

Conservation

The Getty Conservation Institute Newsletter ■ Volume 16, Number 3 2001



The Getty Conservation Institute Newsletter

Volume 16, Number 3 2001

The J. Paul Getty Trust

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The Getty Conservation Institute (GCI) works internationally to advance conservation and to enhance and encourage the preservation and understanding of the visual arts in all of their dimensions—objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research; education and training; field projects; and the dissemination of the results of both its work and the work of others in the field. In all its endeavors, the Institute is committed to addressing unanswered questions and promoting the highest possible standards of conservation practice.

The GCI is a program of the J. Paul Getty Trust, an international cultural and philanthropic organization devoted to the visual arts and the humanities that includes an art museum as well as programs for education, scholarship, and conservation.

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getty.edu

Front cover: Stonehenge in England, with throngs of visitors in 1976. In 2000, the World Heritage Site Management Plan for Stonehenge was completed. The process of drawing up the plan was guided by the Stonehenge World Heritage Site Management Plan Group, composed of over 50 people and organizations with an interest in the site. In order to “return the monument to its natural landscape setting,” the government recently endorsed a plan to put a portion of a nearby highway underground and to construct a visitor center two miles from the site. *Photo:* Kristin Kelly.



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Last October, the Latin American Consortium—a network of preventive conservation educators that serves as a framework for various cooperative initiatives—marked its fourth anniversary. With this milestone, the Consortium, organized by the Getty Conservation Institute, began an important new phase in its development, as the GCI passed the management of the project over to the Graduate Studies Program in Visual Arts of the School of Fine Arts at Brazil's Federal University of Minas Gerais.

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By Timothy P. Whalen

THE URGE TO DESTROY CULTURAL ICONS for political and symbolic reasons has been with humankind for millennia. When we at the GCI dedicated our previous issue of *Conservation* (vol. 16, no. 2) to the topic of the destruction of cultural heritage, the catalyst was the willful annihilation in March 2001 of the Bamiyan Buddhas by the Taliban regime in Afghanistan. Since the publication of that newsletter, the toppling of the colossal fifth-century religious images has receded from memory in the wake of the incomprehensible terrorist acts of September 11, 2001, which resulted in the deaths of thousands of innocent people—individuals of many different nationalities and many different faiths. We mourn their loss.

The attacks of September 11 intentionally targeted iconic buildings of the American 20th century, severely damaging the Pentagon and completely eradicating the Twin Towers of the World Trade Center. The Pentagon is a symbol of United States military power, as well as a National Historic Landmark. The World Trade Center, while not a designated historic landmark of any kind, was nevertheless a symbol of the power of the American economy, and it had become for the residents of New York—and for many of its numerous visitors—a kind of visual touchstone, visible from the scattered corners of this unique American city.

The Pentagon will be repaired and will retain its status as an American icon. And already there is discussion of what to do in lower Manhattan after the seven-story piles of rubble and debris are barged away and the site emptied of the physical remains of the attack. Prominent architects and business leaders argue for the rebuilding of the site, perhaps with a structure that is just as symbolic of industry, capitalism, and commerce as were the Towers. Others have called for the acreage to be left open as a park, and for its dedication as a monument or memorial to the thousands who died there, and through whose deaths it has become a burial ground and a sacred place. Philippe de Montebello, director of the Metropolitan Museum of Art, has suggested that a fragment of one of the towers should be preserved, citing Coventry, Berlin, and Hiroshima as precedents. These decisions lie in the future, and it is hoped that they will be made with due deliberation and thought and with rational discourse and debate.

I wrote four months ago that we need to try to understand what underlies the desire to destroy monuments and icons of shared cultural heritage. I still believe that. I also continue to believe in the profound value of conserving cultural heritage, particularly when it serves to increase a universal appreciation of the diversity of human creativity—and of how, ultimately, that creativity unites us. Indeed, to the extent that conservation strengthens the bonds among people, it works toward a future in which such acts against humanity and culture as we witnessed in September are, universally, unthinkable.

Preserving What Matters

Value-Led Planning for Cultural Heritage Sites

By Kate Clark



Crowds on the Great Wall of China. One of the world's most famous monuments, the Great Wall is visited by large numbers of tourists each year. In sites with so many visitors, the sheer number of people, combined with the pressure for commercial development, can threaten both the monument itself and the surrounding landscape. To better preserve heritage sites in China, the country's State Administration for Cultural Heritage and the GCI—with the Australian Heritage Commission—have collaborated to develop and promote national guidelines for site conservation and management. *Photo: Guillermo Aldana.*

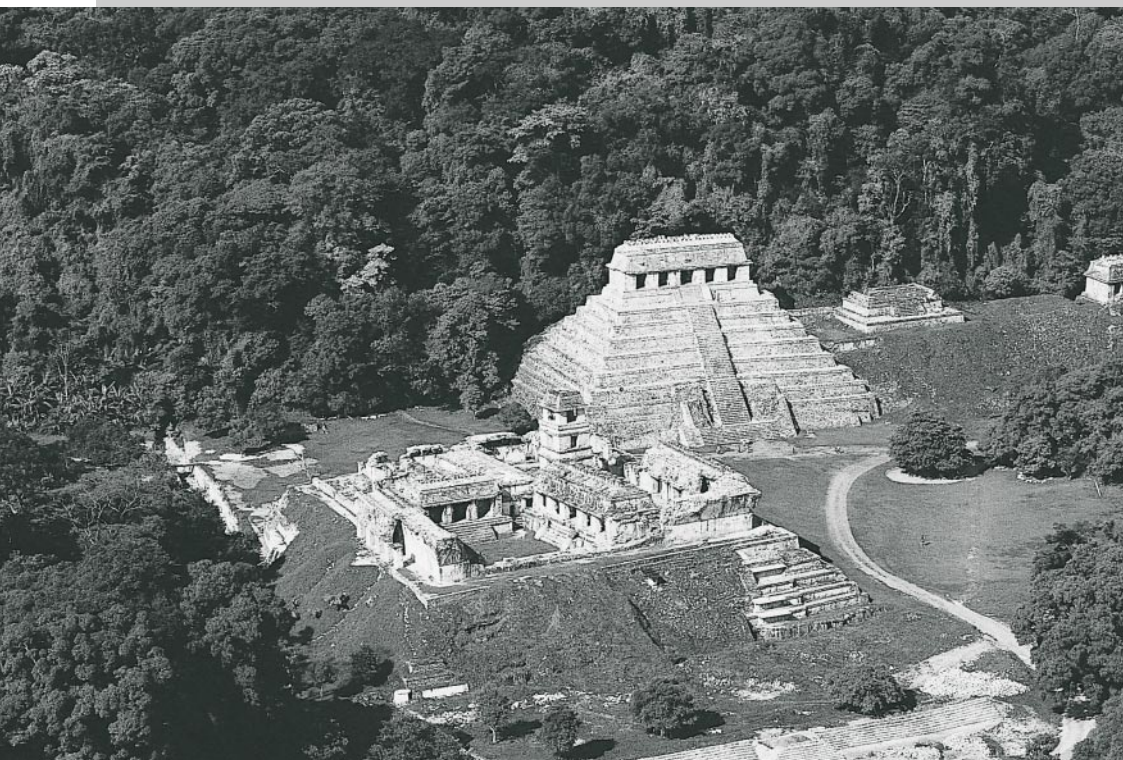
LOOKING AFTER A HERITAGE SITE would appear to be pretty straightforward. Keep any buildings in good repair using traditional repair techniques. Mow the grass. Install some tasteful interpretative signage for visitors and maybe a discreet shop. But is that all? What happens when the local community takes offense at the site's interpretation—or a developer wants to build a shopping center adjacent to the site? Perhaps the marketing manager of the organization responsible for the site wants a bigger shop to increase revenue. Or the last battle reenactment event went wrong and blew a hole in a historic wall. Or the site's ecologist has brought vital roof repairs to a halt because of endangered bats.

Managing heritage sites is more complicated than it seems, in part because such places come in a wide variety of shapes and sizes. They may be town centers, landscapes, or underwater sites. Sites can range from a crop mark invisible to the naked eye to a vast stately home, an industrial complex, or an open area, full of ruined buildings and remains. Visitors may be welcomed at some, while others may be closed to the public.

What separates the management of heritage sites from other forms of property management is that the fundamental purpose of cultural heritage management should be to preserve the values ascribed to a site—be they aesthetic or historical or social. Heritage sites are not simply visitor attractions, there to provide customer satisfaction and a reasonable profit. Such places are defined by the values we attach to them. Value is what justifies their protection in



The Parthenon on the Acropolis and a view of the Acropolis itself, surrounded by urban development and the haze of air pollution. Managing the archaeological heritage of Athens—which includes 57 sites—is a particular challenge, given its location in the heart of a large city. A major program for restoration on the Acropolis has been under way since the 1970s; in addition, the government is creating an archaeological park that will link the major ancient sites in a vast pedestrian network, closed to all vehicles but public transport. *Photos: Guillermo Aldana.*



Aerial view of Palenque in Chiapas, Mexico, one of the largest Maya cities of the Classic period. The site, part of a national park, is surrounded by a substantial indigenous population. As part of national legislation enacted in early 2001, indigenous peoples are to be given education and training with respect to sites such as Palenque, and they are granted free access to sites, use of sites as ceremonial centers, and a portion of the revenue derived from sites. Implementation of these requirements will mark a departure from past management practice. *Photo: Guillermo Aldana.*

St. Mary's in Wotton-under-Edge, Gloucestershire, England. English parish churches like St. Mary's—often among the oldest buildings in a community—are not only significant architecturally but are also important as places of active worship that provide a sense of continuity for a community. An understanding of both the historic and societal value of such buildings is essential for effective conservation management planning. *Photo: Kate Clark.*

the first place, and it is the basis of any public support and grant aid—or of the restrictions placed on them. Indeed, conservation, at its most basic, is about a declaration of public interest in property, be it private or government owned.

Conservation Management Plans

Many people who are responsible for historic places manage them by the seat of their pants—they know a site well, there may not be much money, and decisions need to be made quickly. Nevertheless, heritage organizations are increasingly recognizing that they need a more formal management planning process, usually in the form of a written conservation management plan. This is especially important when they need to be accountable for public money or have to reconcile potentially conflicting interests.

