content.

Regarding the understanding of "interpretation strategy", there was a supportive view that "interpretation strategy" was an encompassing term with multiple definitions. However, there were specific remarks from experts, including Dr Jean-Louis Luxen and Dr Olwen Beazley, who suggested using the term "Interpretation Plan" instead of "Interpretation Strategy." Dr Milagros Flores-Román highlighted the need to address the terms "Interpretive Strategy" and "Interpretive Planning" specifically for intangible/associative values. In terms of its features, Steve Slack emphasized the strategic-level nature of an interpretation strategy and its focus on summarizing strategic-level thinking. Prof. Hyunkyung Lee provided her opinions regarding the significance of recognizing heritage interpretation as a process. Dr Olwen Beazley highlighted that since World Heritage activities are greatly interrelated to public history, solid understanding and preparation, independent peer/academic review of interpretation strategies should be required when drafting nomination dossiers, especially for sites of memory associated with recent conflicts using criterion (vi). Dr Jean-Louis Luxen particularly argued that in dealing with sites of memories using criterion (vi), there is a need for certain lapse of time (two generations or 50 years) before their nominations in order to allow dialogue and inclusive interpretation.

The importance of creating ethical standards and the principles and practices of public history in site interpretation was also stressed when formatting interpretation strategies by Dr Olwen Beazley. She cited the UN report of the Special Rapporteur for teaching public history, especially regarding evolving and contested narratives. Prof Hyunkyung Lee also added remarks on the need for interpretation principles and ethics as the foundation for interpretation strategy, playing a role in steering argumentative history of involved state

parties. In preparing interpretation strategies and nomination dossiers, there were mutual and convincing recommendations on the active use and reference of authorised papers and toolkits, such as the "Interpretation of Sites of Memory" and the "Memory to Action: Toolkit for Memorialization in Post-Conflict Societies" by the International Coalition of Sites of Conscience. Dr Jean-Louis Luxen highlighted the recent ICOMOS discussion paper and required that there should be further examinations of their proposed questions on the important difficulties of how to evaluate authenticity and integrity, how to realize a comparative study, and how to define OUV and for criterion (vi), outstanding universal significance. This notion was also explained by Steve Slack, who proposed the recognition, inclusion and interpretation of OUVs in interpretation strategies.

Upon the importance of understanding and addressing associative values in the interpretation strategy for World Heritage Sites, participants stressed the need to consider the evolving nature of associative values over time and the potential for changing narratives and perspectives. Dr Olwen Beazley mentioned the mutable nature of 'inscribed associations' that the nominators hold and the possibility of change of meaning and value, which is not simply limited to heritage sites. Dr Jean-Louis Luxen underlined that when developing an interpretation strategy, a broad approach and a wide diversity of heritage are required. In line with its changeability, experts mentioned the need for a periodic review and amendment of interpretation strategies, if there are alterations, to ensure their relevance and alignment with heritage narratives. Prof Hyunkyung Lee added her insights on the importance of reviewing strategies annually to reflect changing stories and diverse values as well.

In terms of what to include in interpretation strategy, Roundtable participants highlighted the importance of aims, objectives and roles of interpretation content. Prof Hyunkyung Lee mentioned the important role of interpretation strategy in visualizing hidden voices. There were also discussions regarding the importance of considering different perspectives, including those that might be missing, and determining what visitors should take away from interpretation. Moreover, the suitability of different types of interpretation for different audiences and the need for clear and understandable communication were mentioned. Factors such as design approach, accessibility, community engagement, timescale, budget, and funding were also mentioned as considerations for interpretation. Steve Slack and the Museum of London team (Theresa Dhaliwal Davis and Emily Durant) provided detailed specifics when developing interpretation strategies.

Steve Slack considered an interpretation strategy for World Heritage to be a strategic-level document that summarizes the results of strategic thinking regarding the interpretation of a site or asset. Since an interpretation strategy does not provide specific details of interpretive deliverables, but rather addresses broader questions and considerations, he believes that taking a holistic viewpoint is more adaptable when creating interpretation strategies. He provided sets of questions that assist the development of an interpretation strategy, including ranges such as value identification, ethics and rationale for heritage interpretation, in-depth comprehension of local and national context, previous history and levels

of possible interpretation, required resources and limitations, inclusivity and accessibility, audience identification and involvement, recognition and interpretation of the Outstanding Universal Value (OUV), and monitoring and reviewing effectiveness of the interpretation strategy. The Museum of London team also provided comprehensive checklists and questions to consider when developing the content. They strongly emphasized collaborative teamwork and in-depth communication with counterpart communities when developing an interpretation strategy for a chosen historic site or subject with considerations of interpretation methodologies and its presentation. As such, roles within the team were diversified to ensure comprehensive coverage, with each member contributing specific expertise. They stated that a structured approach for cross-collaboration with clear guidelines is necessary, considering the audience and ensuring comprehensibility without oversimplification. Active discussions to identify what to interpret are required to determine the stories and meanings to be communicated, consultation with potential audiences, consideration of collaboration or partnerships with stakeholders, and definition of target audiences along with the desired visitor experience. Considerations in the interpretation process involve aligning aims and objectives with content, deciding on suitable interpretation types for different audiences, defining the tone and desired outcomes for visitors, and evaluating design approach, accessibility, community engagement, and budget constraints. Through their analysis, the Museum of London team emphasized clarity, understandability, and the importance of regular evaluation in the interpretation process, so that there is a consistent approach to interpretation in a holistic and communal way by underlining the questions of what to interpret, why they interpret and how visitors will generate their own meaning-making through their interpreted presentation. These operational, concrete measures should be prepared to fully implement the interpretation strategy.

There are remaining tasks to decide which terminology (interpretation strategy or interpretation plan) would be appropriate or how the outcomes of this research and the guiding principles would be reflected in the World Heritage system (i.e., the Operational Guidelines). Nonetheless, as introduced earlier, it is evident that building an interpretation strategy for World Heritage sites, particularly those featuring criterion (vi) or having associative values, requires careful consideration and collaboration. It is essential to note that an interpretation strategy should not be only for the aforementioned sites, but eventually be applied to all World Heritage sites. It should encompass principles and ethics that uphold mutual understanding and respect while also presenting associative and intangible values in relation to tangible structures and values of the sites so they will not be dismissed or undervalued. Moreover, the significance of consistent review and updates of interpretation strategies on a regular basis to reflect diverse values and changing stories was raised by all participants. Providing a cohesive guideline for the creation of interpretation strategies is required to sustain a clear understanding of what to interpret, supporting the consultation and active involvement of relevant communities. By addressing these inclusive aspects, it has been mutually noted that interpretation strategies can effectively contribute to the preservation and meaningful interpretation of all World Heritage Sites.

5. Reflections

Sujin Heo

As the first regional research project of WHIPIC, this research was designed to understand what "interpretation strategy" is. According to the Guiding Principles for the Preparation of Nominations Concerning Sites of Memory Associated with Recent Conflicts, adopted by the 45th World Heritage Committee in 2023, future nomination dossiers of sites of memory associated with recent conflicts need to include a sub-section that deals with "interpretation strategy". There is one paragraph dealing with "interpretation strategy" in the Guiding Principles, and it was this which we used as a starting point for this research. Although this paragraph introduces the term "interpretation" to the World Heritage system, it can be argued that there should be further explanation or guidance for State Parties to follow the Guiding Principles practically.

Thus, this research sought to provide a basis for establishing interpretation strategies for future World Heritage sites. To achieve this aim, the research was composed of three parts:

- Literature review (Chapter 2)
- Case studies (Appendix 4)
- Roundtable discussion (Chapter 4)

The Literature review is dedicated to exploring the distinctive nature of the World Heritage criterion (vi) and why interpretation matters for associative significance, which is authorised by criterion (vi). Added to this, it also investigated how "interpretation strategy" has been used in heritage fields, including the World Heritage system and beyond. The first part of the Literature Review (Chapter 2.1) demonstrates difficulties in conserving associative significance using criterion (vi) within the World Heritage system due to the mutable nature of heritage value and political interests around (World) heritage. To address these issues, the role of interpretation is emphasised to strengthen the connection between place and associations and prevent misunderstanding or ignorance of heritage value.

The second part (Chapter 2.2) sought to understand "interpretation strategy" by reviewing related vocabulary and one example of a World Heritage interpretation strategy. It shows that there has been a continuous challenge in defining "interpretation strategy" across heritage fields. One general understanding of "interpretation strategy" is that it is a comparatively high-level document to accomplish the objectives of heritage/museums. Furthermore, it has been found that an "interpretation strategy", which typically consists of lists of questions, needs to be constructed through collaborative group activities based on dialogue. Although the 'Sites of Japan's Meiji Industrial Revolution (2015)' was not nominated under criterion (vi), it was selected as an example to explore the current understanding of an existing "interpretation strategy" at World Heritage sites (Chapter 2.3). The analysis of the interpretation strategy of the sites of Japan's Meiji Industrial Revolution shows that stakeholder engagement should be guaranteed for effective and inclusive World Heritage interpretation. Before moving on to the discussion, the current uses of criterion (vi) were statistically analysed (Chapter 3); it showed that there are imbalances in criterion (vi)'s regional distribution and its combination with other criteria, which must be addressed in future nominations.

