



# **A Contemporary Guide to Cultural Mapping** **An ASEAN-Australia Perspective**

**Ian Cook & Ken Taylor**

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## Foreword

By H.E. Le Luong Minh

Secretary-General of ASEAN

The ASEAN Secretariat is proud to be associated with The ASEAN Committee on Culture and Information (COCI) – AusHeritage cultural mapping project and the publication of the guidebook *A Contemporary Guide to Cultural Mapping: an ASEAN-Australia Perspective*. In words and splendid images, the guidebook provides readers with a brief introduction to cultural mapping theory and applications, and best practice examples from ASEAN Member States, Australia and from around the globe.

Many international commentators acknowledge that we live in times of fundamental change, especially with respect to the evolution of a multi-polar global landscape where soft power in international relations rather than power politics will play an increasingly important role. ASEAN's commitment to achieve a unified and cohesive ASEAN Community by 2015 is a significant element in these global developments and will see ASEAN's role across the Asia-Pacific region being pivotal for future regional sustainability and prosperity in an era where there will be a deepening interdependence between nations.

Mapping culture whether it is tangible or intangible is a valuable tool for supporting the engagement of peoples. It is a starting point for generating knowledge about communities, their histories, their heritage, beliefs and day-to-day ways of life. It can contribute to the way that civil societies comprehend and respond creatively and responsibly to change, complexity and diversity across traditional national borders as well as in the natural environment where the potential threat of climate change and natural calamities looms large.

At its heart, cultural mapping is a tool for community-learning and community-building in local, national and regional settings. It indeed fits neatly with ASEAN's aspirations outlined in its Charter and its efforts towards building the ASEAN Community by 2015 through broader and stronger regional integration.

The application of cultural mapping as a mechanism to encourage peace, stability, mutual understanding and trust is growing across the world and it has significant potentials to present and celebrate ASEAN's rich cultures on the international stage, especially through the use of web technologies and social media embraced by what is now understood as Web 2.0. It equally provides an opportunity for ASEAN Member States to present the complex fabric of ASEAN cultures to their citizens, mapping diversity but also establishing historical and cultural links.

*A Contemporary Guide to Cultural Mapping: an ASEAN-Australia Perspective* is a timely and relevant tool for supporting our community building efforts in ASEAN region. I trust that the guidebook will catalyse further interest and action in mapping our cultures and envision that its uptake will contribute to achieving greater regional understanding and cooperation, not only throughout ASEAN but also in the wider Asia-Pacific context.

## FOREWORD

For this, we are deeply indebted to the ASEAN Committee on Culture and Information, AusHeritage, the researchers, writers, photographers, and designers who contributed to the publication.

I hope you will enjoy reading the guidebook.

Thank you !

## Foreword

By Vinod Daniel

Chair, AusHeritage Ltd

The publication of *A Contemporary Guide to Cultural Mapping – an ASEAN-Australia Perspective* signifies the completion of another fruitful chapter in AusHeritage's ongoing relationship with the ASEAN Committee on Culture and Information (ASEAN-COCI), its Sub-Committee on Culture as well as AusHeritage's commitment to support the imperatives of the ASEAN Socio-Cultural Community.

AusHeritage's partnership with ASEAN-COCI goes back to the second half of the 1990s and its participation at the 32nd Meeting of the ASEAN Committee on Culture and Information held in Langkawi, Malaysia in July 1997. This watershed meeting will be remembered for many things, not least of all that it was where the ASEAN anthem was selected, an important cultural symbol for ASEAN's journey towards an ASEAN Community in 2015.

With a positive record regarding the delivery of capacity building projects with COCI, AusHeritage formalized its relationship with the Committee through a Memorandum of Understanding signed in Bandar Seri Begawan on 22 March 2003. The Memorandum concerned cooperation in the field of protection, preservation, promotion and management of culture heritage. The development of the *Contemporary guide to cultural mapping* is a consequence of the 2003 Memorandum and related initiatives including, the staging of a joint seminar and workshop in Adelaide in 2003 on trends in cultural mapping and the incorporation of cultural mapping strategies in the strategic review of the ASEAN-COCI work program in 2005.

The gestation period for the guide has been considerable. It reflects and addresses changes experienced globally in the last five years, particularly those related to the rapid evolution in technology associated with the Web and web-mapping. It presents the emerging multidisciplinary content of the discipline, thereby encouraging informed project planning and management. The new guide on cultural mapping not only highlights and interprets these recent developments but places them in the context of place, identity and community participation.

AusHeritage is committed to the sustainability of the region's tangible and intangible cultural resources. It recognises that these resources need protection and at the same time adoption, adaption and utilisation for community enjoyment and benefit. Cultural mapping as a discipline is a key tool to support such activities and will provide a powerful ongoing mechanism to help communities achieve peaceful economic development aspirations that take account of the fragility of our planet. We look forward to seeing an explosion of cultural mapping initiatives across the Asia-Pacific in the coming years and trust that AusHeritage in association with the ASEAN Committee on Culture and Information and the *Contemporary Guide to Cultural Mapping – an ASEAN-Australia Perspective* will play a valuable role in this important endeavour.

## Preface

The concept of developing a cultural mapping methodology for the Association of Southeast Asian Nations (ASEAN) in partnership with AusHeritage was endorsed in Ha Noi, Viet Nam in April 2002 at the 37th meeting of the ASEAN Committee on Culture and Information (ASEAN-COCI). Subsequently, representatives from COCI and AusHeritage met in Adelaide, Australia in October 2002 to explore a way forward. Jerry Reyes from the ASEAN Secretariat in Jakarta and Haji Sumadi Sukaimi from Brunei Darussalam represented COCI, Brunei Darussalam at the time being Australia's ASEAN dialogue partner. Australian participants at the meeting included Ian Cook as the Australian project coordinator, Vinod Daniel (Chair, AusHeritage), Keith Fernandez (AusHeritage Treasurer), Kevin Sumption (AusHeritage Member, Powerhouse Museum) and Heather Brown (AusHeritage Member, State Library of South Australia).

The main outcome of the Adelaide meeting was a proposal for a joint cultural mapping workshop to be held in Australia. This was approved at the 38th meeting of ASEAN-COCI in March 2003 in Bandar Seri Begawan. The project was identified as a capacity-building initiative for ASEAN organisations to promote the mapping of their cultural assets at both local and regional levels. During the second week in December 2003, twenty five delegates from the ASEAN-COCI including representatives from each ASEAN country worked with fifty or so AusHeritage members and industry associates at the Art Gallery of South Australia and elsewhere along Adelaide's North Terrace cultural precinct. The initiative to develop a regional guide on cultural mapping was consolidated at the Adelaide workshop stemming from a joint recommendation by the parties to produce a guideline which would include a common definition of cultural mapping as well as cover processes, content and potential areas for application in ASEAN member countries.

The 1995 publication *Mapping Culture - A guide for cultural and economic development in communities*<sup>1</sup> was an important watershed for cultural mapping in Australia and was influential in catalysing the cultural mapping dialogue between ASEAN-COCI and AusHeritage. It also provided a valuable starting point as we built on its premises and explored the content and structure of an up-to-date account of culture mapping in the ASEAN-Australian context. Outside Australia, the knowledge and experiential base for resource mapping flourished since the publication of *Mapping Culture* and numerous examples of mapping theory and practice are now available on the Web and in print. It is important to note that many of these contributions of great interest to cultural mapping practice emanate from fields such as agricultural development, natural resource management, land rights and tenure mapping.

In this respect it has been crucial to look at cultural mapping activities from the broadest possible perspective and because there is no agreed, overarching theory and philosophy of cultural mapping practice so far, we have worked through what some grounding principles and related guiding doctrine might look like to support a comprehensive outline of current thinking on the subject. At the heart of such thinking are ideas associated with place, identity and participation.

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<sup>1</sup> Clark, Ian, Sutherland, Johanna and Young, Greg, 1995, *Mapping Culture, A guide for cultural and economic development in communities*, AGPS, Commonwealth of Australia.

Some topics such as collections mapping are new, interesting and valuable additions to the field and are likely to expand in content and scope during the next few years. On the other hand, the consolidation and evolution of the literature related to community participatory mapping and spatial information systems has grown enormously in little more than ten years and will continue to advance. On top of these developments is the rise of the Internet as a potential vehicle for individual and community-based cultural mapping offering the opportunities for millions of people across the world to participate in mapping their own cultures.

Considering this progress and the important cultural mapping work occurring internationally, we have drawn on several best practice examples from around the globe in addition to those from ASEAN and Australia. This approach should appeal to a wide audience. Our goal is to encourage the broad adoption of cultural mapping as a tool for heritage management, development and sustainability in local, national and regional environments. The guide is also intended to extend interest in cultural mapping processes which will lead to the exploration of new mapping applications, especially in the fields of education, natural resource management, climate change and the alleviation of poverty as well as contributing to the promotion of new approaches to celebrating living cultures.

We trust you find the guide not only useful in providing insights into the scope of the cultural mapping discipline but also valuable as a reference in your future cultural mapping endeavours.

Ian Cook

Ken Taylor

## Acknowledgements

The decision to develop an ASEAN-Australia regional guide on cultural mapping as a tool for ASEAN and Australian organisations to map cultural assets at both local and regional levels emerged out of the joint capacity-building seminar and workshop between ASEAN-COCI and AusHeritage Ltd at the Art Gallery of South Australia in Adelaide in 2003. The event was managed and enthusiastically supported by the AusHeritage Board and was co-chaired by Haji Sumadi Sukaimi from Brunei Darussalam. The event would not have been possible without significant logistical support from Artlab Australia. The Hon John Hill MP, at the time the South Australian Minister for Environment and Conservation and Minister Assisting the Premier in the Arts spoke at the event's opening reception and the Hon Alexander Downer, then Federal Minister for Foreign Affairs and Trade, joined the last morning session of the program to meet ASEAN delegates and discuss the importance of heritage for communities across the Asia-Pacific.

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Table 8.2	The GIS based and 3-D modelling cultural mapping models are adapted with minor changes from a table in Pornwilai Saipothong, Wutikorn Kojornrungsrot and David Thomas, <i>Comparative study of participatory mapping processes in northern Thailand p.19 in Mapping communities, ethics, values, practice</i> , edited by Jefferson Fox, Krisnawati Suryanata and Peter Hershock, East-West Center, Honolulu, Hawaii, 2005.
Table 8.3	The idea for the step-by-step summary table was influenced by the UNESCO Bangkok report, <i>Our Heritage Our Future, Integrated Community-led Heritage and Tourism Management as a Tool for Sustainable Development</i> , for the pilot site Ban Xieng Mene, Chom Phet District, Luang Prabang Province, Lao PDR, Project Co-ordinator: Rik Ponne, Office of the Regional Adviser for Culture in Asia and the Pacific, UNESCO Bangkok, c.2004.
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## Abbreviations and Acronyms

<b>3-D/3D</b>	Three-dimensional
<b>3DM</b>	Three-dimensional Modelling
<b>AAA</b>	American Anthropological Association
<b>ADB</b>	Asian Development Bank
<b>AIATSIS</b>	Australian Institute for Aboriginal and Torres Strait Islander Studies
<b>ANU</b>	The Australian National University

## ABBREVIATIONS AND ACRONYMS

<b>API</b>	Applications Programming Interface
<b>APSARA</b>	Authority for the Protection and Management of Angkor and the Region of Siem Reap
<b>ASA</b>	Australian Society of Archivists
<b>ASEAN</b>	Association of Southeast Asian Nations
<b>ASEAN-6</b>	The six most developed countries within the association – Brunei Darussalam, Indonesia, Malaysia, Philippines, Singapore & Thailand
<b>ASEAN-COCI</b>	ASEAN Committee on Culture and Information
<b>AusAID</b>	Australian Agency for International Development
<b>Australia ICOMOS</b>	Australian National Committee of the International Council on Monuments and Sites
<b>BCE</b>	Before Common Era
<b>BP</b>	Before Present
<b>CAN</b>	Collections Australia Network
<b>CCA</b>	Collections Council of Australia
<b>CLMV</b>	Cambodia, Lao PDR, Myanmar & Viet Nam
<b>CSR</b>	Corporate Social Responsibility
<b>CVM</b>	Contingent Valuation Method
<b>DFID</b>	Department for International Development, United Kingdom
<b>DVD</b>	Digital Versatile Disc or Digital Video Disc
<b>EFEQ</b>	Ecole Française d'Extrême-Orient
<b>ESRI</b>	Environmental Systems Research Institute
<b>EST</b>	Environmentally Sound Technology
<b>FOS</b>	Free and Open Source
<b>FOSS</b>	Free and Open Source Software
<b>GIS</b>	Geographic Information System(s)
<b>GIT</b>	Geographic Information Technology(s)
<b>GPL</b>	General Public License
<b>GPS</b>	Global Positioning System(s)
<b>IBRD</b>	The International Bank for Reconstruction and Development
<b>ICH</b>	Intangible Cultural Heritage
<b>ICT</b>	Information & Communication Technology
<b>ICCROM</b>	International Centre for the Study of the Preservation and Restoration of Cultural Property
<b>ICID</b>	International Centre for the Settlement of Investment Disputes
<b>ICOM</b>	The International Council of Museums
<b>ICOMOS</b>	International Council on Monuments and Sites
<b>IDA</b>	The International Development Association
<b>IFAD</b>	International Fund for Agricultural Development
<b>IFC</b>	International Finance Corporation
<b>IMF</b>	International Monetary Fund
<b>INTACH</b>	Indian National Trust For Art and Cultural Heritage

<b>IOM</b>	International Organisation for Migration
<b>IUCN</b>	The International Union for the Conservation of Nature
<b>IP(s)</b>	Indigenous People(s)
<b>IP/R</b>	Intellectual Property / Rights
<b>LGPL</b>	Lesser General Public License
<b>LIENIP</b>	L'auravetl'an Information and Education Network of Indigenous People
<b>LWH</b>	Living With Angkor
<b>MDBs</b>	Multilateral Development Banks
<b>MDGs</b>	Millennium Development Goals
<b>MIGA</b>	Multilateral Investment Guarantee Agency
<b>NHB</b>	National Heritage Board, Singapore
<b>NAILSMA</b>	Northern Australian Indigenous Land and Sea Management Alliance
<b>NGO</b>	Non-Government Organisation
<b>NORAD</b>	Norwegian Agency for Development Cooperation
<b>NZAid</b>	New Zealand Agency for International Development
<b>OECD</b>	Organisation for Economic Co-operation and Development
<b>P3DM</b>	Participatory 3-Dimensional Modelling
<b>PDA</b>	Personal Digital Assistant
<b>PMBOK</b>	Project Management Body of Knowledge
<b>PLA</b>	Participatory Learning and Action
<b>P-GIS</b>	Participatory Geographic Information System
<b>PMP</b>	Project Management Plan
<b>PPGIS</b>	Public Participation Geographic Information System
<b>RDBs</b>	Regional Development Banks
<b>RSS</b>	Really Simple Syndication
<b>S&amp;T</b>	Science & Technology
<b>SEWA</b>	Self-Employed Women's Association of India
<b>SFM</b>	Sustainable Forest Management
<b>SIT</b>	Spatial Information Technology
<b>TAWID</b>	TAWID News Magasim
<b>TK</b>	Traditional Knowledge
<b>UN</b>	United Nations
<b>UNDP</b>	United Nations Development Programme
<b>UNESCO</b>	United Nations Educational Scientific and Cultural Organisation
<b>USAID</b>	United States Agency for International Development
<b>UST</b>	University of Santo Tomas, Manila, Philippines
<b>WBS</b>	Work Breakdown Structure
<b>WHO</b>	World Health Organisation
<b>WIPO</b>	World Intellectual Property Organization
<b>WTO</b>	World Trade Organisation
<b>WTP</b>	Willingness To Pay
<b>WWF</b>	World Wildlife Fund



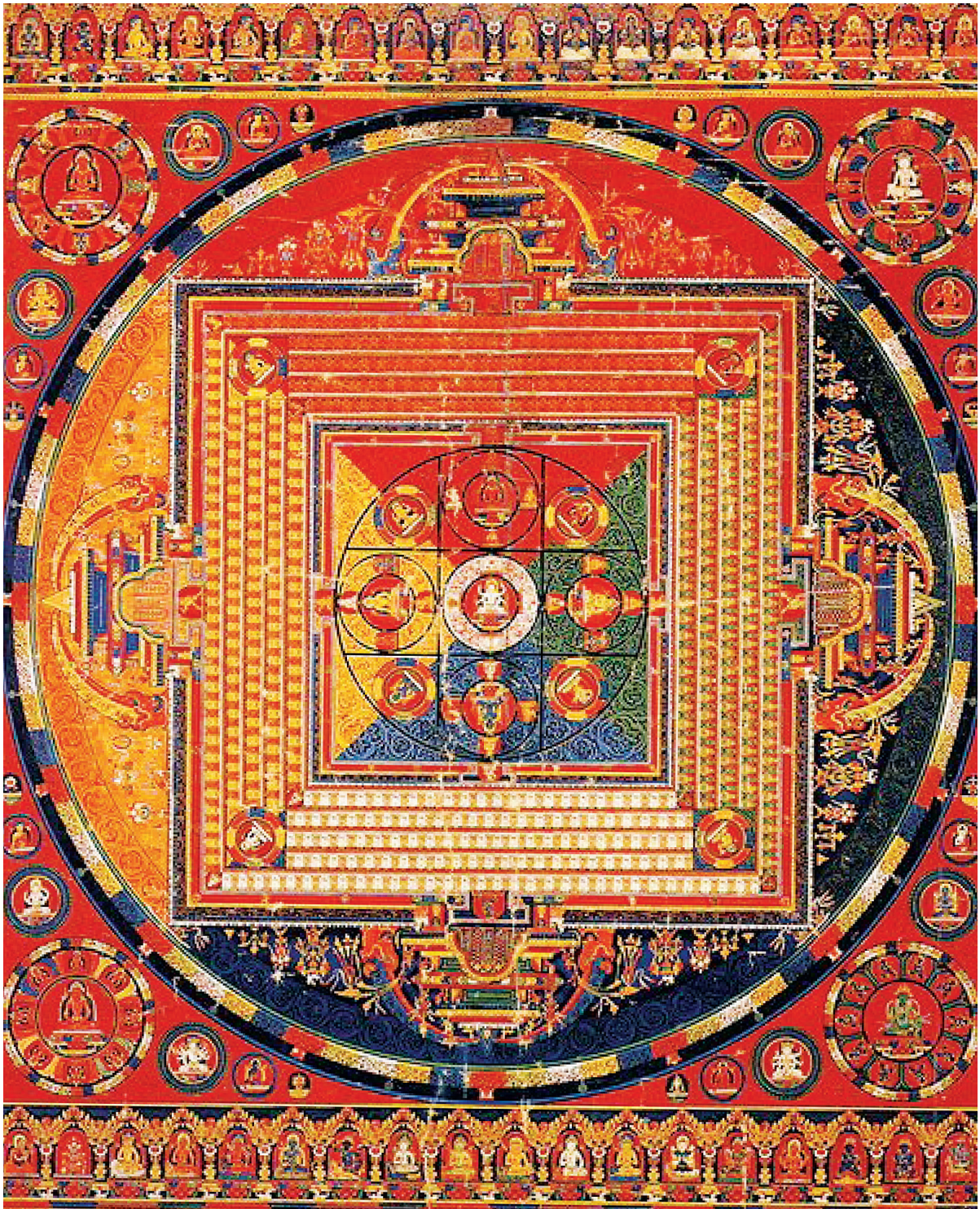
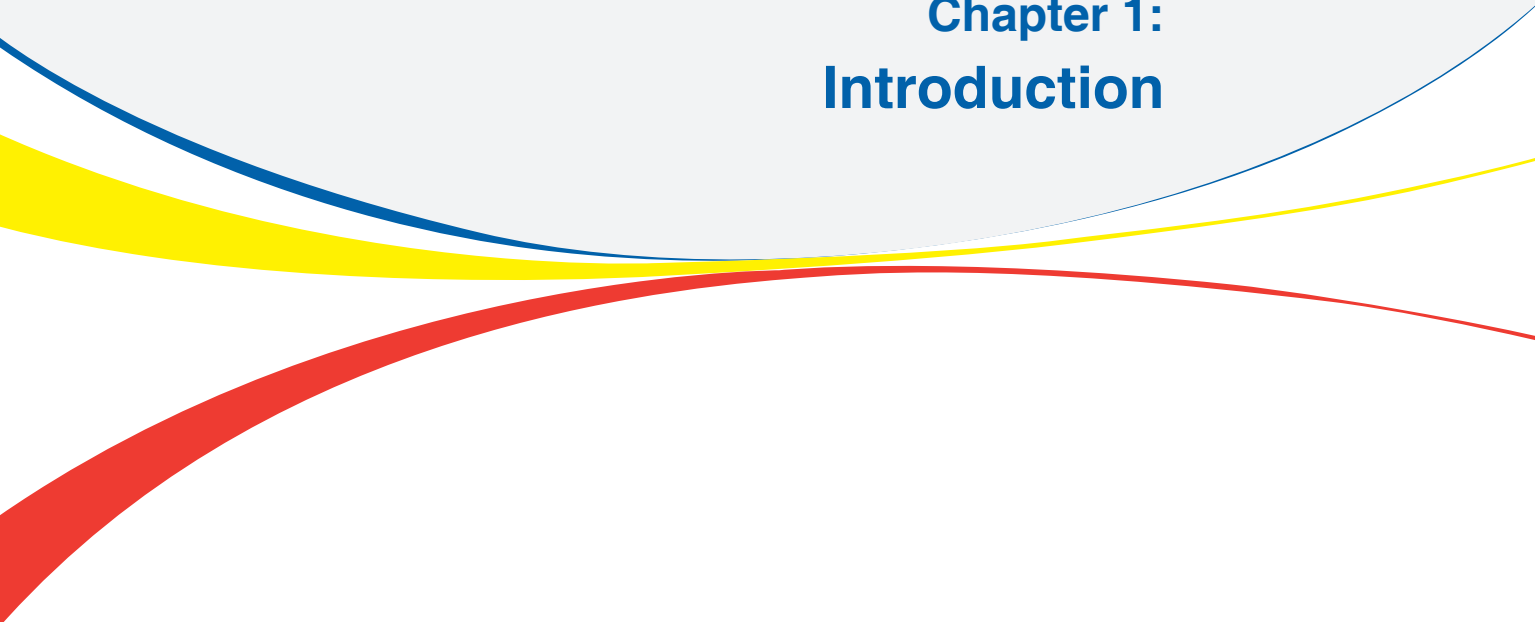


Figure 1.1: The mandala as an example of cultural mapping, a mind map of the cosmos. Mandala of Vajradhatu, Tibetan Buddhist thangka painting, 19th century, anonymous Tibetan artist. (Source: Wikipedia: [http://en.wikipedia.org/wiki/File:mandala\\_of\\_Vajradhatu.JPG](http://en.wikipedia.org/wiki/File:mandala_of_Vajradhatu.JPG))





# Chapter 1: Introduction

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective



## Chapter 1: Introduction

*The world is too complex for human beings to understand, so we do not operate directly or immediately upon it, but rather we create mental models or maps of the world, and use these maps to guide our behavior. Moreover, humans use a number of representational systems to build their mental maps; one of the most significant is language.*<sup>1</sup>

Stephen Jonathan Whitty, 2005

### 1.1 Setting the stage

Chapter 1 introduces the concept of cultural mapping, sketching out the basis for the authors' views and understanding of the terms *culture* and *cultural heritage* in the cultural mapping context. A description of the Guide's target audience follows with an outline of who should find the Guide useful and why it has been published. The Chapter ends with a summary of the topics covered in the various chapters that build on this introduction.

### 1.2 Cultural mapping

Cultural mapping is the term used to describe the set of activities and processes for exploring, discovering, documenting, examining, analysing, interpreting, presenting and sharing information related to people, communities, societies, places and the material products and practices associated with those people and places. A cultural map may be created as an end in itself or provide an input into another endeavour. The cultural mapping process may focus on the past, the present and also the future. In this respect cultural mapping can be used to monitor change in material culture as well as intangible cultural practices.

Many methods and technologies are used to create cultural maps, some are simple and ephemeral such as drawing in the sand and

others use the latest technology to locate cultural phenomenon spatially using geographic information systems (GIS) which can be used to produce lasting products such as paper maps. Whatever methods are used to map culture or cultural products, the form the map most often takes is a physical one (a list, matrix, chart, diagram, design, website, sound recording, video, drawing, painting, textile, sculpture or model) where information is gathered, arranged and presented in a real or virtual (electronic) format. In this context the authors use the term *map* as a mental model and *mapping* as mental model making (the action process) as outlined in the above quotation from Stephen Whitty. Contrary to Peter Poole's position in *Cultural mapping and indigenous peoples*<sup>2</sup>, an important text in the cultural mapping literature, we do not use mapping literally, but in both literal and metaphoric senses. From this perspective, however, we concur with Poole's comments on the value of the term *auditing* as an informative collective term which for us fits with our concept of the equivalence of *cultural mapping* with *cultural auditing*.

Cultural mapping is thus a generic term embracing both ideas and activities for recording information about communities, where they live and work, the things they do and the things

they produce or have produced. It can be both reflexive and reflective<sup>3</sup> with respect to past activities such as those associated with an archaeological site, or it can be part of ongoing explorations of a living community and its habitat. The techniques used in cultural mapping can be applied to the tiniest villages, to cities, nation-states, regions and continents. Colleagues often comment that they have been engaged in cultural mapping processes for many years, however, many say that they have used other names for what they were doing, not *cultural mapping*. If cultural mapping is to be viewed as a discipline, then, at its heart is the philosophy and practice of engagement and participation across groups of people: professions and professionals, lay people and community members, insiders and outsiders. Community building is a driving force for undertaking many cultural mapping projects.

*...there are three good reasons for cultural mapping - first, understanding and sharing culture and cultural diversity, second, re-thinking history, and third, promoting creativity and development.*<sup>4</sup>

At a practical level cultural mapping practice and products provide rich cultural data for planning and project management including the creation of inventories for auditing resources, the financial analysis of assets, long term costing forecasts and responses to sustainability issues. Within the social sciences, cultural mapping provides the means to address issues such as intergenerational conflict, the alienation of youth and the role of women in society. It can create opportunities for indigenous peoples to affirm identity and pursue land rights. Cultural mapping is an interesting and informative classroom activity for children, a useful technique for introducing cultural analysis for senior students and a valuable methodology for academic research applications.



**Figure 1.2: River mouth map**, [The Glyde River mouth map, Central Arnhem Land, Northern Territory, Australia<sup>5</sup>], 1983, Dr David Malangi, [1927-1999], The Collection Art Gallery of New South Wales, bark painting, natural pigments on bark, 136.0x73.0cm, irregular (Image copyright Dr David Malangi, Bula'bula Arts, licensed by Viscopy, Sydney)<sup>6</sup>

*The river where we were walking is where our dreamings are. We have grown up with our culture and have kept it. Our sacred sites, our ceremonies, and secret dreamings. My people and ancestors have lived here for a long time. In other areas too people's ancestry goes back a long way – people still retain their laws and their culture and land.*

Description of painting from upper left corner, Left hand side refers to the Ngurrnyuwa (eastern bank of the river) – Garangala Rock with Lunggu, Glyde River, Raga nuts, Creeks, Beach where Gunmirringu sat, Sea eagle tree, Conch shell. The right hand side of the bark refers to Dhamala (the western side of the bank), from upper right – Milmindjarrk waterhole, Bilma (clapsticks), Dhona (sacred digging stick), mud skipper, catfish.<sup>7</sup>

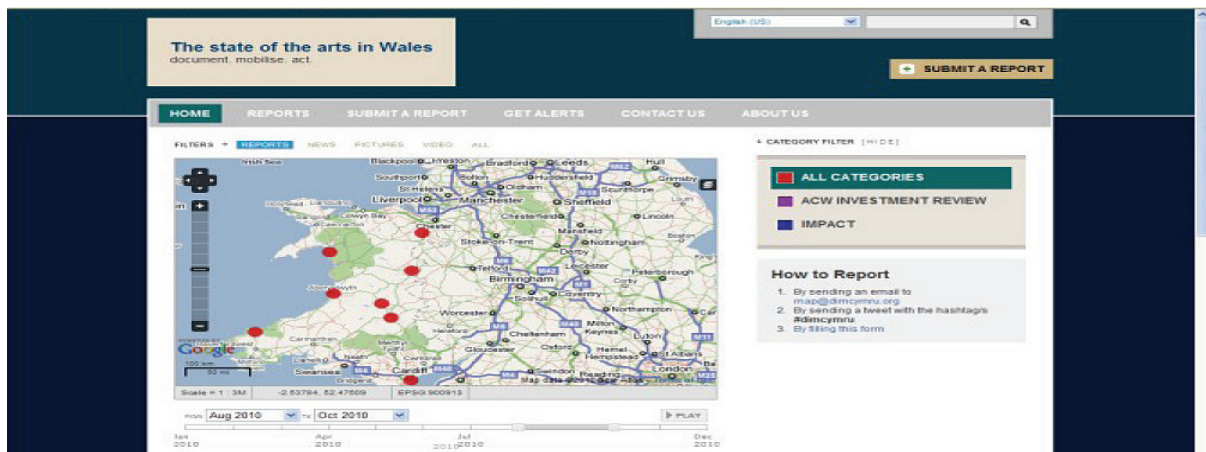


Figure 1.3: The state of the arts in Wales, United Kingdom, the Dim Cymru map from the website powered by Ushahidi, see <http://dimcymru.crowdmap.com/main>.<sup>8</sup> (Source: The Ushahidi platform and Google Maps)

### 1.3 What do we mean by culture and cultural heritage in the cultural mapping context?

The *ASEAN Declaration on Cultural Heritage*<sup>9</sup> published in 2002, proposes a comprehensive and inclusive notion of culture and offers a firm foundation on which to build techniques and practice of cultural mapping. The authors use this definition as the basis for discussions in the Guide:

*Culture means the whole complex of distinctive spiritual, intellectual, emotional and material features that characterise a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs.*

For the purposes of the Guide the idea of culture cannot be advanced without an explanation of *cultural heritage*. We again refer to the *ASEAN Declaration on Cultural Heritage* which defines cultural heritage as:

- (a) *significant cultural values and concepts;*
- (b) *structures and artifacts: dwellings, buildings for worship, utility structures, works of visual*

*arts, tools and implements, that are of a historical, aesthetic, or scientific significance;*

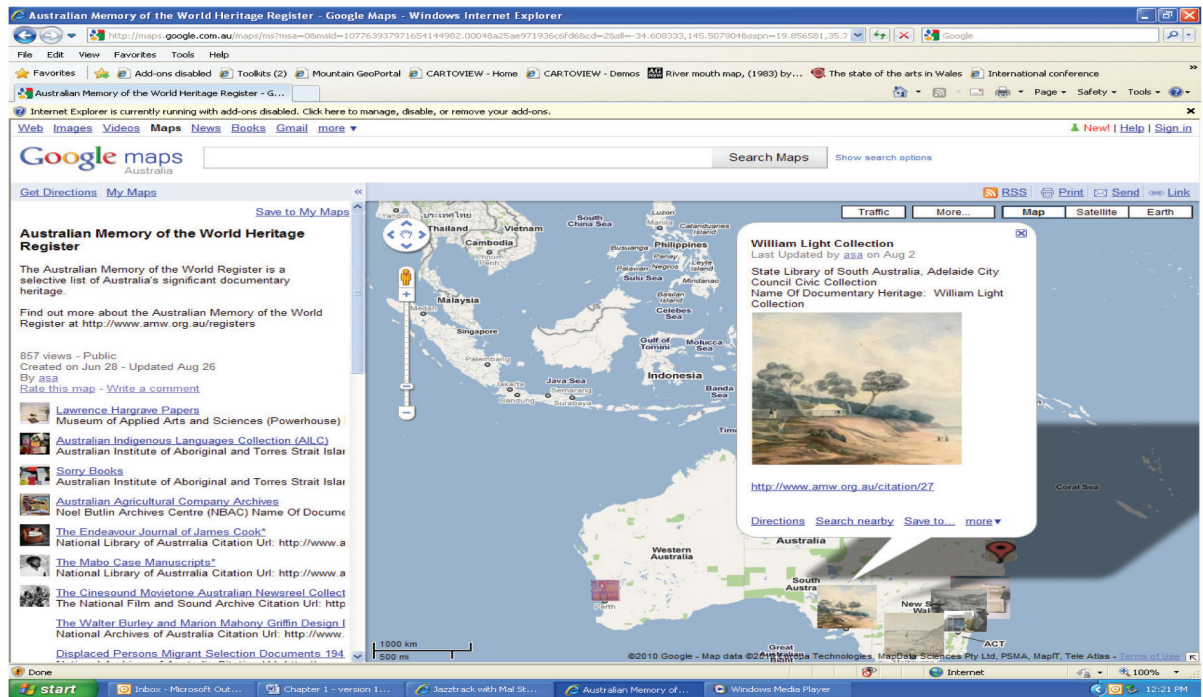
- (c) *sites and human habitats: creations or combined human creations and nature, archaeological sites and sites of living human communities that are of outstanding value from a historical, aesthetic, anthropological or ecological viewpoint, or, because of its natural features, of considerable importance as habitat for the cultural survival and identity of particular living traditions;*
- (d) *oral and folk heritage: folkways, folklore, languages and literature, traditional arts and crafts, architecture, and the performing arts, games, indigenous knowledge systems and practices, myths, customs and beliefs, rituals and other living traditions;*
- (e) *the written heritage;*
- (f) *popular cultural heritage: popular creativity in mass cultures (i.e. industrial or commercial cultures), popular forms of expression of outstanding aesthetic, anthropological and sociological values, including the music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically oriented urbanized communities.*



## Chapter 1: Introduction

While insights into the definition of *culture* and *cultural heritage* will be further explored throughout the Guide, the *ASEAN Declaration on Cultural Heritage* definitions provide a useful starting point for our exploration of cultural mapping theory and practice.

national governments. It also includes regional planners, specialists working in the international Non-Government Organisation (NGO) arena and those involved in teaching cultural heritage and cultural studies. Although the Guide may prove helpful for those in the education sector, its primary



**Figure 1.4: Mapping the UNESCO Australian Memory of the World register**, screen-shot from the UNESCO Australian Memory of the World website illustrating the interactive mapped version of the Australian Memory of the World Register, see [www.amw.org.au](http://www.amw.org.au). (Google Maps)

### 1.4 Who is the Guide for?

While cultural mapping should be of interest to a broad audience including students, volunteers, academics, policy and decision makers and those involved with the delivery of programs by the non-government sector, especially those engaged in development work, the Guide has been written to provide a subject overview and direction for program and project leaders and managers. This group includes those involved with the cultural and cultural heritage domains, policy makers, and project implementers in local, state and

function is to advise potential practitioners in a practical way in the planning and implementation of cultural mapping projects. The Guide presents a current view of the scope and subject matter of the various knowledge-areas necessary for the successful initiation and management of cultural mapping initiatives. It adopts this approach because mapping culture and cultural products is a complex process for which there are no simple recipes and where best practice supports careful planning and an informed understanding of all

the matters necessary to achieve successful outcomes, especially with respect to the aspirations and expectations of all stakeholders.

The title of the Guide: *A contemporary guide to cultural mapping – an ASEAN-Australia perspective* marks out the region of interest for the text as that part of Southeast Asia defined by ASEAN's ten member countries: Brunei Darussalam, Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore, Thailand and Viet Nam as well as the Australian continent including its associated islands such as Lord Howe Island. The ASEAN-Australia region is culturally diverse with an ancient anthropological and geological history, it includes hundreds of linguistic groups spread across a population of some 600 million people, many different religions, cosmologies and belief systems, recent histories, sometimes shared and familiar such as colonialism and independence and sometimes specific to a single country, habitats from megacities to montane villages, environments from desert to tropical forest and terrain from vast river deltas to snow-capped peaks.

The cultural diversity of ASEAN is reflected in its widely divergent landscapes and the heterogeneity of its populations. Amid this diversity, common threads weave populations together - habitation of a common geographic area, the interlacing of histories, the growing integration of economies, and the unifying influences of knowledge and information in contemporary times.<sup>10</sup> Add Australia to the equation and the region's cultural richness is further extended and enhanced. The region thus offers an extraordinary array of subjects for cultural mapping across a multitude of applications from education to enterprise development.

## 1.5 Why is a new guidebook on cultural mapping needed?

The cultural mapping method offers policy makers and practitioners in ASEAN-Australia two wonderful opportunities. Firstly is the promotion of cultural diversity across societies and nations as a parallel endeavour to creating deeper understanding of the critical importance of biological diversity. Second is acknowledgment that we live in times of great tension between peoples within and across continents, suggesting the need for collective response and ongoing contributions to address peace and stability. Cultural mapping projects offer the possibility of improving understanding between peoples and through such understanding, strengthening the capacity of communities to work together to solve the challenges that impact on their lives.

Unprecedented regional challenges are associated with economic and social impacts of globalisation, climate change, looming problems linked to the global energy crisis and pressures on indigenous peoples and minority groups from exploitation in the stampede for regional development. In this context cultural mapping provides tools for creating common ground between peoples and communities, mechanisms for celebrating diversity, empowering people and preparing the way for lasting economic development through tourism and trade.

Participatory cultural mapping can be absorbing for those involved because mapping processes are creative and exploratory, lead to empowering and enlightening experiences and personal and communal development. They may also be fraught with potential risks to the communities and individuals involved. This is why ongoing debate about cultural mapping practice is so important and why this new book on cultural

mapping should prove valuable in presenting an up-to-date account of standards of practice. The Guide encourages a commitment to ethical practice for cultural mapping at all levels, local, national and regional and will help highlight inappropriate actions and methods which could lead to the exploitation or degradation of individual groups, breaches in confidentiality or the misappropriation of intellectual property and traditional knowledge.

In the keynote address *Cultural mapping in a global world* at the ASEAN-COCI AusHeritage Cultural Mapping Symposium and Workshop held in Adelaide in 2003, Greg Young presented a useful summary of the broad benefits of cultural mapping. These are reworked and expanded below with reference to the principles that have guided the establishment and evolution of the ASEAN community since 1967 and in particular the recently published ASEAN Charter.<sup>11</sup>

- Cultural mapping is a tool of **mutuality** – a tool that creates togetherness. Tools that encourage understanding about diversity are urgently needed in a world of heightened tensions, including those that surround religion.
- Cultural mapping contributes to **harmonisation** through establishing environments for acknowledging diversity and complexity. The idea of the monocultural is foreign to both Australia and ASEAN. Adherence to single points of view leaves people ill-equipped to cope with the complex challenges arising in the global world and within the multiethnic ASEAN and Australian environment.
- Cultural mapping can be used as a vehicle for **healing and reunification** through community interaction, knowledge building, contextualisation and dialogue.
- Cultural mapping can be used as a weapon to **battle ignorance and prejudice**.
- Cultural mapping is a valuable mechanism for **sharing histories and rethinking history**. It can be used as a process of discovery and thus help people discover their nations as well as what it means for people to be a part of the ASEAN community or the wider Asia-Pacific region.
- Cultural mapping has potential to provide inputs into the new economies based on creativity and information technology. It is thus a catalyst for **economic development**.

These ideas are further explored in Appendix A where a series of cultural mapping perspectives is presented with respect to the fifteen purposes listed in Article 1 of the ASEAN Charter.

In a global context, Greg Young clearly locates the role of cultural mapping methodology where globalisation 'has speeded up the pace and depth of the interactions, encouraged the growth of cultural sameness and the hollowing out of local industries. [He notes that] It is worth stating that in the face of these trends mapping is a promising corrective.'<sup>12</sup> Cultural mapping is thus more than just an antidote for our troubled times, because it offers communities tools to construct positive and sustainable futures. It is therefore timely and appropriate to have a guide which brings together the accumulated body of cultural mapping knowledge, builds on this, and sets it in the ASEAN-Australia regional context.

### 1.6 What's in the Guide?

Chapter 2 introduces one of the key threads running through the Guide, that is, the idea that the ordinary is just as vital as the famous. It also builds on the introductory chapter by developing



the links and associations between cultural mapping, culture, including everyday culture or ways of living, heritage and notions about place and local distinctiveness. The example of the World Heritage site of Angkor in Cambodia is used to illustrate the relationship between the listed heritage monument and the sustainability of local living communities. This discussion leads into further examination of the concepts of tangible and intangible values and place. The rise of the Common Ground movement is introduced to provide the historical context for the invention of the term *local distinctiveness* before elaborating on the meanings of culture and cultural sustainability. The chapter winds up by flagging the holism of cultural and biological diversity and where traditional communities and indigenous people are situated in this context and concludes with a list of the applications of cultural mapping as a lead into Chapter 3.

Chapter 3 explores the question: *What is cultural mapping?* It does this by presenting an overview of the cultural mapping field and its key elements, beginning with a discussion about maps and mapping leading to the topics of social mapping and mental-modelling including cognitive, mind and concept mapping. An introduction to the spatial dimension of cultural mapping and the concepts of cultural corridors and clusters follows. Societal issues associated with ethical mapping are presented next, initially with a discussion of community engagement and empowerment. Here the Havana Communiqué is introduced and followed by a discussion of intercultural dialogue and cultural mapping using the examples of the *beyuls* of the Himalayas and the Moken diary, with words and pictures by children of the Surin Islands. A set of guiding principles, both general and technical, provide an ethical and technical framework for the cultural mapping process and the chapter ends by summarising eight

fundamental steps for cultural mapping projects with respect to participatory activity.

Chapter 4 commences with a short discussion on social values, cultural values and how they relate to social and cultural capital. An outline of the concept of intrinsic benefits and instrumental benefits as outcomes of cultural mapping activity follows and then the chapter briefly looks at the potential make-up of cultural mapping teams. Three diagrams are used to examine relevant aspects of the cultural mapping discipline. The first, Figure 4.1, illustrates how cultural mapping practice relates to people, places and objects, Figure 4.2 models the cultural mapping information cycle and the scope of mapping applications is presented in Figure 4.3. Commentary on the various elements in the latter figure is presented in a comprehensive summary table at the end of the chapter.

Cultural mapping is closely aligned with an ongoing and evolving platform of declarations, conventions, normative instruments, charters, protocols, legislations and action plans developed by the United Nations, UNESCO, ASEAN, ICOMOS other regional groupings such as the Council of Europe, nation-states, local government, non-government organisations and instrumentalities and civil society at large. These charters, protocols and declarations loom large in defining the intellectual, professional and political boundaries of the cultural mapping environment. This is the subject matter of Chapter 5. First of all cultural mapping is examined in the context of ASEAN's cultural development aspirations which include key documents such as the ASEAN Declaration on Cultural Heritage, the 2007 ASEAN Charter and the Roadmap for an ASEAN Community 2009-2015. The second half of the chapter focuses on the international instruments and guides and their relationship with the body of knowledge and practice of

cultural mapping. This covers discussion of the Venice Charter, the Burra Charter, Principles for the Conservation of Heritage Sites in China, the Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, the Nara Document on Authenticity, the Hoi An Protocols for Best Practice in Asia, and the World Heritage Convention. The chapter ends with a brief introduction to examples of declarations, charters and guidelines from the collections domain.

The next topic in our exploration of cultural mapping practice is community participation, protection and the ownership of cultural resources. The centre of attention in the chapter is rights; cultural rights, property rights and intellectual property and how these are linked to or interface with cultural mapping practice. Although some of these issues have been introduced in earlier chapters, for example cultural mapping principles or guidelines for ethical practice presented in Chapter 3, they are now presented in greater depth. Chapter 6 pays particular attention to the definition of traditional knowledge and the nexus between community rights, traditional knowledge and customs with reference to cultural, human, private, community and public rights. The chapter incorporates sections on the cultural economy, ethics and cultural mapping, national laws and policies, archival material and moral rights. It also briefly covers intellectual property and ownership and protection, national legislation, the role of the World Intellectual Property Organisation (WIPO) and issues surrounding privacy, confidentiality and defamation. It concludes by flagging developments associated with creative commons licensing.

Chapter 7 includes a collection of case studies. One from each of the ten ASEAN countries and one from Australia. While there are shorter examples and case studies dispersed throughout the guide, the ones appearing in Chapter 7 are

longer and more detailed. There is a wide range of topics covered in these studies which should prove valuable for readers wanting to review the scope of cultural mapping projects or plan their own initiatives. The topics covered are summarised in the following:

- 7.1 Brunei Darussalam: The Kampong Ayer (water village) redevelopment plan
- 7.2 Cambodia: Mapping at the World Heritage site of Angkor
- 7.3 Indonesia: The restoration of Borobudur
- 7.4 Lao PDR: Vientiane civil and religious architecture heritage trails
- 7.5 Malaysia: Kampung Losong, Kuala Terengganu
- 7.6 Myanmar: Buddha images and styles
- 7.7 Philippines: Mapping the heritage city of Vigan
- 7.8 Singapore: The Jalan Besar heritage trail
- 7.9 Thailand: Wat Yang Na Ransri Folk Barge Museum, (Lop Buri Traditional Local Boat Museum)
- 7.10 Viet Nam: Mapping living traditions at the Viet Nam Museum of Ethnology,
- 7.11 Australia: Macquarie Atlas of Indigenous Australia - Culture and society through space and time

Before looking in detail at mapping methods, models and techniques, Chapter 8 begins with a short review of project management as an important practical tool for all cultural mapping work. Various cultural mapping methods are discussed by looking at and comparing mapping models used for the creation of art works, inventories, using geographic information systems (GIS) technology and three-dimensional (3-D) mapping. A flow-chart which highlights the key elements of a hypothetical cultural mapping project suitable for multiple applications and a detailed step-by-step summary of the cultural mapping method are used to summarise and complete the opening sections of the chapter.

Important mapping techniques are introduced in Section 8.3 with specific reference to: inventories, significance methodology, GIS, GPS, participatory 3-Dimensional modelling (P3DM), and free and open-source GIS software. The chapter concludes with a brief discussion of how these processes should not be used in isolation, but collectively, to achieve an integrated approach for the implementation and delivery of a cultural mapping project through cycles of planning, documentation and analysis.

Chapter 9 looks at community participation and engagement in cultural mapping from two perspectives. The first is concerned with methods and techniques for helping people to learn and work together and participatory methods, and the second covers tools to facilitate communication and engagement and systems and products to collect and present information as part of the mapping process. In the first part, the topics covered are: participatory mapping and community engagement, participatory learning and action (PLA), study and learning circles, stakeholder analysis, situation analysis, and knowledge mapping. The second part begins with the role of traditional media as a vehicle for promoting cultural mapping activities and includes an interesting short case study on the use of radio for community engagement in Canberra, Australia. The chapter moves on to comment on social networking, social media, Web 2.0 embracing Wikis and blogs (Facebook, Flickr, LinkedIn, MySpace, Twitter, WordPress and YouTube), cloud culture, Web mapping, neogeography and mobile mapping and their relationship with and potential as cultural mapping tools. The connections between participatory processes, knowledge and concept mapping and communication systems are summarised in Figure 9.1 providing a useful overview of the content of the chapter.

Various aspects of the nature, extent and methodologies that characterise cultural mapping have been explored in Chapters 2-9, in particular:

- the key elements of cultural mapping;
- general and technical principles;
- step-by-step summaries of the cultural mapping method;
- where cultural mapping fits with respect to social phenomena and heritage, especially with respect to heritage charters, protocols and declarations;
- the importance of ethical practice in cultural mapping; and
- project management, mapping methods and tools for community participation including participatory processes and stakeholder analysis.

In the last chapter we look at the international, financial and institutional environment in which cultural mapping practice is situated or has potential to be and where a project might seek sources of funding or partners or supporters to contribute to, or participate in, a cultural mapping initiative. The list of topics covered includes: the World Bank, regional (multilateral) development banks, the Asian Development Bank, aid agencies, UNESCO, the ASEAN Committee on Culture and Information (COCI), microcredit and microfinancing. The discussion is developed by exploring the possibilities for funding summarized by a funding model at Figure 10.6 and moves on to cover business strategies and partnerships, not-for-profit enterprises, social business and profit maximising enterprises. The chapter concludes with some general remarks on future initiatives that would build on the topics covered in the Guide and add to the ongoing development of the cultural mapping field.



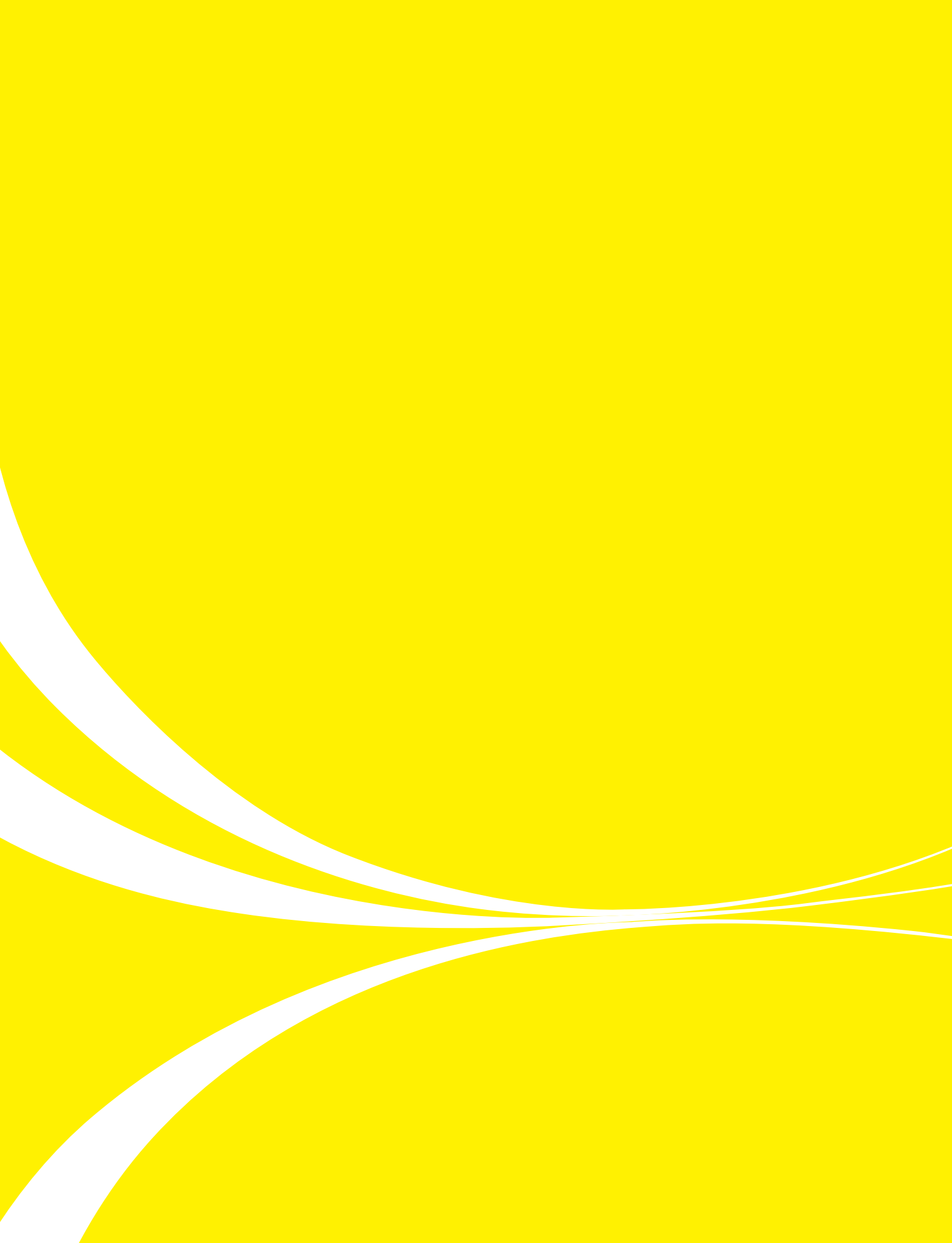
## Chapter 1

- <sup>1</sup> Stephen Jonathan Whitty, 2005, 'A Memetic Paradigm of Project Management', *International Journal of Project Management*, 23 (8): 575-583.
- <sup>2</sup> Poole, Peter, *Cultural Mapping and Indigenous Peoples, A report to UNESCO*, March 2003.
- <sup>3</sup> Meaning meditative, thoughtful or contemplative.
- <sup>4</sup> Young, Gregory, 'Cultural mapping in a global world', Keynote address, p. 10 in *Final Report of ASEAN-COCI AusHeritage Ltd Cultural Mapping Symposium and Workshop*, Adelaide 2003.
- <sup>5</sup> Mundine, Djon Scott, 'Wanga-country Aboriginal Maps' *The Globe: Journal of the Australian Map Circle Inc.* 37 (Special Issue) pp. 1-2, 1992 and also Prescott, Dorothy F and Davis, Stephen, 'Symbolism of Traditional Aboriginal Knowledge of Australia', *The Globe: Journal of the Australian Map Circle Inc.* 46: 1998, 1-19.
- <sup>6</sup> See <http://www.artgallery.nsw.gov.au/work/133-1984+river-mouth-map>, accessed 5 October 2010.
- <sup>7</sup> From Bula'bula Arts Centre documentation see <http://www.artgallery.nsw.gov.au/work/133-1984+river-mouth-map>, accessed 5 October 2010.
- <sup>8</sup> The online map is a grassroots project involving a number of arts organisations in Wales, UK. It is a map concerned with financing and sustainability and the implications for small arts organisations which have received annual revenue cuts from the Arts Council Wales. For further information see *Online map plots arts cuts in Wales*, *guardiancardiff* at <http://www.guardian.co.uk/cardiff/2010/sep/10/arts-council-wales-cuts-map>, accessed 5 October 2010.
- <sup>9</sup> ASEAN *Declaration On Cultural Heritage*, Bangkok, Thailand 24-25 July 2000, <http://www.aseansec.org/641.htm>, accessed 25 September 2008.
- <sup>10</sup> ASEAN Briefing Paper 7 *Culture and Information*, <http://www.aseansec.org/10373.htm>
- <sup>11</sup> *The ASEAN Charter*, Jakarta, ASEAN Secretariat, January 2008.
- <sup>12</sup> Op. cit. Gregory Young (2003), p10.



## **Chapter 2: Culture, identity and distinctiveness**

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective



## Chapter 2: Culture, identity and distinctiveness

*Everywhere, wherever and however we are related to beings of every kind, identity makes its claim upon us.*<sup>1</sup>

**Martin Heidegger, 1969**

### 2.1 Background

The process and practice of cultural mapping has connections with notions of heritage where heritage broadly means things we want to keep manifested in places, objects, and traditions that people value and which have meaning. It is not just physical, tangible aspects of things that are significant in people's value systems, but vitally important are intangible values people associate with places, objects, and practices as part of their lived experiences. In the realm of things and ways of living that we want to keep is the notion that heritage can be seen 'as a social and political construct encompassing all those places, artefacts and cultural expressions inherited from the past which, because they are seen to reflect and validate our identity as nations, communities, families and even individuals, are worthy of some form of respect and protection.'<sup>2</sup>

Heritage is no longer a matter of focussing on the buildings, archaeological remains, literature and so on of the rich and famous in history.<sup>3</sup> It has embraced the concept of the value of the

everyday and associated ideas of promoting a sense of community value for, and belonging to, our everyday (vernacular) places, objects and ways of living.

Herein lies the thread running through this book on cultural mapping, i.e. the idea that the ordinary is just as vital as the famous. Fundamental to such a notion are three key indices:

- CULTURE and what it means in the sense of the way we live and do things.
- IDENTITY of people as communities, groups and individuals and the depth of meaning that a feeling of identity has for human well-being.
- DISTINCTIVENESS particularly at local levels that people feel through association with their places, activities, traditions and knowledge systems.



Understanding of these three indices and their theoretical and practical application is critical to the practice of cultural mapping. They are briefly reviewed below as a precursor to, and means of setting the scene for, a wider discussion on cultural mapping and its uses.

### 2.2 Abundant culture

The worldwide interest in everyday culture, ways of living and doing things which underpin our sense of place is palpable. We have come to appreciate that there is an abundant culture out there with a rich array of meaning and significance. Nowhere is this more abundant than in ASEAN countries and Australia including its Aboriginal culture, where outstanding examples of the continuous living/nourishing tradition of history are part of an intricate and beautiful tapestry of everyday life: the ordinarily sacred. This interest is reflected increasingly in our thinking on cultural heritage management. As with any concept or idea, tools or processes are needed to help us interpret, document, and present our cultural diversities. Cultural mapping has developed in response to this need. It is a means by which local communities can understand the notion of local distinctiveness which is critical to the concept and practice of cultural mapping and to have their voices heard through involvement in the mapping process.<sup>4</sup>

The places where we live are marked by distinctive characteristics. These are tangible, as in the physical patterns and components of our surrounds, and intangible as in the symbolic meanings and values we attach to places, and also to objects and to traditional ways of expression as in language, art, song, dance and so on. In this way physical spaces, sites and objects become places in the wider cultural landscape setting. They offer a past, are part

of the present and suggest future continuity. It is these places with their identity and meaning which give rise to local distinctiveness and sense of place of indigenous and local communities.

### 2.3 Valuing places

Over thirty years ago Meinig suggested in the Preface to the set of essays, *The Interpretation of Ordinary Landscapes*,<sup>5</sup> that studies and research into valuing ordinary landscapes were part of a continuing lively and expanding realm of interest. This interest, both academic and professional, continues to the extent that valuing ordinary places has contemporary significance internationally. It is central to the attachment to, and celebration of, our history and sense of place.<sup>6</sup> Notably, it is part of the developing appreciation worldwide of the way in which everyday people, ordinary communities and minority groups value what have nicely been called **ordinarily sacred places** by Linda Sexson.<sup>7</sup> They are part of a reassessment of an abundant cultural life which has been taking place over the past twenty years or so. Central to this is an interest in the pursuits, concerns and places that give meaning and significance to everyday life and which recognise our cultural diversity.

Notably in regard to the significance of ordinary places and traditions are the words of Bambang Bintoro Soedjito (1999), then Deputy Chair for Infrastructure with the Indonesian National Development Planning Agency, who suggested in 1999 that:

*For us, the most important expressions of culture at this time are not the monuments, relics and art from the past, nor the more refined expressions of cultural activity that have become popularised beyond Indonesia's borders in recent years, but the grassroots*



*and very locally specific village based culture that is at the heart of the sense of community. And that sense of community, perhaps more than that of the individual has been a strong shaping and supportive influence in times of trouble, through turbulence and now in strengthening a confident sense of identity as we combine heritage with a society opened to the opportunities of the world.*

Coincidental with growth of interest in the ordinary has been that momentous social advance of the second half of the twentieth century focusing on concern for the world's cultural heritage and the mobilising of global initiatives to protect it. Initially heritage was seen to reside predominantly and physically in great monuments and sites – particularly monuments and sites of the Classical World – as great works of art. During the 1990s a challenge emerged to the 1960s and 1970s concept of heritage focusing on great monuments and archaeological locations, famous architectural ensembles, or historic sites with connections to the rich and famous. Here was the birth of a different value system with attention focused on such issues as cultural landscapes, living history and heritage, intangible values, and community involvement.

All too often local people are kept divorced from the presentation and visitor experience of places whether they are the ordinary everyday places or national icons. It is fine to have a system of licensed tourist guides/operators, but what about local people and their engagement with tourists? Can it extend from selling trinkets, artefacts or T-shirts at stalls? (artefacts which all too often are not even made locally). This separation, for example, is evident at many World Heritage sites. Angkor is an interesting example<sup>8</sup>, although it is stressed that it is by no means unique or atypical.

### **Angkor**

Most domestic and international tourists' impressions of Angkor are highly likely to pivot on selected architectural and archaeological forms, the immediate physical space around them and the tourist drive. It represents presentation of heritage as separate dots on a map isolated from their cultural and intellectual setting: their cultural landscape. The following is the brief description on the UNESCO World Heritage List web site:

*Angkor is one of the most important archaeological sites in South-East Asia. Stretching over some 400 sq. km, including forested area, Angkor Archaeological Park contains the magnificent remains of the different capitals of the Khmer Empire, from the 9<sup>th</sup> to the 15<sup>th</sup> century. These include the famous Temple of Angkor Wat and, at Angkor Thom, the Bayon Temple with its countless sculptural decorations. UNESCO has set up a wide-ranging program to safeguard this symbolic site and its surroundings.*

Tim Winter reflects that 'one of the defining features of World Heritage Listing was Angkor's spatial, legal and political isolation from its immediate surroundings ... This often results in the visitor only travelling to Cambodia to see the World Heritage Site of Angkor, rather than visiting the country itself [and] typically make little connection between Angkor and Cambodia.'<sup>9</sup>

Such a reflection is not to deny the importance of structural preservation within an architectural and archaeological imperative. Rather it highlights the conception and presentation of Angkor as material heritage of the ancient past, something to be marvelled at, but divorced from the vibrant idea of living history and heritage. It is a commodification of heritage which privileges

things rather than people where perhaps 'restoration is the commerce of illusion'<sup>10</sup>, for behind and surrounding the monuments is a living landscape where people continue a way of life that has links with the people who created Angkor a thousand years ago and, prior to that, to Pre-Angkorian period settlement. Within this latter view of Angkor is the enduring survival of intangible values and authenticity of *traditions and techniques; location and setting; spirit and feeling* as set out in the Nara Document on Authenticity<sup>11</sup> (see Chapter 5 for discussion on the Nara Document).

Richard Engelhardt's description of Angkor aptly catches the breathtaking extent of what Angkor really is about:

*Commanding a strategic location on the uppermost tip of Cambodia's great Tonle Sap Lake, the ruins of the Angkor Empire expand north, east and west from the shores of the lake up to the sacred Kulen mountain plateau. This entire 5,000 square kilometre site, once the location of one of the world's largest metropolitan areas, is a relic cultural landscape – an environment which was intensively engineered by human activity over time to suit the Empire's changing temporal needs.*<sup>12</sup>

Here we see how the landscape is a window into the past that continues into the present: a series of layers through time bearing testimony, if we but spend time to read it, to how the cultural landscape has been shaped, why it has been shaped the way it is and who was involved.

How do the local residents who live and work within the Angkor landscape see and value the

landscapes in which they live? What would they like visitors to understand and learn about their place? Cambodian domestic tourists are visiting Angkor in ever increasing numbers. What are their views on how this deeply symbolic icon of Cambodian national and cultural identity should be presented to them and to the rest of the global community? These are critical questions that interpretation and presentation of Angkor need to address.

The scope at Angkor for a number of cultural mapping inputs involving locals on site is palpable. Whilst at many places local traditions and historic places are disappearing or crumbling at unprecedented rates, a remarkable opportunity exists at Angkor to involve locals mapping resources that are meaningful to them (see Chapter 7 Cambodian case study: *Heritage mapping at the world heritage site of Angkor, Siem Reap*). They are the key holders of intangible knowledge and tangible assets relevant to determining types of cultural mapping exercises for the site. In this way the invisible may become visible, providing real insights into cultural diversity, history, identity and knowledge.<sup>13</sup> Here is the very essence of cultural sustainability. From this approach could come economic benefit and enhancement of a sense of pride in traditional knowledge systems. In a visit to Angkor in February 2006, a stop at a local community producing palm sugar was instructive for one of the authors of this book. It showed the potential for engaging visitors in traditional activities that are connected with the story of Angkor in its wider sense of the interaction between people and place over many centuries. Here is a golden opportunity for a DVD for visitors to buy and just one example of a potential mapping exercise.



Figure 2.1: Preparing palm sugar in an Angkor village (Ken Taylor)



## 2.4 Identity: tangible and intangible values

Critical to changes in attitude is the concept of **intangible cultural heritage** (ICH), recognising that value does not reside solely in tangible/physical expressions of culture. Intangible heritage has been nicely summarised as **the mirror of cultural diversity** where it 'comprises the living expressions and traditions that communities, groups, and individuals receive from their ancestors and pass on to their descendants. Constantly recreated and providing its bearers with a sense of identity and continuity, this heritage is particularly vulnerable.'<sup>14</sup> This is particularly applicable in Southeast Asia where some of the most outstanding examples of the world's living history and heritage reside. In the past communities have evolved traditional management systems and values related to their places. There is a need to recognise these and encourage their continuity so that heritage resources can be sustained as change takes place and impacts such as mass domestic and international tourism gather pace.

Identity is a key word, crucial to a sense of

place where the tangible (physical features and functions) and intangible (meaning or symbols) coalesce (see Figure 2.2).

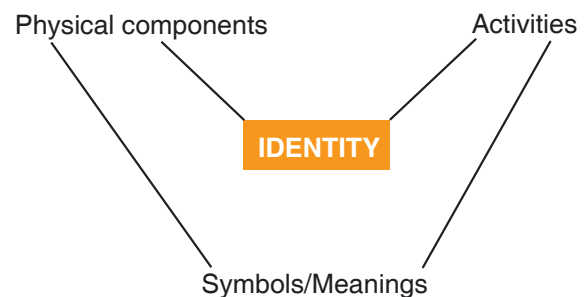


Figure 2.2: Place identity and its components adapted from Relph (1976)<sup>15</sup>

The increasing understanding of the significance of ICH has been underscored by the rising interest in anthropologically based study of culture and the concept that places with their tangible and intangible connections – cultural landscapes – and people are not part of a static text, but are part of a dynamic 'process by which ... identities are

formed'<sup>16</sup>. A coherent part of these changes in attitude is the understanding that people's heritage consists of 'various, complex and interdependent [cultural] expressions, revealed through social customs as well as physical heritage.'<sup>17</sup> Critical to this dimension is appreciating that associated intangible values are an inseparable part of the remarkable diversity of our cultural expressions and their meanings. The quest for meaning in the global plurality of cultural expressions has underpinned a deepening appreciation of the significance of social customs and systems of beliefs, including myths, thereby giving us a better appreciation of people's identity, creativity and diversity.<sup>18</sup>

ICH needs to be seen within a broad framework of ideas and practices that give shape and significance to tangible heritage. This is in line with the *UNESCO Istanbul Declaration of 2002*<sup>19</sup> which states, *inter alia*, that:

- *The multiple expressions of intangible cultural heritage constitute some of the fundamental sources of the **cultural identity** of the peoples and communities as well as a wealth common to the whole of humanity. Deeply rooted in local history and natural environment and embodied, among others, by a great variety of languages that translate as many world visions, they are an essential factor in the preservation of cultural diversity, in line with the UNESCO Universal Declaration on Cultural Diversity (2001).*
- *The intangible cultural heritage constitutes a set of **living and constantly recreated** practices, knowledge and representations enabling individuals and communities, at all levels, to express their world conception through systems of values and ethical standards. Intangible cultural heritage*

*creates among communities a sense of belonging and continuity, and is therefore considered as one of the mainsprings of **creativity** and cultural creation. From this point of view, an all-encompassing approach to cultural heritage should prevail, taking into account the **dynamic link** between the tangible and intangible heritage and their close interaction.*

- *The safeguarding and transmission of the intangible heritage is essentially based on the will and effective intervention of the actors involved in this heritage. In order to ensure the sustainability of this process, governments have a duty to take measures facilitating the **democratic participation of all stakeholders**.*
- *The extreme **vulnerability** of the intangible cultural heritage, which is threatened by disappearance or marginalisation, as a result *inter alia* of conflicts, intolerance, excessive merchandising, uncontrolled urbanisation or rural decay, requires that governments take resolute action respecting the context in which the intangible cultural heritage is expressed and disseminated.*

How to safeguard tangible heritage – archaeological, historic cities, cultural landscapes, works of art – is clearly defined and understandable. In contrast ICH, which consists of processes and practices, is fragile by its very nature and much more vulnerable. Its safeguarding requires collection, documentation and archiving of data and records, and protection and support of its bearers.<sup>20</sup> It is critical, therefore, that the range of community interests is upheld, supported and respected, and critical to this is the need to appreciate the wider meaning of the word 'culture'. This is another specific instance of where cultural mapping can help.



## 2.5 Common ground

In the 1970<sup>s</sup> Angela King and Susan Clifford started a movement known as *Common Ground* in Britain.<sup>21</sup> It has flourished and the idea has spread internationally. It is an NGO which encourages ordinary people to stand up for their places. Its current website indicates that it is distinguished by linking nature with culture, focusing on positive ways people may invest in their own localities.

Common Ground helps people – communities – to find ways of getting under the surface of places that they value. It is in essence an evolving celebration of sense of place with a focus on local distinctiveness. It is what Alexander Pope, the eighteenth century English essayist, poet and leader of the English landscape movement, called the *genius loci*. The projects that King and Clifford have promulgated through Common Ground have concentrated on ways in which ordinary people celebrate their local distinctiveness and pride in their cultural diversity and traditions, leading to popularisation of the cultural mapping movement. Projects included school children drawing map images of their locality and landmarks, women sewing quilts and other needlework pieces showing what ideas and tangible things they saw as representing their locality and what make it special in an ordinary sacred way. One of the innovative projects they initiated was called 'Trees Count'. In this project local communities were encouraged to put numbers on trees to mark trees that had meaning for them. More recently is a book *Trees Be Company*: an anthology of poetry as a celebration of the long and deep association with trees and woods in Britain.

## The Pines



**Figure 2.3: Snapshots - The Pines mural** (Source: Frankston City Council)

Frankston North is a suburb in Melbourne, Australia and is 37 kilometres southeast of Melbourne's central business district. The local government area is called the City of Frankston and in 2006 Census the population was 5,492. Part of Frankston North is known as Pines Forest, the original name given to the estate to reflect that the area was once a pine plantation.

A mural depicting life in the Pines was installed on a wall outside Excelsior Drive Shopping Centre in 2004. The mural titled *Snapshots – The Pines* was a product of the Frankston City Council's Pines Cultural Mapping Project initiated in 2002 through a State Government Community Strengthening Grant. The aim of the project was to create community pride, strengthening and renewal through a range of arts and cultural initiatives.

McComb Ward Councillor Vicki McClelland said the mural was a welcome attraction to an area that had been subject to vandalism and graffiti. The mural includes seven boards depicting different aspects of the Pines, including the people, streetscape and the Pines Flora and Fauna Reserve. The boards are surrounded by a painted frieze of clasped hands.<sup>22</sup>

### 2.6 Distinctiveness

Common Ground invented the words **Local Distinctiveness** in 1982 and describes what this means as follows:

*Local implies neighbourhood or parish. Distinctiveness is about particularity, it is rehearsed in the buildings and land shapes, the brooks (i.e. creeks or streams) and birds, trees and cheeses, places of worship and pieces of literature. It is about continuing history and nature jostling with each other, layers and fragments – old and new. The ephemeral and invisible are important too: customs, dialects, celebrations, names, recipes, spoken history, myths, legends and symbols.*

*All these things are folded into identity and need reinvigoration by the new. Localities are always open to outside influences, new people, ideas, activities, and just as nature keeps experimenting, they must face the paradox of persistence and change. But change may enrich or it may homogenize and diminish. We all know too many high streets which look the same, housing estates which could be anywhere, fields which have lost both history and birdsong or festivals which have no authenticity.*

*Often it is the commonplace things, the locally abundant, that we take so for granted that they slip through our fingers. We believe it is important to demand the best of the new so that quality and authenticity add richness to our surroundings making them convivial to us and to nature.<sup>23</sup>*

### 2.7 What is culture?

Central to the ideology of interest in the ordinary is the construct of ‘**culture**’ itself. Raymond

Williams in *Keywords*<sup>24</sup> proposes three useful associations for the term: process of intellectual, spiritual and aesthetic development; a particular way of life relating to people, a period in history or humanity in general in material and spiritual senses; artistic activity. Donald Horne suggests that culture is ‘the repertoire of collective habits of thinking and acting that give particular meanings to existence.’<sup>25</sup> In similar vein is the comprehensive and inclusive view of culture in The 2002 ASEAN Declaration on Cultural Heritage (see Chapter 1) offering a firm foundation on which to build techniques and practice of cultural mapping in:

*Culture means the whole complex of distinctive spiritual, intellectual, emotional and material features that characterise a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs.*

Within the definitions is a commonality of intent: that of understanding private memories of places and collective memory as a shared view of the world around us. The concept is inclusive. It involves our traditions, values and ideas and the sense of identity which flow from these for the places we know and how we interpret them. These are the places which give meaning and causality to life, continuity and community connection. They are part of a shared heritage and fundamental to the notion of **cultural sustainability**. Cultural sustainability is to do with connecting people with their environment and heritage – their cultural landscape – and to be part of looking after it, conserving, planning and developing it sustainably in ways that add social and economic value for the community. This is the essence of cultural mapping. Through research involving diversity of communities, cultural resources are identified and recorded. These include the physical components and

intangible aspects relating to memory, meaning and values.

We see therefore that culture is not limited to what is collectively referred to as the arts, including such things as painting, sculpture, music, dance, language, traditions, whether these be in the realm of so-called high art/high aesthetics or the equally important vernacular arts. Whilst including the arts, 'culture' is an holistic idea of the way we do things collectively at local, regional or national society levels. It is ourselves on display, expressed simply but eloquently by the Australian author David Malouf with the words 'It is ourselves we are making out there.'<sup>26</sup> The extraordinary cultural diversity around the world presents us with a rich heritage to be cherished and valued. Much of this fuels the mass tourist industry in the form of cultural tourism where we travel to see and experience other cultural forms and ways of doing things.

### 2.8 Culture and its diversity

UNESCO Bangkok's website on cultural mapping<sup>27</sup> features significant commentaries which are relevant to any understanding of, and approach to, cultural mapping:

*Culture is a complex, multifaceted concept. It is a term used to cover the social structure, languages, belief systems, institutions, technology, art, foods, and traditions of particular groups of people. The term is used to define a group's way of life and its own view of itself and of other groups, as well as to define the material goods it creates and uses, the skills it has developed, and the behaviours it transmits to each successive generation.*

Each cultural group has its own distinctive way of life that is reflected in land-use practices, economic activities, organisation and layout of

settlements, attitudes toward the role of women in society, education system, and observance of traditional customs and holidays. These ways of life result in landscapes and regions with a distinctive appearance. Given the complexity of culture it is important to have an understanding of its nature and spatial distribution. It is useful—from a geographic point of view—to focus on the languages, beliefs, institutions, and technologies that are characteristics of a culture.' (See Figure 2.4)

'Cultural mapping is presented as a technique for building communities and as a tool for mainstreaming cultural diversity for social and economic development. Cultural mapping can be used to identify records and use cultural resources, activities, as well as current and historical community cultural practices ... Cultural infrastructure can be mapped and used in the social and economic development process to encourage and preserve cultural diversity.'<sup>28</sup>

### 2.9 Cultural and biological diversity and traditional communities and indigenous people

In a world where the impacts of globalisation are increasingly felt as things such as mass tourism and acculturation take place, the question arises as to whether there is a danger of a loss of cultural diversity and, linked to this phenomenon, threats to biological diversity? Is there a relationship between the two? Such fundamental questions have increasingly focused attention on indigenous peoples and local communities and an understanding of the inextricable link between cultural and biological diversity. Such issues should be central to the practice of cultural mapping, not least in ASEAN countries and Australia with their rich regional cultural and biological diversity.

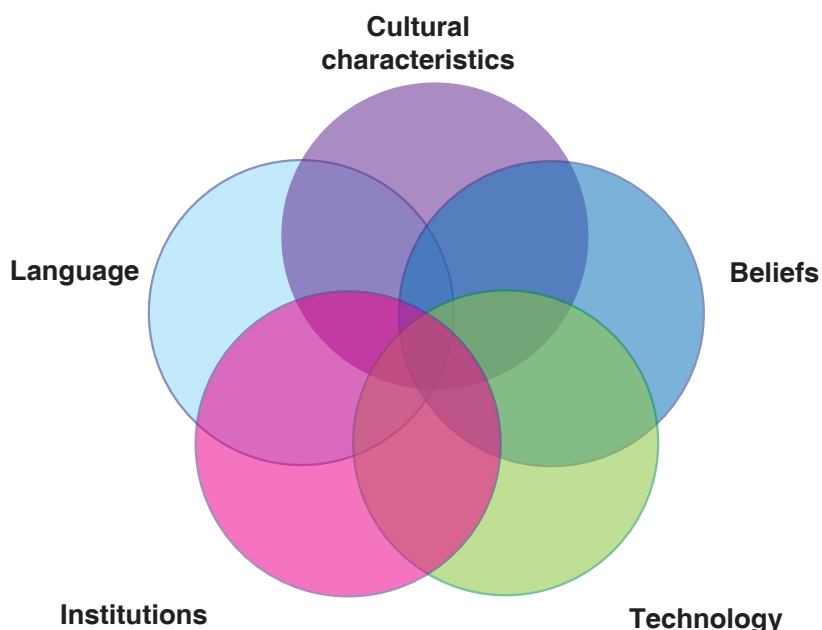


Figure 2.4: The culture complex – key inputs contributing to cultural character

**Cultural characteristics** are not static. Culture changes as a result of a variety of human processes, migration and the spread (diffusion) of new cultural traits—language, music, and technology—to existing culture groups. The processes of cultural change accelerate with improvements in transportation and communication. Exposure to the richness of culture enables an understanding of the role culture plays in the organization of modern society.

**Language** represents and reflects many aspects of a culture. It stands as an important symbol of culture.

**Beliefs** include religion, customs, values, attitudes, ideals, and worldviews. A person’s point of view on issues is influenced by cultural beliefs, which in turn influence decisions about resources, land use, settlement patterns, and a host of other geographically important concerns.

**Institutions** shape the ways in which people organize the world around them; for example, sets of laws, educational systems, political arrangements, and the structure of a family.

**Technology** includes the tools and skills that people use to satisfy their needs and wants. Levels of technology range from the simplest tools used by hunters and gatherers to the most complex machines and information systems used in modern industrial societies. Technologies are either **hardware**—the tools themselves—**or software**—the skilled ways in which a society uses tools.

(Text from *Culture and its diversity section*, Cultural Mapping pages, UNESCO Bangkok Culture Website, accessed 18 March 2011, see <http://www.unescobkk.org/culture/cultural-diversity/cultural-mapping/culture-and-its-diversity/>)



The 2001 UNESCO *Universal Declaration on Cultural Diversity* acknowledges the fundamental role of the protection of human rights of indigenous people, including respecting traditional knowledge and its contribution, for example, to environmental protection and management of natural resources and the synergy possible between modern science and local knowledge. Parallel with this is the 1992 *Convention on Biological Diversity* that acknowledges that cultural systems, practices that favour natural resource management and value and knowledge systems of indigenous and local peoples can be role models for helping shift dangerous patterns in modern over-consumption of natural resources.<sup>29</sup>

There has developed, therefore, an increasing appreciation of the inextricable links between culture and nature and indigenous knowledge systems and formed, for example, a cornerstone of UNESCO's landmark decision in 1992 to recognise three cultural landscape categories for World Heritage purposes. This initiative 'enhanced the recognition of outstanding linkages between nature and culture, people and places, and between the intangible and tangible. It also provided a new focus on key areas of biological and cultural diversity, including sustainable use. At the same time innovations were introduced with the acceptance of traditional custodianship and customary land tenure in World Heritage protection.'<sup>30</sup> It has enhanced understanding of the importance of indigenous knowledge systems and was, for example, a major theme of the UNESCO/IUCN 2005 international symposium *Conserving Cultural and Biological Diversity: The role of sacred natural sites and cultural landscapes* (30 May - 2 June, Tokyo). Many of the included case studies in this document are examples of cultural mapping.

## 2.10 Advantages of cultural mapping

As a lead into the next chapter which outlines what cultural mapping is, it is helpful as a bridge between the discussion on culture and identity to summarise the advantages of cultural mapping. UNESCO Bangkok<sup>31</sup> lists these as:

**Documentation of cultural resources** *Cultural mapping serves as a cultural repository of local knowledge and resources. In this modern and borderless society, it is crucial to document local traditions and historical sites which are disappearing and deteriorating at unprecedented heights.*

**Community empowerment** *Cultural mapping is more productive and beneficial when the local community is involved in identifying and mapping out resources that are meaningful to them. This participatory approach oftentimes engenders a communal sense of belongingness and pride of their cultural roots, empowers the community, and instils great pride in their cultural identity.<sup>32</sup>*

**Effective cultural resource management** *In the cultural mapping process, it is essential that the local people themselves control their own information. As key holders of intangible knowledge and tangible assets, they carry the role of determining which type of map is produced or methodology used in managing their resources. In this sense, a great degree of community control over their cultural resources is encouraged and strengthened.*

**Community economic development** *In mapping out cultural resources, knowledge systems from traditional arts and crafts to agricultural practices are unveiled and made known to the community and to others. These old but ingenious practices and skills may be learned, revitalized, and applied*

*in new creative ways for sustainable community development. In other words, cultural mapping can create livelihood opportunities.*

### **Transmission of local knowledge systems**

*When cultural elements are recorded in tangible and 'soft' forms, it becomes possible to pass these cultural assets from one generation to another and from one country to another. Needless to say, oral traditions are equally important and valid but tangible and visual expressions of knowledge, values, and spiritual forms are more relevant and credible testimonies in asserting one's identity and rights at the local or international scene.*

**Promotion of intercultural dialogue** *As important knowledge systems, distinct heritage and histories are recorded, kept and shared across time and borders, a meaningful medium for giving expressions to diverse cultures is created and a space for intercultural dialogue is made possible.*

*Mapping in itself does not necessarily benefit a specific group of people or region. It is through the varying and meaningful ways and methods used that cultural mapping serves as a channel to preserve cultural diversity and encourage intercultural dialogue. In the process of cultural mapping, relevant cultural information and traditional knowledge systems of a given community are revealed.*



## Chapter 2

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## **Chapter 3: What is cultural mapping?**

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective





## Chapter 3: What is cultural mapping?

*What counts are the approach, the process, and good practice (including prior informed consent from the community to implement the mapping exercise).*

**Nigel Crawhall and Giacomo Rambaldi<sup>1</sup>**

### 3.1 What is it?

The monograph *Mapping Culture* (see Chapter 1) proposes that ‘Cultural mapping involves a community identifying and documenting local cultural resources. Through this research cultural elements are recorded – the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects to record, conserve and use these elements.

*...the most fundamental goal of cultural mapping is to help communities recognise, celebrate and support cultural diversity for economic, social and regional development...*

Cultural mapping is a way of defining what culture means to the community, identifying the elements of culture that add value (both social and economic), recording, preserving or building on these elements in new and creative ways. *Each cultural mapping project will be as individual as the community it reflects.*<sup>2</sup> Crawhall and Rambaldi in the workshop facilitation guide developed from the 2006 workshop *Cultural Mapping and its Possible Uses for Indigenous/ Local Communities* state in the introduction to the guide:

*Cultural mapping, if applied respectfully, can be an effective tool for exploring the spatial and territorial aspects of a community’s cultural resources, and for making the link between memory, imagination, land and maps.*<sup>3</sup>

UNESCO Bangkok’s website on cultural mapping<sup>4</sup> proposes that **cultural mapping** has been recognized by UNESCO as a crucial tool and technique in preserving the world’s intangible and tangible cultural assets. It encompasses a wide range of techniques and activities from community-based participatory data collection and management to sophisticated information tools like GIS. Essentially, the idea of ‘mapping culture’ arises from a social, economic, or cultural need at the local or national level. Although it is not an end in itself, cultural mapping serves as a tool and methodology to answer this need<sup>5</sup>. In this way cultural mapping helps in identifying and documenting local cultural resources and activities.

Relevant to UNESCO is the mobilization of existing tools and instruments as a fundamental step in its general objective of safeguarding cultural diversity. Mapping has been mankind’s indispensable tool in elucidating natural and cultural landscapes and is used for a myriad of purposes. Collected data on cultural assets can be represented through a variety of formats like

geographic maps, graphs and databases. From this, a comprehensive view of a country's cultural resources can be acquired. Consequently, the documented data is a prerequisite to developing a sensitive national strategy and program which takes into account cultural heritage and respect for the cultural diversity of the country.<sup>6</sup>

UNESCO posits that culture and experience shape belief systems, the direction of education, the media, tourism, community development, planning, and creative industries, which in turn influence people's perceptions of places. It is essential to understand the factors that influence perceptions of places, paying particular attention to personal and community interpretations of culture. Cultural mapping, therefore, is used in both a literal and metaphorical sense, where it goes beyond strict cartography to include not only land, but also other cultural resources and information recorded by alternative techniques. Cultural mapping themes are wide and varied, diverse resources include:

- Anthropological
- Archaeological
- Linguistic
- Musicological
- Sociological
- Genealogical
- Topographic
- Botanical

Collected data can be represented through a variety of formats like geographic maps, graphs, diagrams, aerial photographs, satellite-produced images, statistical databases, inventories and others. From this, a comprehensive view of cultural resources can be stored and the documented data will serve as invaluable information for the development of national strategies that engage in accurate and sensitive analysis of people, places, and environments.<sup>7</sup>

The above list can be expanded to include a wider range of resources as set out in Table 3.1

**Table 3.1: An expanded list of potential cultural mapping resources**

Anthropological	Climatological	Museological
Archaeological	Folkloric	Musicological
Architectural	Genealogical	Political
Archival	Geological	Sociological
Artistic	Historical	Topographical
Botanical	Linguistic	Zoological

### **Mapping**

There probably are practical problems for some professionals with the terms 'map' or 'mapping' in the process of Cultural Mapping given they have clear cartographic association for many people. We perhaps may explain the process of mapping as recording data which can be done in a number of ways including geographically (spatially through maps/plans), by film, videos, DVDs, brochures (as in heritage trails and tracks), tourism strategies, artworks, plays and songs, textiles, urban improvement and/or environmental planning. So a cultural map is a way of helping people find ways of expressing themselves and their sense of place and belonging.

### **3.2 Key elements of cultural mapping**

UNESCO Bangkok addresses the questions of what is a map?, who maps?, why map?, and how to map and discusses many uses of maps as follows:

#### **What is a Map?**

Maps show how things are related to each other by distance (both horizontal and vertical), direction, and size.