At its simplest, a conservation management plan is a document that sets out the significance—or values—of a site and how that significance will be retained in any future use, alteration, repair, or development. The plan development process usually involves several stages, which include understanding the site, assessing values, looking at issues or vulnerability (e.g., condition), and identifying policies and strategy. Sometimes the plan will be accompanied by an impact assessment of a particular strategy. The entire planning process should begin with the identification of stakeholders, which includes all the groups with an interest in the site.

Value or significance lies at the heart of a conservation management plan. Such plans are only one part of a cycle of managing value, which begins with research and designation and then involves planning, impact assessment, and, finally, monitoring.

When a site is selected for preservation, it is usually because it is outstanding in some way—for instance, as something very old, beautiful, or historically important. But in order to manage a site on a day-to-day basis successfully, you usually have to take into account a much wider bandwidth of values. This is why it is important for conservation management planning to be sensitive to issues such as community concerns.



For example, an English cathedral may be a highly significant piece of architecture, but it is also a spiritual place that requires a living community to sustain it. Its importance goes well beyond the narrow designated values. Speaking at a conference on conservation planning, the former dean of Hereford Cathedral declared that “Hereford Cathedral’s history is much older in human terms than any of the building’s fabric, and my first responsibility is to the care of that human community. I need to protect the life of cathedral organists and masons, singers and librarians, schoolteachers, archivists, and vergers, and to emphasize that heritage resides in the pattern of their lives, in their liturgies, in their scholarship, in their singing. All those things have to be understood by the person who is to help develop and manage the change of that heritage.”

Two views of the same section of Emmitsburg Road in Gettysburg National Military Park—one taken in the 1940s and the other in June 2001. In the years after the critical 1863 Civil War battle of Gettysburg, some key terrain features were altered or obscured, making it difficult for visitors to understand how the battle unfolded. A major component of the site's current management plan is battlefield rehabilitation. On Emmitsburg Road, the billboard and overhead power lines were removed, and a fence was added, returning the property to what it may have looked like in the 1870s. Photos: Courtesy Gettysburg National Military Park, U.S. National Park Service.

Values also need to be considered in making particular decisions. The process of impact assessment can be used to decide the best options for a site. An understanding of values and how particular decisions will impact them is central to the process. For instance, in spring 2001 at Manassas, Virginia, outside Washington, D.C., the U.S. National Park Service conducted a value analysis study focused on one of only three surviving structures located on the site of one of the most important battlefields of the U.S. Civil War. The objective of the value study was to develop several different preservation approaches to the structure, to evaluate them, and then to select the alternative “that would best serve the public, the park, and the resource.”

All of this may seem like common sense, but for many organizations, the move toward more value-led planning means rethinking how things are done.

Value-Led Planning

Site management planning is, of course, nothing new. In his history of how nature has been preserved in the U.S. National Park system, Richard Sellars notes that it was as early as 1910 that the secretary of the interior called for complete and comprehensive plans for national parks. The Park Service, which had to tread a difficult line between nature conservation and enabling people to enjoy places, developed a formal planning system to balance these two objectives. The natural model was then broadly adopted for cultural heritage sites.

In recent decades, there has been something of a reversal of this process. Some of the ideas coming out of heritage management are beginning to influence the way natural sites are managed.

One important influence has been the changes in heritage practice that are, at least in part, a consequence of Australia's Burra Charter. In 1979 members of Australia ICOMOS came together at a small mining town called Burra, in South Australia. Frustrated by the European heritage charters, which were typically based on traditional ideas about value, inappropriate in an Australian context, they developed an alternative. The 1981 Burra Charter—which





emphasizes the process of decision making more than the formal rules—places significance or value at the center of conservation: “Conservation of a place should take into consideration all aspects of its cultural significance without unwarranted emphasis on any one at the expense of others.” Using the principles in the Charter, James Kerr wrote a practical guide to writing conservation plans, and as a result conservation planning is now well established in the Australian system.

This emphasis on discovering significance as part of the planning process chimes with the sustainable development of natural sites. The 1992 Rio Conference on Sustainable Development noted that development and nature conservation should work together, rather than be separated. In Agenda 21, the plan of action adopted by the conference, the delegates also acknowledged that conservation was as much a “bottom-up” as a “top-down” process and that successful conservation meant working with, rather than dictating to, communities.

The Australian Heritage Commission now provides a set of materials—based on the Burra Charter and the Australian Natural Heritage Charter—that integrates conservation planning for both natural and cultural values. The materials are aimed at introducing values-led planning to people who have to deal with the issues of balancing and effectively managing a range of values at a place. The Protecting Heritage Places Kit includes materials such as a trainers kit, a workbook, and a CD. The commission also has a Protecting Heritage Places Web site (www.heritage.gov.au/protecting.html) that presents a 10-step process for developing a plan to protect the important natural and cultural heritage elements of a site. As the Web site states, “This information is an important step in bringing the approaches to natural and cultural heritage conservation closer together.”

Nature conservation could probably benefit from the experience of site managers who have been taught by the conservation process not to make assumptions about value. In Australia, Canada, and the United States, heritage professionals have had to learn to work closely with indigenous and minority communities. As Sharon Sullivan, the former director of the Australian Heritage

Thornberry House, Manassas National Battlefield Park, in 1936 and 1965. Built in the 1840s—and one of only three surviving structures in existence since the two Civil War battles at Manassas—the house was altered significantly from its original form between the 1930s and 1960s. In assessing how to preserve the house, the U.S. National Park Service determined that the building’s greatest significance lay in its role as a shelter for wounded and dying Federal troops during the first battle of Manassas in July 1861. To this end, Thornberry House will be restored to its Civil War-era form and become an interpretive center for visitors. Photos: Courtesy Manassas National Battlefield Park, U.S. National Park Service.

Commission, has noted, “in most cases, the white Australian practitioner can have no way of really assessing the value of a site, except in European terms, unless there is a process of real consultation, and a genuine attempt to accept as equally valuable the views of another culture.”

In England, similar pressure for consultation has come from immigrants and their descendants who—from Roman times onward—have contributed to the development of English culture. Leading academic Professor Stuart Hall reminds heritage practitioners of their responsibility to recognize the diversity of England’s heritage; he says that “national heritage is a powerful source of meaning: those who can’t see themselves reflected in that mirror are therefore excluded.”

All of this means new ways of working for heritage practitioners. We have had to become facilitators rather than dictators. Site management planning has become a process of articulating rather than imposing value, of learning to stand back and listen to people.

The difference between the old and the new approaches can be seen by looking at the content list of any management plan. Does it assume that we know what matters and why—or is there a whole section that explores the values of the site? Is the document the work of one “expert,” or has there been an active consultation process? Is there a thread running through the document that connects everything back to significance?

A good example of a plan that evolved from the concerns of Aboriginal groups is the Kulpitjata Management Plan, compiled by the Anangu Rangers for an area containing important places to them, south of Uluru-Kata Tjuta National Park, in the Northern Territory, Australia. The plan was structured around seven emu footprints and sets out the traditional owners’ own ideas about how to look after the area. In this case, the role of the conservation adviser was simply to ask questions and facilitate discussion, rather than to dictate answers.

This approach—often called “conservation” or “value-led” planning to distinguish it from more traditional approaches to management planning—has spread around the world. In New Zealand, the heritage charter introduces ideas about the role of family and tribal groups in identity and defines an even stronger role for indigenous groups in decision making that goes beyond legal ownership, public interest, and academic research. The China Principles project—a collaboration of China’s State Administration for Cultural Heritage and the GCI, with the Australian Heritage Commission—is developing broad principles for use in China, based on the ideas in the Burra Charter. In the United States, the Rapid Ethnographic Assessment Process (REAP) provides a way of mapping local values which can be fed into management plans.

Conservation planning has been adopted in England, Scotland, and Ireland, where the vast majority of protected buildings and sites lie in the hands of traditional owners and where conservation, in the past, was seen as a conflictual process. Mary Hanna, architectural adviser at An Chomhairle Oidhreachta, the Heritage Council of Ireland, says, “Conservation planning has helped us to work much more closely with owners of historic buildings and local communities.”

Conflicting Values

What happens when values conflict? This is not as rare as it may seem. Indeed, most of the damage that happens to sites is not usually a result of deliberate mismanagement but, rather, arises from the need to reconcile different priorities.

Robben Island in South Africa was recently designated a World Heritage Site for its association with Nelson Mandela and his colleagues involved in the struggle against apartheid. As well as having a rich cultural history, the island is also a significant ecological and marine environment. Inevitably there are conflicts. For example, the local penguins often choose grave sites on the island as suitable nesting areas. Zulaiga Roussow, a social ecologist who coordinates the heritage training program on the island, says, “Ecologists and archaeologists need to learn to work together much better



Robben Island, near Cape Town, South Africa. Although best known as the former site of a maximum security prison for anti-apartheid activists, including Nelson Mandela, Robben Island is also a significant wildlife habitat, home to over 70 species of birds, including African penguins that have recently reestablished breeding on the island. The challenge for conservation professionals lies in managing the site in a way that addresses equally the island's natural and cultural values. *Photos: AFP Photo/Cape Argus (aerial); AFP Photo/Andrew Ingram—Cape Argus.*

if we are going to manage sites successfully. The landscape of Robben Island has both natural and cultural values, and we can't ignore one at the expense of another.”

So many management issues involve this type of juggling act—whether it's providing access to grand old houses for people in wheelchairs or finding ways of generating the funding needed for vital repairs by developing a site. There is no simple way of reconciling conflicting values in site management, but there are things that can help.

One way is to talk the same language. There are a large number of different professions and interests involved in managing heritage sites, and too often they use different terms. In dealing with a big iconic site—for example, Stonehenge, Chaco Canyon in the U.S. Southwest, or Grosse Île in Canada—it might not be unusual for an engineer, a planner, an archaeologist, an ethnographer, a landscape designer, a curator, an ecologist, and the local community to be involved in the process. The recent Australian Natural Heritage Charter represents a breakthrough in communication, because it uses some of the same concepts for ecology that cultural heritage specialists use, including the idea of conservation planning. Given that most places have more than one type of heritage, a common language and a common working framework are good first steps in reconciling conflicting values.

