

colours, materials and symbols related to the Indian aesthetic. In this context the Potomac River plays a particularly important role.

All of the presentations are aimed to the wisdom of and traditional knowledge of cosmology, philosophy, the structure of the Universe and the spiritual relationships between the mankind and the nature. All of these metaphors give views to the insight of the life of the indigenous people. Besides, it shows the equal value of the cultures of the world.

At present the museum has – according “ICOM Code of Ethics for Museums” and all of those rules – really an important task particularly in order to develop its educational function and the inter-action with all the groups of our world-wide society. Museum Ethics is one of the most significant tools to deal with all of other the tasks and functions of a Museum.

Hildegard K. Vieregg

WORLD HERITAGE AND EDUCATION PERSPECTIVES FOR THE FUTURE

Are we now in a “Multiversum” – instead of a “Universum”? This is an important question in the book “Science” of the “Frankfurter Allgemeine Sonntagszeitung”, published on March 23, 2014¹. This is also the problem when we consider the development of Museums and World Heritage Sites concerning educational intentions. The laws and conditions have changed rapidly, the so-called Universum has enlarged to a “Multi-Universal”, the signals which come from the traditional museum have to be explained in a contemporary way and the recent observations show us on the one hand all of the issues related to Museums and Heritage Sites as an integral source, and on the other hand we should use them for new perspectives. Nevertheless, let’s start with the History of the World Heritage Concept.

The creation of a list with the “Seven Wonders of the World” in the ancient world is not very difficult. These were distinguished constructions or Works of Art which spread a great majesty. The Pyramids of Egypt, the Hanging Gardens of Babylon, the Temple of Artemis in Ephesus, the religious symbol of the Olympic Zeus created by the famous master of sculpture, the great Phidias, the Mausoleum of Halikarnassos, the Colossus of Rhodos and the Lighthouse on the Island of Patras. Those involved the so-called “Magic Seven”, apparently the most important buildings in the ancient times. Further periods added other Wonders of the World – as for example the Colosseum in Rome/Italy or the Hagia Sophia in Istanbul/Turkey.

The first of these Wonders of the World has been existed than almost five thousands of years. It is the pyramids of Gizeh in Egypt. Particularly the Pyramids are until now the eminent criterion for a “Wonder of the World”².

The Declaration of UNESCO World Heritage Sites – is a kind of continuation of this early sites related to both cultural and natural heritage. History of the World Heritage Concept and the UNESCO-Conventions

The term “Cultural Heritage” dates back to Henri-Baptiste Grégoire (1787-1831), bishop of Blois in France. After the French Revolution he accused 1794 in an essay the damaging and destruction of works of art. Already since 1798 the term “cultural heritage” was included in a questionnaire of the Académie française.

The World Heritage focused on UNESCO World Heritage Sites has its manifestation in the uniqueness as an exceptional Site of Culture or Nature. This must be linked to the Memory of the

¹ Von Rauchhaupt, Ulf: „Sind wir nun im Multiversum? In: Frankfurter Allgemeine Sonntagszeitung. Wissenschaft. 23. März 2014. Seite 51.

² Khuon, Ernst von: Die Sieben Weltwunder. Stuttgart/Zürich/Wien 1969. pp.6-7.

World. Its exemplary function is the knowledge of the consciousness of the World and a kind of pedagogy that includes both the authentic place and the natural environment into education.

The authentic site plays a key-role. Already in the late 19th century John Ruskin and William Morris involved authentic sites in their strategies for research and education. Following Morris we can ascertain a total reform of life and the humanistic values of the civilized World by the Arts. A contemporary approach should be expanded concerning the democratization of culture – related to all groups of society. John Ruskin (1819-1900), social philosopher, author, critic of the arts and professor for art history in Oxford/Great Britain developed a kind of “social-ethics” and provided great influence to the life of art in his epoch. He was convinced from the idea that the arts should never be important by themselves. Much more the art should be a “mediator” in order to be an embellishment and an enhancement for the life of everybody³. William Morris (1834-1896) was convinced from the idea to influence the people by a practical influence and a changing perception of the arts, at all. He saw the relationship between the industrialization, the crisis in the social life, the sense for the arts and the aesthetics. He intended a reform in the arts and the social issues, the humanization of the civilized world and the development of museums and other cultural sites⁴. During the 20th century sciences, technologies and mass-communication have likewise supported the global connections linking values of humanity as a whole. All of these notions of globalism concern and affect museums and challenge the creativity of museum experts.

