

# World Heritage in India

Ministry of Culture is the nodal Ministry and ASI is the nodal agency on behalf of Government of India for world heritage related matters including Natural Heritage through MoEFCC;

World Heritage Section in ASI is the relevant section that deals with all matters;

Advisory Committee on World Heritage was established in 2011 by Ministry of Culture when India became a World Heritage Committee member as the professional face of the delegation to support ASI with a total of 17 members including experts in cultural and natural heritage. Now it has 5 expert members.

## Important Activities

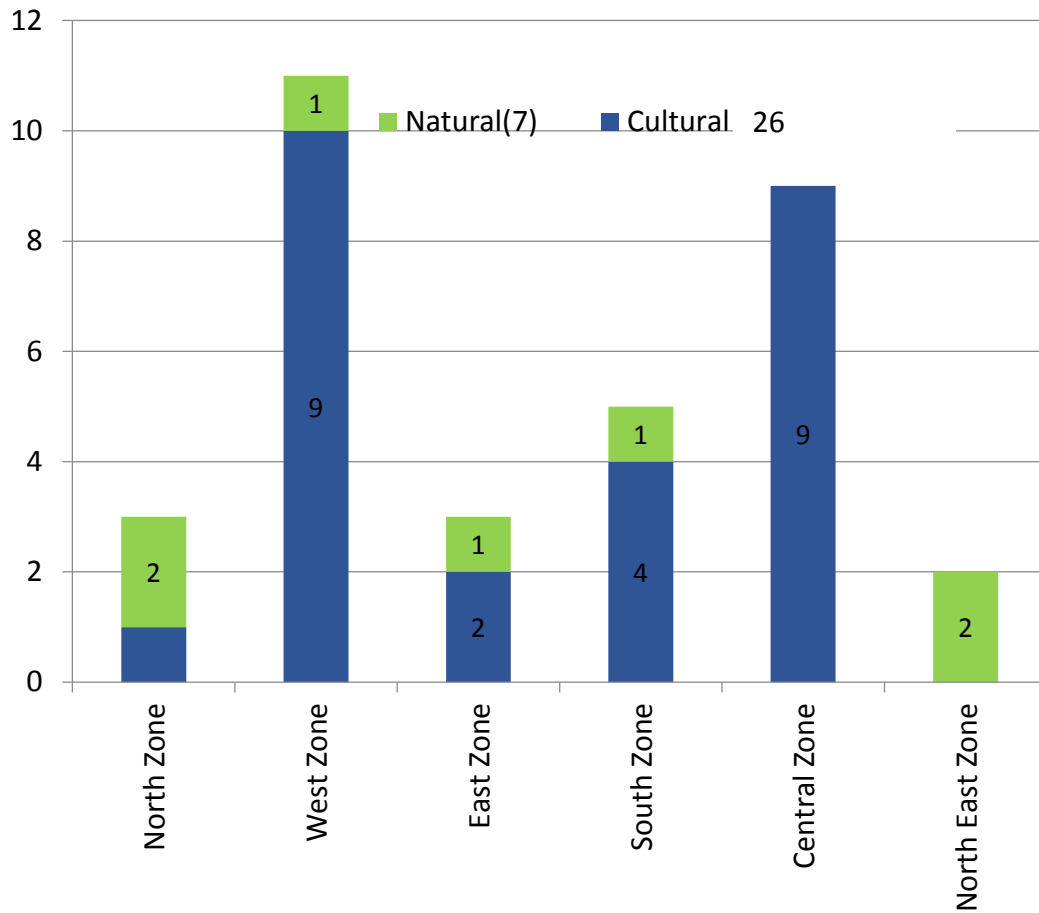
Assisting in the preparation of nomination dossiers as well as advising state governments, other agencies, consultants, etc., to prepare nomination dossiers;

Periodic Reporting exercise - coordinating with Site Managers for RSOUVs, Periodic Reporting and Retrospective cartographic information;