Impact assessment is another way of dealing with conflicting values. Almost everything we want to do on a cultural site—from erecting a new visitor center to managing vegetation—will have an impact on site values. Impact assessment enables you to explore what those impacts might be before making a decision. Obviously, if a new visitor center, for example, is going to be hugely damaging, then it may not be appropriate. But more often, by understanding the values associated with the site, ways of mitigating or reducing impact can be found.

How do we know whether we are preserving values effectively or not? One way of evaluating the success of what we do is through the idea of “commemorative integrity,” developed by Parks Canada. Commemorative integrity is based on the idea of the health and wholeness of a site and rests on three basic questions:

- Are the resources that represent its importance impaired or under threat?
- Have the reasons for the site’s designation been effectively communicated?
- Has the site’s heritage value been taken into account in decision making?

Commemorative integrity assessments are a very good way of monitoring value-led planning in the long term, and of ensuring that we are sustaining sites effectively.

Preserving for the Future

All of this may seem a long way from the practical business of repairing a roof or cutting the grass. But conservation is about handing on what we value to future generations, and that requires us to look not just at what we have but at what is happening to it. Site management planning lies at the heart of the conservation cycle, helping us to find out what matters and forcing us to look closely at what is happening to it. It is a process, not a recipe, which involves looking backward and looking forward. There is no point in fixing the roof if that dodgy-looking tree is going to fall on it tomorrow.

There is no single approach to site management planning, but what is common to many countries is a move toward a value-led approach that recognizes that caring for the important places requires experts to rethink their role. It means listening to, working with, involving, and, ultimately, empowering communities. It means managing, not stopping, change. For all its superficial familiarity to many older heritage professionals, a value-led approach to site management planning does require us to rethink some of our practices.

Of course, as Jeanne Marie Teutonico, associate director of the GCI, reminds us, there is a danger that the whole exercise can become an end in itself and not the means to an end. She says that the challenge is to “try to make sure that pre-project preparation stages are appropriate to the scale of the project’s complexities and values.”

In 1996, Australian historian Peter Read published a book called *Returning to Nothing: The Meaning of Lost Places*. In it he investigates what it means to different communities to lose a place, perhaps as a result of a natural disaster, a planning decision, or a change in economic fortunes. He reminds us not to “underestimate the effect which the loss of dead and dying places has on our own self-identity, mental well-being, and sense of belonging.” However we do it, good site management is, at the end of the day, about caring for places that matter to people in the best way that we can.

*Kate Clark is head of Historic Environment Management at English Heritage. She is the author of the recent book **Informed Conservation: Understanding Historic Buildings and Their Landscapes for Conservation.***

Building Consensus, Creating a Vision

A Discussion about Site Management Planning

The promotion of site management planning has long been a part of the Getty Conservation Institute's programmatic agenda. Past GCI work in this area has included presenting courses and workshops in site management and assisting in the development of management plans for sites in the field. The Institute is presently involved in site management activities at the Maya archaeological site of Joya de Cerén in El Salvador and at the Mogao grottoes in China.

To provide some perspective on the current challenges in the development and implementation of site management plans, we asked two specialists in the field to share their thoughts with us. Christina Cameron is director general of National Historic Sites at Parks Canada. Carolina Castellanos is an archaeological conservator who has worked closely with Mexico's Instituto Nacional de Antropología e Historia, with the GCI, and with others.

They spoke with Martha Demas and Françoise Descamps—senior project specialists with GCI Field Projects—and with Jeffrey Levin, editor of Conservation, The GCI Newsletter.

Martha Demas: *Let's start by asking the basic question of how each of you defines management planning.*

Christina Cameron: Management planning is the long-term vision that you set out for a site. Within it there are also short-term objectives. A management plan must be rooted in the values of the place and be created through a multidisciplinary team. The other essential element is that it is a public document. It is a commitment by those entrusted with looking after a site.

Carolina Castellanos: My definition is very similar. Management planning is an integrated participatory process, driven by significance. It also means trying to preserve a series of values that we have prioritized at this moment in time and that will certainly change as time evolves.

Françoise Descamps: *What would you say is the impact of local culture on the development and implementation of site management plans?*

Christina Cameron: I find it interesting that both ICOMOS and the World Heritage operational guidelines define management plans, and the fundamental elements are the same. One is the statement of significance. Also, almost all plans have a description of the resources and conservation strategies, as well as an approach for managing visitors. On the other hand, I think local cultures do influence that sort of template. "Significance" is often rooted in the local cultures, as are the methods of conservation, which can be traditional methods—not necessarily high science. Article 11 from the Nara Conference on Authenticity really speaks to this issue of significance and values, and I'll quote it: "It's not possible to base judgments of value and authenticity on fixed criteria. On the contrary, respect due to all cultures requires that cultural heritage must be considered and judged within the cultural context to which it belongs."

Carolina Castellanos: I agree that significance is reflected in every culture. It certainly defines and prioritizes the actions to be undertaken. And I also agree with Christina that there are essential components of management planning that can be universally applied. But I don't think planning is as much embedded in the Latin American context as it is in other places. That is reflected not only in cultural heritage but also in general policy development. There is no long-term vision. Plans tend to be very limited, with short-term objectives.

Jeffrey Levin: *Are you suggesting that for certain cultures, planning is inherently short term rather than long term?*

Carolina Castellanos: In Latin America, the concept of long-term planning is to some degree limited because of varied agendas and a dependency on parties in government, as well as short political terms. The idea of building for the future is certainly not embedded in the way cultural projects are handled.

Françoise Descamps: *So in those countries, how do you create sustainable plans?*

Carolina Castellanos: You need to go to a level of detail that you might not go to in other cases—such as approximating how much it will cost to manage a place in order to secure as much funding as possible. Also, there is no guarantee that the next political administration will have the expertise in-house to further the long-term objectives in the plan. The more precise and detailed the plans, the greater the chance that they will be continuously implemented.

Christina Cameron: In Canada, we've actually moved away from more detailed plans. For us, the issue is not so much change of political direction as it is lack of funds—like everywhere else. Our past plans sometimes were very detailed, but they were also taking us into areas we couldn't possibly afford.

Françoise Descamps: *So you start with a more general document.*

Christina Cameron: Yes, the management plan is really a visionary document and doesn't have a lot of hard commitment of expenditure. Saying that we are going to fix Building x or Building y this year, or that we are going to work on the exhibit or whatever—those things are part of our annual business plans which have a three-year projection. We've got some handle on what our funds are going to be over three years. We have no handle on what they are going to be over 10 years.

Martha Demas: *That's an interesting difference. Carolina, as I understand your point, you need the detail as a means of securing the continuity and commitment that wouldn't exist otherwise.*



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“ *In Canada,
we have a
cultural resource
management
policy with
five principles:
values,
public benefit,
understanding,
respect, and
integrity.* ”

— Christina
Cameron

Carolina Castellanos: Yes. Because of limited personnel in most institutions, annual action plans cannot be produced. The general visionary document gets shelved because there is no time or resources to put together a comprehensive action plan.

Françoise Descamps: *Clearly, if there is not detailed planning, then the significance and the value of the site are going to be compromised.*

Christina Cameron: Some plans don't get implemented if planners develop them in isolation. If experts from a foreign country sort of parachute in, do a plan, and leave, the plan hasn't got the buy-in from the site manager, the local authorities, and the stakeholders. So there is nothing to sustain it, and it goes on a shelf.

Jeffrey Levin: *And that is one of the arguments for including in the planning process those groups with an interest in the site—the stakeholders.*

Carolina Castellanos: Stakeholders are essential participants. In the case of the local community, it is important not only to understand their needs and how they value a site differently than the academic or scientific community—who are also stakeholders—but also to make them feel like owners of the plan, which can help guarantee the plan's sustainability. As owners of the plan, they will actively promote the raising of funds for the actions outlined by the plan. If people do not get involved in a project, then you don't have the political, social, and financial support for implementation. Frequently those stakeholders are the same ones who finance certain actions of the plan.

Martha Demas: *Let me play devil's advocate. As you bring in stakeholders, you begin to drag the process down, because people don't necessarily agree on the objectives or on the significance of the site. How do you strike a balance between various stakeholders' interests and moving the process ahead, so that you come up with a management plan that can actually be implemented?*

Christina Cameron: If you don't involve the stakeholders in the process of decision making, they will come at you afterward. It's up to us as the responsible authorities to set the context for discussion. The discussion isn't a free-for-all but takes place within a framework of principles. In Canada, we have a cultural resource management policy with five principles: *values, public benefit, understanding, respect, and integrity*. Those are the terms of reference for all of our public consultation regarding the management of cultural resources or sites. When the stakeholders understand that and think their way through it with you, they will agree that some of the ideas that come forward just can't be accommodated within that framework of principles.

Carolina Castellanos: Many times when we have problems with stakeholders, it is because we take for granted that people value the place the same way that we, as heritage professionals, do. Sometimes people are not even aware why a place is important in terms of historical or scientific significance. When you start talking in real terms about significance, it's really not that difficult for stakeholders to understand.

Martha Demas: *What are some of the methods that you've used for getting at the various perspectives of the site and its values?*

Carolina Castellanos: We first identify significance or values derived from the documentation phase, then talk about those values and confront them with the public's perceptions and values. For example, in a stakeholders meeting with the communities involved, people won't say that the social value of this place is x, y, and z. They come up with very simple statements like, "Well, I think this house looks like my grandfather's house. It looks like the house I live in today." We informally develop that idea more, saying, "Well, could that reflect continuity?" Then we take those ideas, put together a significance assessment, and disseminate that to see if people identify with it. That is the approach we used at the Joya de Cerén site in El Salvador. It was very interesting to talk about significance with people in the local communities—some of whom couldn't read or write—in a way that they could identify with. They came up with issues like, "Well, they planted the fields similar to the way we do it now." And then they'd link that to a particular interest they have around the site: "I would like tourists to come and see how I still plant the fields that way." Then we ascribed that as a value of the site.