The Roundtable session (Chapter 4) was prepared to share the research outcomes of Chapters 2 and 3 and Appendix 4 (the literature review, statistical analysis and case studies) not only with the authors but also with heritage experts and professionals who have been engaged with the development of the Guiding Principles. The panellists emphasised that building an interpretation strategy for World Heritage sites featuring criterion (vi) or having associative values requires careful consideration and collaboration with stake-

holders in an ethical and responsible manner. Further, they also suggested that applying the Guiding Principles should not be limited to the cases of sites of memory associated with recent conflicts in the future, but to all potential future World Heritage sites.

These are reflections of this research for future research and World Heritage nominations using criterion (vi).

- As a strategic document, "interpretation Strategy" is usually composed of lists of questions in order to achieve institutional missions or objectives.
- "Interpretation strategies" for World Heritage sites featuring criterion (vi), in other words having associative significance, need careful and conscious consideration because of their distinctive nature.
- Dialogue/collaboration with stakeholders and peer/academic review is critical in establishing an effective and ethical "interpretation strategy."
- To reflect changing interpretations towards heritage, "interpretation strategies" should be reviewed on a regular basis.

Although this research has focused on "interpretation strategies" for World Heritage sites featuring criterion (vi), it has attempted to tackle the urgent need to understand the term "interpretation strategy", which originated from the adoption of Guiding Principles in 2023. As preparatory research for criterion (vi) and its interpretation strategy, future research could pay more attention to examining the feasibility of extending the use of the Guiding Principles to all World Heritage sites regardless of what criterion they satisfy or analysing criterion (vi) more thematically to enhance its understanding and features. The relation between associative significance and physical remains, which is briefly discussed in Chapter 2, also requires further in-depth research. Based on this research, a study for creating more practical guidelines for writing an "interpretation strategy" (following the basic elements in the Guiding Principles) could be expected. Since the essential considerations for interpretation strategy are already partially included in the current Operational Guidelines and the Guiding Principles (see Chapter 2), what needs to be done is to build up a solid and clear format of an "interpretation strategy" based on the existing documents and this research. Since this is the first research for WHIPIC's regional research, WHIPIC will continue our research and activities for ethical and responsible World Heritage Interpretation as a Category 2 Centre for World Heritage Interpretation and Presentation.

APPENDIX 1 | A short review of the main criteria in a selection of WHS interpretation strategies

Steve Slack

Since a separate part of this paper presents a series of case studies that explore interpretation strategies at World Heritage Sites this appendix does not seek to delve too deeply into the process of individual case study analysis. To place some actual context onto the theoretical lists presented, however, a selection of WHS interpretation strategies have been included here in summary format.

Site Wadden Sea	**Country** Denmark, Germany and the Netherlands
Inscribed 2009 (enlarged 2014)	**Criteria** viii, ix, x
Date of strategy 2018	https://whc.unesco.org/en/list/1314
Length 36 pages	https://www.waddensea-worldheritage.org/sites/default/files/2018_Education%20Strategy.pdf

Brief description of the site

The Wadden Sea is the largest unbroken system of tidal flats and intertidal sands in the world, where natural processes run undisturbed throughout the area. Spanning 500 km along the coastline of three countries, it is a large, temperate, relatively flat coastal wetland environment, formed by the intricate interactions between physical and biological factors. The area is home to numerous plant and animal species and one of the last remaining large-scale, intertidal ecosystems where natural processes continue to function largely undisturbed.

Summary of the interpretation strategy structure
- Introduction
- 2 x overview infographics of the interpretation strategy/ facts and figures
- Aim and status of the strategy
- Where are we now?
- Where do we want to be? – our joint vision
- How the vision becomes reality: 3 objectives, giving rise to a series of 13 national and trilateral measures, each with their own rationale
- Our audiences: formal, non-formal and informal learning
- Our principles and working definitions
- Implementation and evaluation of the strategy at both national and trinational levels
- Organisational framework
- 8 x best practice examples of learning and interpretive work so far from across the 3 countries
- Signatures of key stakeholders
- Summary strategy on one page + summaries in Danish, German and Dutch
- Credits, contacts
- Annex: Summaries of Outreach and Education Strategy; Sustainable Tourism Strategy, UNESCO WH Education Programme
- OUV; UNESCO criteria; Integrity; Protection and management; logos of relevant bodies

(Wadden Sea World Heritage, 2018)

Site Sites of Japan's Meiji Industrial Revolution: Iron and Steel, Shipbuilding and Coal Mining	Country Japan
Inscribed 2015	Criteria ii, iv
Date of strategy 2017	https://whc.unesco.org/en/list/1484/
Length 87 pages	https://www.cas.go.jp/jp/sangyousekaiisan/pdf/siryou_en14.pdf

Brief description of the site:

The site testifies to what is considered to be the first successful transfer of Western industrialization to a non-Western nation. 23 component parts, mainly located in the southwest of Japan, bear testimony to the rapid industrialization of the country from the middle of the 19th century to the early 20th century, through the development of the iron and steel industry, shipbuilding and coal mining. The site illustrates the process by which feudal Japan sought technology transfer from Europe and America and how this technology was adapted to the country's needs and social traditions.

Summary of the interpretation strategy structure:

- Introduction
- Vision and statement of OUV
- Aims and objectives – 8 points
- 9 principles: Access and understanding; Information sources; Context and setting; Authenticity; Sustainability; Inclusiveness (participatory approach); Research, training, and evaluation
- Methodology: interpretation audit, review of OUV, recommendations
- Audit of WHS-wide developments: websites; WHS nomination booklet; printed map; app; immersive digital platform; commemorative coins, medals and stamps
- Audit of component parts and sites: recommendations and audit of each of the 8 areas
- Audiences: plans for audience research/evaluation
- Themes: textual and visual discussion of how OUV and overarching themes are relevant to the sites
- Interpretation Manual and Style Guide: plans to create a resource manual and staff training
- Interpretation plan: a schedule of future interpretive tasks
- Progress management: role of the Interpretation Working Group

(Government of Japan, 2017)

Site Hadrian's Wall	Country UK
Inscribed 1987 (expanded 2005)	Criteria i, iii, iv
Date of strategy 2011	https://whc.unesco.org/en/list/430
Length 29 pages	Currently being updated (2023)

Brief description of the site

The 118-km-long Hadrian's Wall was built on the orders of Roman the Emperor Hadrian around AD 122 at the northernmost limits of the Roman province of Britannia. It is a striking example of the organization of a military zone and illustrates the defensive techniques and geopolitical strategies of ancient Rome. Along with the Antonine Wall in Scotland and two sections of 'the Limes' in Germany, these sites now make up transnational property inscribed as 'Frontiers of the Roman Empire.' (This interpretation strategy refers only to the Hadrian's Wall section.)

Summary of the interpretation framework structure

- Introduction
- The potential of the WHS: strategic context and OUV
- The need for an interpretation framework: summary of audience feedback; what is interpretation and how can it help?; creating visitor experiences; the benefits of good interpretation; aims of the framework
- The audiences for Hadrian's Wall: existing audiences; potential audiences; audience development
- Interpretation Framework principles – making change happen: 6 principles
- Themes of Hadrian's Wall and its natural and cultural landscape: 2 main themes and 13 subthemes
- Bringing the WHS to life: a series of projects and events planned along the wall
- Infrastructure – more than interpretation needs to change: imagery, website, printed information, guides, signage, cross-site referral and orientation, visitor services, brand, facilities, marketing, ticketing
- Using the Interpretation Framework to deliver change on the ground: identifying assets, access opportunities, themes and stories, audiences, differentiated interpretation, meeting audience needs, methods and media, personal interpretation, events and public programmes, outreach, exhibitions and display, interpretive methods
- Next steps: 7 key actions

(Hadrian's Wall Heritage Limited, 2011)

| APPENDIX 2 | Comparison between the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) and the Interpretation Strategy of the Sites of Japan's Meiji Industrial Revolution (2017) |

Anji Kim

Since a separate part of this paper presents a series of case studies that explore interpretation strategies at World Heritage Sites this appendix does not seek to delve too deeply into the process of individual case study analysis. To place some actual context onto the theoretical lists presented, however, a selection of WHS interpretation strategies have been included here in summary format.

Added data : underline
Deleted date : underline + bold

No   Comparative data between the objective and principal of the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008) and the Interpretation Strategy, SOC (2017)

1   Access and Understanding
Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.

Interpretation, presentation and promotion programmes should facilitate and coordinate public intellectual and, where appropriate, physical access to the multiple component parts that comprise the single World Heritage Site. This will be done in a way that assists actual, or potential, visitors and users in gaining maximum benefit from their engagement.

1.1   Effective interpretation and presentation should enhance personal experience, increase public respect, understanding, care and other positive actions, and communicate the importance of the conservation of cultural heritage across the series of component parts.

1.4   The diversity of language among visitors and associated communities connected with sites, particularly in the case of a widely spread serial World Heritage Site, will be taken into account in interpretive infrastructure. A level of multilingual interpretation is desirable at sites, including Japanese, English, Chinese and Korean. Multilingual information and accessibility is easier with increasing digitised content. Websites should be ideally available in different languages.

1.6   Interpretation and presentation will be provided off-site in cases where physical access to a cultural heritage site is restricted due to operational activity in working sites, conservation concerns, cultural sensitivities, private and adaptive re-use, or safety issues.

2   Information Sources
Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.

Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods, with reliable accuracy and authenticity of information and sources being paramount.

2.2   Interpretation should be based on a well-researched multidisciplinary study of the site, its setting and wider context. It should also acknowledge that meaningful interpretation necessarily includes the potential of reflection on alternative historical hypotheses, local traditions, and stories.