In May 1954 – 160 years later – the so-called Hague-Convention for the Protection of Cultural Property in the Event of Armed Conflict was codified. It was intended to the protection of cultural heritage in general, particularly on the circumstances of wars and international conflicts. In its preamble the Hague Convention says that each damage of cultural property concerning single groups of population at the same time means a destruction of the cultural heritage of the whole mankind. “Damage to cultural property, belonging to any people whatsoever, means damage to the cultural heritage of all mankind, since each person contributes to the culture of the whole mankind”⁵. 1972, the Meeting in Asuncion/Paraguay and the Ratification of the World Heritage Concept brought an elaboration of the characteristics of what “World Heritage” should be.

Context and Aims of the UNESCO- World Heritage Program

The immediate impulse to a creation of a UNESCO-Convention for the protection of the Cultural and Natural Heritage of the World was given on the occasion of the construction of the Assuan-dam (1960) in Abu Simbel/ Nubia/South of Egypt, as a prestige project on the memory of the Egyptian King Ramses II. was established under President Nasser⁶. At that time many historical monuments of the Ancient Egypt were in danger to be destroyed. Therefore the UNESCO started a support-program and moved the Egyptian monuments of Assuan to a better-situated location in the inner part of the country.

This was really a serious impulse to pay generally much more attention to the endangered material heritage all over the world. Out of that also arose ideas for one of the most important scientific projects of UNESCO that is dedicated to the Masterpieces of the World Heritage. It is closely related to Museums and Museology. As we remember already Article 1 of the Statutes of the International Council of Museums related to the Name and the Legal Status of a Museum says something about the intentions of Museology and preservation⁷.

1972 the UNESCO-Convention concerning the Protection of the World Cultural and Natural Heritage was ratified and 1975 finally brought into existence. This Convention characterised the different facets of the World Heritage and cultural properties: tangible Masterpieces, famous build-

³ Ruskin, John: The Seven Lamps of Architecture. London 1849. www.lancs.ac.uk/users/ruskin. Zit. In : Vieregg, Hildegard: Museumswissenschaften. Eine Einführung. München/Paderborn 2006. S. 166.

⁴ Vieregg, Hildegard: Museumswissenschaften. Eine Einführung. München/Paderborn 2006. S. 167.

⁵ http://de.wikipedia.org/wiki/Liste_des_Weltkulturund_Naturerbes_der_Menschheit

⁶ Already 1947 the idea of a dam was developed and promoted by the help of the former Soviet Union.

⁷ The International Council of Museums (ed.), ICOM Statutes, Article 1, in: <http://icom.museum/publication.html>.

ings, monuments etc. cultural and natural important sites – sometimes including collections used as museums. Above that it related also to the manifoldness of the kinds of Heritage.

UNESCO World Heritage, “Memory of the World” (MOW) and Education 1998 started the initiative “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”⁸ that is also closely connected to museums, monuments and memorial sites. This idea enlarged the term from the earlier meaning of only material (tangible) to the immaterial (intangible) heritage. 2001 were at the first time included outstanding examples of the “Intangible Heritage of the Humanity” from 19 different countries. The UNESCO-Proclamation 2003 took further Masterpieces of 60 states of the world on its list. Those objects belonging to an international and intercultural “Collection of the World” are in the majority situated in museums and particularly highlighted and adequately signified.⁹ Concerning the collection-policy for museums arose the fact that not only objects of material value but much more the immaterial intangible heritage became of high importance like customs, rituals, music, theatre, dance, written and visual sources, literature etc.). Museums were explained to be on the one hand experts and interpreters of the Heritage and on the other hand its protectors. Particularly Museums are responsible for science and research and above that for education of the people of all levels of society. Memory of the World the “Memory of the world” is of particular importance. It is in the UNESCO-program since 1992. I includes:

