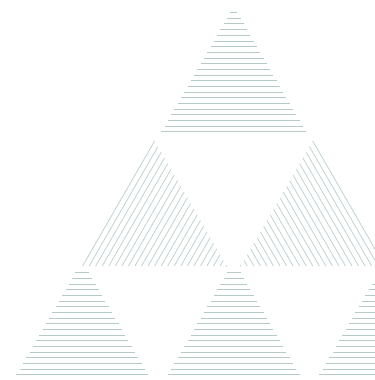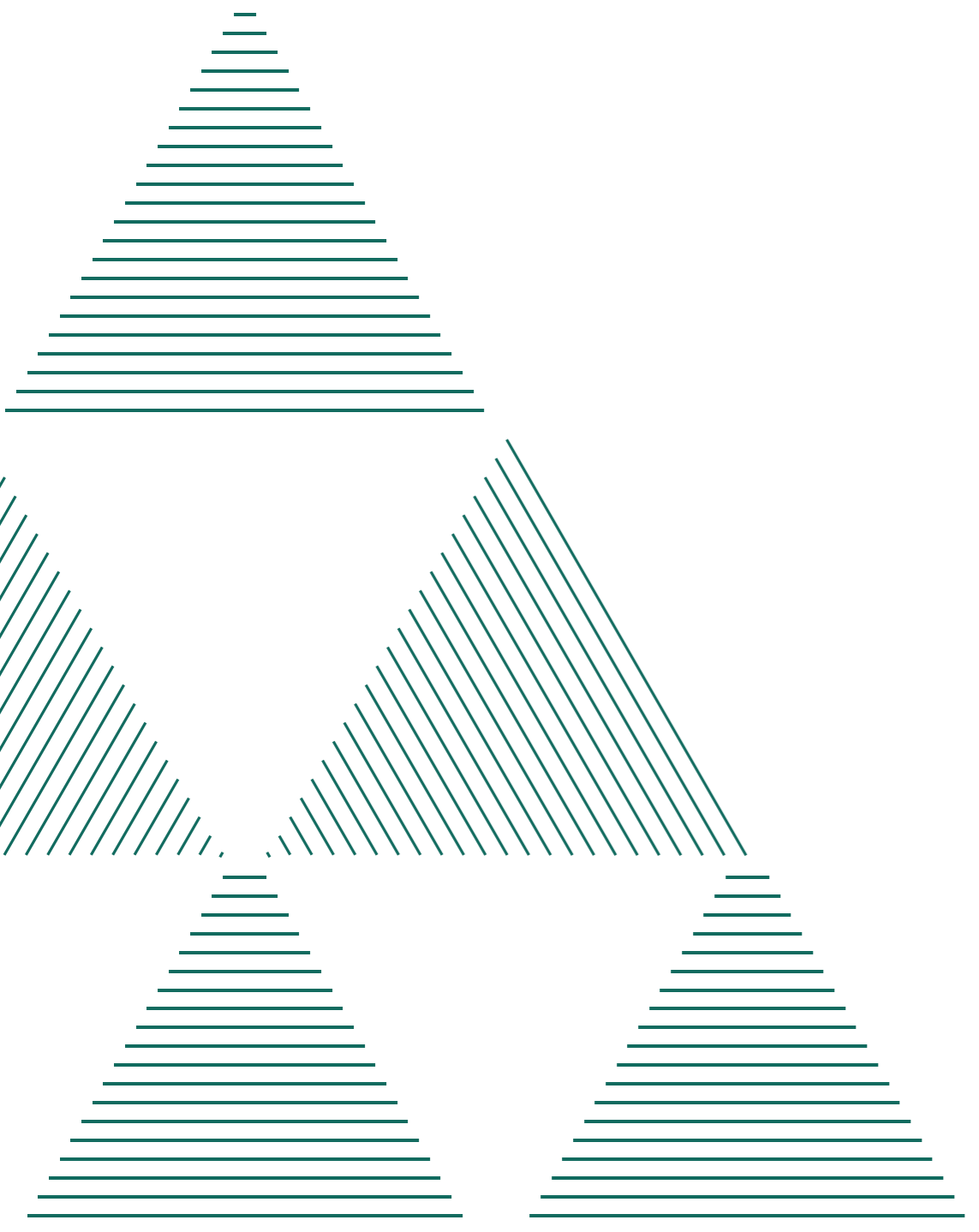UNESCO WHIPIC

Definitions and Concepts of Heritage Interpretation and Presentation 2023

Theoretical Research Report | Dec. 2023.

Contents

I

Introduction

I

Introduction

People and heritage are closely interrelated, and they interact with each other. These interactions can be expressions of cultural diversities, developing community identities, evolution of traditional knowledge and technologies, and improving community well-being and quality of life (Kong et al., 2022).

The meanings of heritage for human society are very diverse, and they provide many benefits to humanity. Heritage interpretation and presentation are necessary to identify and create heritage values and meanings based on the deep understanding of diversity. Since the role of the heritage process is expanding within contemporary society, heritage interpretation and presentation are increasingly important in creating and sharing heritage values with modern communities. Heritage interpretation and presentation with community participation are considered essential processes for communities to find their meanings and narratives regarding heritage places, and it also helps build community identities through the process (Court, 2022).

Nevertheless, the relationship between heritage interpretation and presentation still needs to be more precise (Silberman, 2022). With the growing importance of heritage interpretation and presentation in national and international heritage policies, these often vague and sometimes misunderstood concepts create challenges for effective methodology (Kang & Kim, 2022). Consequently, the concepts of heritage interpretation and presentation need to be explored and reviewed in terms of how people use the terminologies and examine how they may be related to each other, what roles they serve in the heritage process, and how they can arouse positive impacts on heritage places and their communities.

Therefore, the aims of this research project are;

1. Defining concepts and terminologies of "Heritage Interpretation" and "Heritage Presentation";
2. Seeking the relationship between those two concepts at academic, policy and practice levels;
3. Establishing some basic principles for implementing heritage interpretation and presentation

By the end of this project, it is expected that;

1. The vague and often overlapping conceptual boundary of the terminologies of "Heritage Interpretation" and "Heritage Presentation" would be revisited and clarified, to enhance clarity to the terminologies and concepts for academic, policy and practical uses;
2. A better understanding may be gained about how heritage contributes to enriching narratives of heritage places and to sharing them with wider heritage communities through defining relationships between those two concepts;
3. It establishes fundamental principles on how to take approaches to heritage interpretation and presentation and how to use them in practice, by establishing basic principles of heritage interpretation presentation.

This research started in May 2022 and is currently in its second phase. The mid-term plan of this project consists of;

- 1) "Definitions and Concepts" Research
- 2) "Basic Principle" Research
- 3) Developing Guidelines.

The whole research process is also closely associated with other research areas of UNESCO WHIPIC, such as policy, thematic, and regional research.

In 2022, the first phase of this research project focused on the conceptual realm of "heritage interpretation" and "heritage presentation". It concluded by drafting a one-paragraph definition of "heritage interpretation" definition with a paragraph. This new definition draft was developed through literature review, working group meetings, international surveys and conferences. During the working group meetings, the members dealt with the following questions to help formulate the new definition (Kang & Kim, 2022);

1. What is heritage interpretation and presentation? What are the critical elements of heritage interpretation and presentation?
2. What should be included in the concept of heritage interpretation and presentation?
3. In which part of the heritage conservation and management process could the heritage interpretation and presentation be implemented?

Through the first phase of the research project, it was noted that the concept of "heritage interpretation" and its terminology originated from education and site interpretation of natural heritage and has been internationally disseminated since the adoption of the 2008 ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites. However, heritage interpretation and presentation has also been recognised as a complex and challenging task amidst the recognition of multiple values and cultural diversity. Moreover, recent conflicts and issues on heritage places result from different approaches and understanding of heritage values and significance. The social issues bring out a paradigm shift of heritage interpretation that moves beyond educational activity towards the "meaning-making process" of heritage places. Hence, the deliberations within the research group reached to a consensus to consider heritage interpretation as a "meaning-making process through communication, participation and experience" supported by wider heritage communities. In the similar context, the deliberations at a conference emphasised on setting up governance, evaluation systems, ethical guidelines, and practical methodologies for heritage interpretation and presentation is essential.

> "Heritage Interpretation is a meaning-making process through communication, participation and experience."

Following the first phase of the research project, the second phase focused on "heritage presentation". Hence, this research report summarises the outcomes of the second phase of the project and mainly focuses on the definition of "heritage presentation" and how it relates to "heritage interpretation". In order to more clearly define the conceptual understanding of heritage interpretation and presentation, this year's research questions are as follows;

- Are heritage interpretation and heritage presentation different concepts? To what extent are they different, and how can we distinguish them?
- What are the purposes and roles of each concept?
- Who participates in the process of heritage interpretation and presentation processes?
- How can heritage interpretation and presentation contribute to heritage places in positive ways?

To resolve the above-mentioned questions, this year's research consists of three main parts:
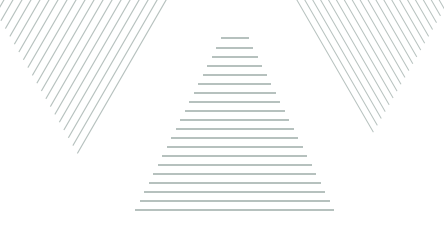
- 1) literature reviews;
- 2) working group meetings;
- 3) and publication.

This volume reports on the process and outcome of literature review and working group discussions, sharing the overall flows of discussion agendas, presenting arguments and meaningful insights by working group members and, more importantly, opening up this discussion to the broader people who are involved in heritage process to stimulate more discussion.

The structure of this report consists of chapters 1 to 5. Chapter 2 discusses the results of literature review on the concepts and terminology of heritage interpretation and presentation. It summarises theories and research outcomes of heritage interpretation and presentation, proposed by researchers and practitioners, and describes how interpretation and presentation are being addressed in the field of World Heritage. In the following chapter, Chapter 3, the proceedings of this year's working group meetings are covered. It describes the agendas and key discussion topics of each meeting, as well as its process and methodology. It ultimately presents how the draft definition of "Heritage Presentation'' was derived. Chapter 4 introduces the draft definition of Heritage Presentation suggested by the working group and provides additional opinions and considerations through the final comments made by the working group members. Chapter 5 aims to present the conclusions, summary, and insights of the research plans for the coming years and the medium-term.

Individual opinions and commentaries from the research group members are included in the appendix. Since it is difficult to cover all the details of each meeting in the main chapters, and the main content is described based on the meeting agenda questions, it was deemed necessary to present the in-depth analysis and opinions of individual participants as well. It is not possible to merge all the opinions of the discussants, and some compromises had to be made to reach conclusions. Therefore, the opinion papers in the appendix are considered necessary to present as they contain considerations and lessons that should not be overlooked in the future.

In advance of the research, it is fully recognised that understanding heritage and its concepts vary enormously. Though the discussions of this particular research primarily focused on the interpretation and presentation of the World Heritage Properties (as per the mandate of WHIPIC), it is recognised that the concepts and approaches can be expanded to any other heritage - tangible or intangible, places or objects, and so on. Hence, it should be recognised that the research project has a specific mandate but the outcomes may have broader relevance in the heritage sector beyond the world heritage convention and management of

world heritage properties. Subsequently, it is to be hoped that this discussion on heritage interpretation and presentation may be expected to include the broader perspectives of the entire heritage world.

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II

Literature Review

Literature Review

♦ 1. Introduction

This chapter reviews previous literature on various approaches to the interpretation and presentation of heritage. Based on existing literature, this study examines how scholars and specialised institutions in the field of heritage interpretation and presentation have defined the terminology. We will also review how these terms are being used on an international level through the World Heritage Convention and its operational guidelines, charters, and declarations of prominent international organisations such as ICOMOS and ICOM. Additionally, we will analyse books and research findings that focus on heritage interpretation and presentation to provide insights into the functions and roles they serve beyond facilitating public understanding of heritage. Through this analysis, we aim to identify any gaps between the current definitions and the actual role of heritage interpretation and to suggest how the establishment of new terminology and concepts can contribute to the interpretation and presentation of heritage for key stakeholders, experts, and practitioners in the field.

♦ 2. Current Definitions of "Heritage Interpretation" and "Heritage Presentation"

The terms "heritage interpretation" and "heritage presentation" are understood in various ways within the field of heritage sites and academia. The understanding and usage of these two concepts may vary depending on the country or region, and they can also be used with different meanings depending on the researcher's academic background. Some interpreters even use these two terms interchangeably. To understand the origins of this academic ambiguity, Silverman emphasised the need for a clear distinction between the two terms, as they originated from different roots (Silberman, 2009, 2022). Logan also clearly stated that while the concepts of interpretation and presentation are closely related to heritage

management, they are not interchangeable terms (Logan, 2022a, 2022b). Considering these aspects, it is necessary to closely examine how the current terminology for heritage interpretation and presentation is defined and used by scholars and interpreters.

Freeman Tilden, who is widely regarded as a pioneering researcher and interpreter in the field of heritage interpretation, provided a definition that is still frequently cited in his renowned book "Interpreting Our Heritage" (1957). Since Tilden, many scholars, interpreters, and specialised institutions in heritage interpretation have defined it, as shown in Table 1 and Table 2.

● Table 1. Heritage interpretation definitions by scholars ●

	Category	Authors	Definition	Year
1	Education	Tilden	An educational activity which aims to reveal meanings and relationships through the use of original objects, byfirsthand experience, and byillustrative media, rather than simply to communicate factual information	1972
2	Education	Beck and Cable	Interpretation is an educational activity that aims to reveal meanings about our cultural and natural resources. Through various media, including talks, guided tours, and exhibits, interpretation enhances our understanding, appreciation, and therefore, protection of historic sites and natural wonders.	1998
3	Communication	Howard	Interpretation covers the various means of communicating heritage to people. This includes both live interpretation, using guides and other human intermediaries, and interpretation using design.	1998
4	Public Discourse	Silberman	The public discussion in the public sphere as a deliberative discourse of collective identities, social norms, and ofthe possibility of individual freedom from the weight of heritage – rather than following a guided tour – offers itself as a new interpretive paradigm.	2012
5	Communication	Moscardo	Heritage interpretation is defined as persuasive communication activities, such as guided tours, brochures, and information provided on signs and in exhibitions, aimed at presenting and explaining aspects of the natural and cultural heritage of a tourist destination of visitors.	2014
6	Education	Nowachi	Heritage interpretation is an educational activity consisting of providing information on natural and cultural heritage to people visiting heritage sites and objects.	2021
7	Communication	McKew	Interpretation is the way that we connect visitors or audiences to our historic places and collections. It is how we communicate stories and ideas about our heritage.	2022

	Category	Institutes	Definition	Year
1	Education	ICOMOS	Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.	2008
2	Communication	ICOMOS Australia	1.17 Interpretation means all the ways of presenting the cultural significance of a place. [Practice Note] Interpretation enhances understanding. Interpretation communicates what is important about a place, recognising that a place may have a range of values and meanings for different people.	2013
3	Public Discourse	ICOM	Mediation is the translation of the French médiation, which has the same general museum meaning as 'interpretation'. Mediation is defined as an action aimed at reconciling parties or bringing them to agreement. In the context of the museum, it is the mediation between the museum public and what the museum gives its public to see.	2010
4	Communication	Association for Heritage Interpretation	Interpretation is a communication process that shares interesting stories and experiences that help people make sense of, and understand more about, a site, collection, or event.	n.d.
5	Communication	National Association for Interpretation	Interpretation is "a mission-based communication process that forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource."	n.d.
6	Education Communication	Interpret Europe	Heritage interpretation is a structured approach to non-formal learning specialised in communicating significant ideas about a place to people on leisure. It established a link between visitors and what they can discover at heritage sites such as a nature reserve, a historic sites, or a museum.	n.d.
7	Communication	Interpret Europe	Any communication process designed to reveal the meanings and relationships of cultural and natural heritage to the public through first-hand involvement with an object, artefact landscape, or site.	1976
8	Communication	Interpretation Australia	Interpretation communicates ideas, information, and knowledge about locations, the natural world, or historic places in a way that helps visitors make sense of their environment. Good interpretation will create engaging, unique, and meaningful experiences for visitors.	n.d
9	Communication	InterpatMx	The interpretation of heritage is a people-centred communication strategy that seeks a pleasant, relevant, and meaningful learning of the natural and cultural heritage. It actively promotes heritage conservation, encourages people and communities to learn more about the history of themselves and their environment, and helps build a critical society in a sustainable environment. [Translated from Spanish]	2020
10	Education	Global Alliance of Heritage Interpretation	Interpretation is an educational activity that aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and illustrative media, rather than simply to communicate factual information.	2019
11	Communication	The National Lottery Heritage Fund	'the way we communicate stories and ideas about heritage to different audiences. It involves turning information into something accessible, relevant, and engaging.	2023
12	Communication	Museums & Galleries Scotland	Museum interpretation is how we communicate information about our collections and their stories and meanings to our audiences. Effective interpretation requires careful thought about the experience individuals and communities will have with your collection.	2023

So far, many scholars and institutions have defined heritage interpretation. Analyzing the definitions found in existing literature, it can be seen that heritage interpretation has been primarily understood as an educational activity, a process or activity of communication, and occasionally as contributing to the formation of public discourse. There is no doubt that heritage interpretation can serve educational and communicative functions. However, to understand heritage interpretation, it is necessary to consider the multi-layered, complex politics of heritage and its broader context. As a result, the functions and roles of heritage interpretation are not limited to education and communication but can also make greater

contributions. Heritage interpretation encourages community participation in heritage (Brochu & Merriman, 2022; Court, 2022; Herguner, 2015), contributes to sustainable development (Kong et al., 2022; Nowacki, 2021), enhances social inclusivity (Crabbe et al., 2022; Gard'ner, 2004; Logan, 2012, 2022a), protects traditional skills and knowledge (Mananghaya, 2012), and enhances the identity, branding, and economic benefits of heritage (Howard, 2023).

In academia and the field, the term "heritage interpretation" is used in a broad sense to facilitate understanding of heritage". However, there are very few established and presented definitions of what heritage interpretation is, which may be due to the lack of clarity in the word "presentation". The ways in which the value of heritage can be demonstrated are diverse, continuous, and innovative, but the core of the act of "presenting" heritage as a singular subject remains relatively unchanged and relatively clear. Heritage interpretation differs from a unidirectional educational act and has evolved into a process of communication and even as part of discourse.

<div align="center">● Table 3. Heritage presentation definitions ●</div>

	Category	Institutes	Definition	Year
1	Communication	Dolák and Šobáňová	It is the part of museum communication which deals with sharing knowledge and values of museum pieces, or their documentation system, with the purpose of inducing a change in the knowledge and the values of a recipient.	2018
2	Communication	ICOMOS	Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalised walking tours, lectures and guided tours, and multimedia applications and websites.	2008

♦ 3. Interpretation and presentation of heritage at the international level

To prepare for technological advancements and distinguish between interpretation and presentation, the ICOMOS Interpretation and Presentation Committee and the ENAME Center established the International Charter for Interpretation and Presentation of Cultural Heritage in 2008. This charter defines and differentiates between heritage interpretation and heritage presentation, with heritage interpretation being a broad cognitive activity and heritage presentation being a communicative process of interpretation based on a sound plan

(ICOMOS, 2008). However, the 2008 ICOMOS Charter has limitations in terms of ambiguity in understanding the distinction between interpretation and presentation, as it provides some overlapping examples along with the definitions. For instance, it presents print and electronic publications, educational programmes installations outside the site, and direct associations with the site as examples of heritage interpretation; and informational signs, lectures and guided tours, multimedia apps, and websites as examples of heritage presentation. This can lead to the perception that interpretation and presentation are similar (ICOMOS, 2008).

The principles section of the 2008 ICOMOS Charter addresses the important aspect of "inclusivity" in the implementation of interpretation and presentation, stating that programmes should involve various experts, site managers, interpreters, tourism professionals, and even community members (ICOMOS, 2008). According to these principles, it is essential to reflect traditional rights and responsibilities; recognition, and respect for owners and communities in interpretation and presentation, emphasising the importance of public participation and contribution in this process (ICOMOS, 2008).

The Burra Charter, adopted by ICOMOS Australia in 1979 and subsequently revised in 2013, defines interpretation as all methods that "explain" the cultural significance of a place, perceiving interpretation and presentation as similar acts. What is important is the content related to "interpretation" presented in the Burra Charter's interpretation. ICOMOS Australia emphasises that heritage interpretation, as presented in the Burra Charter's interpretation, can contribute to the protection of the cultural significance and values of heritage, and achieve fundamental conservation principles (ICOMOS Australia, 2013). In particular, among the issues related to interpretation presented in the interpretation, conflicts of values, lecture-style approaches, integration into appropriate plans and conservation management plans, etc., still remain major challenges in the field of heritage interpretation.

In the revised definition of museums by the International Council of Museums (ICOM) in 2023, heritage interpretation is also presented as an essential function of museums, emphasising the need for ethical, professional communication and community participation (ICOM, 2022). Thus, in major charters that have shaped existing heritage interpretation and presentation at the international level, community participation is consistently emphasised as an important prerequisite for interpretation and presentation.

01 THE ICOMOS CHARTER FOR THE INTERPRETATION AND PRESENTATION OF CULTURAL HERITAGE SITES(2008)

(p.2) Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.

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

(p.7) Principle 6 Inclusiveness

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

1. The multidisciplinary expertise of scholars, community members, conservation experts, governmental authorities, site managers and interpreters, tourism operators, and other professionals should be integrated in the formulation of interpretation and presentation programmes.

02 The Burra Charter [The Australia ICOMOS Charter for Places of Cultural Significance] (2013)

(p.3) 1.17 Interpretation means all the ways of presenting the cultural significance of a place. [Explanatroy Notes] Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction), the use of and activities at the place, and the use of introduced explanatory material.

03 TheBurra Charter Practice Note-Interpretation (2013)

(p.3) Interpretation forms a key part of conservation planning. Interpretation should help achieve the fundamental conservation principles espoused by the Burra Charter: that is, places of cultural significance are best conserved through good management based on an appropriate understanding of significance.