Jeffrey Levin: *Christina, does a similar sort of mediation and educational process happen in Canada?*

Christina Cameron: We have a board of outside experts that advises the minister of Canadian heritage about what's of national significance. Our involvement is because of that recommendation, which we call "commemorative intent." From there, our process is similar to what Carolina described. We work on what we call a commemorative integrity statement. In order to accommodate the other values—coming at us from stakeholders—that don't have anything to do with the national significance identified by this board, we call those "other heritage values." We include them in the commemorative integrity statement, and we make commitments to protect those other values. So the process is quite similar in having a stakeholder meeting and drawing out different views.

Martha Demas: *What about changing values? We know that values change over time, and yet it's difficult to integrate that notion of change when one is trying to make long-term decisions about what should happen at a site.*

Christina Cameron: There are periodic reviews of plans that allow you to add values, but it argues in a way for the precautionary principle, which I consider good cultural resource management policy. A good cultural resource manager is sensitive to not destroying things. Now, if significant new values are added, you really are obliged to go back through the process.

Carolina Castellanos: I don't think any of us working in the field see plans as static. If a place changes in terms of its significance, then you go back into the process. For instance, at Joya de Cerén, if further excavation happens there, it may significantly change our interpretation of the place. It possibly could go from a little isolated village to a more complicated pre-Hispanic human settlement.

Christina Cameron: One striking, if simple, example is in Paris. It's a sculpture—a copy of the flame from the Statue of Liberty—that was given to the city in the mid-1980s. It happens to be sitting over the tunnel where Princess Diana was killed, and now it's basically a shrine to Diana. People leave flowers and her pictures there, and I'm sure that most people think it was erected for her. It's a very interesting appropriation of a symbol—and it works. But the original meaning has been lost. Now, if that were in a site, you'd want to continue the interpretation of the original commemorative gesture, but you'd have to add this other value.

Françoise Descamps: *And in order to deal with changing values, we shouldn't be intervening at a site in a way that can't be reversed later.*

Christina Cameron: That is good cultural resource management.

Martha Demas: *Carolina, I know you've dealt with one group of stakeholders a bit—archaeologists. What are some of the obstacles, if any, in dealing with archaeologists, and has their field changed as a result of the introduction of ideas of conservation and management?*

Carolina Castellanos: In my experience, one of the problems you frequently encounter is archaeologists and conservators saying, "Oh, I know what needs to be done, why do I need to plan?" They also can have a definite preconception of what can and cannot happen. At the site of Chan Chan in Peru, for example, there is a large area called a *huachaque*, which in pre-Hispanic times was devoted to agricultural use. One big decision was whether that area could be used for agriculture today, given the many social and economic issues around the place—and given that people were, in fact,



Jeffrey Levin

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— Carolina
Castellanos

farming on it. The archaeologists' first position was, "Are you out of your mind? That's archaeological soil." However, through the development of the plan and the long involvement of archaeologists with the communities around the place, they started to accept that there's no conflict in using this land under very specific regulations that consider the scientific significance of the area.

Jeffrey Levin: *Don't archaeologists also have a role in helping to interpret a site?*

Carolina Castellanos: Archaeologists have a responsibility to inform the public of what they did and to interpret what they found. I've been on archaeological digs and people just yell at you—"Hey, stop stealing the gold!" That's what people think you're doing. You have a responsibility—not only to the fabric, but also for disseminating information. I do think, however, that the more you get involved with archaeologists in the field, the more they recognize how the public appreciates and values a place—and that the public is not their enemy. If they inform the public, they will get an ally instead of an enemy. But they are sometimes the most difficult stakeholders in the planning process.

Françoise Descamps: *And not those who work in tourism?*

Carolina Castellanos: Most of the time, tourism people are misinformed. The more you work with them and they get information about a place, the easier it becomes to reconcile their needs. There are certainly big economic confrontations in terms of investment, but I also think that the more they get involved in the analysis of conditions, the more they recognize what is just not appropriate.

Christina Cameron: Also, the tourism industry has an enormous vested interest in the sustainability of the site.

Jeffrey Levin: *How much of a danger is there of tourism driving development? Or, as Carolina suggests, if tourism officials are better informed, do they begin to understand that the needs of a site may be in conflict with overdevelopment?*

Christina Cameron: For years, my organization saw the tourism industry as the enemy. It was their fault that our national parks were declining in ecological integrity and that some of our historical sites were overrun. Then we decided that this wasn't getting us very far, and we started working with the tourism industry. Now we have significant national and international partnerships, and a multi-pronged strategy. We sit in director positions on the product development side of the Canadian Tourism Commission, and we have influenced the Commission's mission statement so that words like *authenticity, sustainability, respect, and heritage* are in there. We have worked hard with tour operators and the National Tour Association. We have been working on guides' guides that tell

people bringing tours to our places what to expect, how to approach it, what are the fragile parts, and so on, so that they conduct themselves in an appropriate manner. We've also taken that message out through what used to be basically trade shows in Japan, Britain, and Germany. We try to market areas where we have lots of capacity and not enough visitors, spreading the load. One tour operator, American based, just gave us a sizable grant for a new visitor center at Grand-Pré, a national historic site in Nova Scotia, which is an Acadian site that a lot of Americans go to. He said, "For years I've taken people there, and I know you need a new visitor center. I am happy to contribute." He's created a philanthropic foundation through which he supports significant places that his company visits. You can turn tourism around, but you won't do it by ignoring it.

Carolina Castellanos: Any process driven by interests—be they tourism or political interests—can be dangerous. Part of planning for a place has to be constantly focusing on the benefits of heritage conservation for human development. Part of mediating and reconciling this process is always leading people back into that arena. I insist on the benefits of heritage conservation and management for human development.

Jeffrey Levin: *Could you amplify a bit on what those benefits are in terms of human development?*

Carolina Castellanos: Most of that is the general appropriation of a sense of identity, belonging, and well-being that comes when communities start feeling that a place belongs to them. In the case of Joya de Cerén, a strong emphasis is now placed on tradition and continuity. Today the communities feel a sense of pride in farming and working the land. Previously they felt that becoming an industrialized area was the only way to go. A clear benefit of the conservation of this place is providing more means for people to decide how they want to go about their lives.

Martha Demas: *What has always been problematic in my mind is how we can talk about values of sites and the benefits of these places for people in developing countries, where basic survival is what's most immediate. What I hear you saying is that there is spiritual nourishment that these sites can provide, giving people a sense of their identity and their place in the world.*

Carolina Castellanos: Certainly there is a spiritual appropriation that happens in these places. People want to feel proud of who they are. People also like to see precise economic things derived from places. If you open a new tourism route that covers part of a community, tourists will look at the houses and at the fields. Then that endorses the value of keeping that way of life—if people choose to do that. That's the other thing—I don't think we should dictate how these places should look. We don't want them to make them cultural

theme parks. It will be interesting to study those government policies that actually endorse and support traditional ways of life.

Christina Cameron: We have something similar in Canada, not so much in our mainstream sites but in our aboriginal sites. Some work we've been doing with our First Nations has validated, in a way, their history and their demand to present their history, giving them an opportunity to share that with a broader group of Canadians and tourists.

Françoise Descamps: *One thing that was very important in Joya de Cerén was that people really wanted to be dynamic in their own life without touching the site. They had interest in what the site could bring them—but they had an instinctive way to protect the site itself, too.*

Carolina Castellanos: Fostering a sense of identity, in the case of Joya, is significant, because El Salvador is recovering from a long civil war that split the nation. It is very interesting how they are reconstructing themselves and what role archaeological heritage plays—which is why they place such a strong emphasis on how their children are going to be educated. They say, “We are not going to be teaching them anymore that we're peripheral Maya. We are different people and should feel proud of who we are.” Joya de Cerén represents continuity and how we have come to be what we are nowadays as Salvadorans.

Christina Cameron: I can relate that to an experience I had this spring, when I went with the minister of Canadian heritage up to a community of 200 people at a place called Deline, which is on Great Bear Lake. The explorer Sir John Franklin wintered there one year, so the place has historic significance. But the site that we were recognizing was, in fact, a huge cultural landscape of 6,000 square kilometers. The people there cared so much that the government recognized the value of this place, not for Franklin but for the cultural values they attached to that land. Most of these people do not speak English or French. They speak “Slavey,” and their young chief, who spoke English, said, “All this time we've been trying to figure out where our place is in Canada, and this gesture has helped us to understand that we do have a place in this country.” The cultural landscape concept is helping bring a social identity and pride to communities.

Martha Demas: *Can we talk about the actual management plan itself? After you've gone through this process, you end up with a plan that reflects the decision making. Who is this plan addressed to? What should a management plan include?*

Christina Cameron: The focus is on the site. The person responsible for making sure the plan is implemented is the supervisor or superintendent of the site. But the audience is anybody who wants to do



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sustainable
management . . .*



— Christina
Cameron

something there. The plan informs all of the subsequent activities at the place—from events to exhibits to interpretative programs. The plan is where people go to analyze whether or not what they want to do is appropriate for the site. It should be simple and well illustrated. You can't get away without some "bureaucratese," because of the nature of the business. But the language should be as simple as possible.

Carolina Castellanos: In terms of the plan's content, you basically have your significance statement, why this place is important. Your general vision for that place is a critical element. Then you generally define the strategies, and you also set a framework for what can and cannot be done. That comes from the consensus of the different stakeholders.

Christina Cameron: You also need to state a general conservation philosophy. In 1993 I went to Angkor Wat, where there was no management plan. I was appalled to see the different archaeological projects. Nobody was in charge. I'm not a conservation specialist, but it was evident to me that there was a lot of destruction happening because there was no conservation policy or framework in place. That brings me to the problem I have with World Heritage—that they have not endorsed a set of conservation standards.

Martha Demas: *What, typically, is the impact of World Heritage designation on a site?*

Carolina Castellanos: World Heritage guidelines say that sites should have a management plan, but 90 percent do not have a plan at the time they are included in the list. The first thing that happens is that a site gets nominated. Then there's a vast promotion that a place was designated as a World Heritage site. Then they have a massive amount of tourism coming to the place without any plan to manage that tourism. So you have a negative impact in the first years. If they don't really produce a plan, then they hire an outside expert to produce a plan just to comply with the need to have a plan—though the plan is not, in reality, implemented. Unfortunately, in Latin America, being designated a World Heritage site does not bring about a new way to manage it effectively. You get experts coming and going, and they all produce reports, but instead of using that expertise to build a vision for the place, the reports just pile up.