2.3   At cultural heritage sites where traditional storytelling or memories of historical participants provide an important source of information about the significance of the site, interpretive programmes should incorporate these oral testimonies. Either indirectly, through the facilities of the interpretive infrastructure, or directly, through the active participation of members of associated communities as on-site interpreters.

2.4   Visual reconstructions, whether by artists, architects, or computer modelers, should be based upon detailed and systematic analysis of environmental, archaeological, architectural, and historical data including analysis of written, oral and iconographic sources, and photography. The information sources on which such visual renderings are based should be clearly documented and alternative reconstructions based on the same evidence, when available, should be provided for comparison.

2.5   Interpretation and presentation programmes and activities should also be documented and archived for future reference, reflection and review.

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

Interpretation and presentation of cultural heritage sites should relate to their wider social, cultural, historical, technological and natural contexts and settings, and further reflect the full history of the component parts and sites – both prior to 1850s and after 1910.

4	**Authenticity** The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).	Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994). Authenticity of information that underpins interpretive content is paramount in the protection of cultural values.
		4.3 All visible interpretive infrastructures (such as access pathways and information panels) must be sensitive to the character, setting and the cultural and natural significance of the site, while remaining easily identifiable. Fixed interpretation should use materials sympathetic to its surroundings and be located so it does not impinge on the character of a site or building.
5	**Sustainability** The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.	Interpretation for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals. Environmental sustainability is an important issue and best practice should be followed in all projects. Live interpretation (e.g. guided walks and demonstrations) is often the most environmentally friendly format, although it may not be suitable for other reasons.
6	**Inclusiveness** The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.	n/a
7	**Research, Training, and Evaluation** Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.	n/a

APPENDIX 3 | Development phase of interpretation strategy

Anji Kim

DEVELOPMENT PHASE 1	
UNESCO World Heritage Committee	**State Party of Japan**
Decision 39 COM 8B.14 (2015) g) Preparing an interpretive strategy for the presentation of the nominated property, which gives ①particular emphasis to the way each of the sites contributes to Outstanding Universal Value and ②reflects one or more of the phases of industrialisation; and also ③allows an understanding of the full history of each site; **Statement by Delegation of Japan, 39 COM 8B.C.3.1. (2015)** "Japan is prepared to take measures that allow an understanding that there were a large number of Koreans and others who were brought against their will and forced to work under harsh conditions in the 1940s at some of the sites, and that, during World War II, the government of Japan also implemented its policy of requisition. Japan is prepared to incorporate appropriate measures into the interpretative strategy to remember the victims such as the establishment of information centre."	**Appendix g)-1** **Interpretation Strategy, State of Conservation (2017)** **1.Interpretation Audit** Recommendation • OUV interpretation and area/industry-specific interpretation need further ehancement/improvement in all component parts • Relevant full history needing to be addressed at sites, is pre-1850s at some sites and post-1910 at others • Development of World Heritage plaques, audience evaluation and interpretation theme **2. Interpretation Strategy** Aim & Objective – Principle – Methodology Audience Theme - Interpretation Manual and Style Guide **Interpretation Plan** 1. Consistent OUV rollout across all component parts 2. Updates of the full history of each site 3. Information gathering related to workers, including Korean workers 4. Establishment of the "Industrial Heritage Information Centre", Tokyo 5. Consideration of certification programme for the interpretation of the "Sites of Japan's Meiji Industrial Revolution" 6. Human resources training programmes and training manual 7. World Heritage Route 8. Onsite and online interpretation generated from Digital 3D resources developed by the Scottish Ten for Nagasaki sites with no public access: No.3 Dry Dock, and the Giant Cantilever Crane – especially virtual visits 9. Onsite and online interpretation generated from Digital 3D resources developed by the Scottish Ten for Kosuge Slip Dock and Gunkanjima – notably digital reconstruction

Progress Management

- Interpretation Working Group established to improve status of heritage interpretation, monitor the progress of each activity, conducting a regular interpretation audit by international experts, and revise the Interpretation Plan in accordance with the progress and the outcome
- Cooperative activity of each responsible organisation and concerned parties
- Seeking consultance from international and domestic experts

3. Advice on interpretation of "full history" of each site by President of ICOMOS ISC

- Advice from international experts who are members of the Expert Committee on the Industrial Heritage including Operational Properties (Cabinet Secretariat of Japan), from the international heritage expert who was the ICOMOS technical evaluation field assessor of the World Heritage nomination of the "Sites of Japan's Meiji Industrial Revolution", and from the President of the ICOMOS International Scientific Committee on Interpretation and Presentation, comprises the following four key policies:
  - Focus on the interpretation of Outstanding Universal Value
  - The scope of the "full history" of each sit
  - Given the focus on OUV, the interpretation of industrial workers' stories
  - Research on Koreans in Japan before, during, and after the War, including research on the policy of requisition of Korean workers

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Statement by the Delegation of Republic of Korea,
22nd Session of the General Assembly of States Parties to the World Heritage Convention (2018)

"Emphasized the need for the World Heritage Centre to more actively accommodate growing demands and strengthening the role of the Convention in developing and facilitating relevant discourses in heritage interpretation, imperative to allow better presentation of heritage by promoting larger engagement with related communities and reflecting their diverse perspectives"

UNESCO World Heritage Committee	State Party of Japan
Decision 42 COM 7B Add2 10 (2018)	**Interpretation Audit, State of Conservation (2019)**
7. Notes furthermore that interpretation is available for all component sites, and that digital communications have been developed, but that further improvements are planned, including Information Centre to be opened; 8. Further requests the State Party to provide an update on overall interpretation upon completion of Information Centre; 9. Strongly encourages the State Party to take into account best international practices for interpretation strategies when continuing its work on the interpretation of the full history of the property, both during and outside of the period covered by its OUV, and in the digital interpretation materials; 10. Encourages continuing dialogue between the concerned parties	Interpretation has been implemented properly based on the Interpretation Strategy. Interpretation Audit was conducted again at all areas by overseas specialists in March and August 2019. Suitable interpretation for each area was studied based on the Interpretation Strategy attached to the State of Conservation Report submitted to UNESCO on November 30, 2017. Interpretation at each Visitor Centre will be developed with a focus on Outstanding Universal Value, for example, introducing the common exhibits for overall property indicated by the Cabinet Preparations are going ahead on an Industrial Heritage Information Centre under the policy of being established during this fiscal year in Tokyo, while taking into account the views of experts in and outside Japan. Overall interpretation will be reported anew upon completion of the Industrial Heritage Information Centre Discussions have been carried on regularly with those involved in the Sites of Japan's Meiji Industrial Revolution, as efforts have been made to engage in a wide range of dialogue. Dialogue has been carried on proactively with parties concerned with the Sites of Japan's Meiji Industrial Revolution, namely, the relevant ministries, local government, component part owners, and managers, as well as with experts in and outside Japan, local communities, and tourism operators, and in councils comprising local government, chambers of commerce and Industry, and tourism associations.

Report on the Implementation Status of the Interpretation Strategy (2020)
• Descriptions and interpretations of the "full history" of each component site are planned at the IHIC, making use of an immersive multi-display, and in line with the Interpretative Strategy
• Establishment of certification programme for interpretation to ensure consistency in interpretation at all component sites, and training sessions were held for staff and volunteer guides and further training activities are planned
• On-site and online interpretation, including through virtual visits and 3D digital reconstruction prepared to make the experience "more immersive"
• World Heritage Route Promotion Council prepared maps and applications, GPS navigation and road signs to guide visitors to all component parts and related sites.

DEVELOPMENT PHASE 3	
UNESCO World Heritage Committee	
Report on the UNESCO/ICOMOS Mission to the Industrial Heritage Information Centre (IHIC) related to the World Heritage Property ' Sites of Japan's Meiji Industrial Revolution : Iron, and Steel, Ship-building and Coal Mining (July 2021)	**Decision 44.COM 7B.Add.2 (July 2021)**
• The role of the Meiji industrial sites in Japan's military program after 1910 was barely mentioned as part of the "full history."	4. Takes note with satisfaction that the State Party has met a number of its commitments and complied with a number of aspects of the Committee's relevant decisions;
• The historical narrative presented to visitors did not attempt to present a variety of narratives in a way that would allow visitors to make their own judgement on all aspects of industrial labor, including the darker side of industrial heritage particularly during wartime.	5. Strongly regrets however that the State Party has not yet fully implemented the relevant decisions; 6. Requests, in this regard, the State Party to fully take into account, in the implementation of the relevant decisions, the conclusions of the mission report, which include the following topics:
• Much of the interpretation material and its presentation, especially its digital interpretation material, were considered by the mission to represent best international practice and a mo del for other sites.	a) Interpretive strategy showing how each site contributes to Outstanding Universal Value (OUV) and allows an understanding of the full history of each site, b) Measures to allow an understanding of a large number of Koreans and others brought against their will and forced to work under harsh conditions, and the Japanese government's requisition policy,
• IHIC has not yet fully implemented the undertakings made by the State Party at the time of inscription, or the decisions of the World Heritage Committee both at the time of inscription and subsequently	c) Incorporation into the interpretive strategy of appropriate measures to remember the victims such as the establishment of an information center, d) Best international practice for interpretation strategies on the interpretation of the full history of the property both during and outside the period covered by its OUV and in the digital interpretation materials, e) Continuing dialogue between the concerned parties;

State Party of Japan	UNESCO World Heritage Committee
State of Conservation (2022)	**Decision 45.COM 7B.Add.3 (Sep 2023)**