Interpretation practice is an area of professional specialisation and uses somespecific terms and concepts.

04 International Council of Museums "Museum Definition" (2022)

A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public, accessible, and inclusive, museum foster diversity and sustainability. They operate and communicate ethically, professionally, and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing.

This can be seen from many interpretations and documents that have been dealt with mainly as cultural heritage interpretations. Descriptions are an important function in the museum field, and have been developed mainly through technical methodologies. The emergence of descriptions in the field of cultural heritage based on location is derived from UNESCO. Silberman argued that descriptions became a major obligation of the host country, following the "sharing of information on preservation and interpretation techniques" proposed by the UNESCO Expert Committee in the 1950s, which laid the foundation for the UNESCO World Heritage Convention. (Silberman, 2022) Through the process of adopting official documents at the international level, heritage interpretation was presented as a policy act and the "obligation" of those with authority. The World Heritage Convention adopted in 1972 presents interpretation as a major obligation of the host country along with the protection and conservation of heritage, using terminology that distinguishes it from identification, rehabilitation, and management. (UNESCO, 1972) The Operational Guidelines for the Implementation of the World Heritage Convention ("Operational Guidelines") explain that the host country has an obligation to operate policies and programs for interpretation and promotion to provide information. (UNESCO, 2023) In other words, the World Heritage Convention and its Operational Guidelines present interpretation as a means or method of conveying information and clearly define the role of the host country with authority.

Considering that the World Heritage Convention was adopted in 1972 and the obligation of interpretation was already proposed in the 1950s, the greatest change in heritage interpretation and description is probably the evolution of methodologies. The methodologies of heritage interpretation and description have been transformed in innovative and unprecedented directions in line with the development of information technology, bringing completely new phenomena to the aspects of information "transmission" and "experience". (Slack, 2021; Staiff, 2016) First, it has become possible to utilise the various senses of human beings through

various media. It is now possible to show information about heritage using new means such as pictures, videos, and sensory information such as touch or smell, moving beyond simply conveying information through text. Second, with the proliferation of smartphones, we have entered an era where anyone can "produce" information. In the era before smartphones, someone with given authority had the lead in providing presentations, but now anyone can become the subject of information production, leading and participating in the interpretation and description of heritage. These changes have weakened the authority given to World Heritage countries with the obligation of interpretation and have driven the era of diverse interpretations and descriptions, leading to a time when various pieces of information from heritage interpretation and description collide.
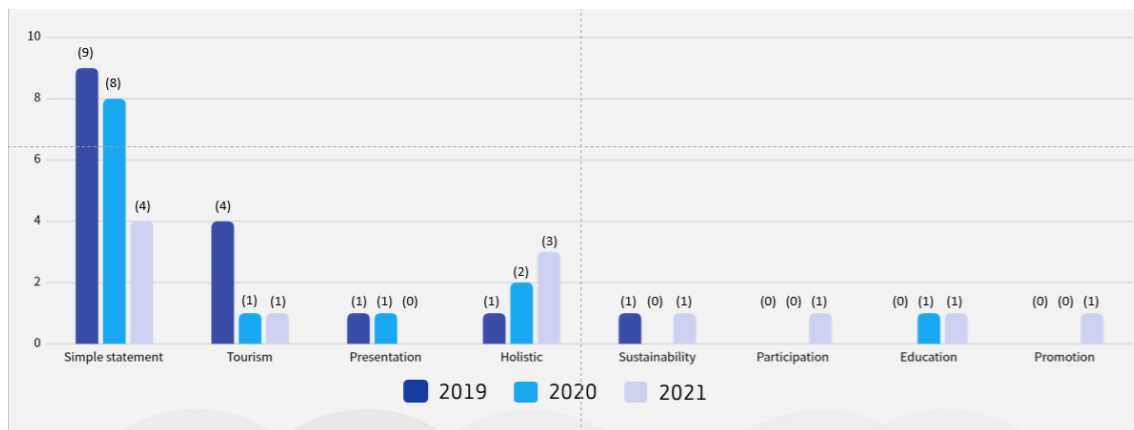

Figure 1. Yearly trend chart of the usage of the term 'interpretation'

◆ 4. Conclusion

In contrast to definitions that emphasise education and communication, the roles and functions of heritage interpretation are diverse and deeply linked to the realities and practises of heritage. The roles and functions of heritage interpretation and presentation are influenced not only by major issues such as World Heritage inscriptions but also by everyday decision-making in the management of heritage. It has become clear that heritage interpretation, which we have dealt with so far, is an act and process that performs a much broader social function than its definition. The use of heritage presentation as a policy term in international organisations, including UNESCO, demonstrates the possibility of clearly distinguishing between the realms of heritage interpretation and presentation. The most important task for the heritage society is to find answers to how different communities can show, convey, and facilitate peoples' understandings of the value of diverse places with different temporal layers and ultimately establish a solid connection between people and heritage. This significant challenge for the heritage society can be addressed through the establishment of appropriate and concrete

concepts, and methodologies, for heritage interpretation and presentation. To achieve the goal of forming connections between heritage and people, and more broadly, between people themselves through heritage, the following chapter of this study will establish a new definition of "heritage presentation" based on the draft definition of heritage interpretation in 2022 established through an expert meeting.

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III

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Working Group Meetings

III

Working Group Meetings

✦ 1. Introduction

The Theoretical Research component of the work of UNESCO WHIPIC is a long-term planned research area that aims to explore new approaches and definitions, establish basic principles and articulate practical guidelines for heritage interpretation and presentation. The second year of the ongoing research project aims to have further in-depth discussion on the concepts used in the definition of "heritage interpretation" from previous year, and use the discussion to frame a new definition of "heritage presentation". Subsequently, this will be an essential milestone for develop principles and guidelines for heritage interpretation and presentation based on the new definition of heritage interpretation and presentation.

In this research project, the working group has a crucial role to share opinions, insights and practical experiences regarding heritage interpretation and presentation. The Working Group on the Definitions and Concepts of Heritage Interpretation and Presentation (hereafter DC Working Group) had rigorous discussion on heritage interpretation and presentation concepts thanks to the first-year's working group meetings. As the second phase of WHIPIC's theoretical research, the working group members for 2023 aimed to discuss the concepts used in the draft definition of "Heritage Interpretation" more in detail, and to reach to the definition of "Heritage Presentation" which can be used not just in the World Heritage properties, but also wider heritage places and contexts.

⌁ Objectives

- 1) Defining terminology of "Heritage Presentation" and discussing related concepts
- 2) Discussing the concepts used in "Heritage Interpretation" definition
- 3) Discussing main idea and keywords for establishing principles on heritage interpretation and presentation

✦ 2. Working Process

⌁ List of Members

	Name	Position and Affiliation
Participants	Dominique Bouchard	Head of Learning and Interpretation, English Heritage
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	Jaeheon Choi	Professor, Konkuk University
	Sarah Court	Independent Heritage Specialist
	Manuel Gándara Vázquez	President, InterpatMx Professor, Escuela Nacional de Conservación, Restauración y Museografía
	Mario Santana Quintero	Professor, Carleton University
	Neil Silberman	Managing Partner, Coherit Associates Adjunct Associate Professor, University of Massachusetts Amherst
Additional Contributors	Ming Chee Ang	General Manager, George Town World Heritage Incorporated
	Albino Jopela	Executive Director, African World Heritage Fund (AWHF)
	Trinidad Rico	Associate Professor, Rutgers University

⌁ Tasks of Working Group

The tasks of the Working Group were mainly to offer opinions and ideas at each meeting both in oral and written formats. All members were requested to prepare for all meetings and write opinion papers about the questions that were provided by WHIPIC. (see Appendix) The meeting generally followed questions listed in the agenda as well as accommodating any new debates arising during the meeting. Therefore, the submitted papers presented more developed opinions by working group members. All papers were shared and reviewed by other members. Through these assigned tasks, the Working Group meetings were expected to achieve the following outcomes:

- Establishing agreed definition on "heritage presentation" and related concepts regarding heritage interpretation and presentation

- Generating academic and practical discussions on heritage interpretation and presentation especially on theoretical basis

- Enlarging network of professionals in heritage interpretation and presentation field with diverse and interdisciplinary heritage experts

Logistics

There were two session groups – Session A and B – depending on the different time zones of the participants. Some meetings were separate meetings of each session group and others were combined meetings for both groups, in order to comprehend each group's arguments and find consensus on agendas. After five regular meetings including the inaugural meeting, two extended meetings were held for more debates to reach a certain conclusion for this year's project.
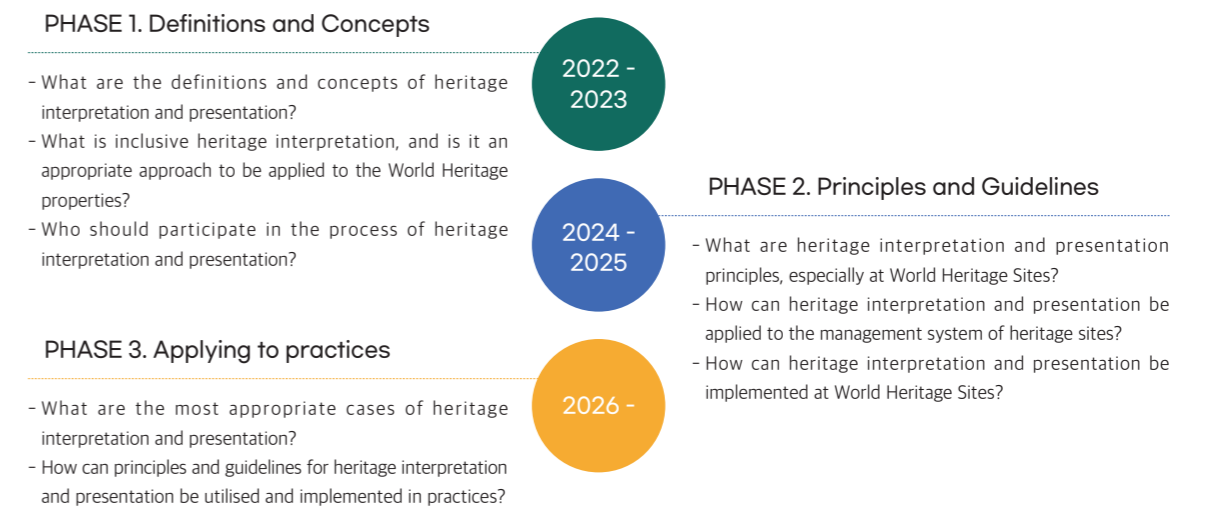
Meeting Schedules

	Session A	Session B
Inaugural	30th March, 8AM–9AM (KST)	30th March, 5PM–6PM(KST)
1st Meeting	27th April, 8AM–10AM (KST)	27th April, 5PM–7PM(KST)
2nd Meeting	25th May, 6AM–8AM(KST)	25th May, 5PM–7PM(KST)
3rd Meeting	22nd June, 8AM–10AM (KST)	22nd June, 5PM–7PM(KST)
4th Meeting	20th July, 9PM–11PM (KST)	
5th Meeting (extended)	12th October, 9PM–11PM(KST)	
6th Meeting (extended)	7th November, 9PM–11PM(KST)	

Inaugural Meeting

01 Agenda

- Introducing the project and tasks of the DC Working Group
- Introduction to the Project
- Brief Summary of the Year 1 (2022)
- Structure of the Year 2 (2023)
- How the Working Group Will be Operated
- Introducing the Team and Members

The Inaugural Meeting was an introductory session to the DC working group, to help the participants understand the structure and goals of the research project, working group tasks, and to become acquainted with the other working group members. Though many members had continued their participation as a working group member from the 2022 working group, the inaugural meeting was to ensure that all the members were on the same page regarding the project and its objectives. In this session, the project plan was presented to provide mid-term goals of the Theoretical Research Area of WHIPIC, with objectives and expected outcomes of the DC Working Group meetings.

PHASE 1. Definitions and Concepts

2022 - 2023

- What are the definitions and concepts of heritage interpretation and presentation?
- What is inclusive heritage interpretation, and is it an appropriate approach to be applied to the World Heritage properties?
- Who should participate in the process of heritage interpretation and presentation?

PHASE 2. Principles and Guidelines

2024 - 2025

- What are heritage interpretation and presentation principles, especially at World Heritage Sites?
- How can heritage interpretation and presentation be applied to the management system of heritage sites?
- How can heritage interpretation and presentation be implemented at World Heritage Sites?

PHASE 3. Applying to practices

2026 -

- What are the most appropriate cases of heritage interpretation and presentation?
- How can principles and guidelines for heritage interpretation and presentation be utilised and implemented in practices?

Figure 2. Mid-term Research Themes in Theoretic Research of WHIPIC

1st Meeting

01 Agenda

- Warm-up
- Good Practices of Heritage Interpretation and Presentation
- Bad Practices of Heritage Interpretation and Presentation
- Can anyone produce a "Heritage Presentation"?
- Should we distinguish between those who producers of heritage presentation and those who experience or receive them? Can we? If we can, what should we call the presenters and the audience?
- Are all heritage presentation right/good/desirable/acceptable/understandable?
- What are the core differences of expressing opinions by "individual/private" heritage presentations and "official" heritage presentation by institutions?

Warm-up : Sharing Cases and Practices

Before the first meeting, the members were requested to prepare some cases of good and bad practices of heritage interpretation and presentation and responses to the questions quoted above. In the first meeting, each member had six minutes to introduce the case studies they would like to introduce, to share some initial ideas of what heritage interpretation and presentation are and why we need them in the heritage places.

The working group members generally agreed that good and bad practices could coexist on the same site. Therefore, rather than dividing good and bad cases of heritage interpretation and presentation, the members tried to use their own experiences to focus on what lessons could be learned from those practices, what heritage interpretation and presentation were and what we should bear in mind when we interpret and present heritage.

🟠 Table 4. List of Heritage Places introduced during the meeting 🟠

Name of the Heritage Places(in case of World Heritage property, the Official Name of the Nomination)	States
Auschwitz Birkenau–German Nazi Concentration and Extermination Camp (1940-1945)	Poland
Angkor	Cambodia
Big Pit National Coal Museum(in Blaenavon Industrial Landscape)	United Kingdom of Great Britain and Northern Ireland
Colonial Williamsburg	United States of America
Hiroshima Peace Memorial (Genbaku Dome)	Japan
Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura	Holy See/Italy
The Historic City of George Town (in Melaka and George Town, Historic Cities of the Straits of Malacca)	Malaysia
Island of Mozambique	Mozambique
Khotachiwadi in Mumbai	India
Nara National Museum	Japan
Museum Siam	Thailand
Robben Island	South Africa
Stonehenge(in Stonehenge, Avebury and Associated Sites)	United Kingdom of Great Britain and Northern Ireland

Key Lessons from Case Studies

The cases listed in Table 4 provide lessons and insights that can be learned from the practice of heritage interpretation and presentation. The lessons presented by the working group members in their respective presentations are reorganised and summarised as follows.

🟡 Heritage interpretation and presentation are not static but can evolve and change.

- Some heritage sites undergo changes in their explanation panels over the years. This can be due to new archaeological discoveries, changes in community awareness, or political influences. By examining how the heritage interpretation and presentation of a site has changed, it is possible to glimpse not only the historical context surrounding the heritage but also its relevance to the present and the interpretation of the heritage community at present.

- Such changes in interpretation and presentation could be derived from the changes in both the physical condition and social understanding of the heritage itself. Heritage often undergoes changes in its main functions over time and is used for various purposes. If a heritage has evolved in different forms by various community groups, interpreting and presenting the heritage must involve careful and cautious approaches to convey different facts and contexts.

🟡 Heritage Interpretation and presentation are necessary to provide context and stories that are not conveyed by the physical remains of heritage places.

- Heritage values come in various forms. Some values are conveyed through visible aspects. Some heritage values may derive from more grounded on the hidden context and stories behind the place, rather than the physical remains. Not all heritage represents aesthetic value, and the heritage values should be perceived and interpreted from diverse perspectives.

- Most heritage places are presented through different combinations of interpretation and presentation. Heritage presentation is about delivering the narrative of the heritage. It is important to examine how a certain case of interpretation and presentation delivers a message and to what extent it is emphasised can vary depending on the intentions of the presenter. The outcomes of heritage interpretation and presentation are significantly affected by who is providing the presentation, to whom the information is being delivered, and what resources are used for the presentation.

- It is necessary to recognise that there are institutional voices and non–institutional voices in heritage interpretation and presentation. There are topics that some people do not agree on when discussing controversial issues. If a certain institution or heritage management entity provides interpretation and presentation in single direction and didactic ways, it is important for those actors to clearly identify the reliability and source of the information.

🔶 **Community participation in heritage interpretation and presentation, as well as inclusion of living traditions, religious practices, and artistic creations, are important in interpreting and presenting heritage in order to create values for current and future generations at heritage places.**

• Many heritage places focus on the "authorised values" that are developed through nomination and listing processes, which are often represented as artistic(aesthetic) values, architectural values, historic values and so on. However, in many cases, these heritage sites are also the places where traditions and beliefs that have long been practised and continue to be practised in the present as well. Community that practise traditions and beliefs are an important part of the heritage values and narratives and they should not be overlooked in interpreting and presenting heritage. Furthermore, it is important to keep in mind that sometimes there may be conflicts between traditional heritage practices and the authorised values of heritage places.

🔶 **Heritage interpretation and presentation create a connection between visitors and heritage places.**

• Heritage interpretation and presentation plays a role in creating connection to the heritage both for first time visitors and repeat visitors or users, by allowing them to create and acknowledge their own connection to the heritage, and reflect on its significance. No matter how the place has exceptional is the historic value possessed by a site, if people do not recognise and understand that value, they may perceive themselves as "outsiders" to the place, or think that they have no relation to its heritage. Heritage presentation is a way to relate to the stories and values entailed in a heritage place through experiences and communication about heritage values.

Comments and Discussions on Agenda Questions

The presentation of cases was followed by an in-depth discussion on the questions posed in the agenda. In the session A meeting, Neil Silberman advanced the discussion with some important questions. He argues that heritage presentation consisted of Medium and Message, and suggested the following questions:

• Can the medium be at an exceptional level while the message is very bad, destructive, racist, or discriminatory?
• Conversely, can the message be very good while at the same time the medium has many mistakes, inaccuracies, and low quality?

These questions were also related to the agenda questions of this meeting. They fundamentally delved into what determines the right and wrong, good and bad aspects of heritage presentation.

Furthermore, it was pointed out that the development of digital media has brought about significant changes in heritage presentation. The era has arrived where anyone can easily engage in heritage interpretation and presentation by using smartphones, social media, and so on. And the value of heritage evolves through repeated interpretation and presentation. Therefore, it is important to recognise that presentation can be constantly reflected upon, commented on, and renewed from time to time.

Therefore, one of the important aspects that should be addressed in a heritage presentation is that it needs to encourage openness and provide room for public discourse and conversation. While heritage interpretation was previously defined as the cognitive process of understanding heritage that anyone could do without constraints, presentation should specifically play an important role in promoting such public discourse.

Those two questions were introduced to Session B, and a similar discussion to Group A took place. Similar to Group A, the opinion that good messages can be implemented with bad mediums, or vice versa, was presented. In this session, it was also acknowledged that a good medium somehow delivers a message effectively, whether the message is constructive or negative.

In addition, there is a need to perform heritage presentations through different methods depending on the recipients of the presentation. Various approaches were discussed, such as maximising the experience to enhance the sense of presence, emphasising exaggerated or fictional stories to enhance the entertaining aspect, or, on the contrary, emphasising completely realistic aspects at a traumatic place. Furthermore, these practical methods and implementation can vary depending on the feasibility and conditions of the sites. Therefore, it is crucial to find an appropriate balance and the best approach between good messages and good mediums.

Therefore, the crucial issue in heritage presentation is to determine who the heritage presentation is aiming at and how to actively involve them in understanding and appreciating the value of the heritage place. These issues are also connected to the further considerations for heritage presentation to determine what kind of diverse values are to be presentation and how to keep the diversity maintained through heritage presentation.

Summary of the First Meetings and Opinion Papers

The overall discussion of the first meeting was a wide-ranging conversation that encompassed

interpretation, presentation, conservation and management issues. While the discussion focused case studies for warm-up and brainstorming of working group members, it became clear after the meeting that the working group still needed to delve deeper into the distinction between interpretation and presentation. Therefore, after the first meeting, the working group members were requested to write opinions on the questions that were similar to the meeting agenda as follows:

- Please describe the "Good Practice" of Heritage Interpretation and Presentation at a site you choose.
- Please describe the "Bad Practice" of Heritage Interpretation and Presentation at a site you choose.
- What is the role of heritage specialists in heritage presentation?
- What are the core differences between heritage presentation and heritage interpretation?

The questions in the paper included a summary of the case presented during the meeting and the role of experts in heritage interpretation and presentation, as well as how heritage interpretation and presentation can be distinguished. Since the papers were written after discussion with other members, the responses were more advanced than the discussion during the meeting. In particular, these post-meeting papers provided an opportunity for the working group to carefully consider the distinction between interpretation and presentation, which had been somewhat elusive during the meeting, and recurring keywords were identified in the opinion papers. Subsequent meetings further developed the discussion based on these keywords and common issues.

⚡ 2nd Meeting

01 Agenda

- Sharing Key Phrases from the First Opinion Paper
- What are the core elements of heritage presentation? What do we need for the Heritage presentation? (i.e. Media-Message, Narrative-Experiences)
- What is the realm of heritage presentation?
- For example, can we consider visitor facilities and arrangement of heritage places also a part of the heritage presentation issue?
- What are the core differences between heritage interpretation and presentation?

Agenda Questions

The second meeting discussion began by reading the key phrases from the opinion papers submitted after the first meeting. Discussion of the first paper contents helped to connect the discussions from the previous meeting of both sessions A and B. All working group members were asked to review the meetings and opinion papers from the other sessions before the second meeting.