#### **Maps show:**

Location – where things are – is the most fundamental geographic concept. The first task in geography is to locate places. Maps are the tools needed to accomplish this task.

**Place** –physical and human characteristics – is another key concept in geography. All places on Earth have distinctive characteristics that give them meaning and character, and that help distinguish them from other places.

**Relationships** – interrelatedness – is a key factor in discovering the connections between different phenomena.

### **Maps have many uses**

They are important in:

- the appraisal, conservation, and development of natural resources;
- in analysing and forecasting weather conditions;
- in regional planning; and in property surveys; and
- the demarcation of boundaries.

Maps help in navigation by sea, air, and land in times of peace and especially in times of war. Maps are also important to scientists concerned with the causes and effects of Earth surface phenomena, archaeology, agronomy, economics and the social sciences.

Maps record observations, aid in analysis, stimulate ideas and aid in the formulation of working hypotheses. This two dimensional representation can be carried and transported easily.

**Table 3.2: Mapping may refer to:**

Cartography	Map making
Surveying	Accurately determining the position of points in three dimensional (3D) space
Photogrammetry	Inferring 3D information from stereo photographs
A function	A mapping or map in mathematics, synonymous with a function
Metaphor	Cross-mapping across two or more seemingly unrelated subjects
Gene mapping	The assignment of DNA fragments to chromosomes
Data mapping	Data element mapping between two distinct data models

*Cultural Mapping encourages the generation of new material, such as different interpretations and viewpoints. It demonstrates connections between complex relationships defines the central idea, contradictions, paradoxes, and gaps in material, and in this way provides a foundation for questioning. It is a powerful tool to encourage discovery and creativity.*

Within the field of Cultural Heritage Management the majority of studies and projects we undertake where local communities participate will essentially form a version of a cultural map, that is we are mapping culture. To recognise a fundamental goal of cultural mapping, however, studies and projects should help ‘communities recognise, celebrate and support cultural diversity for economic, social and regional development.’<sup>8</sup> This has special relevance in ASEAN countries particularly because of the way traditional rural and urban communities are in close contact with their cultural roots and places. There is an inextricable link between people and their places and the idea of living history. In turn this also has relevance to cultural tourism management and planning and the conduct of cultural tourism where visitors, national and international, go to places because of their cultural history and sense of the stream of time. The validity of the significance of acknowledging local and indigenous traditions and knowledge systems is recognised by ICOMOS in its International Cultural Tourism Charter, 2002, particularly in one of its objectives:

*To facilitate and encourage the tourism industry to promote and manage tourism in ways that respect and enhance the heritage and living cultures of host communities.*<sup>9</sup>

The preceding review of the background to cultural mapping leads logically to the questions: Who Maps, Why and How to do it? UNESCO Bangkok suggests the following comments in answer to these questions.

### **Who Maps?**

Cultural maps can be used by a wide range of user-groups, including:

- Community-based organisations
- Intergovernmental organisations
- Local, provincial and national governments
- Non-governmental organisations
- Program planners
- Academic institutions

**Cartographic mapping** is widely valued in communities as an appropriate instrument for land-use mapping, recovering control of lost territory, negotiating access rights to traditional resources or defending recognized territories against indiscriminate use.

**Cultural mapping** is used in communities by a number of different stakeholders to develop solutions to issues that concern culture. This collaborative process aims to ensure national cultural goals and understanding making cultural policy a key component of development.'

To the above UNESCO list of user groups we suggest the following additions:

- Villages
- Family units
- Classrooms and school groups
- Indigenous communities
- Local community groups
- Historic urban area residents

### **Why map?**

Mapping is important because it allows us to respond to broad geographical and societal issues. Maps are useful to understand and identify spatial links and explain concepts in a visual way that can be easily understood. Maps represent compilations of information about selected physical and human features. They are diversified in the kinds of information they present. For example see Table 3.3

**Table 3.3: Types of information found in maps**

Artefacts	Physical evidence left in the wake of human interaction that can help to indicate a particular cultural bias. This can include rituals, behavioural norms, shared language, reward systems, logos and office design
Beliefs	What does the community value and regard as being important? This is seen in the moral and ethical codes of the society
Control	Is power based around the structure of the community? To what extent does this affect negative or positive political action within the community?
Discourse	What is the balance between the open and hidden elements within the community? To what extent will people open up and talk about issues in a shared environment and to what extent are issues held for debate in private, closed and secure groups? This gap between the open and hidden levels of discourse can be used to understand the difference between the espoused and actual cultural factors
Energy	Where is the energy expended? Is the focus on addressing issues at a Micro, Macro or Meso level, or across levels?
Flow	How do people move in, out and within community groups?

## Generative

To what extent does the society understand and drive its capability to innovate and build capacity? Do individuals feel that they are empowered to develop themselves? To what extent is knowledge shared between individuals and what infrastructure exists to facilitate the sharing of knowledge

***Mapping is widely valued in communities as tools that can assist in decision making. By making the 'invisible' become 'visible', cultural mapping provides real insights into diverse people, history, identity, and knowledge thereby advancing the spirit of cultural pluralism.***

Other advantages of cultural mapping quoted by UNESCO Bangkok noted in 2.10 are:

- Documentation of cultural resources
- Community empowerment
- Effective cultural resource management
- Community economic development
- Transmission of local knowledge systems
- Promotion of intercultural dialogue.

***Mapping in itself does not necessarily benefit a specific group of people or region. It is through the varying and meaningful ways and methods used that cultural mapping serves as a channel to preserve cultural diversity and encourage intercultural dialogue. In the process of cultural mapping, relevant cultural information and traditional knowledge systems of a given community are revealed.***

#### **How to map**

There are many techniques for creating a cultural map. A cultural map cannot show everything about a place. For it to communicate clearly, it should show a limited number of items.

Cultural mapping is an approach used to identify, record and use cultural resources and activities for building communities. Communities map what is important to them. For example they map what

they want to conserve, challenging historical themes, potential tourism sites and routes. Cultural mapping develops imaginative thinking and knowledge fusions between different aspects of a culture and maximizes the creative potential of a community.

#### **Social Mapping**

Social mapping is used to map our social networks. Social mapping can be used to present information on village layout, infrastructure, demography, ethno-linguistic groups, health patterns, wealth and other social issues (Fig 3.1).

Social mapping is an effective way to address educational issues from an innovative perspective whilst reading and writing maps addressing questions of location in a social and cultural context. Social mapping uses visualization to provoke discussion and understanding of issues that are not always easy to communicate.



**Figure 3.1: Exploring social networks.** (Source: UNESCO Bangkok, Social Mapping page, Cultural Mapping section, Culture Sector, see <http://www.unescobkk.org/culture/cultural-diversity/cultural-mapping/mapping-methodologies/social-mapping/>)



### 3D model of the Mutton Hole Wetlands



**Figure 3.2: 3D model provides starting point for community consultation for preservation planning - the Mutton Hole Wetlands in Australia** (Source: Dr Isla Grundy)

Over six weeks in April and May 2009, students and staff from Normanton State School and the Gulf Christian College worked together with Dr Isla Grundy to construct a 3D Model of the Mutton Hole Wetlands near Normanton, Queensland, using a technique called Participatory 3D Modelling (P3DM). The project was undertaken as a starting point for community consultation and discussion about how best to preserve and use the Wetlands (Figure 3.2).

While the wetlands was managed by Queensland Parks and Wildlife, the Carpentaria Shire Council is considering managing the park.

As part of this process, funding was obtained by the Northern Gulf Management Group to prepare a management plan for the wetland. This will highlight Aboriginal culture as well as environmental values of the wetland in a plan to conserve it for future generations.

[See PPGis.net Blog at <http://participatorygis.blogspot.com/search/label/Queensland>, accessed 21/03/2010]



**Cognitive mapping**

This is the internal spatial representation of environmental information. Cognitive maps are a way to structure and store spatial knowledge, allowing the ‘mind’s eye’ to visualize images in order to enhance the recall and learning of information (Figure 3.3).

This type of spatial thinking can also be used as a metaphor for non-spatial tasks, where people performing an activity involving memory and imaging, use spatial knowledge to aid in processing the task. Here, ‘cognition’ can be used to refer to the mental models, or belief systems, that people use to perceive, contextualize, simplify, and make sense of otherwise complex problems.

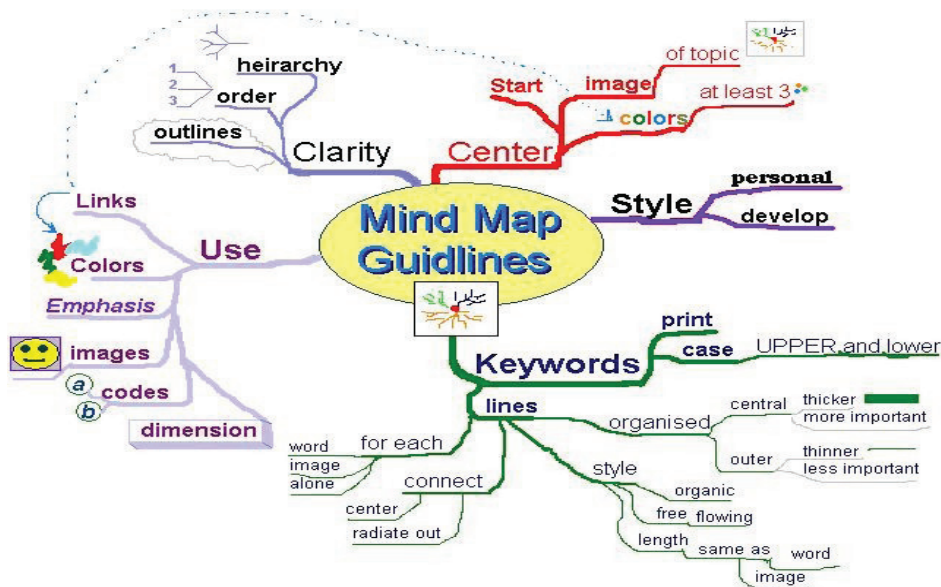


**Figure 3.3: A cognitive map** (Source: UNESCO Bangkok)

**Mind mapping**

A mind map is a learning and thinking tool which revolutionizes the process of taking down notes and absorbing information. By using a mind map, the ‘shape’ of the central subject/topic and the linkages to related ideas or points are shown in a structure or format that the mind can easily understand and process information.

Since mind maps incorporate images, symbols and shapes, codes, keywords, and colours, vital points are easier to recall and the connections between the main topic and the related points are clearly emphasized. In many ways, mind maps are useful in presenting consolidated information that shows the over-all structure of the ideas, overcoming complex problems, and organising thoughts (Figure 3.4).



**Figure 3.4: A mind map about mind mapping** (Source: Danny Stevens and Wikipedia Commons)

### Concept Mapping

Concept-Mapping is a tool for assisting and enhancing thought processes. A concept map may begin with a main idea in the centre of the page - it may be a word, a phrase, or a couple of juxtaposed ideas, for example - place related ideas on branches that radiate from this central idea (Figure 3.5).

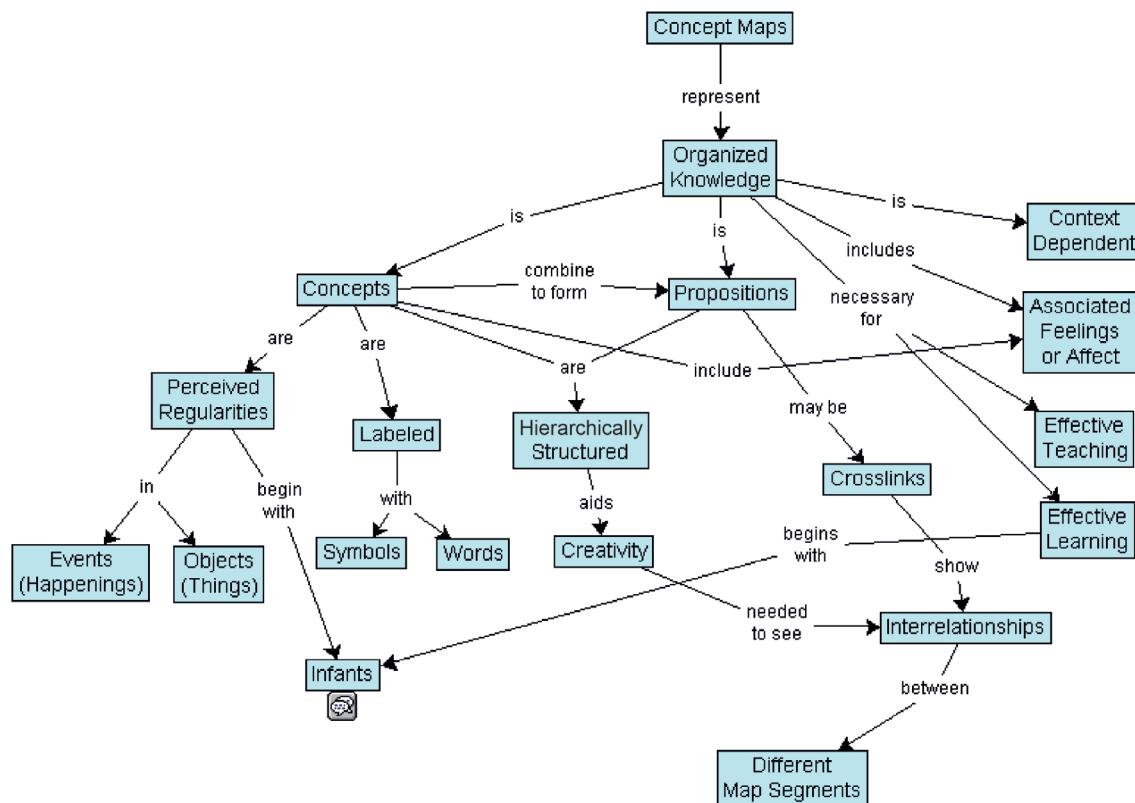


Figure 3.5: The concept of concept mapping, a concept map created using IHMC CmapTools computer program (Source: Vicwood 40 and Wikipedia Commons)

### 3.3 The spatial dimension

It is worth remembering that there maybe a distinctive spatial connotation to the process of cultural mapping. The spatial distribution of tangible and intangible heritage and related cultural systems may be viewed in many ways. It may be physically through spatial mapping processes or three-dimensional modelling or virtually and metaphorically using cognitive and mind mapping. From a cultural mapping perspective there is much value in exploring and documenting how cultural resources may be distributed in two or

three-dimensional space. Such approaches can be utilised in communication strategies for social cohesion or economic development through the creation for example in tourism projects or for developing preservation management strategies for collections.

We are used to seeing cultural phenomena expressed two-dimensionally in maps such as the distribution of ethnic groups and language groups.



**Figure 3.6: 3D model of the Klong Suan canal settlement near Bangkok** (Ken Taylor)

Nevertheless, people live and conduct their everyday lives in the landscape which is spatially three-dimensional, not two-dimensional. Landscapes are seen by cultural geographers as a clue to culture where cultural traits and ways of living and thinking are reflected in the way people modify and shape their surrounds. This is at the heart of local distinctiveness as seen for example in Klong Suan (Figure 3.6) or in the homelands of cultural groups such as the Hmong.<sup>10</sup>

### 3.4 Cultural corridors and clusters

Cultural corridors and clusters fall within the above discussion. A cultural corridor may be defined as the linking of cultural resources in a linear fashion. The phenomena may be *associated*, such as a succession of temples or mosques occurring along an ancient trade route representing the spread of religious beliefs in tandem with the movement of trade goods or, linked by the trail or

route, but not *associated*. For example, a variety of interesting cultural phenomena sited along a route including, gardens, architecture, metal working crafts, textile traditions and cuisine may differ from place to place along the corridor, but provide a rich and rewarding track exemplifying cultural diversity. Here they might be linked in terms of the trail but not necessarily in terms of cultural content.

Cultural clusters are similar to cultural corridors in terms of cultural content; however the cluster differs from the corridor in geometry, that is, the way cultural resources are distributed spatially in the landscape, in space. In essence corridors are passageways, trails and routes, that is, lines; and clusters are groups of points in space that can be thought of as polygons or amorphous, cloud-like entities representing cultural phenomena/resources.



While the focus of much cultural mapping is concerned with the documenting of cultural resources and defining how such resources are located within a given environment, the idea of creating cultural clusters as part of urban renewal or regional tourism development is becoming very common and needs to be mentioned.

*During the past 10-15 years, the creation or nourishment of cultural clusters has been increasingly taken up as a new, alternative source for urban cultural development. Mixtures of cultural functions and activities, from production to presentation and consumption and from theatre and the visual arts, to pop music and the new media, are grouped together in a great variety of spatial forms.<sup>11</sup>*

Cultural corridors and clusters may be historic or modern. Some cultural routes developed over

many centuries, the Silk Road is a well-known example, while some archaeological clusters may date from prehistoric times. By way of contrast there are many modern clusters such as the arts precincts in cities across the world with their associated theatres, concert halls, galleries, libraries and museums. A typical example is the South Bank precinct in Brisbane, Australia or the cultural heritage precinct on North Terrace in Adelaide or the Cultural Centre in Singapore (Figure 3.7). In this context, Hans Mommaas<sup>12</sup> describes clusters as monofunctional or multifunctional. The monofunctional is 'predominantly organised around a loose concentration of conventional consumption and/or presentation functions' as in the case of museum quarters. The multifunctional is 'based on a more inclusive mixture of consumption, presentation/exchange and production with stronger *interchain links*.' (Figure 3.8).



**Figure 3.7: Exterior view of the Gallery of Modern Art, Queensland Art Gallery on Brisbane's South Bank arts precinct** (Source: Queensland Art Gallery, Photographer, John Gollings)

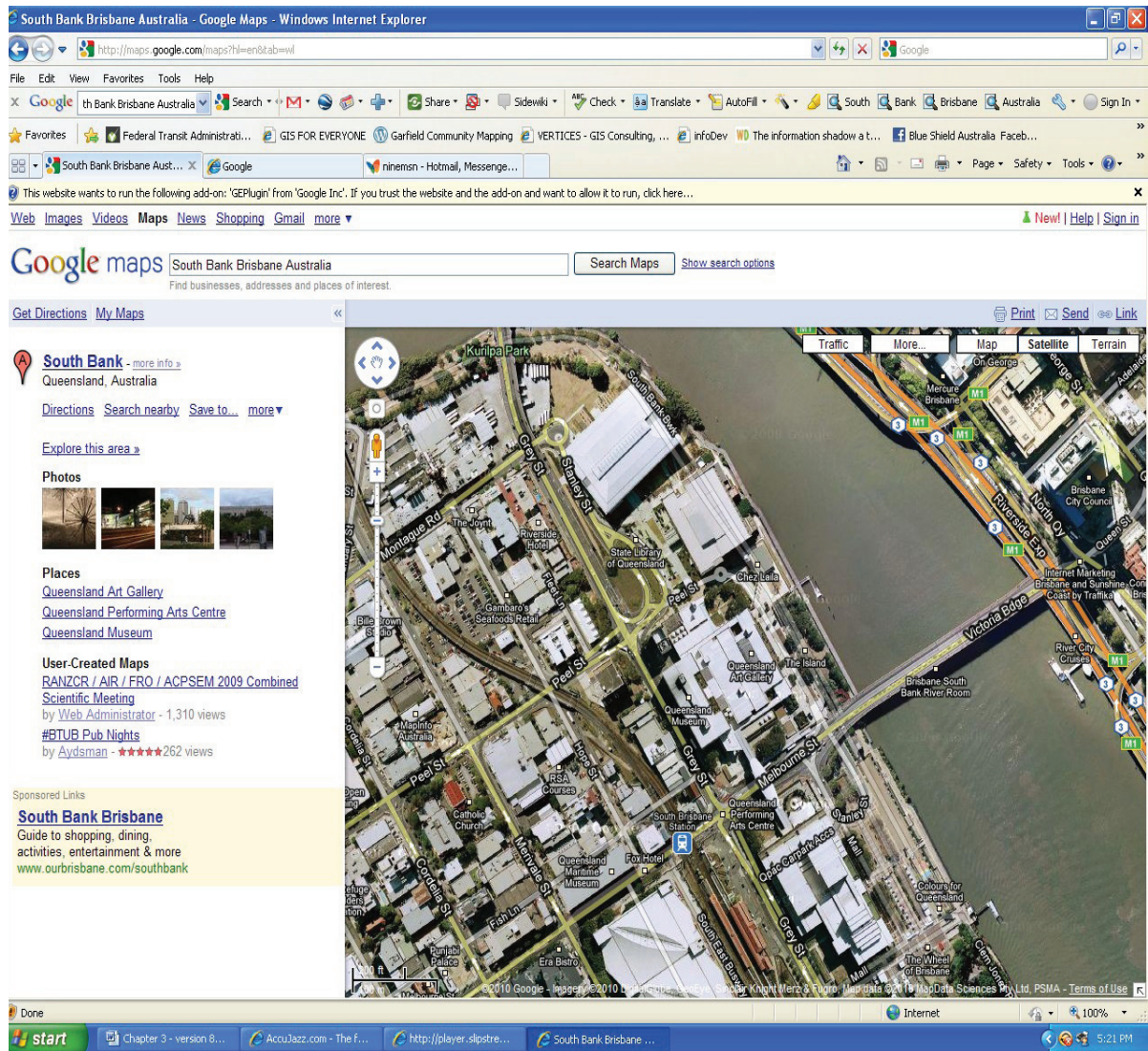


Figure 3.8: Google map of Brisbane's South Bank Arts Precinct (Source: Google Maps)

Luciana Lazeretti illustrates the concept of clusters in two studies in her paper on the cultural districtualization [sic] model<sup>13</sup>. Based on fieldwork in Florence, Italy she has produced two interesting cultural maps. The first focuses on the distribution of restoration business clusters along the Arno River by the type of restoration work undertaken including timber, stone, ceramics, textiles, metal and paper. This example is described as an agglomeration economy. The

second example is a conceptual map of the Florence Museums cluster.

### *More on corridors*

In a media statement concerning the Summit of Varna in Bulgaria, 2005 and the associated Varna Declaration of Cultural Corridors in South-East Europe, the Director-General of UNESCO, Koichiro Matsuura commented that cultural corridors represent an opportunity:



*... to open up new horizons for mutual understanding, thanks to a broader vision of cultural heritage... the summit of Varna is set to transform the corridors of yesterday into the primary axes of tomorrow's intercultural communication.* <sup>14</sup>

The Trans-Balkan Cultural Corridor, 2007 was the first practical realisation of the Varna Declaration and the subsequent declaration from Opatija in 2006. The specific focus of this project is the Trans-Balkan Cultural Road between Greece, Bulgaria and Romania which connects unique cultural and natural values. <sup>15</sup>

*The aim of the project is to obtain a sustainable development of the regions along the Road through revealing, preserving, sustainable usage and popularization of its values for the development of the integral cultural tourism.* <sup>16</sup>

The project is a useful example of cross-border or regional mapping for economic development based on tourism where mapping the corridor becomes the instrument for creating economic strategies (Figure 3.4).



**Figure 3.9: Map – the cultural corridor of the Eastern Trans-Balkan road**  
(Source: © ACT and Multimedia Laboratory for Cultural Heritage)



**Figure 3.10****Cultural Corridor Eastern Trans-Balkan Road**

The Eastern Trans-Balkan Road crosses South East Europe in North-South direction. The corridor passes through Romania, Bulgaria and Greece and connects the Baltic sea with the Aegean and Mediterranean sea. Along its way to the North, the Eastern Trans-Balkan road connects with the great European route Via Regia (the Royal Road) in L'viv (Ukraine) – crossing Europe from Kiev to Santiago de Compostela (Spain).

The Eastern Trans-Balkan road is the spine of the monastery centres in South East Europe in North-East direction. Starting from the religious area of the churches in Moldavia and the wooden churches in Maramures (Romania), the corridor goes to the South to the Holy Mount in Veliko Tarnovo and the Holy Mount in the Rhodopi Mountains. The corridor infuses the religious axis Via Egnatia by the former great monastery centre Mount Papikion. The Eastern Trans-Balkan road passes through three mountainous massifs, each with a specific character – the Carpaths, the Balkan range (the Balkans) and the Rhodopi Mountains. These secluded places have preserved as odd isles of time – traditional village agglomerations with preserved Balkan architecture.

Specific feature of the Eastern Trans-Balkan Road is the fragment on the territory of Bulgaria. It reflects a complex stratification of time layers – from most modern times in Ruse on the Danube river, through the monasteries, churches and vernacular architecture of Modern Times in the cultural areas of Veliko Tarnovo and Assenovgrad, the Medieval fortresses to the north of the Balkan range and in the Rhodopi Mountains, reaching most ancient civilizations – the Thracian tombs in Kazanlak and Sveshtari,, the Neolithic dwellings in Stara Zagora, the Valley of Thracian Kings, the rock sanctuaries in Perperikon and Belintash.

The Eastern Trans-Balkan Road exhibits the most distinctive achievements of the masters – builders, woodcarvers, painters in the unique churches of Moldavia, Maramures, the imposing rock monasteries in Ivanovo, the monasteries of the Holy Mounts in Veliko Tarnovo and the Rhodopi Mountains. A number of historical towns are also located along the road - Sighisoara, Sibiu, Brasov, Bucharest (Romania), Ruse, Veliko Tarnovo, Gabrovo, Plovdiv, Smolyan (Bulgaria), Xanthi, Drama, Kavala, Alexandroupoli, Didimoticho, Samothraki (Greece).

**Ibrahim Pasa mosque**

Corridor: [Danube Road, Eastern Trans-Balkan Road](#)

Country: [Bulgaria](#), Razgrad

Type: [Islamic religious centre](#)

Epoch: [Middle Ages](#)

Theme: [Islamic Culture](#)

World Heritage:



The mosque bears the name of the donor who ordered its construction – Ibrahim Pasha, grand vizier of the Sultan Suleyman I the Great during the period 1523-1536. It is the third biggest on the Balkan peninsula and the only monument of that period preserved in Razgrad – a big and important town in the Ottoman empire. The scientific survey proved that the foundations of the mosque are built over the roof of a much older regular tetragon building.

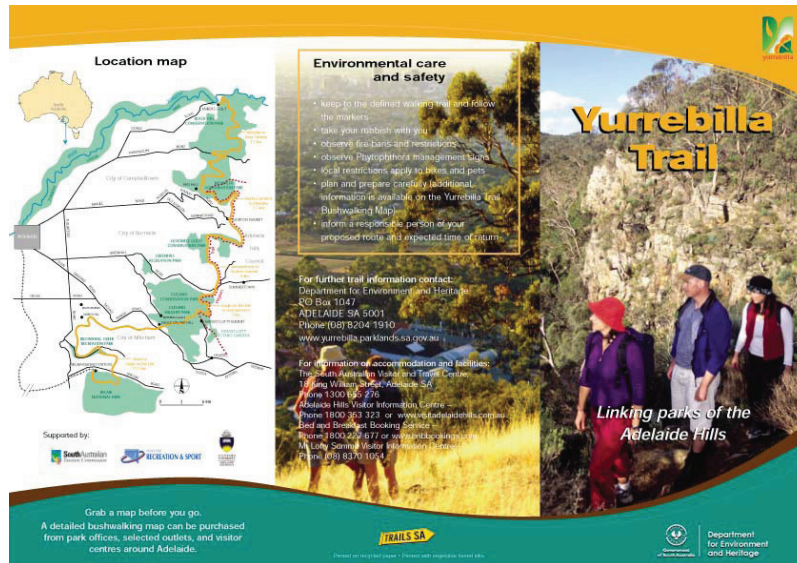
The mosque was constructed by Bulgarian builders, who interpreted with mastery and taste the typical characteristics of the type of building of that period. The roof is covered with lead, while above the entrance there is a marble memorial plaque: “Sons! Here is the well-built sacred mosque “Ibrahim pasha”.

There is a legend preserved until present times telling that Ibrahim Pasha ordered the killing of the master builders after the end of the mosque construction, so that his mosque could remain unique, unsurpassed in beauty.

**Figure 3.10: A page from the Trans-Balkan Cultural Corridor website** (Source: Cultural Corridors of South East Europe website © Association for Cultural Tourism)

**Cultural corridors of the Yurrebilla Trail, Adelaide, South Australia**

The Yurrebilla Trail is only 12 kilometers from Adelaide City. It links a series of parks in the Adelaide Hills. The trail is 54 kilometres long and winds its way from Belair National Park to Black Hill Conservation Park.<sup>17</sup>



A key component of the Yurrebilla trail is the Cultural Corridors of the Yurrebilla Trail. The trail is divided into five sections so that it can be walked in three days or in a series of half-day sections. The Yurrebilla cultural corridors are defined as links along the recreational and interpretive spine of the Yurrebilla Trail. They include wineries, cafes, restaurants, galleries and hotel, cottage, backpacker and bed and breakfast accommodation.



**Figures 3.11 & 3.12: The cultural Corridors of the Yurrebilla Trail pamphlet** (Source: Department of Environment and Natural Resources, South Australian Government)

### Council of Europe Cultural Routes

The Cultural Corridor Eastern Trans-Balkan Road is a component of a much larger cultural routes program being developed by the Council of Europe. The program was launched in 1987.

*Its objective was to demonstrate in a visible way, by means of a journey through space and time, how the heritage of the different countries and cultures of Europe represented a shared cultural heritage.*<sup>18</sup>

The key objectives of the program are covered in the following:

- to raise awareness of a European cultural identity and European citizenship, based on a set of shared values given tangible

form by means of cultural routes retracing the history of the influences, exchanges and developments which have shaped European cultures;

- to promote intercultural and inter-religious dialogue through a better understanding of European history;
- to safeguard and enhance the cultural and natural heritage as a means of improving the quality of life and as a source of social, economic and cultural development;
- to give pride of place to cultural tourism, with a view to sustainable development.

One of the major cultural routes which has received Council of Europe Certification is the Mozart Route which falls under the Historical and Legendary Figures of Europe theme.<sup>19</sup> (Fig 3.13)



**Figure 3.13: The Council of Europe certified Mozart Route** (Source: Cultural Corridors of South East Europe website © Association for Cultural Tourism)



### 3.5 Community involvement and empowerment

UNESCO has proposed that 'Cultural mapping involves the representation of landscapes in two or three dimension from the perspective of indigenous and local peoples. It is potentially an important tool for UNESCO in its efforts to help Member States and civil society create platforms for intercultural dialogue and increase awareness of cultural diversity as a resource for peace building, good governance, fighting poverty, adaptation to climate change and maintaining sustainable management and use of natural resources.'<sup>20</sup>

In addition to finding ways in which local communities may be involved in the interpretation and presentation of places – their places – we should, through cultural mapping techniques, be encouraging communities in activities that include producing histories, videos, DVDs, and artworks; heritage trails and routes brochures; ideas for historic urban area protection; involving school children in mapping stories of how they understand their sense of place; linking monuments and archaeological remains to their cultural landscape and traditional ways of life which help put the monuments and remains into a cultural context. In this connection cultural mapping and cultural maps are an indispensable tool for informing government agencies involved in such processes as environmental planning and tourism of the pre-requisite of ensuring participation of local communities in the land-use planning process.

#### **Havana Communiqué**

The involvement of local communities in cultural mapping through participatory workshops and meetings and possibly field exercises is essential to the success of the process. **The**

**Havana Communiqué on Cultural Mapping, New Perspectives on Cultural Diversity: The Role of Communities**<sup>21</sup> addresses this issue. Following are extracts from the communiqué.

*Cultural mapping incorporates a wide range of spatial representations of a community or an individual's understanding of his or her cultural, social and biophysical environment.*

*The practice of cultural mapping with indigenous peoples dates back into the 1960s. It has slowly evolved into a powerful tool for making intangible heritage and local and indigenous knowledge visible in a medium that can be understood by both dominant and non-dominant cultures. Both explicit and tacit knowledge emerge if the mapping is done in a way that allows knowledge bearers to express themselves with confidence.*

*Cultural mapping allows non-dominant or marginalized cultural systems to be represented respectfully, which creates an opportunity for intercultural dialogue with more dominant societies and stakeholders. Cultural mapping is typically used when communities need to negotiate about territories and rights, such as access to, as well as control and use of natural resources.*

*Furthermore mapping provides an opportunity to reinforce a community's consciousness and reflection regarding its specific cultural traditions, resources, and institutions as well as their intergenerational transmission, so that its members are better prepared to express their rights, visions and priorities when confronted with development interventions initiated by a third party, whether in the area of education, health, conflict prevention or other.*

*Cultural mapping, when carried out in a gender sensitive way, facilitates the collection of gender-*

*disaggregated data in areas such as local knowledge systems, cultural practice and roles in society.*

*Cultural mapping can indeed be an effective tool to help explore the spatial and territorial aspects of a community's intangible cultural heritage, expressions and knowledge systems. Indigenous peoples' cultures, in particular, exist in an ecological context. It is easier to represent intangible heritage within the specificity of its spatial and environmental location.*

*Cultural mapping is a methodology that can help promote intra- and intergenerational knowledge transmission, since the process is based on dialogue between different members of a community and links the past, present and future. Projects have shown that indigenous and local youth often respond well to learning about ICTs and at the same time learning local and indigenous knowledge.*

*Mapping may be just one component of a broader inventory process, which could include other components such as genealogies, oral history, image archiving, research and documentation of specific cultural and environmental knowledge and practices. Whether mapping is used as a leading aspect of an inventory process, or as one tool amongst others, cultural mapping is always a tool that should be applied within a broader strategy of affirming cultural diversity and creating opportunities for greater intercultural understanding and dialogue.*

*There are risks associated with mapping. Some components of a community's knowledge or cultural landscape may be sacred or confidential, and should respectfully not be represented on maps for external viewing.*

*'Extractive' mapping, where information is taken away from communities, even if remunerated,*

*can leave people with doubts and anxieties which will have a negative impact on trust relationships and future co-operation. Unethical and badly conceived mapping can expose communities their traditional knowledge, and / or the natural environment to exploitation and abuse.*

*It is recommended that:*

- *Cultural mapping should be used as an empowering tool which reinforces a community's dignity and self respect;*
- *Mapping should be recognized as part of the process of building mutual consent between marginalized communities and more dominant groups, including the State;*
- *It should be used as an opportunity to stimulate dialogue on gender roles and dynamics, since it allows collection of gender disaggregated data;*
- *The process of mapping is as important as the outcomes. Where external resource persons are assisting communities, it is crucial that the community's interests and needs be at the centre of the project's operations (i.e. methodologies have to be 'participatory').*
- *An explicit ethical framework should be agreed at the outset of the inventory and mapping process, so that all parties agree on their roles and responsibilities, and ensure participant's / informant's consent is free, prior and informed;*
- *External resource persons engaging in cultural mapping should be given appropriate training including modules on attitudes, behaviours and ethics.*
- *Risks which may arise from mapping should be clearly discussed and considered before embarking on such a project;*

- *UNESCO should consider promoting training and best practices in the use of cultural mapping, particularly as they relate to cultural inventories, regenerating and transmitting local and indigenous knowledge and learning systems, conflict prevention, gender equity and safeguarding intangible cultural heritage;*
- *UNESCO should help its various Sectors and Divisions understand the benefits and risks of mapping;*
- *There is an urgent and evident need for UNESCO to co-operate more directly with other agencies on the application of cultural mapping to the protection and promotion of cultural diversity, on the sustainable use of natural resources, and using intangible cultural heritage and traditional knowledge to fight overcome [sic] poverty.*
- *The assembly recommends that UNESCO share its findings with the UN Permanent Forum on Indigenous Issues, the UN Development Program, and the UN Environment Program (including the Convention on Biological Diversity).*

### 3.6 Intercultural dialogue and cultural mapping

The need for intercultural dialogue and for initiation of a cultural mapping exercise with indigenous participation is seen in a (2006) review by Lhakpa N Sherpa of The Mountain Institute, Nepal, on the topic of beyuls 'Sacred hidden valleys and ecosystem conservation in the Himalayas.'<sup>22</sup>

The popular notion of *Shangri-la* is believed to have been inspired by the concept of *beyuls* which are isolated, tranquil Himalayan valleys suitable for spiritual retreat. According to Himalayan tradition, Padmasambhava brought Buddhism

to the Himalayas and set aside many Himalayan valleys as future sanctuaries and hid them to be discovered by people in times of conflict, famine, disease, destruction and threats to spiritual freedom. In addition to their status as sacred valleys, **beyuls** are endowed with abundant natural resources including pure water, diverse ecosystems, and fertile soils. Growing external influences have compromised indigenous, time-tested wisdom and respect for the land. In response, many **beyuls** have been designated as parks and protected areas to conserve biological diversity and human cultures.<sup>23</sup>

Lhakpa proposes the biggest challenge is that the power of the *beyuls* is waning and as an intangible concept is vulnerable under influences of globalisation, tourism, domination, assimilation, education. He also affirms that the incorporation of *beyul* into modern protected areas (i.e. national parks) without adequate recognition of their cultural importance is another problem. The ancient *beyul* tradition and the modern protection both aim at biodiversity conservation and improved human livelihoods, but he tellingly remarks that their implementation tools differ. National park protection depends on powerful national legislation and global scientific justifications. But whilst traditional residents have accepted protecting wild flora and fauna because it is in line with their own belief systems, the managers, policy makers and scientists have been slow in recognising the values of time-honoured traditions in biodiversity conservation. Similarly he suggests modern infrastructure ignores sensitivity to the sacred nature of the land and is in danger of overwhelming traditional concepts and also points to the need for modern education to integrate into its system local culture.

Lhakpa suggests that *beyul* and other sacred natural sites can be an asset for ecosystem



conservation and lead to conservation of significant intangible cultural values. He proposes a series of actions involving strengthening involvement of local people with greater recognition of indigenous knowledge; physical surveys; collection of oral and written evidence; documentation and publication of material; dissemination of information to local schools and communities to rekindle the spirit and pride in beyul. In essence what is suggested is a cultural mapping exercise. A current project 'Building Livelihoods Along Beyul Trails' supported by The Ford Foundation is addressing these points with the following activities:

- Researching and documenting information on culture, spirituality and the environment to generate learning materials and share information through workshops and publications.
  - Developing interpretive facilities at Sagamartha National Park Gate for dissemination to visiting tourists.
  - Developing a documentary film to educate outsiders and improve the self-esteem of local people in relation to their important cultural values and belief systems.
  - Organizing regular cultural awareness programs for visitors and local communities.
  - Conserving the endangered Sherpa language by compiling dictionaries and illustrated publications as learning materials as well as training indigenous instructors to teach scripts and language in schools.
  - Developing tourism home-stay programs and cultural tourism activities in isolated and traditional villages to improve the livelihoods of economically marginalized communities.
- Establishing a multi-purpose mountain centre in collaboration with local and international partners to provide a permanent capacity building facility for local people in areas of cultural tourism, mountaineering, safety, sustainable farming and other enterprise opportunities.
  - Providing sub-grants to monasteries to develop income-generating opportunities, and to restore traditional homes for tourism accommodation.

One recent and beautifully illustrative example of a charming cultural map involving indigenous knowledge through the eyes of children is a 2008 Diary which includes words and pictures by Moken children (Sea Gypsies from the Surin Islands) telling the legend of the traditional relationship with the sea. The children's words are written in Thai with an English translation and illustrated with colourful, enchanting images. The diary is called *Tale Diary 2008: Morgan folk tale*. The Surin Islands off the west coast of Thailand were settled by a group of Moken maritime hunter-gatherers in the recent past after a history of several decades of frequenting the area.<sup>24</sup> Because of their intact marine and forest resources the islands were declared a national park in 1981, village settlements restricted, and Moken denied the right to continue unrestricted traditional resource harvesting. Like other indigenous minorities, Moken are not recognised as Thai citizens, so cannot own land. They have no written language, but have a rich oral tradition and associated way of life and crafts.



**Figure 3.14: Pages from the Moken Primer** (Tale Diary 2008) illustrating a Moken (Morgan) folktale in Thai script and Thai translation of Moken text (Source: Foundation for Children, Bangkok, Thailand)

In 1997 the Surin Islands Project was initiated and a report issued in 2001.<sup>25</sup> It developed approaches and options for integrating traditional knowledge with heritage management and tourism development. One outcome of the project has been the preparation and production of Moken Primers (educational materials). The Primer is a collection of short texts about Moken lifestyle, legends and crafts, the intention of which is to enable Moken children and adults learn through their own language written in Thai script with Thai translation and through their own cultural context.<sup>26</sup>

The 2008 diary is an innovative approach to cultural mapping. Essentially the diary tells the story, through children's eyes, of how the Moken live with the sea and why they escaped the ravages of the 2004 tsunami. As they are keenly aware of the sea, the Moken in some areas knew the tsunami that struck on 26 December 2004 was coming, and managed to preserve many lives.

### 3.7 Principles

The importance of principles and ethics in cultural mapping has been raised in earlier chapters as

well as this chapter. Because cultural mapping is closely connected to participatory processes, local and traditional knowledge and associated intellectual property issues, it is essential that mapping processes are undertaken in a spirit of respect and in a way that ensures that individual and community cultural rights are protected. With these concepts in mind we have collated a series of general principles to support the practice of cultural mapping and these are followed by a group of technical principles necessary to ensure that the mapping process, especially with respect to technology is consistent with the broader ethical position outlined in the general principles.

#### **General principles**

1. Cultural mapping is a process that contributes to the understanding of cultural diversity across the world's communities. As such it supports the promulgation of cultural rights and human rights.
2. Defining local distinctiveness is a key outcome of cultural mapping. Local distinctiveness is a function of identity, inseparably linked to place, human activity and the symbolism, meaning and values associated with places and the activities that communities pursue.

3. Cultural mapping assumes that people are free to celebrate their tangible and intangible heritage in a world where cultural rights underpins the United Nations Declaration of Human Rights.
4. Cultural mapping provides people with the opportunity to explore and affirm their identities, values, what they find significant, the way they live and the places where their lives unfold.
5. It is a cultural right for people to choose whether cultural mapping information including traditional knowledge is made available in the public domain and on what basis the information is made available, taking into account cultural restrictions and sensitivities.
6. Cultural maps related to specific places, collections and communities are not absolute, they can change over time, they are relative (i.e. are embedded in a range/set of relationships), can be interpreted in many ways, are contingent and dynamic and reflect the values and perspectives of the mapping and the mapped at a point in time.<sup>27</sup>
7. Power is wielded in constructing societal memory, identity and local distinctiveness. Those involved in cultural mapping have a responsibility to consult all stakeholders and be hospitable to alternative views recognising that mapping outcomes may inevitably privilege some people, beliefs and memories and marginalise or exclude others, hence mappings may be contested and changing and can be seen as in continuous dialogue with a community and its history.
8. When undertaking a cultural mapping project it is vital to understand, respect and document the context of the events, activities, phenomena, places, relationships, people, organisations and functions that shape place, activities, collections and communities.
9. The cultural mapping process is not prescriptive about who the observer (mapper) should be. The observer can be an 'outsider' such as a government official, a consultant or a facilitator or can be an 'insider' such as a school child, a local artist or the village headman in community initiated projects, that is, one of the group, village or community where the mapping process is sited. The observer may be a single person or a number of persons and such a group could be composed of both 'insiders' and 'outsiders'<sup>28</sup>.
10. A cultural mapping project cannot be undertaken without impacting on the community in which the project is undertaken – the observation/observer will affect the observed, even when the process is 'insider' based.
11. The size of a community in many instances will determine the degree of vulnerability in a cultural mapping sense, small groups being generally more vulnerable to interactions (observation).
12. Robust communities (in terms of spiritual, health and economic well-being), are less likely to be affected negatively by a cultural mapping project than those that are vulnerable to change brought about by, for example, exploitation or ill-conceived development.
13. Cultural mapping can be used to help communities respond to internal and external threats from impacts as diverse as climate change and natural and manmade catastrophes to development (welcome and unwelcome), and intergenerational conflict.
14. Cultural mapping can help communities prepare for the future through investigating identity and local distinctiveness which are the key building blocks for understanding cultural diversity.

### **Technical principles**

1. Different conceptualisations of a cultural mapping project can result in certain characteristics and features of a landscape, community or collection being excluded or given prominence during the mapping process and hence influencing the scope and content of cultural mapping products.<sup>29</sup>
2. A range of scales, both temporal and spatial should be explored in order to derive the most appropriate approaches to a cultural mapping project.
3. Selection of spatial scale with respect to cartographic components of the mapping process needs to take into account the:
  - intended purpose of the map (dataset);
  - features that need to be mapped;
  - content, accuracy and precision of available data sources; and
  - accuracy and precision of mapping tools available.
4. The mapping of change to cultural heritage resources requires consistent, reproducible processes so that the analysis of change is possible and repeatable.
5. Selection of temporal scale in a cultural mapping project needs to consider the:
  - objective of the temporal study, what is to be mapped and for what purpose;
  - nature and characteristics of the phenomena to be mapped over time;
  - capacity of mapping to repeat mapping processes at appropriate or specific times including access to mapping locations and mapping tools; and
  - availability of stakeholders for mapping activities in participatory mapping processes.

### **3.8 A step-by-step summary of the cultural mapping method**

Chapter 3 concludes with an overview of the key elements of the cultural mapping process. The mapping process is discussed in more detail in Chapter 8; however, it is useful at this stage to consider the main steps and the structure of the mapping process in the light of the breadth of information and issues covered to date.

There are eight basic elements or steps in the cultural mapping process. Overlaying this structure is a parallel set of participatory activities or strategies which both inform and complement the mapping process. Mapping elements and associated participatory activities are summarised in Table 3.4.

**Table 3.4: Mapping elements and associated participatory processes**

<b>Cultural mapping element</b>	<b>Accompanying participatory activity</b>
1. Determining and setting objectives	1. Bring together potential stakeholders to discuss possibilities, processes and desired outcomes.
2. Preliminary planning	2. Establish preliminary planning team.
3. Project planning	3. Establish project team, plan and assign tasks.
4. Collecting information	4. Hold stakeholder meeting/s to discuss information collection
5. Defining outputs	5. Workshop the scope of potential outputs/products.
6. Managing the project	6. Continuously report progress to stakeholders.
7. Developing products	7. Present prototype outputs / products to stakeholders.
8. Completing and celebrating	8. Stakeholders review process, outputs, consider future opportunities and celebrate completion.


## Chapter 3

- <sup>1</sup> Crawhall, Nigel & Giacomo Rambaldi, *Building Critical Awareness of cultural mapping, A Workshop Facilitation Guide*, UNESCO 2009.
- <sup>2</sup> Commonwealth Department of Communication and the Arts, *Mapping Culture. A guide for cultural and economic development in communities*, pp.1&5. Prepared by Young G, Clark I, and Sutherland J, Australian Government Publishing Service, Canberra, 1994.
- <sup>3</sup> UNESCO (2009) *Building Critical Awareness of cultural mapping, A Workshop Facilitation Guide*, based on a draft prepared by Dr. Nigel Crawhall and Giacomo Rambaldi building on the lessons learnt from the workshop *Cultural Mapping and its Possible Uses for Indigenous/ Local Communities* organized by the Division of Cultural Policies and Intercultural Dialogue at UNESCO, Paris, 15-16 November 2006.
- <sup>4</sup> <http://www.unescobkk.org> – UNESCO Bangkok: *Cultural Mapping*.
- <sup>5</sup> *ibid*
- <sup>6</sup> *ibid*
- <sup>7</sup> *ibid*
- <sup>8</sup> Commonwealth Department of Communication and The Arts, *op cit*.
- <sup>9</sup> ICOMOS (2002), *ICOMOS International Cultural Tourism Charter*. ICOMOS International Cultural Tourism Committee.
- <sup>10</sup> Scott, James C, *The Art of Not Being Governed, An Anarchist History of Upland Southeast Asia*, Yale University Press, 2009, see page 18.
- <sup>11</sup> Mommaas, Hans, Cultural Clusters and the Post-industrial City: Towards the Remapping of Urban Cultural Policy, *Urban Studies*, Vol. 41, No. 3, pages 507-532, March 2004.
- <sup>12</sup> *Ibid* (2004).
- <sup>13</sup> Lazzeretti, Luciana, 'The cultural districtualization model, in Cultural districts, cultural clusters and local economic development', *New Horizons in Regional Science*, pp 102 & 104, Edited by Philip Cooke & Luciana Lazzeretti, Edward Elgar Publishing, reprint edition 2007.
- <sup>14</sup> See *Varna Declaration on Cultural Corridors in South-East Europe*, [http://portal.unesco.org/en/ev.php-URL\\_ID=27531&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=27531&URL_DO=DO_TOPIC&URL_SECTION=201.html), accessed 23/06/2009.
- <sup>15</sup> See 'Trans-Balkan Cultural corridor', 2007, *Cultural corridors of South-East Europe*, [http://www.seecorridors.com/?w\\_p=115&w\\_1=2](http://www.seecorridors.com/?w_p=115&w_1=2), accessed 23/06/2009.
- <sup>16</sup> *Ibid*, Cultural Corridors of South-East Europe.
- <sup>17</sup> See *Yurrebilla Trail*, Department for Environment and Heritage, South Australia, <http://www.environment.sa.gov.au/parks/sanpr/yurrebilla/yurebilla.html>, accessed 24/06/2009.
- <sup>18</sup> See *Council of Europe Cultural Routes – Outline*, [http://www.coe.int/t/dg4/cultureheritage/aware/routes/intro\\_en.asp?toprint=yes&](http://www.coe.int/t/dg4/cultureheritage/aware/routes/intro_en.asp?toprint=yes&), accessed 23/04/2009.
- <sup>19</sup> *The Mozart Route*, [http://www.coe.int/t/dg4/cultureheritage/aware/routes/mozart\\_en.asp?toPrint=yes&](http://www.coe.int/t/dg4/cultureheritage/aware/routes/mozart_en.asp?toPrint=yes&), accessed 23/04/2009.
- <sup>20</sup> UNESCO (2009), *The role of participatory cultural mapping in promoting intercultural dialogue – 'We are not hyenas' A Reflection Paper*, p 5. Prepared by Dr Nigel Crawhall for



- the UNESCO Division of Cultural Policies and Intercultural Dialogue, February 2007.
- <sup>21</sup> UNESCO (New Perspectives on Cultural Diversity: The Role of Communities) Havana, Cuba 7-10 February 2007, *Havana Communiqué on Cultural Mapping*.
- <sup>22</sup> Lhakpa N Sherpa, (2006), 'Sacred hidden valleys and ecosystem conservation in the Himalayas', pp. 68-72 in *Conserving Cultural and Biological Diversity: The Role of Sacred Natural Sites and Cultural Landscapes*, UNESCO/IUCN International Symposium, United National University, Tokyo 30 May - 2 June 2005; UNESCO, Paris.
- <sup>23</sup> <http://www.mountain.org/work/himalayas/beyul.cfm> The Mountain Institute, Himalayan Program, *Building Livelihoods in the Beyuls: Sacred Valleys of the Himalayas*.
- <sup>24</sup> UNESCO Bangkok (2001), *Indigenous People and Parks. The Surin Islands Project*, UNESCO Office of the Regional Advisor for Culture in Asia and the Pacific in collaboration with Chulalongkorn University Social Research Institute.
- <sup>25</sup> *ibid*: see note 30.
- <sup>26</sup> <http://www.csiwisepractices.org/?> *Improving communication and preserving cultural heritage/Surin Islands-Thailand*.
- <sup>27</sup> Principles 6, 7 and 8 have been adapted from a set of four principles related to the significance of heritage collections drafted by Adrian Cunningham, National Archives of Australia at the Collections Council of Australia's *Significance 2.0* Workshop, Canberra, April, 2008. They are published in the Preface, *Significance 2.0, a guide to assessing the significance of collections*, p vii, Collections Council of Australia, 2009.
- <sup>28</sup> Adapted from the Postscript section of: Cook, Ian, 'Taking the lid off the cooker', a paper presented at Cambodia and Mainland Southeast Asia at its Margins, Minority Groups and Borders, Center for Khmer Studies International Conference, Siem Reap, March 14 -15, 2008.
- <sup>29</sup> Items 2-6 are adapted from: Moylan, Elizabeth, *A framework for cultural heritage monitoring at the World Heritage Site of Angkor*, a paper presented at the Asian Academy for Heritage Management Research Conference: Asian Approaches to Conservation, 3-4 October 2006.





**Chapter 4:**  
**Cultural mapping – theory  
and applications**

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective



## Chapter 4: Cultural mapping – theory and applications

*Today's world has placed a premium on material development, sacrificing many moral and spiritual values on the altar of material progress. Economic, political, social, cultural and educational realities have evolved and changed in significant ways, with the result that the worldview, values and outdated schemes of thought do not always allow us to devise appropriate solutions to crucial problems.*

**Aziza Bennani *The future of values* 2004<sup>1</sup>**

Much of cultural mapping can be identified as social or behavioural investigation focused on value systems and the meanings of such systems. Chapter 4 begins with a short discussion of social values, cultural values and how they relate to social and cultural capital. This is followed by an outline of the concept of intrinsic benefits and instrumental benefits as outcomes of cultural mapping activity. Risks and detrimental outcomes are then introduced in this context. A review of the scope of mapping applications is presented next from the perspective of various social structures: the family and clan, local communities and groups, nation-states, regional and global communities and tangible and intangible resources. A short discussion on interpretation and presentation then leads to examining the role of cultural mapping across a broad array of existing and potential applications.

### 4.1 Social values, cultural values – social capital and cultural capital

Greg Young in *Cultural mapping: Capturing social value, challenging silence*, 1995 states that 'Cultural mapping is a powerful new technique capable of capturing social value...'<sup>2</sup> In this context he goes on to refer to, or link the idea of social value to the related parameters:

- cultural and social relevance;
- contemporary values;
- community values; and
- cultural values.

Social and cultural values are often explored in relation to the economic concept of *capital*, that is, social capital and cultural capital. These concepts are briefly described in the following:

*Social values* cover a multitude of behavioural characteristics or aspirations such as trust, sincerity, charity, compassion, courage and fairness. They also include principles to believe in, live by, or ways of living such as democracy, patriotism, equal opportunity and minority rights. 'Social value is created when resources, inputs, processes or policies are combined to generate improvements in the lives of individuals or society as a whole.'<sup>3</sup>

*Cultural values* can be seen as a subset of social values related to cultural characteristics such as artistic, aesthetic, spiritual, historic, symbolic and authentic qualities as well as incorporating broad social values such as identity and distinctiveness.<sup>4</sup>

*Social capital* is defined by the World Bank as the 'norms and networks that enable collective action.' This 'encompasses institutions, relationships, and customs that shape the quality and quantity of a society's social interactions' and 'is critical for societies to prosper economically and for development to be sustainable. Social capital, when enhanced in a positive manner, can improve project effectiveness and sustainability by building the community's capacity to work together to address their common needs, fostering

greater inclusion and cohesion, and increasing transparency and accountability.

*In order to apply the concept of social capital at a practical and operational level, it can be broken down into five key dimensions: **Groups and Networks** – collections of individuals that promote and protect personal relationships which improve welfare; **Trust and Solidarity** – elements of interpersonal behaviour which fosters greater cohesion and more robust collective action; **Collective Action and Cooperation** – ability of people to work together toward resolving communal issues; **Social Cohesion and Inclusion** – mitigates the risk of conflict and promotes equitable access to benefits of development by enhancing participation of the marginalized; and **Information and Communication** – breaks down negative social capital and also enables positive social capital by improving access to information. These dimensions capture both the structural and cognitive forms of social capital.*<sup>6</sup>

Cultural capital may be regarded as ‘an asset, which embodies, stores or provides cultural value in addition to whatever economic value it may possess.’ In addition, ‘it may be *tangible*, occurring in the form of buildings, locations, sites, precincts, artworks such as paintings and sculptures, artefacts and so on’ and/or it ‘may be *intangible*, occurring as intellectual capital in the form of ideas, practices, beliefs and values which are shared by a group’.<sup>7</sup>

The process of cultural mapping can therefore be conceived as, or concerned with:

- Defining the scope and extent of cultural capital associated with groups or communities as well as sites and collections, and

- Gathering information, as appropriate, about current and potential economic values that the cultural assets may possess.

### 4.2 Intrinsic and instrumental benefits

There are many potentially positive outcomes that may result from cultural mapping activity, from personal ones to group or community benefits. Such benefits may be seen as intrinsic or instrumental. They are not mutually exclusive, however, and a project may achieve positive outcomes in terms of both types of benefit.

Intrinsic benefits are best understood as those outcomes which are inherent in the mapping process and lead to personal or community insight and understanding of, for example, the subject or topic of the mapping exercise. The collection of mapping information or data of any type can be viewed as an intrinsic outcome of the mapping process. A sense of accomplishment of a group completing a successful cultural mapping exercise can also be viewed as an intrinsic outcome. In this sense intrinsic benefits may be physical products (tangible) or intangible results linked with states of mind such as a feeling of well-being, inspiration, insight or understanding. Intrinsic benefits may therefore be seen as a net positive change in cultural capital. Whether the benefits are tangible or intangible, the accumulation of cultural capital may lead to economic opportunities, for the creation of economic capital.

Instrumental benefits are essentially practical outcomes arising out of the cultural mapping process. They would normally be associated with or a consequence of intrinsic benefits and include products, for example a mural or a publication, a spatial map, project plans and strategies, the receipt of a development grant or the charting of

legislation. Very often intrinsic and instrumental benefits are the end result of a cultural mapping project; however, they may be generated throughout a project depending on its scope and scale.

### 4.3 Risks and detrimental outcomes

The above discussion focuses on the positive side of the ledger regarding cultural mapping's capacity to produce good. If we look at the other side of the ledger, negative effects may result from both the cultural mapping process and the products stemming from the process. Negative risks and detriments may also be conceived as intrinsic or instrumental. Intrinsic negative outcomes could result from poor planning or communication and include confusion, 'loss-of-face', anger or conflict within the mapping team or stakeholders more generally. Negative instrumental outcomes could include the failure of a project to meet its goals, loss of credibility of the mapping team leading to budget cuts or the loss of grant monies, conflict as a result of contested cultural mapping products leading to tension or violence within or across communities and possible physical injuries or even loss of life.

Crawhall and Rambaldi in the workshop facilitation guide *Building Critical Awareness of cultural mapping* state that:

*It is important to raise awareness about the risks associated with mapping. Some components of a community's knowledge or cultural landscape may be sacred or confidential, and should respectively not be represented on maps for external viewing. 'Extractive' mapping, where information is taken away from communities, even if remunerated, can leave people with doubts and anxieties, which will have a negative impact on trust relationships and future co-*

*operation. Unethical and badly conceived mapping can expose a community and its traditional knowledge, and/or the natural environment, to exploitation and abuse.*<sup>8</sup>

It is worth noting two of the examples cited by Crawhall and Rambaldi, which highlight the importance of managing risk in the cultural mapping process. In the first case having women work on 3D models alone, created conflict in the community and the women suffered from that. The other example was where local people were put at serious risk when information related to corruption and illegal use of resources by powerful people was exposed.<sup>9</sup>

The Havana Communiqué presented in Section 3.5 on community involvement and empowerment presents a useful framework for understanding the context of potential risks and negative impacts in the cultural mapping process as well as providing a base from which strategies can be developed for avoiding them. These issues are further examined in Chapter 6 in the context of ethical practice.

### 4.4 Social scope

Individuals, groups or teams may undertake cultural mapping projects; however, when we think of cultural mapping we usually think about groups of people coming together or working together to explore and document a topic. This might be, for example, the intangible heritage of a specific community or the mapping of rock art sites in an indigenous cultural landscape. The scope of cultural mapping activities in terms of subjects and objects is as broad as humanity itself, essentially the scope is so broad it covers peoples past and present, where they lived or are living and the things they do or have done. Here 'subject' refers to topics or areas of focus such as ritual practices of a group or community

and ‘object’ refers literally to physical things such as the artefacts used in a ritual practice or the environment where such rituals may take place such as a temple or sacred place. In social terms, mapping activity may be undertaken within or focussed on families, clans, larger community groups in towns, cities and suburbs, minorities and majorities as well as national, regional and global communities.

The scope is similarly broad-ranging in terms of tangible objects or physical resources, whether they are movable or immovable heritage or natural environments. Examples include such things as a collection of artefacts or records or part of such a collection located at a specific site (the local) to physical phenomena distributed regionally or globally. Figure 4.1 illustrates this idea of universality of scope or diversity in potential focus or applications.

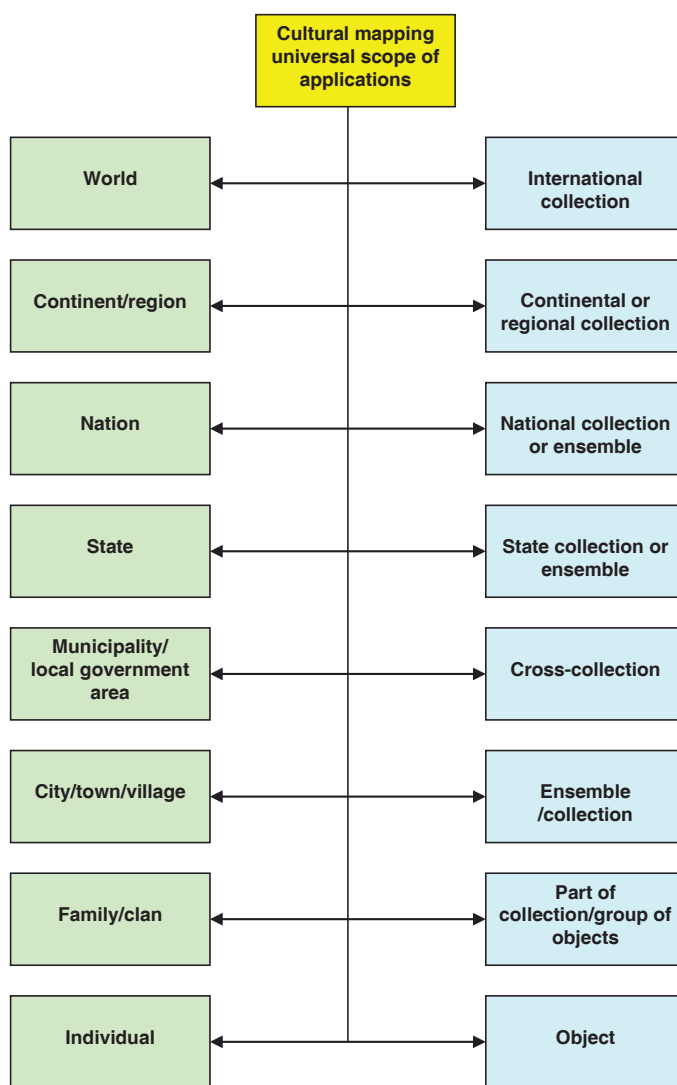
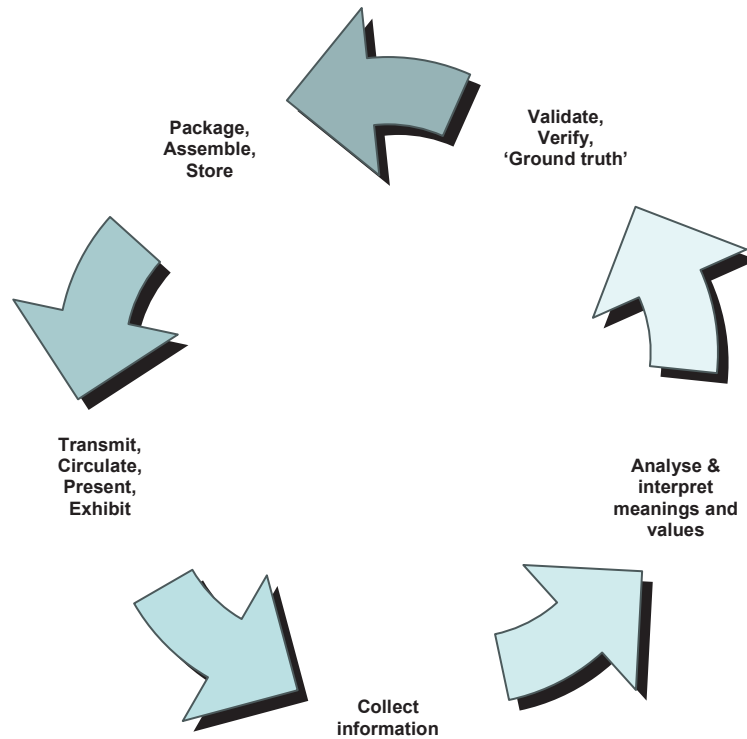


Figure 4.1: The scope of cultural mapping practice – people, places and objects



#### 4.5 Interpretation and presentation

Cultural mapping is a process of collecting information, analysing and interpreting the meanings and values associated with the information, testing authenticity/validity and then packaging or assembling the information for storage (short or long term), communication and consumption (Figure 4.2)



**Figure 4.2: The cultural mapping information management cycle**

The information cycle is a simple model, which describes the gathering and rendition of cultural mapping data. The processes by which such information is gathered and evaluated is far more complex<sup>10</sup> and complexity also abounds in the exploration of the meanings and values associated with such topics as traditional knowledge and intangible heritage as well as processes of validation. The interpretation of cultural mapping information may be based on the creation of a story through text, moving image or oral recording or sometimes it may be technically focused, for example, the analysis of risk or condition with respect to places or fabric.

The process of identifying what is important to a group or community and recording why the group places such importance on a place, object, belief or ritual is often a key objective in the mapping process. The use of significance methodology (as for example embraced by the *Burra Charter*<sup>11</sup> and in the publication *Significance 2.0*<sup>12</sup>) is particularly helpful for teasing out the meanings and values of intangible and tangible heritage including cultural landscapes and determining what things and practices are most important and why they have importance. These issues are discussed in more detail in Chapters 5 and 8.

### 4.6 Roles and applications

Fig. 4.3 illustrates the scope of cultural mapping roles and applications across six key domains which include: heritage management, issues associated with diversity, inter and intra-cultural dialogue and human rights, managing the planet, that is environmental sustainability and biodiversity, sustaining societies, education and communications and the arts.

While Figures 4.1 and 4.3 and what follows illustrate the scope of cultural mapping applications, they are indicative and by no means exhaustive. It should suffice to confirm that cultural mapping methodology has broad potential to support information gathering and problem solving across the widest possible range of disciplines and associated frameworks.

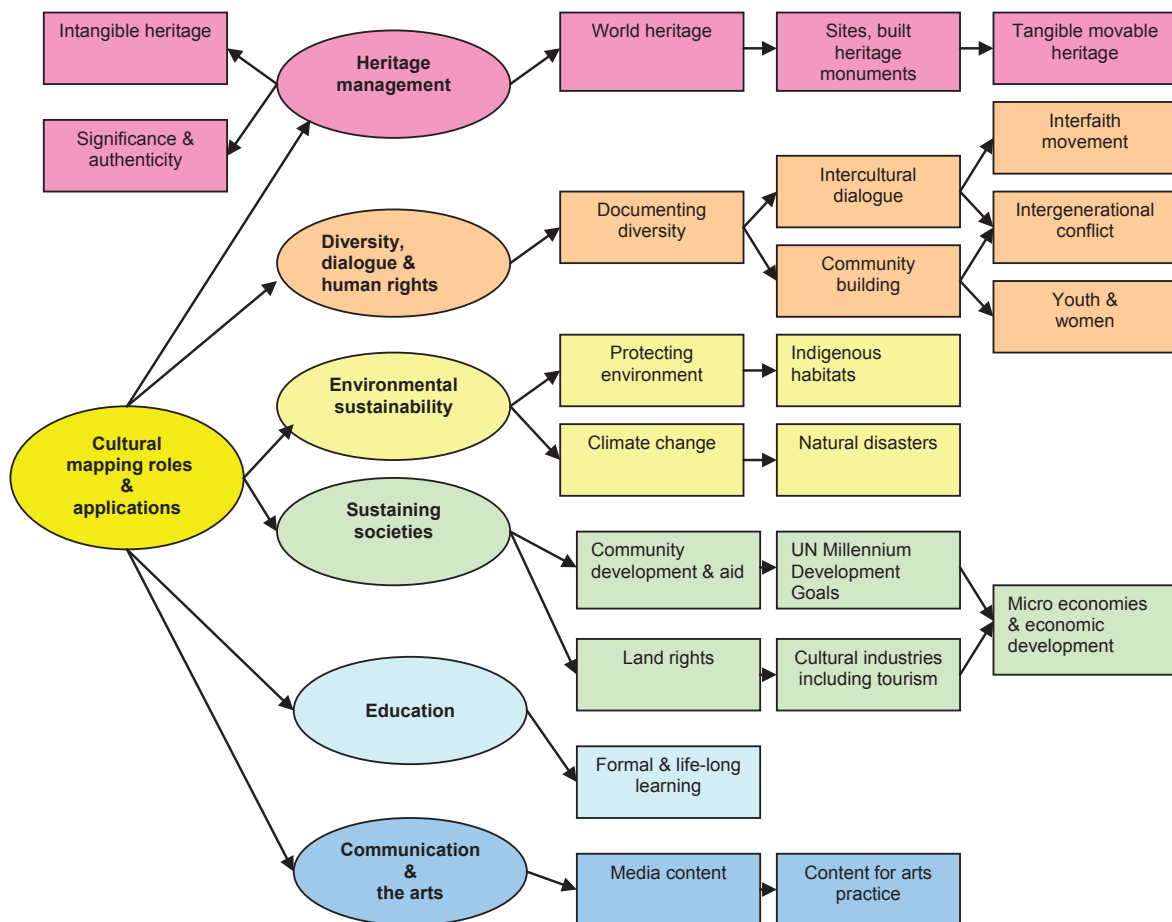


Figure 4.3: Cultural mapping roles and applications – a mind map

**Table 4.1: Summary explanations of roles and applications outlined in Figure 4.3**

Table 4.1 complements Figure 4.3 by providing a brief synopsis on each of the twenty-three examples presented on the right side of the mind map.

<b>Heritage management:</b>	
<i>Managing world heritage including the natural environment</i>	Cultural mapping can be used to help prepare information for the nomination of places for the World Heritage List as well as contribute to the management of places on the list especially through community participation. It can also be used to generate products to promote both the list and places on it. See the documentation for the nomination of George Town and Melaka, Historic Cities of the Straits of Malacca as a world heritage site inscribed in 2008 ( <a href="http://whc.unesco.org/en/list/1223">http://whc.unesco.org/en/list/1223</a> ).
<i>Managing cultural heritage including sites, built heritage and monuments</i>	Mapping can be used for the identification of sites, the development of statements of significance and the formulation of management plans. Technical mapping can take the form of the photographic documentation of sites and places including the use of satellite imagery. The condition of immovable heritage and risks to such heritage can be mapped using photography and photogrammetry and data can be incorporated into a GIS using a GPS.
<i>Managing tangible movable heritage</i>	The creation and support of local, state, national, regional and global registers forms an important part of cultural mapping endeavours.
	Mapping can be used for the creation of inventories of items and collections housed in cultural repositories such as archives, museums, galleries and libraries as well as for items and collections dispersed throughout communities and geographic areas – from villages and local government areas to nation states and regions.
	Collections mapping can be used to document the location of objects and collections associated with particular types of material, methods of creation or manufacture, or linked to specific ethnic groups or communities. Collections mapping can also be used for the development of conservation management strategies, for risk analysis and preventive conservation, or the development of thematic exhibitions, locally, nationally or globally.



Table 4.1: Continued

<p><b><i>Supporting the growth of the interfaith movement</i></b></p>	<p>Intercultural mapping projects create opportunities for the identification of common values and the acknowledgement of difference.</p> <p>The participatory dialogue and decision making models used widely in cultural mapping are particularly relevant in encouraging the exploration of common ground, diversity and difference and therefore create opportunities to support interfaith dialogue. The participatory mapping of sacred places and stories by groups holding different beliefs will help build understanding and tolerance of religious practices.</p>
<p><b><i>Community building, strengthening and engagement</i></b></p>	<p>Most communities desire to live and work in places which are safe, free of crime, where there is paid employment for all those who want it and where there are opportunities for both the young and old to enjoy life and to contribute to community development and celebration.</p> <p>Cultural mapping's focus on participatory processes will help to build strong, vibrant and resilient communities where there are high levels of engagement between citizens to address problems, respond to change and create sustainable futures.</p>
<p><b><i>Reducing intergenerational conflict</i></b></p>	<p>Intergenerational conflict stems from differences in values from one generation to the next and such conflict is exacerbated by poor communication between groups. Indifference and loss of purpose are other contributing factors to potential conflict. By using participatory activities to map generational values and beliefs it is possible to catalyse dialogue with the capacity to reduce friction and antagonism between groups.</p> <p>Processes such as P3DM have shown how collective mapping activity may lead to a strengthening of relations between young and old and also create opportunities for the empowerment of women.</p>
<p><b><i>Empowering youth and women</i></b></p>	<p>Mapping projects can be developed for same-sex and mixed-sex youth groups and women's groups, enabling them to explore identity, community roles, special needs and mechanisms to address important individual and group issues.</p>



Table 4.1: Continued

<p><b>Managing the earth – environmental sustainability and biodiversity:</b></p>	
<p><i>Protecting the natural environment</i></p>	<p>Mapping can be used to document, define and monitor natural environments and the biomass contained within them. Such processes are necessary to contribute to environmental sustainability, prepare submissions for adding localities to local, state, national or international lists and registers, supporting and maintaining the development of national parks and recreational areas, for managing access to such areas, to protect environments from capricious and sometimes rapacious developments and contribute to the maintenance of global diversity.</p> <p>The engagement of both local and global communities in these processes through participatory mapping may help build the political will among governments to support sustainability challenges.</p>
<p><i>Protecting the world’s forests</i></p>	<p>The state of the world’s forests is a fundamental issue related to the impacts of and response to global climate change. It is also a significant issue for the communities – very often indigenous communities or minority groups, whose livelihoods depend on forests.</p> <p>Participatory mapping provides a way forward for managing the sustainability of forests and the people whose livelihoods depend on them.</p>
<p><i>Climate Change</i></p>	<p>The potential threats from climate change in the coming decades relate to the possible loss of habitats for people and the world’s flora and fauna. Rising sea levels and an increase in extreme weather conditions including both storms and drought will have significant negative impacts on many communities, especially in Asia and the Pacific.</p> <p>Technologies can be used to map climate change risk and vulnerabilities for both human populations and biodiversity as well as for cultural heritage resources including monuments, sites and</p>

Table 4.1: Continued

<p><b><i>Natural disasters</i></b></p>	<p>cultural sites and collections and objects. Participatory mapping practices can be used to build community responses to negative climate change scenarios.</p> <p>Natural disasters such as earthquakes, tsunamis, flooding and fires can lead to the widespread destruction of towns and cities. Such events not only destroy dwellings and social service infrastructure but heritage places and collections as well as locations where intangible cultural heritage is practiced and celebrated – workshops, craft studios, temples and meeting halls.</p> <p>Cultural mapping can help rebuild communities by mapping cultural memories and practices. This helps people to manage deep loss and grief and build new lives.</p>
<p><b>Sustaining societies</b></p> <p><b><i>Supporting community development and aid</i></b></p> <p><b><i>Contributing to the alleviation of poverty and the UN MDGs</i></b></p>	<p>Cultural mapping creates opportunities for communities to explore local distinctiveness, differentiate themselves from other groups or establish cultural links with neighbours or distant communities. It also facilitates creative responses to change through community participation. Such activity provides strong foundations for sustainable development by allowing groups to explore what skills and resources they have and how they might be harnessed for education and job creation.</p> <p>The eight international development goals adopted by the 192 member states of the United Nations Organisation in 2001 aim to accelerate social and economic development in the world’s poorest countries. The goals aim to:</p> <ul style="list-style-type: none"> <li>■ Eradicate extreme poverty and hunger;</li> <li>■ Achieve universal primary education;</li> <li>■ Promote gender equality and empower women;</li> <li>■ Reduce child mortality;</li> <li>■ Improve maternal health;</li> <li>■ Combat HIV/AIDS, malaria and other diseases;</li> <li>■ Ensure environmental sustainability; and</li> <li>■ Develop a global partnership for development.</li> </ul>



Table 4.1: Continued

<p><b><i>Contributing to the establishment of micro economies and state economic development</i></b></p>	<p>Tourism offers enormous potential for both urban and rural communities to generate income from visitors interested in cultural and ecological experiences associated with heritage and the environment.</p> <p>Cultural mapping projects across borders or regions can be used to build tourism products that have sufficient scale and scope to attract in-depth, medium to long-term participation by tourists in the cultural life of a number of communities. An example of such a tourism product could be based on a common attribute such as the hand crafting of textiles, weaving and dyeing and might relate to local plants or animals.</p> <p>Possible outcomes of cultural mapping projects include strategies to develop or expand both micro and macro economic enterprises. At the micro level examples include the manufacture and sale of craft objects and recycled products, the development of tourism trails and the creation of home-stay opportunities for visitors. At the macro level cultural mapping activities can provide inputs into large-scale development projects by articulating the needs of local communities and the impact of development on such communities.</p>
<p><b>Education:</b></p> <p><b><i>Providing cross-disciplinary material for formal education and life-long learning</i></b></p>	<p>Cultural mapping work is founded on two key principles: the gathering and analysis of information (which may be undertaken by groups) and the bringing together of groups of people to tease out the meanings and values of such information to meet needs or challenges. Potentially, such needs and challenges cover a vast array of topics.</p> <p>Much cultural mapping work is cross-disciplinary in nature and therefore provides a rich source of opportunities for education and research. Primary school children can undertake local projects to explore their locality and the people that live there. Secondary school students can use mapping for study in both the humanities and sciences. College and university students can use participatory mapping to experience group learning or apply the methodology for gathering and analysing data across various disciplines as part of course-work assignments or lengthy research projects.</p>

**Table 4.1: Continued**

	<p>Cultural mapping also creates opportunities for life long learning for both employed and unemployed people. Cultural mapping has been used very successfully with people who do not have a written language or whose culture is based on oral traditions.</p>
<p><b>Communication and the arts:</b></p> <p><i>Creating content for the media including the Internet</i></p> <p><i>Creating content for arts practice</i></p>	<p>Cultural mapping work is content-rich. Projects create content in two ways, there is the content associated with the subject of the activity, for example a photographic inventory of images of Buddhist statuary from Borobudur; and there is content created as documentation of the participatory process such as sound recordings or videos of action learning activities including map making.</p> <p>Such content can be configured for news stories and features in the print media or for television. Similarly such material can be used to create websites and blogs.</p> <p>Cultural mapping may be a rich source of information and ideas for the creation of stories for books and television. It can be used as a research technique for gathering information and insights for translation into music, dance, theatre, and the visual arts and crafts.</p> <p>Cultural mapping technique is particularly potent for community art projects such as the creation of murals and banners or the staging of festivals and events.</p>



#### 4.7 What's next?

For those working in the heritage sector cultural mapping can be seen as a product of, a response to, and an outcome of an ongoing and evolving platform of declarations, conventions, normative instruments, charters, protocols, legislations and action plans developed by the United Nations, UNESCO, ASEAN, other regional groupings such as the Council of Europe, nation-states, local government, non-government organisations, such ICOMOS, and civil society at large.

Chapter 5 examines cultural mapping in the context of ASEAN's cultural development aspirations. Key documents include the ASEAN Declaration on Cultural Heritage and the 2007 ASEAN Charter and the Roadmap for an ASEAN Community 2009-2015.

The second half of the chapter focuses on international instruments and guides and their relationship with the body of knowledge and practice of cultural mapping. This covers discussion of the Venice Charter, the Burra Charter, Principles for the Conservation of Heritage Sites

in China, the Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, the Nara document on authenticity, the Hoi An Protocols for Best Practice in Asia and the World Heritage Convention.

The Chapter concludes with a discussion on declarations, charters and statements emanating from the collections domain. Examples covered include:

- The Declaration of the International Council of Museums (ICOM) and the World Federation of Friends of Museums (WFFM) for world wide Sustainable Cultural Tourism;
- Previous Possessions, New Obligations;
- The Shanghai Charter linking museums, collections and intangible heritage; and
- The UNESCO Memory of the World General Guidelines to Safeguard Documentary Heritage.



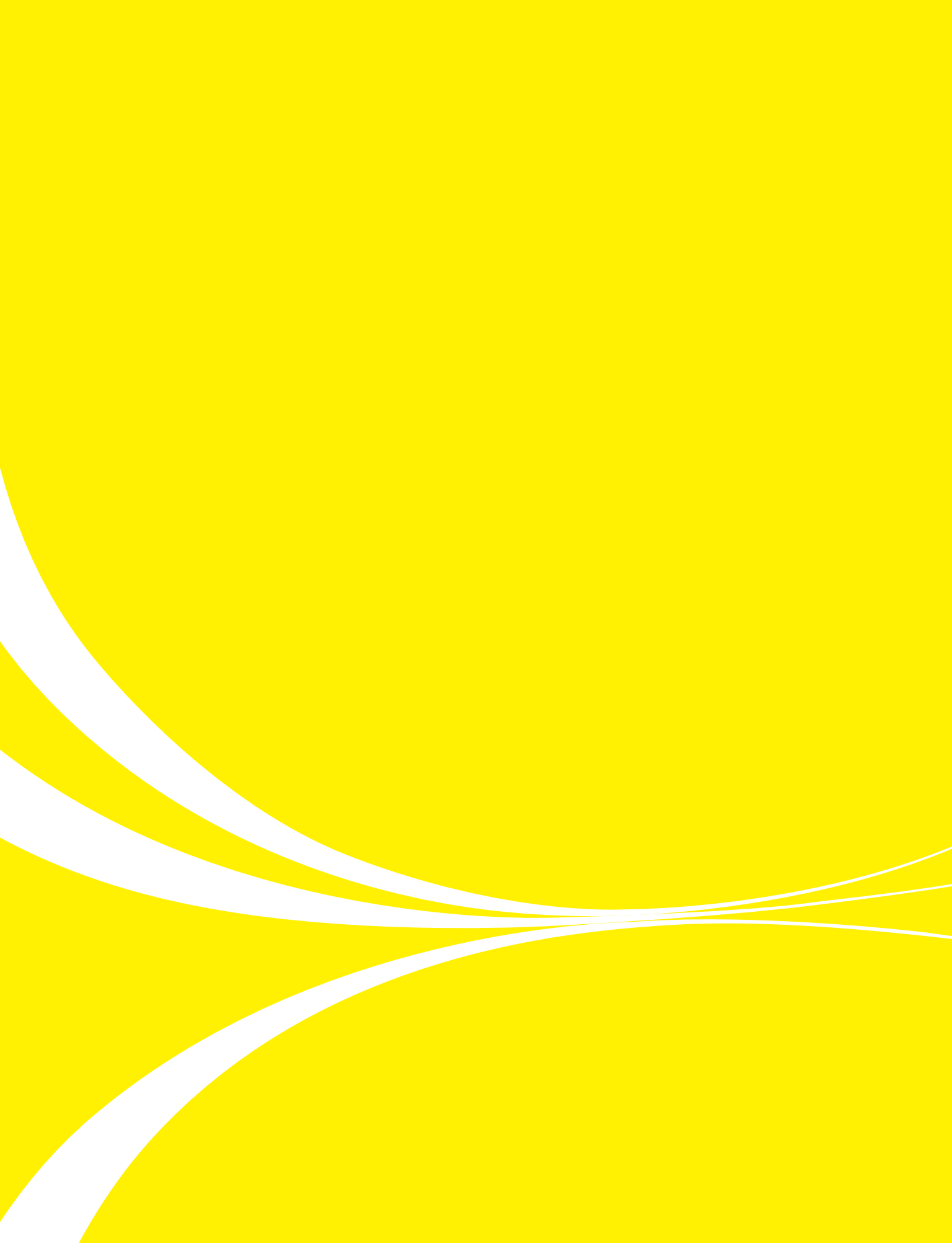
## Chapter 4

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- <sup>1</sup> UNESCO, 2004 *The future of values*.
- <sup>2</sup> Young, Gregory, 1995, *Cultural Mapping: capturing social value, challenging silence*, Assessing social values, A workshop held by Australia ICOMOS, 1994.
- <sup>3</sup> Emerson, Jed; Wachowicz, Jay and Chun, Suzi, 2001, excerpt from *Social Return on Investment (SROI): Exploring Aspects of Value Creation*, Harvard Business School, Working Knowledge for Business Leaders, accessed at <http://hbswk.hbs.edu/archive/1957.html> on 3 October 2008.
- <sup>4</sup> Throsby, David, *Economics and Culture*, Cambridge, 2001.
- <sup>5</sup> See the Social Capital section of the World Bank website, <http://web.worldbank.org?WBSITE/EXTERNAL/TOPICS/EXTSOCIALDEVELOPMENT/EXT>, accessed 21/07/2009
- <sup>6</sup> Ibid
- <sup>7</sup> Throsby (2001) op. cit. page 46.
- <sup>8</sup> UNESCO (2009) *Building Critical Awareness of cultural mapping, A Workshop Facilitation Guide*, based on a draft prepared by Dr Nigel Crawhall and Giacomo Rambaldi building on the lessons learnt from the workshop *Cultural Mapping and its Possible Uses for Indigenous/ Local Communities* organized by the Division of Cultural Policies and Intercultural Dialogue at UNESCO, Paris, 15-16 November 2006, see p 19.
- <sup>9</sup> Ibid, page 22.
- <sup>10</sup> There is no overarching method to determine the most appropriate way to validate, verify or 'ground truth' cultural data and validating some types of cultural capital such as intangible values and meanings may be very challenging. Validating the geographical distribution of intangible practices, beliefs and language can be achieved through testing various spatial mapping data with respect to the level of accuracy, detail or scale required and 'ground truthing' for small localities can be achieved using GPS. Verifying the authenticity or representativeness of traditional knowledge, oral histories, music, dance and community myths may require substantial effort, but through group work, surveys and interviews with individuals, a picture of validity can be established. Such approaches, however, will be influenced by how authenticity or validity is defined with respect to the community and mapping process being undertaken. Validating techniques are therefore likely to be highly specific to individual projects and care must be taken to ensure that such processes do not lead to conflict.
- <sup>11</sup> Australia ICOMOS (1999), *The Burra Charter, The Australia ICOMOS Charter for Places of Cultural Significance*, Australia.
- <sup>12</sup> Russell, Roslyn and Kylie Winkworth, *Significance 2.0, a guide to assessing the significance of collections*, Collections Council of Australia Ltd, 2009.