Christina Cameron: I have sat on the World Heritage Committee, either as a committee member or as an observer, since 1986, and I'm not surprised by your comments. Often the nomination says there is a plan, but frequently I suspect it's done in a government office far from the site and doesn't have the buy-in of the site manager—or the operational infrastructure—to actually implement the plan. I agree that there is a revolving door of experts, and I see it in the

requests for funds from the World Heritage Fund. I'm one of the members who wants to see requests coming from the member states themselves, because that means they will insist on getting something out of it. Otherwise, it is an excuse for someone from another country to go on a trip, see a place, and write a report. I don't think the process is rooted in the commitment of the site manager. The question that I am often asked—and I don't have an answer for it—is "What does it mean in terms of managing, now that we're a World Heritage site?" Because World Heritage hasn't adopted a set of international conservation standards, we fall back on our own national conservation standards, which are different in different parts of the world. There's a real failure on the part of the World Heritage Committee and Convention not to have endorsed a set of standards that answer that question.

Jeffrey Levin: *The continuing theme that I see here is stakeholders. As you both describe what's missing in the World Heritage process, there is, once again, the need to involve the stakeholders.*

Carolina Castellanos: I know of one recent nomination where you had people working there, including the local government, saying, "Nobody asked us if we wanted to be a World Heritage site. We're not prepared to be a World Heritage site. We don't even have the capacity to manage the site now."

Christina Cameron: Only when you build a nomination with the kind of planning process that Carolina and I have been talking about—involving stakeholders and building a consensus around where the values lie—do you have a chance at sustainable management of the site's values.

Carolina Castellanos: I'm happy to say that in the case of the city of Trujillo in Peru—which I think is going to be nominated this year—they went through a participatory process, first deciding if they wanted to be a World Heritage site. They sat down and did a thorough analysis—do we think Trujillo merits being a World Heritage site? They decided, yes, it does, because we have these values. Now, they had a lot of problems putting together the plan. Managing an archaeological site is certainly not the same as managing a historical center. The interests around it and the uses around it are completely different. But the people of Trujillo managed to pull together a plan *before* the nomination was sent. The process did not happen in an office in Lima. It happened in Trujillo itself. The people there moved it forward. That guarantees at least more commitment to actually managing the place once it becomes a World Heritage site.

Christina Cameron: That's the way to go.



Heritage Management in Africa

By Webber Ndoro

FOR SOME TIME, cultural heritage management in Africa has been mainly concerned with the preservation and presentation of heritage sites from a technical point of view. The emphasis has been on the preservation of the architecturally spectacular places, such as the pyramids of Egypt and Sudan, the forts and castles of Ghana, and the stone monuments of Zimbabwe. Although heritage management systems in Africa are slowly changing, in most cases management focuses on the tangible elements of the heritage and overemphasizes the monumental and archaeological aspects.

There is a tendency to think that heritage management in Africa generally began with European colonization. However, the fact that the Europeans found so much heritage intact means that these sites survived because of some form of prior management. Obviously, places associated with religious practice and those in everyday use received more attention than abandoned sites. In Africa it is no coincidence that many national monuments are also rainmaking shrines—for example, Khami in Zimbabwe, Brandberg in Namibia, and Sukar in Nigeria. During the pre-colonial era, most places of cultural significance enjoyed protection, in the sense that no one was allowed into them without the sanction of religious leaders. Such places were sacred and protected by a series of taboos and restrictions. However, with colonization these places became important scientific sites. While scientific research made the sites accessible to a wider audience, it also led to their desecration and cultural debasement. Once areas were designated national parks or monuments, traditional rituals were prohibited.

Communities and Their Heritage

Since the time of European colonization in Africa, local communities have become increasingly alienated from their cultural heritage. Most legislative and administrative structures were set up during the colonial period and were aimed at limited interests. With the introduction of protective legislation, archaeological sites became government property. Government interest usually means modernization—and this has meant that heritage managers would not permit cultural or ritual ceremonies at the sites. In many instances, local communities were moved hundreds of kilometers away from their original homes; this displacement created a physical and spiritual distance between communities and their ancestral cultural landscapes and monuments. Early protective legislation was not founded on an approach to preserve the diverse African cultural landscape but was, rather, designed to protect a few sites that served the interest of the few. The transfer of ownership of cultural property to the government and the displacement of people in these areas meant that the local communities no longer had legal access to the sites.

The major problems with most efforts to preserve and present cultural heritage in Africa seem to emanate from a failure to understand fully the cultural significance of the heritage and to appreciate its value to local communities. Following independence, many African nations realized the value of the past in nation building and the need to restore cultural pride, which had been seriously eroded by colonialism. It is thus surprising that the interests of local communities are often still ignored at the expense of international guidelines and frames of operation. Although this situation is changing, it also appears that despite the attainment of independence, heritage management in Africa has tended to assume that local communities are irrelevant to the “scientific” methods of managing their own heritage.

The hill complex entrance to Khami National Monument in Bulawayo, Zimbabwe. Situated between the Zambezi and Limpopo Rivers, Khami, the capital of the Torwa state, prospered as a trading post and missionary stop from the mid-15th to mid-17th centuries. Chinese and Portuguese ceramics and Spanish silver have been found among Khami's granite walls. Today, vegetation damage, burrowing animals, and trespassers foraging for firewood and building stones threaten the site. *Photo: Webber Ndoro.*



But heritage management is not just the preservation of physical remains. It is a multifaceted concept that takes into account the landscape in which cultural property—both tangible and intangible—exists and the interests of all concerned groups. It also involves upholding all the values ascribed to the heritage by all interested and affected parties. Heritage management, particularly in Africa, therefore subsumes three main concepts:

- memories (individual, collective, cognitive, and culturally constituted processes);
- culture (actions, habits, text, music, rituals, events, material objects, monuments, structures, places, nature, and landscapes);
- cultural heritage (individual, as well as collectively defined memories and cultures produced as a result of deliberate sociopolitical processes).

The colonial experience and the introduction of international conventions from such organizations as UNESCO has had a strong influence on the way that heritage management has evolved. These tend to promote the idea of monuments, sites, or places as relics from the past with limited relevance to the present sociocultural environment. The practice of heritage management in Africa has, in the past, ignored the role of local communities or people in the process of managing cultural sites. This is not surprising given that most heritage managers are professionals (e.g., archaeologists, botanists, historians, and anthropologists) whose main concerns previously were “objects,” “artifacts,” “monuments,” and “specimens.” This in the end removes local people from the environs of such monuments as Kilwa Kisiwani (Tanzania), Brandberg (Namibia), Timbuktu (Mali), and Thulamela (South Africa). By isolating these monuments, we create buffer zones to exclude them from the local communities.

Designated monuments and sites are intricately intertwined with people's lives. They are part and parcel of a vibrant and dynamic cultural landscape. The cultural landscapes on which the monuments are situated are more than certain tangible physical aspects, such as architectural and archaeological remains.

In Africa, the landscape on which heritage sites exist can be viewed as part of the cosmology of a people. In most African societies, there is no distinction between nature and creator and no sharp separation between humanity and nature. Trees, mountains, rocks, forests, and animals are treated as part of human life. They, too, are supposed to have a soul. Thus the landscape provides for the interplay of the human and natural species in a shared environment. For example, in Ghana the sacred groves of Tali, which cover 25 square kilometers of dense forests, provide a catchment area that protects drinking sources and provides herbs for medicinal purposes. These groves and forests are protected through a system of taboos and customs provided by the custodianship of five villages. Thus it becomes difficult to separate nature from culture. The landscape is also a communal resource. In this sense, the focus on sites as cultural resources is artificial, as the use of this resource is intricately intertwined with the use and control of other resources, such as water, soil, forests, and grasslands.

Community Empowerment

The appropriate heritage vision for Africa recognizes the importance of the communal context and looks beyond the myopic focus on the site, artifact, or monument. The metaphysical or intangible aspects are of great importance, particularly if we are to understand the total cultural significance of these places. The Great Zimbabwe is regarded by many Zimbabweans as first and foremost a national shrine. It is also regarded by many African people around the world as a symbol of African identity. The local indigenous

The conical tower and stone outer walls of the Great Enclosure of Great Zimbabwe, the largest single ancient structure in sub-Saharan Africa. Great Zimbabwe, believed built by a Shona population between the 11th and 15th centuries, was an important trading center at its height. In the late 19th century, Europeans pillaged the site, and until Zimbabwe's independence in 1980, genuine archaeological scholarship about the site's history was censored by the government. Only recently has the sacred natural water fountain on the site been reopened and the local community permitted access to it. *Photos: Neville Agnew.*



communities, too, consider the place one of spiritual significance. But these communities have been denied access to it—initially because of the colonial practice and later because of the new heritage management system, both of which ignored the metaphysical aspects of the place.

Access to cultural property by local and indigenous communities is very important, and not only because the heritage is theirs. Such access also helps restore damaged self-confidence. For development projects to succeed, the communities concerned must be self-confident. This can be achieved once people reacquire a sense of ownership of their heritage and begin to be proud of their past.

The empowering of local communities, which can lead to the restoration of pride in local heritage, is a contentious issue in most parts of Africa. Empowerment means involving communities in the preservation of heritage sites in their locality. Involvement in such endeavors builds pride and helps them see the need for the continued survival of the heritage places. Unfortunately, community involvement in preservation is not usually sought. The excuse given is that this is a highly technical subject, best left to technocrats who know better.

One instance of local involvement in heritage management was at the Zimbabwe-type site of Manyikeni, located in south-central Mozambique. By 1978, some 400 people from the local communities had participated in fieldwork at the Manyikeni site. The next year, in an effort to make the archaeological remains more accessible to these local communities, a museum was opened at the site.