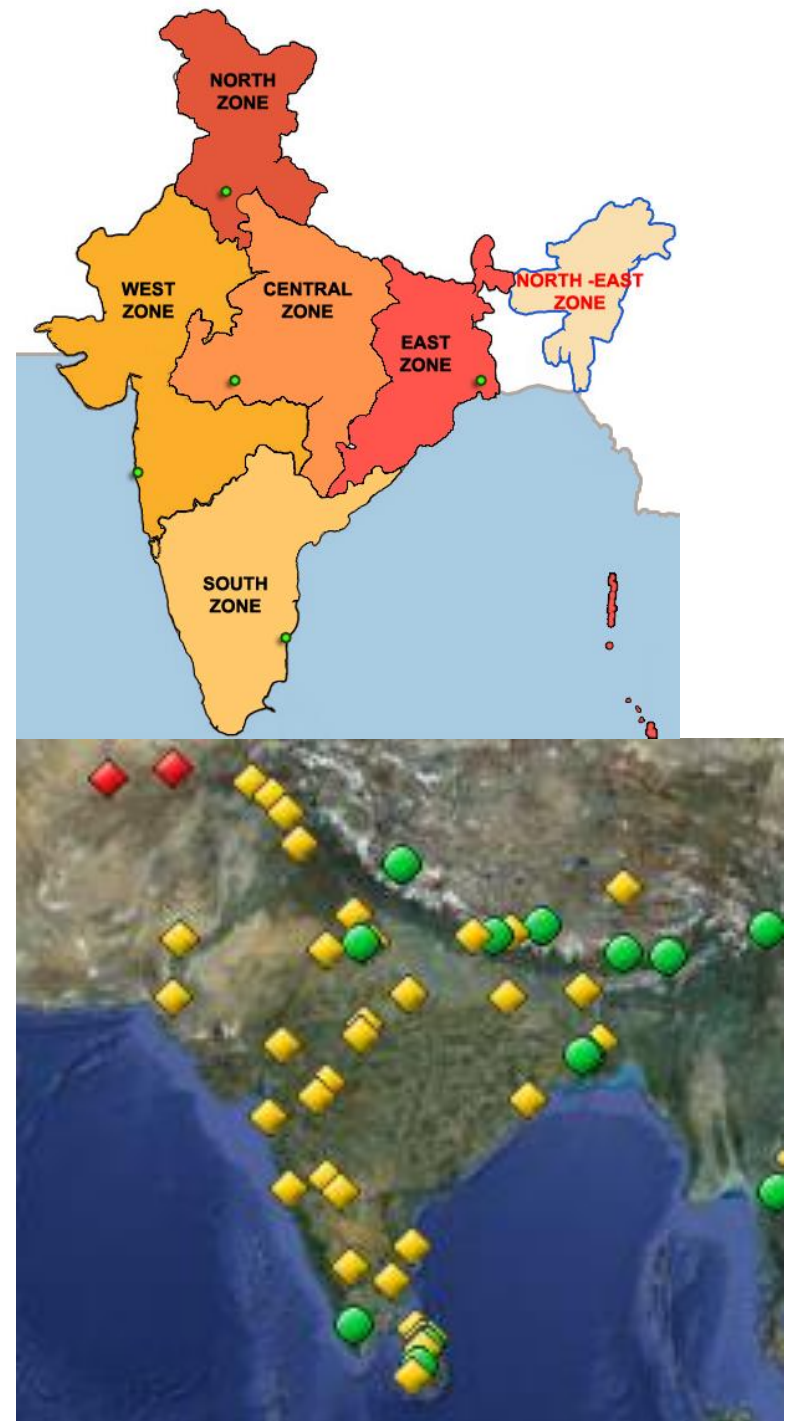
Advising and helping in preparing Site Management Plans (SMP) and Status of Conservation (SoC) reports;

Revision of Tentative List from 2012-2015;

## Regional Distribution of WHS in India (35)



• 1 Cultural, 1 Transnational and 1 Mixed property in 2016



## The Global Strategy (UNESCO, 1994 Onward):

for a representative, balanced and credible world heritage list two initiatives are advocated:

- The rectification of the imbalances on the List between regions of the world, types of monuments, and periods.
- **A move away from a purely architectural view of the cultural heritage of humanity towards one that was more anthropological, multi-functional and universal**



## Under Represented Categories (ICOMOS Gap Analysis)

- **Nomadic pastoralist cultures / Transhumance.**
- **Agricultural landscapes relating to staple or other economic crops, earlier stages in farming practice or land tenure**
- **Sacred and/or symbolic significance of certain natural features such as mountains, volcanoes, forests, groves**
- **Vernacular architecture and settlements**
- Religious properties based on strong thematic studies of the monuments of religions, indicating criteria for their current selection and evaluation.
- Technological properties.
- Modern heritage property

# World Heritage Convention 1972

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- The 'CONVENTION CONCERNING THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE 1972', popularly known as the World Heritage Convention '72 is an international treaty between Member States of the United Nations.
- It seeks to identify, protect, conserve, present and transmit to future generations cultural and natural heritage of Outstanding Universal Value. Specific criteria and conditions, defined in the Operational Guidelines of the Convention, are used to identify properties for inclusion on the World Heritage List.
- India has been a signatory to the Convention since 1977 and is obligated to fulfill its provisions in the country.