**Chapter 5:**  
**Charters, protocols and declarations**  
**where does cultural mapping fit?**



## Chapter 5: Charters, protocols and declarations Where does cultural mapping fit?

*Culture, in all its dimensions, is a fundamental component of sustainable development. As a sector of activity, through tangible and intangible heritage, creative industries and various forms of artistic expressions, culture is a powerful contributor to economic development, social stability and environmental protection.*

### **UNESCO 2009 *The Power of Culture for Development***

#### **5.1 ASEAN perspectives**

There are many ASEAN initiatives and associated documents that provide valuable information for locating the role of cultural mapping within the ASEAN context. The most important of these are outlined below (5.1.1 *et seq*). Attention is particularly drawn to those parts of the documents that directly inform the relationship between ASEAN's goals and ideals with reference to protecting and enhancing the region's diverse cultural heritage and the practice of cultural mapping.

In 1997 ASEAN Leaders adopted the ASEAN Vision 2020. This was a reflection of ASEAN as a concert of Southeast Asian Nations, outward looking, living in peace, enjoying stability and prosperity, bonded together in partnership in a dynamic development and in a community of caring societies. As a first step towards the attainment of this vision, the Hanoi Plan of Action (HPA) was adopted in 1998 to serve as roadmap and blueprint for political, economic and functional cooperation in priority areas over a six-year time frame (1998-2004). The HPA called for, among others, the attainment of greater economic integration, strengthening of regional peace and security, protection of the environment, promotion of sustainable development, upgrading of social

and human resources development, coordination of policies to address the social impact of the [then] financial and economic crisis and heightening of people's awareness about ASEAN and its standing in the international community.<sup>1</sup>

The policy developments of the late 1990s resulted in ongoing initiatives leading to the drafting of the ASEAN Charter for establishing a legal and institutional framework for ASEAN in 2007. A key step in the pursuit of the proposed legal and institutional framework for ASEAN outlined in the Charter was the endorsement of the Cham Hua Hin Declaration on the Roadmap for the ASEAN Community (2009-2015) on the occasion of the 14th ASEAN Summit of Heads of State or Government in Cha-am, Thailand, March 2009. The Declaration confirmed on-going commitment to an ASEAN Political-Security Blueprint, an ASEAN Economic Community Blueprint and an ASEAN Socio-Cultural Community Blueprint as well as the Initiative for an ASEAN Integration (IAI) Work Plan (2009-2015) as constituting the Roadmap for an ASEAN Community (2009-2015). The Declaration noted that the Blueprints and IAI Work Plan replace the influential Vientiane Action Programme of 2004.<sup>2</sup>

### 5.1.1 ASEAN Socio-Cultural Community (ASCC)

The ASEAN Socio-Cultural Community Blueprint introduced above as part of the 2009-2015 Roadmap summarises the primary goal of the ASCC as:

*The primary goal of the ASCC is to contribute to realising an ASEAN Community that is people-centred and socially responsible with a view to achieving enduring solidarity and unity among the nations and peoples of ASEAN by forging a common identity and building a caring and sharing society which is inclusive and harmonious where the well-being, livelihood, and welfare of the peoples are enhanced.<sup>3</sup>*

The Blueprint states that the ASCC will address the region’s aspirations to lift the quality of life of its peoples through cooperative activities that are people-oriented and environmentally friendly, geared towards the promotion of sustainable development. The Blueprint further states that the ASCC is characterised by a culture of regional resilience, adherence to agreed principles, spirit of cooperation, collective responsibility, to promote human and social development, respect for fundamental freedoms, gender equality, the promotion and protection of human rights and the promotion of social justice. The framework for the ASCC Blueprint is summarised in Table 5.1.

**Table 5.1: The ASEAN Socio-Cultural Community - ASCC Blueprint framework**

Characteristic	Strategy
<b>Human development</b>	<ol style="list-style-type: none"> <li>1. Advancing and prioritising education</li> <li>2. Investing in human resource development</li> <li>3. Promoting decent work</li> <li>4. Promoting information and communication technology (ICT)</li> <li>5. Facilitating access to applied science and technology (S&amp;T)</li> <li>6. Strengthening entrepreneurship skills for women, youth, elderly and persons with disabilities</li> <li>7. Building civil service capability</li> </ol>
<b>Social welfare and protection</b>	<ol style="list-style-type: none"> <li>1. Poverty alleviation</li> <li>2. Social safety net and protection from negative impacts of integration and globalisation</li> <li>3. Enhancing food security and safety</li> <li>4. Access to healthcare and promoting healthy lifestyles</li> </ol>



Table 5.1: Continued

	<ol style="list-style-type: none"> <li>5. Improving capability to control communicable diseases</li> <li>6. Ensuring a drug-free ASEAN</li> <li>7. Building disaster-resilient nations and safer communities</li> </ol>
<b>Social justice and rights</b>	<ol style="list-style-type: none"> <li>1. Promotion and protection of the rights and welfare of women, children, the elderly, and persons with disabilities</li> <li>2. Protection and promotion of the rights of migrant workers</li> <li>3. Promoting corporate social responsibility (CSR)</li> </ol>
<b>Ensuring environmental sustainability</b>	<ol style="list-style-type: none"> <li>1. Addressing global environmental issues</li> <li>2. Managing and preventing transboundary environmental pollution</li> <li>3. Promoting sustainable development through environmental education and public participation</li> <li>4. Promoting environmentally sound technology (EST)</li> <li>5. Promoting quality living standards in ASEAN cities/urban areas</li> <li>6. Harmonising environmental policies and databases</li> <li>7. Promoting the sustainable use of coastal and marine environment</li> <li>8. Promoting sustainable management of natural resources and biodiversity</li> <li>9. Promoting the sustainability of freshwater resources</li> <li>10. Responding to climate change and addressing its impacts</li> <li>11. Promoting sustainable forest management (SFM)</li> </ol>
<b>Building ASEAN identity</b>	<ol style="list-style-type: none"> <li>1. Promotion of ASEAN awareness and a sense of community</li> </ol>

Table 5.1: Continued

	<ul style="list-style-type: none"> <li>2. Preservation and promotion of ASEAN cultural heritage</li> <li>3. Promotion of cultural creativity and industry</li> <li>4. Engagement with the community</li> </ul>
<b>Narrowing the development gap</b>	Strengthen cooperation to reduce the development gap in particular the social dimensions of development between the ASEAN-6 and the CLMV countries and within ASEAN where some isolated pockets of under development persist.

The ASEAN Socio-Cultural Community (ASCC) represents ASEAN’s aspirations to lift the quality of life of its peoples, sustainably use natural resources and strengthen its cultural identity towards a people-centred ASEAN. As outlined in Table 5.1, the roadmap for the Community focuses on six strategic thrusts - human development, social welfare and protection, social justice and rights, ensuring environmental sustainability, building ASEAN identity and narrowing the development gap - to support Political-Security and Economic Community objectives. These touchstones have been established to create strong and functional systems of social protection that address the poverty, equity and health impacts of economic growth; promote environmental sustainability and sustainable natural resource management that meets current and future needs; social governance that manages impacts of economic integration; and the preservation and promotion of the region’s cultural heritage and cultural identity.

Since economic growth could be threatened by social inequities that could in turn undermine political stability, the ASEAN socio-cultural action programme is linked inextricably with

the economic and security pillars of the ASEAN Community. The establishment of the ASCC stems from the premise that economic integration and security alone will not be sufficient to realise the vision of an ASEAN Community.

The human, natural and cultural resources of ASEAN provide the means for economic growth. The sustainable development and conservation of these resources allows for the region to prosper now and into the future, thereby enabling people to lift their living standards and have a decent and healthy lifestyle. Measures taken to promote social protection, cultural identity, the conservation of natural resources and the protection of the environment fuel economic growth and sustain life.

Much of the content of the ASCC framework has particular relevance for framing cultural mapping objectives and strategies in the region and informing and defining social-cultural themes to be addressed by mapping projects. The strategic objectives and associated actions for Strategy 2 – *Preservation and promotion of ASEAN cultural heritage of the Building ASEAN Identity* characteristic are presented in Table 5.2.

**Table 5.2: Strategic objective and associated actions for preservation and promotion of ASEAN cultural heritage in the ASCC Blueprint**

<b>Characteristic</b>
<b>Preservation and promotion of ASEAN cultural heritage</b>
<p><b>Strategic objective:</b> Promote the conservation and preservation of ASEAN cultural heritage to ensure its continuity to enhance awareness and understanding of the people about the unique history of the region and the cultural similarities and differences between and among ASEAN Member States as well as to protect the distinctiveness of ASEAN cultural heritage as a whole.</p>
<b>Actions</b>
<ol style="list-style-type: none"> <li>1. Develop and improve national legislations and regional instruments/mechanisms to protect, preserve and promote ASEAN cultural heritage and living traditions of each ASEAN Member State by 2015.</li> <li>2. Document and manage significant ASEAN cultural heritage in a whole of ASEAN context.</li> <li>3. Undertake risk assessments and prepare emergency response plans for rescuing threatened significant cultural heritage across ASEAN; promote ASEAN civilisation studies, including through collaboration between ASEAN cultural officials and members of the AUN (ASEAN University Network).</li> <li>4. Promote cultural tourism and the development of related industries by establishing working relations between and among the ASEAN culture and tourism officials and the private sector.</li> <li>5. Promote capacity building/human capital in heritage management by providing training, seminars, workshops, conferences etc.</li> <li>6. Undertake studies on the establishment of an ASEAN Cultural Centre in each ASEAN Member State as well as ASEAN dialogue partner countries.</li> <li>7. Preserve and develop the traditional handicraft villages and occupations in the rural areas, particularly among ethnic minority groups.</li> <li>8. Develop national capabilities in the promotion, management and preservation of traditional cultural heritage and non-traditional cultural heritage such as audio-visuals.</li> <li>9. Encourage community participation in preservation [sic] cultural heritage through mass media.</li> <li>10. Promote the protection of cultural properties against theft, illicit and illegal trade and trafficking, and transfer within and outside ASEAN.</li> <li>11. Promote regional cooperation on the acquisition, preservation and use of archives.</li> <li>12. Establish effective resource centre or portal for Records and Archives of ASEAN Secretariat.</li> <li>13. Exchange of best practice and experts in the field of Archive and Records Management.</li> <li>14. Nurture talents and promote interactions among ASEAN scholars, artists and heritage media practitioners to help preserve and promote ASEAN Cultural Diversity while fostering regional identity as well as cultivating people awareness of ASEAN.</li> </ol>

From a cultural mapping perspective, the actions listed in Table 5.2 would provide a valuable starting point for the development of an ASEAN cultural mapping strategy and action program to support the preservation and promotion of ASEAN cultural heritage and contribute significantly towards achieving the integration of the ASEAN community.

### 5.1.2 The ASEAN Declaration on Cultural Heritage

Addressing the issue of national and regional protection of ASEAN cultural heritage, the Declaration importantly states that it is primarily the duty of each ASEAN Member Country to identify, delineate, protect, conserve, promote, develop and transmit to future generations the significant cultural heritage within its territory and to avail of regional and international assistance and cooperation, wherever necessary and appropriate. While fully respecting each Member Country's sovereignty and national property rights, ASEAN recognizes that the national cultural heritage of Member Countries constitutes the heritage of Southeast Asia and its protection is the duty of ASEAN as a whole.

To guarantee the protection, preservation, and promotion of each Member Country's cultural heritages, the Declaration states that each country shall formulate and adopt policies, programmes, and services and develop appropriate technical, scientific, legal, administrative and financial measures for this purpose. The development of the ASCCC Blueprint and more specifically the heritage actions outlined in Table 5.2, while strongly focusing on an integrated approach to preservation and promotion across ASEAN, as well as community building, continue to promote national initiatives and programs as vital for achieving regional goals. The ASEAN

Declaration on Cultural Heritage thus maintains its currency and guiding role in the pursuit of the ASCC Blueprint.

As introduced in Chapter 1 the Declaration sets out concise definitions of *culture* and *cultural heritage*:

*“Culture” means the whole complex of distinctive spiritual, intellectual, emotional and material features that characterize a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs.*

*“Cultural heritage” means:*

- (a) significant cultural values and concepts;*
- (b) structures and artifacts: dwellings, buildings for worship, utility structures, works of visual arts, tools and implements, that are of a historical, aesthetic, or scientific significance;*
- (c) sites and human habitats: human creations or combined human creations and nature, archaeological sites and sites of living human communities that are of outstanding value from a historical, aesthetic, anthropological or ecological viewpoint, or, because of its natural features, of considerable importance as habitat for the cultural survival and identity of particular living traditions;*
- (d) oral or folk heritage: folkways, folklore, languages and literature, traditional arts and crafts, architecture, and the performing arts, games, indigenous knowledge systems and practices, myths, customs and beliefs, rituals and other living traditions;*

(e) *the written heritage;*

(f) *popular cultural heritage: popular creativity in mass cultures (i.e. industrial or commercial cultures), popular forms of expression of outstanding aesthetic, anthropological and sociological values, including the music, dance, graphic arts, fashion, games and sports, industrial design, cinema, television, music video, video arts and cyber art in technologically oriented urbanized communities.*

These definitions of culture and cultural heritage inform the concepts, ideas and text of this Guide. Other significant clauses in the Declaration having a bearing on cultural mapping and informing our discussions are covered in the following:

- Protection of national treasures and cultural properties.
- Sustainability of worthy living traditions.
- Preservation of past and living scholarly, artistic and intellectual cultural heritage.
- Preservation of past and living popular cultural heritage and traditions.
- Enhancement of cultural education, awareness and literacy.
- Affirmation of ASEAN cultural dignity.
- Advancement of cultural heritage policy and legislation.
- Recognition of communal intellectual property rights.
- Prevention of the illicit transfer of ownership of cultural property.
- Commercial utilization of cultural heritage and resources.
- Integration of culture and development.
- Development of national and regional networks on ASEAN cultural heritage.

- Allocation of resources for cultural heritage activities.
- Development and implementation of an ASEAN program on cultural heritage.

## 5.2 International perspectives

A momentous social advance of the post-World War II era has been concern for the world's cultural heritage and the mobilising of global initiatives to protect it. Initially heritage was seen to reside predominantly and physically in great monuments and sites – and not least monuments and sites of the Classical World – as great works of art. During the 1990s a challenge emerged to the 1960s and 1970s concept of heritage focusing on great monuments and archaeological locations, famous architectural ensembles, or historic sites with connections to the rich and famous. Here was the birth of a different value system with attention focused on such issues as cultural landscapes, living history and heritage, intangible values, and community involvement.

Central to the change is the concept of **intangible cultural heritage** (ICH), recognising that value does not reside solely in tangible/physical expressions of culture. This is critically applicable in Asia where some of the most outstanding examples of the world's living history and heritage reside. In the past, communities have evolved traditional management systems and there is a need to recognise these and encourage their continuity so that heritage resources can be sustained as change takes place and impacts such as mass domestic and international tourism gather pace. In the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*, the term 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural

spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. As outlined in Chapter 2 (Section 2.4) **Identity** is a key word, crucial to a sense of place where the tangible (physical features and functions) and intangible (meaning or symbols) coalesce (see also Figure 2.2).

From the mid-1960<sup>s</sup> a number of charters and conventions have been promulgated to protect and safeguard heritage values.<sup>4</sup> In considering such matters there is a fundamental question: 'Whose values are we addressing and whose heritage is it?' This can be tendentious as for example when national aspirations for recognising significant heritage places or creating infrastructure for tourism are opposed by local communities who may be in line to be dispossessed or forced to move. The globalising tendency of the practices of international organisations such as UNESCO, ICOMOS, ICOM, ICCROM and the Council of Europe, especially through their conventions and charters, is a powerful one. They lay 'down international standards for professional practice – 'world best practice' – in the cultural heritage field as well as influencing thinking in those fields in less direct ways'<sup>5</sup>. But they also stand accused of 'imposing a common stamp on culture across the world and their policies creating a logic of global cultural uniformity [by seeking] to impose standards of 'good behaviour' onto Member States and other states'.<sup>6</sup>

One outcome that universality of practice and imposition of standards can cause is that local values may be overwhelmed. The latter is important because standards set by international agencies have improved professional standing of cultural heritage management.<sup>7</sup> Nevertheless, it is important to retain local and regional perspectives so that privileging local communities is seen as important and sometimes more equitable than global standardisation. It is in this area of local heritage, community values and local distinctiveness that cultural mapping offers real opportunities to engage people.

Inherent in international charters is the fundamental concept of human values assigned to cultural heritage places/objects and also their management. Fundamental to the process is the notion of **significance** and what it means. The Venice Charter of 1964 enshrines the notion of cultural significance (Article 1) covering great works of art and also more modest works of the past. Nevertheless, 'significance' is a difficult word to elucidate readily.

Another concept that has permeated thinking on heritage conservation is that of **authenticity** or **authentic**. Article 9 of the Venice Charter sets the scene with its stress on the aim of restoration work being that of preserving and revealing aesthetic and historic values based on original material and authentic documents. The Venice Charter approach on authenticity was initiated primarily with conditions in Europe in mind. It deals predominantly with the high art/high aesthetic aspects of European heritage from classical times onwards. Here there may be fundamental problems when dealing, for example, with conservation works in Asia where periodic changes in physical fabric and rebuilding of structures are *de rigueur*. Irrespective of rebuilding, the spirit of the place continues



to live on in the rebuilt/restored parts partially because the spirit and intangible cultural heritage reside primarily not in the fabric itself, but in its associations, meanings, and the traditions and skills that go into remaking something.

The idea of concealed meanings inherent in **significance** has led to the increasing recognition over time of the interrelationship between **tangible and intangible values** of what we refer to as 'heritage'. In essence we presumably mean by **tangible** the physical aspects of heritage that we can see, touch, and photograph. **Intangible values** embrace the symbolism and meaning of places and objects and infinite associations that people have with these and are central to understanding many aspects of cultural mapping where local distinctiveness can be inextricably linked to people's knowledge and value systems.

The fundamental role of charters is to offer statements or principles and guidelines for the conservation and management of places/objects of cultural significance where conservation is regarded as an integral part of the management. Charters may therefore be seen to have a professional ethics role in guiding the conduct of cultural heritage conservation practice.<sup>8</sup>

Increasingly the subject of ethics triggers concern about protection of intellectual property rights involved in ICH. How do we protect traditional symbols, songs, weaving patterns from misappropriation? How do we, or should we ensure traditional communities' stake in presenting ethnographic museum collections or presenting ways of life? Again exercises in cultural mapping can be helpful here. The related important question of ethics and cultural mapping is a major focus of Chapter 6.

### 5.3 The Venice Charter 1964

The International Charter for the Conservation and Restoration of Monuments and Sites known as the Venice Charter arose from an International Congress of Architects and Technicians of Historic Monuments in Venice in May 1964. It followed a series of charters pre and post-World War II starting with the 1931 Athens Charter. Its focus is ancient monuments and buildings reflecting the somewhat narrow scope of conservation in the 1960s, although it must be acknowledged the Charter recognises that such buildings and monuments reflect age-old traditions and human values. It also leads with the statement in the Preamble that '(I)t is our duty to hand [on our ancient monuments as a common heritage] in the full richness of their authenticity'.

Sixteen articles define ancient monuments and set out guidelines for their treatment. Notably it does acknowledge that the concept of such structures embraces the setting - urban or rural - of architectural works as evidence of a particular civilisation, significant development or cultural event. Hence there is an attempt to acknowledge cultural context and there is reference to more modest works of the past as well as works of art. There are guidelines on restoration and the extent to which conservation works may extend. Emphasis is on physical fabric and as works of art as well as history rather than social meanings. The Venice Charter is the forerunner of other documents. It is an interesting part of history, but has been followed by charters and protocols that have cultural specificity to the Asian region and its context.

#### 5.4 The Australia ICOMOS Charter for Places of Cultural Significance: The Burra Charter

Commonly referred to as The Burra Charter (1979 and 1999), this document proposes that it 'sets a standard of practice for those who provide advice, make decisions about, or undertake works at places of cultural significance including owners, managers and custodians.' It consists of 34 Articles covering such items as Definitions, Conservation Principles, Conservation Processes, and Conservation Practice with detailed Guidelines on Establishing Cultural Significance, Development of Conservation Policy, and Procedures for Undertaking Studies and Reports.

An important aspect of the Burra Charter is that it uses the term '**place**' to define cultural heritage resources, underpinning the concept of place as a cornerstone of Australian heritage practice. Place means site, area, land, landscape, building or other work, group of buildings or other works and may include components, contents, spaces and views. Critical to this is the notion that place involves human activity and associated cultural traditions that have guided the activity/activities and its/their outcome. The term 'place', with associated cultural context and meaning, is less limiting than the notion of a monument, site, or building. The concept of place links integral components together and puts them into context with their cultural and intellectual background of which they are a product.

The idea of 'place' and associated collections is commonly understood when thinking of house museums and similar organisations. It is less often associated with the notion of national and state collecting institutions as 'places' although the idea fits equally well and has far reaching implications for how collections-management

might be approached in this context. Here, the collection would no longer be viewed as an abstract and isolated entity but as part of a 'place'.

The importance and efficacy of the Charter as a basis for adaptable, systematic and replicable study is well established in Australian practice and recognised internationally. Its method of identifying data is objective. Evidence of existing material culture - buildings, plantings, structures, open space, land-use patterns - can be seen as physical objects. They are tangible patterns and components of the landscape that can be recorded and protected. But equally important are the intangibles: the traditions, beliefs and ideologies that have created the patterns and components and which give them meaning. Reputable analysis of the data and evaluation of significance therefore inevitably involves value judgments through the process of interpretation and presentation of the meanings of places.

The Guidelines to the Burra Charter present a philosophy and methodology for conservation which link management of places of cultural significance to the assessment of cultural values and the preparation of a statement of significance. Notable is that the management and assessment process has been geared to address living sites where a sense of continuity, interrelationships and layering are recognisable. It therefore recognises and embraces the meaning of places as well as physical components and structures. The Guidelines to the Burra Charter (p.12) define **cultural significance** as:

*... a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which will be of value to future generations.*

Significance is defined in terms of the following values for past, present, or future generations:

- *aesthetic value* to do with sensory perception;
- *historic value* relating to historic events, figures, phases;
- *social value* embracing the qualities for which a place is a focus of spiritual, political, national or other cultural sentiment;
- *scientific value* depends on the importance of data, on rarity, quality or representativeness and ability to contribute substantial information.

It is recognised in practice that one of the vexing questions associated with the Charter is that of thresholds. How significant is significant? At what benchmark does a place have value and significance, and for whom? Can we quantify value and significance and should we try? Significance is itself a human judgmental value, difficult to quantify, particularly by ranking it (although it is possible to accept local/regional/national significance levels). Value and significance are concepts that do not readily sustain objective quantification. We can substantiate that a building or historic landscape/district is a rare example of its kind and to lose it would lessen our material culture. But non-material culture, the traditions and practices that have created the places people value and give them meaning and the memories they entail are harder to rationalise and protect. Here again community cultural mapping exercises can help tease out values and meanings

Significance and value are as much an outcome of the traditions and practices – **intangible cultural heritage**– that have created the places we value and which encode them as memory

places with meaning as they are an outcome of physical material fabric. The Guidelines to the Burra Charter propose (paragraph 3.3) that ‘The validity of the judgments will depend upon the care with which the data is collected and the reasoning applied to it.’ A statement of significance should be ‘clear and pithy, expressing why the place is of value’ (paragraph 3.4). It is this aspect of traditions and practices that have particular relevance to application of a Charter in an Asian context and the practice of cultural mapping.

The Burra Charter was an important influence in the development of approaches for defining the significance of single objects and collections. The Burra Charter uses a single-tiered system for determining place significance values: aesthetic, historic, scientific and social. In contrast, the most common approach for determining object/collection significance in Australia is that outlined in Significance 2.0<sup>9</sup> where a two-tier values system is used. The first tier is defined as primary criteria (historic, artistic or aesthetic, scientific or research value and social or spiritual significance) and the second tier, called comparative criteria, covers provenance, rarity or representativeness, condition or completeness and interpretative capacity. Essentially the approach of the two systems is similar. Further discussion of both the Burra Charter and object/collection significance methodology as an aid to the cultural mapping process is covered in Section 8.3 of Chapter 8.

### 5.5 Principles for the Conservation of Heritage Sites in China (China ICOMOS)<sup>10</sup>

These principles were drawn up in co-operation with the Australian Heritage Commission and the Getty Conservation Institute (California, USA). They take the Burra Charter approach of identification and conservation of values as well

as American experience to create a coherent set of guidelines specifically for China meeting the needs of an Asian culture. This is recognised in the way heritage values are described (see below).

Of particular note is that the Chinese document is presented as professional guidelines which sit firmly within the existing framework of laws and regulations relating to the conservation of heritage sites. They therefore are seen as providing guidance for conservation practice as well as the main criteria for evaluating results. The China Principles document is in two parts. The first part consists of 38 *Articles* covering general principles, conservation process, principles and interventions, and additional principles. The second part is a *Commentary on the Principles* under 16 headings covering such matters as what conditions must be fulfilled for a site to be designated as a heritage site; retention of historic condition; social and economic benefits; assessment; conservation management plans; conservation process; management, maintenance, and interpretation; restoration; reconstruction; treatment of setting; archaeological sites; commemorative sites. It is therefore a comprehensive document and includes a helpful English-Chinese Glossary where the Chinese interpretation of English terms is presented.

Article 1 establishes that heritage sites are the immutable physical remains that were created during the history of humankind that have **significance**. In the glossary the literal meaning of 'significance' in Chinese is 'value'. Article 3 (expanded in Section 2 of Commentary on the Principles for the Conservation of Heritage Sites in China) determines that heritage values of a site reside in its:

- *Historical value* derives from reasons behind construction and here immediately are intangible associations and how the site **authentically** reflects historical reality; associated with significant events and figures and how historic **setting** (see below) reflects these; how the site reflects customs, traditions or social practices (again important intangible values); ability of site to supplement documented records; unique or rare qualities or representative of a type. A guide to Treatment of the Setting is set out in Section 14 of the Principles and forms the basis for good site planning at heritage sites.
- *Artistic value* derives from architectural arts including spatial composition, decoration, aesthetic form; landscape arts of cultural, urban, and garden landscapes, as well as vistas comprising ruins; sculptural and decorative arts; immovable sculptural works; creative processes and means of expression.
- *Scientific value* refers to the history of scientific and technological development deriving from plan and design; construction, materials, and techniques; facility or place where scientific experiments, production, or transportation occurred; a place where important scientific and technological information is recorded or preserved.

Two words expressing inherent fundamental cultural heritage values are '**authenticity**' and '**setting**'. In particular, authenticity may have different nuances in Asian cultures to western-based cultures, hence its notable inclusion in the Chinese Principles. In the glossary authentic/authenticity literally mean true + fact/real. Article 23 proposes that artistic value derives from historic authenticity and Section 2.3.1 that

historical value derives *inter alia* from how a site authentically reflects historical reality.

The import of **authenticity** connects with the Asian approach to renewal of physical fabric. This is where replacement of fabric is acceptable because the significance of the place resides primarily in its continued spiritual meaning and symbolic value related to everyday use rather than pre-eminence of the fabric itself. It is expressed by Wei and Aass 1989 (cited in Sullivan and Pearson, 1995, p.225) in the following commentary:

*Consequently, in the field of conservation of monuments such as Qufu, the Forbidden City or Cheng De, the allowing of continuous repairs or even rebuilding all respect this concentration on the spirit of the original monument. Although the physical form may change, the spirit and purpose of the original is not only preserved as a continuity, but can be enhanced through contributions of succeeding generations.*<sup>11</sup>

### 5.6 Charter for the Conservation of Unprotected Architectural Heritage and Sites in India<sup>12</sup>

Published by INTACH in 2004, this is another important Asian Region conservation document in the Burra Charter and China Principles lineage, but notably with a special focus on everyday built heritage. It recognises that the 'majority of India's architectural heritage and sites are unprotected' noting that 'they constitute a unique civilisational legacy, as valuable as the monuments legally protected by ASI/SDA<sup>13</sup> and other governmental agencies'. Of note is the understanding of the symbiotic relationship between tangible and **intangible** architectural heritage (*jeemodharanan*) where heritage value

is as strongly represented in intangible aspects as the tangible. Intangible (Article 2.2) includes the extant culture traditional building skills and knowledge, rites and rituals, social life and lifestyles of the inhabitants, which together with tangible heritage constitutes the 'living' heritage. The two are seen as indivisible.

**Authenticity** and **integrity** are linked inextricably with traditional knowledge systems and the cultural landscape in which unprotected architectural elements exist and which give context. Within the cultural landscape idea conservation of architectural heritage is linked sensibly to the concept of Heritage Zones (Article 6.2) and proposes the need for urban conservation plans. Overall there is commitment (Article 7.1) to ensuring that, where outside expertise is necessary, local communities or individuals as stakeholders are involved in conserving their own heritage as active participants. In the same vein, this approach is assumed/is the basis for participatory cultural mapping practice.

The Charter reflects the impressive range of heritage work undertaken by INTACH. This focuses on aspects of the special qualities of the living heritage of India with the coincidental need for local community involvement, and also acknowledges the role of economic development as imperatives in the path to conservation. One comprehensive collaborative project showcasing INTACH<sup>14</sup> is the computerised inventory in 2000 of 30,000 houses in the Old City of Ahmedabad's historic centre and publication of *Recommendations for the Conservation and Revitalisation of the Walled City of Ahmedabad* (2001) involving some 10,000 ancient houses grouped into districts known as 'pols' (Figure 5.1). The historic centre of the city occupies 550 hectares with a population of 440,000 people. The objectives of the study were to:



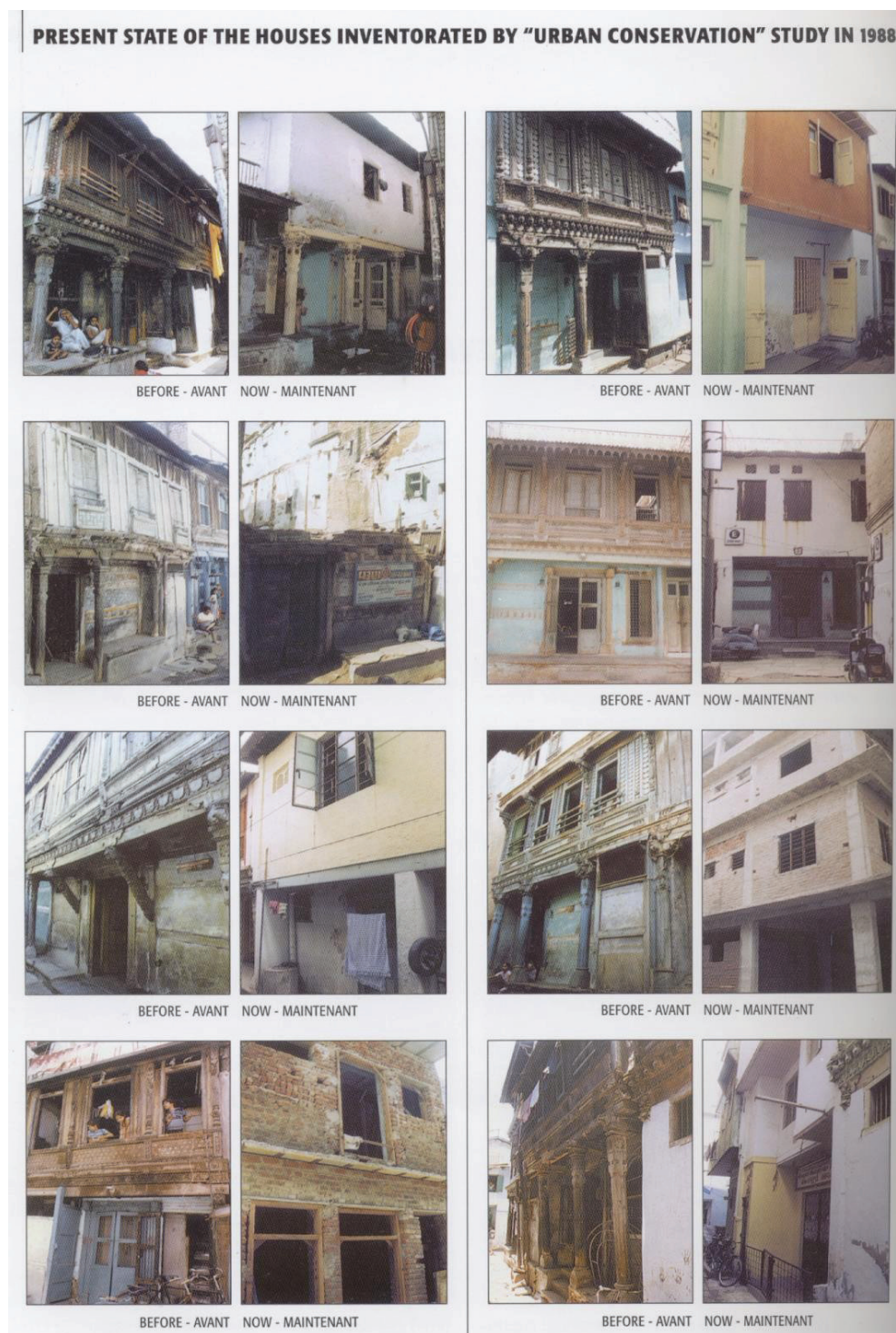


Figure 5.1: A page from the publication *Recommendations for the Conservation and Revitalisation of the Walled City of Ahmedabad, 2001* (Source: Ahmedabad Municipal Corporation (AMC))



- Create awareness among communities towards their traditional built forms.
- Support participatory action programs.
- Co-ordinate the effects and activities by working across boundaries of different disciplines and authorities.
- Undertake tasks related to the promotion of traditional built-forms, mobilising finance and resources that would not otherwise have been available.
- Act as interface amongst concerned citizen, public and the private sector.
- Enable communities to take pride in their traditional built-form and thus get involved in the process of revival.
- Confirm that urban conservation is based on the principle that architectural restoration goes hand-in-hand with people-participation.
- Enable people to take pride in their traditional built form and be involved in its revival.

### 5.7 The Nara Document and Hoi An Protocols for Best Practice in Asia<sup>15</sup>

Special aspects of **authenticity and spirit of place** in Asia are addressed in these two landmark documents. In recognition of the significance of authenticity in cultural heritage management the drafting of ***The Nara Document on Authenticity***<sup>16</sup> (International ICOMOS 1994) aimed to challenge conventional thinking in the conservation field. It acknowledges the framework provided by the World Heritage Committee's desire to apply the **test of authenticity** in ways which accord full respect to the **social and cultural values** of all societies in relation to cultural properties proposed for the World Heritage List. The Nara Document is a tacit acknowledgement of the plurality of approaches to the issue of authenticity and that it does not reside primarily in Western

notions of intact fabric. It is an attempt to explore an ethos that acknowledges local traditions and intangible values. Logan (2001) suggests rightly that the Nara Document was 'a powerful voice from the periphery, a veritable watershed'.

The Nara Document acknowledges the need to respect cultural diversity and all aspects of belief systems. It proposes that authenticity judgments may be linked to a variety of information sources. These may include ***form and design; materials and substance; use and function; traditions and techniques; location and setting; spirit and feeling***. The Document points out that use of these sources permits elaboration of specific artistic, historic, social, and scientific dimensions of a cultural heritage place. But its drawback is that it made a virtue of being non-specific.

The draft ***Hoi An Protocols*** document first promulgated in 2000 by UNESCO Bangkok and finalised in 2009 is an attempt to rectify the woolly nature of the Nara Document. The sub-title of the protocols '*Professional guidelines for assuring and preserving the authenticity of heritage sites in the context of the cultures of Asia*<sup>17</sup>' is an important statement of the recognition of diverse and enduring cultural identities in Asian countries. The protocols recognise the impact of tourism in Asia and effects on restoration and presentation of heritage places for tourism purposes. The document includes a series of definitions which draw considerably on the Australia ICOMOS Burra Charter. The inclusion of a **section on Asian Issues** is welcome, particularly in the mention of **indigenous and minority cultures** and the need to find ways of interpreting sites within an appropriate context as a way of engaging visitors.

The protocols are an attempt to '***underscore the inter-relatedness of practices for the***

**conservation of the physical heritage sites, the intangible heritage and cultural landscapes’.**

A notable inclusion in the *Protocols* is the linking of the **Cultural Significance** of heritage sites and concepts of **Authenticity** and that ‘the goal of conservation is to preserve this significance by ensuring that all interventions and actions meet the test of **authenticity** in all respects. Understanding the relative degree of significance of heritage resources is essential if we are to rationally determine which elements must be preserved under any circumstance, which should be preserved under some circumstances and which, under exceptional circumstances, will be sacrificed. Degree of significance can be assessed on the basis of the representativeness, rarity, condition, completeness and integrity and interpretive potential of a resource’.

where authenticity is defined as the primary and essential condition of the heritage. **Authenticity** is usually understood in terms of a matrix of dimensions of authenticity: **location and setting; form, materials and design, use and function and “immaterial” or essential qualities.** Together these form the composite authenticity from which significance derives (see Table 5.3). The retention of authenticity is the aim of good conservation practice.

A particular relevance of the *Hoi An Protocols* to the process and practice of cultural mapping lies in the concept of authenticity and its central role on good conservation practice, not least in safeguarding intangible values. The relevance can be seen in the following words from paragraph 7 of the *ASEAN Declaration on Cultural Heritage*:

**Table 5.3 Dimensions of authenticity** (Hoi An Protocols, p.10)

Location and setting	Form and design	Use and function	Essence
Place	Spatial layout	Use(s)	Artistic expression
Setting	Design	User(s)	Values
Sense of place	Materials	Associations	Spirit
Environmental niches	Crafts	Changes in use over time	Emotional impact
Landforms and vistas	Building techniques	Spatial distribution of usage	Religious context
Environs	Engineering	Impacts of use	Historical associations
Living elements	Stratigraphy	Use as a response to environment	Sounds, smells and tastes
Degree of dependence on locale	Linkages with other properties or sites	Use as a response to historical context	Creative process

**The key to the significance process is the concept of Authenticity** which, the Protocols indicate, has become the universal concern of the conservation profession since the adoption of the 1972 UNESCO World Heritage Convention,

‘ASEAN Member Countries shall explore possibilities to strengthen ASEAN value systems in contemporary society at the local, national and regional levels, positively harnessing them to provide direction and a vision for authentic human

development.’ Strengthening value systems and engaging people in a participatory way to appreciate and value authenticity of places and ways of doing things is one of cultural mapping’s underlying strengths.

### 5.8 World Heritage Convention<sup>18</sup>

The UNESCO 1972 *Convention Concerning The Protection of The World Cultural & Natural Heritage* states that the cultural and natural heritage is among the priceless and irreplaceable assets, not only of each nation, but of humanity as a whole. The loss, through deterioration or disappearance, of any of these most prized assets constitutes an impoverishment of the heritage of all the peoples of the world. Parts of that heritage, because of their exceptional qualities, can be considered to be of ‘outstanding universal value’ and as such worthy of special protection against the dangers which increasingly threaten them.

The *Convention* aims at the identification, protection, conservation, presentation and transmission to future generations of cultural and natural heritage of outstanding universal value. Outstanding universal value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. The Committee defines the criteria for the inscription of properties on the World Heritage List, the first six of which refer to cultural properties. Properties nominated under these criteria must meet the conditions of **authenticity** and reference in the *Convention* is made to the *Nara Document on Authenticity* as providing a practical basis for examining the authenticity of such properties and is summarized below.

The ability to understand the value attributed to heritage depends on the degree to which information sources about authenticity may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, are the requisite bases for assessing all aspects of authenticity. A particularly important commentary in the *Convention* of relevance to the practice of cultural mapping in an Asian context is that which states that judgments about value attributed to cultural heritage, as well as the credibility of related information sources, may differ from culture to culture, and even within the same culture. The respect due to all cultures requires that cultural heritage must be considered and judged primarily within the cultural contexts to which it belongs.

Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes including:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors.

Again of great relevance to cultural mapping is the observation that, whilst attributes such as spirit and feeling do not lend themselves easily to practical applications of the conditions of

authenticity, they are, nevertheless, important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.

The *Convention* may be seen to point to opportunities to promote cultural mapping exercises at World Heritage properties involving local and indigenous communities as for example in the case of Angkor. As part of the broad-ranging, collaborative *Living with Heritage Project*,<sup>19</sup> Elizabeth Moylan<sup>20</sup> has created a framework for cultural heritage monitoring at Angkor incorporating local landscape knowledge into the cultural heritage mapping process. This work will be presented as a major case study in Chapter 7. It has led to the development of a cultural landscape mapping manual to support the ongoing production of a cultural landscape Atlas for Angkor.

### 5.9 Declarations, charters and statements coming out of the collections domain

A search of the Declarations and Statements page on the International Council of Museums website reveals a strong focus since the early 1990s<sup>21</sup> on the illicit traffic of objects and collections and the return of exported cultural property. There is also policy coverage concerning the role/relationship of museums in sustainable tourism, and museums, diversity, development and intangible heritage. While the illegal traffic of collections and the repatriation of objects to countries of origin have relevance to the Guide, and in particular to discussions in Chapter 6 related to property rights and cultural mapping, it will not be pursued further here. The charters concerning sustainable tourism and intangible heritage; however, will be explored in more detail below.

#### 5.9.1 *The Declaration of the International Council of Museums (ICOM) and the World Federation of Friends of Museums (WFFM) for world wide Sustainable Cultural Tourism. (December 2007)*

The overriding theme of the declaration is concerned with ensuring 'that tourism interacts respectfully with cultures around the world, and that attitudes and approaches take into consideration not only tangible and intangible heritage, but the cultural present as well'<sup>22</sup> where:

*Knowledge of tourist destinations, of their surrounding cultures, their natural-historic heritage and their areas of special scientific importance and beauty should increase understanding amongst the local population thus strengthening their self-confidence and cultural identity.*

There is a strong connection here between cultural mapping principles and participatory objectives on the one hand, and on the other the capacity for cultural mapping to support building local cultural knowledge, increasing understanding and sustaining confidence and a sense of identity in communities.

*ICOM and WFFM believe that tourists who are more knowledgeable and skillful in dealing with cultures and natural reserves contribute to sustainable, positive development as well as to protecting landscapes and societies. It is thus important to impart such knowledge and skills to tourists. This is particularly true since, frequently, as tourists, they behave in ways that compensate for their daily lives, thereby reflecting societal and educational models that do not necessarily meet the expectations or views held by those who live in the places they are visiting.<sup>23</sup>*

A key issue in the Declaration is the 'touristification' of both land and societies of destinations resulting from mass tourism where norms are strongly influenced by tourist desires (holiday culture) which impacts on not only service culture but local culture more broadly.

*Travellers should be aware of the impact of tourism in economic terms; however, they also need to understand how certain tourist expectations and attitudes can threaten land and nature management, in addition to potentially causing changes in the behaviour of the populations visited.<sup>24</sup>*

The Declaration refers to the Proposal for a *Charter of Principles for Museums and Cultural Tourism* formulated by ICOM during a conference in Bolivia and Peru in 2000. Principle number 3 of the Proposal states:

*In regards to cultural tourism, museums should encourage the active participation of the local communities in the planning of both heritage management and operations of tourist venues. And Museums should encourage the communities to manage their cultural heritage, for which they should encourage suitable training.*

Cultural mapping techniques can help facilitate many of these aspirations and especially contribute to training programs with a strong participatory focus.

### 5.9.2 Shanghai Charter

The Shanghai Charter came out of the 7<sup>th</sup> Asia Pacific Regional Assembly of ICOM in October 2002 and focuses on the synergy between museums, collections and intangible heritage. The Charter is drafted in terms of fourteen

objectives which are presented in full together with the opening statement:<sup>25</sup>

*We, the coalition of participants, at the 7<sup>th</sup> Asia Pacific Regional Assembly of the International Council of Museums convened between 20-24 October 2002 in Shanghai, affirming the significance of creativity, adaptability and the distinctiveness of peoples, places and communities as the framework in which the voices, values, traditions, languages, oral history, folk life and so on are recognised and promoted in all museological and heritage practices, recommend that museums as facilitators of constructive partnerships in the safeguarding of this heritage of humanity:*

- *Affirm the rich cultural diversity of the Asia Pacific, including the concerns of race, ethnicity, colour, gender, age, class, faith, language, sexual orientation and regional identities*
- *Establish interdisciplinary and cross sectorial approaches that bring together movable and immovable, tangible and intangible, natural and cultural heritage*
- *Address the challenges and threats posed by globalisation and develop approaches to maximise on the opportunities provided by cultural, technological and economic globalisation*
- *Develop documentation tools and standards in establishing holistic museum and heritage practices*
- *Initiate pilot projects that demonstrate methodologies for making inventories of intangible heritage resources through community participation*
- *Ensure efforts towards the conservation, presentation and interpretation of*



*intangible heritage in an authentic manner that is consistent with the local character*

- *Develop public programs and visitor management strategies that comply with the laws, conventions and regulations dealing with the conservation of heritage resources of significance, and respect for the rules and protocols of the community groups as custodians of intangible heritage*
- *Encourage cross cultural understanding and meaningful exchanges for the promotion of peace and harmonious societies*
- *Make use of all media formats such as print, audio visuals, film and video, digital and telecommunication technologies*
- *Assess and address training needs and capacity building for integration of tangible and intangible heritage management*
- *Offer inclusive interpretation in appropriate languages where possible employing local custodians of intangible heritage resources*
- *Promote the active participation of public and private sectors to maximise the use of local expertise, resources and opportunities and diversify the resource base for the effective safeguarding of all heritage resources*
- *Establish criteria and methodologies for the integration of tangible and intangible heritage in museums and other heritage institutions*
- *Support UNESCO's efforts for the safeguarding and promotion of intangible heritage through its various programs and stress the importance of the inputs of professional bodies in the preparation of an international convention for safeguarding intangible cultural heritage.*

### **5.9.3 Previous Possessions, New Obligations**

The Council of Australian Museum Associations published *Previous Possessions, New Obligations: Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples* in 1993, the International Year for the World's Indigenous People. The objective of this key document in collections management in Australia, was to set the stage for developing proactive partnerships between museums and Indigenous communities.

*Previous Possessions* addresses the principles of self-determination, management and collections, access, assistance to communities, employment and training and policy formulation. It advocates a shared responsibility for museum collections no matter where they are housed.<sup>26</sup> While specifically focusing on the roles and interaction of museums with Indigenous communities, the principles apply equally to participatory mapping processes and *Previous Possessions* is therefore essential reading for those undertaking cultural mapping work with Indigenous peoples.

### **5.9.4 Memory of the World General Guidelines to Safeguard Documentary Heritage**

The UNESCO Memory of the World General Guidelines<sup>27</sup> provide an extensive overview of the operations and operating principles of this UNESCO program established in 1992 by Federico Mayor, UNESCO Director General 1987-1999, as a response to the destruction of a large part of the documentary heritage of former Yugoslavia that same year.

The Guidelines define<sup>28</sup> the *Memory of the World* as 'the documented, collective memory of the peoples of the world – their documentary heritage – which in turn represents a large proportion of the world's cultural heritage. It charts the evolution of



thought, discovery and achievement of human society. It is the legacy of the past to the world community of the present and the future.' The Guidelines state that much of the Memory of the World resides in libraries, archives, museums and keeping places and much of it is at risk. (Issues concerning risk and preservation of cultural mapping resources, especially digital resources will be discussed briefly in Chapter 9.)

The Memory of the World Programme registers significant national, regional and international documentary heritage in a similar way to the World Heritage List associated with the World Heritage Convention (See Section 5.8 above). The underlying vision of the Programme is outlined as:

*... the vision of the Memory of the World Programme is that the world's documentary heritage belongs to all, should be fully preserved and protected for all and, with due recognition of cultural mores and practicalities, should be permanently accessible to all without hindrance.<sup>29</sup>*

The Programme has three main objectives:

- To facilitate preservation, by the most appropriate techniques, of the world's documentary heritage.
- To assist universal access to documentary heritage.
- To increase awareness worldwide of the existence and significance of documentary heritage.<sup>30</sup>

and proceeds on the assumption that some items, collections, holdings or fonds of documentary

heritage are part of the inheritance of the world, in the same way as are sites of outstanding universal value listed on the World Heritage List.

Importantly from a cultural mapping perspective, because the Programme perceives documentary heritage as a whole, being created over time by communities and cultures that do not necessarily correspond to the boundaries of modern nation-states, it has the capacity to recognise the documentary heritage associated with ethnic minorities within nations, or of single cultures that may overlap political boundaries.<sup>31</sup>

*Some items of documentary heritage have an intrinsic link to particular sites, buildings or geographically anchored communities that will predetermine where and how they are housed. In some cases it will be logical to link the preservation and accessibility of the heritage with other UNESCO Programmes, such as the World Heritage List, while in others it will be appropriate to encourage and empower institutions or communities to care for the heritage in situ.<sup>32</sup>*

While the Memory of the World Programme focuses on the identification and compilation of international, regional and national registers, its principles can be applied at the local government, community level by encouraging local communities to identify what documentary heritage is significant to their locality. The process of mapping significant local documentary heritage can take the form of local cultural mapping projects and the content of significant documentary heritage can inform a variety of cultural mapping endeavours from the local to the global.

### 5.10 Final remarks

This overview of conventions, declarations, charters and other instruments associated with the management of heritage is not intended to be exhaustive. Rather, it focuses on a series of globally notable examples to illustrate the philosophy, ideas and principles that guide modern cultural heritage practice that have application to the practice of cultural mapping. It is encouraging to note that the development of charters specific to particular countries in the ASEAN region is starting to take place – for example in countries such as Indonesia and Thailand.

We have indicated that many of these guiding documents are not value free and may impose attitudes from internationalist perspectives. Nevertheless they greatly inform and influence cultural mapping practice in many positive ways. In this respect there is an abundant opportunity for cultural mapping practitioners to feed back their experiences into these philosophical frameworks so that they may better reflect how cultural resources can be understood and managed more effectively and appropriately within specific cultural contexts.



## Chapter 5

- <sup>1</sup> See 'Vientiane Action Programme', <http://www.ops.gov.ph/asean2005/backgrounder.htm>.
- <sup>2</sup> Roadmap for an ASEAN Community 2009-2015, Association of Southeast Asian Nations, Jakarta, ASEAN Secretariat, April 2009.
- <sup>3</sup> *Ibid*, page 67.
- <sup>4</sup> Taylor, K., (2004), 'Cultural Heritage Management: A possible Role for Charters and Principles in Asia', *International Journal of Heritage Studies*, 10:5; 417-433.
- <sup>5</sup> Logan, W (2001), Globalising Heritage: World Heritage as a Manifestation of Modernism and Challenges from the Periphery, pp51-57 in *Proceedings of the Australia ICOMOS National Conference 2001, 20<sup>th</sup> Century Heritage – Our Recent Cultural Legacy*, Adelaide 28 November - 1 December, 2001. Burwood, Australia: ICOMOS Australia.
- <sup>6</sup> *ibid*.
- <sup>7</sup> *ibid*.
- <sup>8</sup> Taylor (2004), *op. cit*.
- <sup>9</sup> Russell, Roslyn and Winkworth, Kylie, Significance 2.0, a guide to assessing the significance of collections, Collections Council of Australia Ltd, 2<sup>nd</sup> ed., 2009.
- <sup>10</sup> China ICOMOS (2000) *Principles for the Conservation of Heritage Sites in China*, English translation by N. Agnew & M. Denis (2002) (Los Angeles, CA: Getty Institute), accessed at: [www.getty.edu/conservation](http://www.getty.edu/conservation)
- <sup>11</sup> Wei, C., and Aass, A, (1989), 'Heritage Conservation East and West', *ICOMOS Information*, vol. 3, 1989.
- <sup>12</sup> <http://www.intach.org/pdf.charter.pdf>
- <sup>13</sup> Archaeological Survey of India and State Departments of Archaeology.
- <sup>14</sup> In association with French Ministry of Culture personnel, various Indian Ministries, and Ahmedabad Municipal Corporation.
- <sup>15</sup> Other examples of documents of relevance include: ICOMOS Charter for Conservation of Historic towns 1987; ICOMOS Charter on Built Vernacular Heritage 2000; ASEAN Declaration on Cultural Heritage 2000; UNESCO Declaration on Cultural Diversity 2001; Hoi An Declaration on Conservation of Historic Districts 2003.
- <sup>16</sup> [http://www.international.icomos.org/nara\\_eng.html](http://www.international.icomos.org/nara_eng.html).
- <sup>17</sup> UNESCO Bangkok (2009) *Hoi An Protocols for Best Conservation Practice in Asia. Professional Guidelines for Assuring and Preserving the Authenticity of Heritage Sites in the Context of the Cultures of Asia* ( Bangkok : UNESCO).
- <sup>18</sup> <http://www.unesco.org/archive/convention-enpdf>.
- <sup>19</sup> See Living with Heritage, Project Overview, [http://www.acl.arts.usyd.edu.au/angkor/lwh/index.php?option=com\\_content&task=view&id=79](http://www.acl.arts.usyd.edu.au/angkor/lwh/index.php?option=com_content&task=view&id=79) .
- <sup>20</sup> Moylan, Elizabeth, A Framework for Cultural Heritage Monitoring at the World Heritage Site of Angkor, *Conference Proceedings for Asian Approaches to Conservation, Research Conference of the UNESCO-ICCROM Asian Academy for Heritage Management*, 3-5 October 2006, Chulalongkorn University, Bangkok, Thailand.
- <sup>21</sup> See <http://icom.museum/reports.html>.
- <sup>22</sup> See [http://icom.museum/declaration\\_tourism\\_](http://icom.museum/declaration_tourism_)

## References

eng.html.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> See [http://icom.museum/shanghai\\_charter.html](http://icom.museum/shanghai_charter.html).

<sup>26</sup> Care of Collections, Conservation For Aboriginal and Torres Strait Islander Keeping Places and Cultural Centres, ed Karen Coote, Australian Museum, Sydney 1998.

<sup>27</sup> Memory of the World General Guidelines to

Safeguard Documentary Heritage, Information Society Division, UNESCO, Revised Edition prepared for UNESCO by Ray Edmondson, February 2002.


<sup>28</sup> Ibid, page 2.

<sup>29</sup> Ibid, page 6

<sup>30</sup> See [http://portal.unesco.org/ci/en/ev.php-URL\\_ID=23928&URL\\_DO=DO\\_Printpage&URL\\_SE](http://portal.unesco.org/ci/en/ev.php-URL_ID=23928&URL_DO=DO_Printpage&URL_SE).

<sup>31</sup> Op. cit, Guidelines page 5.

<sup>32</sup> Ibid, page 10.



**Chapter 6:**  
**Cultural mapping,**  
**communities, ethics and the law**

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective





## Chapter 6: Cultural mapping, communities, ethics and the law

*The ways in which scientific research is implicated in the worst excesses of colonialism remains a powerful remembered history for many of the world's colonized peoples.*

**Linda Tuhiwai Smith, *Decolonizing Methodologies* 1999<sup>1</sup>**

Chapter 6 focuses on aspects of cultural rights, property rights and intellectual property and how these are linked to or interface with cultural mapping practice. Some of these issues have been introduced in earlier chapters, for example cultural mapping principles or guidelines for ethical practice are presented in Chapter 3; however, they are now explored in greater depth.

The discussion about cultural mapping ethics is grounded in community participation and ownership of cultural resources. These resources provide the foundation for defining local distinctiveness and are deeply embedded in a community's identity. Respect and careful development of cultural mapping processes are essential not only to maintain community dignity and well being, but to protect groups from political and economic exploitation both from within and without the community.

The Chapter moves on to examine the cultural mapping process as a way of documenting and preserving memory at all levels of society, from the local community to the nation-state and beyond. The mapping concept is then further developed by linking the mapping process to the

creation of opportunities in the cultural economy. Herein lays the potential for positive benefits or negative impacts on communities, collections, monuments or places.

Chapter 6 pays particular attention to the definition of traditional knowledge. The nexus between community rights, traditional knowledge and customs is explored with reference to cultural rights, human rights, private, community and public rights. The chapter concludes with sections on ethics and cultural mapping, intellectual property and ownership and protection, national legislation, the role of the World Intellectual Property Organisation (WIPO) and issues surrounding privacy, confidentiality and defamation.

### 6.1 Participation and ownership

Explorations about who owns cultural resources - cultural capital - who has rights to such resources and who has rights to participate in cultural mapping are not only multifaceted but constantly evolving as they align and realign with community dynamics. Critical to the process is the question of ownership of cultural heritage

and whose values need to be addressed. There is a variety of issues here and we start by listing some questions which help define the scope of the discussion:

- Who owns heritage resources? Is it the sovereign state in which the heritage is located? Are there other possible owners?
- Do diasporas have any rights associated with homeland heritage?
- Should heritage of outstanding universal value associated with World Heritage Properties belong to a specific group, community or nation-state or humankind in general?
- Do external communities including governments, non-government organisations (NGOs) and researchers have rights to access local traditional knowledge or intangible cultural heritage such as music or languages?
- How can the ownership of traditional knowledge be safeguarded during cultural mapping processes, yet at the same time be shared with others for purposes such as tourism or trade in goods and other services or for such important local and global endeavours as education?
- Can national and international laws be used to protect cultural mapping outputs?
- Where does cultural mapping fit within the general construct of the nation-state, the rights of individuals, communities and the pursuit of democracy and other political systems?

Rambaldi *et al*<sup>2</sup> in a discussion of historic perspectives of participatory spatial information management refer to development practitioners ‘eliciting local knowledge and building on

local dynamics to facilitate communication between insiders (e.g. villagers) and outsiders (researchers, government officials etc.)’ They further observe that this is compounded by state control of resources such as aerial photography, satellite imagery and large-scale topographic maps under the context of national security. The ownership and use of cultural mapping information can thus be seen as situated within a system of four parts, defined as:

- Ownership by insiders such as groups, clans, villages, towns, cities, nations and regions;
- Ownership by outsiders including governments, developers and development agencies and researchers;
- Pre-existing ownership or control of activities and resources by councils and national governments, sometimes through legislation or local government by-laws;
- External regional or international influences on the system from international conventions, declarations and charters from bodies such as the United Nations and UNESCO, and international law for those that are signatories to such law.

These relationships are summarised in Figure 6.1. The key perspective here, referring back to Rambaldi *et al*<sup>3</sup> is that:

*... by placing control of access and use of culturally sensitive spatial information (or other cultural mapping information for that matter) in the hands of those who generated them, PGIS<sup>4</sup> practice (or again more broadly general cultural mapping practice) could protect traditional knowledge and wisdom from external exploitation.*

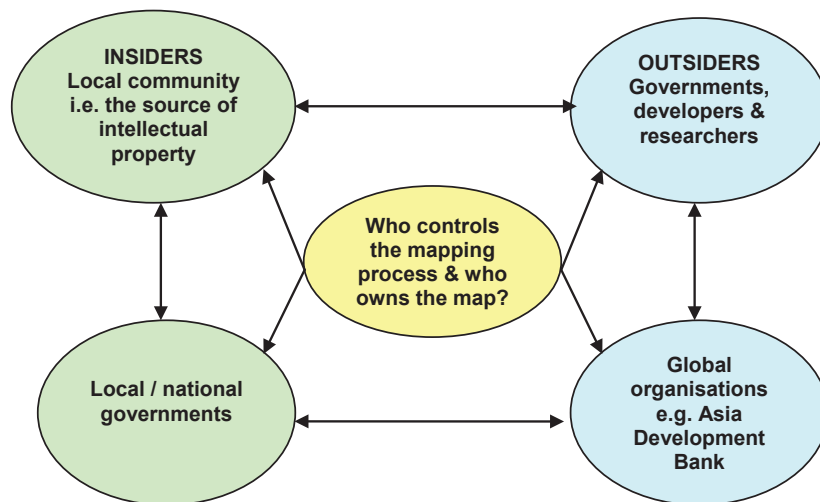


Figure 6.1: A simple model exploring ownership of cultural mapping products and their relationship to the nation-state and the international environment

## 6.2 Local distinctiveness and community dignity

The links between local distinctiveness and cultural mapping are highlighted in numerous places in the Guide and Chapter 2 introduces this topic in some detail. It is not necessary to redefine what we mean by local distinctiveness, here, except to say that it is a fundamental driver of cultural mapping practice that is closely associated with the idea of significance and hence the meanings and values associated with cultural resources.

There is a synergy between what communities value, what they regard as significant about their cultural heritage and their everyday living, and what they believe makes their tangible and intangible heritage distinctive. Furthermore, there is another synergy between personal and community pride and dignity and local distinctiveness, both of which may be an outcome of, and an input into, the cultural mapping process. Local distinctiveness and community dignity are bound-up with well-being and a community's capacity to react positively to change. Cultural

mapping activities which focus on these qualities must ensure that all mapping participants are aware of the potential for harm, as well as good to/for communities as a result of the mapping process. This is usefully summarised on page 2 of the Havana Communiqué on Cultural Mapping (discussed in Chapter 3) which states:

*'Extractive' mapping, where information is taken away from communities, even if remunerated, can leave people with doubts and anxieties which will have a negative impact on trust relationships and future co-operation. Unethical and badly conceived mapping can expose communities, their traditional knowledge, and/or the natural environment to exploitation and abuse.*<sup>5</sup>

## 6.3 Documentation and preserving memory

Cultural mapping practice is concerned with the gathering of information essentially through participatory processes. Most often, but not necessarily always, such information will be documented in some way. The documentation may be written, or recorded visually or orally or

all of these, using appropriate devices such as photography, sound and video recording and written documentation. It may then be used to realise specific goals within a community and may or may not be made available for public access and consumption. The link between cultural mapping and memory is clearly demonstrated in the Havana Communiqué:

*... mapping provides an opportunity to reinforce a community's consciousness and reflection regarding its specific cultural traditions, resources, and institutions as well as their intergenerational transmission, so that its members are better prepared to express their rights, visions and priorities ...*

Awareness (consciousness) and reflection are fundamental to the mapping process and the exploration of memories, their examination, analysis and or celebration through documentation of participatory processes leads the way to effective practical mapping outcomes.

### 6.4 Opportunities in the cultural economy

One of the overarching arguments in this Guide is that cultural mapping provides the mechanism for communities to define their cultural capital, as well as their cultural material assets. Then through participatory community engagement, it explores how cultural capital and cultural assets might be used to address needs. David Throsby in his *Economics and Culture*<sup>6</sup> defines cultural capital as 'an asset which embodies, stores and provides cultural value in addition to whatever economic value it may possess'. In the Guide we are generally using the term more flexibly to mean both capital as cultural value or social value and asset or material value.

At the start of Chapter 4 there is a discussion on benefits resulting from cultural mapping work.

The benefits were defined as being inherent or instrumental and also as tangible or intangible. There is no exclusivity between such outcomes and the best of all projects would predictably result in multiple outcomes, leading to both cultural and economic benefits.

Our argument is that cultural mapping identifies and examines cultural capital within communities and utilises such capital to sustain or enhance the quality of life of such communities. This process may in part be achieved through economic activity or engagement in the cultural economy linked with for example tourism, the delivery of cultural services or the creation of artistic and craft based goods. An example of this drawn from the Surin Island project<sup>7</sup> is discussed in Chapter 3.

### 6.5 Community rights, traditional knowledge and customs

We have already described where cultural mapping fits within the international apparatus of conventions, charters and declarations associated with the safeguarding of the world's tangible and intangible heritage (see Chapter 5). We now look at the importance of individual and community rights with respect to customs and traditional knowledge. Fundamental to these considerations is that the practice of cultural mapping is strongly grounded within the humanist tradition with an emphasis on democratic, participatory processes of engagement, debate and resolution of conflicting positions through robust yet respectful dialogue. In general terms the role of ethical governance in various domains of both the public and private sectors is essential for the welfare of cultural mapping practitioners, especially for those focusing on tenure issues, traditional knowledge regimes and the sustainability of natural resources in indigenous areas, particularly native forest.

In the *Roadmap for an ASEAN Community 2009-2015*, the characteristics for the development of the ASEAN Socio-Cultural Community Blueprint are summarised in the following:

- (a) *Human Development;*
- (b) *Social Welfare and Protection;*
- (c) *Social Justice and Rights;*
- (d) *Ensuring Environmental Sustainability;*
- (e) *Building the ASEAN Identity; and*
- (f) *Narrowing the Development Gap.*<sup>8</sup>

In the context of the Socio-Cultural Community Blueprint, the rights of individuals and communities to investigate, analyse, document, protect, celebrate and exploit their customs and traditional knowledge through processes such as cultural mapping can be seen as fundamental to the pursuit of the realisation of an ASEAN community by 2015.

## 6.6 Cultural rights, human rights, private, community and public rights

The protection of intellectual property and of cultural rights is closely connected. Is it possible to foster a culture of rights without legislative national and international frameworks and associated supportive organisations? The answer is probably not, although strong commitments to ethical practices and principles will contribute positively to best practice for cultural mapping. Article 27 of the United Nation's Universal Declaration of Human Rights, 1948, is particularly relevant to this discussion. It states:

1. *Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share scientific advancement and its benefits.*
2. *Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.*<sup>9</sup>

Article 27 focuses on the individual and much of intellectual property and associated law is similarly framed. Our interest here is the extrapolation of individual rights to the broader community. This is particularly relevant to the owners of traditional knowledge, especially for some indigenous and minority communities where the community as a whole, or groups within a community are seen as responsible for, and representing the communities interests in relation to safeguarding knowledge and cultural practices. Much cultural mapping work is collective in its approach and applications and therefore faces similar challenges within national and international arenas. Hilary Charlesworth succinctly summarises this position:

*Whereas the international intellectual property system administered by both the World Trade Organisation and the World Intellectual Property Organisation is built on individual ownership of intellectual property, it does not deal easily with Indigenous notions of collective ownership of traditional knowledge.*<sup>10</sup>

The simplistic yet unrealistic reaction is to recommend that all cultural mapping projects are managed under the auspices of local legislation such as associations or company law (where it might exist) in order to protect the rights of the group. While this makes sense for large-scale projects, it is hardly practical for many small projects involving tiny groups of people. The emerging domain of Creative Commons Licensing, however, may offer other possibilities, and this arena is worthy of regular investigation.

Ideas related to 'insiders' and 'outsiders' with respect to participant relationships in the mapping project are discussed in Section 6.1 above. They were linked to overarching national laws which may restrict the actions of cultural mapping, especially with regard to access to information



and the ability to use contemporary mapping technology. The private rights of individuals, researchers and corporations in the mapping process and the broader rights of other peoples and communities that may not have participated in a mapping project also need to be considered in this discussion. This latter group includes those that are:

- The subject or focus of a project;
- Joint or mutual owners or the actual owners of cultural capital (information or material products) with respect to those undertaking the mapping;
- Investors in the project either on a not-for-profit or profit basis; and
- External communities who may potentially benefit from outcomes of a project or may be disadvantaged in some way from either not having their interests acknowledged as part of the process or not participating in the project.

The complex spectrum of associations outlined above points to a multi-layered regime of stakeholder rights. Some of these are protected by law and others fall under the umbrella of moral rights and at best will only be addressed through cultural mapping practice grounded on a strong commitment to rigorous ethical principles.

### 6.7 Traditional knowledge

*Traditional knowledge is an important element of the intellectual and cultural heritage of indigenous peoples. It forms part of their social and cultural identity and significantly contributes to their well-being and sustainable development.*<sup>11</sup>

The World Intellectual Property Organisation (WIPO) defines 'traditional knowledge' as lying within a wider array of processes and products including traditional cultural expressions/

expressions of folklore, genetic resources and related issues.<sup>12</sup> The WIPO website states that the organisation provides a forum for international policy debate and development of legal mechanisms and practical tools concerning the protection of traditional knowledge and traditional cultural expressions (folklore) against misappropriation and misuse, and the intellectual property (IP) aspects of access to and benefit-sharing in genetic resources.

As part of WIPO's Creative Heritage Project, WIPO in association with the L'auravetl'an Information and Education Network of Indigenous Peoples (LIENIP) has published an extensive text on the theme of traditional knowledge and indigenous peoples.<sup>13</sup> This text should prove valuable for those interested in pursuing issues of ownership and intellectual property protection more deeply.

### 6.8 Ethics and cultural mapping

In *Participatory learning and action 54*, authors Rambaldi *et al*<sup>14</sup> present a valuable and thought-provoking list of questions deeply connected with the ethical scope of the cultural mapping process. The questions are grouped around three themes: planning activity, the mapping process and the control of information or outputs. While these questions are posed in terms of the practice of mapping from the perspective of P-GIS (Participatory Geographic Information Systems), they can be applied equally to cultural mapping practice in the broadest possible sense. The deliberations took place at the Mapping for Change, International Conference on Participatory Spatial Information Management and Communication, Nairobi, Kenya, September 2005 and the questions were derived from comments and inputs from a variety of different people and sources. A summary of the key questions at the conference is set out in Table 6.1



Table 6.1 Inputs to an ethical framework for cultural mapping

<b>Stage I: planning</b>
<b>Who participates?</b>
Who decides on who should participate?
Who participates in whose mapping?
... and who is left out?
<b>Who identifies the problem?</b>
Whose problem?
Whose questions?
Whose perspective?
... and whose problems, questions and perspectives are left out?
<b>Stage II: the mapping process</b>
<b>Whose voice counts? Who controls the process?</b>
Who decides on what is important?
Who decides, and who should decide, on what to visualize and make public?
Who has visual and tactile access?
Who controls the use of information?
And who is marginalized?
<b>Whose reality? And who understands?</b>
Whose reality is expressed?
Whose knowledge, categories, perceptions?
Whose truth and logic?
Whose sense of space and boundary conception (if any)?
Whose (visual) spatial language?
Whose map legend?
Who is informed what is on the map? (Transparency)
Who understands the physical output? And who does not?
And whose reality is left out?
<b>Stage III: resulting information control, disclosure and disposal</b>
<b>Who owns the output?</b>
Who owns the map(s)?
Who owns the resulting data?
What is left with those who generated the information and shared their knowledge?
Who keeps the physical output and organises its regular updating?
<b>Whose analysis and use?</b>
Who analyses the spatial information collated?
Who has access to the information and why?
Who will use it and for what?
And who cannot access and use them?

Table 6.1 Continued

Ultimately ...
What has changed? Who benefits from the changes? At whose cost?
Who gains and who loses?
Who is empowered and who is disempowered?

Rambaldi *et al* build on these valuable framework questions with a comprehensive set of guidelines for best practice. These are summarised below.<sup>15</sup>

### Behaviour and personal integrity

- Be open and honest
- Be flexible
- Invest time and resources in building trust
- Acknowledge the informants

### Respect

- Put local values, needs and concerns first
- Prioritise the use of local toponomy
- Ensure the outputs of the mapping process are understood by all concerned

### Project objectives

- Purpose: which purpose? and whose purpose?
- Ensure genuine custodianship

### Consent

- Obtain informed consent

### Consequences

- Do your best to recognize that you are working with socially differentiated communities and that your presence will not be politically neutral
- Avoid raising false expectations
- Avoid exposing people to danger
- Avoid outlining boundaries except if this is the specific purpose of the exercise
- Be careful in/avoid causing tensions or violence in a community
- Do not use the practice to support the forced displacement of people

### Technology

- Consider using spatial information technologies that can be mastered by local people (or local technology intermediaries) after being provided sufficient training
- Select spatial information technologies that are adapted to local environmental conditions and human capacities
- Stimulate spatial learning and information generation rather than mere data extraction for outsider's analysis and interpretation

### Management

- Focus on local and indigenous technical management and spatial knowledge
- Observe the processes

### Outcomes

- Mapmaking and maps are a means and not an end
- Ensure that the intellectual ownership is recognised

### Temporality

- Be ready to deal with new realities which will emerge from the process
- Review and revise the maps

### Rights

- Ensure defensive protection of traditional knowledge (TK) or measures that ensure that IP rights over traditional knowledge are not given to parties other than the customary TK holders
- If applicable, do your best to ensure positive protection of TK, or the creation of positive rights in TK that empower TK holders to protect and promote their TK

### Awareness of related codes of practice

- Examine international survey guidelines such as the AAA (American Anthropological Association) Code of Ethics
- Consider the GIS Code of Ethics

UNESCO's 2009 publication *Building Critical Awareness of cultural mapping, A Workshop Facilitation Guide*, based on the draft prepared by Crawhall and Rambaldi from the workshop *Cultural Mapping and its Possible Uses for Indigenous/Local Communities* organized by the Division of Cultural Policies and Intercultural Dialogue at UNESCO, Paris, in November 2006 discusses the above concepts, including the questions presented in Table 6.1 from the perspective of cultural mapping workshop planning, facilitation and implementation. It confirms the necessity to embed ethical considerations across the discipline, especially at the entry level for new practitioners.<sup>16</sup>

### 6.9 National laws and policies

What is the relationship between those involved in cultural mapping and relevant international and national law? There is no simple response to the question. At best the relationship can be divided into two key areas of concern. The first relates to rights associated with property, in particular intellectual property, but will also include rights associated with patents law and copyright law. The second relates to national laws which may restrict the intentions and actions of people wanting to undertake certain mapping processes. Examples of such legislation may relate to the use of aerial photography, satellite mapping, GIS GPSs and aspects of land survey.

Because these conditions differ from country to country, it is essential that the participants in any cultural mapping project review the prevailing national laws and policies related to property rights, intellectual property, copyright, patents

and privacy as well as any restrictions on the engagement of certain communities in mapping activity, the use of mapping technologies, photography and video recording. It may be necessary to obtain appropriate licenses or other approvals to enter restricted areas or use certain types of technology because, as mentioned above, this may be seen as impinging on national security or transgressing other policy and political practices or indigenous rights.

### 6.10 Privacy, confidentiality and defamation

Some societies are more litigious than others and this is especially the case across the Asia-Pacific, although there appears to be a worldwide trend towards increasing broad-scale, litigious activity. It is not only important for those involved in cultural mapping to undertake projects with a full understanding of, and in the spirit of the ethical issues and principles outlined in Chapter 3 and in Section 6.8 above, it is critical to ensure that in the quest for information they:

- Do not cross the boundaries of privacy protection and privacy laws by the inappropriate use of personal information. This might include contact details such as where a person lives, or electronic access information such as telephone numbers and email addresses.
- Respect the confidentiality of project participants when dealing with sensitive issues which may involve attitudes or points of view related to religion and politics. Similarly, mapping teams may be put in danger when operating in the challenging areas of land tenure and such issues as logging rights.
- Be aware of how defamation laws are linked to local customs and other practices and how they differ from country to country so that mapping participants are not subject to possible arrest and imprisonment.

These issues apply to all people involved in cultural mapping work; from ‘insiders’ to ‘outsiders’ and especially to outsiders who may be third parties to the mapping process, such as publishers, film makers, television producers, project sponsors, government and non-government agencies and local community leaders.

Best practice management of cultural mapping projects is largely about best practice information management and these matters are discussed further in Chapter 8, which deals with cultural mapping methods and tools.

### 6.11 Accessing archival material and issues associated with moral rights

Some cultural mapping projects may use or focus on archival holdings associated with indigenous peoples. In the Australian Society of Archivists’ (ASA) policy statement on archival services related to such material, the importance of the sensitive use of these collections is spelt out in the following:

*Most of these records [associated with Indigenous communities] were not created by Aboriginal and Torres Strait Islander people. They may, however, contain information which is not known to Aboriginal people, which is regarded as secret/sacred by them, or which is presented in a manner which is offensive to them. Archives and archivists need to be sensitive to these issues and to institute access policies which take account of the concerns and moral rights of Aboriginal people.<sup>17</sup>*

While this statement is not necessarily transferable to indigenous communities within the ASEAN Community, it will have relevance to many, and in principle is applicable as a starting point for addressing important moral rights issue not only

for the delivery of archival services but also for cultural mapping practice. The concepts in the above quotation are expanded in what follows. Again, these comments provide significant guidance for those involved in cultural mapping, both generally and more specifically, when using archival holdings as part of the mapping process.

*Notwithstanding the insensitive or inappropriate manner in which many archival records relating to Aboriginal Australians were created or the offensive nature of many of the representations of Aboriginal people in these records, the network of Australian archives nevertheless contains an unparalleled storehouse of recorded knowledge relating to such matters as Aboriginal customs, traditions, genealogies and the experience of European invasion and the imposition of foreign laws and administrative systems. Much of this information which exists in written form amongst archival records has been lost to the oral tradition and memory of Aboriginal people or was deliberately kept from them. Archives have the opportunity and a responsibility to assist Aboriginal and Torres Strait Islander people to make maximum use of archival holdings and services and to facilitate Aboriginal access to records of their own cultural heritage and historical experience. To assist this process archives and archivists need to design and implement service environments, systems, routines, finding aids and promotional material which do not discomfort or embarrass Aboriginal and Torres Strait Islander users, but which make appropriate access to records a culturally-sensitive, welcoming and relatively stress-free experience for Aboriginal Australians.<sup>18</sup>*

In more practical terms the **Cultural Sensitivity Warning** from the Government of South Australia, State Records website is particularly useful:

*It is a condition of use of the State Records collection that researchers ensure any disclosure of information contained in the records is consistent with the views and sensitivities of Aboriginal people.*

*We warn that there may be words and descriptions that may be culturally sensitive and which might not normally be used in certain public or community contexts. Terms and annotations that reflect the attitude of the author or the period in which the item was written, may be considered inappropriate today.*

*Please be aware that in some Aboriginal communities, hearing or seeing names or seeing images of deceased persons might cause sadness or distress, particularly to the relatives of these people. Aboriginal people may also have prohibitions on who may see certain records based on the age, or sacred or sensitive status of information in them, as it may relate to individuals of any particular Aboriginal group.*

*Records in the State Records collection may be subject to access conditions imposed by Aboriginal communities and/or depositors. As a result, access to some records may be subject to terms and conditions that State Records is required to maintain.<sup>19</sup>*

### **6.12 Cultural mapping, the Creative Commons, property rights and the future**

The development of the Common Ground movement in Britain in the 1970s was introduced in 2.5. It was explained that the idea of common ground, and now the more widely termed 'commons' or 'creative commons'<sup>20</sup> stemmed from the idea of people engaging with and

investing in their own localities. It was noted that these ideas have gained significant international currency since that time. With the rise of the Internet in the last twenty years, however, there has been an explosion of interest and participation in the development of what is now called the digital or online commons based on open access, free open-source software, Creative Commons licenses, Wikipedia and participatory or peer Internet content production. Chapter 9 discusses some of these developments and their implications for cultural mapping.

The rise of the digital commons has been a response to what is seen by many as the negative impacts of strict (some say oppressive<sup>21</sup>) intellectual property rights and the power of global media giants on the one hand, and on the other, the growing world-wide enthusiasm for individuals and communities to participate in the digital environment whether that might be the sharing of family photographs (Flickr) or homemade videos (YouTube) assisted by Web 2.0 platforms. In the Introduction to his book, *Viral Spiral*<sup>22</sup>, David Bollier states that:

*These systems [digital technologies connected by the Internet] have made it extremely cheap and easy for ordinary people to copy and share things, and collaborate and organize. They have democratised creativity on a global scale ...*

Bollier goes on to say that:

*Creativity is not something that emanates solely from the mind of the 'romantic author' as copyright mythology has it; it also derives from artistic communities and previous generations of authors and artists.<sup>23</sup>*





**Figure 6.2: Corroboree, drawn by Wm. Curtis, Wellington N. S. Wales, April 1847, pen on card, ML 1374, the drawing depicts a corroboree of Wiradjuri people, observed by Europeans sitting in the foreground.**  
(Source: State Library of New South Wales, Sydney)

### **Case study: The Terramungamine Agreement**

The Terramungamine Agreement between the Tubbagah People of the Wiradjuri Nation, the New South Wales Government, the Dubbo City Council and the Dubbo Rural Lands Protection Board, formalised the use and management of the historic Terramungamine Reserve.<sup>24</sup>

The agreement created new types of reserves and lay the foundation for practical ongoing relationships between the mentioned parties. The project was triggered by the Tubbagah People's 1995 native title claim over the 16 hectare reserve. The reserve land was of particular importance to the Tubbagah because of the presence of a large traditional burial ground and because it was an important gathering area for tribes throughout the region. Along the riverbank are ancient rocks with clear markings where local tribes sharpened their tools. From 1901, the land was reserved for camping, used to rest and water stock and another area was used as a public recreation area.

The Agreement allowed for the revocation of existing reserves and the creation of three new areas under the NSW Crown Lands Act 1989. These include: a reserve for public recreation and preservation of Aboriginal Heritage to be known as Terramungamine Reserve; a dedicated Aboriginal burial ground to be known as the Tubbagah Aboriginal Burial Ground and a reserve for travelling stock. Management of the reserve is carried out by the Dubbo City Council and two advisory committees – The Terramungamine Reserve Advisory Committee and the Tubbagah Aboriginal Burial Ground Advisory Committee.

Under the agreement the Terramungamine reserve is restricted for vehicles to minimise the impact on aboriginal sites of cultural significance and managed for pedestrians to minimise impact. Access to the Burial Ground is restricted for both pedestrians and vehicles. Accessing the reserves for cultural mapping purposes would require appropriate negotiation with the Dubbo City Council and appropriate advisory committees.



This idea fits neatly with the discussion on ownership rights of traditional knowledge (see 6.7) where it is the community and not the individual that 'owns' the intellectual property.

The international Creative Commons organisation provides free copyright licenses that let creators give permission in advance for certain uses of their material. The creative commons Australia website explains that:

*Every time a work is created, such as when a journal article is written or a photograph is taken, that work is automatically protected by copyright. Copyright prevents others from using the work in certain ways, such as copying the work or putting the work online.<sup>25</sup>*

With CC licenses, creators can tell the world that they're happy for their work to be copied, shared or even remixed. When a creator releases their work under a CC license, you know what you can and can't do with the work.

From a cultural mapping perspective the importance of the Creative Commons licensing system is that it allows creators (producers) to manage their own copyright and hence control the use of cultural mapping products. If a license is breached by using material in a way not permitted in the licensing arrangement, standard copyright law applies. Jurisdictions covered by Creative Commons Licenses within ASEAN include Malaysia, Philippines and Singapore, and Thailand is in the process of developing licenses.<sup>26</sup>

The creation of the Creative Commons licensing system as an international framework for people or groups to manage their own copyright and the idea of community-sharing, whether that relates to information or education is part of a world-wide trend for greater individual and community

empowerment and social action. The concept of participatory mapping is closely aligned with the concepts and principles of the commons, of open education, open learning, open participation and open access. Bollier describes the phenomena as socially created value which lends to a useful definition of cultural mapping as a method for building and accumulating socially created value<sup>27</sup> by harvesting cultural capital through participatory processes.

### 6.13 The next chapter

Chapter 7 includes a collection of 11 case studies. There is an example from each of the ten ASEAN countries and one from Australia. They are presented in alphabetical order except that the Australian study is presented after the ASEAN portfolio. The range of approaches in these examples should prove helpful for those who are interested in understanding the spread of cultural mapping applications, especially with respect to economic and community development and the conservation of heritage resources. Some are documentary in style and others are technically focused. Each study stands alone so they can be dipped into as other parts of the Guide are being read or they can be examined as a collection. Using this latter approach presents the opportunity to reflect on and compare the different methods used to achieved various project objectives – some being low budget and others requiring extensive resources.



## Chapter 6

- <sup>1</sup> Smith, Linda Tuhiwai, *Decolonising Methodologies, Research and Indigenous Peoples*, Zed Books & University of Otago Press, 1999.
- <sup>2</sup> Rambaldi, Giacomo, Peter A Kwaku Kyem, Mike McCall & Daniel Weiner, 'Participatory spatial information management and communication in developing countries', *The Electronic Journal of Information Systems in Developing Countries*, (2006) 25, 1-9, <http://www.ejisdc.org>.
- <sup>3</sup> Op. cit. Rambaldi et al (2006).
- <sup>4</sup> Participatory Geographic Information Systems.
- <sup>5</sup> UNESCO (2006), 'Havana Communiqué on Cultural Mapping', *New Perspectives on Cultural Diversity: The Role of Communities*, Havana, Cuba, 7-10 February 2006, [dgroups. Org/file2.axd/9e9402e2-1160-4202-9a00-19229dbc7283/ACFB67.pdf](http://dgroups.org/file2.axd/9e9402e2-1160-4202-9a00-19229dbc7283/ACFB67.pdf), accessed 5/06/2009.
- <sup>6</sup> Throsby David, (2001) *Economics and culture*, Cambridge University Press, United Kingdom.
- <sup>7</sup> UNESCO Bangkok (2001), *Indigenous People and Parks. The Surin Islands Project*, UNESCO Office of the Regional Advisor for Culture in Asia and the Pacific in collaboration with Chulalongkorn University Social Research Institute.
- <sup>8</sup> Association of Southeast Asian Nations (2009) *Roadmap for an ASEAN Community 2009-2015*, ASEAN Secretariat, Jakarta, Indonesia.
- <sup>9</sup> United Nations (1948), *The Universal Declaration of Human Rights*, <http://www.un.org/Overview/rights.html>, accessed 14/04/2009.
- <sup>10</sup> Charlesworth, Hilary (2008) *Human Rights and the Memory of the World Conference*, a paper presented at the Third UNESCO International Memory of the World Programme, Canberra 2008.
- <sup>11</sup> Joint publication announcement (2009), L'Auravet'an Information and Education Network of Indigenous Peoples (LIENIP) & World Intellectual Property Organisation (WIPO), <http://www.wipo.int/export/sites/www/tk/en/document>, accessed 7/06/2009.
- <sup>12</sup> WIPO, Program Activities, [www.wipo.int/tk/en](http://www.wipo.int/tk/en), accessed 7/06/2009.
- <sup>13</sup> Popova-Gosart, Ulia, (2009), editor and translator, *Traditional Knowledge & Indigenous Peoples*, L'auravet'an Information Network of Indigenous Peoples & World Intellectual Property Organisation, [http://www.wipo.int/export/sites/www/tk/en/documents/pdf/lienip\\_publication.pdf](http://www.wipo.int/export/sites/www/tk/en/documents/pdf/lienip_publication.pdf), accessed 7/06/2009.
- <sup>14</sup> Rambaldi, Giacomo, Robert Chambers, Mike McCall and Jefferson Fox, 'Practical ethics for PGIS practitioners, facilitators, technology intermediaries and researchers', *Learning in Action* 54, April 2006.
- <sup>15</sup> The format of these guidelines is the work of the current authors who take responsibility for interpretation of the various concepts and principles.
- <sup>16</sup> UNESCO (2009) *Building Critical Awareness of cultural mapping, A Workshop Facilitation Guide*, based on a draft prepared by Dr Nigel Crawhall and Giacomo Rambaldi building on the lessons learnt from the workshop *Cultural Mapping and its Possible Uses for Indigenous/ Local Communities* organized by the Division of Cultural Policies and Intercultural Dialogue at UNESCO, Paris, 15-16 November 2006.