Another example is the restoration of the madzimbabwe-type stone monument at Thulamela in South Africa, occupied between 1400 and 1700. The local people who speak the Shona dialect and who make up part of the modern Venda community are directly linked to Thulamela. The Venda, who were moved from this area when the park was created, claim traditional ownership of this site

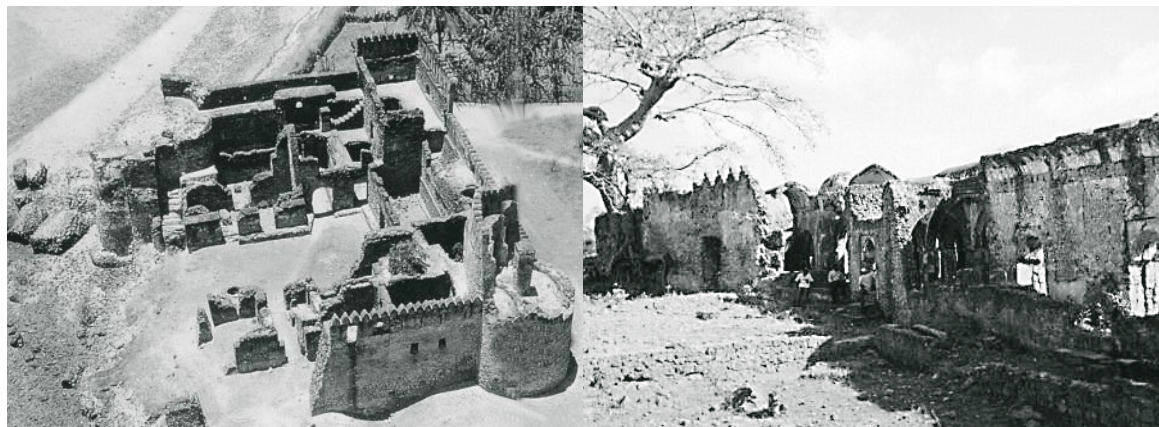
(although this ownership has been contested—apart from the Venda, the Tsonga, Shangaan, and Sotho also lived in the area). A restoration project to rehabilitate the stone ruins, begun in 1994, included systematic excavation around the collapsed stone walls in order to establish the general direction and foundation of the walled enclosures. After scrutiny of the wall styles, the enclosures were reconstructed by stonemasons. (The work at Thulamela was primarily archaeological research, and the reconstruction should therefore be considered an interpretation of what it could have been like.)

The program at Thulamela involved the Venda people in the implementation of the project and included negotiated decision-making processes regarding the long-term management of the site. The attraction of Thulamela was not just its stone walls (similar to the Great Zimbabwe) but also the gold-adorned skeletons discovered at the site during excavations in 1996. The cooperation between academic archaeologists and Venda chiefs in resolving sensitive issues relating to the excavation and rebuilding of remains at Thulamela was hailed in South Africa as a model of successful negotiations between indigenous peoples and the scientific community. The Venda people have taken immense pride in the excavations and in the restoration project. The opening of the site to the public affirms the complexity of indigenous culture in southern Africa and reclaims a significant chapter in Venda history.

Presentation of Heritage

It is ironic that the public most directly connected to the heritage has not been a primary audience for the presentation of monuments. Although there are some notable and promising moves to address the situation, such attempts are still in their infancy. Of significance has been the recently conducted ritual ceremony to open a sacred water fountain at the Great Zimbabwe monument.

An aerial view of Gereza Fort, Kilwa Kisiwani, off the coast of Tanzania, and an exterior view of the Great Mosque of Kilwa, one of the oldest monuments on the island. Founded in the late 10th century by settlers from Arabia and Iran, Kilwa Kisiwani was an important commercial center along the East African coast until the 16th century. The proposed conservation and management plan for the island seeks to clean and restore the decaying sites; this could involve empowering the local population and authorities to become custodians of the heritage through participation in management planning and training. *Photos: © World Monuments Fund (aerial) and Webber Ndoro.*



The sacred natural water fountain had been closed and sealed with concrete in the 1950s. This action did not please the neighboring communities because they regarded the fountain as a gift from the ancestors, particularly during drought years. In 2000, the National Museums and Monuments of Zimbabwe sponsored a ritual ceremony to reopen the fountain and allowed the local community access to the site.

However, in addition to providing local access to the monument to perform rituals and perhaps to make use of some resources, attempts must also be made to communicate the professional work of archaeologists and conservators. Their work must be presented in various ways in order to reach the different groups with an interest in the heritage. While educational efforts take time to yield results, such efforts are the only way of ensuring that present and future generations play a part in managing their own heritage. For instance, the historic site of Fort Jesus in Mombasa, Kenya, played an important role in the lives of the Swahilis in the town. Yet while the inhabitants have their own stories about the place, the story presented in the museum is primarily one of Portuguese and British conquests. Thus it is not surprising that many local inhabitants do not find a visit to the museum interesting.

In the final analysis, it should be realized that the long-term survival of heritage sites in Africa must be based on a management ethos that arises from the local socioenvironment. The oral traditions, myths, and legends that Western scholars had previously despised have to find their way into the exhibitions, displays, and general presentations. Such a practice serves not just the local communities but also the foreign visitor, who is genuinely interested in the culture of the area, for it creates a visitor experience that is uniquely African. It also helps create the contextual framework in which to interpret the cultural heritage. The incorporation of indigenous values and views into the way archaeologists, museums, and educational institutions present the past would also enrich

academic discourse on the presented heritage. The preservation of heritage must incorporate methods that make it easier for schools and local communities to utilize the resource.

Thus, a strategy to develop the heritage industry in Africa should adopt a code of practice that reconciles the needs of the heritage and its environment with those of the general public. The future of conservation and heritage management in most African countries will depend on how much this management is viewed as enhancing the life and development of the area. Heritage programs should also be integrated with general development issues. Adopting a purely academic view toward heritage places will, in the long run, lead to neglect of the heritage and ensure that both the local community and the policy makers ignore its management. It will diminish funding for heritage management projects, which will be given low priority by central governments, because they fail to provide tangible and meaningful benefits for the development of the country.

By reconciling the various cultural values of places, we begin to address some of the problems of giving local communities and the public in general access to and a pride in the past. It can also be argued that for local communities to begin to participate in any economic and democratic development in the present world, they first must be proud of themselves and of their heritage.

Webber Ndoro, a member of the archaeology faculty at the University of Zimbabwe, has worked on a number of heritage sites throughout Africa. He serves on the editorial advisory board of Conservation and Management of Archaeological Sites.

THE LATIN AMERICAN CONSORTIUM

By Kathleen Dardes

THIS OCTOBER, the Latin American Consortium marked its fourth anniversary and, with this milestone, began an important new phase in its development.

The Consortium, organized by the Getty Conservation Institute, is a network of preventive conservation educators and serves as a framework for various cooperative initiatives. These include “train-the-trainer” workshops, the pooling of didactic materials, and exchanging of advice and information.

During the Consortium’s formative years, the GCI provided opportunities for the project members to meet, hold teaching workshops, and undertake other activities relevant to the project’s objectives. To date, the Consortium has organized two workshops for teachers—one on emergency preparedness, the other on the environmental issues of museum buildings and their collections—and has created didactic materials for use by its members. To facilitate the Consortium’s work, the GCI also created a project Web site (www.laconsorcio.org), which now serves as an essential vehicle for sharing information and materials.

This year, the GCI—which remains an active member of the Consortium—is passing the management of the project, including its Web site, over to Professor Luiz Souza, the program coordinator of the Graduate Studies Program in Visual Arts of the School of Fine Arts at Brazil’s Federal University of Minas Gerais (UFMG). Souza and UFMG, strong advocates of the Consortium since its beginning, most recently provided the venue for the latest workshop for conservation educators. UFMG has also offered the project the technical support it requires as it evolves and develops roots within the region.

Participants take part in a small group exercise during the workshop on museum buildings and their collections at the Centro de Conservação e Restauração de Bens Culturais Móveis (CECOR), Federal University of Minas Gerais, Brazil. The workshop, designed for teachers of preventive conservation, was a testing ground for new approaches to teaching and resource sharing. *Photo: Luiz Souza.*



The Consortium’s Development— and What We Learned

Collaborations, increasingly prevalent in academic fields, are especially important in areas where educational resources are hard to access. In the pre-Internet world, a project of the size and scope of the Consortium would have been impossible. But today’s electronic technology is creating opportunities for broader educational communication and cooperation, and recent years have witnessed some exciting experimentation and applications.

Nevertheless, technology-assisted education projects demand carefully defined goals and planning, as well as access to the right experts and models. At the GCI, we recognized that pulling together a collaborative community of educators with specific objectives and a broad agenda over a large geographic region would not be a straightforward process. For this reason, we sought advice from educators and searched the broader education field for possible models and inspiration.

As part of that search, we looked at the way Web-based academic collaborations and communities actually operated; how faculty, researchers, and students were using the Web to support teaching and learning; and how universities were preparing faculty to make the transition to different teaching approaches utilizing new technology.

Designing a Web site to support the specific objectives and activities of the project was a particular challenge—in part because we wanted the site to be more than just a place to post information. Its real purpose was to serve as both a resource center and a workplace for members—functions that needed to be reflected in its design. An examination of a range of Web sites developed by and for universities within the United States assisted in the evolution of our own site by showing us the different ways educators were using electronic technology for teaching and learning. We were able to adapt some of the best practices to our own work.

Our research not only examined Web pages created to support university-level course work but also looked at online resource centers for faculty (such as Dartmouth College's Web teaching site, www.dartmouth.edu/~webteach/index.html) and didactic materials "cooperatives" (such as the Electronic Hallway [www.hallway.org/], a resource for teachers of public administration and policy). We integrated the best of what we learned into the design of the project Web site, whose features now include a library of downloadable teaching materials (print and visuals) and "course pages" designed to support the preparation for and teaching of each of the workshops. Research into how teaching institutions were safeguarding copyrighted online course materials helped us establish a system for making our teaching resources available while addressing intellectual property concerns.

The Buildings and Collections Workshop

In addition to helping guide the design of the Web site, our research informed many of the working strategies of the Consortium itself, as we applied some of the best ideas for academic collaboration that we encountered into the work of preparing and delivering the workshops. The project's most recent workshop, "Museum Buildings and Their Collections"—which took place at UFMG in May 2001—became a testing ground for new approaches to teaching and resource sharing.