- valuable books
- hand-writings – as e.g. from monasteries all over the world
- scores
- unique specimen
- documents of pictures, sound and films

The German Project of World Heritage Education 2006 the Resolution of the German UNESCO-Commission was realized. Article 7 related to the management plans for World Heritage Sites but much more to the expectations of local or regional coordinators. Besides, there was the request to international partnerships and the appeal for the promotion of World Heritage Sites in an international context. 2008/2009 the Federal Republic of Germany initiated a specific financial program for World Heritage Sites in Germany. Confintea Target Groups on World Heritage Education World Heritage Education is not only directed to children and young people, much more “to social groups of every age. All of them are related to the World Heritage Site as an “authentic place”. Those Heritage Sites are more than Museums and Meeting-Places. Many people visit such an authentic place in order to deal with the unique history and the cultural or natural area because of its excellence. World Heritage Sites are concerning their possibilities in participation on the one hand a kind of “Outdoor Museum” or an “Environment Museum”, and on the other hand a “Site for Education” related to people of all levels of society, ages and milieus. They are ideal testimonies regarded to their spiritual contents. They are also philosophical verifications of the idea of life-long-learning. Cultures, in this regard have the chance for “democratization”. In a particular way “Cultural Tourism” focused on education and on the support by ethical rules¹⁰.

The International Meeting on the Chair for Museology, History and Tourism at State Pedagogical Academy in Barnaul/Russian Federation and Altai Region is in this concern an excellent example. Altai Region and Baikal Lake are models for World Natural Heritage according to the UNESCO Conventions.

There is a very remarkable conclusion in the “Declaration of the International Council of Museums (ICOM) and the “World Federation of Friends of Museums” (WFFM) for “Worldwide Sustainable Cultural Tourism”¹¹. There was “The Day for The Open/Public Monument” as another un-

⁸ http://www.unesco.org/heritage/html_eng/index_en.shtml.

⁹ Vieregg, Hildegard, Reflection on Intangible heritage, in: Vieregg, Hildegard K./Sgoff, Brigitte/Schiller, Regina on behalf of the International Committee for Museology (ICOFOM) (Eds.), *Museology and Intangible Heritage II*, Munich/Seoul 2004, p. 90.

¹⁰ United Nations and World Tourism Organization: *Global Code of Ethics for Tourism*. Paris 2008.

¹¹ ICOM/WFFM: *Sustainable Cultural Tourism*. http://icom.museum/declaration_tourism_eng.html/ <http://www.museumfriends.com> (checked: July 15, 2011).

dertaking (European Heritage Days. 12./13. September 2009). Its main topic was “Historical Sites as Places of Enjoyment”. Again many different target groups participated in. In contrary to many other events there was explicitly a “Museum Culture” in comparison to a lonely “Event Culture”. The “Open Monument” is much more than a place for an event. Michael Petzet, the President of the International Committee of International Committee for Monuments and Sites (ICOMOS), focused on the issue that this is an important way of understanding culture and history.

There was another approach, too. The International Museum Day 2009 had the motto: “Museums and Tourism”. It was intended to bring Museums and Society closer together. This was on the one hand by interactive events of Museum experts and Volunteers with the visitors of different target groups. It was on the other hand intended to get experience of the cultural heritage in Museums themselves, but also “outdoor” of the museums. The Museums have in this concern the specific task to arrange various perspectives to the social life by the help of World Heritage Sites of the local or regional areas. This means e.g. to set up the history of a town or to topics which are of importance for the society. For some of the most regions and areas of Siberia the Heritage will promote to stability and social-economic development. The idea of an so-called “Outdoor-Museum” is existing already since a very long time. This is a contemporary possibility of an approach to monuments and objects in a communicative context. Germany, in comparison, belongs with about forty areas of World Heritage Sites to the important Nations on the UNESCO World Heritage List Article 7 shows in the Manual also another important point. This is the work in the field of education closely connected with World Heritage Sites. This task means particularly that World Heritage Sites should become places for Education. It is not only directed to children and young people. Rather everybody should find an intercultural approach to the own history, to the history of other nations and intercultural relationship as well as to the history of the earth¹².