- <sup>17</sup> *Policy Statement on Archival Services and Aboriginal and Torres Strait Islander Peoples*, Australian Society of Archivists, see <http://www.archivists.org/archival-services-and-atsi-peoples>, accessed 16/08/2009.
- <sup>18</sup> Ibid.
- <sup>19</sup> See <http://www.archives.sa.gov.au/aboriginal/>, accessed 16/08/2009.
- <sup>20</sup> Creative commons' is used here generically. Creative Commons (CC) is the name of the international, non-profit organisation that works to make it easier to share, reuse, repurpose and remix creative material.
- <sup>21</sup> Bollier, David, *Viral Spiral, How the Commoners Built a Digital Republic of Their Own*, The New Press, New York, 2008.
- <sup>22</sup> Ibid, page 3.
- <sup>23</sup> Ibid, page 13.
- <sup>24</sup> See <http://www.atns.net.au/agreement>, accessed 16/08/2009.
- <sup>25</sup> See <http://creativecommons.org.au>, Accessed 17/08/2009.
- <sup>26</sup> See [http://en.wikipedia.org/wiki/Creative\\_Commons\\_International](http://en.wikipedia.org/wiki/Creative_Commons_International), accessed 18/08/2009.
- <sup>27</sup> Op. cit, page 6.





## **Chapter 7: Case studies**

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective





## Chapter 7: Case studies

Chapter 7 presents a collection of eleven case studies, one from each of the ten ASEAN countries and one from Australia. While there are many other examples and smaller case studies dispersed throughout the guide, the ones appearing in Chapter 7 are broader in scope and substantially more detailed, especially with respect to context and process. The key idea that we want to flag in this part of the Guide is that there are many approaches and many vehicles for gathering, analysing and presenting cultural information and that they may vary enormously in scope, scale and complexity. In presenting this particular set of cases we want to support three important principles:

- Successful cultural mapping activities are essentially multidisciplinary in design and delivery;
- There are numerous ways to encourage and facilitate participation; and
- Cultural mapping is closely linked with innovation and creative processes.

A synopsis of each of the studies follows:

### 7.1 Brunei Darussalam: The Kampong Ayer (water village) redevelopment plan

The Brunei Darussalam study looks at the response to a fire that destroyed a significant part of the fabric of Kampong Ayer (water village) and ensuing development of a cultural and tourism centre, opened in 2009 in the Kampong, Bandar Seri Begawan. It is an interesting example of the value of historical and cultural inputs into urban planning resulting in the creation of a facility to support economic development essentially through tourism as well as community well-being more generally.

### 7.2 Cambodia: Heritage mapping at the world heritage site of Angkor

World Heritage sites are complex not only in terms of the physical characteristics of the landscape in which they are located and their heritage fabric but also in terms of the living cultures associated with them. The Angkor study focuses on the establishment of a framework

for heritage monitoring at Angkor that embraces historical data, new technologies and participatory processes for the management of a World Heritage site. The development of a cultural landscape village atlas and a cultural landscape mapping manual in Khmer provide examples of outputs to support community engagement for those living within and outside the site as well as the quest for sustainability of both site and community. An important message from the study is the requirement for multidisciplinary approaches to cultural mapping endeavours.

### 7.3 Indonesia: The restoration of Borobudur

*The Restoration of Borobudur* published by UNESCO in 2005 in association with the Ministry of Culture and Tourism in Indonesia, documents the restoration of the World Heritage site, Candi Borobudur between 1973 and 1983. The ten-year project utilized numerous mapping processes

for managing the restoration works. These are summarised in the case study and provide a valuable overview of the package of mapping techniques necessary to manage a major restoration project.

### **7.4 Lao PDR: Vientiane civil and religious architecture heritage trails**

*Vientiane civil and religious architecture heritage trails* published in 2003 is a notable example of a low budget, tri-lingual cultural mapping guide book for use by locals and regional and international tourists. The publication allows trail participants to experience the cultural landscape of Vientiane gaining an insight into the heritage fabric of the place. This is achieved by walking through the streets of the City, examining buildings and sites and reading the accompanying entries in the guide. The guide provides a useful model for those interested in producing a heritage trail booklet.

### **7.5 Malaysia: Kampung Losong, Kuala Terengganu**

The Kampung Losong case study illustrates how the auditing of historic and living cultural resources can be used to develop strategies for sustainability, especially in situations where changes in the local environment have contributed to economic decline. The establishment of a museum complex, the promotion of local arts and crafts and the local cottage food industry as well as upgrading of road infrastructure has led to the revitalization of the community.

### **7.6 Myanmar: Buddha images and styles**

Cultural mapping does not necessarily have to focus on the collection and analysis of existing cultural resources such as temples in a given

locale or craft practices in a nearby village. It can be used to explore and reflect on changes in cultural fabric or practice over time. The Myanmar case study takes this idea and applies it to the Buddha images originating in Myanmar over a period of approximately two thousand years. Such Buddha image styles relate to time and place. This concept is one that could be applied to a variety of other cultural resources or more specifically developed to create a national database of Buddha images in Myanmar or in museum collections internationally.

### **7.7 Philippines: Mapping of the heritage city of Vigan**

The Vigan study is an overview of a major cultural mapping project undertaken in the World Heritage city of Vigan, the Philippines in 2006. The project was managed by the University of Santo Tomas in association with a broad range of stakeholders. The Vigan project is notable for its inclusiveness not only in terms of widespread community participation and the extensive range of stakeholders involved but also because of its level of coherence with respect to both cultural and natural resources. The project resulted in an extensive portfolio of outcomes, which are summarized in the case study.

### **7.8 Singapore: The Jalan Besar heritage trail**

The National Heritage Board in Singapore has made a significant investment in cultural mapping activities and applications. Its initial thrust has focused on the production of a series of community heritage trail guides covering five areas across Singapore. The first of these, the Jalan Besar heritage trail is the focus of the Singapore case study. The guides have been translated into the four official languages of Singapore;

English, Malay, Chinese and Tamil, and have significant community content through the use of oral history interviews of local residents. The National Heritage Board's community trail project has promoted great interest from primary and secondary schools and junior colleges across Singapore with numerous schools undertaking their own local cultural mapping projects as part of study programs. Furthermore the website heritagetrails.sg has been created to encourage widespread participation in the trails and the development of personal/family trails.

### **7.9 Thailand: Wat Yang Na Ransri Folk Barge Museum (Lop Buri Traditional Local Boat Museum)**

This study is the first of two examples in Chapter 7 that explore the role of museums as a device for mapping culture. The Wat Yang Na Ransri Folk Barge Museum, (Lop Buri Traditional Local Boat Museum) is an exemplar of a local community museum as a vehicle for historic mapping, in this instance with respect to mapping the traditional craft of boat building and relating exhibits to their historical and cultural context. The juxtaposition of the museum within a temple complex and the engagement of the local community in the operation of the museum, links its historical artefacts with contemporary life, local values and modern intangible heritage. The lively and informative museum brochures in both Thai and English versions are presented in the study as excellent examples of guide maps.

### **7.10 Viet Nam: Mapping living traditions at the Viet Nam Museum of Ethnology**

The Viet Nam Museum of Ethnology uses many different cultural mapping processes to support its exhibition, research and educational programs.

Through a portfolio of approaches and products, the Museum maps out the characteristics of Viet Nam's 54 ethnic groups. It does this through a range of exhibitions, an outdoor village of ethnic dwellings and virtually. The study reveals the complex modeling of information on the various ethnic communities and how the museum facilitates access to the ethnic experience via its website and by providing the opportunity for interacting at a personal level with various examples of vernacular architecture.

### **7.11 Australia: Macquarie Atlas of Indigenous Australia - Culture and society through space and time**

The atlas and its associated website is a collection of cultural and social mapping material supported by a series of essays by prominent Australian scholars. The project is concerned with the development of a knowledge system focusing on the cultural history, especially from a material culture perspective, of Australia's Indigenous peoples together with the presentation and analysis of important recent social data. The systems are interpreted spatially and the online version of the atlas is interactive.

As an education tool the Atlas creates a series of entryways into aspects of Indigenous life. It facilitates an understanding of the complex interrelationships between cultural and social phenomena and by locating the data geographically, creates the opportunity for the reader/viewer to explore relationships and hence the Indigenous domain.

## 7.1 - Brunei Darussalam

### The Kampong Ayer (Water Village) redevelopment plan

Brunei Darussalam has a long history. Chinese historical records indicate that what is now Brunei Darussalam existed fifteen hundred years ago. By the time of the Sung Dynasty in 1370 CE, Brunei Darussalam was known as Puni; it was later called 'Brunei Darussalam' when it moved to its present location.

Kampong Ayer is not a single village, but a group of 42 villages spread across six mukims (counties/wards), namely Saba, Peramu, Sungai Kebun, Burong Pingai, Sungai Kedayan and Tamoi. The villages are linked together by 36 kilometers of boardwalks and footbridges and there are over



**Figure 7.1.1: An aerial view of Bandar Seri Begawan and Kampong Ayer in the distance** (Source: Ministry of Culture, Youth and Sports & Department of Town and Country Planning, Ministry of Development, Brunei Darussalam)

The Water Village (Malay: Kampong Ayer) is an area of Brunei Darussalam's capital city Bandar Seri Begawan that is situated in the middle of the Brunei Darussalam River. About 39,000 people live in the Water Village which is spread across some 10 square kilometers. It is a significant heritage resource representing centuries of history with buildings constructed on stilts above the river.

4200 structures including homes, mosques, restaurants, shops, schools, and a hospital.

Private water taxis provide rapid transit across the river to Bandar Seri Begawan for inhabitants and visitors. Most of these taxis resemble long wooden speed boats. Kampong Ayer has increasingly become a major tourist attraction for visitors who can wander through the maze of



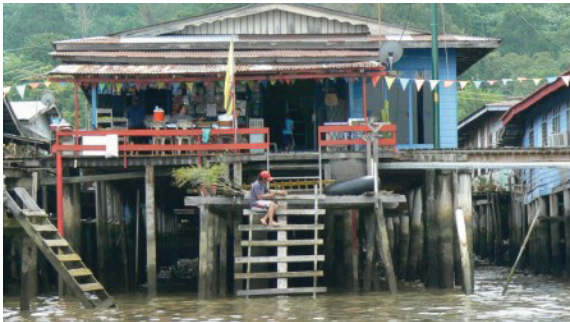
boardwalk 'streets' or cruise along the edges of the Kampong to experience the essence of the Kampong's sense of place and its history. See Figure 7.2.1 for a glimpse of the Kampong.

It is assumed that Kampong Ayer would have existed as early as the reign of Sultan Muhammad Shah who ruled from 1363 to 1402. Kampong Ayer's history was first chronicled by Europeans

who visited the sultanate in the 16th century. It was first dubbed the 'Venice of the East' when Antonio Pigafetta, an officer on Magellan's exploration voyage, visited the area in 1521. Later Francisco de Sande, a commander of the Spanish fleet described a town built on river that looked like Venice, with well-built homes of wood and stone, decorated with golden leaves, and a king's palace adorned with leaves of gold.



Rapid transport



Dwellings



Schools

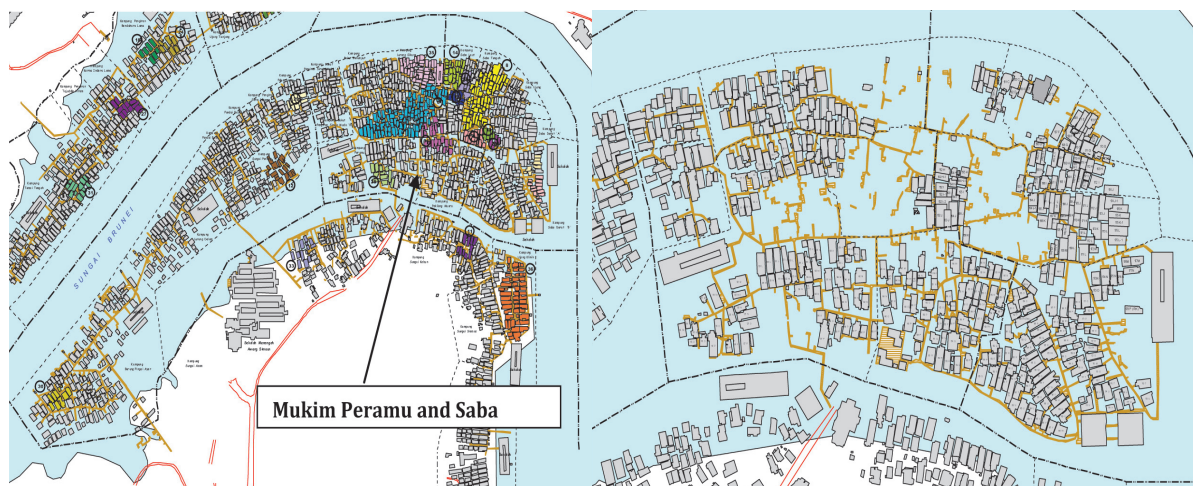
**Figure 7.1.2: Views of Kampong Ayer (Ken Taylor)** Modern part of Kampong Ayer with masonry buildings (not timber)



**Figure 7.1.2: Views of Kampong Ayer (Ken Taylor)** Modern part of Kampong Ayer with masonry buildings (not timber)

Many changes have taken place in the Kampong and continue to do so. The nature of work has changed over the years for those living in the Kampong, shifting from traditional crafts to commuting across the river to work in Bandar Seri Begawan. Each of the six neighbourhoods was originally identified through its craft specialty: for example, Kampong Sungai Kedayan was famous for its goldsmiths, Pandai Besi was known for its skilled blacksmiths.

There have been many fires over the years in Kampong Ayer; however, in 1995 there was a particularly serious fire, which destroyed many traditional timber houses and infrastructure leaving gaps in the formerly tight settlement pattern.



**Figure 7.1.3: Areas affected by the 1995 fire in Kampong Ayer and houses that remain in Mukim Peramu and Saba after the devastation.**(Source: Ministry of Culture, Youth and Sports & Department of Town and Country Planning, Ministry of Development, Brunei Darussalam)



Other issues facing Kampong Ayer focus on the provision of modern infrastructure facilities for residents such as water, sewage disposal, transport, fire safety and so on. The economic potential for developing Kampong Ayer as a tourist destination has long been recognised in Brunei Darussalam and in 2003 a planning concept exercise identified the following critical matters for future planning and development:

- Maintaining the existing life style of the residents
- Balancing development and environmental aspects
  - Traditional houses
  - Developing community centres and facilities
- Developing tourist attractions:
  - 'Living Museum'
  - Tourist information centre
  - Tourist accommodation
  - Cultural Activities
  - Handicrafts Centre



**Figure 7.1.4: The Kampong Ayer Cultural Centre**  
(Source: Brunei Darussalam Tourism)

A key element of Brunei Darussalam's tourism strategy has been the development of a cultural centre on Kampong Ayer, which opened in August 2009. The centre, located at Kampong Lorong Sikuna, within sight of the capital's waterfront was completed in late 2009. The project was undertaken by the Tourism Development Department, Ministry of Industry and Primary Resources. The building is intended to blend in with the surrounding water-village and provide tourists visiting the water-village with a major venue to learn about the history, culture and traditions of Kampong Ayer before undertaking a discovery tour into the network of timber walkways and bridges, winding their way through the houses standing on stilts above the water.

One of the main features of the building is an observation tower, offering tourists panoramic views of Kampong Ayer and Bandar Seri Begawan. The water-village sets Brunei Darussalam apart from other destinations in the region. Thus the importance of the centre's role focuses on enabling tourists to understand the unique way of life that has existed in Brunei Darussalam since people first establish settlements on the Brunei Darussalam River. It is a way of life on display showing how generations of Water Village people have lived, worked and been part of a vibrant cultural group. The centre has five galleries surrounding a main exhibition area located at the centre of the building, a tourist information centre, and an area for the display and sales of handicrafts.

This project is interesting from a cultural mapping perspective because it shows how cultural information, both tangible and intangible can be incorporated into urban planning and economic development by creating a focal point for tourists to learn and experience a unique cultural environment.

## 7.2: - Cambodia

### Mapping at the World Heritage site of Angkor

This case study focuses on several aspects of a major project for heritage monitoring and interpretation that took place between 2005 and 2009 at the world heritage site at Angkor in Cambodia. The *Living with Heritage* project was an international research program funded under the Australian Research Council, and led by the University of Sydney. Major partners in the project included APSARA (the Angkor Park Management Authority), the Ecole Française d'Extrême-Orient (EFEO), UNESCO, Godden Mackay Logan and ESRI.

#### Background – World Heritage Site, Angkor Archaeological Park

Angkor, in Cambodia, is world renowned for its magnificent temples. While Angkor is a major tourist destination that boasts an international airport, the Angkor Archaeological Park is also home to over 100,000 people. The management of World Heritage sites, especially in developing countries, needs to resolve the competing demands and sometimes conflicts between tourism, site preservation, economic development and social equity. Managing such demands requires integrated solutions that take account of the complex system of natural environments, heritage, and society.

#### The Living with Heritage project

Some of the most pressing management issues at Angkor relate to land use and development. The *Living with Heritage* project (Figure 7.2.1) aimed to research issues and develop tools to support the management of the site. The approach taken involved incorporating national policies, community values, and international heritage guidelines. 'Research, management and governance come together to reconcile the

competing demands of living with heritage<sup>1</sup>. The project investigated the following themes: cultural landscape mapping, land tenure law, intangible heritage, vegetation change monitoring, land use planning, and urban development. This case study focuses on the cultural landscape-mapping component of the project.

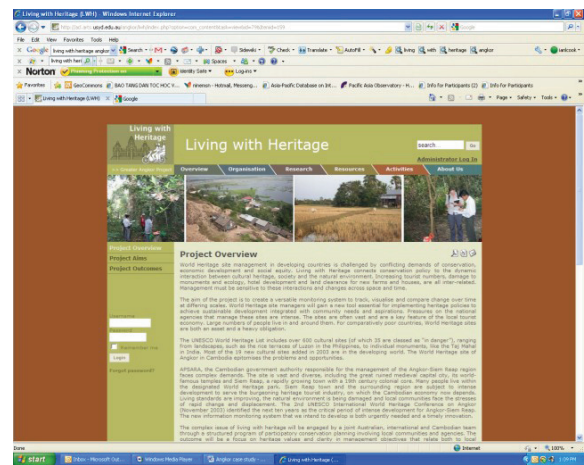


Figure 7.2.1: The Living with Heritage project website, University of Sydney

#### Cultural Landscape Mapping at Angkor

In addition to the major temples at Angkor there is a multitude of other features in the landscape that have potential heritage significance. Features such as canals, rice fields, water storage structures, villages, smaller temples, tracks, community halls, bridges and particular trees can all be considered as part of the broader Angkor landscape (Figure 7.2.2). In order to identify and document the significance of the features, a mapping program was undertaken by the Living with Heritage project team. The intention was to investigate how cultural mapping processes can be used for policy development, heritage management, and community engagement.

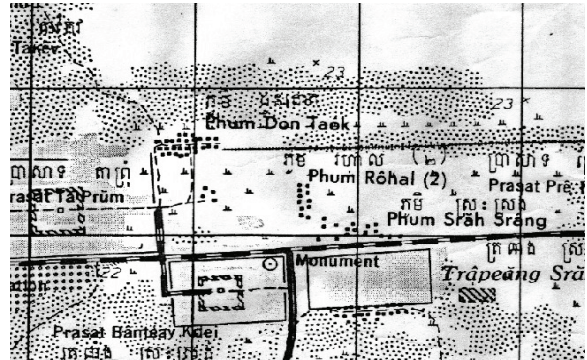
The aim of the mapping project was to identify the connections between the features in the landscape and the people who have lived or live there. It consisted of three stages.



**Figure 7.2.2: Features in the landscape: community hall, tree spirit house, canal, small temple.** (Source: Moylan, University of Sydney)

## 1 Historical Documents

Stage 1 involved the collection of historical maps and aerial imagery. The University of Sydney has substantial digital data on Angkor spanning more than a decade (Figure 7.2.3). This includes a comprehensive collection of remote sensing, aerial photography, historical maps, and other cultural datasets related to Angkor.



**Figure 7.2.3: Sample from historical map** (Source: EFEQ)

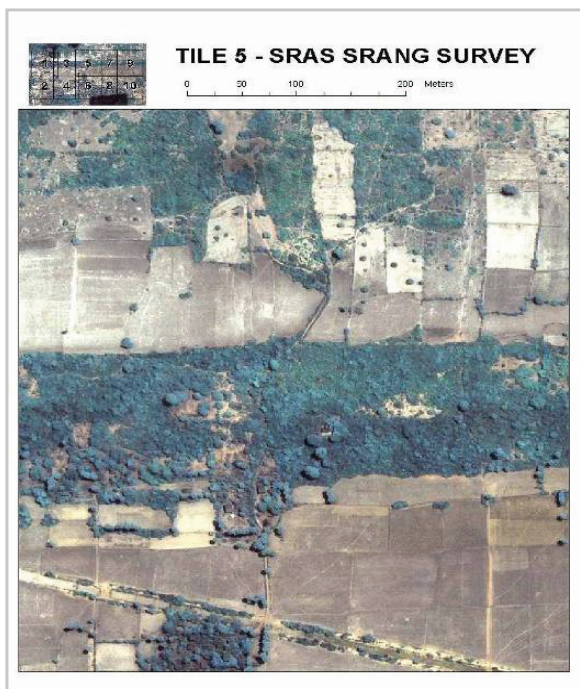
## 2 Community Connections

This next stage involved collecting information from the local villagers. Local people were interviewed about their connections to the landscape (Figure 7.2.4) and details recorded included names of features, locations, stories, and changes. Locations were marked on base maps (Figure 7.2.5), or recorded using GPS.



**Figure 7.2.4: Interviews with local villagers resulted in the identification of cultural landscape features.** (Source: Moylan, University of Sydney)





### 3 Analysis of Data

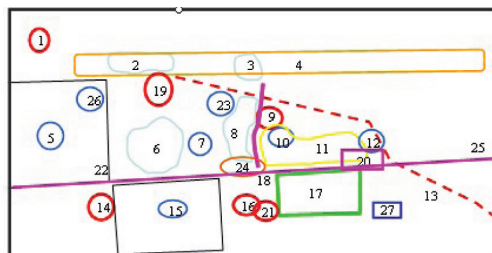
In the final stage all the data collected was analysed and where possible added to a geographic information system (GIS). Maps were produced to represent the landscape from a cultural landscape perspective. The resulting map (Figure 7.2.6) provided a tangible representation of the community's connection to the landscape. It highlighted those views that need to be included when planning development other than that of the tourist and the archaeologist.

**Figure 7.2.5: Base maps were useful during interviews. Villagers can locate features that they mention in interviews.**

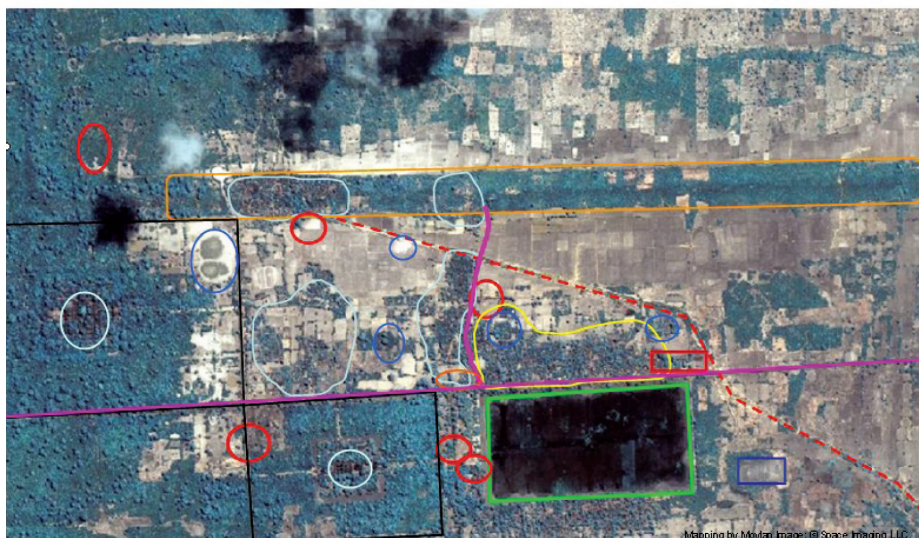
(Source: Moylan, University of Sydney and Space Imaging ICC)

### Cultural Features in the Landscape

This map displays some of the identified cultural features located near the villages



1. Arak Dak – Neak Ta
2. Rohal Village – Thnal
3. Rohal Village – Rohal Group New
4. Ete! Thnal (Forest Way)
5. Ta Crohm
6. Rohal Village – Don Taek
7. Kubbavata
8. Rohal Village – Rohal Group Old
- 9a. Sala Thlok (community hall)
- 9b. Neak Ta - Ta Thlok
10. Kok Mokak
11. Sras Stang North Village
12. Ong Mong – Neak Ta
13. Pol Pot Canal
14. Local Pagoda
15. Bantay Kdei
16. Neak Ta - Ta Om
17. Sras Stang Lake
18. Start village boundary
19. New Pagoda
20. School
21. Old Community Hall Site
22. Walls of the Ta Crohm and Bantay Kdei
23. Ieasano Rohal
24. Market
25. Main Road
26. Ieasano Bantay Uay Anchaon
27. Ieasano Stah Stang



**Figure 7.2.6: Cultural Landscape Map.** (Source: Moylan, University of Sydney and Space Imaging ICC)

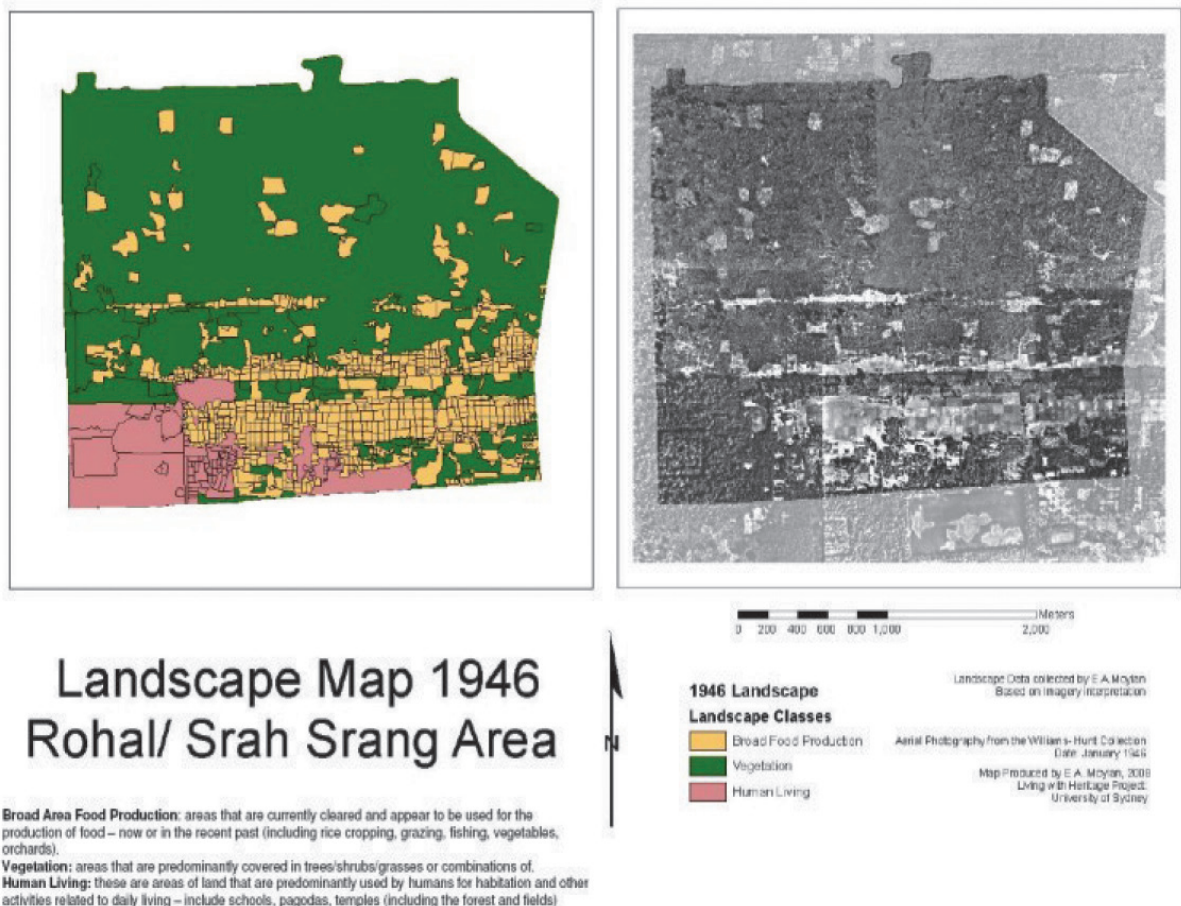
### Cultural landscape village atlas

Although the Cultural Landscape map successfully illustrated the depth of community connection in the landscape, it lacked the depth of information that was available. One map did not sufficiently convey the extent of cultural heritage in the landscape, for example it did not include photographs of landscape features. The concept of an atlas was devised, an atlas that would contain much of the historical information used to develop the cultural landscape map. (Figure 7.2.7) The atlas contains over 60 pages incorporating historical maps, photos, old aerial photographs, descriptions of features, reconstructions of past landscapes and references.

The aims of the atlas are to:

- provide a community planning tool;
- document heritage features for conservation management planning;
- support the conservation of intangible heritage features; and
- record and study the history of a village.

It is also hoped that, when translated, the community will add to the atlas.



**Figure 7.2.7: Example page from the Cultural Landscape Village Atlas – Landscape reconstruction using historical aerial photography.** (Source: Williams-Hunt Collection & Moylan, University of Sydney)



More generally Moylan summarises potential uses and applications of the Atlas as:

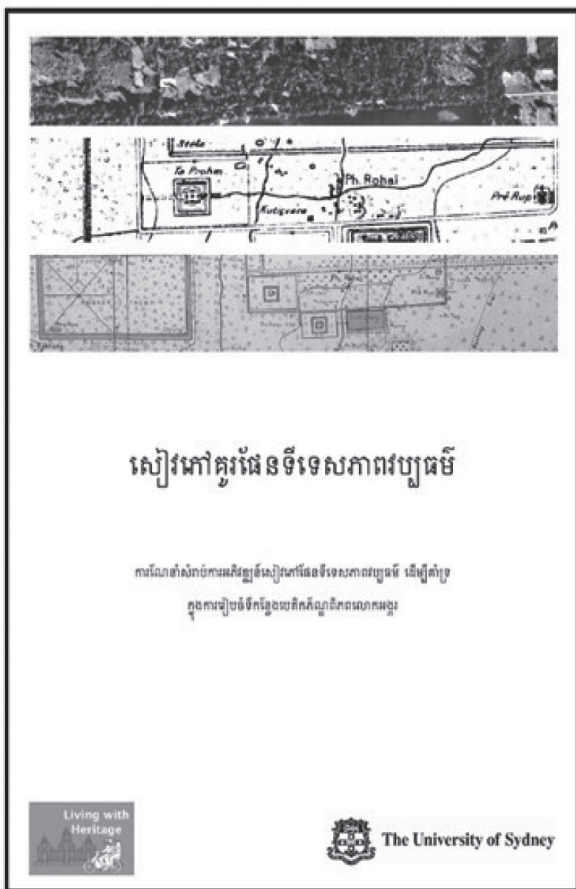
*The atlas can be used as a tool for discussion and negotiation working with the community to plan development in their area. Maps in an atlas format can help visualise, plan, and communicate information from a spatial perspective. Photography and other documents can also be used in the atlas to provide a link between the landscape and intangible heritage. The development of an atlas provides the community with an opportunity to document and discuss their connection to the landscape, and to their ancestors. Recording and discussing the historical knowledge of the elders in a village encourages the next generation to understand their heritage.<sup>2</sup>*

Another outcome of the *Living with Heritage* project has been the development of a cultural landscape-mapping manual (Figure 7.2.8) to provide guidelines for the development of the cultural landscape atlas to support the management of the Angkor World Heritage Site<sup>3</sup>.

### A framework for cultural heritage monitoring at Angkor

Leading on from the cultural landscape mapping study Moylan<sup>4</sup> recommended a monitoring framework that uses mapping to support the management of a cultural landscape. Moylan summarises the key elements and aim of the monitoring framework as follows:

*At the core of the framework are spatio-temporal monitoring processes and procedures developed in conjunction with APSARA. Spatial Information Technology (SIT) tools are*



**Figure 7.2.8: Cultural Landscape Mapping Manual front cover (in Khmer)** (Source: Moylan, University of Sydney)

*being used as the primary means to develop and implement the framework. The SIT tools used include, conventional Geographical Information Systems (GIS), spatio-temporal web-based mapping software, Global Navigation Systems, Satellite Imagery, Agent based models, and Aerial Photography. These tools support the development of landscape history datasets, community cultural heritage maps, vegetation change indicators, and tourism traffic models.*



*The aim of the 'Living With [sic.] Heritage' project is to research the application of Spatial Information Technology (SIT) to:*

- *identify the key elements of the cultural significance at Angkor*
- *examine issues and threats which will affect management of the park*
- *develop a framework to monitor values, threats, and issues*
- *develop mapping procedures and tools to support the management of the Angkor site*

It is suggested by Moylan that the culturally significant values at Angkor cover not only a wider range than those known at the time of World Heritage listing, but also cover a greater spatial extent. Added to the newer archaeological values are the contemporary religious and economic ones. Identification of all of these values has significant implications for the management of the Angkor region. Using SIT to identify and represent these values will help to support the planning and analysis that is required to develop site management strategies. In conjunction with the identification of values, the identification of issues and threats that will affect management is

also considered as an important and challenging task. Tools such as SIT can be used to help stakeholders identify and communicate the issues and the threats that they perceive.

### **Remarks**

The Cambodian Angkor case study based on work done for The *Living with Heritage* Project is remarkable for its scope, scale and multidisciplinary approach. While the mapping manual and atlas have been developed specifically for Angkor, the general approach and methodology has potential for wider application in a variety of world heritage locations and other cultural sites. The integration of spatial information technology with heritage management is an important model for future cultural mapping work on heritage places. Linking heritage planning to participatory processes to encourage the engagement of locals as well as factoring-in economic development issues and principles of social equity, not only provides a comprehensive structure for mapping complex systems but provides an appropriate approach and methodology for achieving long-term sustainability of heritage places. The poster produced by Bess Moylan, see Figure 7.2.9, provides an excellent overview of the various elements used to explore the cultural heritage mapping process.

## Incorporating Local Landscape Knowledge into the Cultural Heritage Mapping Process

E. A. Moylan, University of Sydney, Australia

### Angkor, Cambodia : more than Temples and Tourists



The site at Angkor contains a range of archaeological features such as temples, canal systems, road networks, water storage areas, and house mounds. In addition to its role as a tourist destination, the site is also home to over 100,000 people. As a result of increased tourism the site is under pressure. Managers of the site (APSARA) are trying to balance the conflicting demands of heritage conservation, tourism, natural resource management, and economic development.

### Working at the Local Level



APSARA considers community involvement in the management of the site to be important. Understanding the landscape at the village level is seen as valuable because it helps promote dialogue, and the identification of community values. Research undertaken in the Nokor Thom commune has revealed a rich and complex cultural landscape that illustrates attachment to the land. This research project has investigated the documenting of cultural landscape features using local knowledge, paying particular attention to the spatial nature of attachments to the landscape.

### Spatial Representation of Local Knowledge in a Cultural Landscape



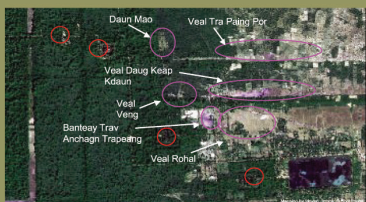
1. Arak Dek - Neak Ta
2. Rohal Village - Thnal
3. Rohal Village - Rohal Group New
4. Prei Thnal (Forest Way)
5. Ta Prohm
6. Rohal Village - Don Teak
7. Kuticvara
8. Rohal Village - Rohal Group Old
- 9a. Sala Thlok (community hall)
- 9b. Neak Ta - Ta Thlok
10. Kok Mokak
11. Sras Srang North Village
12. Ong Mong - Neak Ta
13. Khmer Rouge Canal
14. Local Pagoda
15. Bantray Kdei
16. Neak Ta - Ta Om
17. Sras Srang Lake
18. Start village boundary

In some case villages are sub-divided into smaller groups (in this example Rohal). The names associated with these groups provide links to landscape history. Rohal's groups reveal expansion patterns (3,8), associations with landmarks (2), memories of old inhabitants (6). Although not mapped at the administrative level, documenting the location and name of these groups is warranted because their inclusion contributes important cultural knowledge that is embedded in the landscape. Boundaries also reveal cultural connections. The part of the boundary between Rohal and Sras Srang was identified by the locals (18) as an ancient path. Although today it is inconspicuous, it is possible that this path was one used to travel between temples in the Angkorian period, therefore having both modern and historical significance.



Other cultural features recorded in the landscape at Nokor Thom included local names for temples, indigenous spiritual sites (Neak Ta), and community meeting halls (Sala).  
The temple of Ta Prohm (5) is well known nationally and internationally – but documenting the local name (meaning Citadel of Taro) helped to identify the depth of local attachment to the temple. The story behind the alternative name told of a food source, and access to the temple surrounds. Another example is Kuticvara (7), a site of archaeological significance that was identified locally as Dob Khmoch, a name that reflects its local association with death.  
Although the temple Bantrey Kdei (15) has archaeological significance, a Neak Ta (16) at the site of a missing statue in front of the temple was identified by the locals. Although unassuming, this site still has significance to the local community. The community hall (9a), and its associated Neak Ta (9b), illustrates a modern attempt to establish a new Neak Ta site at the new community hall.  
The area locally known as Prei Thnal (4) is commonly referred to by outsiders as the South Bank of the West Baray (Lake) – a term that corresponds to the greater regional role of the structure. The local term translates to Forest Way, indicating the local significance of the feature.  
A prasat (small temple) to the east (12) was unknown to locals living in the Rohal area, but those living in the eastern section of Sras Srang knew of it. Overgrown with vegetation, its loss from the local community knowledge is an example of how attachment can be dependent on proximity. Interestingly, another site (10) identified by archaeologists as the site of a former temple was not recognized by the community – even by those living on the site. It appears that its cultural significance to the locals is minimal.

### Land Use as a Cultural Reference



Although temples (red circles) dominate the area, the villages and the farming land that supports them is rich in cultural features. Examples of these features can be seen in the local names given to areas of agricultural land use (pink). The word Veal refers to flat land used regularly for rice farming. Trapping is a pond used as a water supply. Each name provides a reference to the landscape and the people that have lived in it. Documenting these names provides a link to the past, verifying connections and explaining land use history in the area.

### Mapping Methods



- Map Biography
- APSARA staff involvement
- Use of historical sources (especially maps)
- Participatory methods (mostly interviews)
- Using image maps to plot significant features
- Adding intangible attributes to tangible features
- Developing Land Use Classifications based on local descriptions

### Observations

- Wealth of spatial references in oral histories
- Attachment to the landscape identified
- The role of proximity in the identification of attachment
- Observation at the village level is useful to find landscape information and connections to the past
- Identification of Khmer terms for landscape features and land use patterns
- Local naming of archaeological features
- Role of women in retaining landscape history

### Directions

- A Cultural Landscape Mapping Manual for Angkor
- A register of local landscape features
- Local land use Classification System
- Detailed mapping of landscape change
- Spatial representation of intangible heritage
- Cultural Landscape Atlas (based on local level)
- Community Land Use Maps (as planning and negotiation tools)



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Figure 7.2.9: Local landscape knowledge and cultural heritage mapping (Source: Elizabeth Moylan, University of Sydney)

## 7.3 - Indonesia: *The Restoration of Borobudur*

### Background

*The Restoration of Borobudur* published by UNESCO in 2005 in association with the Ministry of Culture and Tourism in Indonesia, documents a long and multifaceted project for the restoration and ongoing conservation of Candi Borobudur focusing on the period between 1973 and 1983. This particularly important episode in the restoration and conservation of the Buddhist temple dates back to the 1960s although preservation efforts span nearly two centuries; records being available from as early as 1814.

The Borobudur case study illustrates the structure of cultural mapping approaches and analyses required for the development and implementation of a large-scale program of documentation, inventourisation and planning necessary to restore and conserve a World Heritage site.

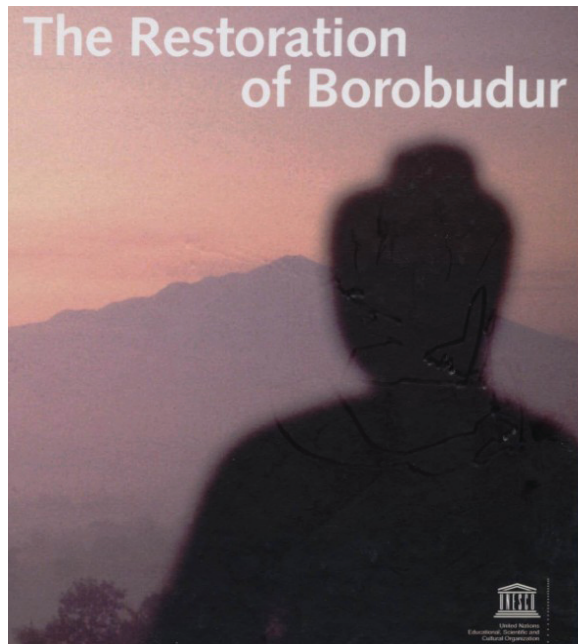


Figure 7.3.1: Front cover of the text *The Restoration of Borobudur*, UNESCO Publishing, Paris 2005.



Figure 7.3.2: The view from the platform at the foot of the temple and detail of relief carving on stone panel. (Ken Taylor)

### History

While the conservation and restoration of the Borobudur temple can be considered as an ongoing program, its most significant restoration effort occurred over the decade 1973-1983. This program was coordinated by UNESCO and *The Restoration of Borobudur* text focuses extensively of this period. Professor Soekmono, Indonesia's first archaeologist served as project manager on Borobudur from 1971 until 1983.



*Its restoration [1973-1983] prevented the complete loss of this monument and is considered to be the most successful endeavour of its kind ever undertaken. Hopefully, the completion of the restoration project will now be followed by further improvements in both preservation techniques and utilization of this monument that will ensure it endures for another 1,000 years. These developments, in addition to maintenance of the site, will be our challenges in the years to come, while preservation improvements will focus on not only tangible, but also intangible culture.<sup>1</sup>*

Borobudur's inscription on the World Heritage List in 1991, eight years after the end of the restoration project, represents a key outcome and development for the ongoing management of the temple. The criteria supporting inclusion on the World Heritage List were that the site:

- i) Represented a unique artistic achievement, a masterpiece of human creative genius;
- ii) Exerted great influence, over a span of time or within a cultural area of the world, on developments in architecture, monumental arts, or town planning and landscaping; and

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

The outstanding universal value of Borobudur and its evocative relationship with its setting is demonstrable. 'Borobudur stands in the centre of the fertile and richly watered Kedu Plains flanked to the south by the jagged Menoreh Hills and to the east and north from Mount Merapi by a series of volcanic peaks linked by an undulating ridge (Figures 7.3.1 & 3). The setting is a gigantic amphitheatre with Borobudur standing in the middle on a low hill creating a memorable and evocative effect. The whole landscape ensemble is a vast outdoor museum of theatrical proportions. The shape of Candi Borobudur itself mirrors the volcanic peaks. The sight of the monument rising out of the landscape is awe-inspiring. Its presence in this landscape suggests an association between the monument and its setting that is rich in Buddhist meaning with Hindu overtones.'<sup>2</sup>



**Figure 7.3.3: Views into the landscape** (Ken Taylor)

*I pay homage to the Cosmic Mountain of the Perfect Buddhas ... endowed with the awe-inspiring power of wisdom, - whose caves are knowledge, whose rock is excellent tradition, whose brilliance is owing to its relic: the Good Wisdom whose streams are love, whose forests are meditation – truly the Mount of Few Desires, which is not shaken by the eight horrible winds: the worldly qualities. (The Ratu Boko Inscription of 792 AD)*

In 2005 Koichiro Matsuura, former Director General of UNESCO, reported that 2.5 million people were visiting Borobudur annually. Two years earlier at the Fourth International Experts Meeting of Borobudur in 2003 he encouraged those participating to formulate a tourism development program that would benefit the local community. The second phase, a cooperative program between UNESCO, The Indonesian Ministry of Culture and Tourism with funding from UNESCO and Japan began in 2003 and focuses on meaning and relationships.

*UNESCO and the Ministry are working with local peoples, seeking to restore Borobudur's value both in terms of local understanding of its cultural and religious significance, and a source of local enterprise and income. As a Buddhist heritage monument located in a largely Muslim country, the revival of Borobudur's religious significance is being accomplished in the context of an inter-faith programme, led by a musical dialogue – an inseparable and vital part of the overall spiritual and cultural restoration of Borobudur.<sup>3</sup>*

### **Multi-layered mapping in the Restoration of Borobudur project**

The 1973-83 restoration of Borobudur was a multi-layered undertaking because of the scale of the monument, its location and structure and its advanced state of decay in the early 1970s. The deterioration of the temple resulted from interrelated causes including the tropical

climate, the site and surrounding geology and hydrology, biological impacts and structural problems associated with the monument's design and construction including building materials. Processes of deterioration are evident in different phenomena and characteristics at both macro and micro levels. A variety of studies incorporating mapping techniques have been used at Borobudur to understand the scope of the monument's deterioration and develop approaches, processes and methods for restoration work and for the sustainable conservation of what is a highly complex system.

Mapping and related investigations can be grouped under activities such as documenting, inventorying, analysing, planning and monitoring. The key products, processes and techniques used to gather, analyse and present data as part of these activities were:

- aerial photography
- photography and drawing
- planar mapping
- architectural drawings and plans
- engineering plans and drawings
- charts
- photogrammetry and surveying
- inventorying.

Their applications in the project are outlined in Table 7.3.1



**Table 7.3.1:**  
The range of mapping and related techniques used in the restoration of Borobudur

### Aerial photography

Provided information on the sighting and location of Borobudur in the Central Java landscape as well as the scale of the site, its ten-level structure and design and relationships, for example between terraces, platforms, gates and stairs.

(Photo 2.1.1, p. 25)

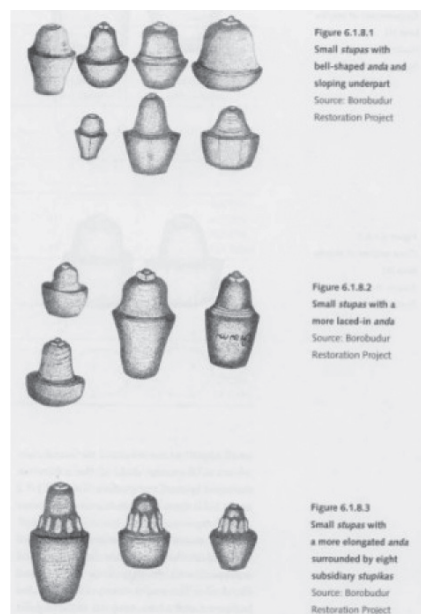
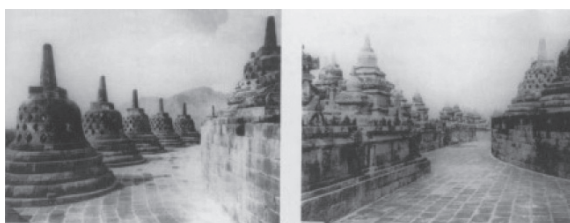


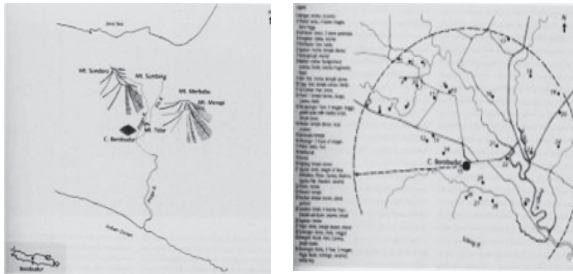
### Photography and drawings

Recorded information on the condition of structures and sculptural forms. Some historic photographs such as those from N J Krom's 1927 *Borobudur* provided historic information on structural changes. Rebuilt sections of the monument were photographed to record completion of restoration as well as for future monitoring of the growth of algae, fungi, lichens, mosses and associated biological systems.

Drawings were used to document archaeological finds as well as the location of individual building elements particularly before dismantling so that measurements of joints and layers could be recorded and incorporated into working plans and ensure correct remounting. They were also used to locate damage on stones and provide treatment recommendations.

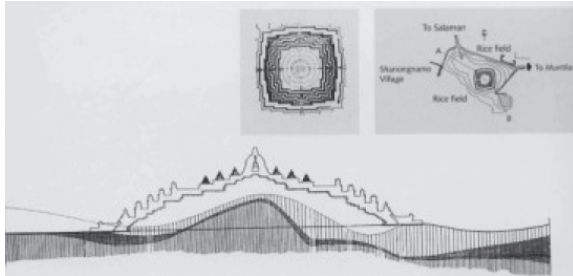
(Photos 3.1.3/4, p. 49 & Figs. 6.1.8.1/2/3, p. 153)





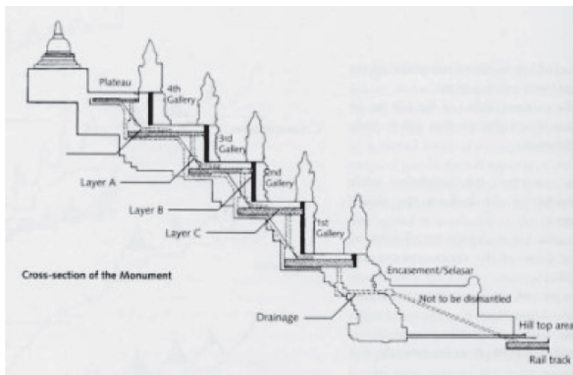
### Planar mapping

Was used in association with aerial photography to define the landscape and locate key natural features such as rivers and mountains as well as other monuments in the Borobudur locality. (Figs. 2.1.2/3, p.27)



### Architectural drawings and plans

Were used to describe and document the design and structure of the monument, phases of construction and construction details. One interesting drawing was developed to show the correlation of architectural design and symbolic meaning. See Figure 7.3.3 (Fig. 2.2.1, p. 30)



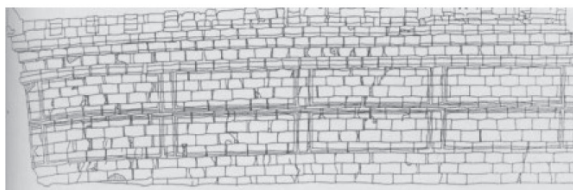
### Engineering plans and drawings

Were used to develop and document strategies for restoration and specifically restoration engineering such as the inclusion of drainage systems. Final drawings were used to guide engineering work. (Fig. 4.2.3 p. 72)



### Charts

Were used for planning, project control, communications and documentation of various processes such as the registration of stones during dismantling, treatment and rebuilding. (Fig. 6.1.7.1, p. 146)



### Photogrammetry and surveying

Photogrammetry was used extensively as part of the process of dismantling structures with particular attention given to relief panels. (Fig. 5.4.2, p. 103)



### Inventorying

Was used to document dismantled stones and missing stones as well as archaeological material associated with the site.

(Fig. 6.1.1.1, p.124)

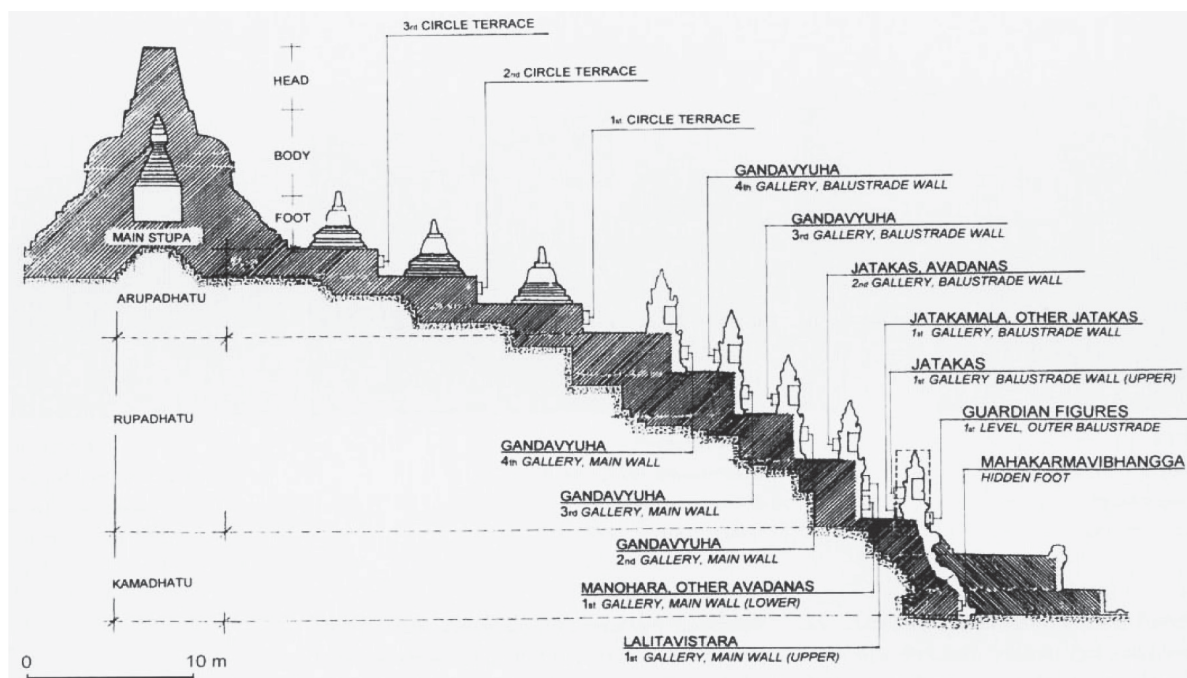


Figure 7.3.4: The correlation of architectural design and symbolic meaning (Source: The restoration of Borobudur, Figure 3.1.1 p. 50)

### Mapping the deterioration of stones

The mapping of stone deterioration was undertaken prior to restoration work. It is a good example of the level of detail in mapping applications at the micro level and is analogous to techniques used in collections mapping in museums and galleries for conservation planning and management. Stone mapping was used to provide quantitative and qualitative data on stone deterioration and was the main source of information for:

- documenting the condition of the monument at the micro level before restoration;
- developing work plans and human resource requirements; and
- quantity surveying for conservation materials.

The mapping of stone blocks was undertaken by the examination of individual pieces and recording on drawings at a scale of 1:10. The focus of the mapping was the relief walls and balustrades. These elements were examined to identify the causes of damage and decay, including physical-mechanical, chemical and biological processes and the specific deterioration characteristics (diseases) of each stone block was recorded on its own treatment card.

In this regard, Hubertus Sadirin<sup>4</sup> who was directly involved during the restoration of Borobudur between 1973 and 1983, and the Project Manager of the Borobudur Conservation Project, has highlighted the importance of such documentation as a fundamental component of the restoration works.

### Summary

The Borobudur restoration project is of great interest from a cultural mapping perspective because of the variety of mapping and associated techniques used to define the scope of the restoration challenge and the mechanisms and processes to plan and implement and then document the preservation process.

Mapping the monument has involved exploring the complexity of the site, the monument's structure, its structural problems, the condition of stonework, the interaction of the monument with its environment; geological, hydrological and climatic as well as human impact over centuries. Over the last two centuries human interactions on the site while at times negative have been largely positive despite long periods of neglect and inaction, vandalism, theft, inadequate or limited technology and the rapid development of tourism. While the restoration of Borobudur in the twenty-tens will involve a portfolio of new technologies such as GPS and GIS for gathering and managing data, the fundamental approach and structure of the project from a mapping perspective will be of continuing value for organisations planning projects of a similar scale.

*As one of the World Heritage Sites inscribed in 1991, the Borobudur Temple is not merely owned by Indonesia but also the international community. Therefore it is our task to safeguard Borobudur, not only in physical terms, but also from the cultural point of view, which includes the culture of the local community surrounding the site.*<sup>5</sup>



## 7.4 - Lao PDR

### Vientiane civil and religious architecture heritage trails

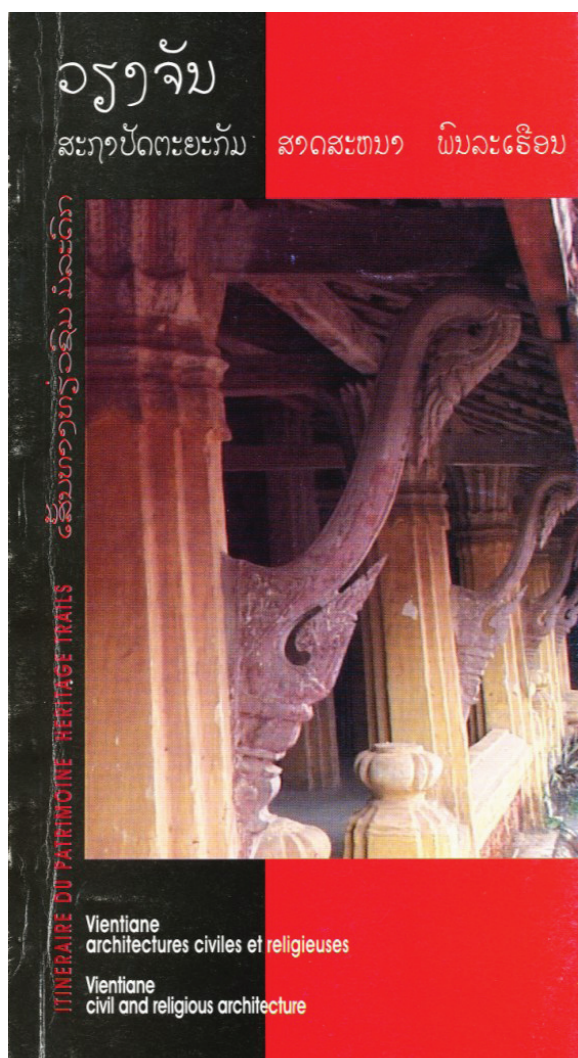


Figure 7.4.1: Front cover, *Vientiane civil and religious architecture heritage trails*, Institut de Recherche en Urbanisme, MCTPC, rue Dong, Palane, Vientiane, November 2003.<sup>1</sup>

*The structure of the City of Vientiane, its architecture and its landscape are in danger. The pursuit of development contributes to the disappearance of the architectural heritage and the landscape of Vientiane for the sake of modernity and economy. (From the back cover)*

The aim of the Vientiane guidebook is to provide an opportunity for locals and tourists to discover the rich historical fabric of the City and through this familiarisation with its scope, beauty and coherence, support the preservation and sustainability of the Vientiane landscape and its architecture.

#### Structure

The Vientiane heritage trails booklet presents three itineraries:

- Itinerary 1: religious architecture;
- Itinerary 2: dwellings and public facilities; and
- Itinerary 3: history and landscape.

The text is trilingual – Lao, French and English and includes two itinerary maps, short descriptions of various architectural features and locations and each building or monument is accompanied by a photograph. Figure 7.4.2 presents the map of Itineraries 1 and 2. Here capital letters are used to locate religious buildings and numerals are used for civil dwellings and public facilities.



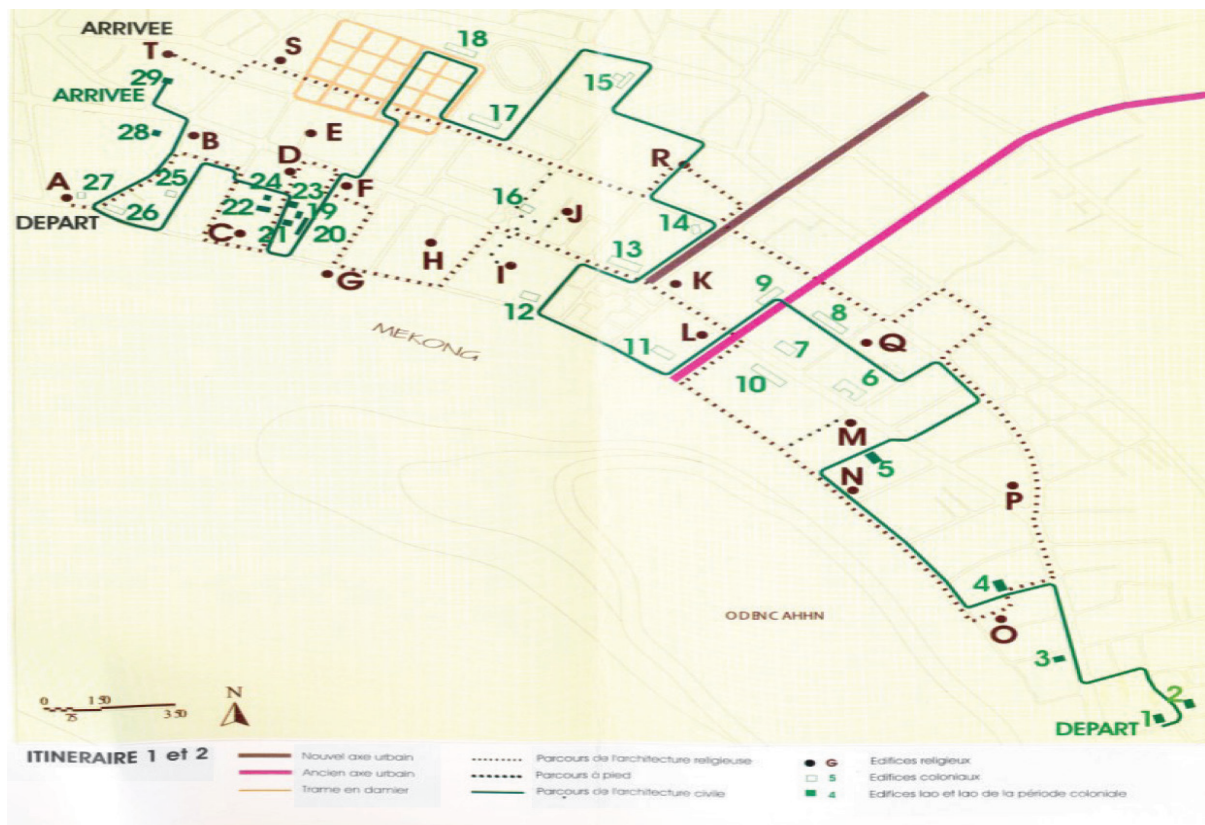


Figure 7.4.2: Heritage trail guide for itineraries 1 and 2 (Source: MCTPC)

A typical extract from the guide follows:

#### **That Dam**

*These days known as the 'black stupa', That Dam was erected in the 16th century, and at that time, it was called the 'gold stupa' because it was actually covered with this precious metal. It was pillaged at the time of the sack of Vientiane in 1827-1828 and its current name was given by the people to remember this event. It is equally possible that there was confusion between the word dam and kham in the language (dam means black and kham means gold).*



Figure 7.4.3: That Dam, Vientiane (Ian Cook)

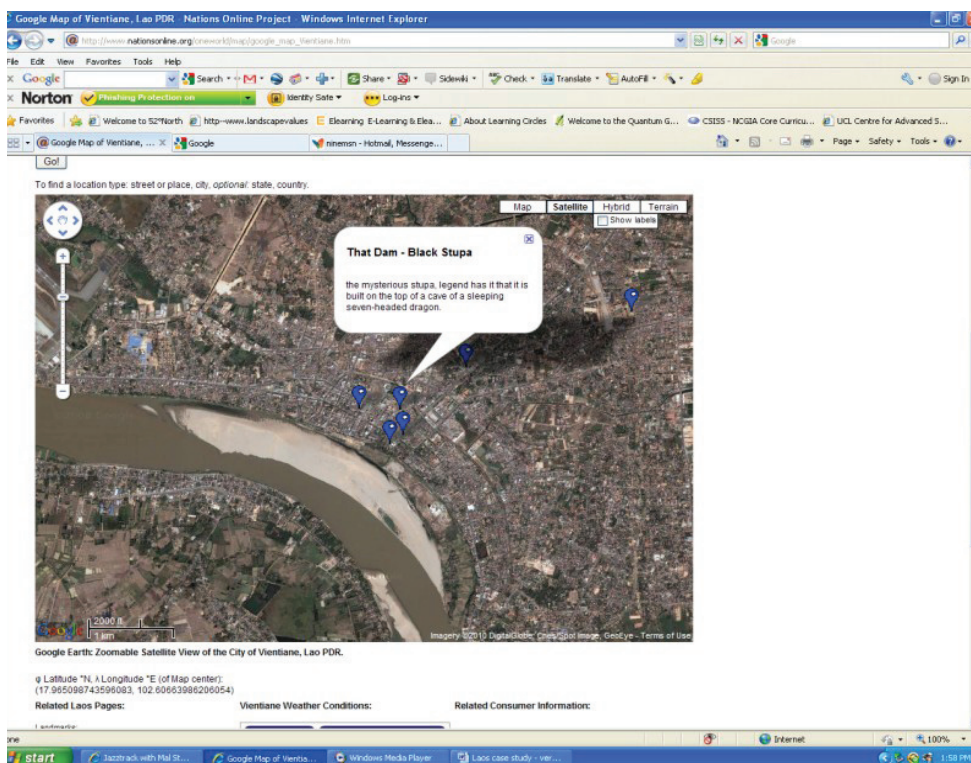


Figure 7.4.4: Location of That Dam in a Google satellite image of Vientiane (Source: Google Maps)



Figure 7.4.5: Typical colonial villas in the French style found in many locations throughout the City. (Ian Cook)





**Figure 7.4.5: Typical colonial villas in the French style found in many locations throughout the City.** (Ian Cook)

### Itinerary 3

Itinerary 3 provides an insight into Vientiane's history and landscape. By doing so it defines the context for the civil and religious architecture featured in Itineraries 1 and 2. The approach is unusual and helps to strengthen the objectives of the project by providing trail participants with a coherent overview of the City.

### Where does it fit?

*Vientiane civil and religious architecture heritage trails* is an example of cultural mapping as a vehicle for facilitating engagement with a specific heritage environment. The underlying concept of the project is that by creating a tri-lingual guide for both locals and tourists (national and

international), it will allow trail participants to gain personal knowledge and familiarity with the landscape and its heritage content. This is achieved by walking through the streets of the City, examining buildings and sites and reading the accompanying entries in the guide. It is believed that such personal engagement with the City's heritage will lead to stronger support for environmental protection from unbridled development. The guide offers the tourist a quality visual and intellectual experience favouring repeat visits to Vientiane that would strengthen the case for enhanced heritage protection from an economic development perspective.

## 7.5 - Malaysia

### Kampung Losong, Kuala Terengganu



Figure 7.5.1: Kuala Terengganu on the east coast of Malaysia (Source: Ministry of Information, Communication and Culture, Malaysia)

Kampung Losong is on the outskirts of Kuala Terengganu. It is one of a number of Malay villages or *kampungs* in the city, which is the capital of Terengganu State in the northeast of peninsular Malaysia. The sultanate of Terengganu was one of the first Malay kingdoms to adopt Islam as its state religion as evidenced from the Arabic Terengganu Inscription Stone (*Batu Bersurat Terengganu*) of BP 1303.

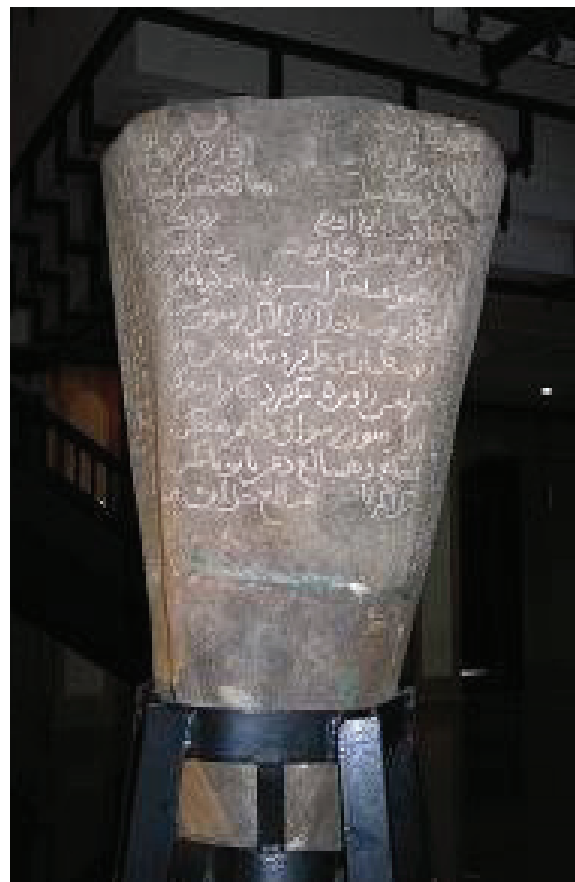


Figure 7.5.2: Terengganu Inscription Stone (*Batu Bersurat Terengganu*<sup>1</sup>) (Source: Ministry of Information, Communication and Culture, Malaysia)

With a predominantly Malay population, Terengganu is strongly influenced by Malay traditions resulting in a distinctive local culture exhibiting a unique measure of elegance and refinement. This is reflected in the fine crafts produced here, including *batik* printing, *songket* weaving, and bronze ware as well as the distinct customs and traditions related to food preparation and boat manufacture.



**Figure 7.5.3: Songket on sale in Kuala Terengganu**  
(Source: Ministry of Information, Communication and Culture, Malaysia)



**Figure 7.5.4: A bird's eye view of the Muzium Negeri Terengganu (State Museum Complex),** (Source: Ministry of Information, Communication and Culture, Malaysia)

### The case study

The Kampung Losong cultural mapping case study is an example of narrative mapping with a strong focus on historical information. It focuses on local craft and culinary traditions (cottage industries). It is an example of mapping intangible cultural heritage practice and using heritage to promote economic development, especially through tourism. The creation of the state museum has played an important role as part of the delivery of this development strategy.

### The place

*Kampung Losong* is located on the southern banks of the Terengganu River close to its mouth at what is a vital crossing point of the river. This used to be by ferry; the jetty, which still stands by the river, marks this era of thriving importance, now superseded by the construction of a bridge. The establishment of the *Kompleks Muzium Negeri Terengganu* (State Museum Complex) and associated upgrading of road infrastructure have revitalised the importance of the village for outsiders.

*Losong*, as it is known locally, is famous today for its *keropok lekor* cottage industry. This cracker is a traditional Malay snack made primarily from fish paste mixed with sago, a flowery starch made from the pith of the *Sagu* palm tree (*Metraxylon sagu*). *Sagu* making is a traditional Malay (and Austronesian) food-processing technology. Other cottage industries associated with the local food industry are *keropok kering* (dried crackers, fried before serving) and *ikan masin* (dried fish). *Batik* manufacture and songket weaving are also practised, but not to the commercial extent of other parts of Terengganu. But the area does house the largest museum in Malaysia; the *Muzium Negeri Terengganu* built to stimulate economic development in the area.

Local tradition suggests that *Kampung Losong* was originally a *Bugis* settlement named after Losong the Bugis warrior who came to the area with his people who were well-known seafarers in the Southeast Asian region, originally from Sulawesi in Indonesia. The Losong area has flourished since the first settlement. There is a number of old Malay timber houses still standing, including one that is 150 years old. Traditional timber houses are maintained albeit with various renovations reflecting modern needs. From the



1930s to the early 1970s Losong was an important point on coastal and land routes because of the ferry crossing. With the construction of the Manir Bridge fewer visitors were seen and the area became less popular.

### The State Museum

The opening of the *Kompleks Muzium Negeri Terengganu* in 1994 with associated road improvements have re-established Bukit Losong as a focal point, attracting local and international tourists. The Terengganu State Museum Complex houses a main museum, a maritime museum,

a fisheries museum, four traditional houses and botanic and herb gardens. The complex architecture of the main museum building reflects the traditional architectural style of Terengganu, being on 16 stilts with 4 adjoining blocks to represent a big family.

The ten galleries at the Terengganu State museum complex present a wide variety of exhibits ranging from textiles, crafts, history, royalty, nature, art, petroleum, Islam, new generation and contemporary arts.



**Figure 7.5.5: Views of the Kompleks Muzium Negeri Terengganu**  
(Source: Ministry of Information, Communication and Culture, Malaysia)



**Figure 7.5.5: Views of the Kompleks Muzium Negeri Terengganu**  
(Source: Ministry of Information, Communication and Culture, Malaysia)

### **Keropok cottage industry**

*Losong* is synonymous with *Keropok Lekor* because of the numerous street stalls making this local food product. The stalls and their wares contribute to a sense of local distinctiveness. The *keropok* cottage industry and other fish products developed from traditional Malay food making practices are a response to the impact of the monsoon season at the end of the year on the local fishing industry. This is the time when rain, strong winds and high seas make fishing impossible. The response by locals has been the development of various ingenious food-processing technologies, allowing them to process fish products from the fishing season for use during the rainy season. Examples include *ikan kering* (dried fish), and budu (pickled fish fry).



**Figure 7.5.6: Frying keropok lekor and keropok lekor for sale** (Source: Ministry of Information, Communication and Culture, Malaysia)



There are two types of *keropok*, *keropok lekor* and *keropok keping*. The main ingredient is *ikan parang* (tamban fish) with *ikan parang* (sword fish), *udang* (prawns) and *sotong* (calamari or cuttlefish) as substitutes. The fish is minced into paste and mixed with *sagu* or other kinds of flour. *Keropok lekor* is rolled and boiled, then eaten as is or deep fried. *Keropok keping* requires slicing blocks of the *keropok* mixture into thin slices and sun dried. The dried slices are then deep fried.

### Batik manufacture

Batik making in Losong is a small scale industry and the products are not marketed widely. Batik production involves the application of wax to parts of the cloth to be left undyed; the cloth being dipped into one or more dye solutions. The process is repeated a number of times until the required pattern and colours are fixed. Wax application is done free-hand or by using stamps. The multiple applications of wax and dyeing produce the strikingly colourful batik textiles traditionally worn by Malay women as sarongs.



produce fine crafts that represent the best the state offers. *Batiks* and *songkets* are renowned for their singular styles and detailed work making them distinctive. Local bronze ware shows fine craftsmanship and in conjunction with superior metallurgy techniques, results in works of outstanding quality. State boat-makers also produce uniquely crafted boats that express cogently the cultural values of the Malays.

The crafts of Terengganu Malays are special and distinctive. The marked difference from Malays elsewhere make these crafts very desirable for tourists looking for artefacts of real difference in a world where homogeneity becomes more and more prevalent.

The Terengganu crafts need special support to ensure the centuries-old techniques are not forgotten and lost. For example the traditional dyeing techniques produce subtle colours quite distinct from modern production. There is potential here for further cultural mapping work



**Figure 7.5.7: Batik free-hand wax application (mencanting) and batik cloth being dipped in pigment**  
(Source: Ministry of Information, Communication and Culture, Malaysia)

### The future

Losong in particular and Terengganu generally, have many local crafts that have potential for further creative and economic development. There is still a rich supply of craftsmen who can

with the local communities to explore ways of capacity building, marketing and production of products such as videos and DVDs disseminating information and awareness-raising for tourists.

## 7.6 - Myanmar

### Buddha images and styles

#### Geography and cultural influences

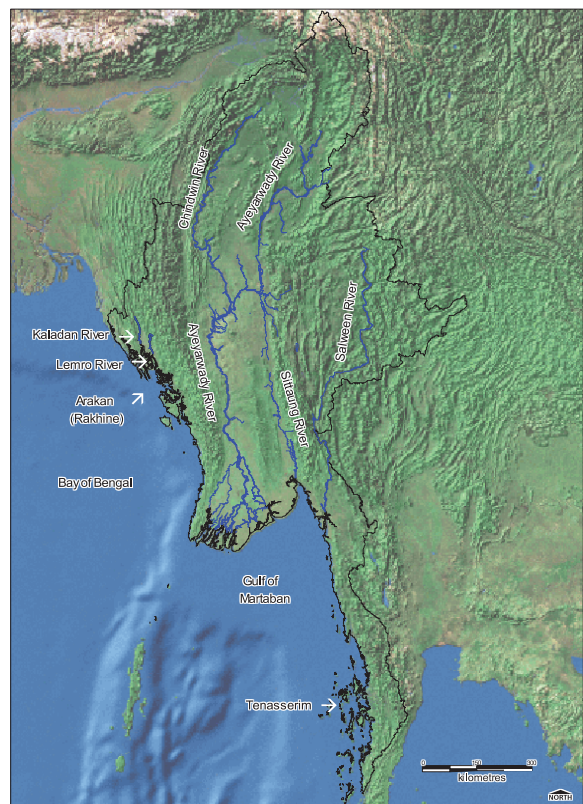
Surrounded on three sides by mountains and on the fourth by sea, Myanmar forms a distinct geographical unit. The mountains and rivers in Myanmar run from north to south. The Ayeyarwady River divides the country and its valley constitutes the real heartland of the country. The Chindwin River in the west and Thanlwin in the east run parallel to the Ayeyarwady. Myanmar shares borders with Bangladesh, China, Lao PDR and Thailand. Myanmar's early cultural history was influenced greatly by the arrival of Buddhism, during the first centuries of the common era. The initial wave was from India, though over subsequent centuries Buddhist influences from China, and other regions of Southeast Asia were felt in Myanmar. Myanmar culture adapted and integrated aspects of these external influences while developing its own distinct form of Buddhist practice.

#### Buddha styles

Buddha images in Myanmar vary greatly in appearance based on geography and historical period. While iconography of the Buddha image is often shared across Myanmar, the stylistic appearances are varied and often very distinct. Myanmar's Buddhist art styles as reflected in sculpture can be mapped in terms of key historical periods. The earliest forms of Buddha image relate to the Pyu, Rakhine and Mon cultures. Images from each group are quite different in their appearance. Later artistic styles include the Bagan, Inwa, Konbaung and Mandalay styles. There are also more recent versions of the Rakhine and Mon Buddha image which reflect later independent cultural developments, all within Myanmar's borders.<sup>1</sup>

#### 1. Pyu civilisation

The Pyu peoples occupied the Ayeyarwaddy Valley from the *Shwebo* district in the north to the Pyay district in central Myanmar from around the beginnings of the common era. Beikthano, Halin and Srikestra were prominent cities at different times over the next nine centuries. Contact with India resulted in Hindu and Buddhist influences on Pyu culture though Buddhist imagery dominated. This is most evident at Srikestra (Pyay District) where the majority of Pyu artefacts have been found. Archaeological excavations



**Figure 7.6.1: Myanmar regional landform: 'surrounded on three sides by mountains and on the fourth by sea'** (Source: Bob Hudson<sup>3</sup>)

have yielded votive tablets of Buddha figures, stone Buddha image sculptures, embossed gold Buddha images and stone slabs bearing Pyu inscriptions. All are indicative of the presence of a well organised society. The Pyu embraced Buddhist teachings and they appear to have been gradually assimilated by the Myanmar and sometime after the twelfth century BP ceased to exist as an identifiable ethnic group.<sup>2</sup> Imagery that can be identified as 'Pyu' also disappeared around this time.

## 2. Rakhine Civilisation

Rakhine (Arakan) State is situated in the westernmost part of Myanmar. The Rakhine ethnic group consists of Rakhine, Khamee, Daingnet, Mro and Thet. The majority of people are Buddhists. Rakhine has a long history and chronicles mention that the Danyawaddy kingdom was founded before 4000 BCE. The country was known historically as the grain country (Danyawaddy) dating from the first to fourth centuries BCE.

The *Vesali* kingdom, 10 kilometres south of Danyawaddy, flourished between the fourth and ninth centuries. Vesali is one of the ancient cities of the Rakhine (Arakan). Buddhism was supported by the Vesali kingdom. Given the region's close proximity to Buddhism's origins in northern India, it is likely the Rakhine region experienced Buddhist influence very early in its history.

Buddhist images from the first millennium CE include finely modelled bronzes made using the lost wax method, and stone carvings. Rakhine cities succeeded each other on the lowlands of the Lemro River. All the city-states flourished during the *Lemro period*, which began about the middle of the tenth century and lasted more



**Figures 7.6.2: Pyu stone Buddha Pyay Museum**  
(Source: C. Galloway)

than 500 years playing an important role bridging Vesali and Mrauk-U. Theravada Buddhism became more prominent at this time.

*Mrauk-U* was founded in 1430 CE and became the seat of the Rakhine dynasty from 1430 to 1785 CE. It lies 100 kilometres from the coast, but the largest ocean-going ships of that period could reach it through a network of deep tributaries. This gave it the advantages of a port, without the attendant risk of surprise by an enemy fleet. It was a natural focus for trade on the easterly shore of Bengal.

Rakhine kings extended westwards to Dacca and Tippera (now in Bangladesh), even raiding as far as Murshidabad. The Sundarbans, Noakhali and Tippera paid tribute to Rakhine for a long



time. The Myanmar kingdom was invaded and for a short time Rakhine held the lower part of the delta and even extended its influence to Muttama (Southern Myanmar). At the zenith of Mrauk-U's splendour, the capital thronged with peoples of various races from different parts of the kingdom and trade was also at its peak. During the early period of Europe's colonial expansion from the 17<sup>th</sup> century the Portuguese and the Dutch established a presence in Mrauk-U. In 1785, it was conquered by the Myanmar king Bodawphaya (1782-1819).

### 3. Mon civilisation

The Mon State is located in lower Myanmar and the majority of inhabitants are now Mons and Bamars. The Mon are the earliest known inhabitants of the region, establishing cities from the early centuries of the common era. The region is referred to in chronicles as Suvannabhumi (land of Gold) and Ramannadesa (Land of the Ramanna, a historical name for the Mon). Both Hinduism and Buddhism were known as evidenced by large stone sculptures representing Hindu and Buddhist imagery. The Mon share

ethnic links with neighbouring Mon communities in modern-day Thailand.

The Mon city of Thaton plays a significant role in Myanmar histories as it is from here that King Anawrahta, the first historical king of the Bamars, obtained copies of the Buddhist Tipitaka, the Buddhist canon, in the eleventh century. According to local histories Thaton was the home of Buddhaghosa, a famous Buddhist commentator, during the fifth century. There are relatively few Buddha images remaining from this early period, however, those that do have a distinct form which bears some similarities to the Mon-Dvaravati sculptures of Thailand from a similar time.

After coming under Pagan's sovereignty during the eleventh century, the Mon established the Hanthawaddy kingdom following the decline of Pagan in the late thirteenth century. Hanthawaddy was a prominent Mon polity until the sixteenth century. The Mon continued to retain a distinct cultural identity and the later Buddha images reflect this.



**Figure 7.6.3: Examples of Mon Buddha images: left - Mon period, c.6<sup>th</sup> century Thaton; right, Mon period, c.18<sup>th</sup> century, from Pa-an caves** (Source: G.Luce, *Phases of Pre-Pagan Burma*(1985) vol.2, plate 96.e, and ASEAN-COCI, Myanmar)

## Later developments

### Bagan (Myanmar)

The Bagan period represents the rise of the Bamar. Myanmar tradition has it that Bagan was founded in the early second century. It is not until the reign of Anawrahta (r.1044-1077), the forty-second king on a list of legendary rulers, that Bagan and its kingdom move into the clear light of history. The two and a half centuries from Anawrahta's accession to the thrones in 1044 to the flight of Narathihapate (1256-1287) from the capital in 1283 in the face of the Mongol invasion, were the years of Bagan's greatness. The kingdom stretched from Bhamo in the north and far down to the south, from the Thanlwin river in the east to the Western Yoma (Mountain) in the west.

A distinct form of Buddha image, linked closely to that of Pala India, emerged early on in the Pagan period. Shortly thereafter, a fully independent style emerged that is distinctly Myanmar. During

the Bagan period Theravada Buddhism was firmly established as the foundation of Buddhism in Myanmar.

### Interpretation

The analysis of Buddha sculpture styles in terms of historical geography and photographs is complex but there is scope to create a temporal map of Buddha images. The development of Buddha styles from the earliest times in Myanmar to the present day are not reflected by a simple linear evolution, but through a series of sometimes parallel developments specific to the rise and fall of particular kingdoms or centres of power and analysis is made complicated by the ongoing practice of the manufacture of replicas and reproductions. Style-change could be mapped in terms of a multilayered system consisting of beliefs, aesthetics, craft practice, materials, location, and time line. Such a study could be further developed by using the multi-layer capabilities of GIS (See Chapter 8) in association with GPS.