The topic for the second meeting, which was determined through the first meeting and from the subsequent the opinion papers, focused on the categories of presentation and their key elements. In the first meeting, some members presented their views on the key elements of heritage presentation. It was also recognised that the terms heritage interpretation and heritage presentation were perceived and used in diverse manner. Therefore, for the second meeting, it was decided to focus on finding the conceptual differentiation between interpretation and presentation. To achieve this goal, the main elements that constitute heritage presentation and the conceptual categories of heritage presentation formed the agenda for the meeting.

Furthermore, a question was raised about whether the conceptual categories of heritage presentation should include facilities, accessibility, and the arrangement of buildings. This is because in the first paper the members highlighted cases where low accessibility to heritage, due to factors such as high entrance fees or language barriers, was identified as a negative aspect. Some heritage sites expand their facilities to attract more visitors and encourage active interpretation and presentation. They also install facilities that are less visible at the heritage sites in order to enhance the integrity and heritage values of the site. In some cases, maintaining good quality facilities and accessibility can strengthen people's connection and create meaning with the heritage through positive experiences. Among the examples presented in the first meeting, there were cases that utilised facility expansion and improved accessibility as actions to help improve heritage experiences and meaning. Therefore, it remained a question whether these topics should be included in the concept of heritage presentation.

Sharing Key Phrases from the First Opinion Paper

When reviewing the main contents of the first opinion papers, the working group suggested that an evaluation of the process and results of heritage interpretation and presentation was needed. Judging the heritage interpretation and presentation as "good" or "bad" is subjective and difficult, but it is necessary to evaluate in some ways because it is an action related to the quality of a site's conservation and management. Therefore, considering that heritage interpretation is defined as the process of meaning-making, it was suggested that the categories and actions of heritage presentation should be evaluable or measurable with certain

indicators.

Furthermore, in terms of discussing the categories and actions of heritage presentation, the first paper questioned the role of experts in implementing and providing heritage presentation. In the first-year meeting, heritage interpretation was defined as the process of autonomous meaning-making that occurs in heritage through participation, experience, and communication. Therefore, there was no need for detailed discussion on the active participation and role of experts. Instead, the opportunity for people experiencing heritage to autonomously form meaning was recognised as heritage interpretation.

However, the nature of heritage presentation inherently includes the aspect of "planning and presenting." Therefore, in order to explain the value and importance of heritage through heritage presentation, it is necessary to investigate and research the methods of heritage presentation including communication. The processes of heritage presentation that need to be followed should be carried out through appropriate methodologies, ensuring reliability and credibility, and specifically, someone should perform the role of "translating" difficult terms in a way that is easy and intuitive to understand.

Comments and Discussions on Agenda Questions

In order to collect inputs on the main agenda and the new issues arising out of the second meeting, opinion papers were requested from the members on the following three questions;

🔒 **Q1. After the meeting, what do you think the elements of the Heritage presentation are? (ex. Message, media, accessibility, community, etc.)**

- Medium/ Message/ Communicative Mode/ Accessibility/ Community engagement
- Values/Attributes/Actors/Management Objectives/Sustainable Development & Community Objectives/Media/Logistics
- Motivation of Visitors/ Environment/ Message(a production of interpretation)/ Media/ Decoding/Feedback
- Targets/Message and Contents/Means/Media
- Purpose/Audience/Message and Narratives/Infrastructure/Means of Delivery/Evaluation/Plans/ Community/Feedback/Report

🔒 **Q2. What is the realm of heritage presentation?**

– For example, can we consider visitor facilities and arrangement of heritage places also a part of heritage presentation?

– Do you think visitor facilities and how to arrange them is a part of heritage presentation in a sense that it can provide a positive experience to the heritage community?

- The discussion on this question showed some differences between Session A and Session B. Session A consisted of heritage professionals in the academic field, and their main opinion was that visitor facilities and accessibility are secondary and ancillary elements that 'assist' in the heritage interpretation and presentation. They also divided the improvement of accessibility into two categories: one is about simply installing stairs in sloping areas or providing facilities in heritage sites without amenities. The other is about opening inaccessible spaces or allowing visits during times or seasons when they are not normally accessible. The dominant opinion was that while the former can make the experience of heritage convenient, it does not involve interpreting the heritage values, so it cannot be considered as part of heritage presentation. However, in the case of the latter, it was supported as part of heritage presentation because it enhances understanding of heritage and provides opportunities to understand values that were previously unseen.

- In Session B, mainly site managers and professionals leading the implementation of heritage presentations, they pointed out that visitor facilities and accessibility directly influence the experience and memories of heritage. Even though the traditional value of heritage is important, they emphasised the relevance to the current heritage community. Positive experiences gained from heritage influence how the heritage values are perceived and remembered by people, and those experiences affect people reinterpreting and expanding the heritage values. In particular, it was mentioned that the community values which occupy the most important part in heritage, can be enhanced because the facilities and infrastructure provided at heritage sites directly benefit and provide convenience to the heritage community. The services and visitor experiences provided on-site are also seen as fundamental parts of site management. Therefore, it was suggested that these aspects should be actively included in the category of heritage presentation.

- In the opinion documents submitted after the second meeting, members provided more developed opinions. Visitor facilities are the environment necessary for meaningful heritage experiences, and they are also opportunities for visitor facilities to continuously convey interpretive messages. The working group members mostly agreed that visitor facilities can play a significant role as a component of a heritage place as well as a part of the presentation, in order to provide a positive experience to the heritage community. However, some

members also pointed out that these facilities should be carefully planned to not interfere with messages or to damage the value of heritage. And since the provision of visitor facilities often does not require interpretive elements, some members also believed that it should not be considered to be a part of heritage presentation. There is no definitive answer to this issue, but one of the meaningful compromises suggested is that if planned facilities or infrastructure would have a negative impact on proposed interpretive routes or elements, interpretation experts can propose changes to the plan. This issue remains open-ended as the solution may vary depending on the scale of the heritage, surrounding environment, infrastructure, and management system.

🔔 Q3. According to the draft of 'heritage interpretation' definition, do you think heritage presentation is still 'a one-way communication'? Why or why not?

- The new point of contention in the second meeting was whether heritage presentation is necessarily a one-way means communication or if interactive communication is possible. Since this point determines the actions, categories, and methods of heritage presentation, there was a need to gather more opinions in detail as it was not sufficiently discussed in the second meeting. To gather more opinions, opinion papers requested this issue as one of the questions.

- A common argument made by the working group members is the need to distinguish between the desirable direction of heritage presentation and the actual situation and reality. In other words, it is necessary to determine whether heritage presentation involves interactive or one-way communication, and whether the ideal direction of heritage presentation involves interactive communication and interaction.

- First, in order to reach a clearer conclusion, there needs to be a more precise definition of what heritage presentation means. Fundamentally, heritage presentation potentially involves any kind of communication. The word "presentation" itself implies a one-way form of communication, where something is provided, shown, or conveyed to a passive audience. However, in the context of many heritage sites, heritage presentation can be seen as multidimensional communication that carefully plans the heritage presentation for active interaction. In other cases, heritage presentation is provided in the form of one-way, top-down communication.

- However, most members agreed and strongly argued that a desirable heritage presentation must involve interaction between heritage and the general public. In the past, when only face-to-face interpretation allowed for interactive communication, we have now entered an era where participation and communication about heritage are possible through online

platforms, without being restricted by time and space, by anyone. This environment has provided opportunities for anyone to explain the heritage values that they want to talk about and has developed into an environment where more heritage presentations are produced daily.

- Furthermore, the interaction between heritage and people through heritage presentation should contribute to enhancing and enriching the heritage value. Through heritage presentation, the participation of various stakeholders associated with heritage and their interpretations of heritage are expressed and communicated in diverse and detailed ways. Therefore, rather than categorising heritage presentations as one-way communication or not, it is necessary to understand it as a concept that exists within a spectrum of opportunities for various stakeholders to provide presentations on their own.

⏳ 3nd Meeting

01 Agenda

- What are the core elements of heritage presentation? What do we need for the Heritage presentation? (i.e. Media-Message, Narrative-Experiences)
- What is the realm of heritage presentation?
- For example, can we consider visitor facilities and arrangement of heritage places also a part of the heritage presentation issue?
- What are the core differences between heritage interpretation and presentation?
- How do you agree or not with the following sentences and why?
- Heritage Presentation is one-way communication.
- Heritage can be presented without heritage interpretation.
- Heritage can be interpreted without heritage Presentation.
- Heritage presentation always follows from heritage interpretation.
- "Interpretive + [Noun] " can be substituted by "heritage presentation + [Noun]".
- Selecting what to be presented about the site is a part of Heritage Presentation.
- Selecting what to be presented at the site is a part of Heritage Presentation.

Internal Discussion of WHIPIC: Approaches on Heritage Interpretation and Presentation

Before the third meeting, the members of the working group and the WHIPIC research team believed that it was necessary to share and gather internal opinions regarding the questions

about WHIPIC's stance raised during the second meeting. As a result, all WHIPIC staff gathered together to discuss and share their thoughts on two topics.

First, Haeree Shim, the Head of the Education Cooperation Office and the person in charge of various activities at the WHIPIC Preparatory Office, explained why WHIPIC distinguishes between heritage interpretation and heritage presentation. She explained that there was a considerable discussion about these two concepts during the establishment of WHIPIC. She also pointed out that while the term "interpretation" is prevalent in academia and the field, UNESCO's main documents dominantly use "presentation" instead of "interpretation." Therefore, WHIPIC adopted both terms to strive for activities that encompass both academia and the field, as well as international cooperation.

All WHIPIC participants shared their personal thoughts on the perspective of interpretation and presentation as seen by WHIPIC. It was generally agreed that heritage interpretation and presentation cannot be considered the same concept and that each has its own independent role and unique area. "Interpretation" was perceived as an action that can be done on a personal level, while "presentation" was recognised as an act of conveying information and communicating the value to non-experts or those who are not familiar with the heritage, using the heritage as a medium. Although the discussion of whether there can be interpretation without presentation or presentation without interpretation is separate, WHIPIC recognises its role in promoting expertise in interpretation and presentation, as well as their respective roles and areas.

Comments and Discussions on Agenda Questions

In the third meeting, the discussion started by sharing the internal debates of WHIPIC. In connection to this and focused on the relationship and differences between heritage interpretation and presentation, as well as the characteristics of communication. The discussions of the 2008 ICOMOS ENAME Charter and the 1972 World Heritage Convention emphasised the diversity of forms in heritage presentation. After decades have passed, the term "one-way communication" used back then can be divided not only into one-way communication or conversational communication, but also into considering how effective and continuous the "interaction" surrounding heritage can be. It is necessary to create opportunities and spaces for this type of communication within heritage. Many techniques and methods are being utilised to facilitate interaction between heritage and people.

Furthermore, regarding the relationship between heritage interpretation and presentation, it was explained that while heritage interpretation serves as a framework for understanding heritage as a whole process, heritage presentation focuses on the ways of communication

and delivery within that process. Heritage presentation involves the process of conveying information for specific purposes such as education, while heritage interpretation involves a more spontaneous process of learning and thinking. Moreover, it is a natural phenomenon for anyone to have cognition, understanding, and thoughts, and the scientific and philosophical aspect of "interpretation" is a phenomenon that occurs to anyone, regardless of the method or subject. Therefore, it is important to understand that general "interpretation" and "heritage interpretation" are different, and some degree of involvement of experts or trained individuals is necessary for heritage interpretation.

Propositions to Define Heritage Presentation

After discussing the approach of WHIPIC, we had a discussion about various propositions presented as agenda items. These propositions, presented to the working group, are necessary to be addressed beforehand for the development of the draft definition of "heritage presentation".

🔶 Heritage Presentation is one-way communication.

Through the previous second paper and this discussion, it has become clear that the heritage presentation cannot be strictly defined as "one-way communication". In the past, one-way communication dominated, and although two-way communication was also possible, it was deemed impossible to completely separate them in black and white logic due to the nature of communication. Even if the heritage presentation is planned as a way of communication that seeks a lot of feedback, it can end up as a one-way didactic communication in the implementation process. The important thing is that the purpose of the heritage presentation is to contribute to the public understanding of heritage.

Heritage can be presented without heritage interpretation.
Heritage can be interpreted without heritage Presentation.
Heritage presentation always follows heritage interpretation.

The above three propositions are intended to verify whether heritage interpretation and heritage presentation can be conducted independently, and whether heritage interpretation always precedes heritage presentation. While there was still some disagreement among working group members regarding the understanding of heritage presentation, there was a common assumption that heritage presentation can share and communicate the value or interpreted results of heritage. The general consensus was that in many cases, heritage presentation can

be carried out without heritage interpretation, or conversely, heritage interpretation can occur without heritage presentation. However, many members emphasised that it is not desirable to have a heritage presentation without actual heritage interpretation, or vice versa. Through discussions and papers presented after the meeting, many members criticised heritage presentation without thorough heritage interpretation or sophisticated heritage interpretation without proper heritage presentation, particularly emphasising that heritage presentation must always be accompanied by heritage interpretation. This is because heritage interpretation is the process of understanding that all stakeholders can engage in, and that heritage presentation is the core process of making statements to the public or the world based on this interpretive thinking.

Selecting what to be presented about the site is a part of Heritage Presentation.
Selecting what to be presented at the site is a part of Heritage Presentation.

The last two propositions are about the decision-making process of determining what will be included in a heritage presentation at a heritage place or for a specific heritage element. The decision-making process regarding heritage involves the constant process of selection that occurs throughout the entirety of the nomination, listing, conservation, and management processes. The interpretation of specific heritage refers to the process of understanding and shaping the value and meaning of the heritage. Since not all values and meanings of a heritage can be revealed, the process of selecting what will be included and what will not be included in the heritage presentation is always an important part of the heritage presentation process. Additionally, the choice of how the presentation will be made is necessary. The "selections" presented in these propositions involve value judgments and assessments, and these value judgments include judgments on the value and significance of the heritage. Because of this, opinions were divided; one side considered the selected contents as part of the category of heritage description, as they are composed through selection, and the other side considered them as part of heritage interpretation, as they are decisions based on the value judgments of the heritage.

⧗ 4nd Meeting

01 / Agenda

- Elements of Heritage Presentation extracted from Opinion Papers
- Suggested Definitions of Heritage Presentation
- Drafting a Definition of Heritage Presentation

Summary and Reorganising Definition Paragraphs suggested by Members

In the third working group papers submitted prior to the 4th meeting, the members were requested to provide definitions for heritage presentation based on the previous discussions. Additionally, in the working group paper submitted after the 2nd meeting, they were asked about the "key elements" of heritage presentation and the papers briefly summarised suggested key elements.

Table 5. Definition of Heritage Presentation suggested by each member

Neel Kamal Chapagain (1)	Heritage presentation is an act as well as actions/products of presenting heritage and heritage values to the general public, based on a heritage interpretation scheme that has been adopted for the site at the time. As I consider heritage presentation as a subset of heritage interpretation, I think heritage presentation needs to be framed within the broader heritage interpretation available, but customised to fit the context and need of the specific site, and to make effective utilisation of space, technology and audience' interests. Similar to heritage interpretation, heritage presentation shall also be engaging and meaningful to diverse audiences, and compliment the appreciation and management of the heritage (site).
Jaeheon Choi (2)	Heritage presentation is a specialised process of disseminating information wherein authoritative entities assume a leading role by carefully curating diverse attributes and values of heritage and heritage sites. These selections are made based on thorough heritage interpretation, taking into account the intended purpose of the presentation and the specific target audience. Furthermore, the content is meticulously reconstructed and delivered through one-way communication to effectively accomplish the designated objectives, whether it be fulfilling a specific purpose or increasing public awareness.
Sarah Court (3)	Heritage presentation is the way in which information is shared with the public about the world we live in, in particular explaining the significance of its natural and cultural heritage. This can be done through a range of dynamic and static media for transmitting this information in non-formal and informal learning settings.
Manuel Gándara Vázquez (4)	"Heritage interpretation delivery (sometimes also called "heritage presentation") is the stage of heritage interpretation, in which an interpretive encounter takes place. This encounter can be conducted by personal interpreters or by interpretive media on site, or through on-line and other synchronous and non-synchronous media"

Mario Santana Quintero (5)	Heritage presentation is a communication tool permitting the rights holders of the site to communicate what is important about their heritage place by developing an engaging experience for visitors. Furthermore, a presentation strategy can foster participation and engagement for increasing the appreciation of the significance of the site. In World Heritage properties, presentation strategies should be based on those attributes that sustain the Outstanding Universal Value, allowing visitors through meaningful tools to understand the importance of the site, and its role as symbol of recognition and peace.
Neil Silberman (6)	Heritage presentation is a public expression of what is deemed to be important aspects or values of a heritage site. It is a statement that is meant to be seen and considered by others, as a part of the ongoing process of interpretation. The goal of heritage presentation should be to deepen public awareness and understanding of the value and significance of a site, and in doing so should promote connections between people and heritage places and shared values among communities or cultural groups. Heritage presentation consists of a medium (text panel, interactive app, or the spoken word) and a message that expresses a certain perspective on the significance of a heritage site based on an ethical approach that gives voice to the full range of heritage values attached to the site including OUV and community-held values.

📀 Table 6. Core Elements of Heritage Presentation 📀

Neel Kamal Chapagain (a)	Motivation of Visitors/ Environment/ Message (a production of interpretation)/ Media/Decoding/Feedback
Jaeheon Choi (b)	Targets/Message and Contents/Means/Media
Sarah Court (c)	Values/Attributes/Actors/Management Objectives/Sustainable Development & Community Objectives/Media/Logistics
Manuel Gándara Vázquez (d)	Purpose/Audience/Message and Narratives/Infrastructure/Means of Delivery/ Evaluation/Plans/Community/Feedback/Report
Mario Santana Quintero (e)	Community/Vision/Outcomes/Scope/Target/Level of Engagement/Recourses/ Institution's Capacity/Feedback/Expected Life Cycle
Neil Silberman (f)	Medium/ Message/ Communicative Mode/ Accessibility/ Community engagement

A total of six members have suggested their defined definitions and core elements of heritage presentation (see Tables 5 and 6 above). As seen in the above table, although the participants' definitions and core elements of heritage presentation are not completely identical, they could be categorised into overlapping or similar keywords as shown in the following Table 7.

📀 Table 7. The words below used in Presentation definitions by the Working Group Members 📀

	Keywords in Definition Paragraphs						Core Elements of Heritage Presentation					
	1	2	3	4	5	6	a	b	c	d	e	f
Heritage Interpretation	V	V	V		V		V					
Engagement/Participation	V	V		V		V					V	V
Public/Community/Right Holders	V	V		V	V	V		V	V	V	V	
Targets/Visitors/Audience	V	V				V	V	V			V	V
Values/Significance	V	V		V	V	V			V			
Messages							V	V		V		V
Media			V	V	V		V	V	V			V
Means/Tools						V		V		V		
Communication		V				V						V
Transmit/Deliver/Express/ Disseminate		V	V	V	V							

Drafting a Definition of "Heritage Presentation"

In the 4th meeting, a consolidated meeting was held with members from both Session A and Session B. There were significant differences in opinions and discussions between the two session groups before the 4th meeting. Therefore, from the 4th meeting, a consolidated approach was taken to ensure awareness of all participants' opinions and to facilitate subsequent discussions.

In this 4th meeting, the working group reviewed the paragraphs written in the opinion papers and proceeded with the task of drafting of a definition of "Heritage Presentation". Draft 1 is a paragraph proposed as an agenda item by the WHIPIC team based on the previous discussions. During the meeting, Draft 2 was presented, and this paragraph was written focusing on common concepts and overlapping keywords presented in Table 5,6 and 7. It was written in a sentence format to describe specifically the meaning, purpose, and essential actions of the heritage description, by enumerating what the heritage presentation specifically means.

Draft 1 Heritage Presentation is a selection of messages to communicate about heritage places by using different media, infrastructures, and technologies[techniques]. Good heritage presentation comes from well-developed heritage interpretation, plans and evaluations and full accessibility on the messages.

Draft 2 Heritage Presentation [Interpretive Encounter] is an expression/dissemination of messages/contents [derived from heritage interpretation] to communicate about heritage places by using different media, infrastructures, and technologies/ techniques. Heritage presentation needs heritage interpretation, plans and evaluations and [wide] accessibility on the messages. Heritage Presentation [World Heritage Presentation] is an outcome or expression of heritage interpretation for public engagement, consumption, or understanding of heritage

However, no draft was agreed upon during the 4th meeting. This meeting was the first to integrate two session groups, and there was a need to establish the detailed discussion points that were still unresolved or not addressed regarding heritage presentation. Furthermore, there was a dominant opinion that it was necessary to derive a draft definition for heritage presentation by comparing it with the heritage interpretation definition developed in the previous year. It is because the interpretation definition proposed in the previous year is also an incomplete draft and requires re-evaluation since interpretation and presentation are closely related concepts. Additionally, it was pointed out that the part regarding "purpose" presented in the existing interpretation definition could be applied identically to the heritage presentation definition.

⧖ 5nd Meeting

01 Agenda

- What to Present? [Meaning, Values, Information, Others, ⋯]
- Core Elements of Heritage Presentation [Expression, Dissemination, Others, ⋯]
- Heritage Presentation through the Uses of "Human Expression" and/or "Physical Remains", and/or others, ⋯
- To Whom do we Present? [Public, Audiences, Anyone, No need to Define, ⋯]
- Is it possible to identify personal qualifications or expertise that must be possessed in order to present heritage?
- Is it possible to accept any heritage presentation by anyone?
- Relationship between Heritage Interpretation and Presentation

Agenda Questions

After completing the 4 meetings that were initially planned, WHIPIC planned additional meetings to incorporate feedback from the 4th meeting and achieve the objectives of this project. The additional meetings took place over a period of two months as the 5th and 6th meetings. The agenda for the 5th meeting presented concise questions and detailed options for the unresolved issues from the 4th meeting. For example, it was not clear whether the heritage presentation specifically referred to the expression or dissemination of heritage values, or something else. It was also deemed necessary to clarify who the heritage presentation was intended for and what aspects of heritage it aimed to explain in order to achieve the purpose of the heritage presentation. Therefore, during the discussion on the definition of heritage presentation, there was an opportunity to discuss these agenda items.