At the beginning a Heritage Site was particularly named because of the reputation for a country, and at the same time as an excellent monument which should be saved and protected. Each of these monuments should be considered as an important building in the context of World Heritage and at the same time as a heritage of the whole mankind. During the past years developed another perspective. World Heritage Sites were intended to become locations with a specific mission for education. Therefore a World Heritage Site has to develop an infra-structure as a seat of learning¹³. Besides, until now there is a lack of concepts for education and the connection of World Heritage Sites to Museums.

Lorsch as a specific Mission for Education 2008 was a very important initiative at the UNESCO-World Heritage Site of the Monastery of Lorsch in Germany promoted by an interdisciplinary group of experts and professors of different Universities. These experts discussed at the first time how the mission of education, didactics, teaching and communication could become combined and realized. The group came to the first significant conclusion: The term “Welterbepädagogik” (“World Heritage Pedagogy”) is not as precisely as expected. What we need is much more a term that is on an international standard. As a result the term World Heritage Education came into existence instead of “Pedagogy”. In future two topics should be connected with and realized at UNESCO World Heritage sites: on the one hand objectives of education and on the other hand the preservation of historical monuments. Above that, World Heritage Sites should be developed adequately to Museums (ICOM/UNESCO). Already at presence such a definition relates to authentic places of history and to historical monuments. The term Education must be associated to various target-groups. Education correlates not only to children and young people rather more to people of all age groups in the sense of a life-long-learning. Besides, only to relate to didactics would be a reduced quantity. In this concern World Heritage Education may not to be diminished to historical

¹² Deutsche UNESCO-Kommission (Ed.): Welterbe-manual. Handbuch zur Umsetzung der Welterbekonvention in deutschland, Luxemburg, Österreich und der Schweiz. Bonn 2009.

¹³ Viereg, Hildegard/Schefers, Hermann: World Heritage Education – Studie zur Annäherung an eine Definition. S.17.

monuments or the term for any Sites. Cultural – Natural – Universal There are certain criteria for World Heritage related to different fields. Each member state of UNESCO can propose cultural sites to be included on a tentative list. These sites have to fulfil at least one of a list of conditions towards the World Heritage Committee, as either cultural or natural assets. While cultural property is a consideration that puts more emphasis on masterpieces and the development of buildings or architectural ensembles, outstanding testaments to lost cultures, exceptional examples of human settlements. In the past Cultural Heritage was mostly understood as objects of “advanced civilization”. Nowadays items of the everybody-life-culture and folk or folkloristic arts are also included. In this concern a closer relationship to smaller regional and local museums and to the heritage of specific regions became of importance. The manifoldness of World Heritage is related to different fields of Human Culture world-wide. Each member state of the UNESCO can suggest extraordinary cultural sites – and in the widest sense “objects” – to be put on a tentative list. Those sites have to fulfil at least one of the following conditions in the history of civilisation – either as cultural or as natural assets. Cultural Heritage – Criteria Cultural heritage must fulfil many conditions:

- to be representative for the human creative genius; (Kaiserdome Aachen)
- to exert influence, over a long period or in a cultural area of the world, on the developments in architecture, town planning or landscape design, as well as large-scale sculptural projects;
- to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared,
- to be an outstanding example of a type of building or architectural ensemble which illustrates (a) significant stage(s) in human history,
- to be an outstanding example of a traditional human settlement which is representative of a culture,
- to be associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