**Figure 7.6.4: Buddha images from the early Bagan period, left, Ananda temple, c.1100 & mid Bagan period, right, Gawdaw-palin, late twelfth century. (Source: C.Galloway<sup>4</sup>)**

## 7.7 - Philippines

### Mapping the Heritage City of Vigan

Ilocos Sur Province, the Philippines

#### Transforming heritage resources for economic and societal development

Project Manager: Associate Professor Eric Babar Zerrudo

Center for Conservation of Cultural Property and Environment in the Tropics, University of Santo Tomas, Manila



**Figure 7.7.1** Map of the historic city of Vigan  
(Source: University of Santo Tomas)

#### Introduction

*Vigan is unique among the Philippines towns because it is the country's most extensive and only surviving historic city that dates back to the 15<sup>th</sup> century Spanish colonial period. The name Vigan comes from bigaa, the local plant term for *alcasia macroniza*, a giant taro plant that grows in the banks of the Metizo River.<sup>1</sup>*

Vigan was declared a World Heritage site in 1999. It is the most intact 19<sup>th</sup> century district with

the fusion of Asian and European architectural and artistic expressions in the Philippines. It has a rich fabric of heritage resources; natural, built, intangible and movable. The local government has developed a Vigan Master Plan and the Vigan Conservation Guidelines Municipal Ordinance No. 4 and has embarked on various community programs that protect and enliven the heritage precinct.<sup>2</sup>

The cultural mapping of the City of Vigan was undertaken over a six-month period between June and December 2006 by teams of citizens and heritage and other professionals lead by Eric Zerrudo from the University of Santo Tomas. Project funding came from the City Government of Vigan as well as the Center for Conservation of Cultural Property and Environment in the Tropics, University of Santo Thomas, Manila.

The goal of the project was to identify and map Vigan's heritage resources holistically and then use mapping information to conceptualise and develop activities and projects to add value to community life; both economically and socially. Because the project included mappings of natural, built, movable and intangible heritage it can be viewed as a benchmarking exercise in the integrated or coherent approach to cultural mapping.

The project is also notable for the broad range of people who participated in the program including: academics, architects, business owners, consultants, engineers, faculty and students of the University of Santo Tomas, homeowners, local government officials, journalists, policy makers, public school teachers, nuns, tourism officers and urban planners.





**Figure 7.7.2: The Heritage mapping team celebrates the conclusion of the project in 2007** (Source: University of Santo Tomas)

### Methodology

The project methodology was based on a model consisting of eight key elements:

1. Identifying resources
2. Interpreting and recording
3. Generating interest and appreciation
4. Conducting community participatory activities
5. Undertaking skills development and capacity building workshops
6. Evaluating existing heritage programs
7. Defining and initiating practical applications
8. Developing useful products.

Significance methodology, based on that outlined in the *Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 1999* was a key guiding philosophical and operational principle for the project. For further information on the *Burra Charter* please see relevant sections in Chapters 5 and 8.

The mapping process involved physical, oral and archival investigations and data collection utilised hard-copy survey forms designed for specific heritage resources including survey templates for:

- Natural heritage mapping for plants and animals
- Cultural mapping for intangible heritage
- Cultural mapping for built heritage
- Natural heritage mapping for landscapes

As well as the above templates, a heritage mapping summary form covering natural, built, intangible and movable heritage was available. Thirteen volumes of data were collected by the survey teams. Interestingly, approximately half the volume of information collected related to intangible heritage.

### Outcomes

In broad terms two important strategic outcomes were achieved. The first was establishing a concrete understanding of the integral relationship between heritage and development for those involved in the project. This led to the development of a package of initiatives for the City including those summarised below. The second was the collection and collation of a substantial compendium of research data for conservation advocacy, planning, future reference and heritage monitoring.

Practical project achievements were far reaching in scope and scale from education to urban planning. They covered:

- The creation of new and strengthening existing community organizations.
- Drafting of amendments to and the review of the Vigan conservation ordinance. This included the definition and use of significance statements for all built heritage projects, the definition of conservation terms, the reconstitution of the Vigan Conservation Council and the establishment of an annual heritage fund for the city.

- Undertaking project feasibility case studies of abandoned spaces & structures with respect to potential for adaptive reuse.
- The development of heritage based curricula for elementary and high schools.
- The development and manufacture of commercial products for the tourism market.
- Establishing an accreditation system and providing continuing education for architects practicing within the city's core and buffer zones.
- The establishment of the Talleres Workshop for traditional skills.
- The staging of an exhibition on the project at Santo Tomas University as well as the city's cultural centre.
- The development of the Buridek Vigan Children's Museum.
- Establishing new heritage and cultural tourism programs: TAWID, an NGO concerned with history and culture with a regular scholarly publication, the Vigan Historical Society, a university based Ilocano studies centre and the United Architects of the Philippines Ciudad Fernandina Chapter.
- Catalysing the rehabilitation of the city's river systems for communication, transport, education and heritage promotion.
- Feeding into preparations for the organizational set-up of the Metro Vigan concept involving four other adjacent municipalities.

### Learning outcomes

The scope and scale of the Vigan Heritage Mapping project is very substantial and the list of outcomes is impressive to say the least. As one would expect, the learning outcomes from

such an initiative would also be expected to be considerable.

Like many other heritage projects, funding was seen to be a key issue for both presenting data and developing implementable activities. Funding issues related to both specific project outputs, such as the need for the publication budget to have included funds for the production of a Vigan heritage map or maps useful for future site management and tourism, and broader, strategic and developmental thrusts. For example, the potential value of a contingency for the seed funding of applied projects would have proved valuable. In addition, resources to include a special module on funds management and cultural industries as part of the documentation package was seen as being significantly useful for those involved in project planning for future cultural mapping projects.

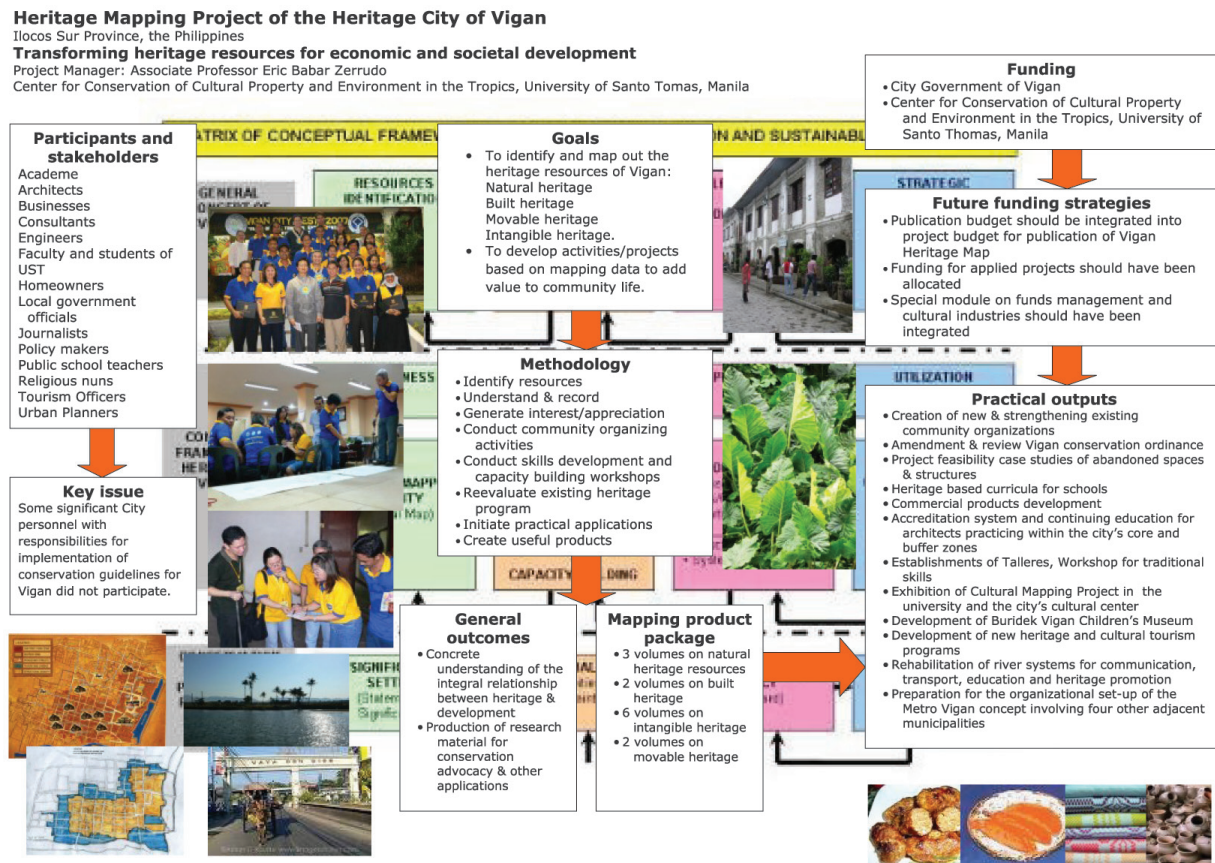
Finally, while community-wide participation in the project was commendable, some significant City personnel with responsibilities for implementation of conservation guidelines for Vigan did not participate. While this situation was beyond the control of the project's managers, it was seen as an unfortunate outcome in terms of complete community-wide ownership of the project and its outputs.

This is an issue which is important for all cultural mapping projects and highlights the need for robust communications and stakeholder strategies to be developed in the project-planning phase and modified and refined throughout project implementation. Notwithstanding the above, it is sometimes not possible to engage all the desired stakeholders during a project. In these circumstances it may be useful to bring such individuals and organisations into the project at a later stage, especially if it develops into one or more implementation projects.



**General schematic**

A diagram showing the relationships between project elements and project outcomes is presented in the accompanying chart. See Figure 7.7.3.



**Figure 7.7.3** Heritage Mapping Project of the Heritage City of Vigan (Source: University of Santo Tomas)

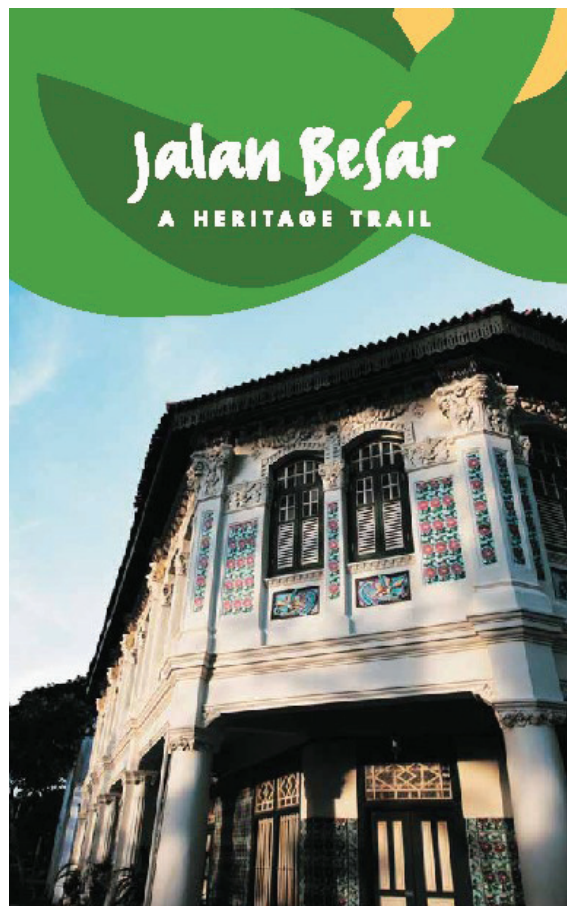
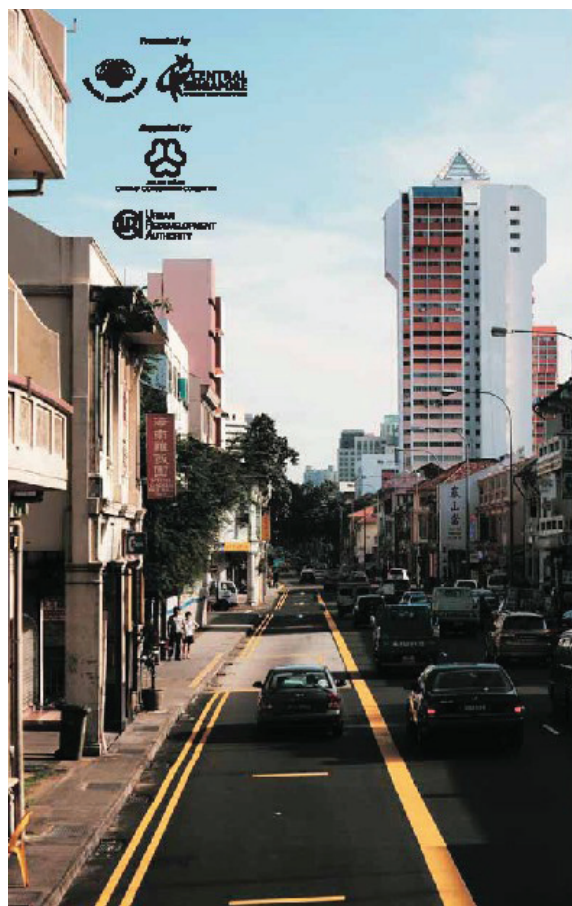


**Figure 7.8.1: Jalan Besar, Singapore** (Source: Education and Outreach Division, National Heritage Board, Singapore)



## 7.8 – Singapore

### The Jalan Besar community heritage trail



**Figure 7.8.2:** The cover of the Jalan Besar Heritage Trail booklet (Source: Education and Outreach Division, National Heritage Board, Singapore)

#### Introduction

It is generally accepted that the more unique and special a city is the more chances it has to succeed.<sup>1</sup> An example of this can be seen in Singapore where a change in urban planning policy prompted an about-face in the late-1980s from a universal demolish and rebuild approach to one which saw reinforcing and integrating past heritage with present developments. A major factor in this change was a 1989 planning act amendment resulting in the appointment of a conservation authority, designation of

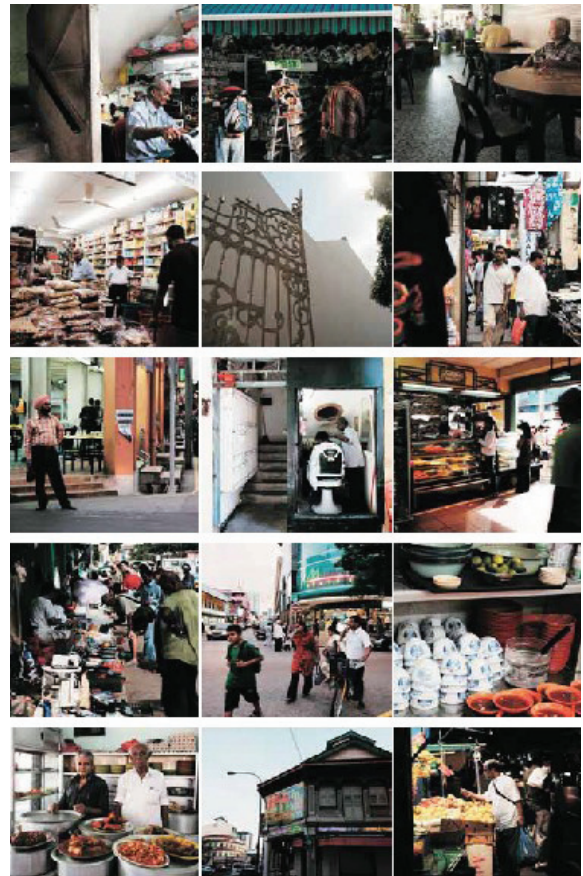
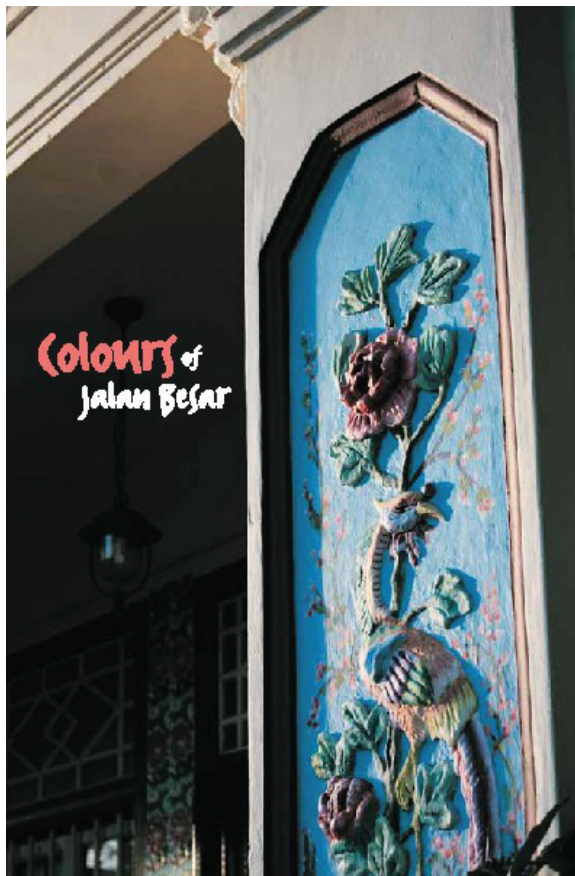
conservation areas with associated conservation requirements and guidelines. The number of identified conservation areas has increased to more than ninety (total area 200 hectares).

Many of the conservation areas are interpreted and presented for both educational and tourism purposes through attractive, informative trail brochures such as for Jalan Besar and Balestier. Involving historic shophouse areas being saved from demolition and specific restoration

guidelines with information for owners to help protect authenticity, these Singapore exemplars demonstrate how change and adaptation towards improved environmental character shows how the past can inform and enhance the present and the future. Architecturally old and new combine to present a vigorous, lively sense of vibrant urban life, rather than simple preservation of old areas. The variety of old and new buildings, including high-rise framing skyline views, adds diversity and interest.

The *Jalan Besar A Heritage Trail* booklet and the accompanying information markers along the route were produced in 2006 and is a notable example of the above<sup>2</sup>. It is also an inspiring

and innovative approach to cultural mapping, particularly through its attractive heritage trail booklet branded as a community trail jointly presented by the National Heritage Board and the Central Singapore Community Development Council working with the community to document and mark community history. The booklet cleverly uses local stories and history, supplemented by quotations by long-time residents, to provide rich and engaging commentary on specific locations, thereby making the trail both a culturally rewarding and thought provoking experience. It is an informative example of highlighting local distinctiveness supported by the Jalan Besar Citizens' Consultative Committee and the Urban Redevelopment Authority



**Figure 7.8.3:** From the *Jalan Besar* trail booklet (Source: Education and Outreach Division, National Heritage Board, Singapore)



The Singapore National Heritage Board’s (NHB) vision is ‘to make heritage an enriching part of everyone’s life’. One of NHB’s outreach efforts has been the marking of heritage trails within the city. These trails have proven to be popular amongst Singaporeans, residents as well as tourists.

The Jalan Besar trail highlights the following sites located on the trail map:

Jalan Besar Stadium (2) <sup>3</sup>	Jalan Besar (3)
New World Gateway (4)	Lavender Street (5)
Kwong Wai Shiu Hospital (6)	Central Sikh Temple (7)
Boon Keng Estate, (former Bendemeer House)(8)	Chwee Kang Beo Temple (9)
Kallang Reclamation Project (10)	Sri Manmatha Karuneshvarar (11)



**Figure 7.8.4: The Jalan Besar Community Trail map** (Source: Education and Outreach Division, National Heritage Board, Singapore)

And other sites and places, such as 161 Lavender Street, Syed Alwi Road, the Petain Road shophouses and the former Kallang Gasworks, are described on various pages in the guide. Jalan Besar has a rich history and witnessed many changes to its landscape without losing its

old world charm. One of the first roads to be built in Singapore, Jalan Besar literally means big or wide road in Malay. It was cut through a betel nut plantation and fruit orchard owned by the Norris Brothers who had bought this land in 1830s for 113 rupees from the East India Company.





**Figure 7.8.5:** The Jalan Besar's marker bears the mangrove plant motif on its design, a reminder of the area's many swamps in the past (Source: Education and Outreach Division, National Heritage Board, Singapore)

Today you can still find shophouses and buildings from the late nineteenth to mid-twentieth century along the Jalan Besar trail. Many of the roads in the area were named in 1926 in commemoration of British and French generals, admirals and battle sites in World War I, including for example Allenby, Beatty, Foch, Kitchener, Petain, Flanders, Jutland, and Somme. A well known street is Syed

Allie Road (now Syed Alwi Road) named after Syed Allie bin Mohammed Al Junied.

Today, some of the shop houses have been designated conserved buildings by the Urban Redevelopment Authority, in consultation with the local stakeholders and the support of the Land Transport Authority. You can stroll along these streets looking at traditional shops of the local residents or take some refreshment at one of the street cafés. A particular favourite is the various kinds of sweet, or savoury, bite-sized food items called *Kueh Kueh* in Malay. The *Kueh* shop on Syed Alwi Road makes more than twenty varieties of Indonesian, Malay, and *Nonya* (Peranakan Straits Chinese) *kuehs*.



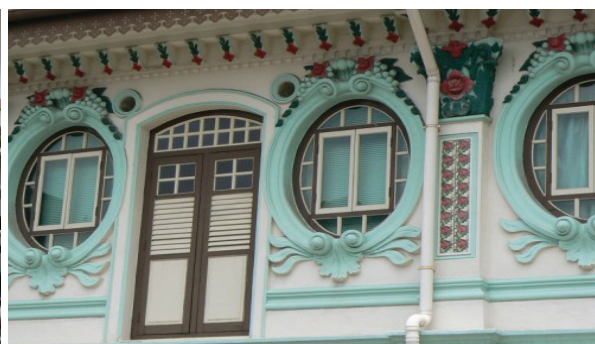
**Figure 7.8.6:** What the tourist sees, street scenes on the heritage trail. Unique shophouses of Jalan Besar (Ken Taylor).



**Figure 7.8.6 continued:** What the tourist sees, street scenes on the heritage trail. Unique shophouses of Jelap Besar (Ken Taylor).

Between 1900 and 1930, due to the rubber boom and accumulation of wealth, a new trend hit Singapore with a spate of new building to show the status of the new wealthy class. The shophouse buildings featured distinctive ornamentation and elements of European architectural styles but also with Eastern influence and local flavour. The style is known today as ‘Chinese Baroque’ or ‘Singapore Eclectic.’ There are beautiful

examples of restored and conserved buildings with imported European and Japanese tiles incorporating flowers, birds, and other motifs (Some replica tiles were sourced from Viet Nam), and in places the original tiled footpaths have been retained, helping to reflect the vintage look of the area. There are also *Art Deco* style buildings that have been restored. These features are highlighted throughout the booklet.



**Figure 7.8.7:** Visitors to the Jelap Besar Heritage Trail can experience everyday life on the streets and enjoy the colours, vitality and sense of place (Ken Taylor)





Figure 7.8.7 continued: Visitors to the Jalan Besar Heritage Trail can experience everyday life on the streets and enjoy the colours, vitality and sense of place (Ken Taylor)

### Some concluding remarks

The Jalan Besar community trail booklet is the first part of the collection of heritage trail guides covering five areas across Singapore (Jalan Besar, Balestier, Bukit Timah, Queenstown and Yishun Sembawang). The collection represents an exemplar package of cultural mapping resources for locals and visitors alike. The booklets are well designed, beautifully presented and easily read. Jalan Besar and Balestier are available in the four official languages of Singapore— English, Malay, Chinese and Tamil —consolidating NHB commitment to widespread community engagement and access. The National Heritage Board’s community trail project has catalysed great interest from primary and secondary schools and even junior colleges across Singapore with numerous schools undertaking their own local cultural mapping projects as part of study programs. In addition grassroots organisations and Town Councils are also undertaking their own research. To ensure that the heritage trails

are not ‘white elephants’ the National Heritage board also works with community groups to train volunteer guides who can take residents on these trails. This ensures continuity and also the collection of more personal stories.

The National Heritage Board’s community heritage trail booklets are such a good model for those contemplating similar projects because they effectively and unpretentiously present the new with the old and the tangible with the intangible without over-burdening the trail walker with too much information. This is a crucial balancing act for the cultural mapper who wants to create a cultural walking trail that is both enjoyable and educational. The Jalan Besar Heritage Trail booklet, in particular, accomplishes the balance assiduously.



Figure 7.8.8: The home page from <http://heritagetrails.sg>

Web versions of the five community trail booklets are available online at <http://heritagetrails.sg> together with information on another six trails: Civic District Trails I and II, Fort Canning, Fun on Foot – Civic District, Fun on Foot – Little India and the Singapore River Trail and the website encourages people to create their own trails:

*If you're thinking of organizing an outing with friends or family to heritage places, try out our 'organize trail feature' which allows you to plan the itinerary for your outing. After your trail, you might want to come back to our site and post your trail stories, photos or videos online and share them with your friends and loved ones.*

There are twenty-two public trails listed on the site as well as lists of marked historic sites and national monuments. Individuals can register to

become an online member of [heritagetrails.sg](http://heritagetrails.sg) with the opportunity to:

- Write their own story based on a heritage topic or upload photos and videos to share their heritage experiences.
- Organise a trail for school students, friends and families and experience heritage live!
- Join the NHB to talk about heritage.

The online resources add significant participatory capacity for trail users but complement rather than make redundant the trail booklets. This extensive cultural mapping project provides an instructive and useful example of how both printed cultural mapping products and online resources can be used together to encourage community participation in both exploring local heritage as well as creating an environment for ongoing engagement.



## 7.9 - Thailand

### Wat Yang Na Ransri Folk Barge Museum, (Lop Buri Traditional Local Boat Museum)

The Lop Buri Traditional Local Boat Museum is in the grounds of Wat Yang Na Ransri on the bank of the Lop Buri River, 10 kilometres from the city of Lop Buri. It is presented and interpreted in a brochure prepared by Dr Sayamol Theptha, Vice Director for the Research and Development Institute, Thepsatri Rajabhat University, Lop

Buri. and Mr. Vilas Theptha,<sup>1</sup> with an English version prepared by Tony Martin and Dr Preecha Sukkasem. The brochure is an exemplar of professionals working with local community representatives to create a heritage information brochure that is an effective cultural map for a resource that promotes local distinctiveness and informs tourism.<sup>2</sup> The inception and day-to-day running of this local museum is an initiative of the local community. It is a vivid example of culture on display focusing on a time-honoured aspect of a traditional way of life.



Figure 7.9.1: The English version of the Lop Buri Local Boat Museum brochure (Source: Lop Buri Traditional Local Boat Museum)



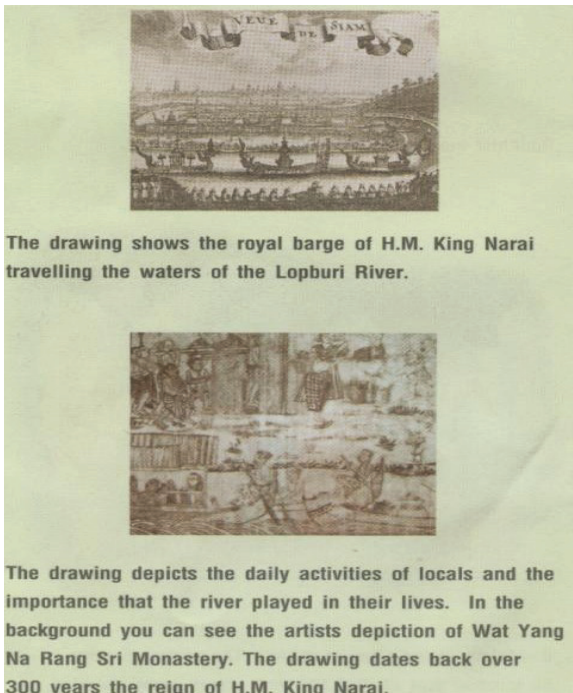




**Figure 7.9.3: Lop Buri River from Wat Yang Na Ransri** (Ken Taylor)

### History

Travelling along central Thailand's well connected internal system of canals, waterways and rivers was an integral part of the country's culture well before the modernisation of Siam and the creation of what is now Thailand as shown in the following two engravings (reproduced from the Brochures).



**Figure 7.9.4: Archival engravings of river and activities** (Source: Lop Buri Traditional Local Boat Museum)

These waterway communication routes played an essential and critical role for everyone from ordinary people through to kings, transporting people, foods and essential goods. In the sixteenth century the Lop Buri River gave access from Lop Buri to Ayutthaya, the then capital of Siam, and thence onto the Chao Praya River, the coast and the Gulf of Thailand linking with international trade and exchange. The top engraving shows King Narai the Great, travelling on the Lop Buri River.

King Narai travelled from the Grand Palace in Ayutthaya to the Lop Buri Palace passing Ayutthaya, Ang Thong, Sing Buri, and Lop Buri province. In the seventeenth century, King Narai commanded French workers to cut the shortcut canal linking Chao Phraya River and Lop Buri River. He travelled by the Royal Barge along Chao Phraya River to Lop Buri. The total distance is around 66 kilometres.<sup>3</sup>

### The Museum

The main building displaying boats was built as the Sala of the Wat (Monastery Temple) in 1927. It was the centre of many Buddhist activities until it was damaged. In 1988 funds were raised to restore the building and it was established as a boat museum in October 1990. The museum was officially opened on 2 November 1990 on the full moon when the river is full (Loy Kratong day).

Boat builders explain there are two ways to construct a boat. One is where timber planks are joined together along a central keel and there are two types: the Reua Mart is usually a larger boat and the Reua Khem or needle boat is long and thin similar to a kayak and used for racing. The second type is the log boat where a log is split and then hollowed out. Both types of boat are seen in the museum, with a large Reua Mart boat dating back approximately 200 years.





Figure 7.9.5: Main boat museum building and 300-year-old tree (Ken Taylor)



Figure 7.9.6: Ceremonial boat c.200 years old (Ken Taylor)





**Figure 7.9.7: Reua Khu boats** (Ken Taylor)

A significant component of the museum grounds is the 300 plus year old tree seen in Figure 7.9.5. Described as a rubber tree in the brochure, it is the type of tree from which the resin used to seal boats and make them watertight was tapped. It stands 50 metres in height and has a circumference of ten metres. It is from the *Dipterocarpus* genus, a pantropical tree many of which reach heights up to 70 metres. They provide valuable timber, aromatic oils, balsam, resins, and a source of plywood.<sup>4</sup>

Similar species can be seen looking across the river in Figure 7.9.3; they would have formed the original main canopy forest tree. The word Yang in the name of the monastery and boat museum means *Dipterocarpaceae*, the family name of the genus *Dipterocarpus*.<sup>5</sup>

One notable aspect of the Boat Museum is the way in which local people present and interpret its immensely valuable history and resources. A particularly charming slant on this is the way local children are involved, giving a real sense of excitement and ownership as they explain the history of the boats. Here is how Yvonne Bohwongprasert describes her experience in the 'Horizons' section, *the Bangkok Post*, 23 October 2008:

*Feeling a tug on the bottom of my T-shirt I looked down to see a tiny little girl peering at me.*

*"Sawadee ka," she piped up. "I am dek ying Duangchan Sangnoi, your guide. You can call me Luk. I will do my best to tell you about the history of the boats you will see here today."*



**Figure 7.9.8: Luk, a young guide at the boat museum**  
(Source: Bangkok Post, Horizons 23/10/2008)

### **The Museum as a mapping device**

The Wat Yang Na Ransri Folk Barge Museum, (Lop Buri Traditional Local Boat Museum) is an excellent example of the museum as a device for historic mapping with respect to mapping a traditional craft and relating the craft product to an historical and cultural context.

The juxtaposition of the museum within the temple grounds and the engagement of the local community in the operation of the museum links historical artefacts with contemporary life, local values and modern intangible heritage. Such a mix provides a rich source for national and international tourism, which in turn has the capacity to support the sustainability of temple life, the museum and the local community.





## 7.10 - Viet Nam

### Mapping living traditions at the Viet Nam Museum of Ethnology

#### Overview

The Viet Nam Museum of Ethnology is a research centre and public museum, which explores and presents the rich mosaic of cultures and cultural products of the ethnic peoples in Viet Nam. The Museum undertakes scientific research, collection development, documentation, conservation and exhibition programs with the aim of preserving the cultural and historic patrimony of the nation. The museum also serves to guide research, conservation, and technology specific to the work of ethnographic museums.



**Figure 7.10.1: The entrance to the Viet Nam Museum of Ethnology**

(Source: Viet Nam Museum of Ethnology website)

Viet Nam is a multi-ethnic country, which is composed of 54 groups belonging to 5 ethnolinguistic families. Perceiving the importance of having an ethnographic museum to preserve and present the cultural heritages of such a diverse society, the Viet Nameese Government established a museum of ethnology in Hanoi. The Viet Nam Museum of Ethnology inaugurated its permanent exhibition and officially opened to the public in November 1997.

The Museum is located in a large open area on Nguyen Van Huyen Street, Cau Giay District, about 8 km from the city centre. The Museum exhibition building was designed by the architect Ha Duc Linh, from the Tay minority peoples. He works for the Living Houses and Public Works Building Company, Ministry of Construction. The interior architecture was done by the French architect Veronique Dollfus. The building was inspired by the famous Viet Nameese ancient bronze drum. It holds the Museum's permanent collection. In addition to indoor exhibition spaces presented over two levels, there is an outdoor venue spread over several hectares. The open-air setting is used to display vernacular dwellings from various parts of Viet Nam. Pathways link the indoor and outdoor exhibition spaces.

#### Cultural mapping at the Museum of Ethnology

The exploration of Viet Nam's complex ethnography is approached in a variety of ways by the Museum, the main ones being:

- Through its collecting activities;

- Its exhibition program within the Museum building;
- The outdoor exhibitions presenting examples of vernacular architecture; and
- Virtually, using interactive maps of both indoor and outdoor exhibits.

### Collections mapping

Each ethnic group is represented by a collection. These collections provide resources for mapping the cultural processes and products of specific communities and provide a cultural resource for understanding the communities as a complex whole. Many of the artefacts in the Museum are everyday objects, such as knives, baskets, garments, flutes, pipes and mats that reflect both the tangible and intangible cultural heritage of Viet Nam's ethnic groups.

The Museum's 54 collections, one for each individual ethnic community, are functionally classified. There are collections of clothing, jewelry, agricultural tools, fishing equipment, weapons, household utensils and musical instruments. Furthermore there are collections of artefacts related to various religions, beliefs, wedding ceremonies, funeral ceremonies and other social and spiritual activities. The Museum presents exhibitions and publishes books and catalogues on different parts of the collection.

### The permanent exhibitions

The Museum's different collections are displayed according to language groups and territories. Most of the objects presented in showcases are original. Photographs and videos are used in addition to objects to illustrate their use or manufacture. Each object has a label denoting its name, the ethnic group and the place where it was created. There are also mannequins, maps,

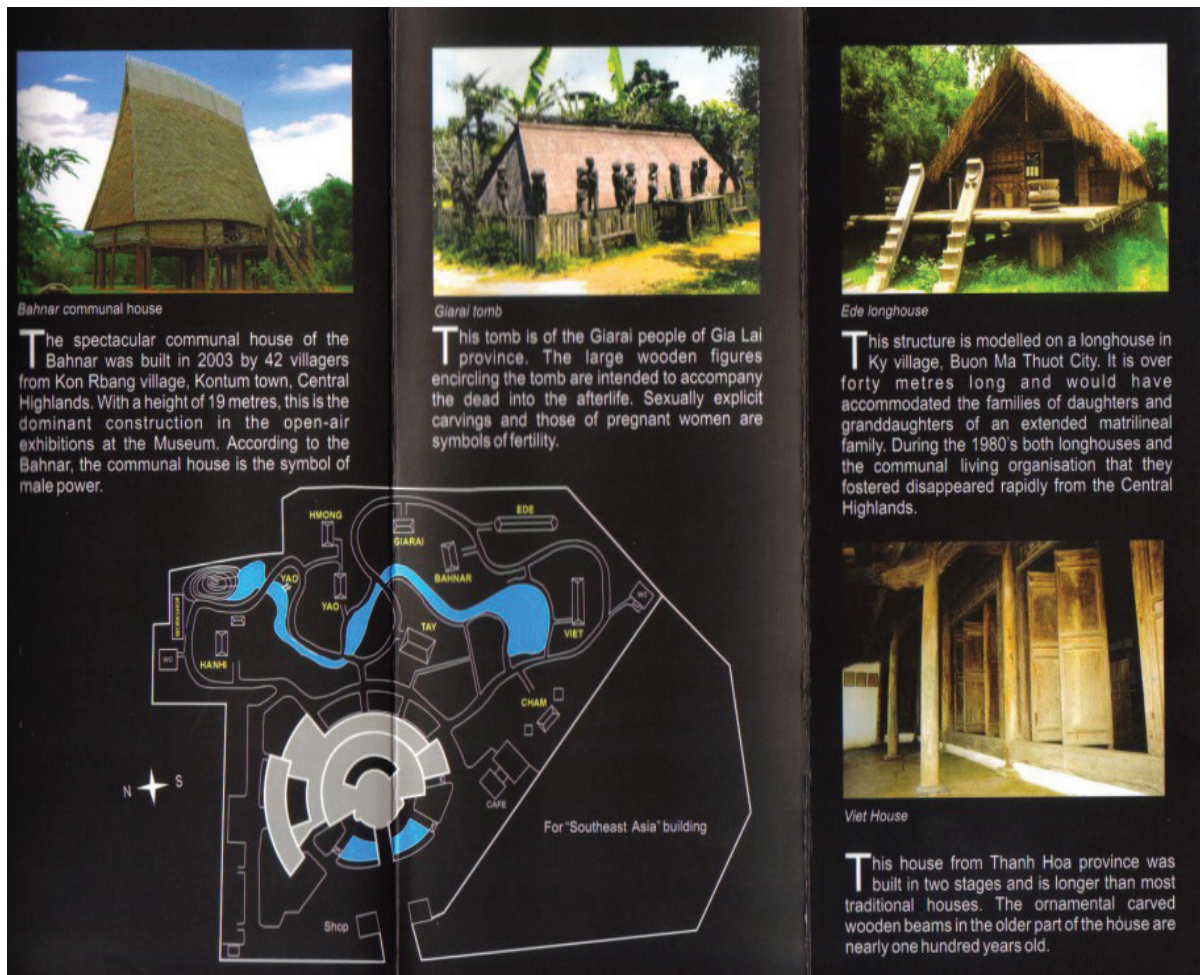
graphs, hardcover books, photographs, videotapes, cassette tapes, models, and 33 section panels. Dioramas highlight certain customs or cultural features of ethnic groups.

Adding to the many layers of information available to visitors, the museum provides hundreds of panels providing explanations, photographs and maps. Not only do the texts and the object labels serve a national audience, they are also translated into English and French for international visitors. Visitors experiencing the museum, even without a guide, are able to understand the key messages of the displays.

### The open-air exhibition

The outdoor exhibition area presents a collection of structures representing the most characteristic styles of ethnic building in Viet Nam. Each structure has been assembled by artisans from the villages where they are traditionally designed and built. The buildings include a Hanhi house made with beaten earth walls, a Hmong house whose roof is made from immense slabs of pomu wood, a Yao house half on stilts and half on earth, a Tay stilt house, a Giarai tomb, an Ede long house, Bahnar communal house, a Viet house with tile roof and a Cham traditional house. Between the buildings, there are trees indigenous to the area of each structure and there is a small garden of medicinal plants.

The open-air exhibition not only provides a stimulating visual and participatory experience for visitors, students and researchers but also consolidates the relationships between tangible objects displayed in the museum building, intangible cultural practices and the idea of architecture and place as contributors to ethnic identity.



**Figure 7.10.2: One side of the open-air visitor's brochure** (Source: Viet Nam Museum of Ethnology)

Part of the Viet Nam Museum of Ethnology's visitor brochure provides a location map for the dwellings on display and short introductory statements on the provenance of each dwelling.





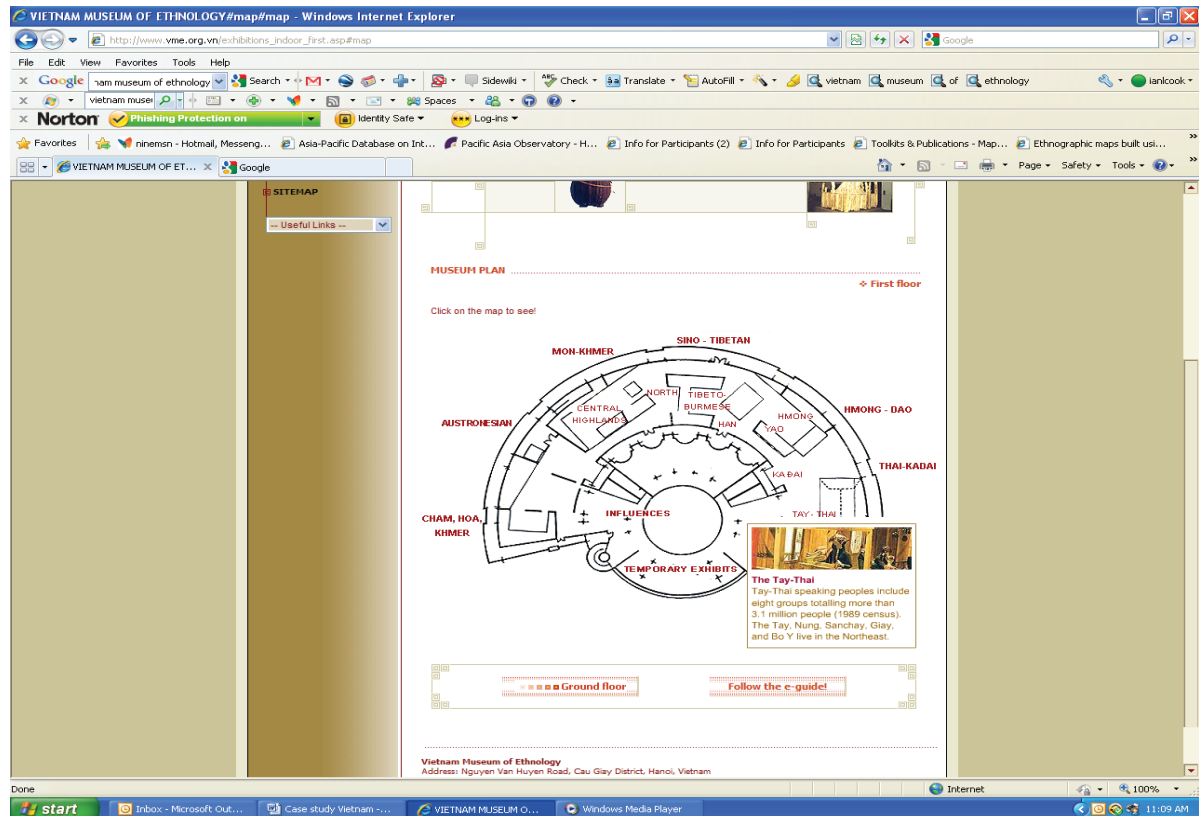
**Figure 7.10.3: The massive Bahнар communal house** (Ian Cook)

The spectacular communal house of the Bahнар was built in 2003 by 42 villages from Kon Rbang village, Kontum town, Central Highlands. The house, which is 19 metres high, is the dominant structure in the open-air exhibition. According to the Bahнар, the communal house is the symbol of male power.



## Virtual tours on the Museums website

The Museum's website offers visitors the opportunity to explore both in-door and open-air exhibitions with the use of interactive in-door and out-door web maps. The exhibition maps have pop-up tags for various exhibition locations.



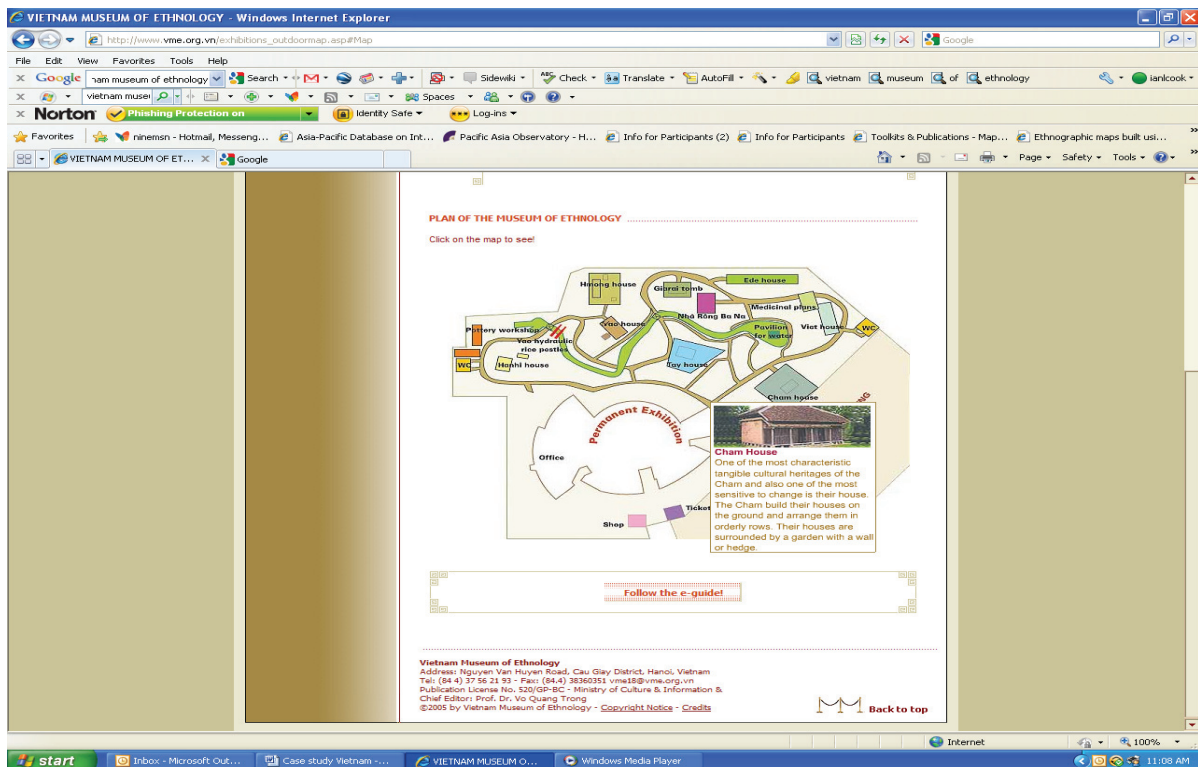
**Figure 7.10.4: The interactive map (plan) of the first floor exhibition area at the Viet Nameese Museum of Ethnology (Source: Viet Nam Museum of Ethnology website)**

When you click on any of the pop-ups on the plan it moves to a more detailed explanation of the specific exhibition site. Clicking on the Tay-Thai pop-up accessed the following text:

### Introduction

Tay-Thai speaking peoples include eight groups totaling more than 3.1 million people (1989 census). The Tay, Nung, Sanchay, Giay, and Bo Y live in the Northeast. The Thai, Lao, and Lu are concentrated from the northwest to western Thanh Hoa and Nghe An. The ancestors of the Tay, Thai, Lao, and Lu were

present in Viet Nam more than 2,000 years ago. Other communities migrated to Viet Nam quite recently. The Tay-Thai peoples intensively cultivate wet rice with highly developed agricultural technology, utilising ploughs and irrigation systems. Textiles, including brocade, are highly developed. Since ancient times, the social organisation was led by a hereditary lord. They worship ancestors and have been influenced by Confucianism, Buddhism, and Taoism, to varying degrees. In many areas the Tay or Thai language serves as the common language for communication among various groups, and their culture influences that of their neighbours.



**Figure 7.10.5: The interactive map for the open-air exhibition of ethnic architecture at the Viet Nam Museum of Ethnology** (Source: Viet Nam Museum of Ethnology website)

A similar system is used for open-air exhibits as illustrated in another page from the website where information on the Cham house is presented as an example. The full text of the pop-up is presented to illustrate the scope of information available to the virtual visitor.

### Introduction

One of the most characteristic tangible cultural heritages of the Cham and also one of the most sensitive to change is their house. The Cham build their houses on the ground and arrange them in orderly rows. Their houses are surrounded by a garden with a wall or hedge.

The doors open to the southwest or between. The architectural style is similar to that of the Viet with walls made of brick or a mixture of lime and shells, and covered with tiles or thatch. Houses of more than one story are rare. In certain localities, houses on stilts are found but the floor is only 30 cm above the ground. The rooms of Cham houses are arranged according to a particular order: the sitting room, rooms for the parents, children, and married women, the kitchen and ware-house (including the granary), and the nuptial

room for the youngest daughter. This arrangement reflects the break-up of the matrilineal extended family system among the Cham. The Cham living in Ninh Thuan and Binh Thuan believe that they have to perform certain religious rituals before the building of a new house, particularly praying for the Land God and asking for his permission to cut down trees in the forest. A ritual is also held to receive the trees when they are transported to the village. A ground-breaking ceremony called phat moc is also held. The precinct of the Cham traditional house is the residence site of a Cham family. It is an assembly of several houses with different functions and these houses relate closely with each other. However, the house precincts of different classes (noble class, dignitaries, middle and poor peasant class) in Cham society have a clear difference on the area, the type of house.

In addition to text, the virtual visitor can access images related to each building or exhibition location. The following images illustrate a storage area in the Cham house and some ritual Cham community baskets on display in the Cham-Hoa-Khmer section of the first floor exhibition area in the Museum building.



Storage area in the Cham house



Six small ritual baskets containing rice, sticky rice, salt, areca palm nut, lime, tobacco, and betel leaves, serving as offerings for marriage ceremonies among the Cham Islamic community (Bani) and among the Brahmins bamboo.

48 x 36cm. Cham. Ninh Hai, Ninh Thuan - Mission Chu Thai Son

**Figure 7.10.6: Examples of images from the Museum website** (Source: Viet Nam Museum of Ethnology website)

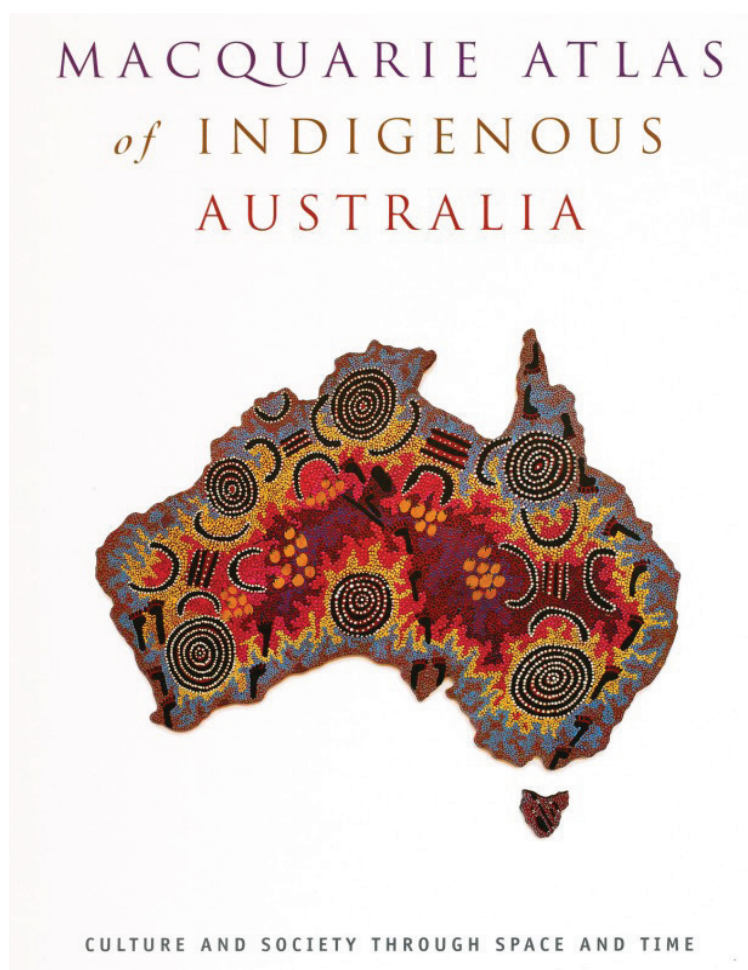
### Summary

The Viet Nam Museum of Ethnology uses a variety of cultural mapping processes to support its exhibition, research and educational programs. These can be conceived as mapping layers and using this portfolio of approaches and products, the Museum demonstrates the complex stratigraphy and character of ethnic communities in Viet Nam. The Viet Nam Museum of Ethnology is a powerful example of how the layering of information linked with associated participatory processes, real and virtual, can provide a rich introduction to complex multi-cultural environments. It is an exemplary example of the museum as a complex mapping device.

## 7.11 - Australia

### Macquarie atlas of Indigenous Australia

#### Culture and society through space and time



**Figure 7.11.1:** Front cover of the Macquarie Atlas of Indigenous Australia, 2005.

The Macquarie Atlas of Indigenous Australia published in hardcopy in 2005 by Macquarie Library Pty Ltd is supported by an interactive electronic version consisting of a selection of maps made available on MacquarieNet: [www.macquarienet.com.au](http://www.macquarienet.com.au). Example pages from the website are presented in Figures 7.11.2, 3 & 4. (Source: Macquarie Library Pty Ltd)

#### **Introduction**

In her foreword to the atlas, Jackie Huggins, then Co-chair of Reconciliation Australia says:

*The Macquarie Atlas of Indigenous Australia opens a window onto Aboriginal and Torres Strait Islander life. It is about the past and the present, portraying the living cultures*



*of Indigenous people. By promoting understanding, it is a publication, which also promotes reconciliation.*

The atlas brings together text-based information and spatial data on Australia's Indigenous peoples. 'The core of the atlas is maps of distributions across the whole continent and these are supplemented by illustrations, graphs and local maps. The main aims of the atlas are to make information about Indigenous people – past and present – as accessible as possible and also stimulate inquiry about where and why events occurred.'<sup>1</sup> The atlas is the first compilation of a comprehensive collection of national maps on cultural, social and economic characteristics of Indigenous Australia.

Historic as well as current information, including maps and text, are arranged under three themes<sup>2</sup>:

- Section I: The socio-cultural space;
- Section II: The socio-economic space; and
- Section III: The socio-political space.

The general editors of the atlas, Bill Arthur and Frances Morphy, explain that this structure '... has a temporal element. Section I includes Indigenous migration and prehistory, while issues such as employment, health and the development of contemporary governance structures are covered in Sections II and III.'

There are contributions from twenty-three expert authors including chapters by the general editors. Section I contains ten chapters that cover the following topics:

- Representations of space and place;
- The environment and its use;
- Migration and prehistory;
- Technology and material culture;

- Population and patterns of residence;
- Languages past and present;
- Social and cultural life;
- The southern night sky;
- The visual arts; and
- Performing arts, sport and games.

Sections II and III are shorter and have a stronger focus on current data.

### Mapping data

Mapping data have been compiled from:

- the published fieldwork of anthropologists, archaeologists, pre-historians and historians;
- official censuses and surveys such as the 2001 Australian Bureau of Statistics national census; and
- the National Aboriginal and Torres Strait Islander Survey, 1994, by the Australian Bureau of Statistics. This survey is of interest because it includes information resulting from survey questions related to particular social aspects of Indigenous lives such as culture, health and contact with police.
- administrative data from federal and state government departments and agencies and from reports compiled for these departments by individual researchers and consultants.

### Key mapping devices

Information in the atlas is presented in five ways:

- text introducing and exploring topics and presenting information on background, scope and context;
- general, thematic, context specific and specialised maps;
- graphs and charts summarizing data;

- illustrations and photographs supporting text and map content; and
- captions summarising the content of specific maps, graphs and illustrations.

The national maps were created using *the Global Map Data of Australia 2001*<sup>3</sup>. Thematic maps relating to cultural and social aspects of life are presented mostly in the first two sections of the atlas.

### Web-based interactive atlas

The online version of the atlas enables users to create maps using thematic overlays as well as access information from other MacquarieNet resources such as the *Encyclopedia of Aboriginal Australia*. There are 58 overlay themes covering topics related to socio-economics, politics, geography and climatology, material culture and tangible and intangible heritage. Communities, researchers and

students can produce specific maps to meet their information needs by combining various mapping layers.

In Figure 7.11.2 the historic language map developed by Tindale<sup>4</sup>, originally published in South Australia in 1974, has been prepared for the interactive atlas in such a way that the tribal names of language groups can be added to the map as required. In this screen-image, tribal names are not present; (see Figure 7.11.3 for a detail of language groups in northern Australia); however, the map has been overlaid with information on Australia's climatic regions. Combining the two layers of information illustrates how high language density is associated with coastal proximity as well as climate, in this case tropical wet and humid sub-tropical climates. Interestingly there are no thematic layers related to topography that might prove interesting in this particular discussion.

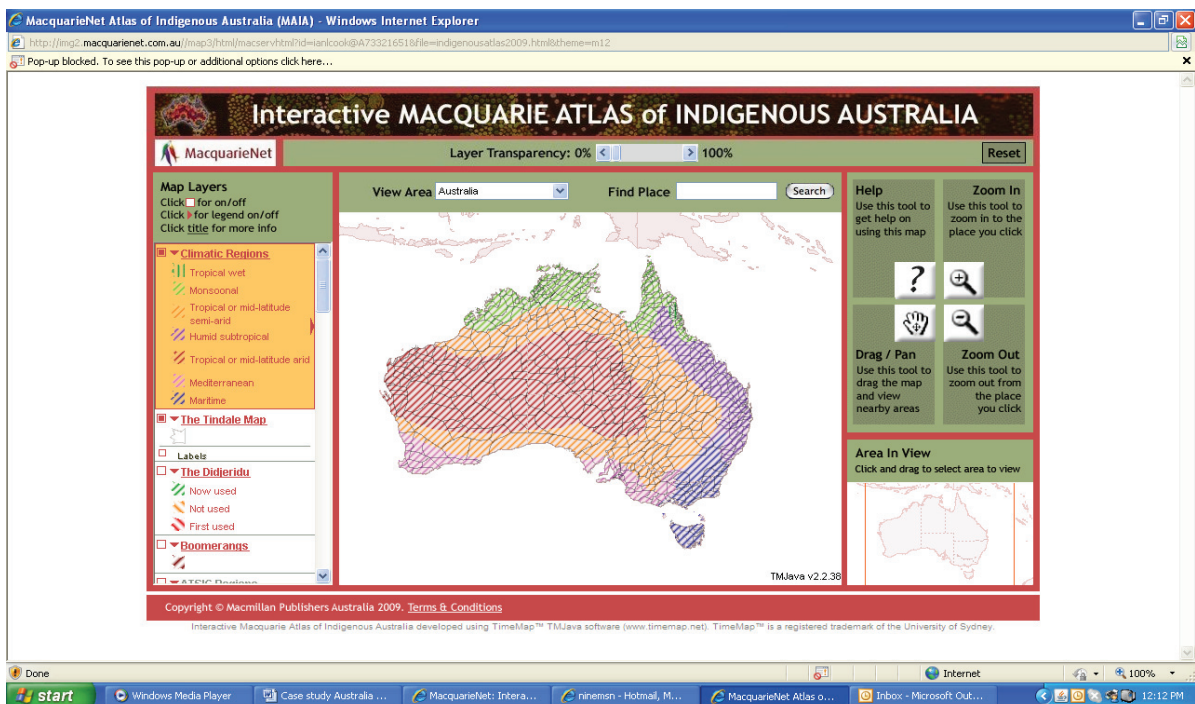
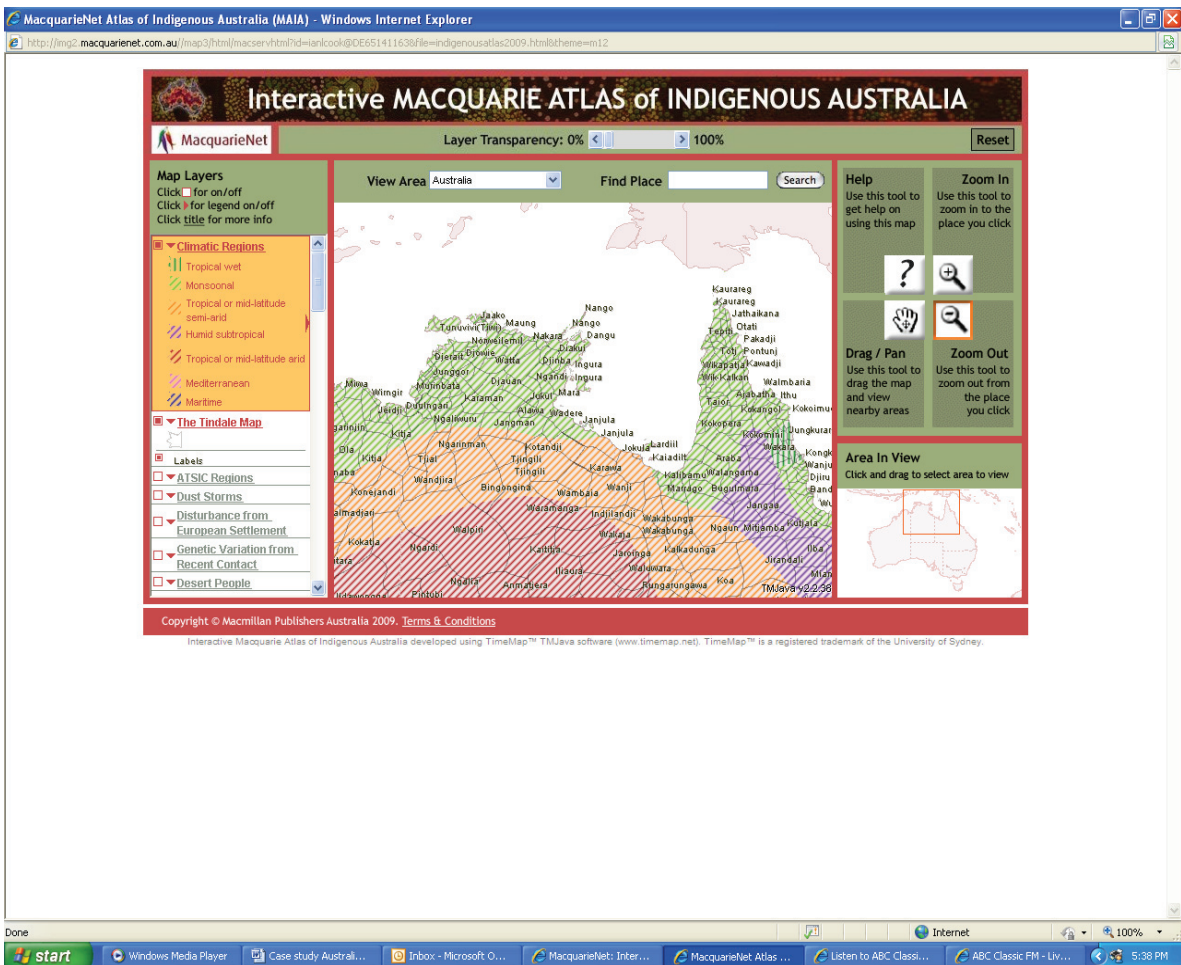


Figure 7.11.2: Page from the Interactive *Macquarie Atlas of Indigenous Australia* illustrating the relationship between tribal language groups and climate. (Source: Macquarie Library Pty Ltd)



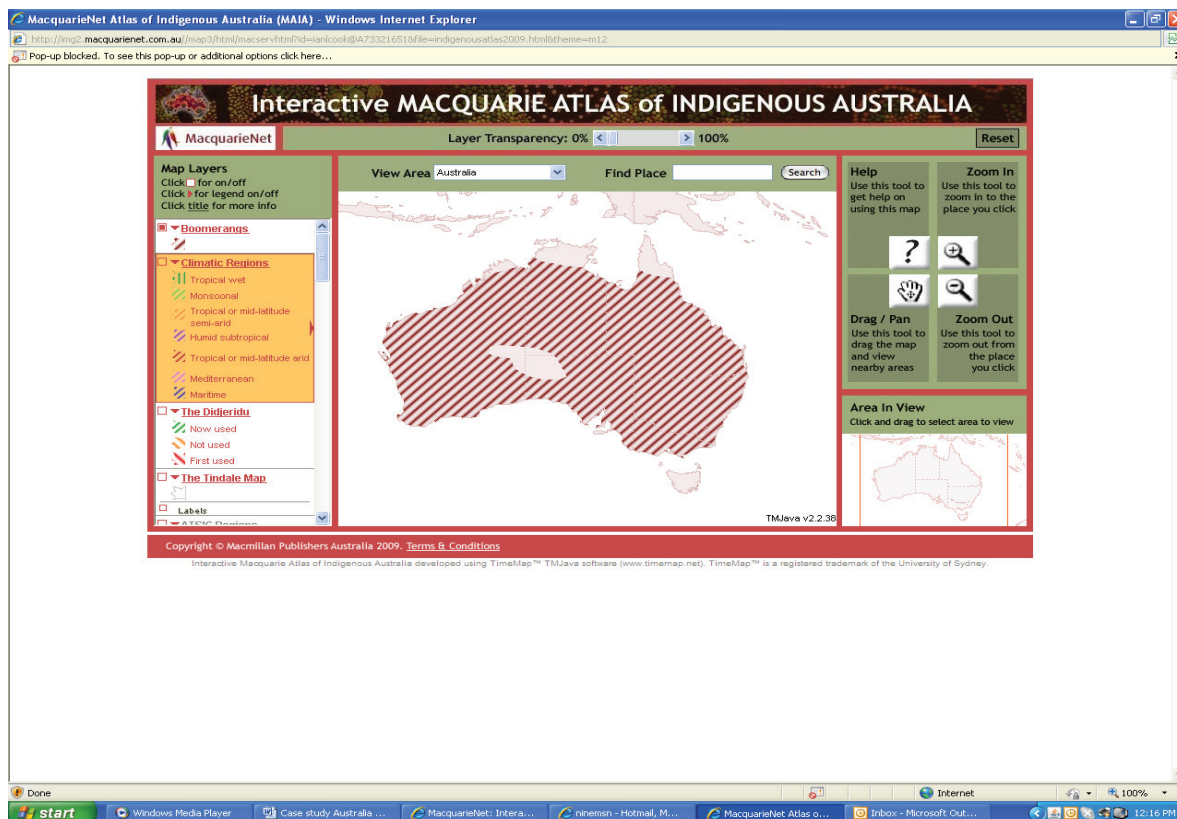
**Figure 7.11.3:** Part of the ‘top end’ of Australia with Aboriginal tribal group names added to Tindale’s language map overlaid with climate regions. (Source: Macquarie Library Pty Ltd)

In Figure 7.11.4 a single thematic layer has been used to create a map illustrating the widespread use of boomerangs<sup>5</sup> by Indigenous peoples across the Australian continent. Below is some text accessible by clicking on the theme-link.

### **Boomerang use**

*Although widespread, boomerangs were generally not made in Tasmania, the extreme north and parts of the Western Desert (exactly which parts is debatable). Their use was also*

*patchily distributed along the east-central and northeast coast. Of the two main types - returning and non-returning - the vast majority are non-returning. In parts of the Top End they were and still are used as ceremonial clap sticks but not as weapons. See Performing arts, sport and games*



**Figure 7.11.4: Boomerang use across Australia, a single-themed map illustrating one aspect of Australian Indigenous material culture.** (Source: Macquarie Library Pty Ltd)

### The atlas as a cultural mapping project

This is a scholarly-based project with sophisticated support from mapping professionals and production development and management from an international publishing house. The project is concerned with the development of a knowledge system focusing on the cultural history, especially from a material culture perspective, of Australia's Indigenous peoples together with the presentation and analysis of important recent social data. The systems are interpreted spatially and the online version of the atlas is interactive.

As an education tool the Atlas creates a series of entryways into aspects of Indigenous life. It facilitates an understanding of the complex interrelationships between cultural and social

phenomena and by locating the data geographically, creates the opportunity for the reader/viewer to explore relationships and hence the Indigenous domain. In this sense the Atlas is participatory. It is a valuable learning tool for people of all ages. The participatory process used is end-user oriented, illustrating a different model to the generation of cultural mapping resources from a community participatory approach. While the Atlas provides only one side of the cultural mapping story, it is recommended as a useful text in any cultural mapping training context.





## Chapter 7

### Cambodia

- <sup>1</sup> See <http://www.angkor.usyd.edu.au>, accessed 25/02/2011.
- <sup>2</sup> Ibid, p 4.
- <sup>3</sup> Moylan, Bess, *Cultural Landscape Mapping Manual, Guidelines for the development of a cultural landscape atlas to support the management of the Angkor World Heritage Site*, Living With Heritage project, The University of Sydney, December 2008.
- <sup>4</sup> Moylan Elizabeth A, 'A Framework for Cultural Heritage Monitoring at the World Heritage Site of Angkor, Cambodia', *Conference Proceedings for Asian Approaches to Conservation*, Research Conference of the UNESCO-ICCROM Asian Academy for Heritage Management, 3-5 October 2006, Chulalongkorn University Bangkok.

### Indonesia

- <sup>1</sup> From the second Foreword by I Gede Ardika, Former Minister for Culture and Tourism of the Republic of Indonesia in *The Restoration of Borobudur*, UNESCO Publishing, Paris 2005.
- <sup>2</sup> Taylor K, (2003), 'Cultural landscape as open-air museum: Borobudur World Heritage site and its setting'; *Humanities Research Vol X, No.2, 2003*; 51-62. Abridged version of presentation ('Historical Landscape Planning') at the UNESCO Fourth International Experts Meeting on Borobudur, 4-8 July 2003.
- <sup>3</sup> From the Preface by Stephen Hill, former Director and Representative, UNESCO Office, Jakarta, in *The Restoration of Borobudur*, UNESCO Publishing, Paris 2005.
- <sup>4</sup> Personal communication 3 May 2010.
- <sup>5</sup> From the Foreword by Ir Jero Wacik, S E,

Minister of Culture and Tourism, The Republic of Indonesia, February 2005.

### Lao PDR

- <sup>1</sup> The project was supported by the Centre de Coopération Culturelle et Linguistique Française, COCL, Ministère français de la Culture MCC, la DAPA, les Affaires Internationales L'IPRAUS et l'Ecole d'Architecture Paris-Belleville, Les sociétés privées.

### Malaysia

- <sup>1</sup> The Terengganu Inscription Stone was inscribed on the UNESCO Memory of the World Register in 2009.

### Myanmar

- <sup>1</sup> For a broad ranging discussion of these issues including references to key texts see the website of archaeologist Bob Hudson <http://www.timemap.net/~hudson/bobhpage.htm>, Honorary Associate, University of Sydney.
- <sup>2</sup> For a short introduction to Pyu civilization see Stargardt, Janice, 'Historical Geography of Burma: Creation of enduring patterns in the Pyu period', *International Institute of Asian Studies*, Issue 25, July 2001 and for general background reading see *Early civilizations of Southeast Asia*, Dougald J W O'Reilly, AltaMira Press 2007 and *Early Landscapes of Myanmar*, Elizabeth H Moore, River Books 2007.
- <sup>3</sup> From *The Origins of Bagan, The archaeological landscape of Upper Burma to AD 1300*, Bob Hudson, University of Sydney 2004. A thesis submitted in fulfillment of requirements for admission to the degree of Doctor of Philosophy.
- <sup>4</sup> Galloway, Charlotte Kendrick, *Burmese Buddhist Images of the Early Bagan Period (1044 – 1113)*, A thesis submitted for the

degree of Doctor of Philosophy of the Australian National University, November 2006.

### Philippines

<sup>1</sup> Zerrudo, Eric Babar, 2008, 'The Cultural Mapping Project of the Heritage City of Vigan, Towards building a framework for heritage conservation and sustainable development', *The Third International Conference of the UNESCO Memory of the World Programme*, 19-22 February 2008, National Library of Australia, Canberra, Australia.

<sup>2</sup> Ibid p 3.

### Singapore

<sup>1</sup> See for example (i) Knight, Richard V (1989) 'City building in a global society'. In R V Knight & G Gappert (eds) *Cities in a global society*, Sage, Newberry Park (ii) Askew, Marc & William S Logan (1994) *Cultural identity and urban change in Southeast Asia: Interpretative essays* Deakin University Press.

<sup>2</sup> The Jalan Besar Community Trail comes with ten information markers installed at strategic locations where trail walkers can read them and learn about the history of the space, building or site within the community. The markers are complemented by a trail brochure that gives more information about the particular site as well as other sites within the vicinity, which may not have a marker dedicated to them. Other bits of information found in the brochure include information on heritage food in the community, interesting recreational spaces, etc.

<sup>3</sup> The numbers in brackets refer to locations on the community trail map.

### Thailand

<sup>1</sup> We are grateful to the authors for permission to reference the brochures.

<sup>2</sup> They worked with the local community and

the local administration at Yang Na Rang Sri Temple after an approach to the University.

<sup>3</sup> See Chapter 3 'The Elements of Cultural Routes in the case of King Narai the Great's Royal Procession Route', p.49 in Dr Sayamol Theptha's PhD dissertation, Silpakorn University, 2009 (International Program in Architectural Heritage Management and Tourism).

<sup>4</sup> <http://en.wikipedia.org/wiki/Dipterocarpaceae>.

<sup>5</sup> Personal communication, Dr Sayamol Theptha.

### Australia

<sup>1</sup> See summary box, p 15, *The Macquarie Atlas of Indigenous Australia*, The Macquarie Library Pty Ltd, Macquarie Dictionary, Macquarie University, NSW, Australia, 2005.

<sup>2</sup> Interestingly, the model is not dissimilar from the ASEAN blueprints; political-security community, economic community and socio-cultural community outlined in the *Roadmap for an ASEAN Community, 2009-2015* although the order is reversed. The Atlas could prove useful as a template for mapping ASEAN socio-cultural, economic and political spaces as the ASEAN community evolves in the coming decade and beyond.

<sup>3</sup> See the Geoscience Australia website, <http://www.ga.gov.au>.

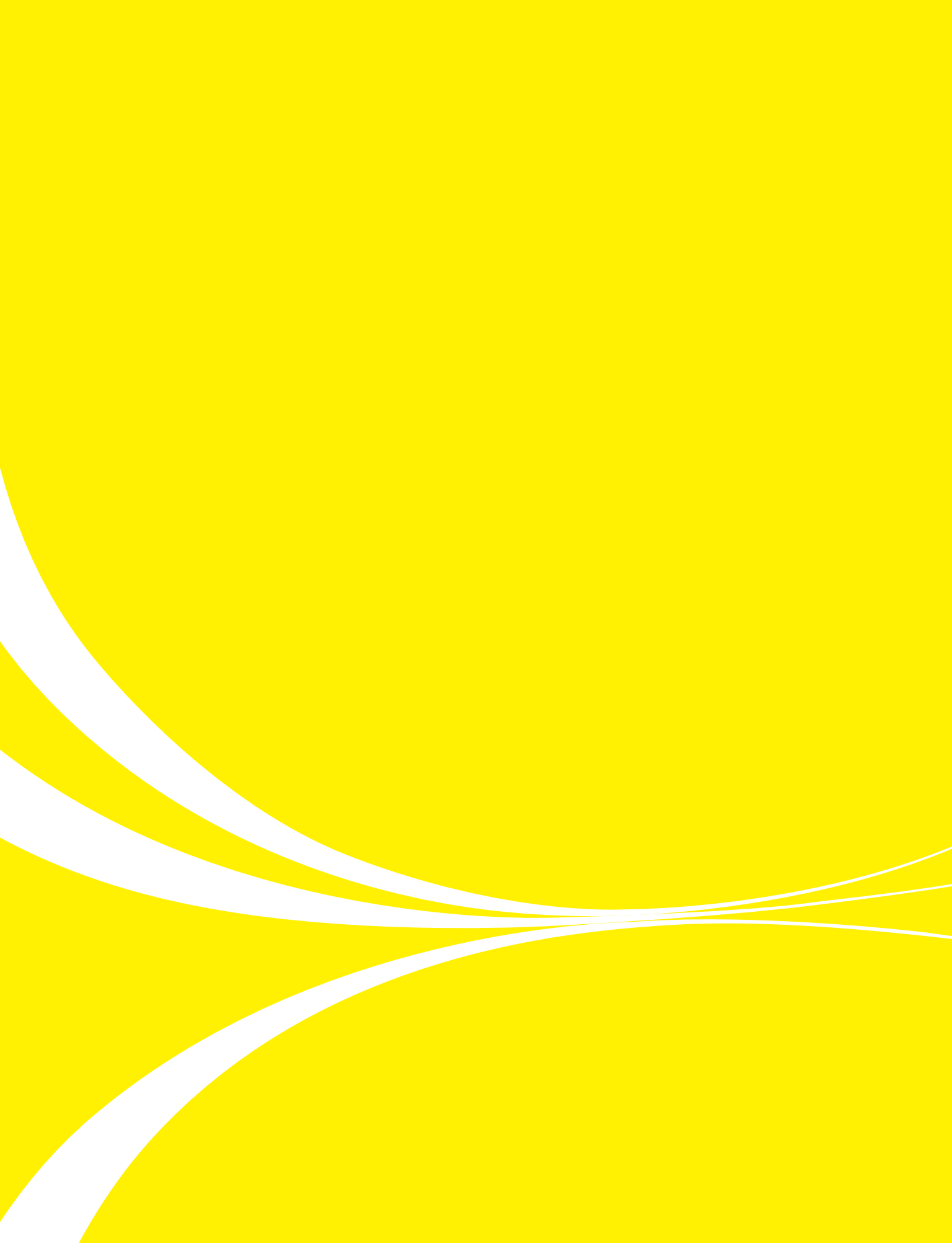
<sup>4</sup> Norman B. Tindale (1900-1993). For a comprehensive outline of Tindale's life as entomologist, anthropologist, museum curator, map maker and academic see his obituary by Phillip C. Jones, Curator, South Australian Museum, in *Records of the South Australian Museum*, Vol. 28.2, December 1995, 159-176.

<sup>5</sup> See Glossary.



## **Chapter 8: Cultural mapping methods and tools**

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective





## Chapter 8: Cultural mapping methods and tools

*Cultural Resource Mapping depends on sharing data and sharing insights about data with your partners. Building successful partnerships involves: considering potential partners; identifying common objectives; building strong working relationships and establishing commitments and protocols for sharing information.*

**Jeff Evenson and Charles Tilden, *Cultural Resource Mapping: A Guide for Municipalities*, 2010<sup>1</sup>**

Before looking in detail at mapping methods, models and techniques, Chapter 8 begins with a short review of project management as an important practical tool for all cultural mapping work. Various cultural mapping methods are discussed next by looking at and comparing mapping models used for the creation of art works, preparation of inventories, using geographic information systems technology and three-dimensional (3D) mapping. A model, which highlights the key elements of a hypothetical cultural mapping project suitable for multiple applications, is used to summarise and complete the opening sections of the chapter. Key mapping techniques are then introduced with specific reference to:

- Inventories,
- Geographic information systems and GPS,
- Participatory 3-Dimensional modelling (P3DM), and
- Free and open-source mapping software.

The chapter concludes with a brief discussion of how these processes are not used in isolation, but collectively, to achieve an integrated approach for the implementation and delivery of cultural mapping projects through cycles of planning, documentation and analysis.

### 8.1 The role of project management in cultural mapping

Project management is a valuable and widely used systematic approach for planning and implementing activities (generally one-off activities). It is used for all manner of undertakings from building construction to the planning and development of exhibitions in museums and galleries. It has been used by thousands of enterprises all over the world for many decades and is of particular interest for those involved in cultural mapping.

In the Project Management Institute's *Guide to the Project Management Body of Knowledge (PMBOK Guide)*<sup>2</sup>; project management is divided into seven focus areas:

- Developing the project charter (authorization) that formalises the project;
- Developing a preliminary scope statement;
- Developing a project management plan;
- Directing and managing project implementation
- Monitoring and control;
- Change control or project changes and modifications; and
- Closing or completing the project.

These processes are applicable to all projects no matter what their size although the level of planning detail and the scope of documentation and communication will differ from project to project. Some projects will be at a national scale, some at the regional scale and others locally focused. For most cultural mapping projects these seven project management focus areas can be translated into the following corresponding elements (Figure 8.1):

- Cost management;
- Quality management;
- Human resource management;
- Communications management;
- Risk management; and
- Procurement management.

While most cultural mapping projects need to take all these various topics into account, there are three aspects of project management that are

**Table 8.1: Information covered by PMBOK focus areas**

Focus area	Includes
Project charter	Those responsible for the project: client, supervisor, committee, authority – essentially all stakeholders
Preliminary scope	Defining the goal or objective
Project management plan	Determining a time frame in which to achieve the goal and preparing a list of activities, events, tasks and sub-tasks and who is responsible for them
Implementation	Managing tasks on a day-to-day basis
Monitoring and control	Reviewing progress and recommending corrective actions
Making changes	Implementing corrective actions including obtaining approvals or achieving consensus
Completing the project	Finishing products, completing documentation and celebrating and promoting the project

The PMBOK Guide also examines project management activity from the perspective of project management processes. In this approach, the Guide divides project management into nine areas and devotes chapters to each of these topics:

- Project integration management (managing project components);
- Scope management;
- Time management;

crucial to ensuring a successful outcome for any cultural mapping endeavour:

**(1) The project plan**

Project plans are used to document the organisation of resources including people and information, often on a day-to-day basis, in order to achieve a desired outcome within a set time period. Even the simplest of project plans would include:

- (i) A work breakdown structure (WBS);
- (ii) A list of required resources;
- (iii) A work schedule;
- (iv) A budget; and
- (v) A communications strategy.

### (2) The work breakdown structures (WBS)

A WBS is basically a list of all the tasks necessary to complete a project and can take the form of an inventory of jobs, a systems chart or flow chart and/or a tree diagram or all of these. Work breakdown structures are very useful in planning and implementing projects because they help to keep activities on track and minimise the risk of forgetting to include activities, which might be critical for the success of the project.

### (3) Communication and participation: the secret to success

The secret to success is summarised in the following requirements:

- (i) A clearly defined goal and outcome;
- (ii) A realistic time frame for the project;
- (iii) A well thought out project plan including a WBS;
- (iv) An appropriate budget; and
- (v) A strong commitment to and focus on: participants (stakeholders, community, clients and sponsors, the project team, contractors and volunteers) and outcomes.

At the end of the day it is the quality of communication and participation among stakeholders, which will ensure the success of a project. A discussion on stakeholders and stakeholder analysis can be found in Section 9.4. And for those who wish to gain a quick overview of project management there are numerous introductory guides available such as the *10 Minute Guide to Project Management*.<sup>3</sup>

## 8.2 Cultural mapping methods

We have seen from Chapter 3 that different types of cultural maps or mapping models are available for use in different environments or to meet specific goals. While there are common elements in most map-making exercises such as the identification of objectives and participation of stakeholders, different projects will need to devise an appropriate methodology to suit individual areas of focus. For example, mapping for the creation of an art work within a local community environment will differ substantially from a spatial mapping of sacred sites associated with an indigenous village. For the purposes of this discussion, we have selected and summarised four approaches to creating a cultural map:

- Creation of a work of art or craft;
- Preparation of an inventory;
- Development of a cultural map using GIS; and
- Making a three-dimensional model of a place to locate cultural information.

The four models in Table 8.2 are presented for comparative purposes. We presuppose broad community participation in all these mapping processes rather than a person working alone, although they all could be undertaken by a sole consultant or small team. Many of the steps in various models are interchangeable and hybridisation between models will occur naturally to meet the specific needs of communities and projects.

Figure 8.1 brings the ideas in Table 8.2 together in a flow chart which highlights the key elements of the cultural mapping process from conception to product development. The elements of the flow chart are presented alongside an expanded version of the step-by-step summary of the

cultural mapping method (introduced in Chapter 3) in order to capture both the flow of tasks and components of the mapping process as well as

summarising the coverage of the basic elements of the cultural mapping method.

**Table 8.2: Comparing cultural mapping models<sup>4</sup>**

<p><b>(1) The work of art or craft as a cultural map</b></p> <ol style="list-style-type: none"> <li>1. Hold stakeholder meeting</li> <li>2. Formulate concept/objective</li> <li>3. Develop project plan and WBS</li> <li>4. Evaluate availability of base maps or produce as appropriate</li> <li>5. Undertake field survey including photography of key features</li> <li>6. Develop design concept and sketches</li> <li>7. Undertake community consultation</li> <li>8. Finalise design and commence production</li> <li>9. Complete manufacture</li> <li>10. Community launch and celebration</li> </ol>	<p><b>(2) The inventory as a cultural map</b></p> <ol style="list-style-type: none"> <li>1. Hold stakeholder meeting</li> <li>2. Formulate concept/objective</li> <li>3. Determine suitability of existing core data systems or other standards</li> <li>4. Formalise data capture methodology</li> <li>5. Develop project plan and WBS</li> <li>6. Undertake community briefing/training of field workers/volunteers</li> <li>7. Gather data through field survey or site inspection including photography/sound/video recording as appropriate.</li> <li>8. Edit data and publish as appropriate</li> <li>9. Launch product and promote access</li> </ol>
<p><b>(3) Developing a cultural map using GIS</b></p> <ol style="list-style-type: none"> <li>1. Select site/location in consultation with stakeholders</li> <li>2. Prepare base maps</li> <li>3. Undertake field survey</li> <li>4. Digitise draft map/s</li> <li>5. Print out maps from the survey</li> <li>6. Undertake field survey in consultation with the community</li> <li>7. Undertake digital map editing</li> <li>8. Undertake participatory mapping processes to add cultural information</li> <li>9. Produce digital and paper based cultural maps</li> </ol>	<p><b>(4) Cultural mapping using three-dimensional modelling (3DM)</b></p> <ol style="list-style-type: none"> <li>1. Select site/location in consultation with stakeholders</li> <li>2. Undertake baseline survey</li> <li>3. Undertake participatory appraisal</li> <li>4. Produce sketch maps</li> <li>5. Undertake community consultation including field survey</li> <li>6. Field checking and editing</li> <li>7. Create 3-D cultural map using contour topographic map</li> <li>8. Evaluate lessons learnt</li> <li>9. Formulate future plans and objectives</li> </ol>



### 8.3 Cultural mapping processes

Listed below are some important methods and mapping processes which can be applied to cultural mapping. These are discussed in more detail in what follows.