**Comments and Discussions on Agenda Questions**

The initial comments from the working group regarding the proposed agenda regarding the target, key elements, and form of the heritage presentation raised doubts about whether the options presented in the agenda represented all possibilities. For example, when explaining why a heritage site is significant, the significance could be the meaning of the heritage, the information that the heritage has, or the heritage values. It was also mentioned that it is impossible to specify in the "definition of heritage presentation" who the audience for the heritage presentation is. This is because, as heritage presentation is a very practical and realistic process at heritage sites, it leads to different outcomes depending on the purpose and target of the heritage presentation.

Therefore, the role of the definition of "heritage presentation" that the working group aims to establish is not to explicitly define the content of the aforementioned agenda items; rather, it needs to work as a guide to the formulation of appropriate questions when conducting heritage presentation in various circumstances. The contents presented in the agenda items should be meticulously reviewed at individual site level when planning and implementing heritage presentation in actual situations. The most important thing is to ask and clearly answer the question of "why" in the early stages of heritage presentation. By clearly defining why heritage presentation is needed at a particular heritage site, the purpose, objectives, target audience, and messages to be conveyed in the heritage presentation can be more reliably determined.

From this perspective, anyone can engage in heritage presentation, but it was emphasised that the heritage presentation provided at heritage sites should be presented as "interpretive content" rather than simple data. At least some efforts are needed for people to understand difficult terms related to heritage to establish personal connections and interactions with heritage. For doing this, it was deemed necessary to have someone with specific skills or

techniques serving as "translators" who can make heritage presentations understandable to people with diverse backgrounds.

The discussion of the 5th meeting continued with a debate on the relationship between heritage interpretation and presentation, specifically on the complex and sometimes multiple relationship of heritage interpretation and presentation. The majority of the working group members agreed that heritage interpretation and presentation can be linked in various ways, as indicated in the diagram below. They also agreed that heritage interpretation and presentation evolve in an iterative manner, leading to new forms and contents of heritage interpretation and heritage presentation.
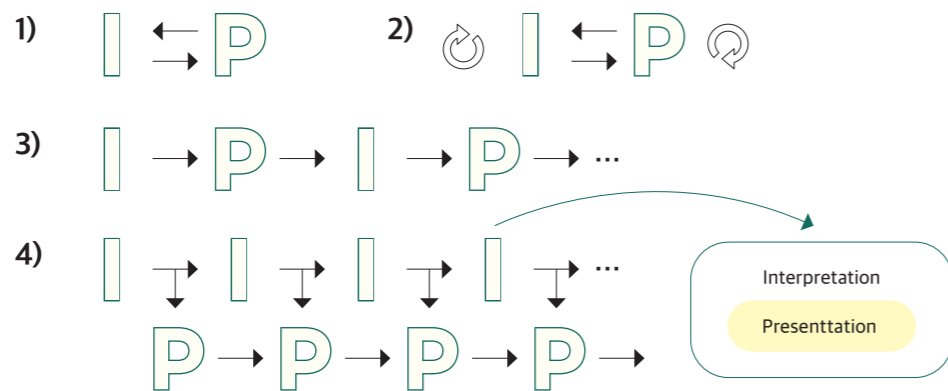
Figure 3. Cyclic Relationship of Interpretation and Presentation

In relation to this, Manuel Gándara Vázquez, a member of the working group, presented a diagram describing the overall process of heritage interpretation, which found considerable consensus among the group. According to this diagram, heritage presentation exists as part of the process of heritage interpretation, as a form of "interpretation delivery." It involves experts evaluating and researching heritage based on information and value systems, creating opportunities for more people to interact with heritage. The argument of Manuel Gándara Vázquez about the relationship between heritage interpretation and presentation received support from most of the working group members. Based on the definition of heritage interpretation as a "meaning-making process through communication, participation, and experience" formulated last year, heritage presentation can be seen as a series of processes planned and implemented to transmit and communicate the content of heritage interpretation for various purposes.
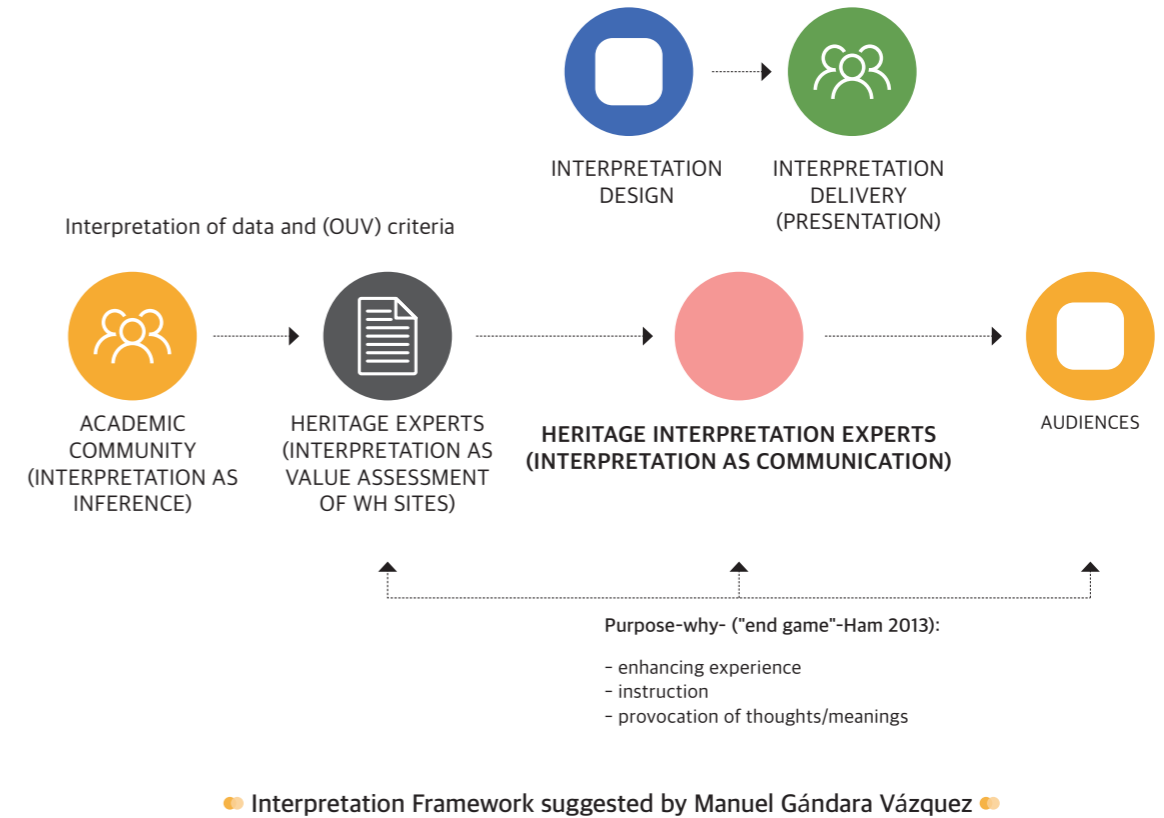
Interpretation Framework suggested by Manuel Gándara Vázquez

6nd Meeting

01 Agenda

• Drafting a New Definition of Heritage Presentation

In the discussions of the 5th meeting, the working group proceeded with the discussion through short and detailed questions about the characteristics of heritage presentation. Most of the members agreed on the interpretation framework and the relationship between interpretation and presentation, which was proposed by Manuel González Vásquez, a member of the working group. Therefore, in the 6th meeting, the working group presented a new draft of the heritage presentation based on this framework and chart.

Draft 4 Heritage Presentation is a process of interpretation delivery for enhancing experience, raising awareness and understanding and provoking thoughts about heritage places.

Draft Definition of Heritage Interpretation(2022)

> **"Heritage interpretation"** is a meaning-making process through communication, participation and experience. It can increase understanding and promote connections between people and heritage places. In the decision-making process of what is interpreted and how, it premises heritage interpretation based on an ethical and participatory approach and a consideration of the full range of heritage values including OUV and community-held values.

As pointed out in the previous meetings, it is necessary to compare and review the draft definition of heritage presentation with the existing draft definition of interpretation. Therefore, in this meeting, the working group also compared and reviewed the Draft 4 along with the draft definition of interpretation. As a result, several modifications and proposals were suggested for Draft 4 as follows.

Suggestion 1 Heritage Presentation is a process of delivering interpretation of heritage sites/places to contribute towards enhancing awareness, understanding and inspiring positive engagement with the heritage sites/places using participatory tools and by reconnecting to heritage interpretation as a feedback loop.

Suggestion 2 Heritage Presentation is a meaning-making process through communication, participation and experience. Presentation is one way of delivery for raising awareness and understanding of the heritage place.

One of the major suggestions was that it is appropriate to include "Engagement/Participation," which encompasses more practical actions, rather than just ending with "provoking thought." Considering that the draft definition of interpretation also emphasises the process involving participation and experience, an agreement was reached that not only enhancing understanding and experience of heritage but also fostering participation is the ultimate goal of heritage presentation.

Another major suggestion is whether heritage presentation is a "process" or not. In drafting the definition of heritage interpretation, it was not a main argument of discussions on what meaning should be determined for heritage, because interpretation is greatly influenced by backgrounds and experiences of individuals and communities who are closely related to the heritage. Heritage interpretation involves a process of identifying and discovering the meanings of heritage, but to do so, it is important to consider the process where the meanings and

heritage values are formed and solidified through the engagement of various participants.

However, heritage presentation encompasses more practical aspects. Based on the previous meetings, heritage presentations should have clear specific actions and goals, focus on how to effectively communicate the interpreted values of heritage, and be able to evaluate the achievement of objectives through detailed assessments. Therefore, it is essential to consider the elements necessary for communication of meanings and values, rather than the process of describing heritage itself.

Accordingly, the final draft of the heritage presentation is derived as follows.

Final Draft **"Heritage Presentation"** is a range of methods of interpretation delivery for enhancing experience, raising awareness and understanding, and inspiring engagement with heritage.

IV

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Draft Definitions and Commentary

IV

Draft Definitions and Commentary

◆ DRAFT Definitions

▶ Heritage Interpretation is a meaning-making process through communication, participation and experience.

▶ Heritage Presentation is a range of methods of interpretation delivery for enhancing experience, raising awareness and understanding, and inspiring engagement with heritage.

This section summarises the comments of key participants of the working group meetings regarding the draft definitions derived through the working groups throughout 2022 and 2023. In the 6th and final meeting, the working group members discussed the new draft definition of heritage presentation while reviewing the draft definition of heritage interpretation that had been previously developed. This is because, as discussed in many previous meetings, interpretation and presentation are concepts that interact with each other, forming a close derivative relationship. Additionally, in order for the overlapping and confusing concepts of heritage interpretations and presentation to be understood and implemented as clearer concepts in practice, the most important challenge of this project was to clearly define the relationship between the two concepts. Accordingly, after finalising the draft of the presentation definition in the 6th meeting, the comments of key participants were gathered as an overall review of the Definitions and Concepts working group.

● Author : Neil Silberman

Re-reading these definitions, I think that they are clear, comprehensive, and make a useful distinction between Heritage Interpretation and Presentation. The working group has extensively discussed the terminological challenges that have made this differentiation in terms essential. On the one hand, "interpretation" has in recent decades become a convenient catch-all term for all types of heritage guiding and on-site information; on the other hand, "presentation" is the most frequently-used term in various international charters, texts, and conventions—including the 1972 World Heritage Convention—for the public dissemination of heritage information. Though the two terms have in many cases been regarded as synonyms, they have separate histories and shades of meaning, with "interpretation" suggesting concern with audience communication, interaction, and personal revelation and "presentation" often referring to formalized, didactic explanations of the significance and values of a heritage site.

The draft definition of interpretation rightly emphasizes its role in meaning-making which can concern not only physical and chronological facts about a heritage site, but also relevance to personal experience, contemporary attitudes toward socio-political challenges illustrated by the history of a site, as well as individual aesthetic preferences. In short, interpretation refers to all forms of reflection about the impact of the past on the present—not just the recitation of expert-authorized facts.

The definition of interpretation also includes an implicit word of caution about its potential social impact. Although many heritage professionals regard public dissemination of information about significant monuments and places as an unmixed good, the working group recognized in its discussions that some forms of heritage interpretation—particularly those that advocate extreme nationalism, ethnic or racial supremacy, gender inequality, or other implicit expressions of cultural intolerance—can have extremely negative social effects. That is why the inclusion of the word "can'' in the second sentence of the definition of Interpretation is welcome. Interpretation can "increase understanding and promote connections between people and heritage places'' but only if it is used ethically to promote inter-cultural tolerance, not create confrontational boundaries between "us" and "them."

Lastly, I very much appreciate the use of the term "interpretation delivery" to describe the character of heritage presentation. While interpretation is a multi-faceted activity that can be undertaken by anyone at a heritage site—silently in reflection or reaction to what is being seen or heard at the site, heritage presentation is an articulation of an inner (or intellectual) process of interpretation. It is the formulation and expression of a certain perspective about the site's value or significance—and it can be delivered through a wide range of media including text

panels, multimedia apps, scripts for guides, structured conversations, and even social media posts.

In sum, I think that the formulation of these two definitions is a major step forward in conceptualizing the nature of heritage communication and will provide a sound basis for further research and the development of ethical guidelines and socially constructive methodologies.

Commentary 2

● Author : Mario Santana-Quintero

A participatory process with several meetings was organized over months of work, the group of interdisciplinary heritage experts was able to find consensus to provide a framework for the development of new approaches and framework on interpretation and presentation. The new concepts allow an inclusive and equity process that converges different narratives always with the main aim to protect world heritage properties.

Interpretation focuses on the translation process and presentation on the diffusion to others. In the future, the principles, guidelines and protocols to be developed using these concepts should be the product of a similar consensus approach. Identifying some pilot or case studies will be useful, to test them in practice, for example with different audiences interacting with world heritage properties. It is advisable that like in conservation principles, the resulting guiding documents should be adapted to different regions and cultures, also considering that these concepts are dynamic and an ongoing process of updates over time might be necessary.

Commentary 3

● Author : Sarah Court

Departing from the draft definitions that were prepared during the working group meeting, I would like to propose a slightly revised version for consideration:

Heritage interpretation is a meaning-making process that is achieved through communication, participation and experiences. The overall aim of heritage interpretation is to increase understanding and promote connections between people and heritage places.

Heritage presentation is one way of delivering interpretation. Heritage can be presented using a range of methods that can raise awareness and understanding, and inspire engagement with heritage.

[Heritage presentation can support non-formal learning that takes place outside formal learning environments, such as schools; whereas other ways of delivering heritage interpretation can support informal or experiential learning.]

In the decision-making process of what is interpreted and how, heritage interpretation and presentation should be ethical and participatory, with consideration of the full range of heritage values, including OUV and community-held values.

WHIPIC's aim for defining heritage interpretation and heritage presentation is to be able to clarify these concepts for a wide audience. While the draft definitions are the result of much discussion, exchange and reflection by the working group, there is a risk that the final drafts are now so nuanced that a reader with little prior experience of the subject will not see the distinction between interpretation and presentation. The words used in each case are very similar and overlapping, and translation into other languages may be difficult. Readers who need to carry out heritage interpretation at a World Heritage property may not fully understand what they need to do in concrete terms. For this reason, the following suggestions are made:

1. The relationship and differences between heritage interpretation and heritage presentation needs to be clear. It is proposed to make a clear statement that presentation (i.e., showing/ explaining something to others) is one way in which interpretation can be delivered - implicitly recognising that interpretation can be achieved through other, more experiential, less mediated, activities.

2. To be entirely clear to readers who are not familiar with this area of work, it may be helpful to make a further statement about the two terms and their relationship to learning/education. This addition was not discussed during the working group meetings so it is included here in italics for consideration.

3. The final sentence of the heritage interpretation definition is actually a statement that is valid for both interpretation and presentation. For this reason, it is suggested that it is clearly applied to both and has been moved to the end of the consolidated definition of both terms.

Author : Dominique Bouchard

Heritage is not - or not really - about objects and structures. Heritage is about people. Heritage cannot exist independently from the people who interact with it, and it is better understood not as 'stuff' but as a cultural and social process (Smith, 2006, p. 13) through which heritage is identified, understood, managed, conserved and communicated. Accordingly, heritage has been described as 'a contemporary product shaped from history' (Tunbridge and Ashworth, 1996, p. 20) or, more bluntly, as 'concerned with the repackaging of the past for some purpose in the present' (Harrison, 2010, p. 10). From this perspective, heritage is fundamentally a purposeful and structured human activity, whether or not the meanings behind what we conserve are explicit – and even whether those meanings are fully understood.

Heritage interpretation is an interactive process between professionals and visitors through which heritage meanings are consciously and deliberately made, developed, highlighted, shared, communicated and explored. Interpretation can be - and too often is - an uneven interaction in which the visitor is a passive audience, onlooker or recipient of meanings created by others.

Instead, the visitor should be an active participant in that process of meaning-making. This sense of participation may be internal for the visitor, such as through interpretation which sets up multiple ways of understanding a heritage site and allows a visitor to find her own path (literal or metaphorical) based on what is meaningful for her; or there may be tangible, external participation, where visitors are deliberately brought into the interpretation process through interactivity, co-curation, engaged research and so on.

In this way, interpretation helps to make the visitor an 'insider' in the process of heritage, someone who helps to make heritage rather than someone to whom and for whom heritage is made. At its best, heritage interpretation not only engages visitors with the place which is being interpreted, but also helps to empower and inspire visitors to find and share meaning in heritage - to participate in making heritage - even after the visit is over. This might be by discussing with others what they found meaningful, by thinking about their visit, or by planning to develop an interest through future visits to other heritage places and sites.

Heritage presentation, like all aspects of heritage, is a purposeful process undertaken by people. Consequently, it conveys and embodies meaning. Unlike interpretation, where meaning-making is foregrounded and conscious, meaning-making in presentation is largely implicit and rarely questioned. Whereas visitors can be active participants in the making of meaning in interpretation, visitors are almost always passive recipients of the making of meaning through presentation - except insofar as they have an opportunity to comment on presentation through

for example completing a feedback form or donating money. Visitors do not (usually) participate in the cleaning or conservation of heritage, or in the construction of paths or lavatories.

When the process of meaning-making inherent in heritage presentation is made explicit, it ceases to be presentation and becomes instead interpretation, such as in an exhibit about conservation techniques. It is the implicitness of the meaning-making which distinguishes presentation from interpretation. This is not to say that presentation is subordinate to interpretation. On the contrary, presentation practices and procedures, such as which elements of a structure are preserved as heritage and which are discarded, are often treated as fundamental by heritage organisations, and interpretation has the role of making these choices explicit and comprehensible for the visitor.

Heritage presentation therefore describes all forms of heritage communication with visitors in which the meaning is implicit rather than explicit, from conservation to visitor route, from maintenance to building design. Presentation contributes very directly to visitor experience, which is often understood to mean the quality of a visitor's enjoyment, but which should be understood to include the way in which visitors experience a site, and which is therefore part of how visitors understand the meaning of a site. To maximise a visitor's ability to connect with a site, heritage presentation should be informed by an agreed sense of what is meaningful at that heritage place; this should be in harmony and not conflict with the meanings which are made explicit in the interpretation; and one of the aims of interpretation at a site may or should be to communicate and promote visitors' engagement with the understandings of heritage which are implicit in the presentation

Reference

Harrison, R. (2010) 'What is heritage', in R. Harrison (ed.) Understanding the politics of heritage. Manchester: Manchester University Press. (Harrison, 2010)

Smith, L. (2006) Uses of Heritage. London: Routledge.

Tunbridge, J.E. and Ashworth, G.J. (1996) Dissonant Heritage: The Management of the Past as a Resource in Conflict. Chichester: Wiley.
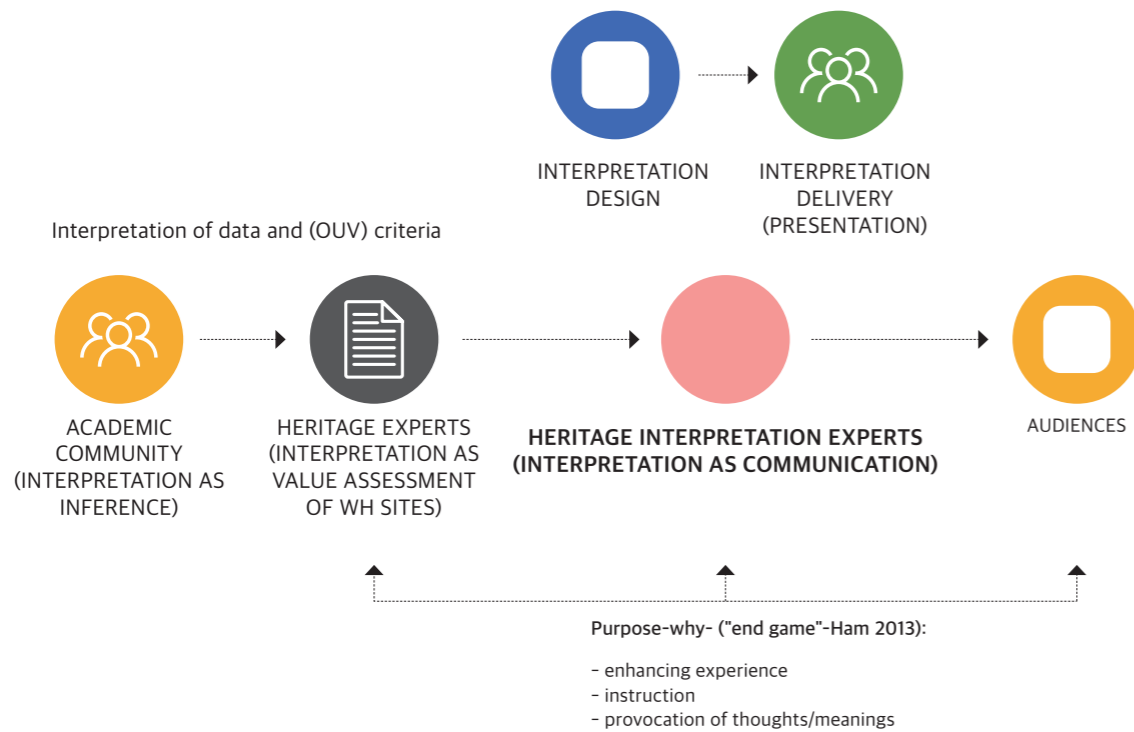
● Author : Manuel Gándara Vázquez

I think it captures our intentions at the work group. I guess my only comment is one I may have made before: to put the adjective "positive" to "connections". This would be a bidirectional connection, of course.