It is therefore of unique artificial evidence, may be a master-piece of a creative spirit. It was over a long period of great influence to a cultural area of the World, may be the development of architecture, the urban advancement or the progress in shaping of the landscape. Above that significant projects in the sculptural area play an important role. Another point is the “object” as an extraordinary witness of a lost civilization or in the intangible field a characteristic cultural tradition. There is perhaps a particular example of a building or an architectural ensemble representing an epoch in the history of civilization. UNESCO World Heritage in Latin American Countries The extensive World Heritage List includes many examples of particular cultural and natural assets in Latin America which were accepted between 1980 and 2005. In this list, both tangible and intangible heritage became of great importance. The latter is expressed in the traditional knowledge and skills, oral history, music, dance, rituals, language, etc. which are preserved by communities, groups and individuals as a part of their cultural heritage. It is a kind of “living cultural heritage” that is evident in traditions, the performing arts, social expression, rituals and festivities related to nature and the universe (UNESCO, 2003).

This immaterial, intangible heritage is closely bound to the tangible heritage expressed in artefacts, objects of different kinds, musical instruments and even entire spaces of culture, such as the Jesuit Reducciones and Estancias. Museums play an important role in this context (VIIEGG, 1999), such as museums of ethnology and world culture, or museums that display objects from the former Reducciones and Estancias. These can be seen in the museums of Buenos Aires, Cordoba and Alta Gracia (Argentina), Porto Alegre (Brazil), Asunción (Paraguay) – and of course in any museums in Europe which contain artefacts relating to the Society of Jesus The Reducciones Jesuíticas are a particularly good example for both excavations and research and communication with the public. Of particular importance in this sense is the Shanghai Charter on museums and tangible and intangible heritage in the context of globalization¹⁴. In fourteen paragraphs, it describes

¹⁴ The Shanghai Charter was adopted at the Regional Meeting of the Asia Pacific Organisation (ASPAC, 7th Regional Assembly) in October 2002 in Shanghai, China. It was developed by participants at the meeting and signed by prof.

the most important tasks and responsibilities of museums and museologists with regard to the intangible heritage of the Asia Pacific region. It also focuses on the significance of intangible heritage as defined in “Jesuti Reducciones” (Paraguay)¹⁵. When we consider the Cultural Heritage that has to be protected, we mean first of all objects of the artistic production or other testimonies of humanity and famous monuments which are valued to be accepted or recognized from the past to for future times. But the status and the role of objects are changing according to the view of the individuals. The material heritage is combined with the immaterial as events, living traditions, spiritual ideas or religious professions, it is connected to artificial works of art or literature of an outstanding universal importance. There is on the one hand the cultural property that puts the main emphasis more on masterpieces in the development of architecture and architectural ensembles, extraordinary witnesses of a “lost culture”, outstanding examples of human settlements. Natural Heritage - Criteria

The natural assets must fulfil the following conditions: etc., the criteria for natural assets include outstanding examples of the geological history of the earth, evolution and ecosystems, natural phenomena and the in-situ-protection of biological diversity and endangered species:

- to be outstanding examples representing major stages of earth’s history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features,

- to be outstanding examples of significant on-going ecological and biological processes in the evolution and development ecosystems and communities of plants and animals,

- to represent an extraordinary natural phenomenon or an area of unusual beauty and aesthetic importance,

- to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species.

On the other hand the natural assets represent outstanding examples of the geological history of the earth, evolution and ecosystems, natural phenomena and in-situ-protection of biological diversity and endangered species.

In addition to the Cultural Heritage the Natural Heritage is also characterized.

- Such a heritage is an outstanding example in the development of the geological history of the earth, including phenomena of the evolution, geological processes, geographical and geomorphological forms. The Example “Writing on Stone”/Canada