# Operational Guidelines

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- 'Operational Guidelines for the Implementation of the World Heritage Convention '72', as the name suggests, aims to operationalize and implement the World Heritage Convention and lays down procedures for:
  - ▣ The inscription of properties on the World Heritage List and the List of World Heritage in Danger;
  - ▣ The protection and conservation of World Heritage properties;
  - ▣ The granting of International Assistance under the World Heritage Fund; and
  - ▣ The mobilization of national and international support in favor of the Convention.
- It also lays down the roles and responsibilities of various stakeholders in the process of identifying, protecting, managing and monitoring properties as World Heritage.
- The Operational Guidelines are periodically revised to reflect the World Heritage Committee decisions and changing trends in Heritage Conservation.

# Meaning of World Heritage

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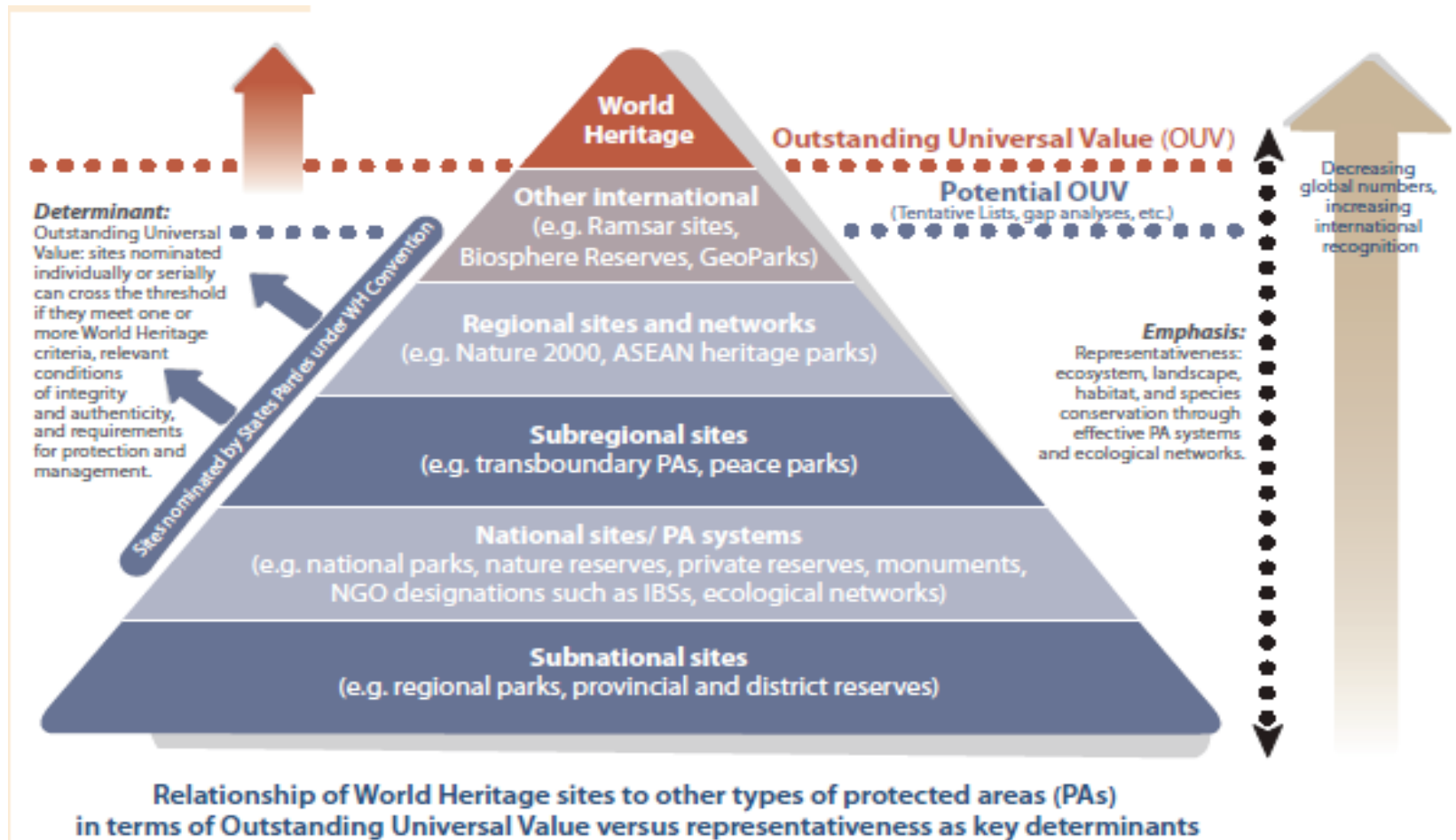
- ❑ The term 'World Heritage' has been adopted by UNESCO under the 'Convention concerning Protection of the World Cultural and Natural Heritage 1972' (henceforth referred to as the 'World Heritage Convention' or simply the 'Convention', <http://whc.unesco.org/archive/convention-en.pdf>) and refers to those resources (**Cultural, Natural and Mixed**) that can be considered as shared inheritance of the whole world; resources that are unique not just within a state or a country but are exceptional and unparalleled in the world.