I would only add "theories" to "the range of"; that is, "the range of theories of methodologies". That would acknowledge that there is now a sizable literature on heritage interpretation, which was not available at the time of the Convention in 1972.

I would also insist on the idea of "intercultural interpretation", not so much for the definition of presentation, but to have it in our background, because that would remind us that heritage interpretation (including "delivery"/"presentation") is required when local heritage is presented to a non-local audience. I have tried to summarise the thoughts that our discussions have inspired in the following diagram (in this draft of a diagram):

INTERPRETATION DESIGN → INTERPRETATION DELIVERY (PRESENTATION)

Interpretation of data and (OUV) criteria

ACADEMIC COMMUNITY (INTERPRETATION AS INFERENCE) → HERITAGE EXPERTS (INTERPRETATION AS VALUE ASSESSMENT OF WH SITES) → **HERITAGE INTERPRETATION EXPERTS (INTERPRETATION AS COMMUNICATION)** → AUDIENCES

Purpose-why- ("end game"-Ham 2013):

- enhancing experience
- instruction
- provocation of thoughts/meanings

V

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Way Forward

V

Way Forward

This research aims to explore the concepts and definitions of heritage interpretation and presentation, and propose new conceptual definitions by considering various approaches to heritage. This research is the second part of a long-term theoretical research project "Definitions and Concepts of Heritage Interpretation and Presentation" conducted by WHIPIC since 2022.

WHIPIC's Research Area
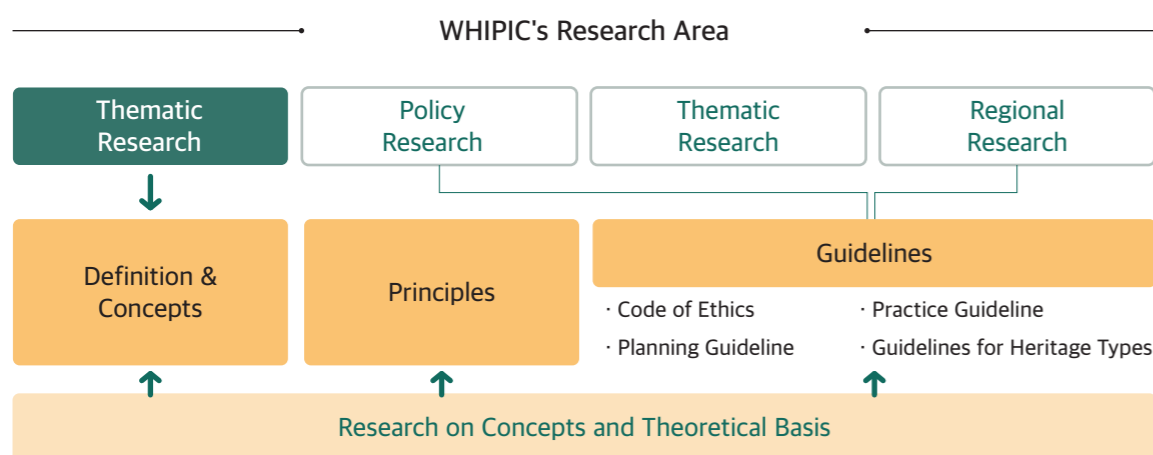
From 2024, this research moves forward to set up "the basic principles" to be followed for heritage interpretation and presentation. The basic principles of heritage interpretation and presentation are the fundamental principles that must be followed to practice interpretation and presentation. These principles will be established as the most general principles that can be applied to many heritages. Subsequently, detailed guidelines for particular situations and challenges will be developed to be utilised and applied by many heritage sites and communities in practices. These guidelines may include ethical principles, evaluation criteria, on-site guidance, planning guidelines, and guidelines for different types of heritage. Therefore, the

following research aims to serve as a bridge between theory and practice in the implementation of heritage interpretation and presentation.

Furthermore, through the progress of this research, we aim to create a governance that allows the draft definitions to evolve into final versions through continuous review and the participation of wider heritage communities. The methods of heritage interpretation and presentation and their impacts on heritage are rapidly and continuously changing. Therefore, we recognise the need for periodic reviews and improvement of those definitions and concepts. Even if it has been established as academic conceptual definitions, it is important to be aware that applying them in heritage management systems, including the World Heritage system, poses another challenge for heritage communities. Therefore, future research will consider ways to apply the concepts in practice and focus on bridging the gap with existing systems.

In addition, we acknowledge that many of the cases and implications reviewed during this research are highly based on cultural aspects of heritage places. This is because the urgent issues faced in heritage interpretation and presentation are mostly derived from different understandings and narratives based on cultural aspects of "human understanding." However, since the heritage places that we deal with in order to interpret and present are places where the environment and people coexist, we understand that it is crucial to perceive them in one context, even beyond the cultural-natural debate. Furthermore, it is impossible for heritage interpretation and presentation to solely address the physical aspects of a place. As heritage interpretation and presentation continuously create the meaning of heritage through communication, participation, experience, and concrete methodologies, it is significant to consider it the most dynamic and effective way to handle the value of "living heritage."

Through the progress of the definition and concepts research so far, it is learned that heritage interpretation and presentation is a concept that is as complex and diverse as "heritage" itself, across various academic categories. Although the in-depth study to establish the basic principles will start from the next year, there have already been many clues about the basic principles through numerous discussions conducted during the research. It sought to find the direction of what more to consider for the establishment of the basic principles. We believe that many of the significant keywords obtained from the previous discussions will serve as appropriate starting points for the upcoming establishment of the basic principles.

Appendix

Appendix

⚑ The Working Group of the Definitions and Concepts of Heritage Interpretation and Presentation (DC Working Group) Opinion Papers

This appendix is a collection of opinion papers written by the working group members after the first to the third meetings. Before working on the draft definition on heritage presentation, the first three meetings has dealt with crucial arguments on heritage interpretation and presentation. The papers are added to help understand the context of discussions that could not be included in the main chapters. The papers are all original words written by each author, only except some equalised terminologies as follows, to raise legibility and help understanding of readers:

> ▶▶ The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2008), Ename Charter(2008) > ICOMOS ENAME Charter(2008)
> ▶▶ WH, World Heritage > World Heritage
> ▶▶ World Heritage Sites > World Heritage properties
> ▶▶ Outstanding Universal Value, OUV > OUV

✦ Author: <u>Neel Kamal Chapagain</u>

1. Please describe the "Best Practice" of Heritage Interpretation and Presentation that you choose.

I chose my recent experience of a heritage walk conducted by Dr. Andre Baptista at Khotachiwadi in Mumbai (India) as a good practice of heritage interpretation, and Colonial Williamsburgh as a good 'presentation'.

We have discussed so many aspects involved about heritage interpretation. In that light, Dr. Andre Baptista - a resident of Khotachiwadi (an urban village in Mumbai) doing a heritage walk to share his own lived experience but also to highlight the current situation and challenges of urban heritage management in a metropolis had a range of thought provoking messages as well as a good insight into this historic urban village in the middle of hustle bustle of Mumbai. I considered it as a good as it actually brought out a lot of nuances, but also the stories of residents including himself.

Not getting into heritage interpretation per say, my experience of visiting Colonial Williamsburgh about ten years ago is what I consider as a good presentation. It was an engaging, enjoying as well as informative experience to me, who had no direct connection to the site. Yes, the interpretation may have issues as can be anticipated in such historical sites, but the presentation strategies seemed nice (as I think as a visitor).

2. Please describe the "Bad Practice" of Heritage Interpretation and Presentation that you choose.

I do not have one single example or experience to stand out as the 'worst practice' but I think in general heritage interpretation and presentation in the South Asian contexts have not been very thoughtful. A general protected site seems to be presented as 'protected' than a site to be engaged with. Even when interpretive materials are available, they seem largely to be out there because people ought to know about them, and not keeping in mind why people should or would be keen to learn about it. Another major issue observed in South Asia is interpretation and presentation being one for all visitors.

3. What is the role of heritage specialists in heritage presentation?

Since this question has omitted 'interpretation' in the question, I wish to flag the assumption that heritage specialists will do the interpretation and therefore, the question what would they do in heritage presentation? I would rethink the question in the first place in the context of the entire discussion of heritage interpretation and presentation.

Having flagged that, I think the role of heritage specialists in heritage presentation is to ensure that presentation materials are communicating the intended message in appropriate manner. They themselves may be involved in heritage presentation, or there may be another set of personnel engaged in it.

4. What is the core differences between heritage presentation and heritage interpretation?

In my understanding, heritage presentation is an outcome as well as a subset of heritage interpretation as the overall practice. As I stated in our last year's discussions, I see heritage interpretation is an overarching practice right from the inception of heritage, to articulation of its values, preparation of the plans of interventions etc. and all the way to heritage presentation and engagement etc. Heritage presentation on the other hand is a specific act intended to present the heritage values and stories etc. to an identified set of audience (could be general visitors too). Heritage presentation - without a backup of a good interpretation, may be a loose communication about the particular heritage. Heritage presentation based on a good interpretation, has the potential of being a good presentation if it has ensured that the meanings are made in fair and inclusive manner, and they are communicated so as to promote peoples' meaningful engagement with the given heritage.

✦ **Author: Jae Heon Choi**

1. Please describe the "Best Practice" of Heritage Interpretation and Presentation that you choose.

This is a photograph of a stone sign from Namhansanseong in South Korea, a World Heritage site, with an inscription certifying its UNESCO status. The stone itself showcases the ancient stone-working techniques used by our ancestors to construct the fortress. This sign holds great value as an interactive element, providing visitors with the opportunity to discover and study the site on their own.

The right photograph has a depiction of the stone pagoda at Mireuksa Temple Site in Iksan, South Korea, another World Heritage Site. This image showcases both the East and West Pagodas before and after undergoing restoration work. The accompanying descriptions in both Korean and English detail the historical and cultural significance of this heritage site. To cater to visitors seeking more information, a QR code is conveniently placed in the bottom right corner. By combining digital technology with traditional explanations, the information board successfully enhances the overall visitor experience.

2. Please describe the "Bad Practice" of Heritage Interpretation and Presentation that you choose.

The photograph on the left captures a wall map exhibited at the Nara National Museum in Japan on April 20, 2023. The map attempts to illustrate the diffusion of Buddha statues, but its depiction of the routes from the Korean Peninsula to Japan is unclear and lacks accuracy, failing to provide a comprehensive understanding of the overall spread of Buddhism based on academic resources. Instead, the map seems to focus predominantly on highlighting the exceptional preservation and craftsmanship of Japanese Buddha statues in contrast to those from other regions. Consequently, this type of map runs the risk of providing misleading information regarding the spread of Buddhism and creating a distorted perception of the heritage of other regions.

The photograph on the right showcases an information board located at Ryoanji in Kyoto. However, there are several inaccuracies in the English title and description. For instance, the term "World Cultural Heritage Site" is used instead of "World Heritage," which is the correct terminology. Additionally, the symbolic image representing the World Heritage inscription to the

list is incorrect according to the Operational Guidelines. Furthermore, the content fails to provide any explanation of the criteria and OUV of Ryoanji, even though it is part of a serial nomination. This serves as an example of a lack of interpretative information and inaccuracies that may misinform the audience and the general public.

3. What is the role of heritage specialists in heritage presentation?

Heritage specialists serve as guides for visitors and audiences, offering valuable insights into the complete narratives encompassing both tangible and intangible aspects of World Heritage properties. Their role is to facilitate understanding through inclusive participation and diverse heritage experiences, enabling individuals to develop their own interpretations. Depending on the audience, storytelling, scientific knowledge, facts, and figures can be selectively presented to fulfill specific purposes.

It is crucial for heritage specialists to grasp the holistic cultural significance and meaning of World Heritage beyond a mere product or one-way passive instruction. Instead, they should recognize the importance of the process, collaboration, active participation, and community memories. By embracing tools of engagement, ethics, inclusiveness, and empathy, in addition to presentation skills and digital technology, heritage specialists can take a leading role in ensuring wider benefits.

Considering the educational aspect of heritage presentation, it is essential to employ appropriate techniques of presentation and communication to achieve pedagogical goals. Therefore, emphasis should be placed on training and education to equip heritage specialists with the responsibility of delivering inclusive and participatory heritage interpretation and communication, besides the framework of an authorized heritage discourse.

4. What is the core differences between heritage presentation and heritage interpretation?

According to The ICOMOS ENAME Charter(2008), 'interpretation' encompasses a wide range of activities aimed at enhancing public awareness and emotional connection to a cultural heritage site. In this sense, interpretation can be carried out by any visitor or staff member at a heritage site. Each individual strives to make sense of the site's significance and its relevance to their own understanding of the world. Heritage interpretation encompasses various forms of communication, serving to explain and convey the values of World Heritage. Notably, there has been a noticeable shift in heritage interpretation from a monological approach, such as the Authorized Heritage Discourse, towards a more multifaceted, inclusive, and participatory interpretation based on experiential aspects (Choi, 2018).

The ICOMOS ENAME Charter(2008) defines 'presentation' as the deliberate communication of interpretive content through the arrangement of interpretive information, physical access, and infrastructure, either on-site or off-site, at a cultural heritage site. Presentation often involves one-way communication to deliver information that presenters wish to convey. Therefore, presentations should have specific purposes and target groups, employing appropriate techniques and utilizing various means or media in different circumstances. In certain situations, it may require the authority of an official heritage agency and be based on academic sources to effectively communicate with the general public. The method of presentation can vary depending on the medium or means used, including digital technology and graphic tools. For example, internet web pages, on-site information boards, exhibition boards, brochures, and printed or digital presentation materials each have their own advantages and limitations dictated by the techniques and practices of the medium itself.

Presentations should aim to encourage discussion and reflection through a creative communication style, stimulating people's imagination, enlightening historical truths, and reinforcing individual identities. Additionally, in some cases, 'presentation' may refer to formalized statements about heritage significance, which are approved and implemented by official agencies or networks at the site, employing methods, principles, and strategies designed by experts.

Regardless of the medium or method of presentation, there is always a constant risk of presenting distorted or biased information. Therefore, ensuring the accuracy and authenticity of information related to World Heritage is a crucial element in any presentation.

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✦ Author: Sarah Court

1. Please describe the "Best Practice" of Heritage Interpretation and Presentation that you choose.

The following are two cases - one for static and one for live interpretation - which illustrate many of the principles for good practice in heritage interpretation (as discussed by interpretation

practitioners from, for example, Tilden, 1957 to Beck and Cable, 2002 and beyond).

Museum of Siam (Thailand)

This interpretation centre was designed to engage a new generation of Thais with their country's history and culture and to encourage them to explore their national and individual identity. However, the approach to exploratory learning also allows international visitors to gain a nuanced understanding of the country in its regional context. A wide range of attractive media are used to keep the visitor's attention. However, the most significant element of the interpretation is the number of questions posed throughout the visit. Content is provided to support reflection on those questions but visitors have to find their own answers. This not only keeps them engaged but also provides a more meaningful experience as they reflect on Thailand's past, present and future.

Big Pit National Coal Museum (within the World Heritage property of Blaenavon Industrial Landscape, Wales)

The visit underground to the original mining works makes this 'museum' unforgettable. Wearing hard hats and going down in the mining cage to the tunnels, visitors are accompanied by a former miner who provides first-person interpretation. This means that the visit is highly authentic and that the interpretation content can be slightly adjusted in response to questions. Even the more traditional static displays in the above-ground buildings focus on the human experience of both miners and the wider mining communities in a way that creates memorable connections for the visitor. All this is achieved while placing that experience into the wider social, political and historical context of Blaenavon and illustrating its OUV.

2. Please describe the "Bad Practice" of Heritage Interpretation and Presentation that you choose.

There are some poor practices which are commonly found at heritage places around the world:

Providing facts without explaining their significance: content is often provided about a heritage place in terms of data (i.e., historic dates, dimensions, typologies, species, etc.), without any meaningful context to help people understand why it matters. In contrast, heritage interpretation should support people in gaining understanding of the significance of the heritage place, which should be rooted in information, but does not end there.

Failing to communicate: content is often provided by specialists in a way that is not clear to other people. In particular, formal language can create barriers to meaningful engagement with the heritage. Technical terms might be appropriate when they can support greater understanding of the heritage but always need appropriate explanation. For example, Latin terminology is often used to describe features in archaeological sites or species in protected areas, while many visitors are not equipped to understand a range of new technical terms without support.

Losing a sense of place through standardized approaches: sometimes an almost identical approach to interpretation/presentation is applied by an institution to a number of similar heritage places in their care, losing any specific sense of place and giving the impression of generic heritage. When standardised interpretation/presentation is used at multiple sites the visitor often fails to gain a meaningful sense of the significance of the individual heritage place or make a personal connection to it. Support can be lost for conserving all the heritage, as some places can seem redundant. This can be a particular risk for components of serial World Heritage properties.

3. What is the role of heritage specialists in heritage presentation?

The term 'heritage specialists' needs to be understood in the most inclusive way, so that it includes all those with particular knowledge and experience of the heritage in question. It often refers to heritage practitioners or academics but it should also recognize knowledge-holders from communities associated with the heritage.

Heritage specialists are important for gathering relevant information about heritage values and attributes for sharing with others and, in some cases, deciding when secret/sacred or sensitive information is not made available. They are also important for identifying management issues related to the heritage place, so that interpretation/presentation can contribute to achieving management objectives (from raising awareness of conservation issues to increasing ticket income). They can also help evaluate proposed interpretation/presentation projects in advance in order to avoid creating new management problems (for example, to ensure that carrying capacity is not exceeded).

However, these heritage specialists need to work as part of a wider team to plan, design and deliver any heritage interpretation/presentation. Heritage specialists are central to sharing their knowledge of the heritage but other specialists are needed who can successfully communicate that knowledge and transform it into a meaningful interpretation experience for others.

4. What is the core differences between heritage presentation and heritage interpretation?

Although attempts have been made to differentiate between 'heritage interpretation' and 'heritage presentation' (e.g., ICOMOS, 2008), in practice they are often being used as synonyms by many working with World Heritage. Usage can vary in relation to typologies of heritage, for example, an archaeological site is more likely to be 'presented' to the public, whereas

'interpretation' happens at national parks. This suggests that professional background and experience may affect the choice of term, rather than any substantial difference in meaning. For this reason, it might be useful to question if there are genuine differences between the terms, or if it would be more helpful to heritage practitioners to have a single term that can be used to describe a well-defined area of activity that connects people and place, while supporting management and conservation efforts.

Arguably, the continued use of 'heritage presentation' in a World Heritage is largely due to the fact that it was used in the Convention to describe one of the State Parties' core responsibilities (Articles 4-6). This language has been taken forward into the Operational Guidelines (e.g., Paragraph 15) and other documents prepared by the World Heritage Centre and the Advisory Bodies.

Instead, 'heritage interpretation' is used more widely and, in particular, by interpretation professionals. The advantage of 'heritage interpretation' is that, as a recognized discipline, there is a body of academic work and applied experience behind the term and it has been demonstrated how interpretation can contribute to connecting people to heritage and gain their support for conservation efforts, together with a greater understanding of how best to achieve this (for example, Ham 2013). The term, therefore, has a broader and more nuanced meaning.

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✦ Author: Manuel Gándara Vázquez

1. Please describe the "Best Practice" of Heritage Interpretation and Presentation that you choose.

One of the best interpretations I have seen is that of the Alcatraz Prison, in the San Francisco Bay, in California, in the United States, interpreted by the National Park Service. I visited it in the early 90's, when there were two programs that operated jointly: a small visitor center/museum and an audio guide –still in cassette format! Some people would skip the museum, but it was an amazing discussion of what is socially acceptable behaviour and what to do with people who deviates from it, in different cultures and times. This was excellent background to the audio guide and to the visit to the prison itself. The big surprise and highlight of the visit for me was not Al Capone's cell, which was climatic for many people; but the fact, of which I was totally ignorant of, about the occupation of the prison once it was closed and vacated, by indigenous groups which declared it the capital of the "Indian Nation"; it presented the reasons that lead them to justifiably do so, and how it was reclaimed by the federal government using as an excuse violent events which, it hinted, were caused by provocateurs that had infiltrated the movement. This was before there was generalized awareness about the representation of the "original nations" in museums and other heritage places. It made a profound impact on me, probably because its narration style, which used more of a "radio story" format, highly dramatic at places, than a plain, straight description.

2. Please describe the "Bad Practice" of Heritage Interpretation and Presentation that you choose.

There are so many, worldwide, that it is hard to choose. I will settle for the visit to Machu Picchu, Perú in the early 2000s. It was mandatory to retain the services of a tourist guide. The guide intended to be interesting and amusing by inventing all sort of false stories about the site. I decided to "get lost" at mid visit and separated from the guided group, so that I could really enjoy the site. It had absolutely no interpretation support other than the one these "guides" provided; I do not know how they were trained then, but they carried "certification" badges. I was not the only one to suffer from them, according to other visitors I spoke with while on the train back to Cuzco: they would have understood little of the site, if it was not for the printed guidebooks, which they carried with them. The guiding scheme did not benefit the local, on site-population –which back then was a very small town– since most tours were hired from transnational companies and/or local companies at Cuzco. Tours were expensive, so this arrangement was not very inclusive.