• The Government of Japan has responded sincerely to the decisions of the World Heritage Committee and has faithfully addressed these in line with the statement made by the Government of Japan at the time of the inscription on the World Heritage List in 2015. It has endeavoured to base its interpretation on objective facts, such as by properly exhibiting primary sources of clear provenance and testimonies verified to have a degree of credibility. In addition to enhancing investigation, research, exhibits and interpretations of the IHIC, ceaseless efforts will continue to be made toward improving the overall interpretation, including initiatives in each Area.	It is noteworthy that, following the Committee's encouragements, the State Party has organised consultations with all stakeholders, including with the Republic of Korea. Bilateral meetings are taking place, that appeared to have resulted in some progress to date in view of continuing reflecting the full history of the property. During the visit held in Tokyo and to the Industrial Heritage Information Centre on 24 August, the Director of World Heritage was able to acknowledge the implementation of the following new measures:
• A key focus of the strategy is the contribution of each site to the Outstanding Universal Value (OUV) of the property, building upon an interpretation audit which examined this issue. In response, work is underway at the visitor centres in the various Areas which include the component parts to introduce a common exhibition modelled on that of the IHIC as the overarching interpretation of the World Heritage listed Sites of Japan's Meiji Industrial Revolution as one property.	1) Establishment of a new section in "Zone 3" entitled "To remember the victims" within the Tokyo Industrial Heritage Information Centre. Furthermore, the State Party informed of its commitment to continue enhancing the interpretation strategy of the site, in particular through research, data collection and verification, including regarding new testimonies. In this regard, dialogue with the Republic of Korea and other concerned parties will be continued. Furthermore, a series of talks involving international experts will be organized at the Tokyo Industrial Heritage Information Centre.
• Exhibits and descriptions in each Area will be enhanced, such as by introducing common exhibits, while coordinating with the IHIC. As appropriate, workers stories are to be updated based on primary historical documents and oral testimonies verified to have a degree of credibility, and such information is already included in the IHIC but will be expanded over time. Research to supplement this understanding continues, and this will in turn be used to update interpretation.	The World Heritage Committee, 4. Considers that the State Party has taken several additional steps in view of responding to the requests outlined in its Decision 44 COM 7B.30;
• Ongoing investigations are being conducted of primary sources, oral testimonies, published materials and other materials concerning industrial labour at the places where workers, including those from the Korean Peninsula, were employed during World War II. This includes information	5. Acknowledges the State Party's efforts in implementing the World Heritage Convention and underlines the importance for the State Party to continue the implementation of its co mmitments in order to enhance furthermore the overall interpretation strategy of the site; 6. Encourages the State Party to continue dialogue with the concerned State Parties as well as to conduct further research, data collection and

about the policy of requisition, and about the lives and working conditions of requisitioned workers from the Korean Peninsula working at some of the sites within the World Heritage property, noting that such workers were only present at some sites. It should be noted that, for example, work at Hashima Coal Mine, indeed probably for most mines in the world in the period, was severe for all miners. However, credible evidence to date has not indicated these conditions were any worse for those from the Korean Peninsula. Nonetheless, research continues on working conditions.	verification, including regarding new testimonies to enhance the interpretation strategy of the site;
• The State Party considers that the current Interpretation Strategy provides a sound basis for interpreting the full history of the property and is working on harmonising interpretation at all component sites of the property, in line with the current displays of the Industrial Heritage Information Center (IHIC) established in Tokyo;	7. Requests the State Party to inform the World Heritage Centre in due course about any new measures that may be taken in the future with regards to the interpretation strategy of this site and to submit an update on the continued dialogue with the concerned State Parties, as well as on further measures to enhance the interpretation strategy of the site, for review by the World Heritage Centre and the Advisory Bodies, by 1 December 2024.

Case studies from beyond the World Heritage system

Since one of the aims of this research is to investigate how other heritage sectors outside of the World Heritage system approach heritage interpretation/interpretation strategy, these three case studies were invited to take part in our current research project. Each case features associative significance/value: colonial history, music and genocide. These case studies show how heritage sites or museums/memorials that have associative significance have approached heritage interpretation and what has been considered in their interpretation processes. They also suggest that interpretation should be developed through consultation or collaboration with communities while inviting new or young generations to the site. This will help future nominations using criterion (vi) by illustrating how they should design their interpretation strategy.

(CASE STUDY 1)

INTERPRETATION OF THE HERITAGE OF THE NATIONAL PARK SYSTEM
Milagros Flores-Román, Ph.D.

San Juan National Historic Site Unit

Within the framework of the research project carried out by the UNESCO WHIPIC International Centre on Heritage Interpretation Strategies, this presentation aims to share the Interpretation strategies established by the United States National Park Service since its creation in 1916. Since then, they have served as the basis for the management, conservation, and protection of the heritage under the custody of the National Park Service, including those parks that have been declared World Heritage by UNESCO, such as the case presented here of the San Juan National Historic Site unit.

After a brief introduction to the National Park Service (NPS), we will examine the different components of its Interpretation program.

The National Park Service [2]

It is the agency of the United States federal government under the United States Department of the Interior that is responsible for managing all national parks in the United States.

The United States National Park Service was established on August 25, 1916, by the United States Congress. The first national park established was Yellowstone. It occupies an area of 8,983km², its lands extending through three states in the western United States: Wyoming, Idaho and Montana. The park is known for its stunning natural beauty, which includes wildlife, geothermal activity or geysers, historical structures and archaeological remains that represent vestiges of the region's native cultures. In 1978, Yellowstone was named a UNESCO World Heritage Site. [3]

From there the concept and creation of what would later become the National Park System of the United States evolved. Established under the mission of preserving the natural and historical integrity of the sites under its administration while fulfilling the mandate of its management and at the same time "preserves them unmatched for the enjoyment, education and inspiration of this and future generations". To do this, it employs approximately 20,000 people in 425 individual units that cover more than 85 million acres (0.34 million km²) in the 50 states, the District of Columbia and the territories of the United States, including the island of Puerto Rico, where our case study of the San Juan National Historic Site is located.

San Juan National Historic Site, a unit of the US National Park Service in Puerto Rico [4]

Located in the Old San Juan section of San Juan, Puerto Rico, it is a historic site managed by the National Park Service that preserves and interprets the Spanish colonial-era fortification system of the city of San Juan, and features structures such as that of San Felipe del Morro Fortresses and San Cristóbal. This system of fortification is the oldest European construction under the jurisdiction of the United States and one of the oldest in the New World. This national historic site, along with La Fortaleza, has been designated a UNESCO World Heritage Site since 1983. [5]

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2   https://en.wikipedia.org/wiki/National_Park_Service_Organic_Act. The National Park Service Organic Act, or simply "the Organic Act" as referred to within the National Park Service, conservationists, etc., is a United States federal law that established the National Park Service (NPS), an agency of the United States Department of the Interior. The Act was signed into law on August 25, 1916, by President Woodrow Wilson. It is codified in Title 54 of the United States Code. The National Park Service established by the Act "shall promote and regulate the use of the Federal areas known as national parks, monuments, and reservations hereinafter specified by such means and measures as conform to the fundamental purpose of the said parks, monuments, and reservations, which purpose is to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations".

3   Yellowstone National Park is a protected area showcasing significant geological phenomena and processes. It is also a unique manifestation of geothermal forces, natural beauty, and wild ecosystems where rare and endangered species thrive. As the site of one of the few remaining intact large ecosystems in the northern temperate zone of earth, Yellowstone's ecological communities provide unparalleled opportunities for conservation, study, and enjoyment of large-scale wildland ecosystem processes. Criterion (vii): The extraordinary scenic treasures of Yellowstone include the world's largest collection of geysers, Criterion (viii): Yellowstone is one of the world's foremost sites for the study and appreciation of the evolutionary history of the earth. The park has a globally unparalleled assemblage of surface geothermal activity, thousands of hot springs, mud pots and fumaroles, and more than half of the world's active geysers, including the world's largest recognized caldera. Criterion (ix): The park is one of the few remaining intact large ecosystems in the northern temperate zone of the earth. All flora in the park is allowed to progress through natural succession with no direct management being practiced. Forest fires, if started from lightning, are often allowed to burn where possible to allow the natural effects of fire to periodically assert itself. The park's bison are the only wild, continuously free-ranging bison remaining of herds that once covered the Great Plains and, along with other park wildlife, are one of the greatest attractions. Criterion (x): Yellowstone National Park has become one of North America's foremost refuges for rare plant and animal species and functions as a model for ecosystem processes. The grizzly bear is one of the world's most intensively studied and best-understood bear populations. This research has led to a greater understanding of the interdependence of ecosystem relationships. Protection of the park's flora and fauna, as well as the natural processes that affect their population and distribution, allow biological evolution to proceed with minimal influence by man. https://whc.unesco.org/en/list/28.

4   Flores Román, Milagros. El Sistema de fortificaciones de San Juan de Puerto Rico, siglo XIX. Universidad Complutense de Madrid (España) 2021. https://eprints.ucm.es/65265/1/T42270.pdf. Pg. 243. On February 14, 1949, the city's former defenses became the San Juan National Historic Site, acquiring the function of a national park under the jurisdiction of the United States Secretary of the Interior.

UNESCO World Heritage in the United States

The United States established Yellowstone as a national park in 1872 and began the global movement to protect such areas as national treasures. One hundred years later, during the Nixon administration, the United States proposed the World Heritage Convention to the international community and was the first nation to ratify it. The World Heritage Convention, the most widely accepted international conservation treaty in human history, is the American idea of a national park being carried out around the world.