- This should be at least be related to the Eco-system, remarkably to plants and animals in order to represent an extraordinary natural phenomenon or an area of unusual beauty and aesthetic importance. Natural Heritage means the most important and most typical Natural Areas for an in situ-protection of biological diversity, included endangered species. There are also great examples of Natural Heritage in Siberia: Lake Baikal (since 1996) and the Golden Mountains of Altai because of their extraordinary flora and fauna. These are in the best sense “keystones” not only of great heritage but also as examples serving for excellent museums¹⁶. Universal heritage means that Heritage is to be seen as a whole. This is true at numerous places included on the UNESCO World Heritage List – i.e. the city of Antigua/Guatemala, the Highlands of Minas Gerais, the Jesuit Missions in Argentina and Paraguay. Universal Heritage includes on the one hand both cultural and natural Heritage and on the other hand an universal significance. Museums have specific tasks related to the protection of the heritage. When we for example think about archaeological excavations – and this is an outstanding area of science and research in Altai/Siberia – we have also to think about the muse-

Zhang Wenbin, President of the Chinese national Committee of ICOM, Jacques Perrot, President of ICOM, and Amareswar Galla, President of ICOM Asia Pacific (see MUSEUMS ..., 2003).i

¹⁵ Viereg, Hildegard: Jesuit Reducciones in the Context of UNESCO World Heritage. In: *Museologia e Patrimôni. Revista Eletrônica do Programa de Pós-Graduação em Museologia e Patrimônio-PPG-PMUS*. Vol 1, No. 1 (2008). Pp. 74-82.

¹⁶ See: Viereg, Hildegard K.: *ICOM’s Universal Heritage*. In: *ICOM News (Newsletter of the International Council of Museums): Museums & Universal Heritage*. Vol. 60, no.1. Paris 2007. pp. 4 and 8. This article relates in many paragraphs to the ICOM News publication 2007.

ums as spaces for those testimonies and places for reflection of a “philosophy of life”, ways of thinking, everyday-ritual, ceremonies, religions and faith, and systems of education – the intangible heritage. Indeed this immaterial evidence combined with the original objects provides its universal dimension”¹⁷. As we know Museums include various fields and disciplines from cultural to natural and to social sciences, from sculpture to performing arts, from the History of Ancient times to contemporary History, and above that a wide spectrum of other approaches to “culture” in general. At the same time the focus has to be on the responsibility of Museums for on the one hand tangible and intangible, and on the other hand positive and negative heritage. As they have the particular task to interpret the cultural and natural heritage of mankind, they have also to observe the guidelines for Museum Ethics and the compliance with human rights. Without doubt they should impart social and ethical principles in any kind of museum-education. The Museum has also to be a space for the verification of identity¹⁸.

World Heritage – Museology – Education

A very important role plays in this concern the educational goals and intentions concerning Museology. These are: as e.g. – The history and context of objects and their integration in a surrounding- Approaches to cultural techniques, on the one hand as mediators of cultures and on the other hand as revealing of techniques;

- Biographical aspects

- Narrative aspects

- Animation as an impulse to common activities. This is education in various aspects: motion; socialising and communication, learning by discovering and self-doing; creative activities, hobby; adventure, unusual and fundamental experiences in the nature: rest, reflection, meditation¹⁹; That is open to all of the people concerning life-long-learning. There is also the necessity of practical experiences. When we consider the Baikal Lake or the Altai Region or some of the other original natural landscapes of the Earth, we at the same time should connect it to the ideas of education. Those unique phenomena of nature should be taught to as many people as possible. Those characteristics are similar to archeological heritage sites: This means to undertake personal efforts to discover those sites and to support the understanding in order in the love of nature.

Approaches to Education in the International Charters and in Practice. The international Chartas came in the most cases into existence on the occasion of a World Heritage Meeting. They usually describe the different approaches to World Heritage Education. Already in the year 2000 the ICOM Conference in Trujillo/Peru and La Paz/Bolivia took place. It was organized together with the ICOM National Committees of Peru and Bolivia. Its purpose was to elaborate fundamentals for Museums and Tourism as well as the Management of the Cultural Heritage (May 22-27, 2000).²⁰ As the first codes served not only strategies for the Management of Museums and Tourism, rather more the “ICOM Code of Ethics”. This Code is one of the most important basics concerning the responsibility for the Heritage. Only the experts are able to provide this Code according to the necessary Rules related to Museums and Tourism for future generations.