I have not visited the site since, but the site's Director gave a lecture in Mexico around 2017 or so in which he explained that, while independent visit would be now allowed, the service of guides is still dominant, and that the certification process is quite stringent now. There are tickets for specific entrance times and particular trails. Special provisions have been taken to help maintain visitors on the designated walkways, which reduce possible damages to the site. At their web site (https://www.machupicchu.gob.pe/), they have printed two-page handouts in Spanish, English and Quechua that include a sort of photomap with brief descriptions of the main buildings. There are also two resarch books available for download (close to 1,000 pages in total), meant for specialists. There is also a photo-essay that discusses OUV. I saw no mention of interpretive labels or other on-site interpretive materials.

3. What is the role of heritage specialists in heritage presentation?

Heritage specialists provide the initial content (at least at World Heritage properties): they are normally academics from different fields, that put together the results of research which then they to submit for consideration of the site's inclusion in the list. They define OUV, which may become obsolete with new research but is rarely updated because the complicated mechanism to do it. They may normally suggest areas or features to be highlighted at the site in the delivery of interpretation, since, in their view, these are the physical seat or manifestation of OUV. But they are not normally (or at least not in my experience) trained in heritage interpretation. Their language is normally technical and obscure for general audiences. When they take part of the interpretation design, there is normally tension between them and the interpreters and media designers, because they tend to be exhaustive, even encyclopaedic, and feel their wisdom is being mutilated or "trivialized" by heritage interpreters. This is a well-known phenomenon in museums, when some curators have a hard time understanding the requirements from the communication and exhibit design teams. It is the role of the interpreter to translate the specialist's language and create messages that audiences can understand and which, preferably, entertain their brains. Thus, their role in interpretation delivery (heritage presentation) is often minimal –which, I think, is for the best!

4. What is the core differences between heritage presentation and heritage interpretation?

Heritage presentation is the delivery of the interpretive messages designed by the heritage interpreters about all those values that, while inclusive and participatory, are compatible with the goals of World Heritage conservation in general and the site's OUV in particular. They do so with a broad combination of narrative and experiences which may be on site, carried out by field interpreters or vicariously, by digital interpretive media accessible on-line.

✦ Author: Mario Santana Quintero

1. Please describe the "Best Practice" of Heritage Interpretation and Presentation that you choose.

Auschwitz Birkenau, was listed in the world heritage list in 1979 under criterion VI, it was a "Nazi concentration and extermination camp established by the Germans during the Second World War. It was located in Oswiecim, Poland, and became the largest and deadliest of all the concentration camps operated by the Germans. It is estimated that approximately 1.1 million

prisoners, mostly Jews, were murdered at Auschwitz–Birkenau between 1940 and 1945" (UNESCO, 1979).

The inscription of Auschwitz Birkenau on the WH list is described as a place of "deliberate genocide of the Jews by the German Nazi regime and to the deaths of countless others, bears irrefutable evidence of one of the greatest crimes ever perpetrated against humanity" (UNESCO, 1979).

Furthermore, it is a monument "to the strength of the human spirit which in appalling conditions of adversity resisted the efforts of the German Nazi regime to suppress freedom and free thought and to wipe out whole races." Also, it refers to "threats and tragic consequences of extreme ideologies and denial of human dignity."

In 2016, I had the privilege to visit it. The presentation experience of Auschwitz–Birkenau was conducted by a site interpreter who explained each incident with the supported stage of the arrangement of furniture in each of the areas that served to explain the significance and meaning of the horrible historical event that happens here.

The interpretation did not only reflect on the horrors and atrocities committed by the Nazis; The interpreter also explained the conditions endured by the prisoners and the shocking events, and the audience was given a chance to make their own opinions. I believe this place had a deliberate interpretation strategy with a guided tour, staging events with furniture, and well-displayed panels explaining facts.

2. Please describe the "Bad Practice" of Heritage Interpretation and Presentation that you choose.

In a recent visit to the Roman Forum and Coliseum in Rome, which are part of the "Historic Centre of Rome, the Properties of the Holy See in that City Enjoying Extraterritorial Rights and San Paolo Fuori le Mura" UNESCO World Heritage property listed 1980 under criterions (i)(ii)(iii)(iv)(vi) (UNESCO, 1980). The interpretation and presentation strategy are lacking in this site. Various panels from different research institutions and the government provide information delivery without any coordination or logic. Most panels talk about what was there originally and miss the opportunity to explain to the visitor the chronology of interventions and the massive amount of historic layers presented in the ruins.

Furthermore, the condition of the remains is sad. It seems that everything is left to decay without consideration; also, no information is provided on the conservation challenges these attributes have endured. Most Italian conservation philosophies, such as Cesare Brandi (1906–1988), played a significant role in developing conservation theory and practice. He also founded the Istituto Centrale del Restauro (Central Institute for Restoration) in Italy in 1938, becoming a model for conservation institutions worldwide.

Brandi is best known for his restoration theory, which emphasizes preserving the original

integrity and authenticity of a work of art. He believed restoration should be a minimal intervention, focused on stabilizing the artwork and preventing further decay or damage, rather than fully restoring it to its original state (Madrid Alanis, 2020).

The current presentation is conducted by individual guides who offer services at different ranks of facilities. You can get an art historian who guides you if you are rich. If you have no resources, just read the panels and guess what you are looking at. New offers also include riding vespas or golf cars with guides.

In conclusion, the strategy to present this site lacks a comprehensive approach that would make it more important than just an iconic ancient group of ruins.

3. What is the role of heritage specialists in heritage presentation?

Heritage specialists are recognized by a variety of professional backgrounds that collaborate to rehabilitate and protect historic places, therefore their role in heritage presentation is to contribute with the information and intention to build a comprehensive heritage presentation strategy that allows raising awareness of the need of preserving the place. Presentation content should be based on thoroughly analyzing the site's significance in history and actuality. World Heritage properties are not static sites that stop in one period; they are places of dynamism, change, and community life. The best WHs I have visited have a core role to the people where they are located and are the most engaging and exciting; as we focus on being more inclusive, the interpretation and presentation work has to evolve.

4. What is the core differences between heritage presentation and heritage interpretation?
I am an architectural engineer with expertise in the documentation for the conservation of built heritage. I understand that "interpretation" is identifying, analyzing and organizing information to understand the world heritage property, such as its history, significance, and integrity.

Presentation is the approach to communicate those aspects that interpretation has provided. However, nowadays, these two concepts have evolved to be more inclusive of understanding the site's current condition, identifying the rightsholders and stakeholders' needs and conveying the approach in which the site's listing will permit its conservation for present and future generations.

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✦ Author: <u>Neil Silberman</u>

1. Please describe the "Best Practice" of Heritage Interpretation and Presentation that you choose.
2. Please describe the "Bad Practice" of Heritage Interpretation and Presentation that you choose.
3. What is the role of heritage specialists in heritage presentation?

It seems to me that for this year's theme of World Heritage Presentation, the group should begin by focusing on the complexity of communication rather than assuming that presentation is either "good" or "bad." In our discussions last year, we described Heritage Interpretation as a process of meaning-making. Meanings—in our case, heritage meanings and values—can be grasped privately and silently through individual study, reflection, emotion, or sudden recognition. Or they can be shared with others through a wide range of communication channels. That transmission of meaning to others is what I understand as Presentation. I think Manuel Gandara put it very well when he used the phrase "interpretation delivery system" to describe it.

Whatever we may think of the terminological distinction between Interpretation and Presentation, there should be no question that any outward expression of heritage meaning conveyed to an audience is a communicative act. As such, basic communication theory[1] suggests that it involves two distinct elements: a medium and a message.

The medium can take many forms, such as spoken words, written text, images, videos, or gestures. The effectiveness of the medium depends on the social context of the communication, the intention of the interpreter, and the cultural preferences of the audience.

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[1] Among the foundations of modern communications theory is the Lasswell Communication Model (Lasswell 1948):

The message is likewise highly variable. It can be factual or emotional, explicit or implicit, ethnocentric or universal, ethical or unjust. Because of the many variables in assessing or bolstering the effectiveness of a particular World Heritage presentation, we should consider both dimensions of Heritage Presentation rather than attempt a simpler, unitary evaluation of particular presentation lying on a scale between "bad" and "good."

Of course, the relationship between the medium and the message is complex and interdependent. The medium can influence the way the message is perceived and interpreted. The audience for whom the message is intended can be influenced by a skillful use of performance or design (as the global advertising industry has shown us) rather than by the content of the message itself.

WHO	SAYS WHAT	IN WHICH CHANNEL	TO WHOM	WITH WHAT EFFECT?
COMMUNICATOR	MESSAGE	MEDIUM	RECEIVER	EFFECT
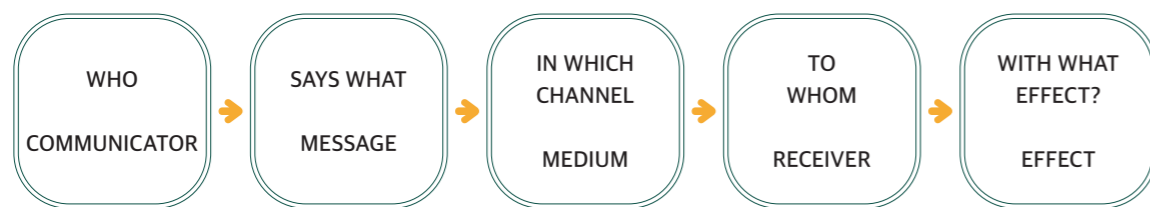
Figure from https://www.g2.com/articles/communication-theory, accessed May 7, 2023

Thus, it is necessary to take both elements into account in any discussion of Heritage Presentation. It is possible—even likely—that in a situation of bitter intercultural conflict, the skillful use of a particular medium (particularly, but not exclusively, digital communications technologies) can be effective (or even go viral!) despite being either distasteful or inaccurate (Chenzi 2021). At the same time, evocative and meaningful presentations can be formulated with a sloppy or primitive ("bad"?) design or use of digital technologies, by people with limited online experience (Robinson et al. 2020).

Does the lack of skill with a particular medium necessarily invalidate the message it is meant to convey? Heritage Presentation is no longer the exclusive prerogative of site managers and experts. It is not always conveyed with text panels, elaborate interactive applications, or trained on-site interpreters. Today, anyone with access to wifi and a social media account can reach global online communities whose numbers far exceed on-site visitors (Freeman 2018). Indeed, recent analyses of the impact of social media as an "interpretive delivery system" have highlighted some of the many interpretive and presentational challenges we now face in the digital age (Maniou 2021).

Thus, I believe it is important to begin our discussions on the definition and best practices of heritage presentation not as a "good" vs. "bad" binary or with a concern only for "facticity"—but by analyzing the wider social impact and basic components of effective, ethical, and reliable communication between and among the many stakeholders of World Heritage properties (Freeman and Zaradona 2021).

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✦ Author: <u>Neel Kamal Chapagain</u>

1. After the meeting, what do you think the elements of Heritage presentation are? ex. Message, media, accessibility, community, etc.

After listening to the conversations in both meetings, I think we flagged a few additional elements to be considered: the process/product of 'decoding the presentation/message', motivation to attend to a heritage presentation, and the enabling environment, among others. Hence, my thinking at this point is to conceptualise heritage presentation as consisting of the following elements: motivation of the visitors, enabling environment to present and to receive, the message (a product of interpretation), media, decoding/understanding of the presentation by the visitors/listeners, and perhaps a feedback loop as well. The motivation and decoding may be debated as to whether they should be considered as elements as such, but my concern is these are fundamental elements which ensures that there is an interest and there are some impacts/outcomes of this entire process.

There have been concerns raised in the last meeting(s) about whether we are seeing heritage interpretation and presentation as two independent activities/processes, or if they have so much overlap. This then relates to this question challenging the question itself that whether the elements under discussion are pertaining only to the presentation or interpretation or both. Also, are these elements like milestones or steps of processes or specific products or tools in these processes? This last question is my reflection after listening to the conversations, and may be my 'misunderstanding' as well.

2. Do you think visitor facilities and how to arrange them is a part of heritage presentation in a sense that it can provide positive experience to the heritage community?

As I reflected above, I consider them as part of the enabling environment for a meaningful heritage presentation. If the basic facilities to enable a visitors' engagement (including both the basic facilities as well as facilities to enable 'differently abled' visitors) are not there, visitors' engagement with the presentation may not take place at all or at best they will be incomplete

for a number of reasons, i.e. they may have to end the visit at the very beginning or some way through the presentation, as they could not sustain themselves physically on the site. Even if they continue with the visit, they may not be able to enjoy/engage with presentation due to distractions or discomfort caused by not having certain facilities. This may related to toilets, drinking water, rest areas or shades, proper walkways or visitor access and navigation facilities, and safety features and so on. However, the facilities should be carefully planned so as not to distract the message or the presentation, or compromise the heritage values.

Having stated the above thoughts, I am also mindful about the danger of enshrining the installation of such facilities as a fundamental rule or responsibility in heritage presentation because they may also pose challenges to many heritage sites where the space and resources may be a constraint or having such facilities within the site may be a sheer compromise of the values and experience. Then, the only facility that can be provided is to alert the visitors about the basic preparedness that the visitors need to have, so that those who may not feel comfortable, do not venture out into the site at the first place. This may raise questions about accessibility and equity but I guess not having such sites open for presentation and visitation may then be the best possible way of preserving the site. These can be controversial but I am just flagging here to avoid an attempt to come up with a blanket 'to do' list in all heritage sites.

3. According to the draft of 'heritage interpretation' definition, do you think heritage presentation is still 'a one-way communication'? why or why not?

In the draft definition quoted above, I understand heritage presentation is NOT intended as a one-way communication. However, it depends on the institutional setting of a site within which such activities take place. On the other hand, we may also wish to take a note that the visitors are autonomous entities in themselves, and it is also not guaranteed that they will abide by the direction provided by the interpretation and presentation processes as such. In the age of social media when people are being vocal in sharing their understanding and viewpoints, it can be seen that visitors also do not hesitate to promote their own understanding of sites, thus challenging the formal heritage presentations available.

In general, I think heritage (interpretation) and presentation ideally should be a multi-modal or plural communication but that poses a challenge too for creating an illegible narrative. Also, following any institution's mandate and limitations of resources, it may end up being a one-way communication. However, as professionals, we shall treat as 'more than one possible ways of communication' and see how best to facilitate that. In doing so, having an anchoring narrative is okay, as long as there is room left for alternate narratives to be acknowledged respectfully.

There have been some critical reflections on the definition itself, and I think we may wish to revisit this definition once we have some level of consensus on the distinct and overlapping parts of heritage interpretation and heritage presentation. As I have written in my last year's

paper, I consider heritage interpretation as the main set of a professional or personal activity, within which heritage presentation takes place as a subset by consciously selecting what to present, by whom and for whom. In that line of thought, heritage presentation is going to be a one-direction process with some room for dialogue depending on who all are participating in this, and under what enabling (or lack thereof) environments/frameworks.

✦ Author: Jae Heon Choi

1. After the meeting, what do you think the elements of Heritage presentation are? ex. Message, media, accessibility, community, etc.

The main elements of World Heritage presentation may include (1) who the target subjects of the presentation are; (2) what to deliver in terms of message and content; and (3) how to deliver it, including the means of communication, media, and the related environment, whether analogue or digital. For example, for on-site visitors, it is necessary to directly explain or facilitate experiences based on various stories and values related to tangible heritage or the intangible aspects of the site. When delivering information to the general public at random, the most efficient information delivery structure might be designed to provide suitable presentations in a digital environment where various means of communication and exhibition can be utilized to make the most flexible use of the digital medium. For educational or training purposes, the level of presentation should be customized to suit the audience, organizing the content at a level appropriate for the educational subject. Since World Heritage involves various stakeholders such as local communities, visitors or tourists, local residents, public officials, and heritage experts, it is also important to organize appropriate content that must be delivered in relation to World Heritage, taking into consideration the roles of each stakeholder.

2. Do you think visitor facilities and how to arrange them is a part of heritage presentation in a sense that it can provide positive experience to the heritage community?

Visitor facilities can play a significant role as a component of a heritage place as well as a part of the presentation, in order to provide a positive experience to the heritage community. Moreover, it is important to take a value-based approach to deliver local, indigenous, and community values related to the eight components of authenticity, such as location and environment, materials and substances, intangible aspects, and more, along with the OUV of the World Heritage site. Additionally, it is necessary to formulate presentations on human rights, sustainability, peaceful coexistence, regional identity, memory heritage, diversity, resilience, and climate change, to ensure the preservation of sustainable world heritage.

World Heritage conservation is strongly based on the understanding of local communities' values and social activities, which together create a sustainable cultural foundation. World Heritage can provide a basis for mutual understanding, recognizing cultural identity and differences among people from various cultural backgrounds, beyond tourism, ultimately leading to the possibility of peaceful coexistence. In the relationship between world heritage and the community, it is necessary to shift toward a direction in which engagement, ethics, inclusion, and empathy are mutually beneficial.

3. According to the draft of 'heritage interpretation' definition, do you think heritage presentation is still 'a one-way communication'? why or why not?

Presentation is defined as a carefully planned public communication method involving physical access, visitor routes, guided tours, and infrastructure. It is a one-way communication method that delivers authoritative information provided by experts to visitors. Therefore, public facilities such as information panels, kiosks, and visitor centers are means of presentation.

On the other hand, interpretation is sometimes used interchangeably with presentation. However, unlike expert-designed presentation, interpretation encompasses a wide range of potential activities aimed at raising public awareness and promoting understanding of cultural heritage sites. Visitors play a passive role as information consumers in presentation, but in interpretation, they play an active role in forming the importance of the site.

Heritage interpretation is the source of conflict at all levels, from local places to regions, countries, and ethnic groups. This includes issues related to the politics of identity, indigenous human rights movements, local independence, and control of heritage sites. Therefore, it can be said that there is little possibility of having all communities defend and support only one universal heritage interpretation method.

By combining heritage with digital science and technology, cutting-edge fields such as visualization, interactive websites, crowdsourcing, and virtual environments are being used in relation to heritage interpretation and presentation. This allows local communities to actively participate in heritage interpretation and presentation, playing an active role as information producers. Visitors can engage actively rather than being simple information recipients. For example, by reflecting on the importance of historical sites in paintings, photos, and videos produced by local residents and applying visiting centers and multimedia with active community interpretation, it can be another form of presentation that helps strengthen the importance of heritage places and ensures long-term sustainability. There should also be a feedback mechanism from various forms of interpretation to be reflected in on-site presentations.

It is logically inevitable to focus on specificity and uniqueness in heritage interpretation. Therefore, heritage interpretation generally focuses on differentiation rather than similarity between people, places, objects, and events. This can serve as a source of pride, prejudice,

and conflict. For instance, in the Yugoslav civil war, Bosnia, Serbia, and Croatia emphasized ethnic differences in their heritage, which eventually led to war and genocide. In South Africa, highlighting cultural differences between different ethnic groups eventually resulted in spiritual support for division and racism as well. Therefore, mutual understanding and sympathy should be promoted, and anti-democratic thinking and anarchist tendencies should be eliminated in both heritage interpretation and presentation.

✦ Author: <u>Sarah Court</u>

1. After the meeting, what do you think the elements of Heritage presentation are? ex. Message, media, accessibility, community, etc.

In order for interpretation planning to be effective, it needs to be based on a thorough understanding of the heritage place and its management needs. A number of heritage interpreters have discussed the elements that need to be considered when planning heritage interpretation/presentation. For example, Brochu (2003) identified management, message, media, markets and mechanics; whereas more recently, Slack (2020) used the prompt questions why, who, what and how. Despite the use of different terms, there is a general consensus of what elements need to be addressed by heritage interpretation/presentation and this can potentially be adapted to a World Heritage context in the following way:

- **OUV and other heritage values**: This is often referred to as the 'message' and for World Heritage properties it is important to ensure that people can gain an understanding of why the heritage place is considered so special that it is of global importance. However, other heritage values need to be explored too - so that overall, there is a shared sense of the many meanings that gives the heritage place its distinct character.

- **Attributes**: heritage values remain an abstract concept without being connected to attributes that people can experience within the heritage place. These might be tangible, intangible, or a process. However, it must be clear where people will be invited to go and what they will see and do in relation to the heritage place.

- **Actors**: It is important to identify which actors should be involved in interpretive planning, in particular, ensuring the participation of any rights-holders or associated community groups. Planning then needs to consider who the interpretation is for: successful heritage interpretation is designed with specific groups in mind, not when it aims to please 'everyone.'

This requires an understanding of who currently wants to engage with the heritage but also under-represented groups who do not. Very often identifying these groups is best done on the basis of research, using methodologies such as audience development, so that mistaken assumptions are not made. The priority audiences can then inform decisions related to the heritage values and attributes that will be emphasized, the way in which these will be interpreted, the language and the logistics. There are also interpretation planning approaches that can help structure messages for specific audiences and communicate in ways that engage them most effectively.

- **Management objectives**: heritage interpretation needs to consider the management objectives of the heritage place. This might include planning in a way that supports conservation objectives for fragile or sensitive heritage where there is a need to reduce anthropic damage/pressure created by visits, or by influencing negative behaviour through awareness-raising activities. In other cases, heritage interpretation might aim to support fundraising efforts for conservation through ticket sales by encouraging more people to come. Natural and cultural heritage places that have spiritual or sacred values need particular consideration so that heritage interpretation supports appropriate behaviour.

- **Sustainable development/community objectives**: heritage interpretation can support sustainable development aspirations that the local community might have. For example, well-planned heritage interpretation might be designed to encourage social inclusion and increased well-being, to provide economic benefits, or to protect the local way of life by making visitors more sensitive to local culture and practices.

- **Media**: there are many ways to communicate interpretation messages through specific media. These can range from live experiences (e.g., guided tours, performances, etc.) to static media (e.g., site panels, interactives, aps, etc). The choice of media needs to be made in light of all the other points listed here, such as, which values and attributes are going to be highlighted, who the interpretation is aimed at, if the management team has a budget to buy it and maintain it, whether local community members can be involved as interpreters or suppliers, whether there are more environmentally-sustainable options in terms of materials and any energy requirements.