Currently, there are 25 World Heritage Sites within the United States. Among them is the site we will refer to today: La Fortaleza and San Juan National Historic Site

More than 60 years ago, the National Park Service created its Office of International Affairs, which has worked to facilitate cooperation between the U.S. National Park Service and counterpart agencies around the world. Today our office continues the invaluable work of collaborating, sharing knowledge, and engaging with the international community on a variety of issues related to the work of the National Park Service.

Interpreting at the US National Park Service

The idea of a "National Park" arose from the words of a Montana lawyer while sitting around a campfire on the night of September 19, 1870, during the Washarn-Langord-Doane Expedition to explore Yellowstone.

A group of explorers led by Cornelius Hedge wanted to check out all the incredible stories of natural wonders that they had heard about the place and discovered that they were all true, and that they could hardly surpass what their eyes had seen. They discovered geysers that shot columns of boiling water and steam into the sky, hot water pools, mud volcanoes and other strange phenomena.

They discovered the gigantic waterfalls of the Yellowstone River and its thousand-foot-deep canyon. They discovered forests and an abundance of wildlife in all its native forms of the region. They discovered a territory of endless wonders.

While they were around their campfire, they began to discuss the commercial value of all those wonders and to draw up plans on how they were going to divide the profits of the expedition in the face of the extraordinary discoveries of so many natural resources.

It was at that time that Cornelious introduced his revolutionary idea of a National Park (The best idea). He suggested that, rather than capitalizing on their discoveries, members of the expedition should renounce their personal rights to the area and seek to have it set aside forever as a reserve for the use and enjoyment of all people. The members of the group approved the idea instantly because they understood that the best profit they could obtain was to preserve these wonders for the delight and enjoyment of present and future generations.

Today, the National Park System encompasses 423 national park sites in the United States. They span more than 84 million acres, with parks in every state and extending into the territories, including parks in Puerto Rico, the Virgin Islands, American Samoa and Guam.

Today, the purpose of its establishment as a national park is its enjoyment and use by the present generation, with its preservation intact for the future; conserve the landscape, the natural and historical objects and the wildlife found therein by such means as to ensure that their current use leaves them intact. By applying Historical and Scientific Research, Education, and Interpretation it also aims to obtain the result of Recreation.

Freeman Tilden established the Foundations for Heritage Interpretation, in the effort to illustrate to the visitor the importance of the place. That effort must inform, inspire, raise awareness and value the historical place or monument, its environment, and its people. He was one of the first people to establish the principles and theories of heritage interpretation. His work with the United States National Park Service inspired generations of artists around the world and remains a definitive text for the discipline.

According to Freeman Tilden, Interpretation is the tool that allows us to understand that the protection and conservation of heritage is necessary because it represents our origins, who we are, our culture. Therefore, Interpretation gets the viewer to understand the special nature of the object, place, or intangible aspect and therefore the reason for its importance. By understanding that importance, the viewer will also understand why to value and protect it.

The function of interpretation is to strengthen the cultural and identity link between the heritage and its visitors or spectators about its importance and meaning. And with this, motivate the visitor's awareness about why it is important to appreciate, conserve and protect this heritage. The explanation should inform, inspire, fascinate and highlight the place and its people.

Each unit of the National Park Service must fulfil the mission of the NPS through Interpretation. That is, all Visitor Service programs must incorporate Interpretive Mission practices contained in Fundamentals of Interpretation, under the Interpretive Development Program of the Department of the Interior of the Park Service. The NPS Organic Law of 1916 establishes the general mission of the agency: ". . . to conserve the landscapes, natural and historical objects and wildlife found there, and ensure their enjoyment in the form and by means that leave them intact for the enjoyment of future generations." Interpretation helps

5   Centre, UNESCO World Heritage. "La Fortaleza and San Juan National Historic Site in Puerto Rico". UNESCO World Heritage Centre. Retrieved 2023-07-30. La Fortaleza and San Juan National Historic Site in Puerto Rico. The property was inscribed to the UNESCO World Heritage List. During the World Heritage Committee Seventh Ordinary Session, Florence, Italy. By Decision 7 COM VIII.29, on December 6, 1983. Under Criterion (vi): La Fortaleza and San Juan National Historic Site outstandingly illustrate the adaptation to the Caribbean context of European developments in military architecture from the 16th to 20th centuries. They represent the continuity of more than four centuries of architectural, engineering, military, and political history. https://whc.unesco.org/archive/1983/sc-83-conf009-2e.pdf.

to achieve this by introducing visitors to meanings and ideas, whilst allowing them to retain and express their own values.

The value and importance of the site's own resources is the reason why they have been preserved and protected. Providing visitors with opportunities to form their own intellectual and emotional connections to the importance of a site should help them care about the site. Worrying about something is the first step to taking care of it. Interpretation, as a voice of the site, can be a critical tool in the preservation of site resources.

"In the end, we keep only what we love. We will love only what we understand.
understand only what they teach us." — Baba Dioum, Senegalese poet

Visitors who discover relevance and personal meaning will be more inclined to participate in conserving a site's resources so that future generations can enjoy them. This can then translate into broader and more comprehensive support for resource protection and preservation at the national level. Through preservation of NPS units that encompass places, ideas, meanings, events, and habitats, we preserve the building blocks of a healthy, evolving society and environment. The NPS cannot preserve these national treasures forever without the public taking an active role in their preservation.

What is Interpretation for the National Park Service?
Interpretation translates the meanings of a place through personal means or services to help visitors understand and relate to a site or story. Interpretation helps build intellectual and emotional connections between visitors and resources, encouraging them to care about and connect with a site. *source https://www.nps.gov/idp/interp/101/module.htm

Introduction and Background to the San Juan National Historic Site

The fortifications of San Juan, Puerto Rico, have dominated the Caribbean landscape for more than four centuries. They are presented as a formidable testimony of the people and problems of the time, giving symbolic testimony to the changing uses and values over time. Designated by the United Nations Educational, Scientific and Cultural Organization as a World Heritage Site in 1983, today these impressive structures are protected by the San Juan National Historic Site, a unit of the National Park Service under the United States Department of the Interior.

On the island we know today as Puerto Rico, the Spanish Empire built, modified and maintained an advanced settlement whose main objective was to protect the strategic port of San Juan. This outpost provided access to the Caribbean Sea, the Caribbean Islands, New Spain (Mexico and Central America), and South America. From 1521 to 1898, the Spanish military and residents of San Juan successfully defended Spain's territorial interests. After the Spanish-American War of 1898, the fortifications were transferred to the United States.

This shift in world power at the end of the 19th century marked the beginning of a period of significant change, both for the fortifications and the people of this island. The forts became strategic outposts for the United States during World War I, World War II, and the Cold War. The forts were upgraded by the US Army with a variety of military defence structures and support buildings and renamed Fort Brooke. Although it was an active military reservation, the U.S. Army recognized the eminent historical value of the Spanish fortifications as one of the best-surviving examples of military engineering and worked to protect them. The United States Secretary of the Interior designated the fortifications as a national historic site in 1949. Twelve years later, in 1961, they were transferred to the National Park Service and the Commonwealth of Puerto Rico.

Today three forts - San Felipe del Morro, San Cristóbal and San Juan de la Cruz, (better known as El Cañuelo) and most of what remains of the fortress wall surrounding the city of Old San Juan along with St. John's Gate make up St. John's National Historic Site (NHS). The remaining sections of the fortification system are administered by the Commonwealth of Puerto Rico. The slow transfer of a military reservation to a National Park Service (NPS) unit parallels the evolution of the island's residents from Spanish settlers to American citizens in the Commonwealth of Puerto Rico, a territory of the United States. For many native Puerto Ricans, the forts represent their unique cultural heritage. Images of the forts, particularly the sentry boxes or sentry boxes, are found throughout Puerto Rico.

San Juan National Historic Site Long-Term Interpretive Plan
San Juan National Historic Site received approval for the Long-Term Interpretive Plan (LRIP), which provides recommendations and guides the development and implementation of interpretation facilities, media, services personnel, and associations that support the execution of the interpretive program. The planning team's goal is to promote the values of the park's resources through specially planned visitor experiences and excellence in interpretation.

The San Juan National Historic Site Long-Term Interpretive Plan serves to identify the four major interpretive themes to guide all development of interpretive programs (interpretive services and media) for the site. As a result, the site's interpretive program is presented in a historic scene composed of historic structures and landscapes that have evolved over the past 500 years and can be divided into five periods of significance:

- Spanish I, 1539 - 1760 (early Spanish)
- Spanish II, 1760 - 1835 (period of the main fort)
- Spanish III 1835 - 1898 (Late Spanish)
- American I, 1898 - 1940 (before World War II)
- United States II, 1940 - 1961 (World War II and Cold War)

The recognition of these five periods of significance becomes the basis for expanding the visitor's understanding of the site structures as individual components of an important

fortification system. At the same time, it establishes the basis for Planning: Purpose and meaning, Interpretive themes, Preservation and administration, Objectives of the visitor experience, among others.

The Long-Term Interpretive Plan at the same time, must be part of the site's General Management Plan (GMP), which established as objectives for interpretation, education, and visitor services the need for investigations to ensure proper improvement of the interpretive program, placing special emphasis on offering the visitor an overview of the almost 500 years of history represented.

Conclusion

Responding to the WHIPIC project, we aim to look at how heritage interpretation is constructed and understood, further analyzing the essential components already in place or required for the interpretation strategy.