- Inventories;
- Significance methodologies;
- Geographic information systems;
- Geographic positioning systems (GPS);
- 3D modelling; and
- Internet mapping devices and open-source mapping software.

#### **Inventories**

From the simplest perspective inventories are collections of information about specific items. Items can be tangible objects (collections, buildings, sites and landscapes) or intangible resources and practices (oral history interviews, music and dance performances, recitations, and craft practices).

In this sense inventories provide a representational map of the scope or range of a particular group of things. They can take the form of lists, manuals, directories and databases and may provide important inputs into geographic information systems. In some cases we may consider an inventory as a stand-alone cultural map. For example an inventory of shop-houses in the core World Heritage Listed zone of the historic city of George Town, Penang, Malaysia could be developed as a cultural map of architectural styles and construction methods. This is particularly so if the inventory information contains location data associated with drawings and photographs. In other cases inventories provide important data as inputs or contributions for more complex cultural mapping projects, for example, in connection with the extensive field of built heritage, the Council of

Europe's publication *Guidance on Inventory and Documentation of the Cultural Heritage*<sup>5</sup> defines the idea and purpose of inventories.

*The inventory – the documenting of what is there – is fundamental to the development of a greater understanding, not only of the individual components of the built heritage, but also to grasp the much wider historical, social and architectural contexts. In practical terms, the inventory is required for the purpose of definition, interpretation, education, protection, conservation, planning, rehabilitation and heritage management.*

This definition applies equally to other forms of heritage such as movable heritage and intangible heritage. Inventories will be required for a multitude of purposes including the monitoring of condition of components, risk analysis, storage design, exhibition development or creation of a tourism trail. They may be produced through various processes and techniques. It should be noted, however, that there is worldwide interest in the development and promulgation of core data standards for describing heritage objects. Again with reference to the built environment, the Council of Europe document<sup>6</sup> proposes:

*The core data standard has been designed to make it possible to record the minimum categories of information required to make a reasonable assessment of a monument or site, whether for planning, management, academic, or other purposes.*

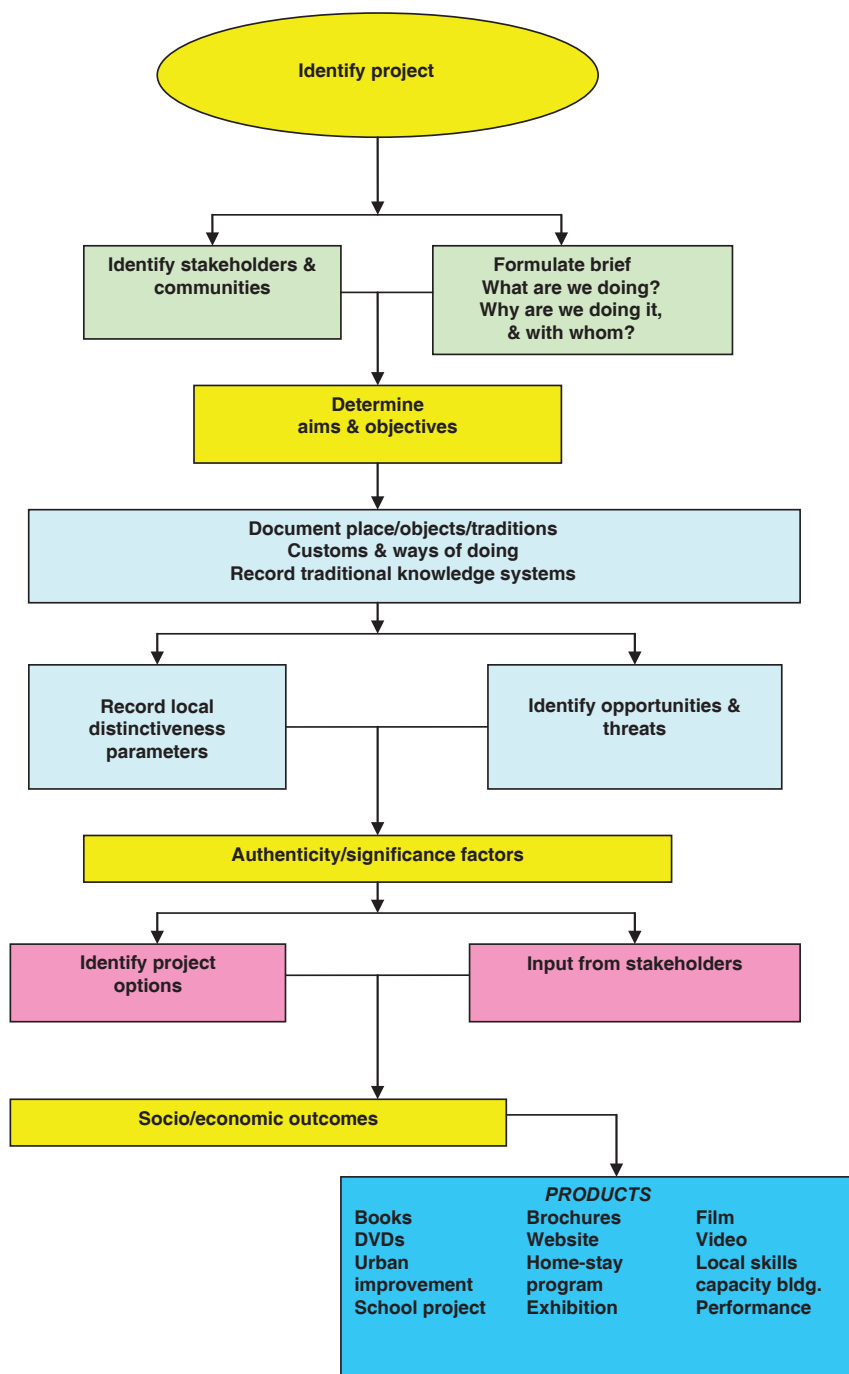


Figure 8.1: A cultural mapping model suitable for multiple applications

**Table 8.3: A step-by-step summary of the cultural mapping method<sup>7</sup>**

<b><i>What do you want to achieve?</i></b>
<b><i>Is cultural mapping the right process for this activity?</i></b>
<b><i>Define the nature of the task or problem:</i></b>
1. Hold meetings with stakeholders to discuss the possibilities for undertaking a cultural mapping project to explore the nature of the task or problem. Discuss goals, scope and objectives.
2. Determine whether cultural mapping is the most appropriate strategy to undertake the task or solve the problem.
<b><i>How are you going to initiate the cultural mapping project?</i></b>
3. Establish a preliminary planning committee.
4. Document the scope of the project including mapping stakeholders, and develop the general approach for information gathering.
5. Create project implementation committee.
6. Prepare project plan including budget.
7. Obtain the necessary approvals and sign-offs.
<b><i>What do we need to find out?</i></b>
8. Gather information; undertake analyses, surveys, interviews, filming.
9. Collect and document associated stories.
10. Check for relevance – the reality check.
11. Look for opportunities to celebrate diversity and difference, build esteem and relationships.
12. Engage the young and old.
13. Establish values and meanings.
14. Determine significance (historical, aesthetic, scientific and social) and prepare a significance statement.
<b><i>What will the map look like?</i></b>
15. Decide on appropriate media to create the cultural map e.g. website, work of art, book etc.
16. Consolidate information and explore relationships and linkages.
<b><i>How is the task undertaken or the problem solved?</i></b>
17. Explore and list possible options and opportunities for solving the problem through stakeholder participation.
18. Formulate and evaluate possible scenarios.
19. Develop implementation strategies (including costings) based on possible scenarios.
20. Develop project management plan and obtain the necessary approvals and sign-offs.
<b><i>When should the project begin?</i></b>
21. Now. Implement project and monitor progress against project plan.
<b><i>What do we do when the project is finished?</i></b>
22. Celebrate the completion of the project.
23. Monitor the impact of the project.
24. Modify existing programs, operations and processes and develop new strategies.

While the concept of core data standards is foreign to cultural mapping literature, it is an important issue for those concerned with inventory-making and the creation of databases across heritage domains, including collections, buildings, sites, landscapes and the intangibles. The authors suggest that there is an opportunity here for the

adoption of this thinking within the broad scope of cultural mapping practice, especially for projects with a strong focus on documentation. By way of example the international core data standard for archaeological sites and monuments from the Council of Europe is summarised in Table 8.4.<sup>8</sup>

**Table 8.4: International core data standard for archaeological sites and monuments**

<b>1.0 Names and references (mandatory section)</b>
1.1 Reference number
1.2 Name of monument or site
1.3 Date of compilation and date of last update
1.4 Originator of reference
1.5 Cross-reference to related records of monuments and sites
1.6 Cross-reference to archaeological collections and artefacts
1.7 Cross-reference to documentation
1.8 Cross-reference to archaeological events
<b>2.0 Location (mandatory section)</b>
2.1 Administrative location
2.2 Site location
2.3 Address
2.4 Cadastral reference/land unit
2.5 Cartographic reference
2.5.1 Cartographic identifier
<b>3.0 Type (mandatory section)</b>
3.1 Monument or site type
3.2 Monument or site category
<b>4.0 Dating (mandatory section)</b>
4.1 Cultural period
4.2 Century
4.3 Date range
4.4 Scientific and absolute dates
<b>5.0 Physical condition (optional)</b>
5.1 Condition
5.2 Date condition assessed
<b>6.0 Designation/ protection status (optional)</b>
6.1 Type of designation or protection
6.2 Date of designation or protection
6.3 Reference number
6.4 Originator of reference
<b>7.0 Archaeological summary (optional)</b>



### ***Significance methodology***

Concepts and ideas about determining the cultural significance of places, buildings, monuments and objects and how this information might be applied to the conservation of heritage resources has been an important feature of discussions within the heritage profession since the 1960s. Chapter 5 notes how the *International Charter for the Conservation and Restoration of Monuments and Sites* (the Venice Charter 1964) played a key role in precipitating thinking on significance and how it has been followed by other documents and instruments which explore how heritage resources might be best managed in specific cultural contexts, not least in relation to the Asia-Australia region.

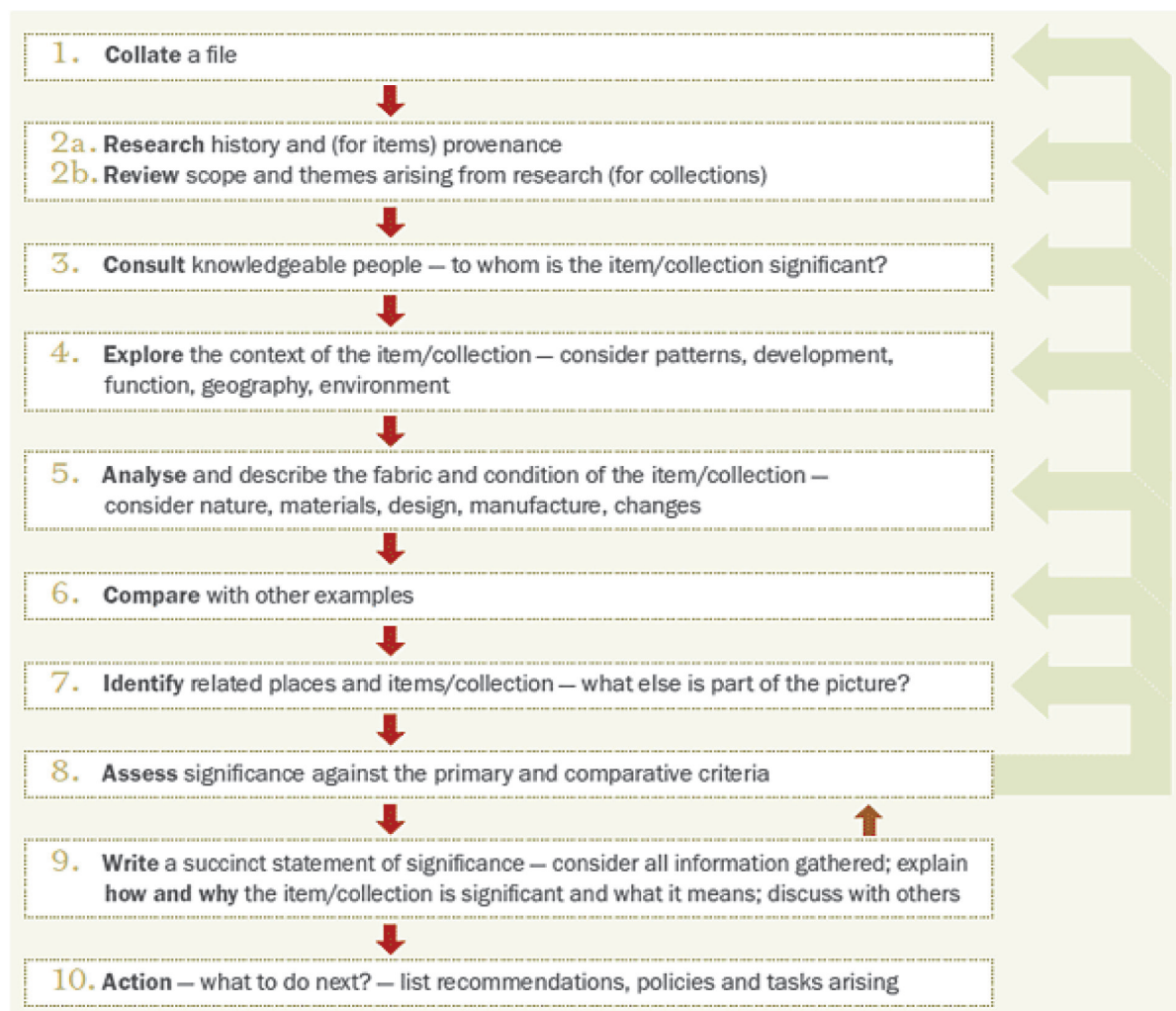
As discussed in Chapter 5, a seminal document focusing attention on the importance of significance is *The Australia ICOMOS Charter for Places of Cultural Significance* (the Burra Charter) adopted by Australia ICOMOS in 1979 and subsequently revised in 1999. The Charter proposes a methodology based on the establishment of cultural significance as a mechanism for the conservation management of places, where place is defined as a site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views<sup>9</sup>.

To recap, the Burra Charter process consists of three activities:

- Understanding what makes a place significant;
- Developing a policy to guide management of the place; and
- Managing the place to conserve its significance.

The Burra Charter process has greatly influenced the application of significance methodology for the management of collections and objects across the four collecting domains of archives, galleries, libraries and museums as set out in *Significance 2.0, a guide to assessing the significance of collections*.<sup>10</sup> At page 10 in the 1999 edition of the Charter, as referenced above, ([see \*http://australia.icomos.org/wp-content/uploads/BURRA\\_CHARTER.pdf\*](http://australia.icomos.org/wp-content/uploads/BURRA_CHARTER.pdf)) there is a useful flowchart which summarises the Burra process. A related diagram that encapsulates the steps in undertaking a significance assessment for items and collection appears in *Significance 2.0* (page 38)<sup>11</sup>. This latter scheme is presented in Figure 8.2 and illustrates the possible application and close connection between significance methodology and cultural mapping practice with respect to management of items and collections.

## The steps in the significance assessment process for items and collections



**Figure 8.2: A statement of significance is shaped by the assessment of primary and comparative criteria built on a series of activities identified in the preceding steps in the assessment process (Note: Step 2b is specific to the assessment of whole collections.)** [From Russell and Winkworth 2009, © Commonwealth of Australia, 2010 ISBN 97 80977544363]

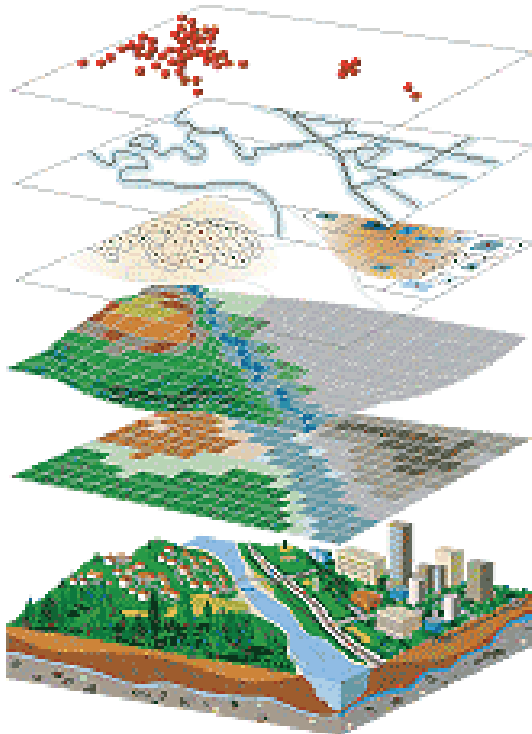
### **Geographic information systems (GIS)**

In the UNESCO publication *GIS and Cultural Resource Management: A manual for heritage managers*<sup>12</sup> a Geographic Information System (GIS) is defined as ‘a set of computerized tools to collect, archive, manage, retrieve, analyse

and output geographic and associated attribute data’. GIS is used for producing, organising and analysing spatial information. Hence it can be used for managing databases, the creation of inventories, developing maps in various forms,

image processing and statistical analysis. In effect 'A geographic information system (GIS) integrates hardware, software, and data for capturing, managing, analysing, and displaying all forms of geographically referenced information.'<sup>13</sup>

As introduced in Chapter, 3 maps are representations of the real world; however, all manner of cultural information can be represented by mapping, including information about places and landscapes, buildings and monuments and the intangible heritage of people who reside or travel through such places. Figure 8.3 illustrates how cultural resources may be located within a GIS model conceived as a series of layers of related spatial information covering cultural resource location and distribution, topography, land use, elevation contours, climate patterns, surface maps and the real world.



**Figure 8.3: GIS data layers**<sup>14</sup> [Source ESRI - <http://gis.com/content/why-use-gis>]

GIS systems may be enormously flexible in both the way information may be collected and analysed. 'GIS can provide a great deal more problem-solving capabilities than using a simple mapping program or adding data to an online mapping tool (creating a "mash-up")'<sup>15</sup>. A GIS can be viewed as a database structured in geographic terms, a set of maps or other views and perspectives that reveal features and relationships in a landscape. This is called geo-processing, that is creating new data or maps by transforming or analysing existing information.

Because GIS is a computer based methodology for documenting information and exploring relationships it has the capacity to be a powerful mechanism for answering questions or resolving problems and presenting evidence. Its potential as a tool for cultural mapping is virtually limitless and can be applied to topics such as:

- Mapping the distribution of cultural resources;
- Exploring the location of linguistic groups and their relationship with topography;
- Tracking the migration of cultural systems;
- Mapping the vulnerability of places, monuments and collections to natural disasters and climate change;
- Developing buffer zones for heritage sites and sacred places with respect to managing sustainable tourism or unbridled development;
- Building evidence for land claims especially from communities whose cultures are based on oral traditions.
- Developing sustainable tourism strategies and creating resources for heritage trails and community projects; and
- Providing frameworks for disputes relating to the ownership of cultural resources.

**Geographic positioning systems (GPS)**

**Figure 8.4: Model of the GPS satellite system rotating around the earth** [Source: Garmin Ltd, see <http://www8.garmin.com/aboutGPS>]

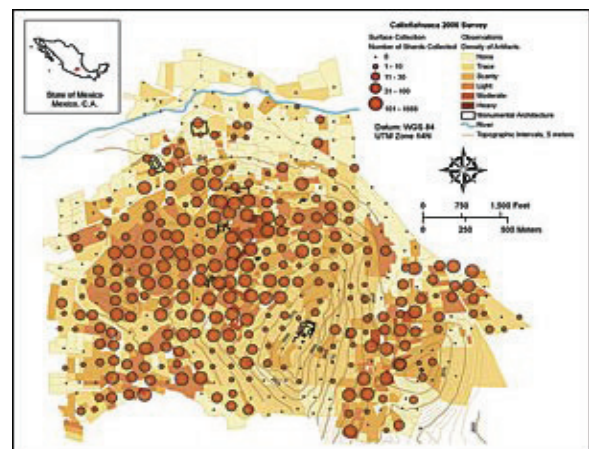
The Global Positioning System (GPS)<sup>16</sup> is a radio-navigation system, which uses a network of 24-32<sup>17</sup> satellites placed in orbit by the United States Department of Defense. It was developed in the 1970s and was operational from 1978 and globally available from 1994<sup>18</sup>. The system provides reliable positioning, navigation and timing services to civilian users on a continuous worldwide basis. It is freely available to all<sup>19</sup> and has been adopted and used by millions of people across the globe.

With the acquisition of a GPS receiver, the system will provide accurate location and time data for an unlimited number of people, in all weather, day and night, anywhere in the world. Receivers can generally operate in dense forest situations and urban high-rise environments. The GPS consists of three components, the 24 orbiting satellites, control and monitoring stations on Earth and GPS receivers owned by a multitude of users. The receivers pick up and identify signals emitted from the satellites. The receivers then provide three-dimensional location information (latitude, longitude and altitude) as well as time.

GPS handsets and similar devices are widely available commercially and users can locate where they are at any moment and navigate where they want to go whether they are walking, driving, flying or boating. Typical accuracies are:

- Within 10 metres for position; and
- Under 0.1 of a microsecond for time.

GPS used in combination with a geographic information system and a Web-based mapping application such as OpenStreetMap or Google Maps opens the door to endless applications and potential new approaches to cultural mapping. Typical applications include navigating and surveying historic sites especially when they are located over extensive areas such as Angkor (See Angkor case study), entering location data related to tangible and intangible heritage into a GIS, tracking cultural phenomena along cultural corridors or mapping the density of cultural data across cultural clusters. An excellent example of the latter is discussed by Tomaszewski<sup>21</sup> regarding archaeological survey work at Mexico's Aztec-period Calixtlahuaca site.



**Figure 8.5: Surface artefact densities at the Calixtlahuaca site, Mexico collected with GPS (map by Juliana Novic, Arizona State University)** [Source: ArcNews Fall 2006]



In connection with cultural mapping, GPS is of great interest for creating heritage tracks and trails or in exhibition environments where GPS data can be used to release descriptive content about landscapes, archaeological sites, monuments or exhibition objects. Most importantly; however, because of the low cost of GPS receivers and the availability of open source GIS software, GPS paves the way for a revolution in community mapping.

### **Participatory 3-Dimensional modelling (P3DM)**

Rambaldi and Callosa-Tarr describe participatory 3-dimensional modelling (P3DM) as a process by which people's knowledge and spatial information is used to create stand-alone scale relief models.<sup>22</sup> These models may be used to define the resources and features of a region, area, locality or place as well as document associated qualities, values and relationships. The use of relief models dates back to Europe from around the fifteenth century and a short history of the methodology can be found in the *Participatory 3-Dimensional Modelling*<sup>23</sup> report as well as online at the *lapad.org* (Integrated approaches to participatory development) website.<sup>24</sup>

The key feature of P3DM is that people, groups or communities come together with technical specialists to create a 3-dimensional model. In essence, it is an interactive process where people 'learn by doing'<sup>25</sup> and it is the group's tacit and often traditional knowledge and experience that informs the scope of the information displayed on the model. P3DM is essentially a process that has evolved out of the development field with close links to agricultural development, resource use, land care management, forestry and tenure claims. The technique has enormous potential for mapping both tangible and intangible heritage resources especially for indigenous communities.

*For the past century, relief models have played an important role in displaying geographic information for educational purposes. Starting in 1987, 3-D models have been used in an interactive mode as instruments through which people could learn by doing. ...*

*This method is tailored for areas where poverty, isolation, marginalization, low literacy and language barriers frequently shape society. The tendency for most people residing in these areas is to learn via concrete sensorial experiences, rather than abstract concepts.*<sup>26</sup>

In technical terms P3DM is often supported by geo-referenced data from field surveys, ground-sourcing data such as GPS readings as well as secondary sources of cartographic information related to topography, boundaries, roads, streams and rivers from conventional maps. A geographic information system (GIS) is frequently created in parallel to the 3-dimensional model and used for the storage of information from both participatory processes and secondary information. This may involve the designation and location of places, significant objects, plants, animal communities as well as geological and topographical attributes. A simple pictorial overview of 3D model making used in a project to support knowledge mapping for the Murwangi community near Ramangini in Arnhemland, the Northern Territory, Australia provides a good starting point for understanding the mechanics of the methodology.<sup>27</sup>

The step-by-step process of constructing a 3-dimensional model, including equipment and materials and the role of students in the process, as well as how the modelling is integrated with GIS is thoroughly documented and presented by Rambaldi and Callosa-Tarr as already quoted.<sup>28</sup>



**Figure 8.6: Some steps in the 3D modelling process: tracing, cutting and painting** (Source: wikispaces.com/ Arafura+3D+Model, author Peter Rohan)

They comment that ‘The combination of P3DM, GPS and GIS has proven to be quite efficient in increasing the capacity of local stakeholders to interact with national and international institutions.’ They go on to say a little later in their report that:

*What substantially differentiates the method from other modern geographic information technologies like aerial photography and satellite imagery is that it can visualize invisible features like values, tenure, resource use domains, sacred areas, spatially defined rights, cultural boundaries, and others.*

Of course there are risks in P3DM, similar to other cultural mapping processes that have been highlighted in Chapters 3 & 6. The key issue here is the potential negative effects from outsiders

accessing local mapping information and traditional knowledge and using such information to exploit local communities to their detriment. Great care therefore needs to be taken in working as a consultant or intermediary in such processes.

P3DM has been used extensively in the Philippines and to a lesser extent Viet Nam for natural resource management and customary rights related to resource tenure. The range of projects is summarised by Giacomo Rambaldi in P3DM *Where?* in Google Maps.

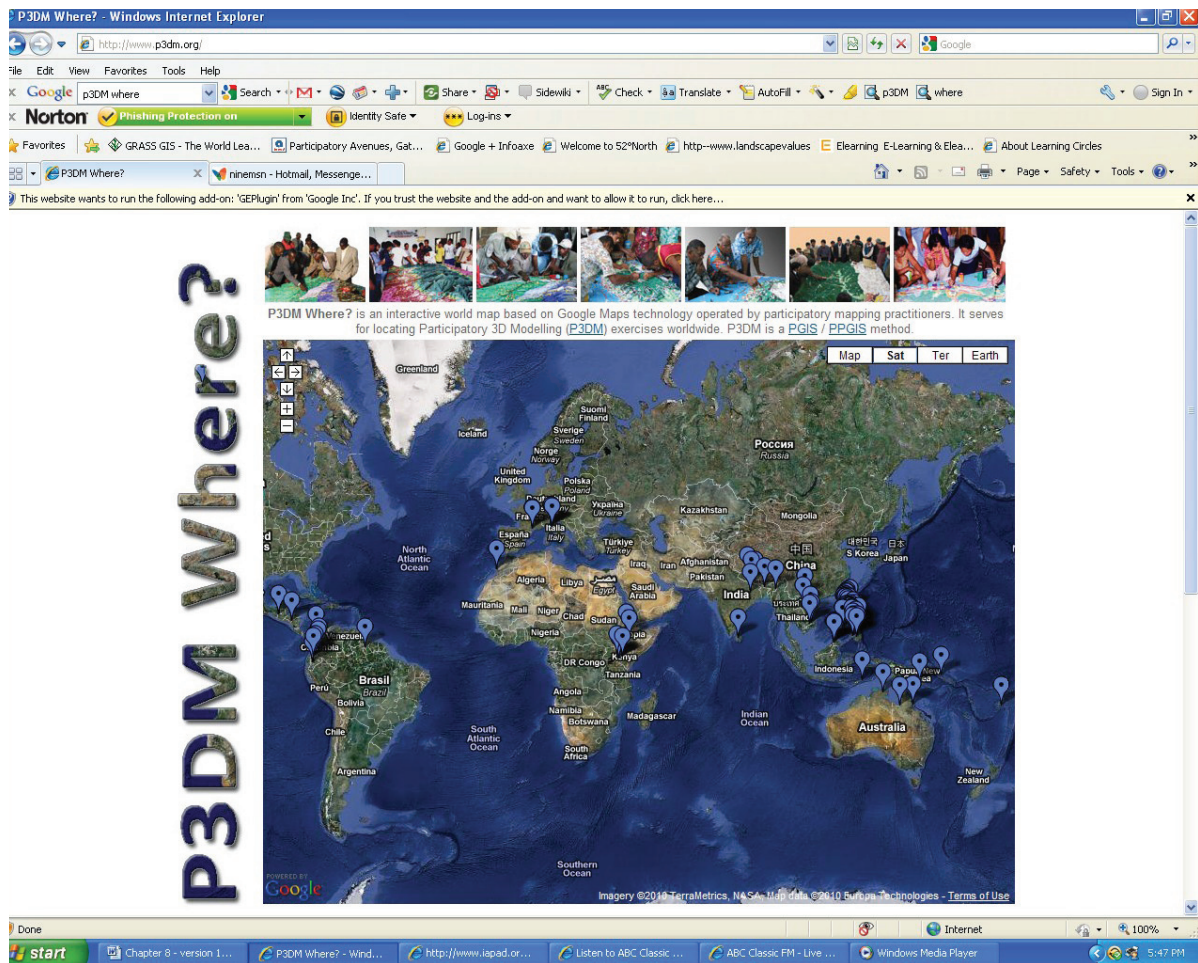


Figure 8.7: P3DM Where? [Source:Google Maps & www.p3dm.org, courtesy Giacomo Rambaldi]

The participatory 3D model of Ovalau Island, Fiji<sup>29</sup> is a valuable example of P3DM used for the mapping of both terrestrial and coastal ecosystems for developing resource management strategies, plans for tangible and intangible heritage preservation as well as broader community development needs. A detailed account of the project is available through the lapad website<sup>30</sup> and also in *Resource use, development planning, and safeguarding intangible heritage: lessons from Fiji Islands*:

*The process was guided by a group of facilitators with backgrounds in collaborative natural resource management, cartography, GIS and community work. The P3DM exercise and follow-up activities focused on ensuring local ownership of both process and outputs. Once completed, the model displayed a wealth of spatial information with a legend containing 79 different features and a total of 83 places of cultural heritage significance.<sup>31</sup>*



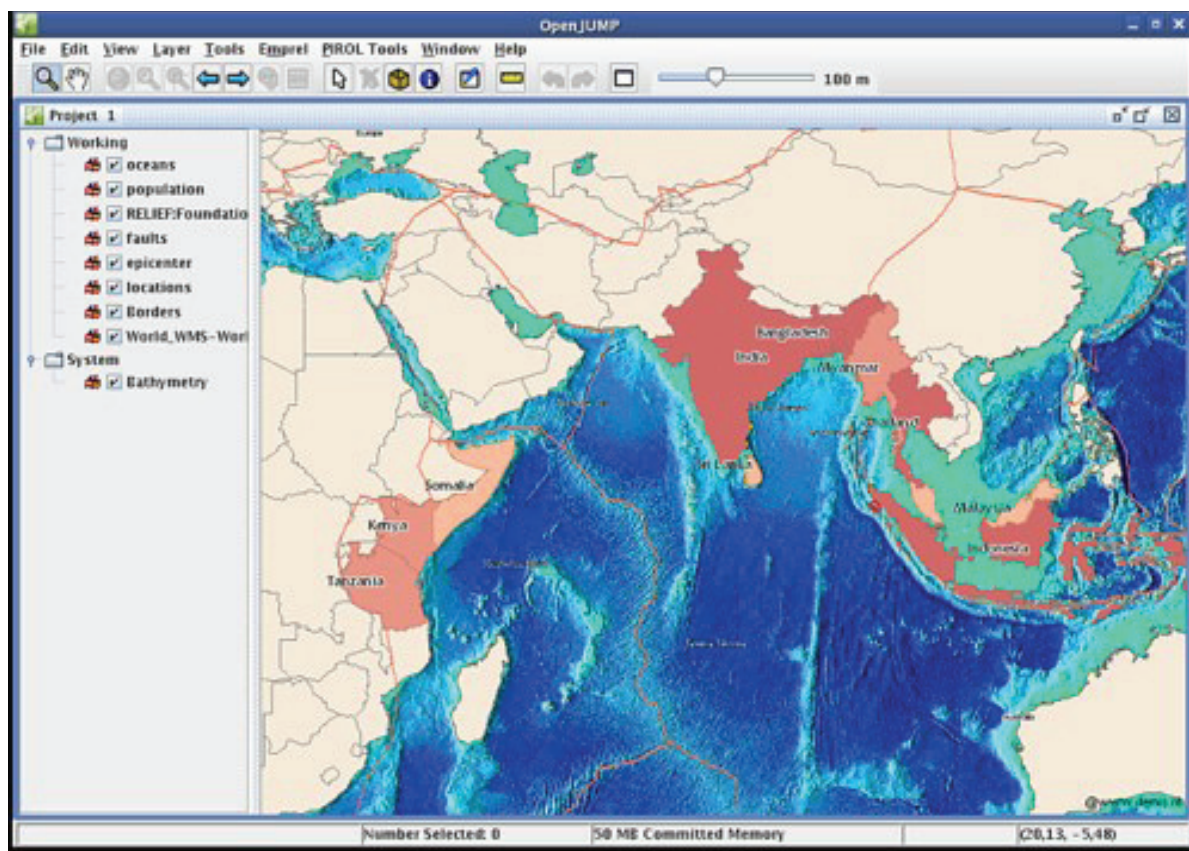


Figure 8.8: A screenshot from the OpenJUMP website showing fault lines and epicentres for seismic activity across much of the Asian region [Source: OpenJUMP website]

### Open-source GIS software

Stefan Steiniger and Robert Weibel define GIS software as:

*Software that is used to create, manage, analyse and visualize geographic data, i.e. data with a reference to a place on earth ....*<sup>32</sup>

They go on to mention typical applications such as the creation of maps, route calculations, the management of forests, parks and infrastructure as well as applications in risk analysis of natural hazards, and emergency planning and response.

There is a vast amount of free and open source (FOS) and proprietary GIS software available.

These all use some combination of digital maps and geo-referenced data.<sup>33</sup> For the purposes of this short discussion we will restrict our focus to free and open source software (FOSS) available to desktop users<sup>34</sup>. The ArcGIS Resource Center Glossary defines desktop GIS as:

*Mapping software that is installed onto and runs on a personal computer and allows users to display, query, update, and analyze data about geographic locations and the information linked to those locations.*<sup>35</sup>



This approach seems to be most appropriate for both communities and consultants engaged in participatory cultural mapping work with limited budgets and technical facilities.

The OSGeo Wiki provides a very short history of open source GIS which includes a timeline.<sup>36</sup> It divides open source GIS software into three domains: geospatial libraries, desktop GIS and Web Mapping/WebGIS. Geospatial libraries and Web mapping/Web GIS will be discussed briefly towards the end of Chapter 9. Our discussion here will focus on desktop GIS. Comparative information on free and open source desktop GIS is available on the Boston GIS Blog [spatialserver.net](http://spatialserver.net)<sup>37</sup> and Open Source GIS ([OpenSourceGIS.org](http://OpenSourceGIS.org))<sup>38</sup> provides an extensive index of open source/free GIS related software.

Steiniger and Bocher provide a very useful review of FOS desktop GIS and developments in a review article now published in the *International Journal of Geographical Information Science*.<sup>39</sup> Along with a commentary on some popular software including:

- GRASS – Geographical Resources Analysis Support System;
- QGIS – Quantum GIS;
- uDig – user friendly Desktop GIS;
- gvSIG – Generalitat Valenciana, Sistema d’Informacio Geografica;
- ILWIS – Integrated Land and Water Management Information System;
- MapWindows GIS;
- JUMP and OpenJUMP family – Open Java United Mapping Platform;
- Kosmo; and
- OrbisGIS

they provide a brief explanation of software licensing arrangements covered by the General Public Licence (GPL) and the Lesser General

Public License (LGPL) and discuss the advantages and disadvantages of open source software with an emphasis on research and teaching. With respect to software costs they comment:

*... teaching [and cultural mapping more broadly] with open source products will allow the student to legally download and experiment with the software at home without paying a license fee. This is especially valuable in situations where the student faces financial barriers [read also cultural mapping team].*<sup>40</sup>

and more generally; of the positive environment for research and development in the FOSS arena where researchers can access and freely test ideas and computing algorithms developed by others, thereby fostering rapid interactive and innovative developments of software and applications. This situation is most attractive for cultural mapping which lags behind many other applications in FOSS GIS which seem highly developed by comparison.

#### 8.4 Integrating mapping and planning methods

Chapter 8 has built on information introduced in earlier chapters as well as providing new information covering topics such as GIS and GPS. While there are elements common to most mapping projects, as demonstrated in Table 8.2 and Figure 8.1, each specific project needs to be considered in terms of its particular objectives and outcomes. Different tools and techniques are needed for various stages of a cultural mapping project. Planning is essential if a project is to be completed on time and within budget, techniques such as significance methodology will help ensure that participatory discussions and documentation focus on what is important to a community and

the selection of appropriate technologies will mean that a project is achievable and meaningful for participants on the one hand, and meets expectations with respect to education, training, tourism or conservation goals on the other.

The important point to make is that even the most simple projects need to take into account the topics covered in Chapter 8. Some specific approaches may not be applicable for a particular initiative; however, many will, and they need to be brought together in an integrated way during the establishment phase of the project.

### ***What's next?***

Chapter 9 builds on the discussions in Chapter 8 by outlining tools to facilitate participatory community engagement. It starts with a look at participatory learning and action and study and learning circles and then reviews how the media and the web can be used to enhance participation and communication for all immediate and potential stakeholders. It concludes with a look at Web 2.0 and what is called the new geography – neogeography.



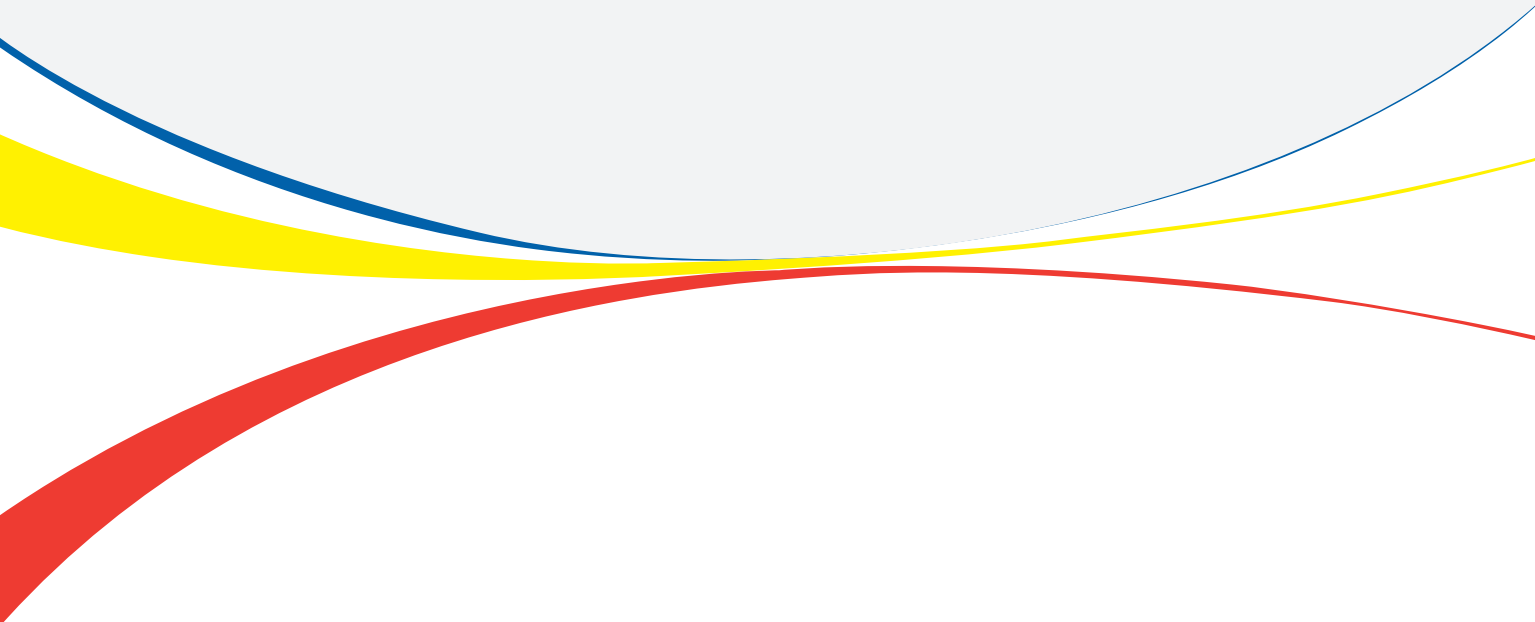
## Chapter 8

- <sup>1</sup> Evenson, Jeff & Charles Tilden, *Municipal Cultural Planning Incorporated (MCPI), Cultural Resource Mapping, A Guide for Municipalities*, Ontario 2010.
- <sup>2</sup> Project Management Institute and SAI Global (2004), *A Guide to the Project Management Body of Knowledge, Third Edition*, (PMBOK Guide), an American National Standard, ANSI/PMI 99-001-2004, Pennsylvania, USA.
- <sup>3</sup> Davidson, Jeff, *10 Minute Guide to project Management*, Alpha Management Series, Vol 4, USA 2000.
- <sup>4</sup> The GIS based and 3-D modeling cultural mapping models are adapted with minor changes from a table in Pornwilai Saipothong, Wutikorn Kojornrungsri & David Thomas, 'Comparative study of participatory mapping processes in northern Thailand' p 19, *Mapping communities, ethics, values, practices*, (eds) Jefferson Fox, Krisnawati Suryanata & Peter Hershock, East-West Center, Honolulu, Hawaii, 2005.
- <sup>5</sup> *Guidance on inventory and documentation of the cultural heritage*, Directorate of Culture and Cultural and Natural Heritage, Council of Europe, Strasbourg, page 17, January, 2009.
- <sup>6</sup> Ibid. (2009), Council of Europe, p 69.
- <sup>7</sup> The idea for the step-by-step summary table was influenced by the UNESCO Bangkok report, *Our Heritage Our Future, Integrated Community-led Heritage and Tourism Management as a Tool for Sustainable Development, for the pilot site Ban Xieng Mene, Chom Phet District, Luang Prabang Province, Laos*, Project Co-ordinator: Rik Ponne, Office of the Regional Adviser for Culture in Asia and the Pacific, UNESCO Bangkok, c 2004.
- <sup>8</sup> Op. cit. (2009), Council of Europe, pp 83-94.
- <sup>9</sup> Australia ICOMOS (1999), *The Burra Charter, The Australia ICOMOS Charter for Places of Cultural Significance*, Australia.
- <sup>10</sup> Russell, Roslyn and Kylie Winkworth, *Significance 2.0, a guide to assessing the significance of collections*, Collections Council of Australia Ltd, Commonwealth of Australia 2009.
- <sup>11</sup> Ibid. Russell and Winkworth (2009).
- <sup>12</sup> Box, Paul, *Geographic Information Systems and Cultural Resource Management: A manual for heritage managers*, UNESCO Principal Regional Office for Asia and the Pacific, Bangkok 1998.
- <sup>13</sup> *What is GIS?*, see <http://www.gis.com/whatisgis/index.html>, accessed 12/06/2009.
- <sup>14</sup> *Why use GIS?* see <http://www.gis.com/whatisgis/whyusegis.html>, accessed 12/06/2009.
- <sup>15</sup> Ibid, 2009.
- <sup>16</sup> GPS is not the sole global satellite navigation system. Russia operates a system called GLONASS, which is functional with some restrictions, China is developing a system called Compass and the European Union is developing Galileo. The GPS system is the only one which is fully operational at the time of writing this Guide.
- <sup>17</sup> Wikipedia, *Global Positioning System*, see [http://en.wikipedia.org/wiki/Global\\_Positioning\\_System](http://en.wikipedia.org/wiki/Global_Positioning_System), accessed 20/06/2009.
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- <sup>19</sup> See <http://www.gps.gov/>, accessed 20/06/2009.
- <sup>20</sup> Clynch, James R. (2006) *The Global Positioning System, James Clynch's notes on GPS, Geodesy, maps, etc*, Satellite Navigation and Positioning Lab, SNAP, School of Surveying and Spatial Information Systems, University of New South Wales, see [http://www.gmat.unsw.edu.au/snap/gps/about\\_gps.htm](http://www.gmat.unsw.edu.au/snap/gps/about_gps.htm), accessed 20/06/2009.
- <sup>21</sup> Tomaszewski, Brian, 'A Cost-Effective Approach to GPS/GIS Integration for Archaeological Surveying', *ArcNews*, Fall 2006, see <http://www.esri.com/news/arcnews/fallo6articles/a-cost-effective.html>, accessed 22 April 2011.

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- <sup>23</sup> Ibid p 12.
- <sup>24</sup> See *Relief models in History*, <http://www.iapad.org/history.htm>, accessed 27 April 2010.
- <sup>25</sup> Op. Cit, Rambaldi and Callosa-Tarr, 2002, p 3.
- <sup>26</sup> Ibid, p 3.
- <sup>27</sup> See, <http://rohfam.wickispaces.com/Arafura+3D+Model>, accessed 22 April 2011.
- <sup>28</sup> An earlier version of this publication: *Manual on Participatory 3-Dimensional Modeling for Natural Resource Management in Essentials of Protected Area Management in the Philippines*, Vol 7 produced by the Philippines Department of Environment and Natural resources, supported by the European Commission, October 2000 is also worth investigating. The CTA (The ACP-EU Technical Centre for Agricultural and Rural Cooperation) has published a 2010 edition of the handbook *Participatory three-dimensional modelling: guiding principles and applications*, July 2010 by Giacomo Rambaldi. It is available as a free download from the iapad.org website.
- <sup>29</sup> See, <http://www.iapad.org/applications/plup/ovalau.htm>, accessed 28 April 2010.
- <sup>30</sup> *Report on the Participatory 3D Modelling & Participatory GIS Exercise held on 4-13 April 2005 on Ovalau Island, Fiji*, compiled by Sukulu Rupeni with contributions from Giacomo Rambaldi, Silika Tuivanuavou, Amelia Makutu, Aliferetti Tawake, Susana Lolohea, Etika Rupeni, Anju Mangal and Bill Aalbersberg, July 2005.
- <sup>31</sup> Rambaldi, Giacomo, Silikia Tuivanuavou, Penina Namata, Paulo Vanualailai, Sukulu Rupeni & Etika Rupeni, 'Resource use, development planning, and safeguarding intangible cultural heritage: lessons from Fiji Islands', *Participatory learning and action* 54, April 2006, pp 28-35.
- <sup>32</sup> Steiniger, Stefan & Robert Weibel, 'GIS Software – A description in 1000 words, version 1.2', May 2009, (Accepted as entry 'GIS software' for the *Encyclopaedia of Geography*, B Warf (ed), Sage).
- <sup>33</sup> See [http://en.wikipedia.org/wiki/List\\_of\\_geographic\\_information\\_systems\\_software](http://en.wikipedia.org/wiki/List_of_geographic_information_systems_software), accessed 29 April 2010.
- <sup>34</sup> It should be noted that many proprietary GIS software suppliers such as ESRI (ArcView 3.x, ArcGIS, ArcSDE, ArcIMS, ArcWeb services and ArcGIS Server) offer multiple desktop GIS products.
- <sup>35</sup> See <http://resource.arcgis.com/glossary/term/1042>.
- <sup>36</sup> See [http://wiki.osgeo.org/wiki/Open\\_Source\\_GIS\\_History](http://wiki.osgeo.org/wiki/Open_Source_GIS_History), accessed 30 April 2010.
- <sup>37</sup> See <http://www.spatialserver.net/osgis/>, accessed 30 April 2010.
- <sup>38</sup> See <http://opensourcegis.org/>, accessed 29 April 2010.
- <sup>39</sup> Steiniger, Stefan & Erwan Bocher, 'An Overview on Current Free and Open Source Desktop GIS Developments', *International Journal of Geographical Information Science*, 23:10, October 2009 pp 1345-1370.
- <sup>40</sup> Ibid.





**Chapter 9:**  
**Tools for community participation and  
engagement - Web 2.0 and neogeography**



## Chapter 9: Tools for community participation and engagement - Web 2.0 and neogeography

*To ask a question is easy, but the difficulty is to look very carefully into the problem itself, which contains the answer. To understand this problem, we must see its enormous implications. ... Let us investigate the problem, not the answer, because the answer is in the problem, not away from it. The more I understand the problem, the clearer I see the answer. If you merely look for an answer, you will not find one, because you will be seeking an answer away from the problem.*

**J Krishnamurti, 1948<sup>1</sup>**

### 9.1 Introduction

Chapter 9 looks at community participation and engagement in cultural mapping from two perspectives. The first is concerned about methods and techniques for helping people to learn and work together; participatory methods, and the second covers tools to facilitate communication and engagement and systems and products to collect and present information as part of the mapping process.

Examples of information or knowledge mapping were introduced in Chapter 3 as part of the discussion on 'What is mapping?'. The examples included social mapping, cognitive mapping, mind mapping and concept mapping. It is important to flag the usefulness of these processes for facilitating community participation and engagement whether the outcome sought is information gathering, analysis or communication.

Participatory activities such as participatory learning and action (PLA), study and learning circles and stakeholder analysis may be greatly

enhanced by the application of knowledge mapping techniques. So too are communication systems such as:

- traditional media including print media (newspapers, newsletters, pamphlets), radio and television for promoting projects and seeking widespread participation;
- the Web specifically for the creation of platforms, especially via open source software, for the development of databases or websites;
- Web 2.0 and associated systems including Wikis and blogs (Facebook, Flickr, LinkedIn, MySpace, Twitter, WordPress and YouTube); and
- neogeography with its focus on participatory mapping.

The relationship between these activities, that is participatory processes, knowledge and concept mapping and communication systems is summarised in Figure 9.1.

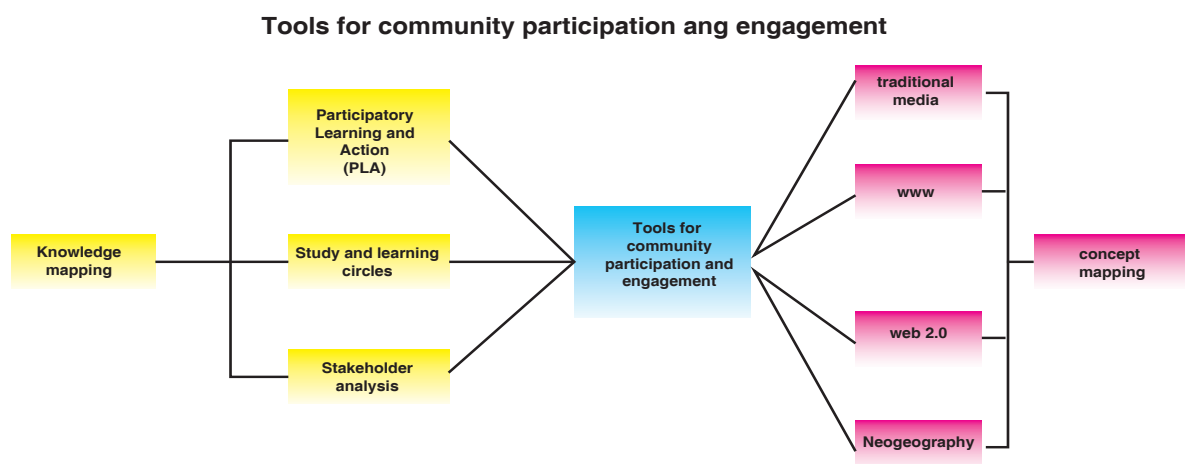


Figure 9.1: Activities and tools for community participation and engagement

## 9.2 Participatory mapping and community engagement

A major theme throughout the Guide is the importance of broad participation in cultural mapping projects. This is illustrated in Table 8.2 where the basic steps in four cultural mapping models have been summarised. Common to all the models is the engagement of stakeholders throughout the mapping process and especially at the beginning of any project. Our discussion in this part of Chapter 9 therefore begins with a look at the techniques available to initiate and sustain participatory processes. A brief discussion on stakeholder analysis provides a conclusion to the first half of the Chapter.

Collective learning, education and action, community or group engagement through study circles, learning circles, small-group techniques, group work, circles-of-knowledge, team learning, brainstorming and participatory learning and action processes<sup>2</sup> are included in the range of approaches which can be utilised for community learning and engagement. Topics concerning the theory and methods of communication, learning and human interaction not only inform our approach to cultural mapping and project

development and delivery, but also represent an important segment of the body of knowledge associated with the subject.

Furthermore, processes such as stakeholder analysis that forms a crucial activity in the cultural mapping management cycle, need to be more than just an inventory of individuals and groups who may have an interest in a project and its outcomes. This can be accomplished by considering the most effective ways to ensure quality communications using visual, auditory, reading/writing and kinesthetic/tactile interactions.<sup>3</sup>

Finally, before launching into a short review of participatory and learning action (PLA) and study/learning circle processes, it is useful to note that these activities share much in common, both in purpose and delivery, and they both often rely on knowledge mapping or concept mapping techniques for gathering information, exploring relationships and formulating ideas and actions.



## What is PLA?

Participatory Learning and Action (PLA) is a collective term which embraces a group of related methods and processes such as Participatory Rural Appraisal (PRA), Rapid Rural Appraisal (RRA), Participatory Learning Methods (PALM), Participatory Action Research (PAR), Farming Systems Research (FSR), Méthod Active de Recherche et de Planification Participative (MARP). The common theme of these systems is the wholehearted participation of people in the processes of exploring their needs and opportunities, and in the action required to address them.<sup>4</sup>

*These methods help people to talk freely, understand things better and come to good decisions. They include drawing pictures, maps and diagrams and using role-plays to analyse situations and plan action.*<sup>5</sup>

*We treat everyone's views as important: young and old; men and women; married or single; rich or poor; people who have been to school and those who have not.*<sup>6</sup>

While participatory approaches have evolved as a way of tackling issues for disadvantaged communities and for planning, implementing, and evaluating development activities, they are equally applicable for data collection, project analysis and delivery across the heritage and cultural spectrum in a non-developmental context.

Fundamental to the PLA philosophy and methodology is the challenge to preconceptions and prejudices about people's knowledge, especially tacit or traditional knowledge. The methods used in PLA range from visualization (e.g. drawings, census, locational and social maps, sociograms, transect sketches/maps/

diagrams seasonal calendars, time lines, daily and weekly routine diagrams, flow charts, Venn diagrams, pie charts, income and expenditure trees, problem trees and impact diagrams) to interviewing and group work (brainstorming, role plays, ranking and priority setting using scoring and 'now, soon or later' techniques)<sup>7 8</sup>. The common threads of the methodology are the facilitation of interactive learning, shared knowledge, and flexible, yet structured analysis. 3-Dimensional modeling in association with GIS has proved very successful in PLA activities and related processes.<sup>9</sup> PLA has proven valuable in a wide range of domains and situations and offers opportunities for mobilising community groups or sectors such as youth<sup>10</sup> for joint action by exploring their own problems and formulating their own, appropriate solutions.

The Participatory Planning Monitoring & Evaluation website developed by Wageningen International which is a part of Wageningen UR (University and Research Centre) lists six common principles of PLA on its Participatory Learning and Action page<sup>11</sup>:

- A defined methodology and systematic learning process: the focus should be on communal learning by the stakeholders through a system of joint analysis and interaction.
- Multiple perspectives: it is important to reflect the various interpretations of reality and solutions for problems by the different stakeholders (seeking diversity and differences).
- Group learning process: revealing this complexity of the world can only be done through group analysis and interaction.
- Context specific: methods and approaches should as much as possible be designed

or adapted to the local situation, preferably by the actors involved (ownership).

- Facilitating experts and stakeholders: the role of outsiders (researchers and/or practitioners who are not members of the community or group with whom they interact) is to act as catalysts (facilitators) for local people to decide what to do with the information and analysis they generate. Outsiders may also choose to further analyse the findings generated by PLA, to influence policy-making processes, for example. In either case, there should be commitment on the side of the facilitating organisations to do their best to assist or follow up on those actions that people have decided on as a result of PLA, if local people feel that such support is needed.
- Leading to change: the process of joint analysis and dialogue helps to define changes which would bring about improvement and seeks to motivate people to take action to implement the defined changes.

References on this topic can be found in the education, social sciences, management and development literature. See for example various citations in *pgis-psp-lsk, Applying Participatory-GIS and Participatory Mapping to Participatory Spatial Planning (in particular to Local-level Land and Resources Management) utilising Local & Indigenous Spatial Knowledge, A Bibliography*<sup>12</sup> or refer to the Participatory Learning and Action website<sup>13</sup> where some sixty different guides are available.<sup>14</sup>

### 9.3 Study and learning circles

Study and learning circles are essentially different names for activities or methods that bring small groups of people together to explore and discuss

an issue. The approach is remarkably similar to Participatory Learning and Action and perhaps differences in terminology are more an indication of who is undertaking or facilitating the activity and where it is being undertaken, than the way it is carried out.

The overall approach in these processes is to encourage people to engage in discussions as a group in order to explore complex issues, make decisions and take action.<sup>15</sup> If the process is community driven then the prevalent trend is to call it a 'study circle' and if the focus is to educate then the term 'learning circle' is frequently used. We will use the terms in the Guide in this way, although it is acknowledged that the boundaries between the two practices are far from precise.

#### **Study circles**

Study circles can be understood as a community dialogue where the process is initiated with a community (individuals, organisations, associations, neighbourhood) identifying the need to solve a problem and organising a series of meetings including facilitated sessions for small group interaction that leads to an outcome of some sort. This could be a simple cultural map or the documentation of scope or a stakeholder analysis for a larger cultural mapping exercise. 'Study circles don't advocate a particular solution. Instead, they welcome many points of view around a shared concern.'<sup>16</sup>

The Australian Study Circles Network<sup>17</sup> home page explains that in its simplest form, a single study circle generally consist of a small group of 5 to 8 participants who meet for 2 hours weekly for 4 weeks (a 'round of study circles'), to address a critical public issue in a democratic and collaborative way. Led by a neutral facilitator, people consider an issue from many points of view while the discussion progresses from

personal experiences, to sessions that examine many views on the issue, to a session that considers strategies for action and change.

A facilitated Action Forum follows the round of study circles. This is a community event designed to tie together the work of the individual study circles, and help participants move to individual and collective action. At the forum, groups can share their ideas for action, and participants can join or create action efforts.<sup>18</sup>

The Australian Study Circles Network adheres to the internationally recognised and endorsed Seven Core Principles for public engagement.<sup>19</sup> The principles were developed co-operatively in May 2009 and are presented in Table 9.1.

*The more any given public engagement effort takes into consideration the following seven Core Principles, the more it can expect to effectively build mutual understanding, meaningfully affect policy development, and/or inspire collaborative action among citizens and institutions. These seven interdependent principles serve both as ideals to pursue and as criteria for judging quality. Rather than promoting partisan agendas, the application of the Core Principles creates the conditions for authentic engagement around public issues.<sup>20</sup>*

### **Learning circles**

Learning circles<sup>21</sup> consist of methods and approaches which are very similar to study circles. The emphasis in learning circles is about acquiring understanding and knowledge through group dialogue and interaction. Generally the acquisition of this group learning or knowledge is applied to the resolution of an issue or problem.

*A learning circle is a way of exploring an issue that depends on the capacities and keenness of all its participants, rather than the expertise of one or two individuals. In form it is like a*

*structured conversation among a group of people in which each person has a chance to talk through their point of view while others listen and respond. A learning circle is an opportunity for sharing information and ideas so that everyone involved feels informed and well-armed to consider the next stage of action.<sup>22</sup>*

The learning circle approach can be readily applied to cultural mapping activities because it is founded on participation and is about exploration of ideas and information. Learning circles are thus a mechanism for communities or groups within communities to document their histories, tell their stories and define their cultural resources. This acquired knowledge may then be used for a variety of purposes depending on needs and aspirations. A generalised learning circle methodology is outlined in Table 9.1.

**Table 9.1: Core principles for public engagement**

[Source: The National Coalition for Dialogue & Deliberation (NCDD) and the International Association for Public Participation]

### **Core Principles for Public Engagement**

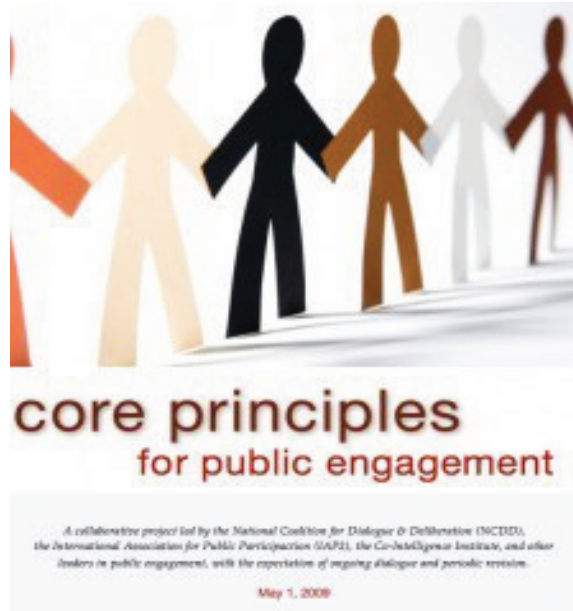


Table 9.1: continued

<p>The seven recommendations reflect the common beliefs and understandings of those working in the fields of public engagement, conflict resolution, and collaboration. In practice, people apply these and additional principles in many different ways.</p>	
<b>1. Careful Planning and Preparation</b>	<p>Through adequate and inclusive planning, ensure that the design, organization, and convening of the process serve both a clearly defined purpose and the needs of the participants.</p>
<b>2. Inclusion and Demographic Diversity</b>	<p>Equitably incorporate diverse people, voices, ideas, and information to lay the groundwork for quality outcomes and democratic legitimacy.</p>
<b>3. Collaboration and Shared Purpose</b>	<p>Support and encourage participants, government and community institutions, and others to work together to advance the common good.</p>
<b>4. Openness and Learning</b>	<p>Help all involved listen to each other, explore new ideas unconstrained by predetermined outcomes, learn and apply information in ways that generate new options, and rigorously evaluate public engagement activities for effectiveness.</p>
<b>5. Transparency and Trust</b>	<p>Be clear and open about the process, and provide a public record of the organizers, sponsors, outcomes, and range of views and ideas expressed.</p>
<b>6. Impact and Action</b>	<p>Ensure each participatory effort has real potential to make a difference, and that participants are aware of that potential.</p>
<b>7. Sustained Engagement and Participatory Culture</b>	<p>Promote a culture of participation with programs and institutions that support ongoing quality public engagement</p>

### Online learning circles

In a short discussion piece in Edutopia.org by Fulton and Riel they state:

*Today's technological tools make it possible to teach in new ways -- to do things differently or even to do entirely different things. ...*

*... Learning communities share a way of knowing, a set of practices, and shared value of the knowledge that comes from these procedures. These learning communities, with expanded human and technological resources, bring together students, teachers, and community members in directing the course of education in new ways.<sup>23</sup>*

Such thinking can be applied equally to processes for online, interactive cultural mapping where people have access to information communication technologies (ICTs), in particular the internet, electronic mail or mobile telephone text services. ICTs in the service of cultural mapping will be discussed in greater detail later in the chapter. Online learning circles based on the methods of face-to-face learning circles, adjusted to the mechanics and processes of electronic communications, can open up the scope and interactivity of people working in groups, not only in a specific locality but across localities, countries and continents.



**An outline of the learning circle process**

**Table 9.2: Ten steps for running a face-to-face learning circle<sup>24</sup>**

Step	Activity
Step 1	Gather together a group of 6 to 12 people keen and interested to expand their understanding of an event, topic or place. They need to commit to meeting four to six times over a set period (days, weeks, or months). The group may consist of participants solely from within an organisation or community or include people from other organisations, communities or villages, especially for collaborative projects
Step 2	For some projects it might be useful to invite people to register their interest by advertising using local media such as newspapers, local radio and television or community notice boards.
Step 3	If there are more than 6 to 12 people keen to participate it might be both practical and appropriate to create two or more learning circles.
Step 4	Organise a meeting location which is quite, comfortable and which has food preparation facilities for example a community centre or meeting place, sports club, local temple, mosque or church or a meeting room in the local library, archive, museum or gallery.
Step 5	<p>Identify a facilitator for each circle from either within or external to the group. This person is not necessarily an expert but needs to be impartial and fair-minded. Ideally the circle should select its own facilitator or group members should take turns at facilitating. Sometimes groups may need a little external advice about how to go about this process. Facilitators need to be impartial and reserve their personal views for another time. The facilitator should:</p> <ul style="list-style-type: none"> <li>■ Be prepared</li> <li>■ Create a positive, relaxed atmosphere through inclusive language, open body language, eye contact (as appropriate for different cultures) and clear speech</li> <li>■ Manage the discussion by keeping it on topic without stifling the exchange of ideas and points of view</li> <li>■ Involve everyone by keeping track of who or hasn't spoken</li> <li>■ Ask questions if the discussion is bogged down or getting off the topic</li> <li>■ Make sure that everyone sticks to the agreed ground rules, but only intervene if absolutely necessary. Let others ask or answer questions before you do.</li> </ul>

**Table 9.2: continued**

	<ul style="list-style-type: none"> <li>■ Use a variety of strategies to keep discussions flowing</li> <li>■ Keep pace with time but understand that time issues have a cultural dimension</li> <li>■ Open each session – find out what people have done since the previous session, introduce the topic and explain the goals for the current session</li> <li>■ Close each session by summarising the work and planning the next session</li> <li>■ Remain neutral</li> <li>■ Listen actively</li> </ul>
Step 6	<p>Each circle needs to agree to a set of operating rules such as:</p> <ul style="list-style-type: none"> <li>■ Only one person speaks at a time</li> <li>■ Everyone has the same right to speak</li> <li>■ Everyone, and their views deserves respect</li> <li>■ Don't get personal, even if you vehemently disagree</li> <li>■ The facilitator's role is to manage the discussion but is not 'in charge'.</li> </ul>
Step 7	<p>Once a circle has agreed on a set of ground rules they need to be recorded for future reference and distributed to members as appropriate. In addition to ground rules it may also be valuable to produce a guide related to the role of participants such as:</p> <ul style="list-style-type: none"> <li>■ Keeping an open mind</li> <li>■ Trying to understand other points of view</li> <li>■ Keeping to the topic</li> <li>■ Addressing remarks to everyone, not just the facilitator</li> <li>■ Saying what you think, but allowing others the same courtesy</li> <li>■ Valuing your own opinions and experiences as well as those of others</li> <li>■ Asking for clarification if you are not clear on a point being made</li> <li>■ Being well prepared for each session, and</li> <li>■ Listening actively, that is giving your full attention, not interrupting, and supporting the person who is speaking through positive body language and eye contact.</li> </ul>
Step 8	<p>An ideal length for meetings is about two to three hours. Generally it is important to have a refreshment break about half way through discussions because people may lose concentration if a meeting goes on too long without a break.</p>

**Table 9.2: continued**

Step 9	<p>At its first session the group needs to agree on the format and structure for each of the sessions to follow. Without pre-empting contributions and ideas presented at the first meeting it might be useful for someone to draft a program of topics for discussion at subsequent meetings. In addition to a general plan to address the content of discussions it will also be useful to obtain agreement on the format of sessions, for example:</p> <ul style="list-style-type: none"> <li>■ A summary of the previous sessions achievements</li> <li>■ An outline of undertakings between sessions</li> <li>■ Clarification of the scope of the topic for the current session</li> <li>■ In-depth discussion of the topic</li> <li>■ Break</li> <li>■ More discussion</li> <li>■ The facilitator's summary of discussions during the session</li> <li>■ The allocation of actions and tasks to be completed by the next session.</li> </ul>
Step 10	<p>The preparation and distribution of a record of discussions or highlights of contributions at the session is highly desirable. This can take many forms including a text document or a video summary by the facilitator.</p>

Fulton and Riel in their article cited above, further develop their discussion by introducing the concept of learning communities:

*A **learning community** is a group of people who share a common interest in a topic or an area, a particular form of discourse about their phenomena, tools and sense-making approaches for building collaborative knowledge, and valued activities.*<sup>25</sup>

The concept of a learning community, large or small, local, national or international fits neatly with the notion of the cultural mapping project team or group coming together to explore and document cultural information in a collaborative

way. This is thus a valuable way of looking at cultural mapping as knowledge mapping through community or group interaction. In the technological environment the 'learning community' becomes the 'electronic learning community' where a variety of technologies can be used for collaboration such as telephone and video conferencing in addition to the use of Internet resources.

Margaret Riel, in two website articles on online learning circles provides useful background information and guidance on online learning circle methodology. The first<sup>26</sup> presents an online learning circle model defined by six characteristics:

- Diversity of participants (extends the range of interactions)
- Distributed leadership (the task of leading, teaching and learning is distributed, the learning circle is an exercise in participatory management)
- Knowledge building dialogue (the work of building and supporting ideas to create models that make sense of the world [a definition of cultural mapping? - authors])
- Centrality of project based work (a focus on a collection of linked projects each championed by one of the participants)
- Phase structure for interaction (a beginning, a set of steps or activities and an end/outcome); and
- Final group shared product (print publications, websites, reports, graphics and media products).

These characteristics are supported by a group of rules (norms) that guide learning circle interaction. They are similar in meaning and consistent with the concepts and ideas presented as cultural mapping principles presented in Chapter 3 and in the discussion of ethics in Chapter 6:

- Trust
- Respect
- Open and flexible approach to thinking
- Individual responsibility
- Group reciprocity.

Riel comments that the mode of communication in online circles shifts from face-to-face interaction, listening and talking to reading and writing. While this is true in some respects, with the emergence of social media systems on the internet such as Skype or YouTube, the possibilities for language-based communications becomes feasible in

practical and economic terms and this shift is important for communities with strong oral traditions or mapping intangible heritage.

Riel's second article<sup>27</sup> discusses the online learning concept specifically in terms of the educational environment:

*This specific use of the idea of learning circles refers to an online learning structure for linking students and their teachers from different countries [and the same country] to work together using their diversity as a resource to achieve deeper understandings.*

The article looks at the various phases of the learning circle cycle and how it fits with educational curricula as well as how the process supports educational agendas and delivers educational benefits. This is a relevant discussion from a cultural mapping perspective because it points the way to how learning circles can be applied to cultural mapping projects in the virtual or perhaps one might say the global classroom.

#### 9.4 Stakeholder analysis

From a cultural mapping perspective a stakeholder is a person, a group, an institution, organisation or association that may have an interest in, may be affected by or may influence the outcome of a cultural mapping project. Stakeholder analysis is a process for making decisions about who should be involved in a project and how they might be encouraged to participate. In this sense it is a tool to aid participation. It is not just about identifying appropriate people and organisations. Rather it is concerned with analysing the attitudes of stakeholders towards a project and thus assuring a successful outcome. Essentially it is about developing cooperation between stakeholders and the project team.<sup>28</sup> It is also about identifying risks to the successful completion of the project.



Stakeholder analyses can be undertaken by an individual or a small group although focus groups, study and learning circles are likely to achieve the most satisfactory outcomes. In addition to being a key process in the initial planning stages of a project, it can be used throughout any project cycle. Stakeholder analysis is not only used in project management but for conflict resolution and business administration. In pragmatic terms:

*The potential list of stakeholders for any project will always exceed both the time available for analysis and the capability of the mapping tool to sensibly display the results, the challenge is to focus on the 'right stakeholders' who are currently important and to use the tool to visualise this critical sub-set of the total community.*<sup>29</sup>

Stakeholder analysis is widely used across the fields of natural resource management and conservation, development and health. Considerable information on stakeholders and stakeholder analysis can be found on various websites and an excellent introduction is the 2005 publication by Golder and Gawler for the World Wildlife Fund for Nature (WWF).<sup>30</sup> Here stakeholders are defined as:

*... those who need to be considered in achieving project goals and whose participation is crucial to success. ...  
...The goal of stakeholder analysis is to develop a strategic view of the human and institutional landscape, and the relationships between the different stakeholders and issues they care about most.*<sup>31</sup>

They list five points regarding why stakeholder analysis is important. It can be used for identifying:

- *The interests of all stakeholders who may affect or be affected by the programme/project;*
- *Potential conflicts or risks that could jeopardise the initiative;*
- *Opportunities and relationships that can be built on during implementation;*
- *Groups that should be encouraged to participate in different stages of the project;*
- *Appropriate strategies and approaches for stakeholder engagement; and*
- *Ways to reduce negative impacts on vulnerable and disadvantaged groups.*

and also summarise some of the benefits of the process as:

- *Gives people some say over how projects or policies may affect their lives;*
- *Is essential for sustainability;*
- *Generates a sense of ownership if initiated in the development process;*
- *Provides opportunities for learning for both the project team and stakeholders themselves; and*
- *Builds capacity and enhances responsibility.*

The basic steps in a stakeholder analysis consist of listing stakeholders, analysing their relevance (attitudes/interest, importance and power/influence) and then developing strategies for their engagement<sup>32</sup>. Analyses are usually performed with the use of tables, charts and matrices or grids. The Overseas Development Institute<sup>33</sup> defines stakeholders in three groups that are listed in Table 9.3. Individuals are not included but could be, under civil society stakeholders.

Table 9.3: Key stakeholder groups<sup>34</sup>

Private sector stakeholders	Public sector stakeholders	Civil society stakeholders
<ul style="list-style-type: none"> <li>■ Corporations and businesses</li> <li>■ Business associations</li> <li>■ Professional bodies</li> <li>■ Individual business leaders</li> <li>■ Financial institutions</li> </ul>	<ul style="list-style-type: none"> <li>■ Ministers and advisers (executive)</li> <li>■ Civil servants and departments (bureaucracy)</li> <li>■ Elected representatives (legislature)</li> <li>■ Courts (judiciary)</li> <li>■ Political parties</li> <li>■ Local government/ councils</li> <li>■ Military</li> <li>■ Quangos and commissions</li> <li>■ International bodies (World Bank, UN)</li> </ul>	<ul style="list-style-type: none"> <li>■ Media</li> <li>■ Churches/mosques/ temples/ religions</li> <li>■ Schools and universities</li> <li>■ Social movements and advocacy groups</li> <li>■ Trade unions</li> <li>■ National NGOs</li> <li>■ International NGOs</li> </ul>

Furthermore, stakeholders can be grouped under categories such as primary and secondary where primary stakeholders are those ultimately affected, either positively (beneficiaries) or negatively (e.g. those involuntarily resettled as a project outcome), and where secondary stakeholders are intermediaries in the delivery process e.g. a government ministry or department, a donor or sponsoring organisation.<sup>35</sup> Stakeholder characteristics can be further analysed by documenting characteristics such as stake or mandate in a project, the potential role of individuals and organisations and whether they are key or not to the success of a project.

Matrices and grids are used predominantly to map stakeholder characteristics. The Overseas Development Institute recommends the use of a grid for locating stakeholders within a power/

interest matrix<sup>36</sup> and also introduces the concept of influence mapping, defined as the identification of individuals and groups with the power to effect key decisions.<sup>37</sup> Golder and Gawler cited above, use an influence/impacted upon analysis grid and the IUCN, in a guide on situation analysis uses a matrix based on level of importance versus level of influence.<sup>38</sup>

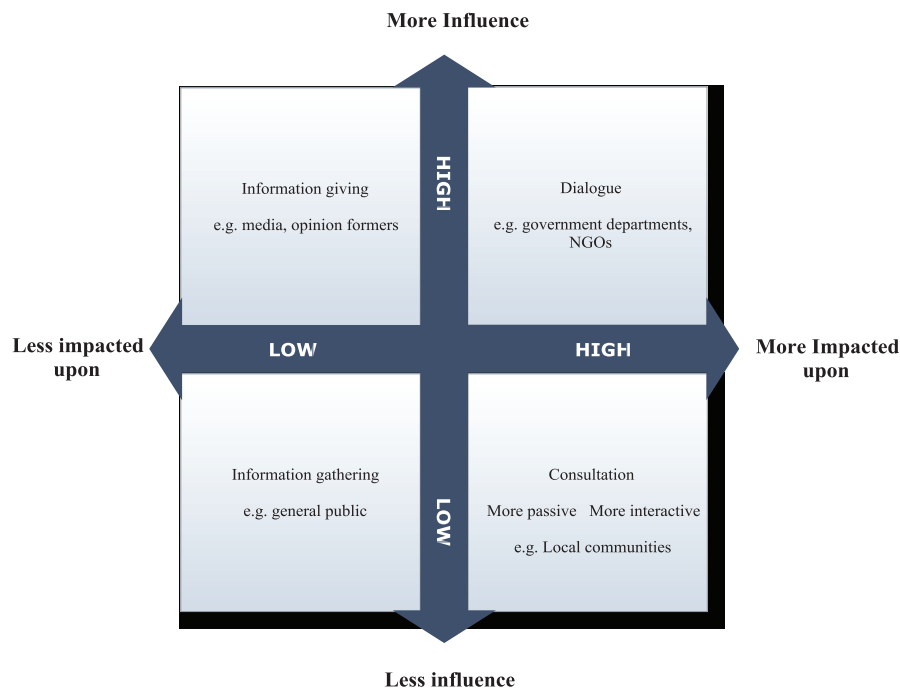
A more detailed treatment of stakeholder analysis as applied to health sector reform and policy review<sup>39</sup> provides examples of a general list of stakeholders, definitions of stakeholder characteristics and instructions for filling in a stakeholder table, a characteristics table, a spectrum of stakeholder positions and a sample questionnaire as well as examples of a power and leadership analysis table, knowledge levels table and a potential key alliances diagram.

Using a Windows platform, *Policy Maker 4* software, a tool for political analysis, advocacy and project feasibility studies, provides a step-by-step guide for undertaking a stakeholder analysis and designing political strategies for lobbying and promotion. The stakeholder analysis component of the software consists of six elements:

1. Player table - identifies key players, analyses their positions and power and provides the basic data for the stakeholder analysis.

4. Consequences table – assesses the consequences of the policy/project for key players.
5. Interests table – analyses the interests of the key players involved.
6. Coalition map – constructs a graphical map of supporters and opponents.

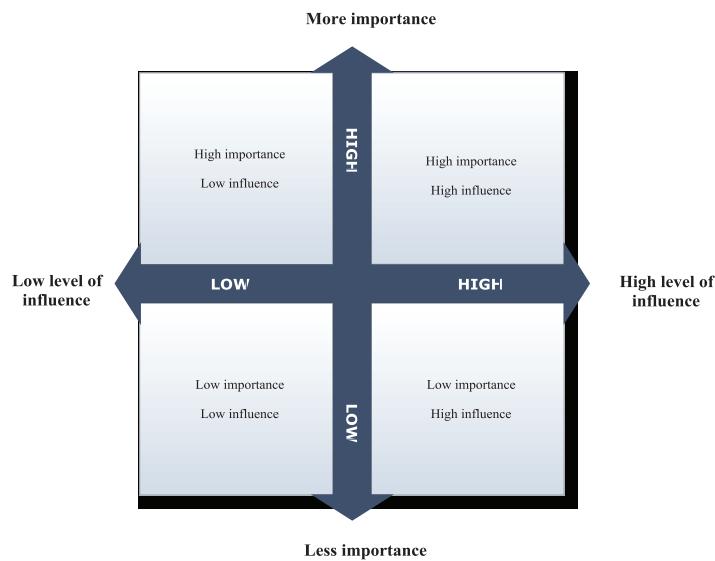
A free trial copy of *Policy Maker 4* is available from <http://polimap.books.officelive.com/default.aspx>. The software was developed at Harvard



**Figure 9.2: Stakeholder analysis grid adapted from Golder and Gawler** (Cross-Cutting Tool, Stakeholder Analysis, a resource to support WWF Standards of Conservation Project and Programme Management, 2005)

2. Current position map – provides a view of players according to their current positions of support, non-mobilised, and opposition, and also their levels of power.
3. Current feasibility histogram – presents a graphical representation of the extent of current support and opposition to the policy (project).

University, USA. Also available from the Web is an interactive power/interest grid for stakeholder prioritisation. This is free from Mind Tools located at: [www.mindtools.com](http://www.mindtools.com).



**Figure 9.3: Importance – Influence Matrix adapted from IUCN guide on situation analysis** (Situation Analysis – An Approach and Method for Analyzing the Context of Projects and Programme, IUCN, Global M&E Initiative)

### 9.5 Situation analysis

In Chapter 8 the structure of projects is discussed in terms of the *Project Management Institute’s Guide to the Project Management Body of Knowledge (PMBOK Guide)*<sup>40</sup> where project management is divided into seven focus areas:

- Developing the project charter (authorization) that formalises the project;
- Developing a preliminary scope statement;
- Developing a project management plan;
- Directing and managing project implementation
- Monitoring and control;
- Change control or project changes and modifications; and
- Closing or completing the project.

A thoughtful and thorough stakeholder analysis will help map out strategies and actions for stakeholder engagement in each of the above areas. In some instances it will be critical for regular consultation with stakeholders to ensure that projects are meeting project goals and

community expectations, for other stakeholders, a regular briefing may be all that is necessary to keep people interested, involved and informed as the project progresses.

The first three focus areas in the above PMBOK model can be regarded as the ‘define and design’ phase of a project. Situation analysis is a key activity within this ‘define and design’ phase, and is both an approach and method for analysing the context of a project. The basic steps in situation analysis have been summarised by the IUCN.<sup>41</sup>

1. *Define the boundaries of the area to be included in the analysis.*
2. *Research and describe the current state and condition of people and [cultural systems and] ecosystems in this geographic or thematic area.*
3. *Identify the trends in conditions, the pressures being exerted on the people and the environment, the underlying forces*

*driving the pressures, and the responses to the pressures at the international, national and local levels (or the level most appropriate for the project).*

4. *Identify the major significant issues or areas requiring attention.*
5. *Use the IUCN criteria to identify the most important issues for IUCN to address. [For a cultural mapping project this step could be redrafted as: Use community, group, donor or project partner goals to identify the most important issues to be addressed.]*
6. *Identify key stakeholders, including key institutions working on or involved with the selected issues and/or areas requiring change.*
7. *Assess stakeholder interest, potential impact, power and influence.*
8. *Design the stakeholders' participation strategy.*

A situation analysis grounds a project in the real world and is vital for the achievement of a successful cultural mapping exercise no matter what its scope and scale. In terms of our discussions to date, a logical flow for participatory engagement begins with the creation of a study

circle or learning circle. The circle can roughly map out the scope of the cultural mapping project and then undertake a stakeholder analysis guided by project aspirations. Once the stakeholder analysis is undertaken, it makes sense for an expanded group to contribute to a situation analysis. People from any of the key stakeholder groups in Table 9.3 may be interested to contribute to such a discussion. With an understanding of the stakeholder structure and the project environment it will now be possible for a project team to be created on participatory principles. The team may include members of the original study circle, newly identified stakeholders as well technical specialists identified as part of the situation analysis.

## 9.6 Knowledge mapping

Knowledge mapping is discussed in Chapter 3 with particular reference to cognitive mapping, mind mapping and concept mapping. These mapping techniques fall within a general framework of what is called learning styles, mental modelling and brainstorming.<sup>42</sup> To recap on these discussions, definitions for the main approaches to knowledge mapping are summarised in Table 9.4; however, topic mapping is a new addition to the group.

**Table 9.4: Types of knowledge mapping as defined in Wikipedia<sup>44</sup>**

Knowledge mapping process	Definition
Topic maps	Is a standard for the representation and interchange of knowledge, with an emphasis on the findability of information. The ISO standard is formally known as ISO/IEC 13250:2003.
Mind map	Is a diagram used to represent words, ideas, tasks, or other items linked to and arranged around a central key word or idea. Mind maps are used to generate, visualise, structure and classify ideas, and as an aid to study, organisation, problem solving, decision making and writing.
Cognitive map <sup>43</sup>	Cognitive maps, mental maps, mind maps, cognitive models, or mental models are a type of mental processing composed of a series of psychological transformations by which an individual or group can acquire, code, store, recall, and decode information about the relative locations and attributes of phenomenon in their everyday or metaphorical spatial environment..



Knowledge mapping techniques are ideal for exploring and documenting ideas and information related to people, places and activities. They are a valuable cultural mapping tool and can be used in participatory learning and action projects, study and learning circles, for stakeholder and situation analyses as well as mapping the cultural mapping process and creating cultural maps.

Knowledge mapping processes can be undertaken in both low and high technology environments. For example knowledge maps can be created by drawing on the ground with a stick,<sup>45</sup> drawing on a wall with chalk or using pencils, pens and sheets of paper, board, card or plastic. Knowledge maps can also be produced using desktop and laptop personal computers in stand-alone or networked environments with or without projection equipment, mobile phones with Web access and interactive whiteboards or

traditional whiteboards in the context of video conferencing facilities. With respect to electronic conferencing, there is now a range of interactive technologies including, audio, video and web-based systems such as web conferencing, mapping and webcasting.

**Knowledge mapping software**

Wikipedia provides lists of mind mapping and concept mapping software.<sup>46</sup> Much of this software is available for free under General Public Licence (GPL) and some proprietary software is not too costly. It is beyond the scope of the Guide to present a comparative review of knowledge mapping software, however, one of the authors has trialed some of the available software and has found it easy to down-load and relatively simple to use. Table 9.5 lists some examples of free, open source knowledge mapping software.