The result was a “Proposal for a Charta of Principles for Museums and Cultural Tourism” on the basis and in analogy of the “ICOM Code of Ethics”. Besides, other aspects related to Museums, World Heritage and Tourism were involved, explained and discussed in the principals for the theme “Museums and Tourism”. Already in November 1976 ICOMOS, the International Council for the

¹⁷ Boucher, Louise N., *Vivre – S’inspirer du passé pour composer l’avenir*, in : Vieregg, Hildegard/Davis, Ann (Eds.) on behalf of ICOFOM, in : *Muséologie et le Patrimoine Immatériel*, ICOFOM Study Series 32, Munich/Germany and Brno/Czech Republic, pp. 27-34.

¹⁸ Deutscher Museumsbund (Hg.), *Standards für Museen*, Kassel/Berlin 2006.

¹⁹ Schmeer-Sturm, Marie-Louise: *Sinnenorientierte Museumspädagogik*. In: Vieregg, Hildegard/Schmeer-Sturm, Marie Louise/Thinesse-Demel, Jutta/Ulbricht, Kurt (Hg.): *Museumspädagogik in neuer Sicht. Erwachsenenbildung im Museum*. Schneider Verlag Hohengehren. Baltmannsweiler 1994. S. 57.

²⁰ ICIM-Comité Peruano del Consejo Internacional de Museos, *Patrimonio y Turismo Cultural. Encuentro Latinoamericano*, Mayo 2000. Trujillo, Peru – La Paz, Bolivia. Lima/Peru 2001.

Preservation of Monuments and Sites (founded 1965 in Warsaw/Poland) composed a Charta for the conservation and preservation of monuments. This was actualized 1999 in the “International Charta on Cultural Tourism”. Another “Universal Declaration on Cultural Diversity and Tourism” was published by UNESCO, on the occasion of a meeting in Cuba. Besides, in the “World Tourism Organization” (WTO) the “Ethical Code of Tourism” plays since 2004 a very important role.²¹ This is often compared with the “ICOM Code of Ethics”. Gary Edson, the editor of the publication “Museum Ethics” relates particularly to theoretical and practical elements of Museum Philosophy in regard to Museums for Contemporary History. His experiences started mainly from Texas-Tech-University and from training courses in Paraguay and Ecuador. In this concern it seems to be important to mention some more different Charta and Declarations:

– The “UNESCO Declaration on Cultural Diversity” (2001)

– The “UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

– The “Seoul Declaration on Tourism in Asia’s Historic Towns and Areas” (2005) The “Malta Declaration on Cultural Tourism” (2006

– The “Phnom Penh-Vientiane Charter on Cultural Diversity and Heritage Tourism” (2006).

Particularly the last one studies Museums and other public spaces which should be developed according to the ICOM Code of Ethics, and besides, promote the consciousness of Democracy.

World Heritage Education Insights in Global Influences

World Heritage Education follows an international, even global approach – already since the beginning of the 17th century. The continuation lies in the interchanges of cultures and internationalization in the succeeding centuries until to our present. In this concern we should also consider the approach of the great philosopher Wilhelm von Humboldt (1767-1835) about the education of human beings²². Humboldt (1767-1835) Humboldt says very explicitly what the human beings are needing. It is: “Most tolerant interaction among receptivity and activity, human being inside and the world outside, the individual and the Universe”. He also focuses to the Museum with the words: “Every human Being needs an item that enables individual exercise, a “World” outside himself”²³.

Theory of the Pioneers There is also an example of the philosophical and linguistic aspect. It is given by Ernst Alfred Cassirer (1874-1945) in the 1920ies. Ernst Cassirer was also a great German philosopher. He focused in his most important publications “Der Begriff der symbolischen Form im Aufbau der Geisteswissenschaften” (“Terms and structure of the symbolic form in the context of sciences”) and “Philosophie der symbolischen Formen” (“Philosophy of the symbolic features”) on the term of the “intellectual energy” of a human being²⁴. According to Cassirer’s philosophy and theory of language, mythos and art are the most significant intentions directed to the “Adaptation of World”. On this occasion we can see that the insight into the World was already in previous times an important element of each kind of knowledge.