Today, the U.S. National Park Service serves as a global wealth management model. The demand it receives in requests for support in the application of its management model justifies the fact that it has a permanent international affairs office that is dedicated to offering continuous support to other parks at an international level or to sites that aspire to become or adopt that model.

The U.S. National Park Service model is based on the interpretation discipline. The Interpretation is the maximum equation or formula under which the system was established more than 100 years ago. Preserve for the delight of these and future generations, as intact as possible, with the minimum impact of man's footprint, so that it endures as a site of contemplation, reflection, and appreciation, through which we will gain the support of visitors. and community for their protection.

Interpretation is not distracting with subjective discourses nor bombarding the visitor with technology, overshadowing its authenticity. Interpretation is presenting the place in its most natural state possible to the visitor with the objective that the visitor achieves his or her own individual experience.

Through Interpretive Planning, sites can serve as an objective to mitigate the impact of the "UNESCO's Branding" on sites declared World Heritage, by having a Strategic Plan on how to emphasize the role of their importance to the world and not a mere tourist destination and thereby promoting instead conscious and responsible tourism.

Interpretation is the tool that allows the visitor to appreciate the historical resource, and with it the need for its conservation and protection. With this we would be contributing with a new awareness and good practice of "travelling with a purpose" focusing on acquiring an experience of appreciation and learning and with more awareness of mitigating the impact

of its footprints. The interpretation is not about discouraging the tourists, but on the contrary, it is about educating them.

In short, National Parks are nourished by education (research: historical and scientific in all its fields (biology, etc.). To acquire the information base (both scientific and historical data) on which it practices and exercises the Interpretation of the resources in their parks.

It is through Interpretation that we are fulfilling the mandate of Recreation; it is the set of human activities related to physical and mental recreation, intended for pleasure, fun and entertainment. Therefore, through Interpretation, recreation is fulfilled and more oriented towards the intellect, reflection and understanding.

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DUB LONDON: BASSLINE OF A CITY (MUSEUM OF LONDON)

Theresa Dhaliwal Davis and Emily Durant

Project aims

Dub London: Bassline of a City (Project dates: 20 October 2020 – 5 September 2021 / closed November 2020 to May 2021 due to Covid-19 lockdown) was conceived to open up a conversation with Black and Caribbean Londoners. A two-fold project, we wanted to make space for Londoners to share their heritage by adding to the museum's permanent collection as well as shaping our headline temporary display. This project forms part of the museum's Curating London programme of contemporary collecting, which puts peoples' knowledge and lived experiences at the heart of what we do by working with communities and individuals whose stories are not reflected in our collection (this was a four-year collecting programme funded by Arts Council England).

Born out of Jamaican reggae, dub can most simply be described as a way of making music by using the recording studio itself as an instrument. From its earliest days London was a centre of production, with recording studios, record labels, record shops, radio stations and clubs. Dub is a much wider cultural phenomenon which finds expression in live performances, poetry, religion, fashion and food. Through collecting and displaying objects and oral histories, our aim was to foreground personal stories from different London generations, map the presence and loss of heritage across the city, and represent linguistic and cultural diversity.

We wanted the display and programming to be accessible to dub devotees and curious newcomers in the museum, community spaces, and on digital platforms. We planned a high- impact display in our free temporary display space, at the very start of the visitor journey through our main galleries. The project comprised public events, online content and outreach. It also encompassed a collecting output that broadens the museum's collection and ensures these stories are available to London in perpetuity. As part of a wider collections strategy, the project was devised to address the gaps in the museum's collection, by preserving unheard and underrepresented stories of Londoners.

Co-production and participation

There are many voices of dub. It's a sound, a culture and a history; it was a challenge to put that intangible heritage on display. Although this project was initiated by the museum, it was led by a network of community contacts who shaped the scope. We allowed a long research period to build up a network of consultants who could unpack the topic from a wide cultural perspective. Research was led by in-house curators with colleagues across museum workstreams in Learning, Communications, Collections, Exhibitions and Events. Together we worked in partnership with key members of dub and reggae communities across London, meaning we were guided both by paid community consultants and informed by public engagement activities.

We spoke in depth with record shop owners, members of the Rastafari community, musicians, writers, DJs, academics, radio producers and fans for whom dub is a part of their cultural heritage. Our particular thanks go to Wally Bryan at Supertone Records, Papa Face from Dub Vendor and the other owners of fifteen record shops across London. Specialist knowledge came from writiers, academics, and researchers Lloyd Bradley, Mykaell Riley, Chris Lane and David Katz. Musicians and producers Zoë Baxter (DJ Lucky Cat), Channel One Sound System, June Reid and Lynda Rosenior-Patten of Nzinga Soundz, to name just a few, gave us an insight into their worlds, inviting us into their crew vans and telling us about the first gigs they went to. We came to understand dub's spiritual aspect through workshops and conversations with the Rastafari Movement UK; Sistah Stella Headley, Sistah Sheebah Levi, Original Dubman and Ras Cos Wadadda. Through these conversations we understood the importance of recognising and communicating the social context of dub, its relationship to racism and the realities of injustice. Curators collected many oral histories which shaped lines of enquiry. When we met Wally Bryan the first thing he said was: 'I'm not going to speak to you unless I can tell you my entire life story.' A series of interviews covered his childhood in Jamaica through to his arrival in the UK in the 1960s up to today. He was there for the birth of reggae music, the invention of ska, and to see dub emerge. Wally's testimony, and the hours spent in his record shop carrying out the interviews, brought home a message we embodied in the display: these aren't just record shops, they're community hubs and spaces where history is kept alive.

We planned to engage with different forms of dub culture and work with varied practitioners. Curatorial research took the team to Notting Hill Carnival in 2019. We recorded seven hours of Channel One Sound System's set, and commissioned a photo series capturing the day from British-Ghanian photographer Eddie Otchere. We also hosted a Tribute to Dread Broadcasting Corporation – one of the first black-owned pirate radio stations that played reggae and Black music. We worked with the families of the founders to create a series of DBC inspired broadcasts, using archival material and a new radio-based commissions over a weekend.

When it came to planning the display that would be the end result of this research, we turned back to collaborators to help conceptualise the experience, design the display, and source materials and interpretation. Papa Face, DJ and owner of Tooting shop Dub Vendor Reggae Specialists, joined our design team from the early planning stages, sharing his experiences of building and running a shop and market stall, from the importance of the brand of decks to the measurements of units to fit 7 and 12" records. When we asked renowned producer Mad Professor to review our display concept, he told us it needed more on the art of making dub itself. We discussed how to communicate this technical craft to non-specialist audiences, and he invited us to his famous Ariwa studios in South London – the masterclass in mixing appears on film in the display. We hosted hearty discussions with mixed groups on the very essence of what is and isn't 'dub'. A brainstorm exercise about musical connections sparked significant debate and we represented this open-ended process by recreating the mind map as a display graphic (which proved popular on Instagram). We asked DJs, poets,

sound system operators and superfans to send us a text on what dub means to them. The texts appear on record sleeves in the display, a testament to the many voices of dub.

We also made the display a draw for online visitors by curating an online SoundClash season of content and events. This digital space formed an accessible lasting hub for social media, YouTube and website visits, and delves deeper with articles, films and links. Pages cover subjects such as record cover art, Black British photographers, and an interview with rapper Tippa Irie. Online panel talks and film viewings delivered during lockdown allowed our community consultants to contribute more widely to the museum's work and engage directly with the public. We also produced an online display tour and made bonus content available through the Smartify app and webpage, and a curated Spotify playlist captures the sounds chosen by record shop owners.

Stakeholders and participants
'Working on Dub London felt like a great responsibility, working in partnership with organisations such as the Rastafari Movement UK gave the exhibition the socio–political backdrop, with many contributions from musicians, artists, producers and fans. The brilliant Papa Face from Dub Vendor Record Specialists who brought alive our exhibition record shop, training visitor museum staff to work the 'decks' , they brought the place alive playing and mixing vinyl records at the request of visitors. The space felt joyous and it wonderful to see visitors really be involved, it has been a real privilege' - Theresa Dhaliwal Davis, Co-curator

Our partnerships included, but were not limited to:
• Proprietors of 15 Independent record shops across London
• Rastafari Movement UK
• Channel One Sound System
• Nzinga Sounds, an all-women sound system
• Mad Professor, dub producer and artist
• BBC 6music, radio station
• Contemporary and historic Black British photographers
• Nicholas Daley, fashion designer
• Dread Broadcasting Corporation, pirate radio station
• Mykaell Riley, academic and ex-member of reggae band Steel Pulse
• North London supplementary schools

We sought to invite communities to tell us what they felt was representative of the dub reggae community and culture. Through co-production, we pursued a joyful celebration of heritage and modern London beyond the traditional Windrush and immigration narratives, avoiding clichés and seeking out authentic, authoritative voices. The essence of this project was making space for the untold stories of dub Reggae culture and communities. The museum's role was that of facilitator and funder, in taking a back seat and enabling communities to tell their own stories.

Extensive formative consultation supplemented the museum's expertise in ensuring a broad appeal. Examples include workshops delivered by the museum's Learning team with Supplementary Schools in Tottenham. When the young people were given the opportunity to interview June and Linda from Nzinga Soundz, we uncovered resonance with the wider African Caribbean community and tested ways to celebrate the diversity of Caribbean languages, dialects, accents and phrasings in dub music.