As with the Consortium's previous workshop on emergency planning, the workshop on buildings and collections was intended for either full- or part-time teachers who were affiliated with universities—or, in some cases, with museums or heritage organizations. Participants came from Argentina, Brazil, Colombia, and

Cuba. The workshop instructors included May Cassar of the Center for Sustainable Heritage at University College London, Kathleen Dardes of the GCI, Michael Henry of Watson and Henry Architects/Engineers of New Jersey, Griselda Pinheiro Klüppel of the Federal University of Bahia in Brazil, Franciza Toledo of the GCI, and Luiz Souza of UFMG.

The objectives of the workshop were to: (1) survey current research, thinking, and practical approaches for addressing the environmental issues of collections and the buildings housing them; (2) highlight interdisciplinary strategies for appropriate and sustainable environmental conditions; and (3) present educational strategies and materials that workshop participants could apply in their own training programs. In developing the workshop, the instructors, who worked in teams, considered how to make participants deal with the environmental issues of collections and buildings—both as conservation practitioners and as teachers.

The complete set of teaching materials prepared for the workshop was uploaded to the Consortium's Web site. These materials included a session outline that described the learning objectives, content, and teaching strategies for the session; a technical note presenting the key points of the topic; and PowerPoint teaching slides. An online gallery of images completed the set. Added to these materials were related technical notes and teaching materials from previous preventive conservation courses offered by the GCI and links to other relevant online literature and bibliographies. Thus, a complete "course pack" was created of teaching materials drawn from a variety of sources.

These materials are now part of the Consortium's permanent teaching resources that project members can download from the Web site and use in their own teaching. According to Luiz Souza, "the Consortium has had a great impact on our graduate studies



Workshop instructors May Cassar (left) and Michael Henry (right) lead participants in discussion. The instructors, in developing the workshop sessions, sought to encourage participants to address environmental issues of collections and buildings, both as conservation practitioners and as teachers. *Photo: Luiz Souza.*

The workshop emphasized problem-based learning. Here, participants take part in a role-playing exercise that focused on conflict resolution. Photo: Luiz Souza.



program in visual arts here at UFMG. In our recently established master's program in visual arts, the students can follow specific study topics in conservation, in an integrated way, involving the conservation issues of museum buildings and collections. The Consortium's teaching materials have been an important resource in this program."

The Future

While the main aim of the Latin American Consortium is to support the development of preventive conservation education in Latin America, one of the most useful outcomes has been uncovering the wealth of ideas and information on new developments within the larger arena of professional education. While without a doubt new technology is driving many of the changes occurring within higher education, the most significant work currently being done clearly serves older values and traditions within academia. Openness and collegiality are characteristics of many of the best academic projects uncovered by the project's research. The participants of these projects show a willingness to share and collaborate and, in so doing, to enhance a larger community of educators. Nowhere is this openness and academic cooperation more dramatic than in the announcement by the Massachusetts Institute of Technology in April 2001 that it would make most of its course materials freely available on the Web to other educators (web.mit.edu/ocw/). This extraordinary initiative is not just a model for dissemination of teaching resources in the age of the Internet; it is also, clearly, a challenge to other educational institutions to do likewise.

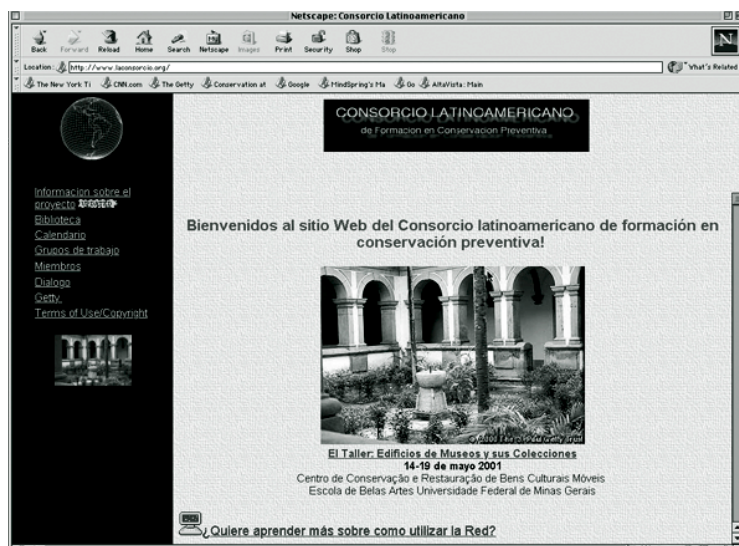
As a result of the research and activities associated with the Consortium, the GCI has tested new ideas and applications, learned what is achievable, and considered ways that conservation education can share in the opportunities that the broader education field now offers.

During the next year, the Institute will undertake a feasibility study to determine the degree of interest among other conservation educators outside of Latin America in a greater exchange and sharing of didactic resources. This study will also present several possible educational models that may be adapted to the needs of conservation educators. The Institute will explore how conservation educators can gain easier access to teaching materials, courseware, image databanks, cooperative projects, and Web sites for specific courses within conservation and related disciplines.

A number of conservation educators who are already integrating the Internet into their teaching have agreed to take part in this study, among them May Cassar of the Center for Sustainable Heritage at University College London. "My participation in the Consortium came at a formative time when I was thinking about how and why the traditional approach to teaching conservation needed revitalization—and what could provide that vitality," she stated. "With the speed and range of communication and access to a whole range of resources that the Web makes possible, integrating new technologies into conservation education—in my case, preventive conservation, which so closely depends on other professionals—is an obvious step to take."

The GCI's feasibility study will test the broader application of the ideas and lessons that are a result of our work with the Consortium. But it will also explore the thoughtful ideas that other educators have about the types of resources, exchanges, and collaborations that can enhance the future of conservation education, increasing its accessibility in ways not possible until now.

Kathleen Dardes is a senior project specialist with the GCI and the Institute's project manager for the Latin American Consortium.



The home page of the Latin American Consortium's Web site, which serves as both a resource center and workplace for members. In addition to containing "course pages" for each of the Consortium workshops, the site holds permanent teaching resources that members can download and adapt in their own teaching.

L. A. Historic Resources Survey Assessment

The Getty Conservation Institute has completed a study that examines the potential for a comprehensive survey of the historic resources of Los Angeles and outlines steps to implement such a survey. The six-month study—which was prepared by Kathryn Welch Howe, an expert in historic preservation—examined current survey practices in Los Angeles, reviewed comparable experiences in other cities nationally, and developed a framework to consider the challenges and opportunities associated with a citywide survey. It also included an assessment of the Getty’s own potential role in such a project.



Los Angeles City Hall, dedicated April 26, 1928. Seismic retrofitting and restoration of this historic city landmark was completed in fall 2001. *Photo: Jeffrey Levin.*

The Getty’s interest in a Los Angeles historic resources survey reflects its long-term commitment to the city that is its home. Over the past 15 years, the Getty—through its Preserve L.A. grant initiative, the Save America’s Treasures Preservation Planning Fund, and a range of internships, grants, and educational initiatives—has supported a number of organizations and projects working to preserve the rich, diverse heritage of Los Angeles. This experience has demonstrated that Los Angeles has a wealth of resources that are unrecognized, underutilized, and frequently threatened; there are no systematic mechanisms to identify significant resources and to anticipate their preservation and reuse. A comprehensive survey could facilitate the critical connection between research and conservation, which is essential in establishing a property’s significance and in guiding preservation efforts.

The Los Angeles Historic Resources Survey Assessment study concluded that comprehensive identification of the city’s historic and cultural resources would present compelling community, cultural, and economic opportunities. There are local preservation and investment initiatives that would be reinforced and strengthened by a citywide survey and preservation program. A well-developed survey could play an important role in building civic pride and appreciation of the city’s historic and architectural heritage and could significantly contribute to neighborhood conservation efforts and community development. A meeting involving community leaders in Los Angeles will be convened in early 2002 to discuss the study’s findings and to identify next steps.

At that time, a summary of the report will be posted in the PDF Publications section within the Conservation section of the Getty Web site:

getty.edu/conservation/resources/reports.html

Last Judgment Mosaic Symposium



St. Vitus Cathedral, in the heart of Prague Castle. Photo: Guillermo Aldana.

Earlier this year, the Getty Conservation Institute coorganized an international symposium dedicated to advances in art historical and art conservation research related to the newly conserved and restored *Last Judgment* mosaic of St. Vitus Cathedral in Prague. The symposium—held June 12–15, 2001, and attended by almost 100 conservators, art historians, cultural heritage specialists, and conservation scientists—was hosted by the partners of the mosaic conservation project: the Office of the President of the Czech Republic, the Prague Castle Administration, and the GCI.

The symposium took place in the Renaissance ballroom of Prague Castle, with participants from Austria, Cyprus, the Czech Republic, France, Germany, Italy, Switzerland, and the United States. The main goal of the symposium was to review the art conservation, scientific, and art historical research conducted during the mosaic's conservation and restoration (which lasted from 1992 to 2000), as well as research related to *The Last Judgment* mosaic conducted independently around the world. The symposium program provided an opportunity for a vigorous exchange of information between art historians and art conservation specialists.

The art historical lectures covered a broad spectrum of topics, including the iconography of *The Last Judgment* mosaic; the architectural concept of the Golden Gate of St. Vitus Cathedral; the relationship between the mosaic and Bohemian illumi-

nated manuscripts and panel paintings; and a comparison of *The Last Judgment* mosaic with other medieval mosaics and objects in Europe.

Art conservation and scientific lectures focused on the history of past conservation treatments of the mosaic; scientific research conducted during the conservation project; environmental studies in the vicinity of the mosaic; development and testing of the protective coating for the mosaic; cleaning of surface corrosion products prior to protective coating application; the conservation treatment itself; conservation documentation during the project; the post-treatment monitoring of the conservation treatment; and maintenance of the mosaic.

The symposium participants also had a chance to inspect and study the painted copy of the mosaic produced prior to the detachment of the mosaic in the 1880s. The electronic form of the conservation documentation was also demonstrated.

During a summary session of the symposium, the discussion covered the current state of knowledge on different aspects of the mosaic, as well as existing gaps in crucial knowledge and the directions for the future research needed to fill these gaps.

A field trip during the symposium introduced participants to St. Vitus Cathedral and its treasures, as well as to other major conservation efforts at Prague Castle.