Finally, the global insight means the learning of common matters and the design of a World Community, the sense of appreciation for each of the cultures and the acceptance of the equal values. Both of them are the most important fundamentals for a culture of peace.

In practice World Heritage Sites never exist in isolation. Much more they are porticos to specific areas in closer (e.g. national) or larger (e.g. global) contexts. In each case they deal with insights into unique and at the same time diverse monument-sceneries. This means the perceptiveness of the cultural and natural heritage, on a kind of “hands-on-history”. There are also many phenome-

²¹ World Tourism Organization/United Nations (Eds.): Global Code of Ethics for Tourism. Resolution adopted by the General Assembly 21 December 2001. www.world-tourism.org

²² Viereggs, Hildegard: Wilhelm von Humboldt – Ideas on education of Human Being. Munich 1998. pp. 178-193.

²³ Humboldt, GS I,7: Theorie der Bildung des Menschen, S. 283.

²⁴ Cassirer, Ernst: Der Begriff der symbolischen Form im Aufbau der Geisteswissenschaften (2011) and Cassirer Ernst: Philosophie der symbolischen Formen“ (Internet-sources, 2011)

na comparable in a multicultural way or the dialogue of cultures in a manifold way. This is on the one hand specific for the authentic place itself, and on the other hand a model in the comparison to other sites around the World. Nevertheless, at every UNESCO World Heritage Site an example of the universal culture took place.

An example: Almost all of the religions of the World created monasteries, hermitages or institutions like cloisters. Every monastery is particular. The culture of the monasteries is of world-wide, inter-cultural and inter-religious importance. Anyway, they and each by itself are definitely “Creators for Culture”. They also focus from the beginning of the social memory on (historiography, prosopography) to the codification of both the rituals and the laws. Usually, they were also important factors in the intermediation of technical and cultural innovations. Besides, meditation, contemplation and prayers are of great importance. In this concern the Russian-Orthodox, the Catholic Church and the Buddhists play an important role concerning the intercultural relationship. They emphasize on an international “language” of Religion and the Arts, Architecture, Development of designs and patterns, prototypes for settlements, for the connection of ethnical groups, cultural techniques and phenomena of the intangible heritage: calligraphy, religious festivities, theatre and music performances, “Memory of the World”. There are for example the Catholic monasteries of Maulbronn in Germany and the Buddhist of Chung-Tai in Taiwan.

The topic of monasteries may also be involved in the connection with scientific excavations and museums of different types – as e.g. Antigua/Guatemala, an archaeological site with a Dominican History or the former Benedictine monastery of Lorsch/Germany. In this concern I will particularly emphasize on innovative designs on World Heritage Sites.

Regarding the indications of globalization and social changes the Cultural Heritage in total, also Museums have to be considered in another way of reflection. The Cultural Heritage as usual, particularly the UNESCO World Heritage, is a mental, spiritual and sometimes technical treasure that should become involved into the development in the future.

Aims to the Future Let me conclude with a remark to future perspectives:

Aims of UNESCO should be realized on the one hand on a global, national, regional and local base, and on the other hand in the interrelationship between all of the partners being involved. The symbolic and artificial importance of a monument – and also the “World Heritage” goes at the same time into nostalgic imaginations and the picture-language of the future time. It goes also into a discussion with questions of architecture and environment, of technical and aesthetic criteria, in problems of character and style. There is particularly the use of a monument or a Memorial Site for education in the widest sense. Above that, there is the question of a monument as a touristic object or as a body for the purpose of leisure – or even for a modern lifestyle. All of these are not only “European” questions but also requests for a world-wide Heritage Education²⁵.

²⁵ Vieregg, Hildegard: Ein Denkmal ist kein Mausoleum – europäische Dimensionen bayerischer Denkmäler. In: Schulfernsehen. Familie und Schule. H. 11/12 1990. S. 1.