- **Logistics**: There are many specific issues related to the management of interpretation and related visits and activities that must be taken into consideration. Sensitive natural areas, sacred or spiritual places may require parts of the heritage place to have restricted or reduced access. Heritage interpretation can help raise awareness of why this is important, provide related content at a distance and encourage people to explore other areas of the heritage

place. Alternatively, some lesser-known places might seek to encourage visitors so that they can gain benefits from their presence. Some places might require additional infrastructure to support visits, whereas as others it is more important to leave the sense of place intact without the intrusion of additional elements inserted at the site.

2. Do you think visitor facilities and how to arrange them is a part of heritage presentation in a sense that it can provide positive experience to the heritage community?

Maslow (1943)'s Hierarchy of Needs, while critiqued and expanded, still provides key insights into human behaviour. It has been used to show how people need their basic needs addressed (e.g., physiological needs, safety) before they can address higher needs. In the case of heritage interpretation, this suggests that unless visitor facilities have been provided to serve all the visitor's needs (e.g., bathrooms, water, shade, etc.), then people are highly unlikely to be able to focus on the heritage (e.g., see Beck & Cable 1998, among others). It is, therefore, essential that any interpretive planning also ensures that the full experience is considered from arrival at the heritage place to departure.

Furthermore, it is also interesting to note that some heritage interpreters (e.g., Brochu 2003), highlight how visitor facilities can be a continued opportunity to transmit interpretive messages and suggest it is beneficial to plan all visitor facilities holistically.

3. According to the draft of 'heritage interpretation' definition, do you think heritage presentation is still 'a one-way communication'? why or why not?

'Heritage presentation' is a term used in different ways. ICOMOS (2008) has defined presentation as 'the carefully planned communication of interpretive content,' and this understanding is shared by many heritage management practitioners. However, heritage interpreters would instead use a similar definition to describe 'interpretive planning' (e.g., National Park Service 2000, Veverka 2015, Enright 2016, etc.), and they would consider 'presentation' to have a narrower meaning, one which is closer to that in standard dictionaries, i.e., 'the way in which something is offered, shown, explained, etc. to others' (Oxford University Press, 2023).

This latter definition of 'showing/explaining something to others' would perhaps suggest presentation is a one-way process with a potentially passive audience. However, if the broader ICOMOS definition of presentation is taken as a synonym of interpretative planning, then it goes beyond they one-way delivery of messages and can be considered to be a multi-dimensional communication process. Whatever terminology is used, there is a general sense that interpretation/presentation needs to go beyond 'experts' sharing their knowledge and that people need to be given a more active role in their experiences with heritage.

For this reason, instead of trying to differentiate between 'interpretation' and 'presentation,'

it might be more fruitful to find the common ground among heritage and interpretation practitioners. Whatever terminology is used, as WHIPIC drafts its own definitions, they should go beyond defining current practice and use their definitions to encourage improvements. An aspirational approach to interpretation/presentation can help push practise forward and provide greater results in terms of heritage interpretation and heritage protection.

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✦ Author: Manuel Gándara Vázquez

1. After the meeting, what do you think the elements of Heritage presentation are? ex. Message, media, accessibility, community, etc.

In accordance with my position, if "presentation" is at least partially equivalent to "interpretation delivery", it has components that are inherited from the previous part of the process, which is interpretation design or master planning:

1. A general objective or purpose, which clearly states why the ideas to be communicating not only highlight the reasons why it is important to conserve the site (including but not limiting these values to OUV); but also why it is relevant for the present; useful and attractive to potential audiences; how it may promote a conservation culture and advance the 2030 Sustainable Development Agenda objectives, with an emphasis on sustainability, equality, inclusion, celebration of cultural diversity and promotion of peace, at the least.

2. Ideally, a prospective study of potential audiences, especially in term of cultural background

(including maternal language) and, if the interpretive program will incorporate text, the mean reading level of that target audience,

3. A "theme", "great idea" or "thesis": the main message to be communicated and a limited number of subordinate ideas, extracted from the scientific research and heritage assessment documents, as well as input from the local communities (if there are any).

4. If possible, construct a narrative with all the elements of the dramatic structure.

5. An assessment of the available infrastructure and the environmental/contextual elements to be considered when selecting media, like seasonal variations which may affect the visit.

6. A selection of means of delivery (in person or via different media, including digital), which may maximize inclusion and reduce impact on the site to a minimum and serve the larger audience possible (as digital, on-line media does)

7. A protocol for evaluation beyond the general demographic profile and satisfaction levels. We have successfully used at World Heritage properties the "personal meaning maps" of Falk and Storksdieck (2005), adapted to heritage sites, together with the "Lists of Thoughts" employed by Ham (2013:120), as well as other diagnostic instruments (Gándara y Pérez 2019), including an assessment of current wayfinding support at the site.

8. Interviews and focal groups with representative members of the local community (where there is one) about the planning process.

9. An instrumentation plan to set the programs in place, with trial runs or pilot studies.

10. A feedback mechanism for visitors –which, in the case of digital media, is relatively easy to implement.

11. After the first real runs, a report documenting the overall experience and its formative evaluation.

2. Do you think visitor facilities and how to arrange them is a part of heritage presentation in a sense that it can provide positive experience to the heritage community?

Not necessarily. In Mexico, during the 1990's many sites were intervened by architects to construct what in my country are called "paradores", (old Spanish word for "inns"). Their buildings were, in general, functional and attractive, but they not did not always include a heritage interpretation area. Some had "site museums", which replicated the communication strategy of traditional, object-oriented museums, full of technical terms and frequently quite encyclopedic in scope. The concept of an "interpretation center" or even a "visitor center" –that is, a place to facilitate visiting and understanding of the site, was typically absent (Gándara and Pérez, 2017).

People did not visit these museums ("we came to see "the pyramids", they said, "not a museum"), and the only resource some tourist guides used was a scaled architectural model of the site, to help visitors visualize the tour's route. While the "paradores" were an important

improvement of these sites, with comfortable and clean restrooms, abundant parking spaces, restaurants and memorabilia vending stands –contributing to the visiting experience- they were no heritage-interpretive.

The short answer is: while adequate facilities, especially those that will not only benefit the visitors but the local communities, are more than welcome, they can be at best a precondition or setting of the interpretive encounter. Thus, facility development can be an enabler or enhancer of the experience, but it rarely is part of an interpretive program, at least not in Latin America. It is done by architects, industrial designers and even garden planners, but with little participation of heritage interpretation planners.

3. According to the draft of 'heritage interpretation' definition, do you think heritage presentation is still 'a one-way communication'? why or why not?

Of course, this depends on how we define "presentation". If, as I suggested, it can be equated with "interpretation delivery", the answer will vary depending on the delivery mechanism. Interpretive guides are, by and large, the only mechanism than can be a two-way ("full duplex", in communication parlance): visitors and heritage interpreters can enter in a dialog and exchange ideas. Of course, there are still authoritarian guides that resent interruptions or different opinions from their audiences. But that is just bad heritage interpretation, normally attributable to poor training; and, in some cases, a top-down understanding of the process.

The so called "dialogical model" of interpretation, which has gained some popularity in National Parks in the United States sometimes has gone to the other extreme (of course, my perception may be wrong and I apology in advance for that): the idea is that, through dialog, audiences will "discover" or "create" by themselves, with little or no orientation but by mere contemplation, the place's values. But this approach also normally assumes that the reasons why the site has been selected to be preserved and enjoyed, are self-evident for the visitors. But contemplation and discovery are sometimes not enough: this is why heritage interpretation based on academic research was developed to begin with. It is also not a feasible option for sites with millions of visitors a year: no budget can accommodate providing a personal, dialogical guide for each visitor group. Hence, it is not an inclusive solution, at least in my country.

The studies we carried out in five World Heritage properties in Mexico (Gándara and Pérez, 2019) show that the premise of "self-evident values" is false. What we have found is that the level of understanding and, consequently, the depth of the enjoyment and commitment for the site's conservation, is quite superficial if the interpretive programs fail. We have improved notably in the last 20 years, when heritage interpretation was finally recognized as important; but convincing my fellow archaeologists (and the authorities) that we need to change our communication strategy has been a long an arduous process. Some specialists even argue that it is the responsibility of the audiences to come "well prepared", that it is not our task to facilitate

their understanding of the sites.

Thanks to the interaction with experts from other parts of the world that both WHIPIC, ICCROM and the Global Allegiance for Heritage Interpretation (GAHI) have generously allowed me to have, I am learning that facilitating a deeper understanding of the sites is considered by some "authoritative and one-way", which, of course, is not what we want. It is supposed to be "bidirectional and interactive".

Let me separate the two issues: first, directionality. Traditionally, only in-person heritage interpretation can be a real two-way communication. This is why some recognize it as the "only real interpretation". They despise mediated interpretation for being only one-way. If this was a valid criterion, all interpretation would have to be carried out by in-site interpreters.

This has to do with another distinction between "interaction" and "interactivity" (Gándara, 2020). Interaction refers to the direct, synchronous, communication between humans with have the capacity to "hear, process and respond" –in Crawford's (2003) ingenious formulation –, to the other party's utterances. This can be mediated, as in a telephone or, these days, a Zoom meeting, but requires synchronicity.

The second, interactivity, has acquired, at least from the 1980's onward, a new meaning: it is a dialog in which one of the parts is not present and does not occur synchronously. It is the communication between a user (a real person) and a designer, represented at the interface of a digital device and in its internal content and code (algorithms and data). For real interactivity to occur, both parts must also "hear, process and respond". That means that the virtual part must have a processing unit, working memory, long time storage and both inputs and outputs that can be easily understood by the user: in short, a digital device.

But these are frequently confused. I have discussed this with a colleague from Spain, that insists that museum labels are "interactive", in the sense that they stimulate the reader's processing (Santacana and Martín, 2010), reviewed in (Gándara, 2013). That, in fact can (should) happen if the label is well designed. But the label cannot hear, process or respond (at least until recently) to the user utterances. Hence, it is not interactive. It is, almost by definition, a one-way communication medium. This, of course, changes with digital devices, web pages and social media, in which visitors can respond in real time.

The short answer: technically, other than in-person heritage interpretation, most other interpretation is one-way. This, of course can be changed with interactive media but, at least so far, this creates a "digital divide" and goes against a policy of full inclusion. But, if a true two-way communication is indispensable, we should look for ways of developing more affordable interactive devices (like audio or multimedia guides) –or maybe have them be sponsored by third parties.

But perhaps the question is if heritage interpretation must be school-like, with a docent reciting facts that visitors must believe, accept and memorize, and about which their own opinions are not welcomed. That is what "top-down" normally means, and it is authoritarian. But this is a question of the philosophy, epistemology and pedagogy behind the design –and its political and ethical underpinnings. Authors like Ham (2013) have insisted in that that our job is not to "transmit" data to empty skulls, but rather the provocation of the visitor's own reflection and meaning-creation, including their own opinion on what has been presented to them. When it is well done, this kind of heritage interpretation, called "thematic interpretation" it is not authoritative. It rather aims at providing a scaffold, an invitation to elaborate on what has been offered.

In my own version of this strategy, called in Spanish "Meaningful Divulgation" (Gándara, 2021)), I propose that visitors may (notice, may, not must) need cognitive, value, action and, definitively, spatial orientation at World Heritage properties. Some may already be familiar with what is being presented. For most, we need to translate the jargon and specialized discourse into something they may easily follow, find relevant and useful today, and may encourage them to help in our conservation efforts. Of course, they can freely ignore what we say. But the real question is: should World Heritage properties always dutifully provide at least a modicum of heritage interpretation, or shall they leave the visitors alone, "discovering" by themselves what sometimes requires an expert eye to be noticed? Is not that an elitist view that places responsibility on the visitors, leaving them, literally, to their own devices?

For many post-modern radicals, all forms of education (confused with school teaching) are authoritarian, top-down, manipulative: just another tool of oppressive states. Education gets a bad rap these days. I beg to differ. And go back to authors like Paulo Freire, the Brazilian creator of "critical pedagogy" that 50 years later may sound sexists, but nevertheless still rings true: "The educator does not only educate, as far as he educates, is educated through the dialog with the learner who, in being educated, educates his educator. [⋯] Thus, both are transformed in subjects of the process in which they grow together and in which "authority arguments" no longer rule. It is a process in which being functionally an authority requires being on the side of liberties and not against them [⋯]. Today nobody educates anybody, just as nobody educates himself. Men educate in communion, with the real world as their mediator" (Freire, 2022) [Author's translation].

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✦ Author: Mario Santana Quintero

1. After the meeting, what do you think the elements of the Heritage presentation are? ex. Message, media, accessibility, community, etc.

For this paper, the concept of "presentation experience" can be used to address elements of this type of work; it is recommended that the elements meet the ICOMOS ENAME Charter(2008) principles (ICOMOS, 2006). The following phases of work can be used as guidance to identify elements:

Community: define who is the rights and stakeholders pertinent to the presentation experience based on the statement of significance and identification of the community. Also, define the type of engagement activities to involve them;

Defining the vision statement and learning outcomes: what are the learning outcomes after a specific audience is exposed to the presentation experience? What are the messages that the rightsholder what to communicate;

Area Scope: definition of the area of the presentation experience; given the fragility of the world heritage property, only certain areas are open to the public for presentation.

Target audience(s) definition: What groups of people are likely to participate in the presentation experience;

Level of engagement with the public: How long is required to convey the message? How long does a visitor stay, and what is the level of engagement required from the public to meet the learning outcomes adequately? Also, how is the public accessing the presentation experience: physically visiting the site, browsing online and/or hybrid visits? How does one complement the other;

Available resources: what are the available resources to produce a presentation experience? For example, what type of digital assets and physical facilities does the site have access to;

Institution's capacity: what is the level of expertise to host the presentation experience? For example, is there staff with digital knowledge? Does the site have enough staff to work and oversee the presentation experience? Also, what are the financial resources available to the institution to design, implement and sustain the presentation experience over a while;

Feedback mechanism: What is the mechanism to evaluate the effectiveness of the presentation experience and

Expected life cycle: what is the optimal life cycle of the presentation experience, and when does it need updating?

Furthermore, with the previous considerations, the "interpretive infrastructure" as defined by the ICOMOS ENAME Charter refers to the "physical installations, facilities, and areas specifically utilized for the "presentation experience," given new advances in technology, and the likelihood that visitors might access the site online, a digital platform (or container) should also be part of the infrastructure.

2. Do you think visitor facilities and how to arrange them is a part of heritage presentation in the sense that it can provide a positive experience to the heritage community?

A "presentation experience" should result from a comprehensive strategy that entitles not only the scope. Learning outcomes and vision of the message that will be transmitted, but also the facilities of the "interpretive infrastructure" (ICOMOS, 2008) to make a positive experience for the potential audiences accessing the site, while getting the message a crossed of what is this place important and it needs to be conserved.

However, the type of expected visitor facilities should be the result of "understanding the visitor profiles, their needs and expectations" (McGuiness et al., 2017); in this context, the concept of "visitor satisfaction" levels could be applied. Also, evaluation mechanisms for online experiences in visiting World Heritage properties should be encouraged; there is very little research in this area; the Ph.D. dissertation by Faith (2017) provides relevant elements to conduct this type of study in mixed World Heritage properties: "Embracing a qualitative and interpretive

methodology, the rich findings of this thesis are a result of extensive online research (Facebook, website, and virtual tourism analysis); stakeholder interviews; community insights; and official document analysis" (Faith, 2017).

Furthermore, developing a plan for a "presentation experience" can be informed a lot by the approaches developed in preparing conservation plans for heritage places. For example, the Getty Conservation Institute released the "Eames House Conservation Management Plan" (Burke et al., 2018) online; the plan has a "process chart" explaining that stage 4 (develop policies to conserve and sustain significance) is the result of assessing its significance and gather information to inform policies, which involves establishing owners' and users' future needs, and identify and engage stakeholders among other activities to develop the Conservation management plan (Stage 5).

Moreover, in the Eames plan, table 5.1 on page 106 shows the identification of attributes and Table 5.2 explains the conservation actions per attribute. Therefore, a similar approach when preparing a presentation experience plan could be used, where the presentation and conservation actions are interlinked, ensuring that the transmission of the site's significance is guaranteed along with promoting its preservation.

In summary, the presentation experience should with adequate infrastructure (and facilities) responding to the visitors' expectations, including the physical, online and hybrid infrastructure for effectively learning about the world heritage site.

3. According to the draft of the 'heritage interpretation' definition, do you think heritage presentation is still a one-way communication? Why or why not?

A presentation experience should not use a one-way communication channel but a multichannel approach. I agree with the presented definition of a meaning-making process based on participation. However, it could be argued that participatory processes are not easy; perhaps, different approaches should be defined to apply the concept. For example, is it simple feedback, in which a visitor comments and provides suggestions about the presentation approach and/or facilities, or is it a fully integrated process involving the community? Moreover, it could use both ways direct and indirect involvement.

A precise mechanism for the "meaning-making process" should be designed; for example, "the Burra Charter Process" (ICOMOS Australia) explains that step 1 involves "understanding the place" based on identifying "values," factors affecting, and "changes in circumstances" among other aspects.

Moreover, article 13 of the Burra charter mentions, "Co-existence of cultural values should always be recognized, respected and encouraged. This is especially important in cases where they conflict", which is very useful in developing inclusive presentation practices.

Also, the same Article 13, which is based on the ICOMOS Australia (1998) "Code on the Ethics of

Co-existence in Conserving Significant Places" and consisting of 15 articles of ethical principles and practice, talks about the "common responsibility," "pluralist society" approach and the "potential existence of conflict in interpreting heritage" and its definitions provides critical concepts, such as "what means values," "cultural group," "significance," "conflict," "dispute," and "conflict resolution," all these elements should be considered before establishing the participatory mechanisms to engage with the community.

Araoz, back in 2006, on the verge of the adoption of the ICOMOS ENAME Charter(2008) talked about the increasing need to explain and interpret the growing acceptances of places "whose associations with events or trends are neither well known nor understood, and whose visual subtlety, aesthetic impact, and commonality of appearance can say nothing about why a place classifies as heritage," the statement is essential to consider, as World Heritage properties are increasingly contested from their OUV and inclusive presentation strategies should be aimed at increasing understanding.

Moreover, crucial to the professional engagement in participation, the commitment to communities and rightsholders involvement is also acknowledged by the ICOMOS Buenos Aires Declaration: marking the 70th anniversary of the Universal Declaration of Human Rights, where assistance is offered to consult and invite communities and rightsholders in "actively participate in the whole process of identification, selection, classification, interpretation, preservation and safeguarding of, as well as the stewardship of and development of cultural heritage" (ICOMOS, 2018).

In the author's view, increasing understanding undoubtedly requires the involvement of different stakeholders in the process. Therefore, "one-way communication" is no longer an acceptable practice.

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✦ Author: <u>Neil Silberman</u>

1. After the meeting, what do you think the elements of Heritage presentation are? ex. Message, media, accessibility, community, etc.

The groups' discussions have really been helpful in articulating the elements and character of presentation (especially as distinguished from interpretation—yes, I know that this is still an item for discussion···). As I think I have mentioned, it is fine to identify the components of presentation, but it's equally important to recognize (and stress) that each of those components can be used to convey either ethical, enlightening reflections on World Heritage. So in terms of the components, I would identify them as:

1. Medium— channel of communication, either face to face, graphic textual, or digital. It is the "face" of a presentation and the skill in using the chosen medium (dramatic, design, narrative, or technological) has a great impact on how impressive or inviting a WH site seems to visitors. But skill in using a certain medium can sometimes be used to disseminate negative or unacceptable social messages and a lack of skill in the medium can lead certain presentations (or even sites!) to be ignored.

2. Message—the values or facts that are communicated through the medium. As with so many aspects of cultural communication, its quality, reliability, or whatever lies along a spectrum of some kind (I hesitate to say a spectrum between "bad" and "good" because it depends on the goal of the message (education, patriotism, tolerance, post-colonialism or something else) and whether it is clearly and successfully conveyed.

3. Communicative Mode: and here we have the nature of communication between site interpreters and visitors/stakeholders. Is it just a monologue delivered by voice, text, or image (the "one-way" mode of communication mentioned in Question 3)—or is it a dialogue or multilogue where the presentation is co-authored by the interpreter and visitors/stakeholders and juxtaposes different perspectives in a single interpretive experience? Is the presentation a declarative statement or does it enable and even facilitate intercultural/interpersonal reflection and discussion about the past? Again, this should be seen as another spectrum on which site interpretation can be assessed.

4. Accessibility—the extent to which people of all physical and cognitive capacities and members of all associated communities can perceive and understand the presentation. This is far more than the usual ramps, rails and elevators that are usually considered the primary requirements for accessibility. There have been widely used "touch" models and braille descriptive labels and other specialized programs dealing with people with other physical and cognitive disabilities. But there is a deeper way to conceive of the accessibility of site presentations that can assist everyone to more effectively perceive what the presentation or exhibition is trying to show or say. Deeper accessibility categories could include ease of movement, sensory impact, ease of navigation, clarity of communication, and the agency of everyone to choose which parts of the presentation are of interest and which are not. This idea of Deep Accessibility has been developed by the accessibility theorist Ian Ford and is explained in greater length here: https://ianology.wordpress.com/2013/09/06/deep-accessibility/

5. I also agree with the importance of the component of community engagement—from the planning stage to the production phase to the review and revision stage. Sites always seem to be more sustainable with active public participation—especially when they have been empowered to contribute local values within the interpretation of the site.

2. Do you think visitor facilities and how to arrange them is a part of heritage presentation in a sense that it can provide positive experience to the heritage community?