**Table 9.5: Some examples of open source free software for knowledge mapping<sup>47</sup>**

Software	Basic description
IHMC CmapLite	The IHMC CmapLite program is a version of CmapTools that has been reduced in functionality to allow it to run on smaller machines. It is suitable for Windows XP. It empowers users to construct, navigate, share and criticize knowledge models represented as concept maps. Cmaps can be shared on servers (CmapServers) anywhere on the Internet, automatically create web pages of concept maps on servers, and edit maps synchronously with other users on the Internet. Written in Java. Website: <a href="http://cmap.ihmc.us">http://cmap.ihmc.us</a> .
Compendium	A social science tool that facilitates the mapping and management of ideas and arguments. Released by the not-for-profit Compendium Institute. LGPL licence. Written in Java. Cross-platform. Can import inclusion of images. Website: <a href="http://compendium.open.ac.uk/institute/">http://compendium.open.ac.uk/institute/</a>

**Table 9.5: continued**

FreeMind	FreeMind is used for keeping track of projects, internet research, essay writing and brainstorming. GPL license. Written in Java. Cross-platform. Website: <a href="http://en.wikipedia.org/wiki/FreeMind">http://en.wikipedia.org/wiki/FreeMind</a>
VUE (Visual Understanding Environment)	Concept mapping application developed by the Academic Technology group at Tufts University. Provides a flexible visual environment for structuring, presenting and sharing digital information. Educational community licence (ECL). Cross-platform. Written in Java. Can import images. Great potential for cultural mapping projects. Has capacity to incorporate maps, map merge and analysis tool. Website: <a href="http://vue.tufts.edu/">http://vue.tufts.edu/</a> .
XMind	Brainstorming and mind mapping software tool developed by XMind Ltd. It helps people to capture ideas, organise to various charts and share them for collaboration. Project management is an important application. LGPL v3 and Eclipse Public Licence v1.0 (EPL). Written in Java. Cross-platform. Website: <a href="http://www.xmind.net">www.xmind.net</a> . Can export mind maps into Microsoft Word, PowerPoint and PDF documents.

### Case study<sup>48</sup>

#### Community-based heritage site preservation and flood mitigation in Ayutthaya

Project team: Dr. Satoshi Otsuki, Postdoctoral Research Fellow, Ritsumeikan University, Japan, and Dr Chaweewan Denpaiboon, Faculty of Architecture and Planning, Thammasat University, Thailand

The Research Center for Disaster Mitigation of Urban Cultural Heritage, Ritsumeikan University and the Faculty of Architecture and Planning, Thammasat University undertook a collaborative study on disaster mitigation and site preservation in an urban context, with a focus on community-based participation.

Listed as a World Cultural Heritage property in 1991, historic Ayutthaya located north of Bangkok, was founded c.1350 as the second capital of the Kingdom of Siam after Sukhothai. The site contains many Buddhist temples and archaeological remains dating from the fourteenth to the eighteenth century. Ayutthaya is sited along the banks of the Chao Phraya River. Flooding is considered a major threat and heavy rain during the wet season represents a significant risk to heritage fabric.



Figure 9.4: Stupas in Ayutthaya (Source: UNESCO Bangkok)

A belt-line barricade around Ayutthaya Island built by local government to prevent flooding of the site resulted in flooding over a broader area affecting other heritage monuments as well as the local community. The study examined the possibility of a community-based heritage site prevention and flood mitigation system in the zone (the doughnut zone) encircling the island in order to mitigate the risk of flooding. Key aspects of the project were to investigate a funding system for heritage management through visitor donations and a community-based site protection system.

Financial support from the public sector was identified by the project team as essential for promoting and sustainably managing community-based site prevention activities; however, expectations for ongoing financial input from the public sector were low. The possibility of funding these activities through visitor donations was examined and as a first step, the potential yearly revenue from visitor donations was estimated using the Contingent Valuation Method (CVM), a survey-based economic technique for the valuation of non-marketable resources.

The survey was designed to evaluate the Willingness To Pay (WTP) of visitors for maintenance or conservation of specific buildings and/or archaeological remains. According to the survey conducted at the site in February in 2009 non-Thai visitors were willing to contribute US\$3.71 per visit and Thai visitors US\$3.17. The potential annual contribution from visitors was estimated at around 70 million THB (2 million US\$).

### **Community-based site protection**

Two important characteristics relevant to the development of a community-based site protection model were identified as:

- The tight and broad family networks of local residents that provide a safety-net at times of flooding. The networks between families, however, are less strong which may limit collective action with regards to flood mitigation and heritage preservation.
- Most local residents are strongly connected through their religion and their local temples. This is seen as a potential cohesive force that can be used to improve community-based heritage preservation.

As a consequence of the above, two possible community models for site protection were identified as:

- A group for heritage protection established by a lead team in each temple or archaeological site (meta village level); and
- A community group that integrated brotherhood networks linked to religious beliefs (village level) for flood mitigation.

### **Raising heritage protection awareness**

The interviews conducted in Ayutthaya revealed the tendency for local residents who have lived in the area for an extended period to underestimate the impact of flooding since they have experienced it many times. Such behaviour is an obstacle to awareness raising with respect to both town planners and residents regarding the development of ongoing participatory, flood mitigation and heritage protection systems.

Two strategies were explored during the project in order to evaluate their usefulness for community engagement in site protection and flood mitigation. The first was map-making as a mechanism for awareness raising and participation and the second was 'gaming' as a vehicle for community-learning about risk with specific reference to the Ayutthaya site.

### 9.7 Traditional media

While cultural mapping activities often have a technical focus such as the creation of inventories or collecting and analysing cultural data spatially using a Geographic Information System, much cultural mapping work is about gathering information for story-telling, telling stories about places and communities. Sometimes such stories are for community use only, however, very often the stories are recorded for the purposes of engagement, for education, cultural development or tourism. Traditional media resources such as newspapers, newsletters, pamphlets, radio and television continue to provide simple, cost-effective ways to document and promote cultural mapping projects, ensuring that project aims and aspirations are available to all stakeholders and encouraging widespread community participation as well as reporting on progress and outcomes and celebrating project completion.

An example of using the medium of radio to engage public interest and input was a series of weekly broadcasts on the ABC 2CN (Canberra, Australia) *Breakfast Show* from 2000 to 2003 by one of the authors of this book (Ken Taylor). The city of Canberra (Australia's national capital) is an internationally renowned twentieth century planned city. It consists of a series of townships linked by an open space system. Each town consists of discrete suburbs (neighbourhoods) having a distinguishing name of a person, event or locality important in Australian history. Residents identify with their particular suburb. In the broadcasts every suburb was the focus of a brief vignette by the author of the significance of the suburb's name, its planning context and history in relation to the history of the planned national capital, relationship with historical events in the development of the city, its particular character and attractions.

In addition to the commentary by Ken Taylor, locals were invited to make comments about their suburb by a roving reporter. Then each week the scripts were put together. The program broadcasting around 6.45/7.00am in the morning became popular with residents and even reached a kind of cult status because of the way it engaged people. It presented information that related to experiences of living that resonated with people's feelings and sense of place. It also presented information in a way that interpreted the place for people, inhabitants and people in other suburbs, that provoked them to think positively about their places. People became so used to listening, that if the time was slightly altered they rang the ABC to complain they had missed this week's episode.

Articles and stories not only encourage participation locally through the use of local media such as radio and television but internationally by targeting resources such as in-flight magazines or globally distributed television programs.

### 9.8 Social networking, social media, Web 2.0 and cloud culture

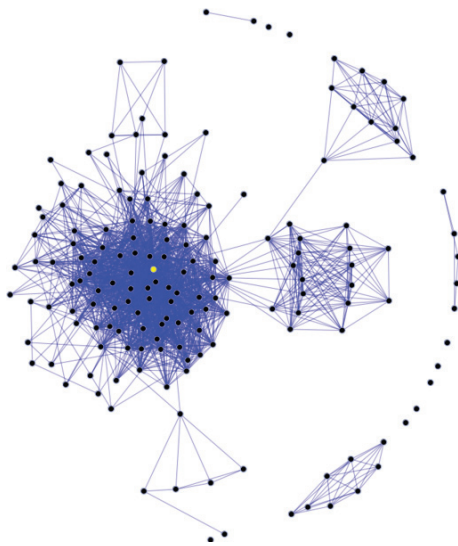
This section of Chapter 9 addresses the importance of the expanding fields of social networking, social media, the potential of Web 2.0 and emerging developments associated with what is called cloud computing or cloud culture.

Wikipedia<sup>49</sup> defines a social network as:

*... a social structure made up of individuals (or organisations) called 'nodes,' which are tied (connected) by one or more types of interdependency, such as friendship, kinship, common interest, financial exchange, dislike, sexual relationship, or relationships of belief, knowledge or prestige.<sup>50</sup>*



People and organisations participating in study or learning circles can be considered to be in a social network. So too can stakeholder groups involved in cultural mapping. Social networks operate on many levels, from families up to the level of nations, and play a critical role in determining the way problems are solved; organisations are run and the degree to which individuals succeed in achieving their goals.<sup>51</sup>



**Figure 9.5: A social network diagram illustrating nodes and ties. The node with the highest 'betweenness centrality' is marked in yellow. See footnote viii.** [Source Wikipedia Commons, licensed under the Creative Commons Attribution 3.0, Unported licence, author GUESS, user Darwin Peacock.]

From a cultural mapping perspective a social network is a group of people or organisations that come together either face-to-face or online to undertake or participate in a mapping project. It follows that stakeholder analyses as part of a cultural mapping project can be seen as a class of social network analysis. Conversely, social networking analysis can be viewed as community or group mapping. Our interest here, however, is not so much social networks in general terms, but those associated with the Web.

### **Social media**

We use the term *social media* in the context of interactive processes as opposed to media where engagement is passive rather than participatory. The Australian Government's report *Engage, Getting on with Government 2.0*<sup>52</sup> defines social media as:

*Online technologies and practices that people use to share opinions, insights, experiences, and perspectives. Social media can take many different forms, including internet forums, weblogs, social blogs, wikis, podcasts, pictures, video, rating and bookmarking. Technologies include: blogs, picture-sharing, email, instant messaging, music-sharing, crowdsourcing, to name a few.*<sup>53</sup>

and in these terms, a social networking service is:

*... a service which builds online communities of people who share interests and/or activities. Facebook and Twitter are examples of social network services which are widely used worldwide.*

Wikipedia on social media says that it is a type of media based on conversation and interaction between people online where media means digital words, sounds and pictures which are typically shared via the Internet and the value can be cultural, societal or financial.<sup>54</sup> It goes on to comment that social media supports democratization of knowledge and information and transforms people from content consumers to content producers.<sup>55</sup>

This Wikipedia posting on social media classifies media software into seven areas based on use and provides a series of examples under each heading. The posting has been modified to provide a summary of the scope of social media

software in Table 9.6. It includes some examples of various systems and applications.<sup>56</sup> To date current social media applications and software have not been analysed in terms of their potential use in cultural mapping work. Social media will very likely play a pivotal role in the future for the management and promotion of mapping projects, especially with respect to facilitating engagement, consultation, collaboration, participation and transparency. The authors encourage readers of the Guide to explore the social media terrain for its potential applications in the cultural mapping field.

### Web 2.0

In the first decade or so of the Internet's existence user interaction was based on email for electronic communications and the Web as information provider. The user most often accessed information by reading, listening or looking at what was presented, although there was some capacity to send information back to the web producer/broadcaster via forms or

templates. This first phase of the Internet's evolution has been termed Web 1.0 and it has 'morphed' into a new phase of development based on engagement and interaction. It is called Web 2.0 and in essence is a collective term for all that is embraced by social media.

*As commentators have observed, Web 2.0 emerged not as a function of new technology but because the ubiquity of internet technology makes new ways of operating and interacting possible.<sup>57</sup>*

Web 2.0 is characterized by interaction on the Web by multiple participants. The greatest departure from Web 1.0, however, is a shift from a broadcaster/receiver paradigm to an environment where the receiver can join the producer as a partner in production, that is the Web user takes on a new role in contributing to product development whether this is software (Drupal), a video library (YouTube), still image collection (Flickr), music (MySpace Music) or world event (Ushahidi).

**Table 9.6: Scope of applications of social media software and systems**

Use	Examples
<b>Communication:</b>	
Blogs	WordPress
Micro-blogging	Twitter, Yammer
Social networking	Facebook, LinkedIn, MySpace, Ning
Social network aggregation	NutshellMail
Events	Meetup.com
<b>Collaboration</b>	
Wikis	Wikimedia
Social bookmarking (or social tagging)	Delicious, Google Reader
Social news	Digg
<b>Multimedia</b>	
Photography and art sharing	Flickr, Picassa
Video sharing	YouTube
Livecasting	Skype
Music and audio sharing	MySpace Music

**Table 9.6: continued**

Presentation sharing	slideshare
<b>Reviews and opinions</b>	
Product reviews	Epinions.com
Business reviews	Customer Lobby
Community Q&A	Yahoo! Answers, Wiki Answers
<b>Entertainment</b>	
Media and entertainment platforms	Cisco Eos
Virtual worlds	Second Life
Game sharing	Miniclip
<b>Brand monitoring</b>	
Social media monitoring	Attensity 360
Social media analytics	Sysomos Map
<b>Other</b>	
Information aggregators	Netvibes

Wikipedia is a classic example of all that is Web 2.0. Here millions of volunteers provide content for subject entries on Wikipedia and articles are continuously reconfigured through revision, editing and the addition of new content. Wikipedia has approximately three million plus articles consisting of some twenty million pages which have received about 390 million edits contributed to by more than 12 million registered users.<sup>58</sup> The quality and reliability of articles varies greatly, however, those articles lacking appropriate citations or which appear anecdotal in form, are usually flagged as requiring editing or further work.

The Australian Government Taskforce report *Engage, Getting on with Government 2.0*, 2009<sup>59</sup> introduced above, states that:

*Web 2.0 tools can be used to create networks in which relationships can be made and deepened whilst knowledge of all kinds, whether it be scientific expertise or the understanding of something ephemeral and local is shared and further developed in the sharing.*

and goes on to comment that:

*[B]logs permit anyone with internet access to publish their thoughts globally and to invite discussion from others on any topic imaginable. One benefit of this is the rapid identification of those with the knowledge to speak authoritatively on a subject.*

*It is difficult to put an economic value on many of these phenomena. However, they show how Web 2.0 is reconfiguring the world, driven by individuals and groups with a thirst for information and innovation and a powerful desire to engage on their own terms.*

Reflecting on the above it is tempting to coin the term 'cultural mapping 2.0' as citizen-centred, cultural mapping in the online age where tools, practices and processes for participation are defined in terms of Web 2.0 culture and environments. Tim O'Reilly of O'Reilly Media Inc comments that one of the things that has made a difference (with regard to the evolution of Web 2.0) is the development of RSS (Really Simple Syndication) web services or aggregators.

Basically, RSS allows someone to link not just to a web page, but to subscribe to it, with notification every time that page changes.<sup>60</sup> Incorporating RSS as part of cultural mapping websites, wikis and blogs offers a valuable source of diverse inputs for project research, planning, implementation and training.

### **Web 2.0 for development**

The International Institute for Environment and Development publishes a bi-annual series of publications called *participatory learning and action*.<sup>61</sup> (The publication was discussed in Section 9.2.) Issue 59, released June 2009 is titled *Change at hand: Web 2.0 for development*.<sup>62</sup> This publication should prove valuable for those interested in Web 2.0 and cultural mapping. It provides a detailed overview of the rise of Web 2.0 and its applications for development work, there is a discussion of Web 2.0 tools, case studies, an analysis of theory and practice, tips for trainers including detailed introductions on key aspects of the technology such as blogs, Wikis, tagging and social bookmarking as well as an extensive glossary.<sup>63</sup> The publication is downloadable for free from the Participatory Learning and Action website.<sup>64</sup>

### **Cloud computing**

Cloud computing can be described as a new way of accessing computer resources including hardware, software and data. If Web 2.0 can be viewed as a development of Web 1.0 in terms of a shift from broadcasting by a few to participation and engagement by many, then the development of cloud computing may be understood in terms of shared participatory environments and services.

In an article from Fast Thinking<sup>65</sup> Simon Probert (one of Australia's first cloud computing service providers) states that cloud computing is:

*'... a range of IT services and resources such as software, desktop environments, networks and communications systems ... delivered directly to the consumer over the internet, from a central data centre. While this approach is sometimes called 'infrastructure-as-a-service', it does not mean an end to keyboards or monitors. Rather the software, servers, networking equipment, storage and backup space can be 'virtualised' - you simply create your desired computing environment 'in the cloud'.*

He goes on to say:

*Why should you need to invest in computing infrastructure when you can simply purchase what you need to get the job done and stick it on a utility bill.*

So what do these trends in the technical development of the Web mean for those interested in cultural mapping? Charles Leadbeater<sup>66</sup> in his 2010 report, *Cloud Culture, the future of cultural relations* for Counterpoint, the think tank of the British Council comments:

*We will have more access than ever to more cultural heritage – stored digitally – and more tools to allow us to do more, together, to add to this content creatively. That equation will produce in the decade to come a vast cultural eruption – a mushroom cloud of culture.*

He defines this emergent phenomena in terms of what he calls the Cloud Culture Equation:

### **The Cloud Culture Equation**

*More cultural heritage stored in digital form*  
+  
*More accessible to more people*  
+  
*People better equipped with more tools*

*to add creatively to the collection*  
=  
*Exponential growth in mass cultural expression*  
=  
*Cloud Culture*

explaining that:

*The next most likely stage of the web's technical development – cloud computing – will act as a giant accelerator for cultural cloud formation. It will be like a giant machine for making clouds of culture.*

In such an environment one might expect the role of cultural mapping to gain in relevance because someone will need to make sense of it all, and after all, this is the function of cultural mapping. For those interested in cultural mapping with access to the Internet, the future looks very exciting. But what about individuals and communities without internet access, or without electricity for that matter? How might they participate in this digital, cultural revolution?

There is no short answer to the question.<sup>67</sup> There are many challenges confronting those living in technological poverty and those involved in development programs; in the alleviation of poverty in general, and bridging the technological divide. One emerging remedy for the future is the significant growth in mobile phone technologies in many of the poorest parts of the world. It may emerge that these technologies will play the major role in providing Internet access across these communities, and where this technology is linked to cloud computing, we may indeed see a narrowing of the divide and hence greater opportunities for developing peoples to participate in cloud culture.

More to the point, however, O'Reilly and Battelle<sup>68</sup> comment that 'Web 2.0 is all about harnessing

collective intelligence.' in an environment where '[O]ur phones and cameras are being turned into our eyes and ears for applications; motion and location sensors tell us where we are, what we're looking at, and how fast we are moving.' In this rapidly evolving 'data-world', they see a significant shift in capability globally, '[W]ith more users and sensors feeding more applications and platforms, developers are[will be] able to tackle serious real-world problems.' And referring again to Leadbeater<sup>69</sup>:

*Cloud culture is a recipe for more cultural difference to be expressed, on an equal footing and for more connections to be made to find points of shared interest.*

The role of cultural mapping in the 'cloud'; a cloud becoming increasingly dynamic, where access is increasingly mobile, will prove valuable for exploring cultural difference on the one hand, and on the other providing some balance against the dominant tide of Western culture.

## 9.9 Web mapping, neogeography and mobile mapping

Web mapping is defined as the process of designing, implementing, generating and delivering maps on the Web and its products.<sup>70</sup> Andrew Turner in Introduction to Neogeography (an O'Reilly publication)<sup>71</sup> says:

*Essentially, Neogeography is about people using and creating their own maps, on their own terms and by combining elements of an existing toolset. Neogeography is about sharing location information with friends and visitors, helping shape context, and conveying understanding through knowledge of place.*

The terms 'web mapping' and 'neogeography' are not synonymous although they share

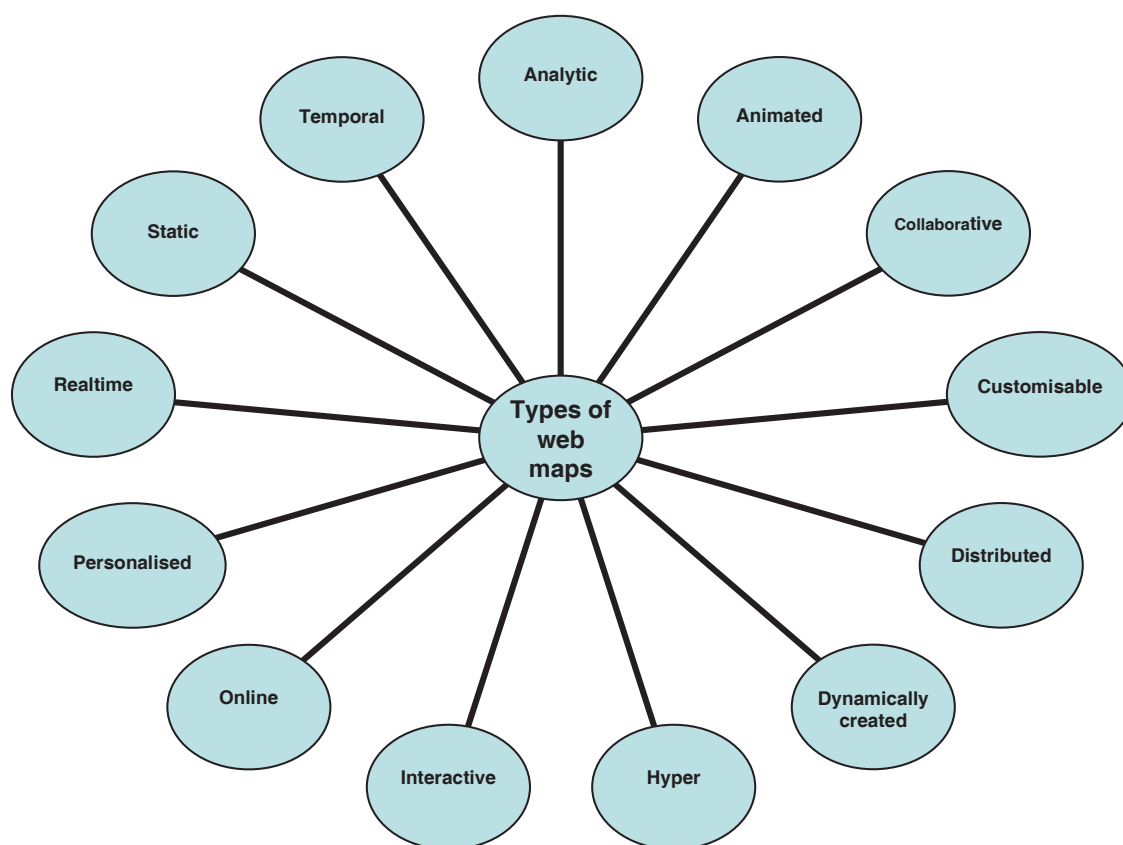


much in common. Information on web mapping can be explored through various other terms including Web GIS and web cartography as well as neogeography.<sup>72</sup> Our focus in this final part of the Chapter is about using the Internet for participatory cultural mapping, thus we use the term web mapping regarding its application to widespread community participation for everyone with access to the Web.

There are various types of web mapping and 'w[h]ile the first web maps were primarily static, due to technical restrictions, today's web maps can be fully interactive and integrate multimedia.'<sup>73</sup> The range of types of web maps is summarised in Figure 9.5.

Web mapping opens up numerous possibilities for presenting cultural mapping data and its adoption and application for cultural purposes will continue to expand. 'With web mapping freely available mapping technologies and geodata potentially allow every skilled person to produce web maps ...'<sup>74</sup>

There is one type of web mapping that is not listed in Figure 9.5 - mobile maps. Mobile maps can be accessed through mobile telephones, smart phones GPS and PDA (Personal Digital Assistant)<sup>75</sup> units. As mobile technology becomes more common it is being used for many purposes including inventorying, stock control, utilities



**Figure 9.6: Types of web maps** (adapted from Web mapping at [http://en.wikipedia.org/wiki/Web\\_mapping](http://en.wikipedia.org/wiki/Web_mapping) where there are definitions for each of the thirteen types of web mapping.



data recording protocols to monitor, record, analyse and report a range of environmental and cultural data.<sup>80</sup> The report states that the project used CyberTracker software because it is easy to use, free to download and upgrade, and designed for community users with limited literacy and numeracy. A section in the report reviews the potential for I-Tracker for monitoring other natural and cultural resources especially those associated with indigenous ecological knowledge and highlights the careful consideration of intellectual property issues associated with traditional knowledge. Some examples for future recording include:

- Art;
- The details of art sites, e.g. for maintenance schedules on identified sites such as rock art sites where details of site condition and status are to be recorded;
- Language;
- Traditional harvesting and hunting; and
- Identification of plants and animals.

### **Exploring web mapping**

Open Street Map and Google Maps are two web mapping services that offer opportunities for people wanting to create geo-referenced maps for recreational or professional purposes. The numbers of people, groups and organisations using these services are increasing rapidly because of the great potential for data presentation including the linking of text, photographs and video. There are endless possibilities for applications in the cultural mapping arena. It is strongly advised that respective licensing arrangements and their implications are fully understood before undertaking mapping with such products.

OpenStreetMap, which follows a similar approach to that of Wikipedia,<sup>81</sup> provides

mechanisms to create maps using data from portable GPS devices, aerial photography, and other free sources of map data or simply from local knowledge.

*The project was started because most maps you think of as free actually have legal or technical restrictions on their use, holding back people from using them in creative, productive and unexpected ways. ... OpenStreetMap also does not limit the type of information people can add into the database, as long as it is factually correct, verifiable and does not infringe on anyone else's copyright.<sup>82</sup>*

Registration is required for users although it can be used freely under the terms of the Creative Commons Attribution-ShareAlike 2.0 license<sup>83</sup>. To use OpenStreetMap, the user will have to credit both the provider and the Creative Commons licence.<sup>84</sup> Wikipedia provides information on the history of the project, map production licensing, usage, software, data format, references and external links<sup>85</sup> and the Show Me Do website has a series of online introductory video tutorials for those wishing to get started.<sup>85</sup>

Google Maps is a web mapping service application free for non-commercial use. Google Maps provides high-resolution satellite and aerial photographic images for many urban areas across the world, however, not all areas are covered with the same resolution, some areas are obscured by clouds and some images are several years old and may not represent current conditions. Related products of potential interest for cultural mapping purposes are Google Earth, a stand-alone program which offers globe-viewing features and Google Street View, which provides 360-degree panoramic street-level views of many urban environments.<sup>87</sup>

Google has created an applications programming interface (API) to support the integration of Google Maps into websites which allows the incorporation of client data points and it is possible to use images from the photo sharing website Flickr in association with Google Maps. By taking advantage of image annotation features, people have created 'memory maps' of personal histories or local area information. The My Maps feature added to Google's local search maps in 2007 allows users to create their own maps by positioning markers, polylines and polygons onto a map. Added element tags can embed text as well as photos and video.<sup>88</sup>

The Google Maps website provides information for viewing Google Maps, using Street View and getting started with My Maps including creating and editing a map.<sup>89</sup> Readers may also wish to work through the Google Maps API tutorial: *Creating Your First Map*.<sup>90</sup>

While this short review of web mapping tools has focused on OpenStreetMap and Google Maps there are other products such as Microsoft's Bing Maps and Yahoo! Maps Web Services which are worth exploring for cultural mapping applications. The reader may find that such services more closely fit their specific project needs.<sup>91</sup>

### 9.10 Some concluding remarks - what's next

Chapter 9 explores tools for community participation and engagement, Web 2.0 and neogeography. The body of knowledge associated with cultural mapping is both rich in scope and complex in the relationships between knowledge areas and the chapter has demonstrated how social practices related to project participation and communication both link with technology as well as being supported

by it. Chapter 9 covers in outline a wide range of different fields of professional practice from sociology to computer technology. We have flown over part of the cultural mapping terrain and we hope this has created an opportunity to increase understanding of this knowledge landscape – the cultural mapping discipline. The reader is encouraged to explore topics of interest further and the many footnotes and endnotes should provide a useful starting point.

In the concluding chapter of the Guide (Chapter 10) we look at the funding and resourcing aspects of project development. The chapter begins with a discussion of the scale of cultural mapping projects and then presents a simple model for defining resourcing and funding sources. This is followed by a look at the international funding agencies that may have a potential interest in cultural mapping. The role of corporate partnerships, patronage and sponsorship will be introduced next, and the chapter concludes with the topics of micro-finance and self-funding.



## Chapter 9

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- <sup>2</sup> See *Learning styles*, Wikipedia, the free encyclopedia: [http://en.wikipedia.org/wiki/Learning\\_styles](http://en.wikipedia.org/wiki/Learning_styles), accessed 26 March 2010.
- <sup>3</sup> Ibid. See *Other models* referenced to L Pride, *What are learning Styles*, accessed 26 March 2010.
- <sup>4</sup> See <http://www.planotes.org/about.html>, accessed 26 March 2010.
- <sup>5</sup> *Participatory Learning and Action, the PPAZ/GRZ Community-Based Distribution Project in Eastern Province, Zambia* with funding from DFID, introduction, p 2, no date.
- <sup>6</sup> Ibid, p 3.
- <sup>7</sup> Ibid, pp 9-31.
- <sup>8</sup> Sarah Thomas, *What is Participatory Learning and Action (PLA): An Introduction*, no date.
- <sup>9</sup> Rambaldi, Giacomo and Jasmim Callosa-Tarr, *Participatory 3-Dimensional Modelling: Guiding Principles and Applications*, ASEAN Regional Centre for Biodiversity Conservation, July 2002, see p 1.
- <sup>10</sup> *Participatory Learning and Action*, YouthNet, number 6: YouthLens on Reproductive Health and HIV/AIDS, March 2003.
- <sup>11</sup> See [http://portals.wi.wur.nl/ppme/?Participatory\\_Learning\\_and\\_Action](http://portals.wi.wur.nl/ppme/?Participatory_Learning_and_Action), accessed 26 March 2010.
- <sup>12</sup> Michael K. McCall, 2010, *pgis - psp - Isk Applying Participatory-GIS and Participatory Mapping to Participatory Spatial Planning (in particular to Local-level Land and resources management) utilising Local & Indigenous Spatial Knowledge, A Bibliography*, Dept. of Planning & Geo-Information Management, ITC, University of Twente, Enschede and CIGA, UNAM Universidad Nacional Autonoma de Mexico, Morelia, Michoacan, March 2010, [http://ppgis.iapad.org/pdf/pgis\\_psp\\_itk\\_cbnrm\\_biblio\\_mccall.pdf](http://ppgis.iapad.org/pdf/pgis_psp_itk_cbnrm_biblio_mccall.pdf) accessed 25 March 2010.
- <sup>13</sup> See <http://www.planotes.org/about.html>, accessed 26 March 2010.
- <sup>14</sup> *Participatory Learning and Action* is published twice yearly by the Sustainable Agriculture, Biodiversity and Livelihoods Programme at IIED (The International Institute for Environment and Development). Various editions cover both the approaches to and methods for participatory learning and action and the home page of the site states:  
*Since its first issue in 1988, it has provided a forum for those engaged in participatory work - community workers, activists and researchers to share their experiences, conceptual reflections and methodological innovations with others, providing a genuine voice from the field. All the material is copyright free and we encourage photocopying of articles for sharing and training, provided the source is acknowledged.*
- <sup>15</sup> See Australian Study Circles Network website: <http://www.studycircles.net.au/> accessed 23 April 2011.
- <sup>16</sup> Ibid.
- <sup>17</sup> The Australian Study Circles Network Pty Ltd (ASCN) is a central resource for those who want to learn about or organise a Dialogue to Change (D2C) Program in Australia. It works with individuals, organisations and communities.
- <sup>18</sup> Ibid.
- <sup>19</sup> These principles are the outcome of a collaborative project led by the National



- Coalition for Dialogue & Deliberation (NCDD), the International Association for Public Participation (IAP2), The Co-Intelligence Institute, and other leaders in public engagement, with the expectation of ongoing dialogue and periodic revision.
- <sup>20</sup> *Core principles for public engagement*, May 2009, see [http://www.thataway.org/?page\\_id=1442/](http://www.thataway.org/?page_id=1442/)
- <sup>21</sup> A similar process called 'quality circles' has been used in the manufacturing and business sectors for many years. While this topic is beyond the scope of the Guide, it is of interest because it adds yet another layer of information about group learning and action, in this case about participatory activity in the management and manufacturing sectors.
- <sup>22</sup> *Understanding Significance, Learning Circle Resources, A User's Guide*, unpublished notes, Cultural Ministers Council & mgf NSW, 2004, Australia.
- <sup>23</sup> Fulton, Kathleen P. and Margaret Riel, *Collaborative Online Continuing Education: Professional Development Through Learning Communities*, Edutopia.org, The George Lucas Educational Foundation, originally published 5/1/1999, see <http://www.edutopia.org/professional-development-through-learning-communities>, accessed 13 April 2010.
- <sup>24</sup> Adapted from *Organising a learning circle, Understanding Significance, Learning Circle Resources, A User's Guide*, unpublished notes, Cultural Ministers Council & mgfNSW, 2004, Australia.
- <sup>25</sup> Ibid.
- <sup>26</sup> Riel, Margaret, *The Learning Circle Model: Building Knowledge through Collaborative Projects*, see <http://sites.google.com/site/onlinelearningcircles/Home/learning-circles-defined>, accessed 26 March 2010.
- <sup>27</sup> Riel, Margaret, *Learning Circles Teacher's Guide*, see <http://iearn.org/circles/lcguide/p.intro/a.intro.html>, accessed 26 March 2010.
- <sup>28</sup> 'Stakeholder analysis', *Wikipedia*, see [http://en.wikipedia.org/wiki/Stakeholder\\_analysis](http://en.wikipedia.org/wiki/Stakeholder_analysis), accessed 12 May 2010.
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- <sup>30</sup> Golder, Bronwen, WWF-US and Meg Gawler ARTEMIS Services, *Cross-Cutting Tool, Stakeholder Analysis*, Edited by, Foundations of Success, a resource to support the implementation of the WWF Standards of Conservation Project Management, WWF October 2005, see <https://intranet.panda.org/documents/folder.cfm?uFolderID=60976>.
- <sup>31</sup> Ibid, p 1.
- <sup>32</sup> Dick, Bob (1997) *Stakeholder analysis*, see <http://www.scu.edu.au/schools/gcm/ar/arp/stake.html>, accessed 12 May 2010.
- <sup>33</sup> The ODI based in the United Kingdom is a think tank on development and humanitarian issues, see <http://www.odi.org.uk/>, accessed 3 June 2010.
- <sup>34</sup> *Stakeholder Analysis, Research and Policy in Development*, Overseas Development Institute, see [http://www.odi.org.uk/Rapid/Tools/Toolkits/Communication/Stakeholder\\_analysis.html](http://www.odi.org.uk/Rapid/Tools/Toolkits/Communication/Stakeholder_analysis.html), accessed 15 April 2010.
- <sup>35</sup> *Guidance note on how to do stakeholder analysis of aid projects and programmes*, Overseas Development Administration, Social Development Department, July 1995, see <http://www.euforic.org/gb/stake1.htm>, accessed 13 April 2010.
- <sup>36</sup> Ibid, p 1.
- <sup>37</sup> See [http://www.odi.org.uk/Rapid/Tools/Toolkits/Policy\\_Impact/Influence\\_mapping.html](http://www.odi.org.uk/Rapid/Tools/Toolkits/Policy_Impact/Influence_mapping.html), accessed 12 May 2010.

- <sup>38</sup> *Situation Analysis – An Approach and Method for Analysing the Context of Projects and Programme*, IUCN, Global M&E Initiative, no date.
- <sup>39</sup> Schmeer, Kammi, *Stakeholder Analysis Guidelines*, Partnership for Health Reform, see [new.paho.org/.../policytoolkitforstrengtheninghealthsectorreformpartii-EN.pdf](http://new.paho.org/.../policytoolkitforstrengtheninghealthsectorreformpartii-EN.pdf), accessed 14 May 2010.
- <sup>40</sup> Project Management Institute and SAI Global (2004), *A Guide to the Project Management Body of Knowledge, Third Edition, (PMBOK Guide)*, an American National Standard, ANSI/PMI 99-001-2004, Pennsylvania, USA.
- <sup>41</sup> Op. cit, p 1-6.
- <sup>42</sup> See *Learning styles*, [http://en.wikipedia.org/wiki/Learning\\_styles](http://en.wikipedia.org/wiki/Learning_styles), *Mental model*, [http://en.wikipedia.org/wiki/Mental\\_model](http://en.wikipedia.org/wiki/Mental_model), accessed 26 March 2010 and *Brainstorming*, <http://en.wikipedia.org/wiki/Brainstorming>, accessed 4 April 2010.
- <sup>43</sup> A detailed discussion of cognitive mapping can be found on the Intraspec.ca website (see <http://intraspec.ca/cogmap.php>). It includes a discussion on the use and history of cognitive mapping, includes numerous examples and classifies causal, semantic and concept mapping as cognitive mapping techniques. The Banxia Software website provides information on the differences between cognitive maps; mind maps and concept maps (see <http://www.banxia.com/dexplore/whatsinaname.html>). Here the emphasis is that cognitive mapping strongly focuses on relationships, causes and often, multiple areas of attention or interest.
- <sup>44</sup> For topic maps see [http://en.wikipedia.org/wiki/Topic\\_Maps](http://en.wikipedia.org/wiki/Topic_Maps).  
For mind maps see [http://en.wikipedia.org/wiki/Mind\\_map](http://en.wikipedia.org/wiki/Mind_map).
- For concept maps see [http://en.wikipedia.org/wiki/Concept\\_map](http://en.wikipedia.org/wiki/Concept_map).
- For cognitive maps see [http://en.wikipedia.org/wiki/Cognitive\\_map](http://en.wikipedia.org/wiki/Cognitive_map).
- <sup>45</sup> *4Good practices in participatory mapping, a review prepared for the International Fund for Agricultural Development*, (IFAD) by Jon Corbett in collaboration with the Consultative Group including: Devos, Di Gessa, Fara, Firman, Liversage, Mangiafico, Mauro, Mwanundu, Mutandi, Omar, Rambaldi, Samii and Sarr, 2009.
- <sup>46</sup> For mind mapping software see [http://en.wikipedia.org/wiki/List\\_of\\_Mind\\_Mapping\\_software](http://en.wikipedia.org/wiki/List_of_Mind_Mapping_software), accessed 23 April 2011, and for concept mapping see [http://en.wikipedia.org/wiki/List\\_of\\_concept\\_mapping\\_software](http://en.wikipedia.org/wiki/List_of_concept_mapping_software), accessed 29 March 2010.
- <sup>47</sup> For CmapLite see: <http://cmap.ihmc.us>.  
For Compendium see: [http://en.wikipedia.org/wiki/Compendium\\_\(software\)](http://en.wikipedia.org/wiki/Compendium_(software)).  
For FreeMind see: <http://en.wikipedia.org/wiki/FreeMind>.  
For VUE see: [http://en.wikipedia.org/wiki/VUE\\_\(Visual\\_Understanding\\_Environment\)](http://en.wikipedia.org/wiki/VUE_(Visual_Understanding_Environment)).  
For XMIND see: <http://en.wikipedia.org/wiki/XMIND>.
- <sup>48</sup> The Ayutthaya case study has been adapted from 'Field Report Community-based heritage site preservation and flooding mitigation system in the World Heritage Property of the Historic City of Ayutthaya', Satoshi Otsuki & Chaweewan Denpaiboon, *Asian Academy for Heritage Management Newsletter*, Vol V, 2 April 2009.
- <sup>49</sup> See [http://en.wikipedia.org/wiki/Social\\_network](http://en.wikipedia.org/wiki/Social_network), accessed 25 May 2010.
- <sup>50</sup> Social network analysis views social relationships in terms of network theory which is based on the concepts of nodes

- and ties, where nodes represent individual actors within networks, and ties are the relationships between them. A variety of measures (metrics) are used to describe such social environments including 'betweenness, closeness, centralisation, density, clustering and cohesion'. See endnote 40. It would be interesting to explore the application of social network analytical metrics to cultural corridors and clusters.
- <sup>51</sup> Ibid, p 1.
- <sup>52</sup> *Engage, Getting on with Government 2.0*, Report of the Government 2.0 Taskforce, December 2009.
- <sup>53</sup> A number of these terms are defined in the Glossary.
- <sup>54</sup> See Social media, [http://en.wikipedia.org/wiki/Social\\_media](http://en.wikipedia.org/wiki/Social_media), accessed 25 May 2010.
- <sup>55</sup> Ibid, p 1.
- <sup>56</sup> For a more extensive listing look at the Wikipedia posting on Social Media referenced above.
- <sup>57</sup> Op.cit: *Engage* December 2009, p 3.
- <sup>58</sup> See <http://en.wikipedia.org/wiki/Help:About>, accessed 26 May 2010.
- <sup>59</sup> Op. cit.
- <sup>60</sup> O'Reilly Tim, *What is Web 2.0, Design Patterns and Business Models for the Next Generation of Software*, see <http://oreilly.com/lpt/a/6228>, accessed 23 May 2010.
- <sup>61</sup> This work is licensed under the Creative Commons Attribution – Non-Commercial-Share Alike 3.0 Unported Licence. Recipients are encouraged to use it freely for not-for-profit purposes only. Please credit the authors and the Participatory and Learning and Action series.
- <sup>62</sup> 'Change at hand: Web 2.0 for development', Issue 59, *Participatory learning and action*, guest editors: Holy Ashley, Jon Corbett, Ben Garside & Giacomo Rambaldi, June 2009.
- <sup>63</sup> A selection of terms from the Issue 59 glossary have been included or adapted for this Guide's Glossary.
- <sup>64</sup> See <http://www.planotes.org/backissues.html>, accessed 27 May 2010.
- <sup>65</sup> Probert, Robert, 'Getting your head around cloud, Utility computing in the 21<sup>st</sup> century', *FastThinking, The Magazine*, see <http://www.fastthinking.com.au/the-magazine/summer-2009/head-in-the-cloud.aspx>, accessed 13 April 2010.
- <sup>66</sup> Leadbeater, Charles, 'Cloud Culture, the future of global cultural relations', *Counterpoint*, British Council, 2010.
- <sup>67</sup> Such problems are said to be 'wicked problems' because they are 'difficult or impossible to solve because of incomplete, contradictory, and changing requirements that are often difficult to recognise. Moreover because of complex interdependencies, the effort to solve one aspect of a wicked problem may reveal or create other problems.' See [http://en.wikipedia.org/wiki/Wicked\\_problem](http://en.wikipedia.org/wiki/Wicked_problem), accessed 26 March 2010.
- <sup>68</sup> O'Reilly, Tim & John Battelle, 'Web Squared: Web 2.0 Five Years On', *Web 2.0 Summit*, San Francisco, O'Reilly and techweb, 2010.
- <sup>69</sup> Ibid, p 44.
- <sup>70</sup> See [http://en.wikipedia.org/wiki/Web\\_mapping](http://en.wikipedia.org/wiki/Web_mapping), accessed 27 May 2010.
- <sup>71</sup> Turner, Andrew, 'Introduction to Neogeography', *O'Reilly Short Cuts*, released December 15, 2006.
- <sup>72</sup> Wikipedia (see <http://en.wikipedia.org/wiki/Neogeography>) defines neogeography as the 'new geography', as applied to the use of geographical techniques and tools used for personal and community activities or for use

by a non-expert group of users. It states that: 'Traditional GISs historically have developed tools and techniques targeted towards formal applications that require precision and accuracy. By contrast, neogeography tends to apply to the areas of approachable, colloquial applications'. Neogeography is not a subset of web mapping. It is far wider than web mapping and is not limited to a specific technology such as the Internet. A good article on neogeography by Alex Singleton, University College London, can be found on the Geospatial Resource Portal: <http://www.gisdevelopment.net/magazine/global/2010/February/26-Engaging-people-for-common...> accessed 5 March 2010.

- <sup>73</sup> Op.cit:[http://en.wikipedia.org/wiki/Web\\_mapping](http://en.wikipedia.org/wiki/Web_mapping) accessed 27 May 2010.
- <sup>74</sup> Ibid.
- <sup>75</sup> See [http://en.wikipedia.org/wiki/Personal\\_digital\\_assistant](http://en.wikipedia.org/wiki/Personal_digital_assistant), accessed 31 May 2010.
- <sup>76</sup> *The mobile internet report*, published by Morgan Stanley, December 2009, accessed through Australian Policy Online, see <http://www.apo.org.au/print/21425>, accessed 27 May 2010.
- <sup>77</sup> See [http://ppgis.iapad.org/photo\\_gps.htm](http://ppgis.iapad.org/photo_gps.htm), Accessed 9 May 2010.
- <sup>78</sup> See <http://www.cybertracker.org/Welcome.html>, accessed 31 May 2010.
- <sup>79</sup> *The I-Tracker Report, a review of the I-Tracker data collection and management program across north Australia* compiled by Micha Jackson, Danny Burton and Rod Kennett, North Australian Indigenous Land and Sea Management Alliance (NAILSMA) Charles Darwin University, 2009.
- <sup>80</sup> Ibid, p 5.
- <sup>81</sup> See [http://wiki.openstreetmap.org/wiki/Beginners'\\_guide](http://wiki.openstreetmap.org/wiki/Beginners'_guide) and also [http://wiki.openstreetmap.org/wiki/Map\\_Making\\_Overview](http://wiki.openstreetmap.org/wiki/Map_Making_Overview) both accessed 1 June 2010.
- <sup>82</sup> See [http://wiki.openstreetmap.org/wiki/Beginners'\\_guide](http://wiki.openstreetmap.org/wiki/Beginners'_guide), accessed 1 June 2010.
- <sup>83</sup> At the time of writing, the OpenStreetMap project is proposing to move to a new licence, known as the Open Database Licence (ODbL) which would replace the existing CC-BY-SA 2.0 licence. See [http://wiki.openstreetmap.org/wiki/Open\\_Database\\_Licence](http://wiki.openstreetmap.org/wiki/Open_Database_Licence), accessed 14 February 2011.
- <sup>84</sup> See [http://wiki.openstreetmap.org/wiki/OpenStreetMap\\_Licence](http://wiki.openstreetmap.org/wiki/OpenStreetMap_Licence), accessed 1 June 2010.
- <sup>85</sup> See <http://en.wikipedia.org/wiki/OpenStreetMap>, accessed 1 June 2010.
- <sup>86</sup> See <http://showmedo.com/videotutorials/series?name=mS2P1ZqS6>, accessed 1 June 2010.
- <sup>87</sup> See [http://en.wikipedia.org/wiki/Google\\_Maps](http://en.wikipedia.org/wiki/Google_Maps), accessed 23 April 2011.
- <sup>88</sup> Ibid.
- <sup>89</sup> See <http://maps.google.com/support/bin/static.py?page=guide.cs&guide=21670&topic=216>, accessed 1 June 2010.
- <sup>90</sup> See <http://code.google.com/apis/maps/articles/yourfirstmap.html>, accessed 1 May 2010.
- <sup>91</sup> For Bing Maps see <http://www.microsoft.com/maps/> and [http://en.wikipedia.org/wiki/Bing\\_Maps](http://en.wikipedia.org/wiki/Bing_Maps)  
For Yahoo! Maps Web Services see <http://developer.yahoo.com/maps/and> [http://en.wikipedia.org/wiki/Yahoo!\\_Maps](http://en.wikipedia.org/wiki/Yahoo!_Maps), all accessed 2 June 2010.



**Chapter 10:**  
**Global institutions, funding  
and potential partners**





## Chapter 10: Global institutions, funding and potential partners

*To make the structure of capitalism complete, we need to introduce another kind of business – one that recognizes the multi-dimensional nature of human beings.*

**Muhammad Yunus 2007**

### 10.1 Where to begin

We have explored various aspects of cultural mapping in earlier chapters:

- its key elements;
- general and technical principles;
- step-by-step summaries of the method;
- where it fits with respect to social phenomena and heritage, especially heritage charters, protocols and declarations;
- the importance of ethical practice; and
- project management, mapping methods and tools for community participation including participatory processes and stakeholder analysis.

In this last chapter we look at both the international, financial and institutional environment in which cultural mapping practice sits and where a project might be located in relation to potential sources of funding or where partners or supporters might be found to contribute to, or participate in a cultural mapping initiative. We begin at the macro level by examining the big institutions which define the global political and economic systems which are part of the modern world and move down to organisations and processes that operate at the micro level.

The chapter concludes by summarising the scope of potential funding sources, the breadth of projects in terms of scale and associated budgets and the concept of business models. Finally the chapter presents some concluding remarks regarding future work in the field. Our discussions start with an overview of the World Bank and the role of the development banks more generally.

### 10.2 The World Bank

The World Bank, part of the World Bank Group, and the International Monetary Fund (IMF) are specialised agencies of the United Nations System.

*The IMF and the World Bank are sister institutions in the United Nations system. They share the same goal of raising living standards in their member countries. Their approaches to this goal are complementary, with the IMF focusing on ensuring the stability of the international financial system and the World Bank concentrating on long-term economic development and poverty reduction.<sup>1</sup>*

The Bank and the Fund are closely associated with the World Trade Organisation (WTO).<sup>2</sup> In 2005 the Director General of the WTO, Pascal

Lamy, described unrestricted international trading arrangements as the missing piece in the development puzzle, calling it an essential third pillar (of development).<sup>3</sup> While it is possible for cultural mapping work to take place at the macro level and be applied to global-level initiatives, it is essentially a micro-level-activity. Our interests and discussion therefore explore opportunities associated with the practical, project-based orientation of World Bank activities rather than the broader arenas of the IMF and the WTO.

The World Bank uses the United Nation's eight Millennium Development Goals<sup>7</sup> to set priorities for supporting projects which are designed to help the poorest peoples and countries (see Figure 10.1 ):

The International Bank for Reconstruction and Development provides middle-income countries with credit for programs such as poverty reduction, delivery of social services, environmental protection and economic growth



Figure 10.1: The Millennium Development Goals [Source: UNDP]

The World Bank consists of two organisations within the World Bank Group of five affiliates.<sup>4</sup>

- The International Bank for Reconstruction and Development (IBRD)
- The International Development Association (IDA).<sup>5</sup>

The World Bank works to reduce poverty through the funding of projects to support economic development and help the poor to benefit from such opportunities. Each of the Bank's institutions:

*... plays a different but collaborative role to advance the vision of an inclusive and sustainable globalization.*<sup>6</sup>

to improve living standards.<sup>8</sup> The International Development Association focuses on helping the poorest countries with grants and credits which are interest free loans with long repayment periods.

Although the World Bank is essentially a lending organisation, it does manage a number of grant programs such as the Development Grants Facility which supports projects that test new approaches to solving development problems.<sup>9</sup> The Social Development Civil Society Fund, the purpose of which is to empower poor and marginalised groups in the development process, supports the activities of civil society organisations<sup>10</sup>

where the primary objective is encouraging and supporting the civic engagement of such groups. 'By involving citizens who are often excluded from the public arena, and increasing their capacity to influence policy and program decisions, the CSF helps facilitate ownership initiatives by a broader sector of society.'<sup>11</sup>

Other grant mechanisms and programs include the Development Market Place (encourages creative solutions to poverty reduction and development) and the Information Development Program (infoDev) which works to promote and use information and communication technologies as vehicle for poverty alleviation and development.<sup>12</sup>

Many approaches and applications used in cultural mapping discussed in earlier chapters may be used to support programs and projects associated with supporting both the United Nations Millennium Development Goals and the objectives of the World Bank. In particular, cultural mapping could prove useful in supporting assessment processes such as social assessments related to the impacts on indigenous peoples of proposed projects or similar assessments related to physical, cultural heritage resources.

Although cultural mapping processes have been used for some decades, practice remains at an early developmental-phase regarding its deployment to many potentially strategically important applications such as those supporting the MDGs. Hence, innovation and creativity in responding to the challenges of some applications continues to be the norm, especially at the interface between the management of natural and cultural resources. The authors suggest that cultural mapping initiatives should prove prime candidates for inclusion in some of the World Bank's cutting-edge developmental grant programs.

### 10.3 Regional (multilateral) development banks

The Multilateral Development Banks (MDBs) include the World Bank Group and, four Regional Development Banks (RDBs):

- The African Development Bank
- The Asia Development Bank
- The European Bank for Reconstruction and Development; and
- The Inter-American Development Bank.<sup>13</sup>

The regional development banks were established in the 1960s<sup>14</sup> with similar goals, structures and operational systems to that of the World Bank, i.e. to reduce poverty and support development and growth in member countries through financing economic and social advancement initiatives. They also play a role in knowledge building and technical assistance related to development financing, project delivery and poverty reduction.<sup>15</sup> Similar to the World Bank, the regional development banks use the Millennium Development Goals as the basis for setting strategies and activities and for the review of project outcomes.<sup>16</sup>

In broad terms, the Multilateral Development Banks and hence the RDBs provide:

- *Long-term loans, based on market interest. For funding these loans the MDBs borrow on the international capital markets and re-lend to borrowing governments in developing countries.*
- *Very long-term loans (often termed credits), with interest well below market interest. These are funded through direct contributions for governments in donor countries.*
- *Grant financing is also offered by some MDBs, mostly for technical assistance, advisory services or product preparation.<sup>17</sup>*

In addition to the MDBs/RDBs there are multilateral financial institutions and sub-regional banks that lend to developing countries or were established for development purposes and have multilateral characteristics.<sup>18</sup> While cultural mapping has the capacity to provide broad inputs into the technical development of projects especially related to social and environmental impact evaluations and advice on participatory processes, it is in the area related to human rights where cultural mapping practice has much to offer. Oxfam Australia comments on the negative impacts of projects financed by development banks in the following:

*Operating at a global and international level, these banks have funded projects that have undermined people's human rights and have had detrimental outcomes for poor and marginalized communities.*<sup>19</sup>

Integrating participatory cultural mapping practice into all development projects will contribute significantly to protecting cultural and human rights and help reduce the negative impacts on poor and marginalized communities.

### 10.4 The Asian Development Bank

The Asian Development Bank (ADB) was established in 1966 to promote economic and social development in Asian and Pacific countries through loans and technical assistance. The institution is owned by its 67 members, 48 being from the region<sup>20</sup> which extends eastwards from Georgia and Armenia to Samoa and the Cook Islands in the South Pacific. The remaining members come from Europe, including Turkey and North America.<sup>21</sup>

The Asia-Pacific region contains two thirds of the world's poor, an immense 1.7 billion people, who try to live on \$2 a day or less. The ADB's

objective is to transform the Asia-Pacific to a region free of poverty. To pursue this goal the Bank has developed a long-term strategic framework: *Strategy 2020*<sup>22</sup> which focuses on three complementary development agendas: inclusive growth, environmentally sustainable growth and regional integration. The ADB plans to refocus its operations so that by 2012, 80% of its lending will be directed to the following core operational areas: infrastructure, environment, regional cooperation and integration, finance sector development and education.<sup>23</sup>

A likely outcome of *Strategy 2020* is a stronger commitment to community-driven development by the ADB.<sup>24</sup> The Bank defines consultation and other forms of participation as 'a process through which stakeholders influence and share control over development initiatives, and the decisions and resources that affect them.'<sup>25</sup>

ADB's *Enhanced Poverty Reduction Strategy* states that:

*The reach and sustainability of social development is improved when all people, especially the poor and excluded, have an opportunity to participate in shaping public policies and programs.*<sup>26</sup>

In its 2008 brief on participatory development, the Bank further states that:

*Consultation and participation in the development process requires time, resources, appropriate incentives, and careful and respectful listening. Public participation supports poverty reduction by creating more effective, equitable, and sustainable activities.*<sup>27</sup>

and defines consultation and participation, as operating at four levels: information sharing,



consultation, collaborative decision making and empowerment.

The Bank sees social development as

*... a cross-cutting approach to development that promotes policies and institutions in support of:*

- *greater inclusiveness and equity in access to services, resources and opportunities*
- *greater empowerment of poor and marginalized groups to participate in social, economic and political life*
- *greater security to cope with the chronic and sudden risks, especially for the poor and marginalized groups*

where the key social dimensions cover: consultation and participation, gender development, management of social risks among vulnerable groups and social safeguards, particularly for indigenous peoples and those affected from involuntary resettlement processes.<sup>28</sup> ADB's policy on Indigenous Peoples<sup>29</sup> has been developed to ensure that development interventions affecting them are:

- *consistent with their needs and aspirations*
- *compatible in substance and structure with their culture and social and economic institutions*
- *conceived, planned, and implemented with their informed participation*
- *equitable in terms of development efforts and impact, and*
- *not imposing the negative effects of development without appropriate and acceptable compensation.*<sup>30</sup>

### **Indigenous and community group needs**

Tensions exist between development, the role of development banks, the laws and policies

of developing countries, loan-recipients and the needs and aspirations of Indigenous communities and others. Negative consequences of development may occur where '[L]ack of participation combined with the loss of access to land resources have in many cases marginalized IP [Indigenous Peoples]. In some extreme cases, IP have suffered physical oppression. In a few cases, indigenous cultures have disintegrated or disappeared.'<sup>31</sup>

The symbiotic connection between cultural mapping practice and participatory processes is well established. This is particularly critical for Indigenous and minority groups to articulate the significance of place and their needs related to a specific development project in cultural and environmental terms, if they so choose.<sup>32</sup> Similarly, the mapping of the values and aspirations of development project teams can be undertaken from an Indigenous perspective by Indigenous groups. Such a double-edged approach for mapping the cultural terrain of a development project may lead to more favourable outcomes with respect to the needs of Indigenous Peoples<sup>33</sup> and developers.

There will be both positive and negative impacts associated with any development project. Some negative impacts may be unavoidable and need to be weighed against the value of benefits, both short and long term. The availability of rigorously based cultural information will ensure that mitigation of negative impacts and strategies, including compensation processes, are culturally meaningful and appropriate. The same goes for ensuring that benefits from development are not only culturally appropriate but also equitably distributed across communities, in particular, that women and children benefit from development outcomes.

Negotiating the complex and difficult issues related to the displacement and involuntary resettlement of communities is an area where cultural mapping can make a useful contribution. This is particularly relevant in negotiating compensation and resettlement plans where there is no legal title to land for communities including 'informal dwellers, land users with traditional customary rights, squatters or those with adverse possession rights but no formal legal title to land and assets.'<sup>34</sup>

Given that two thirds of the world's poor live in the Asia-Pacific region and that '[I]nclusive and sustainable growth in Asia and the Pacific is unachievable if a half of the population [i.e. women] is left behind', it is notable that women are often denied access to basic services and assets, including land. They are often excluded from family and community decision-making.<sup>35</sup> The link between cultural mapping and promoting women's capacity development through economic and social empowerment is discussed in Chapter 4 and also in Section 10.8 *Microcredit and microfinance*. Cultural mapping is a ready-to-order tool to support gender equity issues.

### 10.5 Aid agencies

The number of aid organisations and agencies is vast and some such organisations include:

- government agencies such as the Australian Agency for International Development (AusAID), the New Zealand Agency for International Development (NZAid), the Norwegian Agency for Development Cooperation (NORAD), Department for International Development, United Kingdom (DFID), United States Agency for International Development (USAID).
- multilateral or international organisations such as the International Organization for

Migration (IOM), Organisation for Economic Co-operation and Development (OECD), the United Nations, the United Nations Development Programme (UNDP) and the World Health Organisation (WHO) and UNESCO.

- Non-government organisations such as Oxfam, CARE Australia, World Vision Australia and Save the Children.

Aid agencies have a critical role to play in poverty alleviation and economic development and the integration of cultural mapping in aid project-planning will contribute to long lasting outcomes for many people. This latter idea is supported by Negin<sup>36</sup> who comments that '[W]hat is perhaps missing from current aid debates is the humanity of the individuals who endure extreme poverty. Cultural and social contexts, power imbalances and household-level struggles are often lost in the discussions in capital cities and UN headquarters.' What is needed is to embed the contextual, the cultural and human agendas more deeply in aid programs so that the predominating economic and political drivers of aid are properly balanced with the social capital which will ensure durable change.

#### **AusAID**

AusAID is the Australian Government agency responsible for managing Australia's overseas aid program. The objective of the aid program is to assist developing countries reduce poverty and achieve sustainable development, in line with Australia's national interest.<sup>37</sup> The spread of projects is illustrated in the screenshot from the AusAID website, see Figure 10.2.

While official aid accounts for a relatively small portion of the Australian Commonwealth budget, the official aid budget has doubled over the past decade and is likely to double over the next five years.<sup>38</sup>

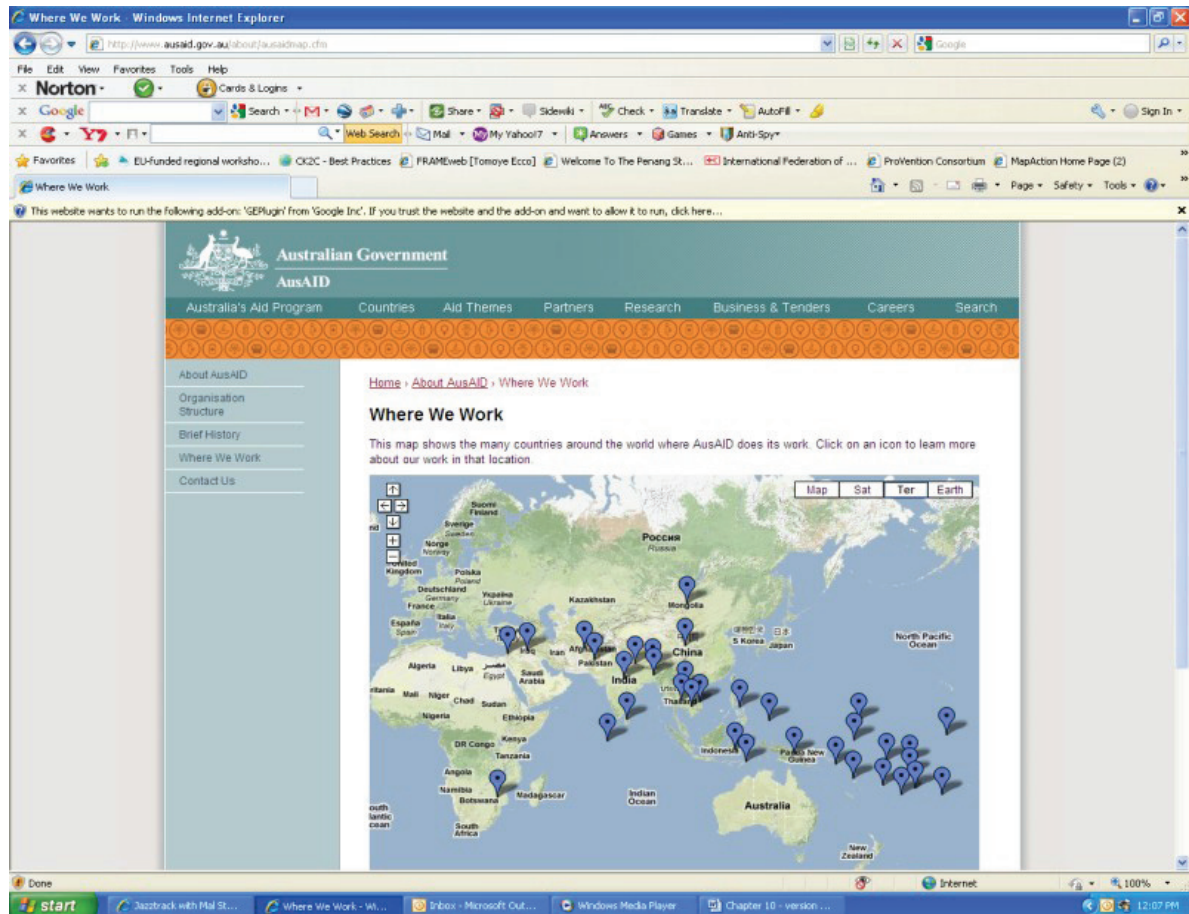


Figure 10.2: Where AusAID works [Source: AusAID]

AusAID's focus is spread across South, Southeast and East Asia and the Southwest Pacific. Its work is of relevance to the ASEAN-Australia theme of The Guide. AusAID works cooperatively with many ASEAN countries to address development challenges, support economic integration and growth and activities in key areas such as health, education and sustainable development.

The Australian aid program is organised around four interlinked themes:

- accelerating economic growth;
- fostering functioning and effective states;
- investing in people;
- promoting regional stability and cooperation.

The scope of these themes is summarised in Table 10.1 adapted from the *Aid Themes* web page on the AusAID website (see <http://www.ausaid.com.au>).

Table 10.1: AusAID aid themes and coverage<sup>39</sup>

Aid theme	Scope
<b>Accelerating economic growth</b>	The program encourages economic growth by: <ul style="list-style-type: none"> <li>■ improving the policy environment for growth</li> <li>■ promoting trade</li> <li>■ infrastructure development, rural development and building skilled workforces</li> <li>■ addressing the environmental challenges to growth including management of fresh water resources.</li> </ul>
<b>Fostering functioning states</b>	Appropriate and effective machinery of government is the basis for prosperity. Sound policies and institutions are essential for growth and development.
<b>Investing in people</b> (health and education)	Provides the opportunity for all citizens, especially the poor, to participate in the economy. Health and education enable the poor to participate in growth, make the workforce more productive, and lead to a better informed citizenry able to demand better government performance.
<b>Regional stability and cooperation</b>	Is increasingly important in a world in which cooperation between nation states is needed to address trans-boundary threats such as pandemics, disasters and transnational crime. Stability is also needed for countries to benefit from the opportunities offered by economic integration.

With reference to ASEAN nations, AusAID is contributing to infrastructure initiatives in the Philippines, Viet Nam, Cambodia and Lao PDR by improving transport links to enhance regional trade and drive economic growth. AusAID is

also committed to enhancing disaster response capabilities in the Philippines and supporting agricultural productivity and food security initiatives in Cambodia, Lao PDR and Myanmar.

## 10.6 UNESCO

The United Nations Educational, Scientific and Cultural Organization (UNESCO) works to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values. UNESCO claims that it is through this dialogue that the world can achieve global visions of sustainable development encompassing observance of human rights, mutual respect and the alleviation of poverty, all of which are at the heart of UNESCO's mission and activities.<sup>40</sup>

The broad aims and concrete objectives of the international community as set out in development policy such as the Millennium Development Goals (MDGs, see Figure 10.1) underpin all UNESCO strategies and activities. Thus UNESCO's programs and skills in education, the sciences, culture and communication and information contribute towards the realization of these international goals.

UNESCO's mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information. The Organisation focuses, in particular, on two global priorities: Africa and gender equity and on a number of overarching objectives:

- attaining quality education for all and lifelong learning;
- mobilizing science knowledge and policy for sustainable development;
- addressing emerging social and ethical challenges;
- fostering cultural diversity, intercultural dialogue and a culture of peace;
- building inclusive knowledge societies through information and communication.<sup>41</sup>

UNESCO's operational policy is based on decentralisation which ensures that it designs and implements programs that are global in scope and adapted to the needs and specific circumstances of Member States. In this regard, attention is given to developing countries and their local socio-economic, geographical, cultural and political environments.

One of the key features of the strategy set out in UNESCO's Decentralization Action Plan is the grouping or clustering of Member States with a view to their being served by a distributed global network of multi-disciplinary cluster offices, national offices, regional bureau and liaison offices. In addition, UNESCO Institutes and centres exist worldwide with defined mandates and operations.<sup>42</sup> Cluster offices are particularly important because they are the main platform for the delivery of all UNESCO activities and are multidisciplinary in nature.<sup>43</sup>





**Figure 10.3: The UNESCO World Heritage map**<sup>44</sup> [Source: World Heritage Convention website © UNESCO/ UNESCO]

Within the ASEAN region there are national UNESCO offices in Hanoi and Phnom Penh and there are two regional bureau and cluster offices; Bangkok and Jakarta. UNESCO Bangkok operates as the regional bureau for education and the cluster office for Cambodia, Lao PDR, Myanmar, Singapore, Thailand and Viet Nam.<sup>45</sup> UNESCO Jakarta serves as a Regional Science Bureau for Asia and the Pacific.

The Bangkok office houses regional advisory units in social and human sciences and the communication and information sector. Until recently there was also a regional advisory unit in culture at UNESCO Bangkok. This latter unit made a significant contribution to the promotion of cultural mapping in the region and material

from their website has been used extensively in Chapter 3 of the Guide.<sup>46</sup>

In addition to being a Regional Science Bureau for Asia and the Pacific, UNESCO Jakarta is the cluster office for Brunei Darussalam, Indonesia, Malaysia, the Philippines and Timor-Leste. The Borobudur case study in the Guide is based on the UNESCO publication *The Restoration of Borobudur* facilitated by the Jakarta Office and the Indonesian Ministry of Culture and Tourism.

An important initiative coming from UNESCO Jakarta relates to sustainable tourism as a vehicle for economic development, social progress, environmental protection and enhancement while minimizing tourism's negative impacts.

The UNESCO Office assists member states of the cluster in preparing policies which take into account the relationship between tourism and cultural diversity and tourism and development and the protection of tangible and intangible cultural heritage

UNESCO Jakarta staged a culture mapping exercise in Telukdalam Sub-district, South Nias in 2006-2007, the outcome of which was the publication of the Nias Cultural Tourism Map (Figure 10.4). Nias Island, located in North Sumatra, has a unique vernacular architecture, traditional settlements, cultural and natural landscapes, megaliths and rich crafts. The map is available online in English and Indonesian (Peta Wisata Budaya Nias) versions.<sup>47</sup>

While UNESCO is not a funding organisation it does have some discretionary funds which can support projects if they meet appropriate policy goals or support strategic outcomes. More importantly, however, the organisation may prove to be a valuable supporting partner for projects in terms of its knowledge and experience and connections to potential funding organisations and sponsors.

***The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)***

In addition to the World Heritage Convention (see Chapter 5) the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* has particular significance to mapping culture because cultural expressions cannot be protected or promoted without in-depth analysis, definition and documentation.

A comprehensive review of the Convention has been produced by the International Federation of Arts Councils and Culture Agencies.<sup>48</sup> The objectives of the Convention which follow below provide an overview of its scope.<sup>49</sup>

**Article 1 – Objectives**

*The objectives of this Convention are:*

- (a) to protect and promote the diversity of cultural expressions;*
- (b) to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner;*
- (c) to encourage dialogue among cultures with a view to ensuring wider and balanced cultural exchanges in the world in favour of intercultural respect and a culture of peace;*
- (d) to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples;*
- (e) to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels;*
- (f) to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link;*
- (g) to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning;*





- (h) *to reaffirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory;*
- (i) *to strengthen international cooperation and solidarity in a spirit of partnership with a view, in particular, to enhancing the capacities of developing countries in order to protect and promote the diversity of cultural expressions.*

An International Fund for Cultural Diversity has been established under Article 18 of the Convention. A fact sheet, guidelines and information on how to apply to the fund is available on the UNESCO website.<sup>50</sup> Applications need to be submitted to National Commissions for UNESCO or other official channels designated by States Parties to the Convention. International non-government organisations can submit applications directly to the Convention Secretariat provided that proposals are supported by the State Parties concerned.

### 10.7 The ASEAN Committee on Culture and Information (COCI)

ASEAN nations have been actively promoting cooperation in the fields of culture and information for the purpose of enhancing mutual understanding and solidarity since 1978.<sup>51</sup> Reference has already been made to such activities in connection with the *ASEAN Declaration on Cultural Heritage, 2000*<sup>52</sup> (Chapters 1 and 5), The ASEAN Charter<sup>53</sup> (Chapter 1) and the *Roadmap for an ASEAN Community 2009-2015*.<sup>54</sup> (Chapters 1 & 5).

The ASEAN Committee on Culture and Information (COCI) is the key vehicle through which ASEAN promotes cooperation concerning culture and information among member states. It consists of representatives from national institutions including ministries of foreign affairs and culture and information; national radio and television networks; film institutes; news agencies; cultural commissions; heritage boards; museums; archives and libraries.

ASEAN-COCI was established in October 1978. It pursues its role through the staging of various projects and events including exhibitions, publications and training workshops. The Committee has two sub-committees: one focusing on culture and the other on information. They plan, implement and monitor projects approved and funded by ASEAN-COCI. There is an ASEAN national COCI in each of the ten member countries that maintains its own technical secretariat and which oversees the coordination and implementation of projects and activities.<sup>55</sup>

In addition to projects which solely involve ASEAN Member States, many collaborative projects have been developed with what is called third country or dialogue partners such as Australia<sup>56</sup>, New Zealand and Canada. Japan has played a significant role in this regard through a large grant to the ASEAN Cultural Fund. The fund is open to contributions from ASEAN members, other countries, international bodies and agencies. It provides an annual income of about US\$2 million which is used to finance projects on culture and information.<sup>57</sup>

While ASEAN-COCI is not a project grant funding body it could prove a useful partner in supporting cultural mapping projects either within or across

the ten ASEAN nation states. Furthermore, opportunities for engaging both COCI and ASEAN dialogue partners has potential to yield valuable support for projects that meet ASEAN's political, economic and cultural aspirations.

### 10.8 Microcredit and microfinancing

The Microcredit Summit Campaign website<sup>58</sup> defines microcredit as:

*... the extension of small loans and other financial services (such as savings accounts) to the very poor. This allows them to pursue entrepreneurial projects that generate extra income, thus helping them to better provide for themselves and their families.*

It defines the poorest families in developing countries as the bottom 50% of those living below their country's poverty line or those living on less than US\$1.25 a day (adjusted for purchasing power parity based on 2005 prices). In the industrialized world, the Campaign targets all those living below the poverty line. In 2008 the World Bank estimated that 1.4 billion people or approximately 280 million families were living on less than US\$1.25 a day.<sup>59</sup>

Microcredit systems are seen as an effective and popular measure in the ongoing struggle against poverty, enabling those without access to lending institutions to borrow at bank rates and start small businesses (see the Virtual Library on Microcredit: [www.gdrc.org](http://www.gdrc.org)).<sup>60</sup> While there are a variety of definitions of microcredit, important defining criteria include:

- the size of loans is very small;
- target users are micro-entrepreneurs and low-income households;

- funds are used for income generation, enterprise development as well as community use such as for health and education;
- the terms and conditions are flexible, easy to understand and suited to local conditions.<sup>61</sup>

The Asian Development Bank identifies three types of sources of microfinance:

- formal institutions – i.e. rural banks and cooperatives;
- semiformal institutions – i.e. NGOs;
- informal sources – i.e. money lenders and shopkeepers.

The Bank reports that about 90% of the 180 million poor households in the Asian region, including the Pacific community, lack access to institutional financial services.<sup>62</sup> The Bank's 2000 *Microfinance Development Strategy*<sup>63</sup> states that:

*The interest in microfinance ... has burgeoned during the last two decades: multilateral lending agencies, bilateral donor agencies, developing and developed country governments, and nongovernment organizations (NGOs) all support the development of microfinance.*

This is qualified by the comment that 'it is generally agreed that microcredit given to those of the poor who do not have a capacity to repay can increase their poverty.' While there is enormous enthusiasm regarding the benefits of microcredit, it has critics<sup>64</sup> and Sudhirendar Sharma<sup>65</sup> has suggested that:

*It is a sword conveniently wielded both by the donors and the governments to create an illusion of freedom, growth and development.*



And with respect to the Grameen Bank in Bangladesh:

*...micro-credit has pushed rural households into heavy debt. Recent research indicates that Grameen Bank allows several types of credit for one household at a time, making it easy to repay one loan with another. However, in the process the poor get trapped in a debt-cycle.*

### **Grameen Bank**

The Grameen Bank founded in Dhaka, Bangladesh by Muhammad Yunus had its origins in 1974 when the former Fulbright scholar from Vanderbilt and Professor at the University of Chittagong provided a personal loan of US\$27 to a group of forty-two people from Jobra, a neighbouring village outside Chittagong University. The villages were in the grip of traders and money lenders at a time of great hardship during the 1974 famine.<sup>66</sup> From such a humble beginning, nearly a decade later in 1983, the Grameen Bank was transformed into an independent bank by Bangladesh government legislation.

A key philosophy of the Grameen Bank is that the poor have skills that are under-utilised and another distinctive feature of the bank's credit program is that the significant majority of its borrowers are women.<sup>67</sup> The general features of credit from the Grameen Bank are summarised<sup>68</sup> on the Bank's website:

- a) *It promotes credit as a human right.*
- b) *Its mission is to help the poor families to help themselves to overcome poverty. It is targeted to the poor, particularly poor women.*
- c) *Most distinctive feature of Grameen credit is that it is not based on any collateral, or legally enforceable*

*contracts. It is based on "trust", not on legal procedures and system.*

- d) *It is offered for creating self-employment for income-generating activities and housing for the poor, as opposed to consumption.*
- e) *It was initiated as a challenge to the conventional banking which rejected the poor by classifying them to be "not creditworthy". As a result it rejected the basic methodology of the conventional banking and created its own methodology.*
- f) *It provides service at the door-step of the poor based on the principle that the people should not go to the bank, bank should go to the people.*
- g) *In order to obtain loans a borrower must join a group of borrowers.*
- h) *Loans can be received in a continuous sequence. New loan becomes available to a borrower if her previous loan is repaid.*
- i) *All loans are to be paid back in instalments (weekly, or bi-weekly).*
- j) *Simultaneously more than one loan can be received by a borrower.*
- k) *It comes with both obligatory and voluntary savings programmes for the borrowers.*
- l) *Generally these loans are given through non-profit organizations or through institutions owned primarily by the borrowers. If it is done through for-profit institutions not owned by the borrowers, efforts are made to keep the interest rate at a level which is close to a level commensurate with sustainability of the programme rather than bringing attractive return for the*

*investors. Grameencredit's thumb-rule is to keep the interest rate as close to the market rate, prevailing in the commercial banking sector, as possible, without sacrificing sustainability. In fixing the interest rate market interest rate is taken as the reference rate, rather than the moneylenders' rate. Reaching the poor is its non-negotiable mission. Reaching sustainability is a directional goal. It must reach sustainability as soon as possible, so that it can expand its outreach without fund constraints.*

- m) *Grameencredit gives high priority on building social capital. It is promoted through formation of groups and centres, developing leadership quality through annual election of group and centre leaders, electing board members when the institution is owned by the borrowers. To develop a social agenda owned by the borrowers, something similar to the "sixteen decisions" [see the Grameen Bank Website], it undertakes a process of intensive discussion among the borrowers, and encourage them to take these decisions seriously and implement them. It gives special emphasis on the formation of human capital and concern for protecting environment. It monitors children's education, provides scholarships and student loans for higher education. For formation of human capital it makes efforts to bring technology, like mobile phones, solar power, and promote mechanical power to replace manual power.*

The success of the Bank has inspired similar projects in many countries around the world and encouraged the World Bank to introduce support for microcredit schemes. In the final report for the 2010 conference *Advancing innovative development and aid strategies in the Asia-Pacific: accelerating the millennium development goals* Roberts and Cave<sup>69</sup> from the Lowy Institute list eleven areas for action including the need for '[A] greater focus on the micro-economy of households supporting increased access of the poor to financial markets and services.' This confirms the ongoing commitment from the development community for microcredit.

Under the important theme of engaging more with people and communities, the Lowy conference report identifies four areas that deserve immediate attention for effective development outcomes: cultural identity, women and gender, youth and rural populations. Linking cultural identity to poverty and development issues highlights the potential role of cultural mapping in future development initiatives.

### **Women and microcredit**

A major strategy of the microfinance movement has been to provide an effective way to assist and empower poor women, who make up a significant proportion of the pool and suffer disproportionately from poverty. *The New York Times*, July 2010 reports on the visit of Kakuben Lalabhai Parmar from the rural village of Madhutra in Gujarat to Midtown Manhattan.<sup>70</sup> The story provides an exemplary example of a woman, married at fourteen, mother of seven from a cattle-herding community where she was bound to her home and 'was well into her adulthood before she came face-to-face with a man who was not a relative', a far cry now to her globetrotting exploits as an informal ambassador for SEWA (Self-Employed Women's Association of India)<sup>71</sup> and the Crafts

Council of India and involvement in a three-day sale at the Asia Society, New York.

Ms Parmar and her family's lives changed when the Self-Employed Women's Association of India, which operates a cooperative bank providing microcredit, set up a project in her village to help preserve endangered handicrafts and provide alternative employment opportunities. She thereby earned about US\$60 a month from her patchwork embroidery<sup>72</sup> Ms Parmar has become the key breadwinner for her family and holds title to her own cattle and has a personal microfinance account.

Organisations like SEWA:

- enable women to earn a higher income and have control over their money;
- integrate self-employed women in the economy;
- provide adequate shelter and space for production and storage thereby alleviating poverty;
- enable women to own tools and other means of production; and
- enable women to upgrade their skills, improve their business and increase income.

They also help:

- build self-esteem and self-confidence among women;
- improve the health, nutrition and education of women and families;
- raise the status of women in their communities;
- increase entrepreneurship among women;

- build individual and collective capital, and promote assets creation.<sup>73</sup>

While outcomes appear overwhelmingly positive, especially taking into account the vast number of women participating in business development using microcredit<sup>74</sup>, there is a dark side associated with community and family retaliation for changes in social dependence regimes. For example, from a rural study in Bangladesh, Schuler et al suggest that microcredit programs have a varied effect on men's violence against women.

*When women challenge gender norms ... they sometimes provoke violence in their husbands. Male violence against women is a serious, widespread, and often ignored problem world-wide. By putting resources in women's hands, credit programmes may indirectly exacerbate such violence; but they also provide a context for intervention.<sup>75</sup>*

## 10.9 Understanding funding possibilities

Most projects begin when someone has an idea, is curious about something, is confronted by a problem, identifies a need or is directed to undertake a task. The simplest model for a cultural mapping project is where an individual pursues one or more actions for:

- exploring, analysing and articulating an idea;
- satisfying curiosity, answering a question;
- examining and understanding a problem;
- defining a need;
- responding to a directive or instruction (e.g. in a work environment).

The participatory model for cultural mapping involves working under the important operational

principle of an ethical mapping code founded on widespread community engagement. It is common for projects to begin life as a result of the action of an individual, someone says 'I've got an idea' or 'we have a problem here'. The process of movement from idea to outcome has been discussed in project management terms in Chapter 8 and is summarised by four parameters: purpose, target, method and product.

We have seen that cultural mapping projects are broad in scope and scale and understanding this spread provides a practical starting point for discussing project resourcing and financing. The budgets for a specific cultural mapping enterprise may be as little as a few dollars to cover the costs of morning and afternoon refreshments for a group of volunteers to millions of dollars associated with largescale projects such as The Los Angeles Historic Resource Survey.<sup>76</sup>

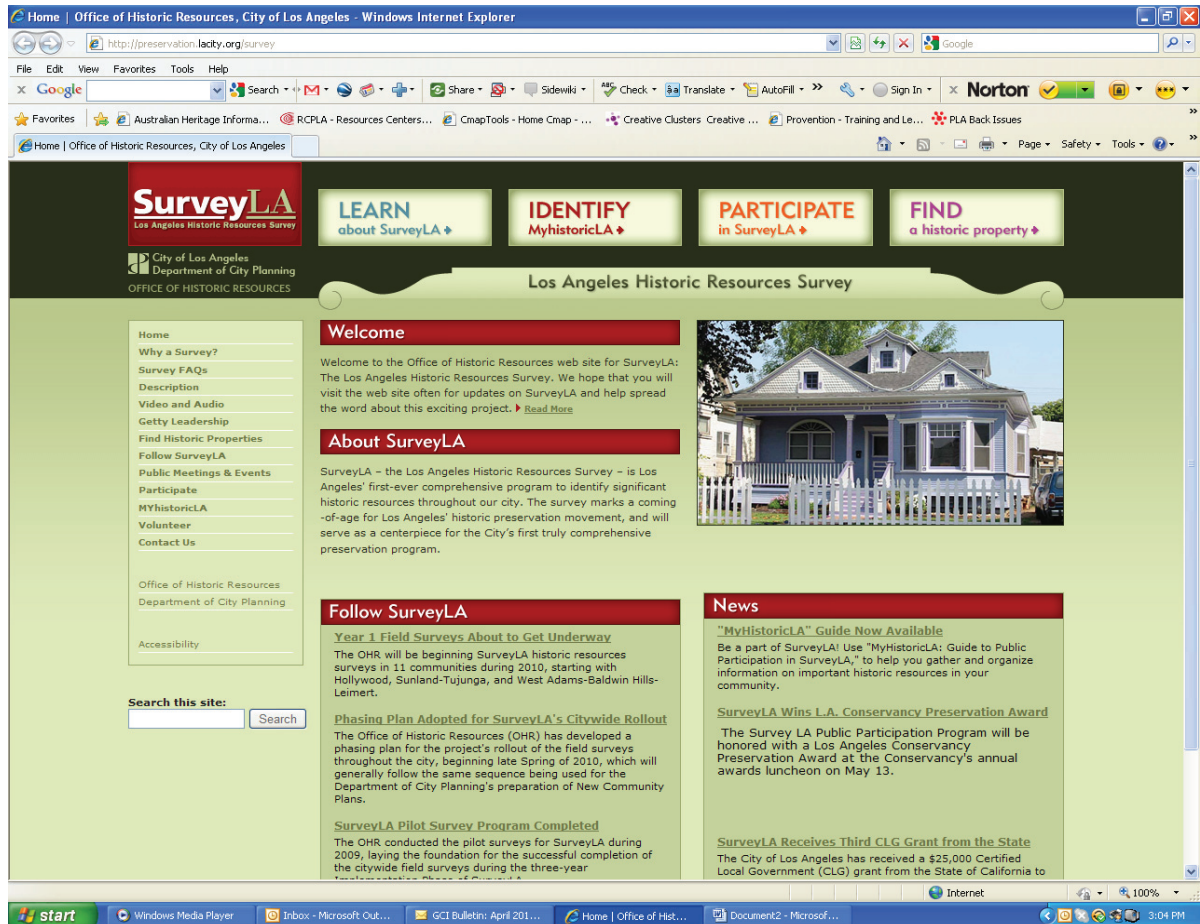
We can segment cultural mapping projects into two key funding arenas:

- the unfunded or partially-funded; and
- those with funding as an essential mechanism for achieving project objectives.

While there is no concrete boundary between these segments, this simple two-pronged model provides a useful starting point for deciding where or how the resourcing of a cultural mapping project might start. The concept is summarised in Figure 10.6.