Glen R. Cass

Professor Glen R. Cass—whose contributions to our understanding of the indoor concentrations of air pollutants in museums and archives were seminal to preventive conservation science—passed away from cancer in July 2001 in North Carolina. He was 54.

Cass was a respected and prolific research collaborator of the Getty Conservation Institute. His interests spanned a wide range of related topics in environmental engineering, and he had more than 200 published articles, conference proceedings, book chapters, and technical reports to his credit.

Cass did extensive research for the GCI, including studies to determine which artists' colorants are subject to fading by gaseous pollutants like ozone. He also conducted many studies on air pollutant intrusion into historic sites and into museums and other facilities that house artwork.

In China, he helped the Institute design computer-based models that simulated the airflow into the Yungang grottoes, a collection of man-made cave temples, dating from the fifth century, that hold more than 50,000 stone carvings. The grottoes are situated in one of China's largest coal-mining regions, and Cass's work contributed to the design of filtration systems and appropriate ventilation rates for reducing air pollution within the grottoes.

Copper and Bronze in Art

Corrosion, Colorants, Conservation

By David A. Scott

Cass was a member of the U.S. Environmental Protection Agency's advisory committee on Ozone, Particulate Matter, and Regional Haze Implementation Programs, and he formerly served on the EPA's Clean Air Scientific Advisory Committee. He also served on advisory panels for the National Research Council, the Lovelace Respiratory Research Institute, the Center on Environmental Health Sciences at MIT, the Universities Corporation for Atmospheric Research, and the South Coast Air Quality Management District.



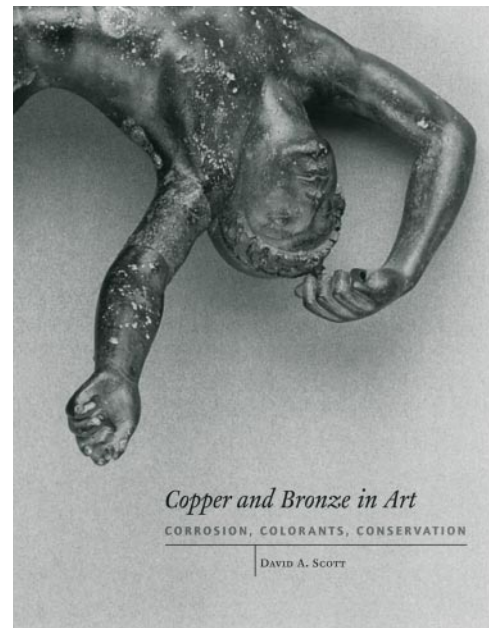
Roland Tseng

Pigments, corrosion products, and minerals are usually considered separately, either as painting materials or as the deterioration products of metals, even though they are often the same compounds. This review of 190 years of literature on copper and its alloys integrates that information across a broad spectrum of interests that are all too frequently compartmentalized. The author discusses the various environmental conditions to which copper alloy objects may be exposed—including burial, outdoor, and indoor museum environments—and the methods used to conserve them. The book also includes information on ancient and historical technologies, the nature of patina as it pertains to copper and bronze, and the use of copper corrosion materials as pigments.

Chapters are organized primarily by chemical corrosion products and include such topics as early technologies, copper chlorides and bronze disease, the chemistry and history of turquoise, Egyptian blue and other synthetic copper silicates, the organic salts of copper in bronze corrosion, and bronze patinas. A detailed survey of conservation treatments for bronze objects is also provided. Four appendixes cover copper and bronze chemistry, replication experiments for early pigment recipes, a list of copper minerals and corrosion products, and x-ray diffraction studies.

David A. Scott is a senior scientist at the Getty Conservation Institute and head of the GCI Museum Research Laboratory. His publications include *Ancient and Historic Metals* and *Metallography and Microstructure of Ancient and Historic Metals*.

532 pages, 7½ x 10 inches
118 color and 19 b/w illustrations, 38 charts
ISBN 0-89236-638-9, cloth, \$70.00



GCI Graduate Interns

In September 2001, the GCI welcomed three Getty Graduate Interns to the Institute as part of the Getty Graduate Internship Program. This year's interns are Gabriella Caballero Lopez, Francesca Casadio, and Satoko Tanimoto.

The internship program is designed to provide professional-level experience to students intending to pursue careers in art museums and related fields of the visual arts, humanities, and sciences. By offering interns the opportunity to participate in significant projects under the guidance of an experienced mentor, the program helps to develop skills and understanding of the profession's standards and best practices. While at the Institute, the interns spend a year receiving training in specialized areas from staff members.

Gabriella Caballero Lopez is working in site management planning, participating in the review and completion of management plan documents for the site of Joya de Cerén. In addition, she is involved in the preparation, planning, and completion of field campaigns to Joya de Cerén and Copán. Caballero received a bachelor's degree in architecture from Morelos State University, Morelos, Mexico, and is completing a master's degree in the restoration of historical monuments at the National School of Conservation and Restoration, part of Mexico's Instituto Nacional de Antropología e Historia.

Francesca Casadio is completing her

Ph.D. in chemistry from the University of Milan, Italy, where she conducted research on the impregnation behavior and performances of synthetic polymers used for the preservation of historic buildings. Working with the team of the Preservation of Lime Mortars and Plasters project, she is involved in the design and interpretation of laboratory tests to evaluate the properties of mortars or plasters formulated with a variety of processing procedures and additives, in order to identify possible repair or replacement materials for the conservation of historic structures.

Satoko Tanimoto, working in the GCI Museum Research Laboratory, is conducting a technical study of pigments in illuminated manuscripts, in collaboration with the Getty Museum's manuscript conservation department. She is also undertaking a technical study of Renaissance bronzes and a study of ancient and historic metallographic information relating to silver and its alloys. Tanimoto completed her master's degree in environmental science and management at the University of San Francisco and received a bachelor's degree in pharmacy from Kobe Pharmaceutical University in Kobe, Japan.

The Getty Graduate Internship Program offers full-time paid internships for graduate students currently enrolled in a graduate course of study leading to an advanced degree or for students who have recently completed a graduate degree. Further information on the Getty Graduate Internships, including a list of internships offered, can be found on the Getty Web site at:

getty.edu/about/opportunities/intern.html

Information is also available by contacting:

The J. Paul Getty Museum
Education Department
Getty Graduate Internships
1200 Getty Center Drive, Suite 1000
Los Angeles, CA 90049-1687
Tel. 310 440-7156
interns@getty.edu

Jeanne Marie Teutonico

Associate Director



Dennis Keeley

David Carson

Research Lab Associate



Dennis Keeley

Jeanne Marie Teutonico is the associate director of the GCI, where her responsibilities include managing the Science and Field Projects departments.

She was raised in suburban Long Island, New York, where her father worked in materials research and her mother was a nurse and later a teacher. Both parents were music lovers—her father played piano, her mother sang—and Jeanne Marie followed in their footsteps from age seven. At Princeton University, she intended to study mathematics, then toyed with music before turning to art history and literature. After her second year, she traveled to Europe, first living and working in London, then combining

the grand tour with a visit to her grandmother's family in the Italian Dolomites.

Returning to Princeton a year later, she took Professor David Coffin's course on Renaissance architecture, which sparked a lifelong interest in architectural history. After graduating with a degree in art history, she considered architecture school but instead went on to earn an M.Sc. in historic preservation from Columbia University.

Her life took a decisive turn in 1982, when she won a scholarship to attend the Architectural Conservation Course at the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) in Rome

and, subsequently, a research fellowship with Dr. Giorgio Torraca to work on the development of grouts for wall paintings conservation. In 1983 she joined the ICCROM staff, where she was instrumental in developing the laboratory curriculum for the architectural conservation course and responsible for research and technical advice on building materials conservation.

In 1992 Jeanne Marie moved to London after marrying John Fidler, head of Building Conservation at English Heritage. Following several years as a consultant, which included work on a UNESCO project in Zanzibar, she joined English Heritage as senior architectural conservator. There she designed and

managed a program in building material science that included extensive mortars research, and she created a publication series to disseminate results. She also provided technical advice on various conservation projects, including those at Hadrian's Wall and Salisbury Cathedral.

While she did not lack challenges at English Heritage, Jeanne Marie was ready to return to an international environment and welcomed the opportunity to join the GCI in 1999. She enjoys her more strategic role in advancing the conservation work of the Institute, but is committed to maintaining personal involvement in research, fieldwork, and publications.

David Carson is a research lab associate with the Institute's Science department, working primarily on the analysis of inorganic building materials.

He grew up in the small town of Petaluma, north of San Francisco. His mother was a computer teacher in the local schools, and his father was a draftsman, first for construction companies and later for an oil refinery. In high school David displayed an aptitude for chemistry and physics, but his greater interest lay in playing the saxophone in the school's jazz and marching bands. When he moved on to Santa Rosa Junior College, he also took up the bass guitar and performed in a rock band,

as well as in the orchestra for Santa Rosa's Summer Repertory Theatre.

After receiving his associate of arts degree, he attended Sonoma State for a year before transferring to California State University, Northridge (CSUN), where he majored in chemistry. While in school, he took a job with U.S. Borax, where he evaluated the quality of materials being used in product production. The work, using advanced instrumentation, gave him plenty of laboratory time doing analytical chemistry. This experience made clear to him how much he enjoyed working in materials analysis.

The first time that he heard of the GCI was at his

graduation ceremony from the CSUN College of Science and Mathematics—GCI scientist Cecily Grzywacz gave the commencement address. A few weeks later, an ad for a research assistant position at the GCI caught David's attention, and he applied for the job. He joined the Institute's staff later that year. In 2000 he was promoted to a research lab associate.

His primary responsibilities today include general analysis of inorganic material using the Institute's environmental scanning electron microscope (ESEM); he has been particularly involved in the lime mortars and plasters project and in the characterization

of stone from the Maya site of Copán. In addition, he conducts the primary training on the operation of the ESEM for other scientists and for GCI interns. He also has the opportunity to work directly with Getty Museum conservators, providing them with analytic information they need for their work. Another aspect of his responsibilities that he particularly enjoys is imaging—overlapping data on visual media, such as time-lapse video.

In his spare time, David is beginning work on an interdisciplinary master's degree in chemistry and geology—and performing with a band called Rhyme & Reason.

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