My first thought on this question was that non-interpretive visitor facilities like toilets, water fountains, picnic tables, etc, were amenities rather than part of the interpretation and presentation of a site. I assumed that these were part of the site infrastructure-- like electric and water lines, landscaping, ticket booth, and parking lots, and approach road-- that would probably be designed by landscape architects and maintained by the operations staff of the site. But the more this group has widened the scope of the interpretive experience, the more I have come to recognize that the physical quality of the amenities at a World Heritage properties has an effect on the quality and comfort of the interpretive experience. Of course, interpreters do not always have the skills and experience to know how to design and place these infrastructural elements in the most efficient places, but I do think that the interpretive planners should be consulted on the design plans and be entitled to suggest changes if they adversely impact

planned interpretive trails or other elements of the presentation of the site. In the same way that conservation and site protection extend outward from the historic fabric to encompass the site boundaries and in the case of World Heritage through and even beyond the buffer zone, so it is with the presentation of the site: it extends from the presentation of specific elements of the site, out to the interpretation of the environmental or urban setting, and even out to the relative comfort or difficulty of visiting the site. But I'm not quite sure that any requirements for such amenities can be established. As Mario has mentioned there are tiny sites and huge ones, each with a different operating budget and size. I do think that, if feasible and affordable, physical amenities would certainly enhance the visitors' interpretive experience—but I'm still not sure that they are a part of "site presentation" except in the very widest sense.

3. According to the draft of 'heritage interpretation' definition, do you think heritage presentation is still 'a one-way communication'? why or why not?

I think I may have a slightly different understanding of the association of presentation with the "one-way communication" that can possibly help refine this question. The simple answer is that some presentations are indeed one-way communication, and some are not. When the ICOMOS ENAME Charter(2008) was being formulated, we still believed that presentations (in the form of guide scripts, text panels, interpretive routes, etc.) were entirely the product of the official site management. Their purpose was primarily didactic: to provide information to visitors with only marginal interest in engaging in informational dialogue with them. Questions and interaction with the visitors were welcomed and answered politely, but not usually seen as a reliable source of information except perhaps in some minor details. Our use of the term "one-way communication" was more or less what Laurajane Smith was calling "The Authorized Heritage Discourse." It was the voice of authority presenting the "facts," no matter how entertaining or engaging (or not) the presentation was. The important thing was its character as a monologue. But since we now have 1.) a far more inclusive attitude toward encouraging diverse voices and 2.) vast participation around the world in the internet and various social media platforms, presentation is certainly no longer the exclusive prerogative of official heritage agencies. Almost anyone can make a website about a World Heritage site; make a Tik Tok; post pictures and comments. Essentially what we have today are many more "presentations." And while many of them are still didactic "one-way" information transfer, there is the possibility especially on social media where people can reply or comment to a posted item on equal terms. With this in mind, I would put it this way, in relative terms: Presentation has traditionally been a one-way means of communication. But today there are increasing opportunities and technologies for the creation of heritage presentations expressing interesting or just crazy perspectives with a laptop or even just a smartphone. So, I would suggest that any definition of heritage presentation would see one-way vs. dialogic presentation as a spectrum rather than a one-or-the-other binary.

✦ Author: <u>Neel Kamal Chapagain</u>

1. Do you think that "selecting what to be presented" at the site is a part of heritage presentation? Also, is "selecting what to be presented" ABOUT the site a part of heritage presentation as well?

Yes, I think both of these are part of heritage presentation. Since I think heritage presentation is a subset of heritage interpretation, it is important to keep in mind that not all the interpretations at / in or about the site may be included in heritage presentation. That means, everything that is known and available about the site (including values) may not be included in heritage presentation. So, what goes or can go into heritage presentation is a matters of selection, but that selection process is part of heritage presentation. Also, there may be information that may not be just about the site but about the larger set of values and contexts that need to be brought in, in order to make an effective heritage presentation. Similarly, there may be heritage presentations taking place off site. In all these circumstances, heritage presentation - in my opinion, is a process of selecting and putting forward interpretive materials on or off site to communicate and engage visitors and other stakeholders. To make it effective and engaging, one will have to employ a diverse set of media and approaches, but all of these are part of heritage presentation.

2. Are all heritage presentations followed to heritage interpretation in their processes? Is it possible for heritage places to be presented without previous heritage interpretation?

My answer to this question is both No and Yes. In existing practices, not all heritage presentations may have come out of a conscious heritage interpretation, but still heritage sites are presented. Hence, my answer is 'no' in reality in many cases. However, I understand the intent of the question is on a desirable or aspirational heritage presentation, in which case the answer is yes. Hence, the key in this question - to me, is whether heritage presentation is a conscious step pursued after heritage interpretation. It is possible that heritage places are presented without a conscious heritage interpretation planning, but it is not desirable. Heritage presentation done without keeping in mind the needs and aims of heritage interpretation

may be just a loose presentation - without a clear aim and method of such presentation. As a sensitive professional practice, heritage presentation shall not be done without pursuing a careful heritage interpretation. But in many possible circumstances - for example, in a time or resource constraint situation or lack of an interpretation plan as such, heritage presentation can still be done to meet the needs of the hour in a given heritage site. In such a case, it is important to keep in mind that heritage presentation is a sub-set of heritage interpretation, hence the process of heritage presentation should be pursued keeping in mind the concepts of heritage interpretation as well.

3. With consideration of our draft definition of 'heritage interpretation', please write down your own definition of "heritage presentation" with 2-3 sentences.

Heritage presentation is an act as well as actions/products of presenting heritage and heritage values to general public, based on a heritage interpretation scheme that has been adopted for the site at the time. As I consider heritage presentation as a subset of heritage interpretation, I think heritage presentation needs to be framed within the broader heritage interpretation available, but customised to fit the context and need of the specific site, and to make effective utilisation of space, technology and audience' interests. Similar to heritage interpretation, heritage presentation shall also be engaging and meaningful to diverse audience, and compliment the appreciation and management of the heritage (site).

✦ Author: Jae Heon Choi

1. Do you think that "selecting what to be presented" at the site is a part of heritage presentation? Also, is "selecting what to be presented" ABOUT the site a part of heritage presentation as well?

I believe that the act of "selecting what to be presented" at a heritage site is an integral part of heritage presentation. This concept is closely linked to the understanding of both heritage interpretation and heritage presentation. Heritage interpretation takes on a broader and more inclusive approach, incorporating elements such as value-based assessments, participatory orientations, a multiplicity of meanings, and addressing diversity issues. On the other hand, heritage presentation can be seen as an overarching framework for one-way communication. It is essential for heritage presentation to clearly define the presenter, determine the content to be presented and delivered, and identify the purpose and target groups or audiences of the presentation.

For example, if the goal of heritage presentation is to raise public awareness about heritage

conservation, it should incorporate the feedback received from public surveys. If the purpose of heritage presentation is to serve as a training tool, it should align with specific training objectives. The selection of elements pertaining to the site should be guided by its heritage value, which may differ from the heritage value inherent in the site itself. "Elements ABOUT the site" would encompass intangible dimensions and local perspectives more comprehensively, while "elements AT the site" would be closely related to the OUV for World Heritage properties. Additionally, "elements ABOUT the site" could encompass a broader range of components falling within authenticity categories

2. Are all heritage presentations followed to heritage interpretation in their processes? Is it possible for heritage places to be presented without previous heritage interpretation?

Heritage interpretation involves the identification of who is responsible for interpreting specific aspects of heritage. As a result, there are diverse approaches to heritage interpretation due to the involvement of different stakeholders and interest groups invested in the heritage. I believe that all heritage presentations must adhere to heritage interpretation in their processes. Without considering how and to whom an interpretation of heritage should be presented, heritage presentation would be rendered incomplete. The interpretation of heritage determines the content that is presented, including its values, media types, and presentation techniques. The method of heritage presentation is distinct from the process of heritage interpretation. Depending on the audience and the intended purpose, the content composition and presentation method will vary on a case-by-case basis. Hence, it is unreasonable to expect that interpretation planning should be the same as presentation planning. Selective presentation of certain aspects of heritage interpretation becomes necessary, and the composition of content should be tailored to the presentation's purpose and the audience's characteristics.

3. With consideration of our draft definition of 'heritage interpretation', please write down your own definition of "heritage presentation" with 2-3 sentences.

Heritage presentation is a specialized process of disseminating information in which authoritative entities assume a leading role by carefully curating diverse attributes and values of heritage and heritage sites. These selections are made based on thorough heritage interpretation, taking into account the intended purpose of the presentation and the specific target audience. Furthermore, the content is meticulously reconstructed and delivered through one-way communication to effectively accomplish the designated objectives, whether it is fulfilling a specific purpose or increasing public awareness.

✦ Author: <u>Sarah Court</u>

1. Do you think that "selecting what to be presented" at the site is a part of heritage presentation? Also, is "selecting what to be presented" ABOUT the site a part of heritage presentation as well?

If presentation is understood to be the act of presenting information about a heritage place to the public, then yes, there will have been a selection process that decides which information is presented and in what manner. There will necessarily be some form of planning in terms of the information selected for presentation; the medium through which this will be done (e.g., site panel, display, spoken content by a guide, etc.); and any related technical decisions (e.g., from the material used to create a site panel through to the graphic design).

While recognizing overlapping in many areas, this is different to interpretive planning as broadly recognized by heritage interpretation professionals. Interpretive planning goes beyond the aim of presenting information and attempts to create favourable circumstances in which people can gain meaningful experiences and understanding of the heritage place. This means that it will also be informed by psychological, learning, communication and other theories and methodologies - and in turn will potentially make the process of 'selecting what is to be presented' into a more nuanced planning process (Ham 2013).

2. Are all heritage presentations followed to heritage interpretation in their processes? Is it possible for heritage places to be presented without previous heritage interpretation?

Heritage is always 'interpreted' in the sense of the general human capacity for attempting to make sense of information about the heritage and turning it into knowledge. At World Heritage properties, this is often done by heritage practitioners, academics or other specialists as a preliminary step in gathering and understanding information based on the available evidence. This informs a range of management activities, including both presentation and heritage interpretation. However, this is different from the specific practice of 'heritage interpretation' (a methodology that fosters experiences encouraging people to go through their own meaning-making processes in relation to the heritage).

It may be possible that the presentation of information about heritage is done is such a way that it provides people with a meaningful experience that connects them to the heritage and can therefore be considered to be heritage interpretation. However, as the aim of presentation is to transmit information rather than create experiences, it is better considered as non-formal or informal learning. All cases of presentation require prior 'interpretation of heritage' in order to inform the presentation but this does not mean that 'heritage interpretation' is necessarily involved.

3. With consideration of our draft definition of 'heritage interpretation', please write down your own definition of "heritage presentation" with 2-3 sentences.

Heritage presentation the way in which information is shared with the public about the world we live in, in particular explaining the significance of its natural and cultural heritage. This can be done through a range of dynamic and static media for transmitting this information in non-formal and informal learning settings.

It should be noted that this proposed definition understands presentation to have a focus on transmitting information to an audience. This form of one-way communication is often found in educational/learning activities and well-designed presentation can help support the educational and information programmes that are mentioned in Article 27 of the World Heritage Convention.

However, as Freeman Tilden and others have argued: 'Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things···' and 'The chief aim of interpretation is not instruction but provocation.' (Tilden 2007: 44 and 59; see also Beck and Cable 1998: 21 and 39). In this sense, heritage interpretation goes beyond presentation and can support the World Heritage Convention's ambitions in terms of gaining broad support for its protection, conservation and transmission to future generations (Article

4), giving the heritage a function in the life of the community (Article 5), and strengthening people's appreciation and respect for heritage (Article 27).

For this reason, it is important to have a clear understanding of the differences between these two activities so that when employed they can be used to their strengths and without assuming that one necessarily substitutes the other. Indeed, the broader ambitions of heritage interpretation mean that it is a vital tool for ensuring that more people engage with heritage, even those who would not participate in the educational/learning activities associated with presentation. This can help ensure that World Heritage properties support greater social inclusion and contribute to the well-being of communities, as well as gaining greater appreciation of heritage and thereby greater support for its continued use and conservation.

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✦ Author: <u>Manuel Gándara Vázquez</u>

1. Do you think that "selecting what to be presented" at the site is a part of heritage presentation? Also, is "selecting what to be presented" ABOUT the site a part of heritage presentation as well?

From the position I have taken so far, selecting what to present and what to present about are part of heritage interpretation –they belong in the planning or designing stage (at least in the case of World Heritage presentation, that is, the institutional interpretation). Delivering that selection of content through an interpretive encounter is equivalent to "heritage presentation", which is not separate from heritage interpretation but, rather, it is its second stage, normally done by different agents or media. It, in turns, depends on heritage assessment done by heritage experts (or community agents); and which on its own turn, at least in the institutional case, is the result of heritage research done by different specialist which have made different inferences from the available data and theories.

2. Are all heritage presentations followed to heritage interpretation in their processes? Is it possible for heritage places to be presented without previous heritage interpretation?

I guess it is not only possible but, unfortunately, if happens frequently: building the infrastructure for visitation (facilities of different sorts) is in many cases confused with doing heritage interpretation. In these cases, there is no real heritage interpretation but just efforts to heritage accessible, leaving the visitors to their own resources to make sense of what they experience. This, unfortunately, is the way "heritage presentation" is understood in many countries, and it is considered to be the domain of architects, landscape designers and, in the best cases, museum designers, many times without active participation of the specialists that researched the sites; and, in the worst cases, it is done against the best advice of experts that assessed the sites as relevant enough to be "presented".

A case in point is the cafeteria placed at the rim of Sacred Well (Cenote) number 1, in Chichén Itzá, Yucatán, México. It is a modern structure visible from everywhere in the Cenote and which, some people claim, originally drained its waste waters to the cenote itself. It was the way to "present" and make the cenote "comfortable for visitors", by vending food and drinks and providing restroom facilities. This "presentation" was done by architects with almost complete disregard of the archaeologists' opinions, since it was not paid by the federal institution responsible of the site (the National Institute of Anthropology and History), but by the local state government, which made the whole issue a marketing and political one. To the best of my knowledge, UNESCO never made a comment about it, because it was probably not consulted nor informed about that "presentation" either.

3. With consideration of our draft definition of 'heritage interpretation', please write down your own definition of "heritage presentation" with 2-3 sentences.

"Heritage presentation" is a legacy term that should be perhaps should be respectfully phased out of the heritage interpretation discourse, since it was introduced before the current theories of heritage interpretation were academically formulated, for example, by Merriman and Brochu (2006); empirically tried and tested; and finally coded, at least for the time being, into guidelines for professional practice, by Ham, (1992), Knudson, Cable and Beck (1995), and others; there are, of course, different variants or traditions, but many of them sharing a core of principles and techniques (see, for example, Beck and Cable (2002); Colquhoun (2005); Ham (2013); Knapp, D. (2008); Larsen (2003); Morales (2001), Moscardo (1999), to name just a few.

I am sorry to insist upon it, but If we are to continue to use "presentation", we will do so at the risk of alienating thousands of heritage interpreters that call themselves precise that: "heritage interpreters" rather than "heritage presenters". While I understand WHIPICS' institutional mandate to use "heritage presentation", we should be careful not to impose it, in the current trend of decolonization, via principles and guidelines eventually coming not only from Seul; but, as it will be understood by many interpretation professionals, from Paris, UNESCO's headquarters, a hegemonic centre on many people's imagination. My concern is that we will elicit a reaction similar or worse than that of ICOM's attempt of a new definition of "museum", that required a whole make-over when many museum specialists rejected it.

Thus, building bridges can be useful: we can talk about "heritage interpretation delivery" and add, parenthetically, "heritage presentation", as follows: "Heritage interpretation delivery (sometimes also called "heritage presentation") is the stage of heritage interpretation, as defined above (in our draft definition) in which an interpretive encounter takes place. This encounter can be conducted by personal interpreters or by interpretive media on site, or through on-line and other synchronous and non-synchronous media".

Additional questions:

1) "How do you agree or not to the following sentences and why?
→ "Interpretive + Something" can be substituted by "heritage presentation + Something".
For example, "Interpretive Planning = Presentation Planning"

I would disagree, because heritage interpretation is a larger set, in which "presentation", as used in the ICOMOS ENAME Charter(2008) is contained in it and is just the second stage in the interpretation process. Then, interpretive planning, for example, would include many aspects which are larger than the process of interpretation delivery, such as a revision of where the OUV is best represented at the site, or considerations of maintenance of interpretive materials and facilities.

2. "How do you agree or not to the following sentences and why?
   → Selecting what to be presented at the site is a part of Heritage Presentation"

I would disagree again. In the interpretation master planning stage is where that selection is normally made. But, again, all these confusions arise because the term "presentation" is poorly defined in UNESCO's approach, which has a historical origin, as Dr. Silberman recounted in one of the sessions: the heritage experts that would evaluate a site to be listed as WH thought of themselves as doing the real "heritage interpretation", thus leaving the physical task of delivering programs to the "presentation" stage: that is the design and put in practice of the programs themselves. That was before the academic literature on heritage interpretation bloomed and matured, so the term now clashed with the way "heritage interpretation" is understood by thousands of interpreter master planners and interpretation practitioners (this last group would be the one to be called "presenters" on the old terminology).

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✦ Author: Mario Santana Quintero

1. Do you think that "selecting what to be presented" at the site is a part of heritage presentation? Also, is "selecting what to be presented" ABOUT the site a part of heritage presentation as well?

A presentation experience strategy should be based on deciding what, how, where, when and the extent of the presentation required:

What: based on the interpretation of the OUV and its supporting attributes, defining "what" needs to be presented to the public is required; it also involves which parts of the site will be accessible and which will not.

How: devised a presentation experience, which is based on the identification of target audiences (e.g. time available per visit, technology to be used - interactive, displayed with panels, guides, audio-guides, smartphone app, etc.), the accessibility and visual perception of the attributes supporting the OUV (for example is it a ruined component of difficult interpretation). Also, consider the visitors' facilities available (for example, is there a shelter, bathrooms, ease of reaching the element to be presented).

Where: concerning the "how and what," where would the presentation experience be located in the immediate surroundings of the attributes around? Is it just a smartphone app?

When dealing with the sequence of the presentation experience, but also like the environmental conditions, for properties located in seasonal regions, the experience will be very different from Summer to Winter.

Finally, the duration of the presentation experience should result from profiling the type of visitors (target audiences) and the message to be transmitted about the site.

2. Are all heritage presentations followed to heritage interpretation in their processes? Is it possible for heritage places to be presented without previous heritage interpretation?

Any presentation experience should be based on sound interpretation. In previous meetings, we agreed that interpretation can serve many purposes. It could lead to management decisions, understanding of the site's chronology modifications, revealing archaeological fundings, and promoting peace among many others.

3. With consideration of our draft definition of 'heritage interpretation', please write down your own definition of "heritage presentation" with 2-3 sentences.

Heritage presentation is a communication tool permitting the rightsholders of the site to communicate what is essential about their heritage place by developing an engaging experience

for visitors. Furthermore, a presentation strategy can foster participation and engagement to increase the appreciation of the site's significance.

In World Heritage properties, presentation strategies should be based on those attributes that sustain the OUV, allowing visitors, through meaningful tools, to understand the importance of the site and its role as the symbol of recognition and peace.

✦ Author: Neil Silberman

1. Do you think that "selecting what to be presented" at the site is a part of heritage presentation? Also, is "selecting what to be presented" ABOUT the site a part of heritage presentation as well?

I think certainly that "selecting what is to be presented" at any heritage site or cultural landscape site is a part of the process of heritage presentation. In fact, it is the very first step. Before the contents of any presentation can be formulated, it is absolutely essential to decide what elements of the site are attributes of the OUV (in the case of World Heritage properties) as well as other values that may be relevant for public discussion. Certainly in the case of site managers this applies to the choice of medium (website, text, interpreters' scripts, interactive apps) and their physical placement on the site. In fact, I'm not exactly sure how a presentation could even be designed if a selection of "what is to be presented" is not made. Even if the selection is made by bureaucrats who are not directly involved in the creation of a site presentation, their selection of what is to be presented must certainly be considered part of the presentation process, as it determines what the presentation will consist of. The same considerations certainly also apply to presentations about heritage sites that are made by the general public via websites or social media. The first step in heritage presentation is to select what is to be presented—in the same what that a writer must first decide what she or he is going to write about before the actual writing begins.

2. Are all heritage presentations followed to heritage interpretation in their processes? Is it possible for heritage places to be presented without previous heritage interpretation?

If I understand this question correctly, I would say that presentation must of course follow interpretation. How can it be otherwise? Must writing (and here I use the general term "writing" to include all presentational activities such as design, software programming, the placement of visitor paths—in addition to the writing of text panels and the composition of an interpreter's script). It seems to me that there still may be a misunderstanding or lack of clarity about the distinction between "interpretation" and "presentation." To my mind—and I think we have

discussed this at length in all of the meetings—"interpretation" is the general action of reflecting on the significance of a heritage site, whether it is done by an expert or member of the general public. It is an intellectual and/or emotional activity which attempts to understand what the often-fragmentary remains of the past mean and what relevance they have for the larger study of history. "Presentation," on the other hand is a public expression of the insights gained in the reflection—again, whether it is scholarly analysis of the site or the value of the site for contemporary identity. In considering the current question, my immediate reaction is to pose another question: Is it possible to write about a heritage site (and here again I use the term "write" to include all possible means of public presentation) without any previous reflection on its meaning? I suppose that reflection and writing could occur at the same time, but it is always more coherent if the content of the presentation is considered before the "writing" begins. That is not to exclude the possibility that new ideas and reflections may emerge in the process of formulating a site presentation programme, so I would not be strict in the assumption that all presentation activities must absolutely follow interpretive reflection. I would just stress again that "interpretation" is a generalized term referring to all reflections about a site by any stakeholder and that "presentation" is a public statement of the interpretive reflections that have been made.

3. With consideration of our draft definition of 'heritage interpretation', please write down your own definition of "heritage presentation" with 2–3 sentences.

Heritage presentation is a public expression of what is deemed to be important aspects or values of a heritage site. It is a statement that is meant to be seen and considered by others, as a part of the ongoing process of interpretation. The goal of heritage presentation should be to deepen public awareness and understanding of the value and significance of a site, and in doing so should promote connections between people and heritage places and shared values among communities or cultural groups. Heritage presentation consists of a medium (text panel, interactive app, or the spoken word) and a message that expresses a certain perspective on the significance of a heritage site based on an ethical approach that gives voice to the full range of heritage values attached to the site including OUV and community-held values.

UNESCO WHIPIC: Definitions and Concepts of Heritage Interpretation and Presentation 2023 - Theoretical Research Report

Cultural Heritage Administration