Cultural mapping projects may be undertaken on a voluntary basis where the costs of the activity are borne by the participants in terms of both labour and materials. For example, a community group may come together to produce a mural (map) of the story of their town illustrating historic features and locations. Labour, including that for the design and painting of the mural as well as paints and brushes, might be supplied by the project team and a suitable wall, in a prominent location in the town, might be made available by a local shopkeeper. At the other end of the funding spectrum, a local or national government may invest in the development of a regional website to be used for both educational and tourism purposes or a cultural mapping exercise might be incorporated as part of a creative-city urban renewal project.

## Case study: Survey LA



**Figure 10.5: Screenshot from SurveyLA, the Los Angeles Historic Resources Survey** [Source: Office of Historic Resources, Department of City Planning, City of Los Angeles, California, USA see <http://www.preservation.lacity.org/survey>]

Starting in 2000, the Getty Conservation Institute laid the groundwork for a citywide survey in Los Angeles as part of its Los Angeles Historic Resource Survey Project. The project renamed *Survey LA* has migrated to the Office of Historic Resources (OHR) in the Department of City Planning of Los Angeles. In 2009 the OHR

completed three pilot surveys. These will be followed by field surveys of all 35 Community Plan Areas of Los Angeles over three years. At the time of writing *Survey LA* is currently in the midst of the first full year of these field surveys which will cover 11 Community Plan Areas.



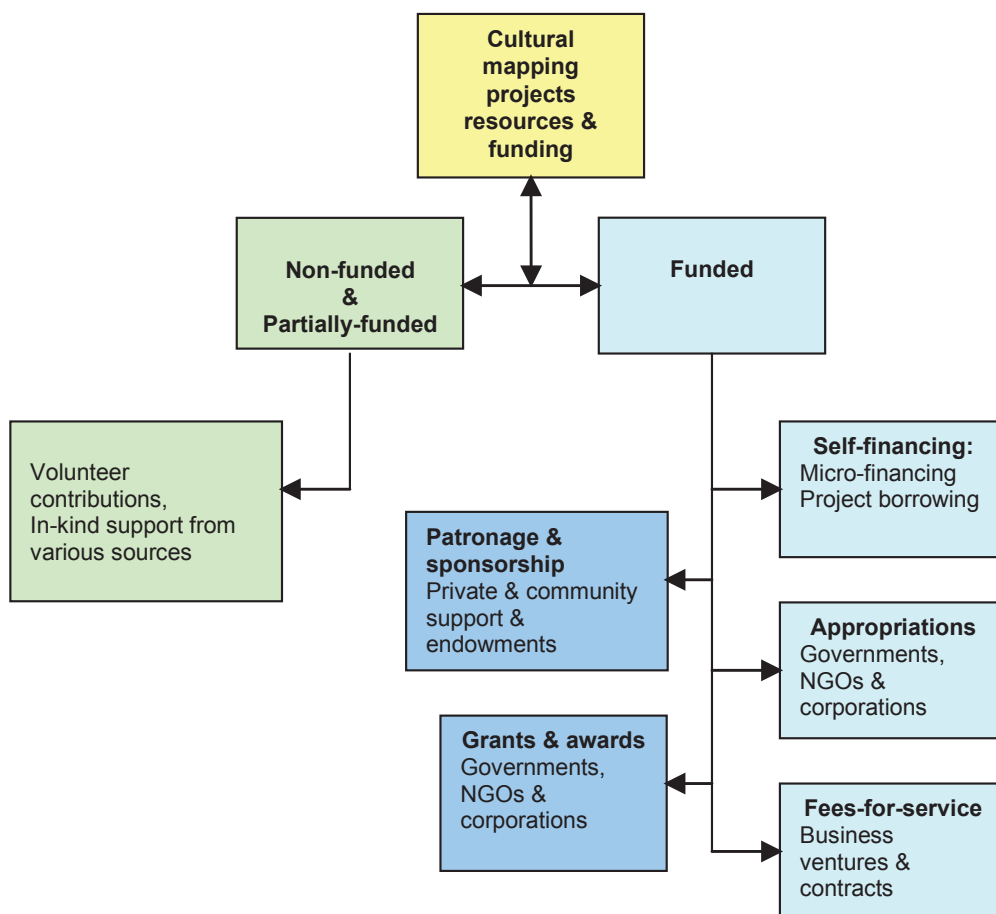


Figure 10.6: Cultural mapping projects resources and funding

Agencies and organisations that have the potential to contribute to the development of cultural mapping activities either directly through investment, loans, appropriations and grants or

indirectly through organisational influence as a consequence of their prestige, mission and policies are outlined in Table 10.2.

Table 10.2: Funding agencies and funding influencers

Agency	Scope	Potential
<b>Government</b>	<ul style="list-style-type: none"> <li>■ Local</li> <li>■ National</li> <li>■ Regional</li> </ul>	Can provide appropriations or project funds for stand-alone cultural mapping projects or mapping exercises as part of larger programs associated with community development, urban renewal, tourism, community health and welfare, improved governance and poverty alleviation.

Table 10.2: continued

<b>Banks</b>	<ul style="list-style-type: none"> <li>■ Development: international and regional</li> <li>■ Commercial banks</li> <li>■ Microcredit</li> </ul>	<p>The international development banks such as the World Bank are important for their influence on aid policy e.g. related to the alleviation of poverty.</p> <p>Local banking can provide working capital for business ventures associated with cultural mapping.</p> <p>Banks focusing on micro-financing can provide funding for groups and individuals implementing business opportunities stemming from community based cultural mapping projects.</p>
<b>Non-government organisations (NGOs)</b>	<ul style="list-style-type: none"> <li>■ Aid agencies such as OXFAM</li> </ul>	<p>Can support cultural mapping projects through project funding as a vehicle for community empowerment and enterprise development.</p>
<b>International organisations</b>	<ul style="list-style-type: none"> <li>■ The United Nations</li> <li>■ UNESCO</li> </ul>	<p>Inform policy and hence influence social change and cultural change, the human rights and hence cultural rights agenda.</p> <p>Direct some funding to specific projects to support objectives.</p>
<b>Philanthropic Foundations</b>	<ul style="list-style-type: none"> <li>■ National</li> <li>■ International</li> </ul>	<p>Include sponsors and patrons. Support for projects that are consistent with the goals of individual organisations.</p>
<b>Corporations and businesses</b>	<ul style="list-style-type: none"> <li>■ Global or multi-nationals</li> <li>■ International project managers</li> <li>■ Regional, national and local businesses</li> </ul>	<p>May have the need to integrate participatory cultural mapping activities into project planning and implementation.</p> <p>Also have the capacity to support community development activities in terms of good citizenship (corporate social responsibility).</p>
<b>Universities and research organisations</b>	<ul style="list-style-type: none"> <li>■ Local, national, regional and international projects</li> </ul>	<p>Both fund and promote activities that could involve cultural mapping work.</p>
<b>Civil society organisations including: think-tanks, business fora, religious based associations, unions and community groups<sup>77</sup></b>	<ul style="list-style-type: none"> <li>■ Local, national, regional and international projects</li> </ul>	<p>Both fund and promote activities that could involve cultural mapping work.</p>

### 10.10 Business strategies and partnerships

The costs involved in undertaking many projects are small and could be resourced through volunteer labour and personal contributions, for example, from team members for materials as well as the loan of equipment such as cameras or GPS devices at no apparent cost to the project. At the other end of the funding spectrum are projects such as the Survey LA program (Figure 10.5) with substantial start-up and ongoing project funding.

Between the ends of this spectrum are small to medium projects that require a few thousand to half a million dollars. Whether these funds come from government (local, state or national), an NGO program, a grant from a multilateral enterprise or agency, as a fee for service for consultancy work, a self funding project instigated by a club or

group or a patron or project sponsor, the initiating mapping team will need to scope the financial scale of the project and identify the source of funding for various cost items. The funding review or financial plan is an essential part of preliminary scoping work in the cultural mapping project management cycle and is located in the method and mechanism phases of a project.

Seven focus areas of project management were presented in the discussion of the PMBOK Guide to project management in Chapter 8. While funds management is important in every project phase, the three key areas where immediate attention is needed for project start-up relate to the project charter, the preliminary scope statement and the project management plan. Table 10.3 summarises background information related to the three key start-up areas.

**Table 10.3: Project start-up focus areas and funding management issues**

Project start-up focus areas	Elements & issues	Comments
<b>Developing the project charter</b>	The charter documents the legal basis or authority for approving and in many instances funding the project.	Where a charter includes a financial contract, it would normally include sources and amount of funding and how such funds are to be acquitted. The charter may also identify the composition and role of stakeholders.
<b>Developing the preliminary scope statement</b>	The scoping statement covers the aims, objectives and outcomes sought, project scale and cost estimates and or a preliminary budget.	Preliminary budgets address costs associated with labour, resources (equipment and materials), communications, travel and accommodation. This element may include a draft chart of accounts and delegations for expenditure and acquitting spending.
<b>Developing a project management plan (PMP)</b>	The PMP will include the time frame/duration of activities and events, one or more work breakdown structures (see 8.1), labour, equipment and other resource manifestos, a communications strategy and the costs of all these.	PMPs would incorporate a comprehensive chart of accounts, reporting and cash-flow management plans. Depending on scale they might include financial risk, mitigation and project continuity plans and audit costs.

### 10.11 Cultural mapping: not-for-profit enterprises, social business and profit-maximising enterprises

Yunus and Weber<sup>78</sup> in *Creating a World Without Poverty: Social Business and the Future of Capitalism* outline the differences between the concept of social business as a process that is cause-driven rather than profit-driven and a profit maximising business where the goal is to yield financial returns to business owners or investors. In direct contrast to for-profit or profit maximising businesses, the underlying objective of a social business is to 'create social benefits'.<sup>79</sup>

If a profit maximising business or corporation is one where the overriding commitment is to return a profit to its owners and investors,<sup>80</sup> then what is the difference between a for-profit enterprise and a social business in terms of how the business is managed? And how do they relate to not-for-profit enterprises? The answer to the first part of the question is that '[I]n a social business, the investors/owners can gradually recoup the money invested, but cannot take any dividend beyond that point. [The] purpose of investment is purely to achieve one or more social objectives through the operation of the company, no personal gain is desired by the investors.'<sup>81</sup> Thus the key issue is about what is done with profits or surpluses after costs and commitments are met.

The essential difference between for-profit and not-for-profit organisations is that for-profits may distribute taxable wealth to owners, employees and shareholders, whereas not-for-profits do not have owners, they have controlling members, boards or trustees.<sup>82</sup> Thus a not-for-profit organisation is one that does not distribute its surplus funds to owners or shareholders (because there aren't any) but instead uses them to help pursue its goals. Such goals may be for social

good such as raising funds for medical research or simply to meet the interests of members, for example as in a sports or arts club or a professional association. The difference between a social businesses working to create 'profits' to reinvest in operations to pursue objectives and not-for-profits with a goal to create operational surpluses after commitments, to reinvest in projects, expand programs or support community activity seems to be more to do with intent than mechanism. Yunus, however, argues that the social business culture is more business-like in the pursuit of its objectives and organisational structures are the same as for-profit businesses. He also argues that unlike some not-for-profits such as charities, societies and associations, the social business has to recover full costs while achieving its social objective.<sup>83</sup>

What has all this to do with cultural mapping? Cultural mapping is a process to help people explore and document cultural resources so that they can make informed decisions about these resources and then use this information to realise a variety of goals. Although an individual, group or business may undertake a cultural mapping project for profit, in many cases cultural mapping activity starts as a not-for-profit precursor to other activities which can be situated at any place on the profit spectrum, that is as a not-for-profit enterprise (incorporated or not), a social business or a profit maximising business. The choice of business model will need to take into account the outcomes being pursued post the mapping process as well as the scope, scale and duration of the proposed endeavour.

### 10.12 Final remarks

Each cultural mapping project is a unique enterprise and while the generalised project methodologies included in various parts of the

text should prove helpful for those wanting to participate in cultural mapping work, it cannot be overemphasised that understanding the context of a project and the people that might participate in the activity, or might be effected by the mapping process and its outcomes, is the key message of the Guide.

The potential applications of cultural mapping are endless - from family entertainment in for example, mapping holiday photos on Google Earth to the challenges of indigenous forest community tenure and support for programs to alleviate poverty and support community security.

Further initiatives that offer great potential and represent a logical development of the coverage in the Guide include:

- Ongoing exploration, analysis and documentation of the body of knowledge associated with cultural mapping, possibly leading to the development of an operational standard for the discipline;
- Development of a variety of cultural mapping products for young people especially using social media;
- Translation of the Guide and related resources into Asian and Pacific languages to promote greater interest in cultural mapping methods especially in minority communities;
- Staging meetings, workshops and conferences on cultural mapping bringing together practitioners and policy makers from the development, conservation and cultural communities so that there is a better understanding and sharing of knowledge and technologies across the disciplines;
- Seeing the growth of regional-wide programs and course work on cultural mapping in schools, colleges, universities and community groups; and
- Initiating projects across the region to help communities respond to threats to cultural and economic sustainability as well as meeting the challenges of climate change and other potential risks to community life.

Finally we take the opportunity to reiterate our deeply held view that the study of cultures and heritage offers insights towards living a considered and just life based on humanist traditions. Cultural mapping provides an exemplary vehicle to carry people on the challenging journey to such a place. It is hoped that the Guide will encourage greater interest in exploring the means to better understand cultures across the Asia-Pacific region and that such activity will contribute to a safer and more fulfilling environment than we have today.





## Chapter 10

- <sup>1</sup> See <http://www.imf.org/external/np/exr/facts/imfwb.htm>, accessed 18/02/2009.
- <sup>2</sup> See [http://www.wto.org/english/thewto\\_e/coher\\_wto\\_wb\\_e.htm](http://www.wto.org/english/thewto_e/coher_wto_wb_e.htm), [http://www.wto.org/english/thewto\\_e/coher\\_e/wto\\_imf\\_e.htm](http://www.wto.org/english/thewto_e/coher_e/wto_imf_e.htm) and <http://www.imf.org/external/np/exr/facts/imfwto.htm>, accessed 18/02/2009 and 20/02/2009.
- <sup>3</sup> Pascal Lamy (2005) *Lamy says trade is the missing piece in the development puzzle*, see [http://www.wto.org/english/news\\_e/sppl\\_e/sppl104\\_e.htm](http://www.wto.org/english/news_e/sppl_e/sppl104_e.htm), accessed 21/02/2009.
- <sup>4</sup> The other affiliates include: the International Finance Corporation (IFC), the Multilateral Investment Guarantee Agency (MIGA) and the International Centre for the Settlement of Investment Disputes (ICID).
- <sup>5</sup> World Bank Group (2007), *World Bank Group, Working for a World Free of Poverty*, page 12, World Bank Headquarters, Washington DC.
- <sup>6</sup> See <http://web.worldbank.org/WBSITE/EXTERNAL/EXTABOUTUS/0>, accessed 11/02/2009.
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- <sup>8</sup> *World Bank Group, Working for a World Free of Poverty*, World Bank Group, Washington 2007.
- <sup>9</sup> *Ibid*, see *Donor*, page 16 and also <http://web.worldbank.org/WBSITE/EXTERNAL/OPPORTUNITIES/0>, accessed 11/02/2009.
- <sup>10</sup> *The World Bank and Civil Society*, <http://web.worldbank.org?WBSITE/EXTERNAL/TOPICS/CSO/0>, accessed 20/02/2009.
- <sup>11</sup> See <http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTSOCIALDEVELOP>, accessed 11/02/2009.
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- <sup>16</sup> *Ibid*, November 2008, Department for International Development, UK.
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- <sup>20</sup> Of the 48, 41 are borrowing members; see *Asian Development Bank Profile*, undated, Asian Development Bank, Manila, [www.adb.org](http://www.adb.org).
- <sup>21</sup> See [http://en.wikipedia.org/wiki/Asian\\_Development\\_Bank](http://en.wikipedia.org/wiki/Asian_Development_Bank), accessed 12/02/2009.
- <sup>22</sup> Adopted in 2008, see <http://www.adb.org/Strategy2020/default.asp>, accessed 12/02/2009.
- <sup>23</sup> *Ibid*, Asian Development Bank, 2009.
- <sup>24</sup> *Forum on Community Driven Development and Strategy 2020*, December 2008, see <http://www.adb.org/Documents/Events/2008/CDD-Strategy2020/default.asp>, accessed 16/02/2009.

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- <sup>26</sup> Ibid, January 2009.
- <sup>27</sup> Asian Development Bank, 2008, *Participatory Development*, [www.adb.org/participation](http://www.adb.org/participation).
- <sup>28</sup> See Asian Development Bank, January 2009, *Social development*, <http://www.adb.org/SocialDevelopment/default.asp>, accessed 16/02/2009.
- <sup>29</sup> The ADB defines 'indigenous peoples' as groups with social or cultural identities distinct from those of the dominant or mainstream society. 'Indigenous peoples' is a generic concept that includes cultural minorities, ethnic minorities, indigenous cultural communities, tribal peoples, scheduled tribes, natives and aboriginals. See Asian Development Bank, *Indigenous Peoples, Policy Issues*, <http://www.adb.org/IndigenousPeoples/faq-01.asp>, accessed 16/02/2009.
- <sup>30</sup> See Asian Development Bank, January 2009, *Sharing development with Indigenous Peoples* <http://www.adb.org/IndigenousPeoples/default.asp>, accessed 16/02/2009.
- <sup>31</sup> Asian Development Bank, Policy Issues, <http://www.adb.org/IndigenousPeoples/faq-01.asp>, accessed 16/02/2009.
- <sup>32</sup> See *Palawan 'UNESCO Man and Biosphere Reserve' in the grip of Mining Companies*, <http://participatorygis.blogspot.com/2010/07/Palawan-unesco-man-and-biosphere.html>, accessed 9 August 2010 and *Sekadau Consensus: Community Mapping in West Kalimantan, Indonesia*, <http://participatory.blogspot.com/2010/08/sekadau-consensus-community-mapping-i>, accessed 9 August 2010.
- <sup>33</sup> Cultural mapping practice assumes a high level of goodwill between the developer and the developed, in other words where all parties in the development process respect the human and cultural rights of all those involved. It is hard to imagine cultural mapping processes taking place in an environment of hostility or open conflict although cultural mapping, skillfully deployed by experienced facilitators, might contribute to a way forward in conflict resolution situations.
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- <sup>35</sup> Asian Development Bank, February 2009, *Gender and Development*, <http://www.adb.org/Gender/default.asp>, accessed 18/02/2009.
- <sup>36</sup> Negin 2010, op. cit, p 17.
- <sup>37</sup> See <http://www.usaid.gov.au>, accessed 15 July 2010.
- <sup>38</sup> Negin, Joel, *Reviving Dead Aid: Making International Development Assistance Work*, Lowy Institute for International Policy, August 2010.
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- <sup>40</sup> See <http://www.unesco.org/new/en/unesco/about-us/>, accessed 15 July 2010 and *UNESCO What is it? What does it do?* UNESCO, 2009, Paris.
- <sup>41</sup> Ibid.
- <sup>42</sup> See <http://www.unescobkk.org/about-us/other-bureaus-and-cluster-offices/>, accessed 15 July 2010.
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- <sup>44</sup> See <http://whc.unesco.org/en/wallmap/>, accessed 25 April 2011.

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- <sup>46</sup> See <http://www.unescobkk.org/culture/our-projects/cultural-diversity/cultural-mapping/>, accessed 16 July 2010.
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- <sup>48</sup> The IFACCA *Briefing Note for National Arts Funding Agencies*, International Federation of Arts Councils and Culture Agencies, June 2010.
- <sup>49</sup> See [http://portal.unesco.org/culture/en/ev.php-URL\\_ID=33232&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/culture/en/ev.php-URL_ID=33232&URL_DO=DO_TOPIC&URL_SECTION=201.html), accessed 12 August 2010.
- <sup>50</sup> See <http://www.unesco.org/new/en/culture/themes/cultural-diversity/2005-convention/international-fund-for-cultural-diversity/>, accessed 25 April 2011.
- <sup>51</sup> See <http://www.aseancultureandinformation.org/coci/info1.php?id=1>, accessed 10 August 2010.
- <sup>52</sup> *ASEAN Declaration on Cultural Heritage*, Bangkok, Thailand 24-25 July 2000.<sup>53</sup> *The ASEAN Charter*, ASEAN Secretariat, Jakarta, January 2008.
- <sup>54</sup> *Roadmap for an ASEAN Community 2009-2015*, Association of Southeast Asian Nations, ASEAN Secretariat, Jakarta, April 2009.
- <sup>55</sup> See <http://www.aseancultureandinformation.org/coci/info1.php?id=3>, accessed 10 August 2010.
- <sup>56</sup> In 2005 AusHeritage Ltd worked with ASEAN-COCI to undertake a strategic review of the ASEAN-COCI work program. The final report is available on the ASEAN-COCI website, see [www.aseansec.org/20904.pdf](http://www.aseansec.org/20904.pdf), accessed 25 April 2011.
- <sup>57</sup> See <http://www.pia.gov.ph/asean-infoculture/default.asp?fi=about&i=funding>, accessed 10 August 2010 and, *Agreement on the Establishment of the ASEAN Cultural Fund, Jakarta 2 December 1978*, available at <http://www.asean.org/8896.htm>, accessed 11 August 2010.
- <sup>58</sup> See [http://www.microcreditsummit.org/about/what\\_is\\_microcredit/](http://www.microcreditsummit.org/about/what_is_microcredit/), accessed 22 July 2010.
- <sup>59</sup> See [http://www.microcreditsummit.org/about/about\\_the\\_microcredit\\_summit\\_campaign/](http://www.microcreditsummit.org/about/about_the_microcredit_summit_campaign/), accessed 22 July 2010.
- <sup>60</sup> See: So, what is 'microcredit'? <http://www.gdrc.org/icm/what-is-ms.html> accessed 22 July 2010.
- <sup>61</sup> Ibid.
- <sup>62</sup> See <http://www.adb.org/Microfinance/default.asp>, accessed 22 July 2010.
- <sup>63</sup> *Finance for the Poor: Microfinance Development Strategy*, Asian Development Bank, 2000.
- <sup>64</sup> See *The crushing burden of microcredit, France 24*, <http://www.france24.com/en/print/1113990?print=now>, accessed 16 July 2010.
- <sup>65</sup> Sharma, Sudhirendar, 'Microcredit: Globalisation unlimited', *The Hindu Business Line*, Saturday 5 January 2002 & also 'Is micro-credit a macro trap?' *The Hindu Business Line*, Wednesday 25 September 2002.
- <sup>66</sup> Yunus, Muhammad with Karl Weber, *Building Social Business*, Public Affairs, New York 2010.
- <sup>67</sup> See [http://en.wikipedia.org/wiki/Grameen\\_Bank](http://en.wikipedia.org/wiki/Grameen_Bank), accessed 13 July 2010.
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- <sup>73</sup> See <http://www.gdrc.org/icm/inspire/sewa.html>, accessed 24 July 2010.
- <sup>74</sup> As of December 2008 the Grameen Bank, Bangladesh had 7.67 million borrowers, 97% of who were women. The bank had 2,539 branches servicing 83,566 villages covering 99% of the total villages in Bangladesh. See [http://www.grameen-info.org/index2.php?option=com\\_content&task=view&id=16&po](http://www.grameen-info.org/index2.php?option=com_content&task=view&id=16&po), accessed 2 February 2009.
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- <sup>76</sup> 'The Getty Foundation and the City of Los Angeles entered into a grant agreement for the Los Angeles Historic Resource Survey Project in September 2005. Under the agreement, the Getty has committed to providing up to \$[US]2.5 million, subject to certain matching requirements by the City. The grant agreement anticipates that the survey will be a five-year, \$5 million project.' See <http://www.preservation.lacity.org/survey/>, accessed 02/03/2009 and also: The Getty Conservation Institute, (2008) *The Los Angeles Historic Resource Survey Report, A Framework for a Citywide Historic Resource Survey* (prepared by Kathryn Welch Howe), Los Angeles.
- <sup>77</sup> See <http://www.imf.org/external/np/exr/facts/civ.htm>, accessed 18/02/2009.
- <sup>78</sup> Yunus Muhammad and Karl Weber, *Creating a World Without Poverty: Social Business and the Future of Capitalism*, Baker and Taylor, USA, 2007.
- <sup>79</sup> Ibid, p 22.
- <sup>80</sup> See *For-profit corporation*, [http://en.wikipedia.org/wiki/For-profit\\_corporation](http://en.wikipedia.org/wiki/For-profit_corporation), accessed 30 July 2010.
- <sup>81</sup> See *Social business*, [http://en.wikipedia.org/wiki/Social\\_business](http://en.wikipedia.org/wiki/Social_business), accessed 30 July 2010.
- <sup>82</sup> See [http://en.wikipedia.org/wiki/Non-profit\\_organization](http://en.wikipedia.org/wiki/Non-profit_organization), accessed 30 July 2010.
- <sup>83</sup> See page 10 for a synopsis of this discussion in *Making Capitalism Work for the Poor and Society, A Review Essay on Creating a World Without Poverty: Social Business and the Future of Capitalism*, Yunus and Weber, by Nimal A Fernando, Asia Development Bank, 2008 and also Yunus Muhammad with Karl Weber, *Building Social Business*, Public Affairs, 2010, p 1 & 2.



# Appendices

A Contemporary Guide to Cultural Mapping  
An ASEAN-Australia Perspective





## Annex 1

### Cultural mapping and the ASEAN Charter

The Charter of the Association of Southeast Asian Nations lays the foundation for establishing the legal and institutional framework for ASEAN. The evolution of the Charter had a long gestation period coming from decisions to establish the Charter in the Vientiane Action Programme (2004), the Kuala Lumpur Declaration on the Establishment of the ASEAN Charter (2005) and the Cebu Declaration on the Blueprint of the Charter (2007).

In the preamble to the Charter it states that:

*WE, THE PEOPLES of the Member States of the Association of Southeast Asian Nations ...:*

*UNITED by a common desire and collective will to live in a region of lasting peace, security and stability, sustained economic growth, shared prosperity and social progress, and to promote our vital interests, ideals and aspirations;*

*.....*

*RESOLVED to ensure sustainable development for the benefit of present and future generations and to place the well-being, livelihood and welfare of the peoples at the centre of the ASEAN community process; ...*

The ASEAN Charter came into force on 15 December 2008. The intention and philosophy of the Charter is underpinned by a set of purposes (Article 1, page 3) and defining principles (Article 2, page 5). These have been compared with the

cultural mapping principles presented in Chapter 3. The authors are not surprised that there is a high level of coherence and consistency with the objectives and content of the Charter. To illustrate the synergy between cultural mapping and the Charter, Table A.1 presents a series of comments on the fifteen purposes in Article 1 from a cultural mapping perspective.

Meeting for the first time since the adoption of the ASEAN Charter in 2008, ASEAN parliamentarians at the 30<sup>th</sup> General Assembly of the ASEAN Inter-Parliamentary Assembly (AIPA), Pattaya, Thailand, August 2009, confirmed support for the Charter and efforts towards building the ASEAN Community by 2015.<sup>1</sup> Dr Surin Pitsuwan, Secretary-General of ASEAN in his statement at the plenary session of the Assembly stated that:

*Through your respective constituencies, we would be able to more effectively communicate ASEAN's vision to our citizens. This would then really put meaning to words that our peoples are at the centre of our community-building efforts, and of building a caring and sharing community.<sup>2</sup>*

Community building lies at the heart of cultural mapping practice and the discipline therefore offers great potential to support ASEAN's aspirations to build the ASEAN Community.

**Table A.1: Cultural mapping perspectives on Article 1 of the ASEAN Charter 2007**

Purpose	Perspectives
1. To maintain and enhance peace, security and stability and further strengthen peace-oriented values in the region.	Celebration of local distinctiveness is an important mechanism in cultural mapping for building strong and stable communities. Stable communities are more likely to exhibit peace-oriented values that discourage, inhibit and reject international violence and terrorism.
2. To enhance regional resilience by promoting greater political, security, economic and socio-cultural cooperation.	Widespread adoption of cultural mapping methodologies will create greater resilience at the local community level which in turn will lead to greater resilience across nation-states and ASEAN. Local, national and regional communities that robustly embrace cultural mapping paradigms will create greater capacity for co-operation politically, economically and socio-culturally.
3. To preserve Southeast Asia as a Nuclear Weapon-Free Zone and free of all other weapons of mass destruction.	Respect for the value of all peoples, their customs and beliefs is a key principle of cultural mapping and therefore cultural mapping practice will encourage environments where weapons of mass destruction are not tolerated.
4. To ensure that the peoples and Member States of ASEAN live in peace with the world at large in a just, democratic and harmonious environment.	Cultural mapping encourages harmonization within communities and in relations with neighbours. Cultural mapping is based on democratic principles and a commitment to cultural and human rights. Democracy at the local level leads to democracy at the global level
5. To create a single market and production base which is stable, prosperous, highly competitive and economically integrated with effective facilitation for trade and investment in which there is free flow of goods, services and investment; facilitated movement of business persons, professionals, talents and labour; and free flow of capital.	Cultural mapping supports free trade in goods and services because it sees such a system as creating numerous opportunities for local communities to achieve economic and social sustainability. The availability of micro-financing for individuals and communities to pursue the development of culturally based industries is an important vehicle for facilitating cultural mapping outputs.

Table A.1: continued

Purpose	Perspectives
6. To alleviate poverty and narrow the development gap within ASEAN through mutual assistance and cooperation	Cultural mapping leads to strategies for both individuals and community groups to establish sustainable enterprises which reduce dependence on larger economies, thereby supporting the development of economic diversity at micro and macro levels.
7. To strengthen democracy, enhance good governance and the rule of law, and promote and protect human rights and fundamental freedoms, with due regard to the rights and responsibilities of the Member States of ASEAN.	Cultural rights and human rights are linked synergistically. Cultural mapping promotes respect for individuals and communities, it supports democratic processes through the principle of participatory project development and management and therefore looks to and promotes good governance as the most effective mechanism to achieve mapping outcomes.
8. To respond effectively, in accordance with the principle of comprehensive security, to all forms of threats, transnational crimes and trans-boundary challenges.	Respect for and promotion of the principles of cultural diversity, cultural rights and human rights engenders an environment intolerant to transnational crime, mitigates the tensions related to trans-boundary claims and fosters constructive, knowledge-based responses to the rational solution of potential intra and inter ASEAN conflicts.
9. To promote sustainable development so as to ensure the protection of the region's environment, the sustainability of its natural resources, the preservation of its cultural heritage and the high quality of life of its peoples.	The overarching cultural mapping model is based on the philosophy of convergence, that is, the culture of a people cannot be mapped in isolation from their natural environment because culture is a human response to the environment. Sustaining cultural distinctiveness is therefore symbiotically related to environmental sustainability. Threats such as climate change are not only a threat to the natural environment but the cultural environment because environmental change will result in socio-cultural responses and outcomes such as dispossession and migration.

Table A.1: continued

Purpose	Perspectives
10. To develop human resources through closer cooperation in education and life-long learning, and in science and technology, for the empowerment of the peoples of ASEAN and for the strengthening of the ASEAN Community.	Cultural mapping offers opportunities for widespread participation in education programs for children in primary and secondary schools, for college and university students, for academic research as well as for families, community groups, local, state, national and regional governments, non-government organisations and the private sector. Cultural mapping can be used as a vehicle for teaching in both the humanities and the sciences. At the heart of cultural mapping is learning through exploration and participation. This is a powerful vehicle for life-long learning and community empowerment.
11. To enhance the well-being and livelihood of the peoples of ASEAN by providing them with equitable access to opportunities for human development, social welfare and justice.	Human development is an outcome of education in the humanities and sciences and an understanding of cultural and human rights. Social equity is supported by cultural mapping methodology through the principle of participatory engagement and action to achieve sustainable benefits. Social welfare and justice are an integral component of mapping aims, objectives and practice.
12. To strengthen cooperation in building a safe, secure and drug-free environment for the peoples of ASEAN.	Cultural mapping supports the development of sustainable communities which confront conflict by directing energies towards positive, democratic cultural and environmental outcomes. Such communities build caring environments where the majority of people reject drug use and violence.
13. To promote a people-oriented ASEAN in which all sectors of society are encouraged to participate in, and benefit from, the process of ASEAN integration and community building.	Cultural participatory mapping is a field of endeavour that supports the ASEAN vision of <i>One Identity and One Caring and Sharing Community</i> . It offers processes for ASEAN to encourage local distinctiveness and the celebration of local identity on the one hand and through the establishment of local pride and self worth, to open the door to ideas of the ASEAN family on the other.



Table A.1: continued

Purpose	Perspectives
14. To promote an ASEAN identity through the fostering of greater awareness of the diverse culture and heritage of the region.	The rich tapestry of diverse cultures in ASEAN is the domain of cultural mapping. By exploring, documenting, interpreting, explaining, articulating, promoting and celebrating the depth and breadth of ASEAN's cultural diversity, cultural mapping programs support community comprehension of the parts and thus an awareness of the whole.
15. To maintain the centrality and proactive role of ASEAN as the primary driving force in its relations and cooperation with its external partners in a regional architecture that is open, transparent and inclusive.	Cultural mapping celebrates complexity. It challenges simplistic analyses and responses to issues and relationships and works towards mature and deep understandings of problems and their solutions. The engagement of external partners in cultural mapping work in ASEAN will create an environment of knowledge building which will lead to the strengthening of the quality of international relations, engagements and the architectures that support such engagements.

## References

### Annex 1: Cultural mapping and the ASEAN Charter

- <sup>1</sup> ASEAN Updates, Press release *ASEAN SG Appeals for, and Receives Full Support from ASEAN Parliamentarians for Community-Building Efforts*, Jakarta, 4 August 2009.
- <sup>2</sup> Statement by H. E. Dr Surin Pitsuwan, Secretary-General of ASEAN at the 30<sup>th</sup> General Assembly of the ASEAN Inter-Parliamentary Assembly, Pattaya, Chonburi Province, Thailand, 4 August 2009, ASEAN Updates, Jakarta, 4 August 2009.

## Annex 2

### A select annotated list of references, toolkits, bibliographies, websites, blogs, online glossaries, videos and equipment

#### Texts

- *Mapping Culture: A guide for cultural and economic development in communities*, Ian Clark, Johanna Sutherland and Greg Young, Commonwealth Department of Communications and the Arts, Commonwealth of Australia, 1995. This is a seminal work in the cultural mapping literature and is cited in various parts of the guide and elsewhere. Not available online.
- *Our Heritage, Our Future: Integrated community-led heritage and tourism management as a tool for sustainable development*, UNESCO Bangkok, 2004. This is a helpful report because it outlines numerous activities for engaging stakeholders in community-led development processes. This includes a four-step project activities timeline and associated work plan.
- *Mapping Communities: Ethics, values, practice*, edited by Jefferson Fox, Krisnawati Suryanata and Peter Herschok, East-West Center, University of Hawaii, 2005. The text examines the interplay between technology and society in a series of thought provoking studies on mapping communities in Southeast and East Asia. The extensive introduction reviews the consequences of new technologies and participatory mapping on communities and their values and relationships with governments and other communities. Available online at [www.scholarspace.manoa.hawaii.edu](http://www.scholarspace.manoa.hawaii.edu).
- *Collections Mapping: A discussion paper for collection development in regional Australian communities* by Jenna Randall, 2008. The report was prepared as part of ARCH8508 Directed Study in Cultural Heritage Management in the Department of Archaeology, Flinders University, South Australia for the Collections Council of Australia. The report explores the link between traditional cultural mapping approaches and the heritage collections domain.
- *Cultural Mapping Manual: A guide for planning and carrying out cultural mapping in Pakistan*, written, compiled and designed by Ayesha Pamela Rogers, UNESCO Islamabad and UNESCO Bangkok, 2008. While the Manual has been developed to support those planning to undertake cultural mapping projects in Pakistan, its contents will be of value to a broader international audience. Topics covered include the cultural mapping process, community participation including tips for interviewing people, mapping techniques from participatory mapping using GIS to oral history recording, photo-voice and participatory video, collecting data in the field and ethics. The section on collecting field data incorporates a cultural heritage

information management system proforma with accompanying explanatory material. A group of seven useful case studies is located before the Appendices.

- *Good practices in participatory mapping*, a review prepared for the International Fund for Agricultural Development (IFAD) by Jon Corbett in consultation with the Consultative Group including S. Devos, S. Di Gessa, K. Fara, I. Firmian, H. Liversage, M. Mangiafico, A. Mauro, S. Mwanundu, R. Mutandi, R. Omar, G. Rambaldi, R. Samil and L. Sarr, 2009. The review is a concise summary of participatory mapping covering applications, tools, practice and processes. The Annex to the publication presents an evaluative summary in matrix form of participatory mapping tools from ground mapping to internet-based mapping.
- *Change at hand: Web 2.0 for development*, Participatory Learning and Action, Number 59, the International Institute for Environment and Development (IIED) and the Technical Centre for Agriculture and Rural Cooperation (CTA), June 2009. An extensive compilation of themed articles and studies across the Web 2.0 domain based on presentations at the international Web2forDev conference in September 2007 held at the Food and Agricultural Organisation headquarters in Rome, Italy. The last section of the publication includes tips for trainers on blogging, Twitter, Wikis, social networking, RSS feeds, tagging, and social bookmarking and concludes with a glossary of Web 2.0 terms.
- *The illustrated guide to nonprofit GIS\* and online mapping* produced by MapTogether, <http://maptogether.org>, Version 0.99, 23 February 2010 is an easily accessible introductory text on GIS and participatory mapping. The guide provides a brief introduction to mapping and GIS, examples of successful nonprofit projects using GIS and other mapping technologies, strategies for planning mapping projects, a short review of public data sources with freely available data and information on free and low-cost tools for nonprofit mapping. The Guide has been prepared for the staff and volunteers of nonprofit organisations, NGOs, grassroot groups and voluntary sector organisations. While the focus for much of the discussion is the United States, the topics covered will prove helpful for all those wanting to start-up a community-based cultural mapping project, especially if read in conjunction with the MapTogether website.
- *Living Proof: The essential data-collection guide for Indigenous use-and-occupancy map surveys* by Terry N. Tobias, published by Ecotrust Canada, 2010. The book offers a peer-reviewed in-depth methodology for the collection of high quality Indigenous cultural data. At 486 pages the book includes over 150 maps, and an equal number of photos and graphics. Many aboriginal communities across Canada (and two Aboriginal communities from Australia) are presented with stories, photos and maps. *Living Proof* is about a land use-and-occupancy research method called the map biography. It is structured as a how-to manual to help readers design and run the data-collection component of a successful map project. A digital version is planned and should be available in 2010.

## Toolkits

- The *Cultural Mapping Toolkit* produced in 2007 by the Creative City Network of Canada in Partnership with 2010 Legacies Now provides an easy to follow, six-stage process that takes the reader through the entire mapping exercise from planning through to project design, implementation, synthesizing information for map making, reporting and public promotion. The appendices are particularly useful, especially Appendix C that provides a variety of worksheets and checklists to aid in the management of a cultural mapping project. The *Cultural Mapping Toolkit* is available with two other toolkits, the Public Art Toolkit and the *Cultural Planning Toolkit*. They are available for download from <http://www.creativecity.ca>. The PDFs of the cultural mapping and cultural planning toolkits are available in English and French.
- *Toolbox & Manual, Mapping the vulnerability of communities, Example from Buzi, Mozambique* by Stefan Kienberger, Centre for Geoinformatics, Salzburg University, Austria, version 1.0, September 2008. While the toolkit focuses on the community based review of vulnerability to natural hazards such as flood and drought, the methodology based on PGIS and participatory rural appraisal (PRA) techniques, the use of satellite and district maps and the creation of a community vulnerability map is applicable to community cultural mapping of localities in general, as well as mapping the vulnerability of cultural resources in such places.
- *Building Critical Awareness of Cultural Mapping, A Workshop Facilitation Guide (2009)* UNESCO. The guide builds on lessons learnt from the workshop 'Cultural mapping and its possible uses for Indigenous/Local communities' organized by the Division of Cultural Policies and Intercultural Dialogue at UNESCO, Paris 15–16 November 2006. It is based on a first draft for UNESCO prepared by Dr Nigel Crawhall in close collaboration with Giacomo Rambaldi from the Technical Centre for Agriculture and Rural Cooperation ACP-EU (March 2007). The middle section of the Guide covers topics such as workshop preparation and process, mapping applications and constraints and the ethics of mapping. The Guide aims to go beyond the circle of people who benefited from the workshop and reach out to others who wish to reflect upon and engage in the practice of cultural mapping both critically and constructively. It addresses two types of audiences: the first representatives of indigenous/local communities involved in protecting and promoting their rights, cultures and aspirations, and the second individuals and groups with responsibility in programming and planning for sustainable development.
- *Pacific Cultural Mapping: Planning and policy toolkit* by Katerina Teaiwa and Colin Mercer, Secretariat of the Pacific Community (SPC), Human Development Programme. The document was drafted following the Cultural Policy Workshop held at the SPC in Noumea, March 2010. A useful document which presents an integrated approach for planning and policy making based on cultural mapping. The discussion on cultural mapping focuses on

GIS, cultural statistics and the value chain or culture cycle approach for data collection and analysis especially with respect to understanding and structuring the cultural industries. There is an emphasis on cultural industry development.

- *Grassroots mapping website* ([grassrootsmapping.org](http://grassrootsmapping.org)) and its associated Wiki accessible from the website, present a series of participatory mapping projects involving communities. The initiative was started by Jeffrey Warren at MIT Media Lab's Center for the Future. The key mapping tool promoted on the website is low cost aerial photography using balloons and kites where the aerial images are captured with a digital camera and then stitched together and rectified to create a base map. The site contains an illustrated guide to mapping using balloons and kites with checklists for equipment and materials, the construction of a low cost camera capsule, building and filling balloons, building kites and flying balloons and kites with a mounted camera. There is also information on how to warp images as well as a reading list.

## Bibliographies

- *Applying Participatory-GIS and Participatory Mapping to Participatory Spatial Planning (in particular to Local-level Land & Resources Management) utilizing Local & Indigenous Spatial Knowledge, A Bibliography*, Michael K. McCall, Department of Planning & Geo-Information Management, ITC, University of Twente, Enschede and CIGA, UNAM Universidad Nacional Autonoma de Mexico, Morelia, Michoacan, March 2010, 157 pages. For regular updates, visit [PPgis.net](http://PPgis.net). Open Forum on Participatory Geographic Information Systems and Technologies.
- *PGIS, PPGIS and P-mapping in the Urban Context: References*, M. K. McCall, CIGA, UNAM, Morelia, Mexico and PGM Dept. ITC, Enschede, The Netherlands, May 2010, 38 pages. For regular updates, visit [PPgis.net](http://PPgis.net).
- *References mainly on: Concepts of Space, Spatial Cognition, Perception of Space, Mental Maps, Cultural Conceptualisations of Space, etc. Culture, Gender, Age, Comparing External Scientific and Local Experienced Spatial Knowledges*, Mike McCall, September 2010.
- *Participatory Community Mapping and Participatory GIS (PGIS) for CRA, Community DRR and Hazard Assessment*, M. K. McCall, CIGA, UNAM, Sept. 2010.
- *Community Mapping, PGIS, PPGIS and P3DM Virtual Library*, visit [iapad.org](http://iapad.org), Integrated Approaches to Participatory Development.
- *Participatory GIS and Community Mapping Literature*, visit [PPgis.net](http://PPgis.net).
- *Annotated Community Mapping and PGIS Literature*, visit [iapad.org](http://iapad.org) and also GIS4D bookstore, Participatory GIS/PPGIS and *Community Mapping Literature*, via [iapad.org](http://iapad.org), or the PGIS bookstore at [ppgis.net](http://ppgis.net).



## Websites and blogs

- The *Cultural Mapping* section, UNESCO Bangkok, Culture web pages provide a useful introduction to mapping methodologies and cultural resource management using cultural mapping. The section on *Cultural Mapping at UNESCO Bangkok* covering an introduction to cultural resource management in conservation, cultural mapping principles, mapping applications and cultural heritage impact assessment is a helpful summary of these topics. Go to [unesco.org/culture](http://unesco.org/culture).
- *Culturemap.org.au* is an online social network for people interested in sharing ideas about cultural planning and research and creative enterprise development. Members can interact with colleagues from Australia and internationally by blogging, participating in interest groups and webinars, posting news or events, hosting private meetings in online workrooms and searching for expertise amongst other members. The community is funded as an online home for the CAMRA (Cultural Asset Mapping in Regional Australia) cultural mapping research project and the Empty Spaces Project hosted by the Library of the University of Technology Sydney.
- The *Culturalmapping.com* website and the associated training webinar course and consultancy site [mapyou.org](http://mapyou.org) provide a welcome addition to the online cultural mapping environment. The focus of both sites is closely aligned with indigenous mapping and community issues associated with sustainability.
- For the *iapad* (Integrated Approaches to Participatory Development) website *Participatory Avenues, the Gateway to Community Mapping, PGIS and PPGIS*, visit [iapad.org](http://iapad.org). The site provides a comprehensive source of information on three-dimensional participatory mapping (P3DM) with numerous case studies as well as a virtual library, media collection, a list of annotated literature, and a mapping toolbox. The site is authored by Giacomo Rambaldi, a natural resource management and participation specialist.
- *PPgis.net*, Open Forum on Participatory Geographic Information Systems and Technologies focuses on participatory GIS and provides information and links to key resources such as open source GIS, free satellite imagery, GeoWeb tools and the geo-tagging of photos. It has aids such as buttons for RSS feeds and social bookmarking, links to Twitter - follow@ppgis and facebook – PPGIS, see <http://www.facebook.com/PPGIS>.
- *PPgis.net* Blog is an online, open, electronic forum delivered by Dgroups (Development Through Dialogue), managed by [www.iapad.org](http://www.iapad.org) and hosted by [www.ppgis.net](http://www.ppgis.net). DGroup members are able to share information and lessons learned and post questions, resource documents and announcements which are relevant to practice. The forum is open to registered members and moderated by development practitioners and researchers. The administrator is Giacomo Rambaldi ([grambaldi@iapad.org](mailto:grambaldi@iapad.org)).
- LinkedIn supports an open access networking group (Participatory Geographic

Information Systems & Technologies) for those interested in supporting community mapping, PGIS, PPGIS and making use of geo-spatial technologies in participatory mode to support integrated conservation and development, sustainable natural resource management and customary property rights in developing countries and First Nations. The owner is Giacomo Rambaldi and can be accessed via ppgis.net.

### Online glossaries

- *Participatory Mapping Glossary*, see iapad.org. Extensive.
- ANZLIC - the Spatial Information Council glossary of spatial information related terms, see [http://www.anzlic.org.au/glosary\\_terms.html](http://www.anzlic.org.au/glosary_terms.html).
- World Heritage Centre Glossary, see <http://whc.unesco.org/en/glossary>.
- Significance 2.0, see <http://significance.collectionscouncil.com.au/online/79>.

### Videos

- The *Community Mapping, PGIS and P3DM Multimedia Collection* includes an informative group of short introductory videos mainly in English. They can be found at iapad.org. The educational documentary *Localisation, Participation and Communication: an Introduction to Good PGIS Practice*, running for twenty five minutes, is available on the PPGIS.net Blog. The documentary examines participatory GIS in the development context and has been designed to introduce development practitioners to demand-driven PGIS. It covers issues from community mobilisation to project planning and design, choosing

mapping methods and technologies, visualization of various technologies and putting maps to work for identity building, self-determination, spatial planning and advocacy. Ethics and appropriate attitudes and behaviours are highlighted as critical for responsible, best-practice, participatory mapping work.

- *YouTube.com*. Search using *cultural mapping* for a variety of videos on the topic, quality varies. Also search using participatory photo mapping where there are a series of six videos: Introduction to *Participatory Photo Mapping* (PPM) by Dr David Brown together with a second series *Using Participatory Photo Mapping* by Suzanne Gaulocher. These presentations were from a *Regular Engage, Identify, Examine: A Workshop on Participatory Photo Mapping* at the University of Victoria, British Columbia, March 2010. Detailed information on the project together with a complete set of PowerPoint slides and related references can be found on the CYHRNet (Child & Youth Health Research Network) website. Associated information can also be found on the *Participatory Photomapping* website, University of Wisconsin, Madison: wisc.edu.

### Equipment

- *Participatory Video: selected video and geotagging equipment and video-editing software*, see ppgis.net.
- *Participatory Mapping and Community Information Systems: Useful equipment and software*, see ppgis.net.
- *Photo Geotagging & GPS Photo Trackers*, see ppgis.net.

## Annex 3

### Glossary

<b>Adverse possession rights</b>	Rights associated with adverse possession which is a common law concept concerning the title to real property (land and the fixed structures built upon it). By adverse possession, title to another's real property can be acquired without compensation, by holding property in a manner that conflicts with the true owner's rights for a specific period. For example 'squatters rights' are a specific form of adverse possession. (Wikipedia)
<b>Art Deco</b>	A style of architecture, art and design prominent around the world in the 1920s and 30s. The style developed out of Europe, particularly Paris, France. It is known for its clean lines, use of geometric shapes and commitment to modernism and futurism.
<b>ASEAN</b>	The Association of Southeast Asian Nations, or ASEAN, was established on 8 August 1967 in Bangkok, Thailand, with the signing of the ASEAN Declaration (Bangkok Declaration) by the Founding Fathers of ASEAN, namely Indonesia, Malaysia, Philippines, Singapore and Thailand. Brunei Darussalam then joined on 8 January 1984, Viet Nam on 28 July 1995, Lao PDR and Myanmar on 23 July 1997, and Cambodia on 30 April 1999, making up what is today the ten Member States of ASEAN. (ASEAN website: <a href="http://www.aseansec.org">http://www.aseansec.org</a> )
<b>Asset/s</b>	See also resource/s. Assets may be tangible such as a building or painting or intangible such as a skill or knowledge. Data or information on both tangible and intangible assets will be collected in most community cultural mapping projects.
<b>AusHeritage</b>	AusHeritage Ltd, a not-for-profit company limited by guarantee, is a network of Australian cultural heritage organisations established by the Australian Government in 1996. The network aims to facilitate the engagement of people and organisations from the heritage industry in the international arena.  Members come from a variety of disciplines including: materials and architectural conservation, architectural and urban planning, academia, environmental management, cultural tourism and heritage management. Membership organisations range from Commonwealth collecting institutions and their counterparts in various Australian States, to university departments and private sector consulting firms. AusHeritage is the only nationally based, multi-disciplinary cultural heritage organisation in Australia.  (AusHeritage website: <a href="http://www.ausheritage.org.au">http://www.ausheritage.org.au</a> )

## Glossary continued

<b>Authentic/ authenticity</b>	From a cultural mapping perspective authentic/authenticity can be understood as: truthful, trustworthy, genuine, reliable and representative information/mapping data.
<b>Biological diversity</b>	See diversity
<b>Body of knowledge</b>	A group or collection of subjects or topics, which together constitute the scope, or areas of knowledge that define a discipline or methodology.
<b>Boomerang</b>	A curved, flat piece of wood used for hunting, combat and ceremonial purposes by Aboriginal Australians. One form of Boomerang is carved so that when it is thrown it returns through a circular trajectory to the thrower.
<b>Brainstorming</b>	A technique or method of group communication and interaction used to examine an issue or problem by encouraging the free flow of a large number of ideas.
<b>Cartography</b>	See also mapping Cartography (from Greek <i>chartis</i> = map and <i>graphein</i> = write) is the study and practice of making maps. Combining science, aesthetics and technique, cartography builds on the premise that reality can be modelled in ways that communicate spatial information effectively. (Wikipedia)
<b>Cash-flow management plans</b>	In project management terms a cash-flow management plan focuses on the short term impacts of transaction or cash movements e.g. from trading activity along with those outflows that service project financing. These include funds for investments for assets such as accommodation and equipment. (Adapted from 'Cash-flow management')
<b>Chart of accounts</b>	A list or lists of various financial transactions used to track the incoming and outgoing funds associated with an organization, program or project.
<b>Collections mapping</b>	Collections mapping is a branch of cultural mapping practice focusing on movable cultural heritage. It is used to analyse and document attributes or themes associated with one or more collections (or parts of a collection) located at single or multiple sites e.g. locally, nationally, regionally or internationally. Applications include collections management, promotion, access and community engagement and empowerment. It can contribute to cross- collection projects, thematic studies and regional surveys. Mapping information may take the form of inventories, databases, oral and video recordings or websites and may be represented using geo-spatial techniques. Analysis may focus on physical parameters such as object type or condition or values related to significance such as historic, artistic, scientific and social studies, the potential for research, provenance, rarity, completeness and interpretive capacity. <sup>1</sup>

## Glossary continued

<b>Common ground/ commons©</b>	<p>See also local distinctiveness.</p> <p><b>Common Ground</b> is a United Kingdom charity and lobby group founded in 1982 by Susan Clifford and Angela King. Its aim is to promote 'local distinctiveness. (See <a href="http://en.wikipedia.org/wiki/Common_Ground_(charity)">http://en.wikipedia.org/wiki/Common_Ground_(charity)</a>)</p> <p>The term 'common ground' or 'commons' is used broadly to describe resources situated in the public domain. Such resources may be physical including places, parks and wilderness areas or virtual such as websites including Wikipedia.</p>
<b>Community economic development</b>	See economic development
<b>Community participatory mapping</b>	See participatory mapping
<b>Community rights</b>	See rights
<b>Conservation</b>	Processes to sustain values and resources.
<b>Conservation management plan</b>	<p>See also management</p> <p>A framework outlining the issues and activities necessary to sustain the significant characteristics of a heritage asset or cultural capital more generally.</p>
<b>Creative Commons Licensing</b>	<p>Creative Commons (CC) is a worldwide project, headquartered in San Francisco, California, USA, that encourages copyright owners to allow others to share, reuse and remix their material, legally. CC offers a range of free licences that creators can use to manage their copyright in the online environment, each providing its specific protections and freedoms. They have built on the traditional 'all rights reserved' system to create a voluntary 'some rights reserved' system. Six different licences are available. (Creative Commons Australia: and also Wikipedia)</p>
<b>Creativity</b>	Activities associated with innovation and communication, which may lead to the fashioning or development of tangible and intangible products, assets or resources.
<b>Crowdsourcing</b>	<p>The process of outsourcing a task to a crowd of undefined, generally large group of people. Commonly used in Web 2.0 projects such as citizen journalism where the input of individuals is solicited.</p> <p>(Participatory Learning and Action 59, Glossary of Web 2.0 terms)</p>
<b>Cultural asset</b>	See assets



## Glossary continued

<b>Cultural capital</b>	Many manifestations of culture can be interpreted as capital assets. Cultural capital gives rise to both cultural and economic value. (David Throsby <sup>2</sup> )
<b>Cultural cluster</b>	An agglomeration of cultural assets or resources associated spatially/geographically at e.g. a site, locality or region.
<b>Cultural corridor</b>	A conduit (generally linear) of linked cultural resources or sites distributed spatially across a local environment, nationally or regionally.
<b>Cultural diversity</b>	See diversity
<b>Cultural expressions</b>	Those expressions that result from the creativity of individuals, groups and societies that have cultural content. (UNESCO Convention on the Protection of the Diversity of Cultural Expressions, Paris 2005)
<b>Cultural heritage</b>	<p>The term 'cultural heritage' has not always meant the same thing. Recent decades have seen the concept of heritage, much like that of culture, undergoing a profound change. Having at one time referred exclusively to the monumental remains of cultures, heritage as a concept has gradually come to include new categories such as intangible, ethnographic or industrial heritage.</p> <p>A noteworthy effort has been made to extend the conceptualization and description of the intangible heritage. This is due to the fact that closer attention is now being paid to humankind, the dramatic arts, languages and traditional music, as well as to the informational, spiritual and philosophical systems upon which creations are based. The concept of heritage in our time accordingly is an open one, reflecting living culture every bit as much as that of the past. (UNESCO Culture website)</p>
<b>Cultural heritage management</b>	See management
<b>Cultural inventory</b>	See inventory
<b>Cultural map</b>	A representation of cultural assets or resources. Such assets or resources, i.e. cultural capital, may be real or virtual – things, processes or ideas. The map may represent the assets spatially or metaphorically using a variety of media including GIS, cataloguing, inventorisation, film, sound recording or work of art or craft.
<b>Cultural mapping</b>	The process of gathering and recording information about cultural capital – a cultural asset or resource. Cultural mapping is a method for building and accumulating socially created value by harvesting cultural capital through participatory processes.
<b>Cultural resource management</b>	See management

## Glossary continued

<b>Cultural resources</b>	See resources
<b>Cultural rights</b>	See also human rights An aspect of human rights concerned with the freedom of individuals and communities to participate in, and practice cultural activities and ways of living associated with heritage, beliefs, language and creative expressions.
<b>Cultural sustainability</b>	While cultures are constantly reacting and adapting to local and global human, biological and geo-climatic environments, the process of cultural sustainability refers to approaches and methods to safeguard and conserve significant aspects of the cultural capital for ongoing use by communities, as appropriate within the frameworks of human rights and international law.
<b>Cultural values</b>	A subset of social values related to cultural characteristics such as artistic, aesthetic, spiritual, historic, symbolic and authentic values as well as social values such as identity and distinctiveness. <sup>3</sup>
<b>Culture</b>	The whole complex of distinctive spiritual, intellectual, emotional and material features that characterize a society or social group. It includes the arts and letters as well as human modes of life, value systems, creativity, knowledge systems, traditions and beliefs. (ASEAN Declaration on Cultural Heritage, 2002)
<b>Culture Sector, UNESCO</b>	The UNESCO Culture Sector is responsible for conventions and universal declarations, such as the Convention for the Safeguarding of the Intangible Cultural Heritage and the Universal Declaration on Cultural Diversity which it implements in a number of areas in order to promote intercultural dialogue. UNESCO's Cultural Heritage Division manages international campaigns and assists in safeguarding sites, some of which involve World Heritage properties and masterpieces of oral and intangible heritage. It also carries out operational projects in cooperation with the World Heritage Centre, ICCROM, ICOMOS and ICOM.
<b>Customs</b>	Habitual ways of living specific to clans, tribes and communities (local, national, regional and global).
<b>Democracy</b>	From a cultural mapping perspective the term 'democracy' and respect for the individual embraces the principles of social equality and respect for the individual within a community. (Answers.com)  Democracy is a theory, policy procedure, and art, emphasizing human welfare, individual freedom, popular participation and general tolerance. It can adapt itself to many conditions, but it thrives in an atmosphere of education, toleration, peace and prosperity. Ignorance, dogma, war and poverty are its enemies. They breed absolute and arbitrary government, uncritical and lethargic people, which are the reverse of democracy. <sup>4</sup>

## Glossary continued

<b>Development</b>	<p>The term ‘development’ is used in a variety of ways throughout the guide including:</p> <ul style="list-style-type: none"> <li>■ Economic development in terms of growth of gross national product (GNP);</li> <li>■ Working towards the realization of the UN’s Millennium Development Goals; in broad terms the improvement of per capita income, health and education;</li> <li>■ Achieving social sustainability at the community level; and</li> <li>■ Cultural development, by sustaining environments for the free and open expression of cultural practices.</li> </ul>
<b>Dialogue</b>	<p>A discussion between representatives, stakeholders, project participants or team members normally leading to an exchange of information and ideas. Such communications may occur within and also across cultural groups (intercultural dialogue) and similarly within or across generational groups or communities (intergenerational dialogue).</p>
<b>Distinctiveness</b>	<p>Cultural characteristics, which are distinguishing, unique or specific to a group and define the local, social and spiritual identity of the group. Such characteristics may be linked to the natural environment as well as urban settings.</p>
<b>Diversity</b>	<p>Is a term that encompasses the notions of variety, assortment, multiplicity and heterogeneity. It can be applied to things as well as ideas. In environmental terms it can be applied to geological and biological systems.</p> <p>UNESCO sees cultural diversity as a resource which can be used as a driving force for development, not only in respect to economic growth, but also as a means to help communities achieve a more fulfilling intellectual, emotional, moral and spiritual life. Cultural diversity is thus an asset that is indispensable for poverty reduction and the achievement of sustainable development.</p> <p>At the same time, acceptance and recognition of cultural diversity – in particular through innovative use of media and ICTs – are conducive to dialogue among civilisations and cultures, respect and mutual understanding.</p> <p>The promotion of cultural diversity – the ‘common humanity heritage’ according to the UNESCO Universal Declaration on Cultural Diversity, 2001, has become one of the most pressing contemporary issues and, for this reason, is central to UNESCO’s mandate. (UNESCO website: unesco.org)</p>

## Glossary continued

<b>Equal opportunity</b>	A state or process which ensures equitable opportunities for individuals and communities to participate in society without fear or favour with regard to sexuality, race and beliefs and have access to or receive the benefits of society with respect to freedom of speech, social services, education, health and employment.
<b>Economic development</b>	See development
<b>Folkways</b>	See also customs The customary or traditional behaviour of a community. The community's ways of living.
<b>GIS</b>	A system for creating, storing, analysing and managing spatial data and associated attributes. GIS can be used to search, link and edit such data and has the capacity to explore relationships between cultural and environmental phenomena. <sup>5</sup>
<b>GPS</b>	A locational or positioning system which uses a series of orbiting satellites to fix latitude, longitude and altitude at any location on the earth's surface using radio signals.
<b>Ground truth</b>	Essentially the validation of mapping information by on-the-ground observation and measurement using techniques such as surveying and GPS. In terms of inventories of cultural assets, validation may be achieved by site inspections or auditing documentation against reality e.g. actual storage contents or exhibition contents against catalogue and location data.
<b>Human capital</b>	See also cultural capital and social capital Capabilities, skills, knowledge and experience that can be deployed to a task/project.
<b>Human rights</b>	See also rights Human rights are about recognizing and respecting the inherent value and dignity of all people. Human rights standards are contained in internationally agreed rights treaties and declarations. (Australian Human Rights Commission)
<b>Humanism</b>	An ethical system that centres on humans and their values, needs, interests, abilities, dignity and freedom. (Wiktionary)
<b>Identity/cultural identity</b>	The notion of identity can be applied to individuals, families, groups, communities, nations and regions. Sen <sup>6</sup> suggests that there is no such thing as a singular identity because identity is context dependent. Individuals and groups thus have multiple identities, related to where they live, climate, physiognomy, ethnicity, spoken languages, occupation, education, beliefs and interests.

## Glossary continued

<b>Indigenous/ indigenous peoples</b>	A widely used working definition proposed by the UN Working Group on Indigenous Populations states that indigenous populations are <i>... those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of the societies now prevailing in those territories, or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems.</i> (UNESCO Communications and Information website, ICT4ID project)
<b>Individual rights</b>	See rights and human rights
<b>Informal dwellers</b>	Generally refers to people living in slum-like or shantytown environments where most often there is no tenure security. (Wikipedia)
<b>Instrumental benefits</b>	Benefits that result from an activity or a consequence of that activity e.g. a cultural mapping study of textile crafts in a locality leading to the export of products to the international arts and crafts market.
<b>Intangible cultural heritage</b>	<p>See also cultural heritage.</p> <p>Intangible cultural heritage means the practices, representations, expressions, knowledge, and skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Intangible cultural heritage is transmitted from generation to generation and is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of the UNESCO Convention, consideration will be given solely to such intangible heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.</p> <p>Intangible cultural heritage is manifested inter alia in the following domains:</p> <ul style="list-style-type: none"> <li>(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;</li> <li>(b) performing arts;</li> <li>(c) social practices, ritual</li> </ul>



## Glossary continued

	<p>(d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.</p> <p>(UNESCO Convention for the Safeguarding of the Intangible Cultural heritage 2003)</p>
<b>Intangible culture</b>	See intangible cultural heritage
<b>Intangible values</b>	See values
<b>Intercultural dialogue</b>	See dialogue
<b>Integrity</b>	<p>See also authenticity</p> <p>As applied to cultural capital, material culture and heritage objects more specifically refers to completeness, wholeness, uncontaminated, structurally intact or in original condition.</p>
<b>Intellectual property</b>	Tangible or intangible products stemming from ideas, traditions and related creative processes and transmitted orally or through various media such as writing, film, television, radio, music, song, dance, theatre, crafts and other creative expressions.
<b>Intergenerational dialogue</b>	See dialogue
<b>Inventory</b>	A list, catalogue or database defining or describing one or more tangible or intangible cultural products or assets. The inventory may include photographs; video clips or sound grabs and these may be linked to a spatial information system such as a GIS.
<b>Involuntary resettlement</b>	Resettling individuals, families and communities as a result of the impacts of development activities such as road or dam building or as the result of natural and manmade calamities.
<b>Intrinsic benefits</b>	Those which are inherent in an undertaking leading to positive changes e.g. through community participation in a local cultural mapping project, the community increases its understanding and appreciation of language diversity in the locality.
<b>Kinesthetic</b>	<p>With respect to communication and learning it is an approach where the communication or learning takes place by carrying out a physical activity rather than listening or watching. It is also referred to as tactile communication or learning.</p> <p>(Adapted from kinesthetic learning Wikipedia)</p>

## Glossary continued

<b>Local distinctiveness</b>	The <i>Common Ground</i> organization, an environmental charity, invented the term in 1983 and continues to campaign and collaborate in celebrating and promoting the variety in our surroundings. From the Common Ground perspective the word ‘local’ implies neighbourhood or parish and ‘distinctiveness’ is about particularity, it is rehearsed in the buildings and land shapes, the brooks and birds, trees and cheeses, places of worship and pieces of literature. It is about continuing history and nature jostling with each other, layers and fragments – old and new. The ephemeral and invisible are important: customs, dialects, celebrations, names, recipes, spoken history, myths, legends and symbols. (Common Ground website: <a href="http://www.commonground.org.uk">http://www.commonground.org.uk</a> )
<b>Local knowledge systems</b>	See also traditional knowledge A collective set or group of ways of doing, thinking, living and responding to natural and urban environments based on local values, culture, experience and understanding and closely associated with the idea of living history.
<b>Management</b>	The process or processes of organizing human and other resources to optimize the realisation of specific goals, efficiently and effectively.
<b>Mapping</b>	From a cultural mapping perspective, mapping is the process of representing cultural capital (real or imagined) as a model or schema. Such representations can take many forms such as an inventory or compilation of information or data. Often the mapping product or physical output of the mapping process is used to relate cultural resources to a part of the earth’s surface. In such cases the map is drawn or printed on a plane surface, presented on a screen electronically or constructed as a three-dimensional model of part of the earth’s surface.
<b>Mashup</b>	A term used in web development where a web page or application is created by the combination of data, presentation or functionality from two or more sources to create a new page or function. The main characteristics of a mashup are combination, visualization and aggregation. Mashups can be considered to have an active role in the evolution of social software and Web 2.0. (Wikipedia)
<b>Material culture</b>	Material culture encompasses the tangible object, its unique features, production and usage, which in turn imparts the object’s cultural meaning as well as the conscious or unconscious, obvious or circuitous beliefs, values and ideas of a specific community or society at a given time. <sup>7</sup>
<b>Metaphor</b>	In the context of the Guide generally means a symbol, image, idiom or simile representing cultural capital.

## Glossary continued

<b>Microcredit</b>	The extension of very small loans (microloans) to those in poverty in order to encourage entrepreneurship. (Wikipedia)
<b>Microfinancing</b>	The provision of financial services to low-income clients who traditionally lack access to banking and related services. (Wikipedia)
<b>Minority rights</b>	See rights
<b>Neogeography</b>	Refers to significant recent trends for lay people, non-expert individuals and communities to utilize geographical systems and processes, especially online ones, to undertake map making projects for personal or community use.
<b>Not-for-profit enterprise</b>	An organization, enterprise, company or association established to pursue its goals without financial returns to its owners, members or investors. Examples include charities such as World Vision, Oxfam, the Grameen Bank and professional associations such as the Australian Institute for the Conservation of Cultural Material Inc.
<b>Oral history</b>	Historic information collected orally. It may take the form of a monologue, dialogue, interview or group discussion or presentation. Much oral history is gathered using sound recording or video equipment. Some oral history is passed from generation to generation through story telling. In the latter case such oral history is closely related to the transmittal of traditional knowledge.
<b>Original material</b>	Fabric existing at the moment of creation or manufacture of tangible or intangible heritage.
<b>Outstanding universal value</b>	Heritage assets and resources regarded as having ongoing, worldwide significance of the highest order for humankind.
<b>Participation/participatory</b>	The terms used in cultural mapping to indicate widespread involvement and engagement of all stakeholders associated with the creation, development, design, planning and implementation of a project including any outcomes or achievements directly or indirectly a result of the project.
<b>Participatory mapping</b>	See participation/participatory Mapping activities that involve the whole group or community of stakeholders.
<b>Participatory geographic information systems (PGIS)</b>	The merging of community development practices with geo-spatial technologies for the empowerment of less privileged communities. <sup>8</sup>

## Glossary continued

<b>Participatory methods/ methodology</b>	<p>See participation/participatory</p> <p>Roberts<sup>9</sup> defines participatory methodology as: <i>Methods of data collection which rely on participation from many individuals from all interested groups and sections of a society; inclusive methods which are the opposite of exclusive methodology which involves a few experts working in isolation from the community.</i></p>
<b>Photogrammetry</b>	<p>Is the practice of determining the geometric properties of objects from photographic images. It is old as modern photography and can be dated to the mid-nineteenth century. A more sophisticated technique called stereo-photogrammetry involves estimating the three-dimensional coordinates of points on an object. These are determined by measurements made in two or more photographic images taken from different positions. (Wikipedia)</p>
<b>Place</b>	<p>In the context of cultural mapping, 'place' means a location, space, spot, area, position, point, site, situation or environment where people live and work or have lived and worked.</p> <p><i>The Burra Charter: The Australian ICOMOS Charter for Places of Cultural Significance</i>, 2000, defines place as site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.</p> <p>Places have many attributes and associated values related to their cultural significance which may be aesthetic, historic, scientific, social or spiritual including sacred.</p>
<b>Popular culture</b>	<p>See also culture</p> <p>Popular forms of expression or mass culture in the form of music, dance, graphic arts, fashion, games, sports, industrial design, cinema, television, music video, video arts and cyber art in technology.</p> <p>(The ASEAN Declaration on Cultural Heritage 2002)</p>
<b>Pop-ups</b>	<p>Are browser windows that appear out of nowhere (unsolicited) when a web page is being viewed. There are also pop-unders, which display a window behind a web browser window. Pop-ups and Pop-unders are often used for advertising and are generally regarded as a nuisance although they might be more harmful containing malware.</p> <p>(spamlaws.com)</p>

## Glossary continued

<b>Preservation</b>	The protection of cultural capital through activities that minimise irreversible change and damage including loss of information as well as fabric, ensuring ongoing access to associated meanings and values for individuals and communities.
<b>Project continuity plan</b>	A plan that ensures the uninterrupted availability of all key resources necessary for the successful completion of a project. (Adapted from the definition of 'business continuity' in Business Continuity Management, Standards Australia & Standards New Zealand: HB 221:2004, 2004)
<b>Property rights</b>	Moral and legal rights associated with tangible and intangible resources.
<b>RSS (Really Simple Syndication)</b>	Is a web feed data format used for web syndication to make content available to other websites or for individuals to subscribe to via a feed reader. Each RSS feed is comprised of one or more feed items. Each item consists of a URL, text and (optionally) multimedia content. An RSS feed could contain the latest news stories, weather reports, the latest publications, press releases, or even radio or television programs. RSS is also defined as Rich Site Summary. (Participatory Learning and Action 59, Glossary of Web 2.0 terms)
<b>Resource</b>	See also asset A supply, source, store, repository or bank of cultural capital (real or virtual) which is mappable or mapped as part of a cultural mapping project.
<b>Rights</b>	See also human rights Moral or legal entitlements or privileges as a citizen within a local community, nation-state or internationally e.g. within the United Nations framework. Rights may be moral, intellectual, civil or constitutional and may apply to individuals, the private citizen, the public, communities, nations or worldwide.
<b>Risk management</b>	Risk management operates at two levels in cultural mapping. The first is risk management from a project management perspective where the definitions of <i>risk</i> and the <i>risk management process</i> in AS/NZS 4360:2004 are applicable: 1.3.13 Risk <i>the chance of something happening that will have an impact on objectives</i> 1.3.21 Risk management process <i>the systematic application of management policies, procedures and practices to the task of communicating, establishing the context, identifying, analyzing, evaluating, monitoring and reviewing risk.</i>



## Glossary continued

<b>Risk management</b>	The second relates to the processes concerned with the identification, analysis, evaluation and assessment of threats to cultural heritage from natural and human causes (e.g. fire, flood and earthquake to conflict, theft, vandalism and neglect) and the reduction and treatment of such threats through preventive strategies and actions. Significance statements for places, objects, ensembles, collections as well as intangible heritage provide the key input for priority setting for risk analysis, monitoring, reduction, treatment and review. <sup>10</sup>
<b>Sacred place/s</b>	See place
<b>Safeguarding</b>	Safeguarding means measures aimed at ensuring the viability of cultural heritage including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage. (Adapted from UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003)
<b>Shophouses</b>	Are two or four-story terraced buildings that incorporate a business premise on the ground floor and living quarters on the upper levels. To maximize the number of units with a shop front facing the main road, shophouses typically have narrow front entrances but deep interiors.  In Singapore, with the incorporation of the Raffles Town Plan in 1822, a 'five-foot way' was constructed at the front of the shophouses to provide pedestrians with shelter from thunderstorms and the tropical heat. (National Heritage Board, Singapore)
<b>Significance</b>	The meaning and values of cultural resources, what makes them important for individuals or communities. Significance is based on the historic, aesthetic, scientific and social values that cultural capital has for past, present and future generations. <i>Adapted from Significance 2.0: a guide to assessing the significance of collections by Roslyn Russell and Kylie Winkworth, Copyright Commonwealth of Australia, 2010, ISBN 97 80977544363 (pbk)</i>
<b>Site/s</b>	The location of real or virtual cultural resources.
<b>Situation analysis</b>	An examination of the status of a resource, an operation, function, plan or strategy with particular reference to the environment. The process can be applied to individuals or groups and in heritage terms could focus on tangible as well as intangible heritage.

## Glossary continued

<b>Social bookmarking</b>	<p>Is a web-based service for sharing Internet bookmarks. Social bookmarking websites are a popular way to store, classify, share and search links through the practice of folksonomy techniques (see tag/tagging). Since the classification and ranking of resources is a continuously evolving process, many social bookmarking services allow users to subscribe to web feeds based on tags, or a particular user. This allows subscribers to become aware of new resources for a given topic, as they are noted, tagged and classified by other users.</p> <p>(Participatory Learning and Action 59, Glossary of Web 2.0 terms)</p>
<b>Social capital</b>	<p>See also cultural capital</p> <p>Norms of community behaviour, which support human rights and contribute to harmony in the polity.</p>
<b>Social network/ networking</b>	<p>Online social networking tools focus on building online communities of people who share interests and/or activities. Social networks are a new generation of online community tools devoted to internet-based networking, which are similar to websites but offer specific interactive features and processes. A social network service brings together people who share common interests, such as photography or a social issue and who are interested in exploring the interests of others and learning more about their peers. Social networking websites make relationship between people visible.</p> <p>(Participatory Learning and Action 59, Glossary of Web 2.0 terms)</p>
<b>Social network analysis</b>	<p>The study of the focus, scope, size, membership and linkages and interrelationships between members within the network and also with relationships with other networks. (Authors)</p> <p>Social network analysis views social relationships in terms of network theory. The resulting graph-based structures are often very complex. (Wikipedia)</p>
<b>Social values</b>	<p>See values and also cultural values</p>
<b>Spatial information system/s</b>	<p>A spatial information system (also frequently known as a geographic information system) is any information management mechanism, model or process that can reference information spatially or geographically, i.e. describe a location or any information that can be linked to a location.</p> <p>Adapted from the definition of spatial information in the glossary on the ANZLIC (the Spatial Information Council) website, see <a href="http://www.anzlic.org.au">http://www.anzlic.org.au</a>.)</p>

## Glossary continued

<b>Stakeholder</b>	A person, group, community or organization (government, non-government or private sector) with an interest in a cultural mapping project, its design, development and implementation and any outcomes that derive from the project. Stakeholders may have a positive, neutral or negative influence on the completion of a project and its subsequent outputs and outcomes (deliverables).
<b>Stakeholder analysis</b>	The process of identifying those affected by a project or event. (Wikipedia)
<b>States Parties</b>	Countries which have adhered to the World Heritage Convention or other UNESCO conventions. With regard to the World Heritage Convention, States Parties identify and nominate sites on their national territory to be considered for inscription on the World Heritage List. States Parties have the responsibility to protect the World Heritage values of the sites inscribed and report periodically on their condition. (From the Glossary, World Heritage convention website: <a href="http://whc.unesco.org">http://whc.unesco.org</a> )
<b>Survey/surveying</b>	The product of or process by which qualitative or quantitative information is collected about cultural capital. This may be collected orally or visually e.g. using interview techniques and manually recording information or online via a website. Information may be gathered to create a database to aid analysis and/or be represented spatially using techniques such as aerial and satellite photography, photogrammetry, GPS and the measurement of position and distance on the earth's surface.
<b>Sustainability</b>	Maintaining the cultural significance of cultural capital over time.
<b>Sustainable development</b>	See development
<b>Tacit knowledge</b>	See also traditional knowledge Intuitive knowledge held by individuals or groups which is often difficult to transfer by writing or orally.
<b>Tag/tagging</b>	Keywords or terms associated with a piece of online content (picture, article, website or video clip). Tags are mostly chosen informally and personally by the author/creator or the consumer of the item i.e. not as part of some formally defined classification scheme. A collection of online user-generated tags is often referred to as a folksonomy. Tagging is the metadata associated with a document that makes it easier to locate during an Internet search. (Participatory Learning and Action 59, Glossary of Web 2.0 terms)
<b>Tangible cultural heritage</b>	See cultural heritage

## Glossary continued

<b>Tangible culture</b>	See culture
<b>Tangible values</b>	See values
<b>Toponymy</b>	The scientific study of place names (toponyms), their origins, meanings, use and typology. (Wikipedia)
<b>Traditional knowledge</b>	<p>Is a multifaceted concept that encompasses several components. What characterizes traditional knowledge is the fact that generally, it is not produced systematically, but in accordance with the individual or collective creators' responses to and interaction with their cultural environment. In addition, traditional knowledge, as representative of cultural values, is generally held collectively. This results from the fact that what can sometimes be perceived as an isolated piece of literature (a poem, for example) or an isolated technical invention (the use of a plant resource to heal wounds, for instance) is actually an element that integrates a vast and mostly coherent complex of beliefs and knowledge, control of which is not in the hands of individuals who use isolated pieces of knowledge, but is vested in the community or collective. Furthermore, most traditional knowledge is transmitted orally from generation to generation, and thus remains largely undocumented.</p> <p>A fundamentally important aspect of traditional knowledge is that it is 'traditional' only to the extent that its creation and use are part of the cultural traditions of communities. 'Traditional' therefore does not necessarily mean that the knowledge is ancient. 'Traditional' knowledge is being created every day; it is evolving as a response of individuals and communities to the challenges posed by their social environment. In its use, traditional knowledge is also contemporary knowledge. This aspect is further justification for legal protection. It is not only desirable to develop a system that documents and preserves traditional knowledge created in the past which may be on the brink of disappearance: it is also important to envisage a system that contributes to the promotion and dissemination of innovations which are based on continuing use of tradition. Thus, we are not talking only about freezing and preserving knowledge that exists now. We are also talking about preserving what exists as an indispensable and powerful tool for fostering continued innovation and creativity.<sup>11</sup></p>
<b>Transect</b>	Surveying in a straight line across the land, usually for the purposes of mapping or recording information along the line. Transects are often conducted for a resource inventory. (Participatory Mapping Glossary: iapad.org)

## Glossary continued

<b>Transect sketch</b>	<p>A sketch map made by observing and drawing the features seen on both sides of a route. It can be from a bird's eye perspective or a profile perspective.</p> <p>(Participatory Mapping Glossary iapad.org)</p> <p>Of relevance to cultural corridors and cultural routes.</p>
<b>Values</b>	<p>In the context of cultural mapping 'values' has two basic meanings. The first relates to the way in which a project is conducted and is associated with ethical practices and principles, ideals and moral and technical standards. The second relates to the defining qualities associated with a cultural resource, that is its significance values related to aesthetics, history, science, societal importance or relevance, especially including sacredness. Values can be contemporary or historical; they can be social, seen in a community context or relate to an individual.</p>
<b>Vulnerability</b>	<p>Vulnerability may be defined in terms of risk and the capacity to respond to risk. Potential risks to cultural capital may come from numerous sources: human, biological, chemical, physical, environmental (e.g. fire &amp; flood) and locational or geographic. Capacity is linked to physical resources, their availability, functionality and operability as well as human capability, which is a function of skills and willingness. Vulnerability is associated with the management, preservation and sustainability of cultural resources.</p>
<b>Urban Redevelopment Authority</b>	<p>The Urban Redevelopment Authority (URA) is the national planning authority for Singapore. Its active involvement in conservation started as early as the 1970s with the rehabilitation of some state-owned properties for adaptive reuse. Buildings are selected for conservation based on their historical and architectural significance, rarity in terms of building type and style and their contribution to the overall environment. The restoration of historic areas adds variety to Singapore's streetscapes and modulates the scale of its urban fabric, creating the visual contrast and excitement within the city while protecting the important reminders and representations of the past. In addition it adds to the distinctive character and identity of the city, giving it a sense of history and memory of the place. To date, conservation status has been given to 94 conservation areas involving some 7023 buildings throughout the island (last updated June 2010).</p>
<b>Venn diagram</b>	<p>A diagram that shows the possible relations (connectiveness) between two or more attributes. In mathematics these attributes or aggregations of things are defined as sets.</p> <p>(Adapted from Wikipedia)</p>
<b>Web mapping</b>	<p>Is the process of designing, implementing, generating and delivering maps on the Web.</p>



## Glossary continued

<p><b>Wiki</b></p>	<p>A wiki is an online collaborative workspace. A wiki is a website that allows users to add, remove, edit and change content. It also allows for linking among a number of pages. This ease of interaction and operation makes a wiki an effective tool for mass collaborative authoring. The term wiki also can refer to the collaborative software itself (wiki engine) that facilitates the operation of such a website, or to certain specific wiki sites, e.g. encyclopaedias such as Wikipedia.</p> <p>(Participatory Learning and Action 59, Glossary of Web 2.0 terms)</p>
<p><b>World Heritage Convention</b></p>	<p>The idea of creating an international movement for protecting heritage emerged after World War 1. The 1972 Convention concerning the protection of the world cultural and natural heritage developed from the merging of two separate movements: the first focusing on the preservation of cultural sites, and the other dealing with the conservation of nature.</p> <p>The most significant feature of the World Heritage Convention is that it links together in a single document the concepts of nature conservation and the preservation of cultural properties. The Convention recognizes the way in which people interact with nature, and the fundamental need to preserve the balance between the two. The Convention defines the kind of natural or cultural sites, which can be considered for inscription on the <b>World Heritage List</b>.</p> <p>The Convention sets out the duties of States Parties in identifying potential sites and their role in protecting and preserving them. By signing the Convention, each country pledges to conserve not only the World Heritage sites situated on its territory, but also to protect its national heritage. The States Parties are encouraged to integrate the protection of the cultural and natural heritage into regional planning programs, set up staff and services at their sites, undertake scientific and technical conservation research and adopt measures which give the heritage a function in the day-to-day life of the community.</p> <p>It explains how the <b>World Heritage Fund</b> is to be used and managed and under what conditions international financial assistance may be provided. The Convention stipulates the obligation of States Parties to report regularly to the World Heritage Committee on the state of conservation of their World Heritage properties.</p>

## Glossary continued

<b>World Heritage Convention</b>	These reports are crucial to the work of the Committee as they enable it to assess the condition of the sites, decide on specific program needs and resolve recurrent problems. It also encourages States Parties to strengthen the appreciation of the public for World Heritage properties and to enhance their protection through educational and information programs. (From the World Heritage Convention website: <a href="http://whc.unesco.org">http://whc.unesco.org</a> )
<b>World Heritage List</b>	See World Heritage Convention
<b>World Heritage Site</b>	A natural or cultural place inscribed on the World Heritage List. (See World Heritage Convention)

## References

## Annex 3: Glossary

- <sup>1</sup> Russell, Roslyn and Kylie Winkworth, from the Glossary, *Significance 2.0: a guide to assessing the significance of collections*, © Commonwealth of Australia, 2010, ISBN 97 80977544363 (pbk).
- <sup>2</sup> Throsby, David *Economics and Culture*, Cambridge University Press, 2001.
- <sup>3</sup> Ibid.
- <sup>4</sup> Wright, Quincy, *Philosophical enquiry into current ideological conflicts, the meaning of democracy*, United Nations Educational, Scientific and Cultural Organisation, UNESCO/PHS/W/6(h), Paris, 10 March 1949.
- <sup>5</sup> Adapted from Rogers, Ayesha Pamela, *Cultural Mapping Manual, A Guide for Planning and Carrying out Cultural Mapping in Pakistan*, UNESCO, Islamabad, 2008.
- <sup>6</sup> See the Prologue in Sen, Amartya, *Identity and Violence, The Illusion of Destiny*, Allen Lane, an imprint of Penguin Books, 2006.
- <sup>7</sup> Hulsbosch, Marianne, Elizabeth Bedford & Marth Chaiklin, 'Asian Material Culture in Context', *Asian Material Culture*, Eds as cited, ICAS / Amsterdam University Press, 2009, page 11.
- <sup>8</sup> Rambaldi, Giacomo, Peter A Kwaku Kyem, Mike McCall and Daniel Weiner, 'Participatory spatial information management and communication in developing countries', *The electronic Journal on Information Systems in Developing Countries* (2006) 25, 1-9, page 1, <http://www.ejisd.org>.
- <sup>9</sup> See *Glossary*, Rogers Ayesha Pamela, 2008.
- <sup>10</sup> Russell and Winkworth, 2010.
- <sup>11</sup> *Information note on traditional knowledge* prepared by the International Bureau of WIPO, the World Intellectual Property Organization, 2002.

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