Another inclusive strand emerged when Sistah Stella, Nzinga Soundz, CAYA Sound System and others emphasised the importance of women's experiences across generations. Female- led sound systems, radio producers and DJs tell their own stories in the Innovational Women section of the display.

While trying to highlight untold stories, we acknowledged that this content was likely to be new to traditional museum audiences. At a pop-up display at the 2020 BBC 6Music festival prior to the exhibition opening, the museum and community consultants asked music fans how to communicate the complicated musical evolution of dub. The resulting mind map and testimonies from 6 Music DJs - printed large-scale in the display - create a point of access for audiences new to the story.

How: exhibition interpretation
To present a display about dub in London that captures its essence, the only solution was to create a record shop inside the museum itself. The role of the record shop as the hub of the community would resonate with many Londoners. We were inspired by the DIY aesthetic of record shops; with a small budget and in-line with the museum's commitment to sustainability, we achieved an authentic experience through reusing exhibition setworks and display cases from a previous display. Papa Face ran a pop-up shop at the record counter three days a week, and mixed records on the Technics 1210 turntables. We collected over 150 iconic vinyl records which are all on display, available to listen to. The space is permanently staffed when open to the public, so visitors can always engage on a personal level with the subject. Within a relatively small gallery space (approx. 100sqm) we created two conceptual areas, and visitors moved through the 'indoor' record shop area, to an area looking at dub 'outdoors' at carnival and street parties. Our front-of-house staff have immersed themselves in dub culture, creating a new cohort of fans and members of the dub community.

• The co-production process is made visible in the gallery: One notable figure from the Rastafari community, Sistah Sheeba, introduces visitors to the display with her own take on the question 'What is Dub?', spoken in her Jamaican patois and played on a speaker at the entrance.
• A large graphic mind-map of concepts and genres around to dub represents all the potential connections and influences.
• Visitors can request any record and hear it on bass-heavy speakers – the one thing everyone agreed on when we asked 'what is dub?', is that it's essential to feel the bassline!

- Oral histories are pressed on unique vinyl records, or 'dubplates'. Visitors can listen on headphones, and the records will become part of our collection.
- In a short film displayed on the record shop counter, producer Mad Professor gives a masterclass on mixing dub from his London studio.
- A specially commissioned map of London appears on the wall and on staff t-shirts. It marks the locations of the 15 iconic record shops from which ideas, stories and memories, object loans and original props were sourced.
- A display case evokes a dub fan's room, with an eye-catching outfit by fashion designer Nicholas Daley the centerpiece of a collection of iconic clothing, mixtapes, artwork and books. Many of these objects were authentic pieces on loan from our project partners.
- Visitors read the story of dub in the voices of our contributors written on the back of record sleeves, instead of traditional captions. We intended visitors to be able to choose and pick up the record sleeves, but this became a static display following Covid-19 hygiene requirements.
- The display's centerpiece is the iconic speaker stack belonging to Channel One Sound System that has appeared yearly at Carnival since 1983. The recording of Notting Hill Carnival 2019 provides a soundscape.
- Photographs by Eddie Otchere evoke the atmosphere of carnival. This series is on display with work by Charlie Philips, Dennis Morris, Adrian Boot and more Black British photographers.
- Photographs are mounted on a bespoke wallpaper made up of hundreds of flyers for club nights and events spanning 50 years of dub in London.
- Short films and photographs capture music events at club nights, community centres and parties.

Reception and audiences

We are proud that the display has found new audiences for the museum, with 42% coming from Black, Asian, and Minority Ethnic backgrounds – an increase of 30% on our usual visitor profile (from the museum's 2019/20 figures). 24% of Dub visitors alone identified as Black, which is twenty times more than the museum's visitors in 2019/20. Our digital content gives those who were unable to reach the museum the chance to experience and share Dub London from home.

The display has received high-profile visitors from politicians to musicians, and positive press reviews: 'That idea of belonging, of dub as a joyful refuge, is the overriding impression left by this new...exhibition at the Museum of London' – London's Evening Standard

We are proud that our community consultants and partners feel a sense of achievement in their work with us. One interviewed partner told us: 'We are looked at by the rest of the world as being the centre of dub music so it's good that the Museum of London is recognising this. Rastafarians especially will be really excited to see that their community and their culture is being acknowledged.'

We also conducted public evaluation (via a survey) with visitors. Particularly noteworthy is the twentyfold increase in visitors identifying as Black, which demonstrates our success in reaching those traditionally underrepresented in our content. This is evident not only in the content itself, but how we have presented it; with the rhythmic sounds of the B-side drifting down the queue to enter the Dub London display, visitors are nostalgic for their youth and thriving night time scenes.

Dub London: Bassline of a city recently won the Association for Heritage Interpretation Awards in the Untold Stories category. The judges also nominated an overall winner with Dub London winning top prize AHI Engaging People Awards 2021: 'The award was given because Dub London is an exemplar of interpretive engagement by combining thorough planning and audience consultation with creative delivery to create a temporary exhibition and four-year collection programme. The exhibition blends traditional and innovative on-site and online approaches in its delivery, combining graphic panels and object displays with audio-visual and personal interpretation. It is brilliantly co-curated with the community it is about.' Bill Bevan, AHI

Conclusion: preserving and communicating intangible heritage

Sharing untold stories was our guiding principle, and the display was conceived as an inviting space for visitors to revel in their own cultural heritage or explore something completely new. London still has the highest concentration of specialist reggae record shops outside of Kingston, Jamaica, so it was fitting that it's not a polished exhibition but a lively, changing space filled with the buzz of voices and music.

By creating an immersive musical experience, the display offers an accessible hook for audiences that wouldn't otherwise seek out the stories of Caribbean culture in London. The presence of Dub vendor staff at the record shop counter invites our audiences to strike up conversations with staff and with each other to explore their shared and diverse heritages. In telling the story of dub and its influence on the capital city, we empowered people who had not engaged with the museum to have a greater stake in our activities and collection.

Through Dub London we added fifteen oral histories to the museum's collection as well as a sound recording of Channel One Sound System at Notting Hill Carnival. Alongside this intangible heritage, we acquired a set of key photographs by leading contemporary and historic Black photographers, and over 150 vinyl records. Our curators, experienced in co- production, continue to maintain long term and sustainable relationships with community partners.

Through conversations, feedback on social media, and formal evaluation we know our visitors were engaged, inspired and moved by the unique approach we took to this subject. We have reached new communities and made space for them to tell their stories, found new audiences through the display, and sparked conversation among Londoners. We are proud of the multi- dimensional approach we took, capturing the very essence of dub music and

culture for London in perpetuity. The legacy of this project will be felt in our new museum, due to open in 2026; we are currently working with some of the same partners from Dub London to commission a unique new sound system.

And finally…

If you are interested in hearing more dub music, the Spotify playlist (available to visitors during the exhibition and via our digital platforms) can be found at the link below. Here are four key tracks to get started:

- Slingshot in Shepherds Bush (2014) from Inna London Dub by Tuff Scout All Stars Jake Travis and Gil Cang's label set - Dub in the grand tradition. Mixed by Gil and Deemus, appealing to the new dub crowd and with a flavour of the old school classics
- Shashamane I (1979), a single by Sister Rasheda - The producer Ras Muffet mix (2011) is recommended
- Forces of Victory (1979) from Forces of Victory by Linton Kwesi Johnson - The second album with Dennis Bovell's Band, a calmer, more measured work, packed with both wry observation and political conviction
- Under Me Sleng Teng (1986) from Greensleeves Disco 45 by Wayne Smith - The riddim, which was created by the collaboration between King Jammy and Wayne Smith, was titled 'Under Mi Sleng Teng' in 1984 and represents the start of digital age reggae music genre that changed the island culture of Jamaica, and the use of the bass-line by hip-hop producers in the United States
- Dub London: Bassline of a city Spotify playlist: https://open.spotify.com/user/museumoflondon?si=9ozV_L2rS3KT-Cf7IRjGQ

KIGALI GENOCIDE MEMORIAL
Dieudonne Nagiriwubuntu

Objectives integration

Kigali Genocide Memorial operates under 5 main objectives, including: commemoration, education, prevention, documentation, and survivor's support across its activities and exhibitions.

Commemoration   The memorial provides a national and international focal point for remembrance of the Genocide against the Tutsi. The final resting-place for 250,000 victims of the Genocide, it is a site where their memory is preserved and where people from all levels of society can honour their humanity, learn about what happened to them and reflect on the challenges this experience raises for our lives and communities today. On the 7th of April every year, the President of the Republic of Rwanda, together with other government officials and friends of Rwanda, lights a Flame of Remembrance at the Kigali Genocide Memorial to mark the beginning of the 100 days of remembrance 'Kwibuka'.

Education   The memorial is a birthplace of the Peace and Values Education now built into Rwanda's national school's curriculum, the Memorial is also home to the Kigali Community Peace Centre where every year thousands of Rwandans including teachers, students, parents, and decision makers are trained on Peace and Values Education to help them build sustainable peace.

Prevention   To improve the practice of violence prevention and peace promotion, the memorial conducts and encourages research about genocide. The Memorial's education initiatives include programs encouraging communities to transform mindsets of mistrust and prejudice to a position of shared responsibility for peace and stability, to build long-term peace.

Documentation   Hosted at the Kigali Genocide Memorial, the Genocide Archive of Rwanda is dedicated to documentation of the Genocide against the Tutsi. It records evidence of the genocide, testimonies of survivors and eyewitnesses, and details of genocide victims. It has a repository for physical artefacts, and a website which includes video testimonies, archival photographs, colonial documents, and identification records.

Survivor support (Rebuilding lives)   Facing the emotional, financial and health challenges experienced by survivors in extreme need, staff felt compelled to help. What started with staff members donating to assist survivors in difficult circumstances was formalized with the Rebuilding Lives Programme based at the Kigali Genocide Memorial. Through it, the memorial continues to bridge the gap for some of those most in need and

care for survivors who inspire us in our fight against genocide. Rebuilding Lives helps survivors with counselling and medical care, living expenses and home repairs, training, and work opportunities through social enterprises run by the Aegis Trust, which manages the Kigali Genocide Memorial on behalf of the Ministry of National Unity and Civic Engagement (MINUBUMWE). Rebuilding Lives also helps cover education costs for young people whose families were devastated by the genocide.

Code of ethics: responsibility and approaches

For physical artefacts and historical collections, at the Genocide Archive of Rwanda, the memorial applies the "theory of provenance" while physically preserving the collections. Every item is given a unique identifier and is put on the shelf. The shelving plan is recorded in an inventory list (also called "the Master List") and is managed by the Archivist.

To make preserved materials accessible to the world, materials are digitized and uploaded on the online archive www.genocidearchiverwanda.org.rw . Each digitized item is added with descriptive metadata (providing the first level of interpretation of the material).

There is a specific code of ethics for audiovisual testimonies, which include processes of identification and engagement with eyewitnesses, procedures for testimony recording and publication considerations. Different written guidelines are followed by the archive team for the following:

- Recording of a testimony: A standardized consent form, signed by eyewitnesses before getting recorded on camera. A standardized pre-interview questionnaire (PIQ), which is given to eyewitnesses prior to testimony recording. They fill it in and give it to the archive team. PIQs (Pre-Interview Questionnaires) help the archive team get to know details about eyewitnesses before recording on camera happens, and help eyewitnesses to remember their memories, among other things.
- Psychological support: every recording session is supported by a professional psychologist who takes care of both eyewitnesses and recording crew before, during and after testimony recording sessions.
- Transcribing, translating, and subtitling testimony: performing the indexing of testimonies, the archive has a glossary of key words and topics used for indexing. They are compiled in what is called the 'Thesaurus for indexing Audiovisual Testimonies of the 1994 Genocide Against the Tutsi'.

There are also publication guidelines, particularly for handling sensitive content like testimonies discussing sexual violence. Privacy and the will of eyewitnesses as expressed in the consent form are always respected.

In summary, the archive follows a set of guidelines for collecting, digitizing, and providing access to its collections online and in the physical archive.

Archiving sensitivity and approaches to address the challenge

Some years back, the archive team has received two cases where survivors who initially had granted the archive permission to use their testimonies came to the team requesting their testimonies to be removed from the online archive, or simply be removed from collections section for personal reasons. Their wishes were respected.

The team also has had cases of survivors who experienced sexual violence and rape, who wished their testimonies to be released only after their death (which will be done). They also had others who wanted their testimonies to be shared extensively in the public domain for wide access. However, in a quest to protect their privacy, such testimonies can also be accessed by online users after they have provided details and information about why they need such information and after consenting to respect the archive's use and re-use rights of materials.

Other challenges concern the lack of some details for historical materials the team gathered from different institutions. Missing details are in many cases about dates of creation of the material, context of creation, names of people (for photos), and copyright implications.

These issues are addressed through continued research and engagement with donors of the materials. However, since most of the concerned materials were created before and during the 1994 Genocide against the Tutsi, it takes a lot of time to conclude the search for missing information, making the archive team delay publication of the materials online.

Global vision: Changemakers programme

One of the key examples of approaches in dealing with current and future concerns of conflicts, Kigali Genocide Memorial through Changemakers programme provides an opportunity for teachers, youth, and community leaders to learn from the Rwandan experience and to apply that in their own communities. It is a platform where not only Rwanda can share its experience with others, but others can come and share their good practice in building resilience against violence.

Ranging from 5 to 12 days, these programmes provide intensive learning and insight into the Genocide against the Tutsi and the way Rwandan society is dealing with its legacy. They encourage self-reflection about the attitudes, policies, and actions of participants, and they equip participants with knowledge and skills to increase their contribution to peace in a post-conflict or active conflict environment.

Previous programmes for visitors from the Central African Republic and South Sudan have had a significant impact on the subsequent actions of participants. These include influential paramount chiefs in South Sudan who went on to block the recruitment of youth in their areas by parties to the civil war – insisting that instead, these young people should be going to school.

"Aegis Trust and the Kigali Genocide Memorial have been the force behind our continued hope for peacebuilding in South Sudan. Chiefs went back to their villages and started telling people, 'Whatever we are doing right now will not help us. We can mobilise our young people to fight, and they lose their lives. Why don't we mobilise them to go to school?' Lives have been saved."

— Nicholas Aru Maan, Co-Founder, SSYPADO, South Sudan

Stakeholders and partners

The Kigali Genocide Memorial is the result of collaboration between Rwandan authorities and the Aegis Trust for Genocide Prevention. The Aegis Trust is an international organization working to prevent genocide. Through education, Aegis works to build long-term peace by encouraging communities to change from mindsets of mistrust and prejudice that lead to genocide, to a position of shared responsibility for peace and stability. The Aegis Trust manages the Kigali Genocide Memorial on behalf of Rwanda's Ministry of National Unity & Civic Engagement (MINUBUMWE). The Memorial works with the Government of Rwanda to support delivery of Kwibuka - the annual commemoration - and regularly hosts visits by foreign dignitaries.

Partners for ASPIRE (Action for Sustainable Peace, Inclusion, Rights and Equality) / Peace and Values Education are the Rwanda Education Board and the University of Rwanda College of Education and Teacher Training Centres. In addition, boundary partners include groups of individuals with particular roles in the community who experience inner change, but who also become changemakers to influence others. These include Educators, Parents, Youth, Researchers and Decision Makers.

Partner organisations within the 'Rwanda Peace Partnership (RPP)' include Interpeace and Never Again Rwanda. The organisations work together to coordinate peace education activities and build synergies towards the shared goal of creating the conditions for a peaceful, cohesive, and inclusive society. The Memorial's work has earned the support of donors including the Swedish International Development and Cooperation Agency (Sida), the United Kingdom Department for International Development (now part of the UK's FCDO), and the Embassy of the Kingdom of Belgium.

Future of the Kigali Genocide Memorial

The Kigali Genocide Memorial continues to stand as a place of remembrance and learning for both the local community and visitors from around the world. Over the years, it has provided a powerful and evocative experience for those who have walked through it. Their shared narratives and reflections highlight the lasting impact of the Genocide Memorial, its educational importance, and its role in fostering healing, unity, and global awareness.

In the few quotes below, we introduce some of the feedback received, giving a glimpse into the profound impact this memorial has had on those who have encountered its tragic yet vital history.

Ban Ki Moon, Secretary General of the UN (2007-2016), reflected at the Kigali Genocide Memorial, "We failed in Rwanda. We failed in Srebrenica. But you are writing a different future."

"What I learned here [at the Kigali Genocide Memorial and with Aegis in Rwanda] I will put at the service of my brothers with weapons in their hands, so that everyone can get the idea about sincere reconciliation and forgiveness."

— Brice Emotion, former spokesperson for the Anti-Balaka Militia (Central African Republic)

"When my mother told me about the people who murdered her family, I immediately decided that I will take revenge and kill those people. During this training, I learned about the power of forgiveness and realized that I would not find peace by killing them. Today, I cancel my revenge. Instead, I commit to making a difference by building peace in my community."

— Male Participant, Peace and Values Training with the Aegis Trust, Kigali, February 2023

"This holy place ... teaches us to spread love and acceptance. Because of places like this that show us how important it is that we forgive, but never forget, I have hope for this World."

— Urška Klakočar Zupančič, President of the National Assembly of Slovenia

"It means a lot to me to know that my testimony and photographs of my family are kept at the Genocide Archive of Rwanda. The memory of my loved ones will not be lost, and future generations will be able to learn from my experience–and the experience of thousands like me."

— Rosette Sebasoni, Genocide survivor

Contributors

Literature Review
Sujin Heo. *Programme specialist*, WHIPIC
Anji Kim. *Programme specialist,* WHIPIC
Steve Slack. *Independent Heritage Interpretation Consultant*

Case Studies
Milagros Flores-Román. *Former President,* ICOMOS ICOFORT
Theresa Dhaliwal Davis. *Creative Producer,* Museum of London
Emily Durant. *Senior Exhibition Project Manager,* Museum of London
Dieudonne Nagiriwubuntu. *Manager,* Kigali Genocide Memorial

Roundtable Discussion
Jean-Louis Luxen. *Professor Emeritus,* Catholic University of Louvain
Olwen Beazley. *Manager Historic & World Heritage,* NSW National Parks & Wildlife Service
Hyunkyung Lee. *Assistant Professor,* Sogang University
with the above authors of the Literature Review and Case Studies

The International Centre for the Interpretation and Presentation of World Heritage Sites is one of UNESCO's Category 2 institutes. The WHIPIC is established to promote the understanding and protection of heritage through the inclusive interpretation and presentation of heritage around the world.

The WHIPIC aims to promote reconciliatory cultural dialogue and to contribute to the sustainable development of humanity by identifying various values and meanings of World Heritage sites through research, capacity building, informatisation, and networking while sharing the results with the general public.