The term 'World Heritage' can be used only for those sites that are officially recognized and inscribed so by UNESCO and cannot be colloquially applied by anyone for any site. The list of all such universally recognized sites is maintained as the 'World Heritage List' by UNESCO.



# Hierarchy of Heritage Sites

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Source: Adapted from Magin and Chape (2004).

# Outstanding Universal Value (OUV)

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- **‘Outstanding Universal Value’ is the basis devised in the World Heritage Convention to qualify any property as World Heritage or not.** This refers to a property’s exceptional qualities that are unparalleled in the world and make it deem worthy of ‘World Heritage’ status.
- As per the Operational Guidelines, OUV is defined as cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. For more details, refer ‘Paragraphs 49-53, Chapter II: The World Heritage List’ of the Operational Guidelines.

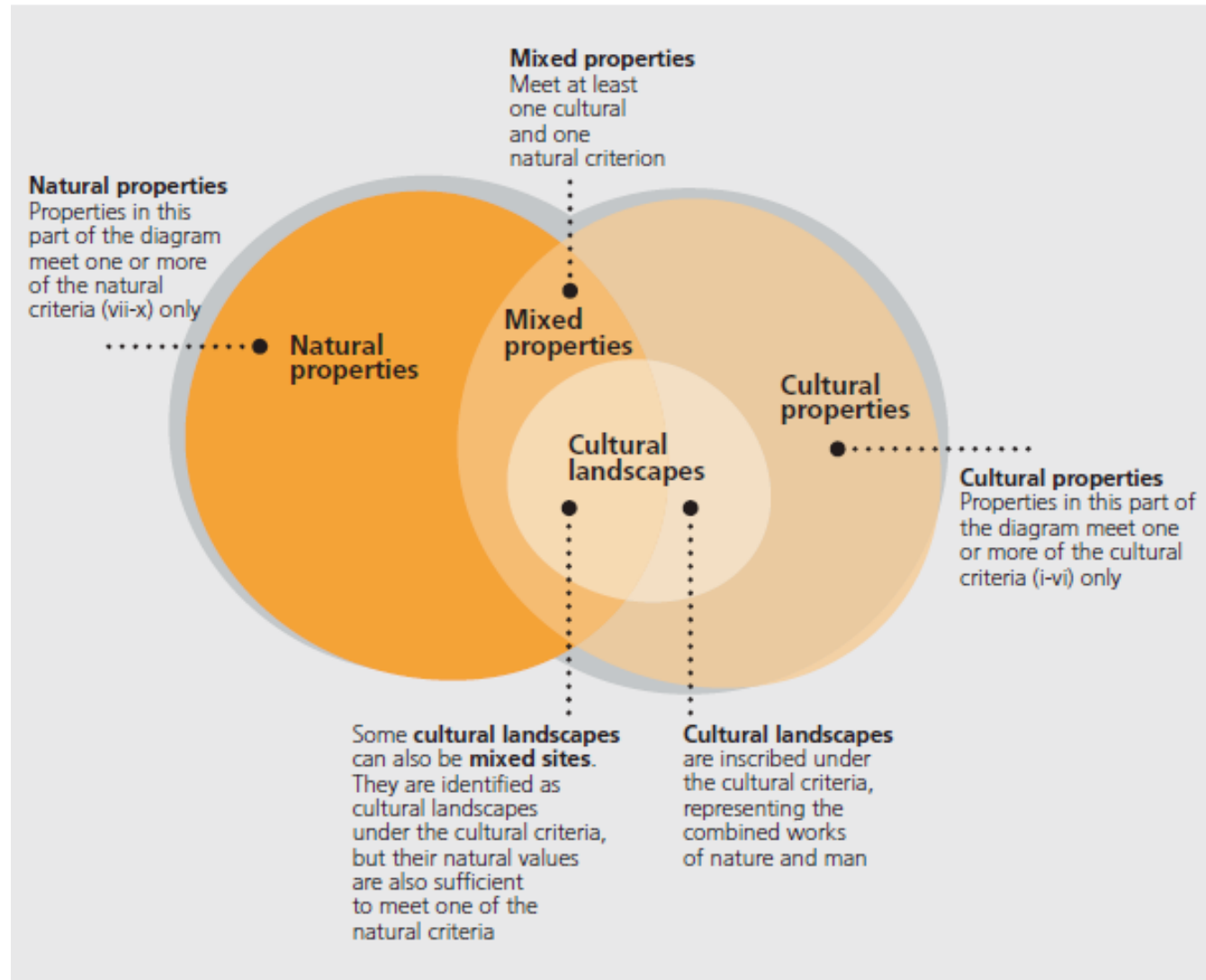
# Categories of Properties

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- In 1972, the Convention identified two categories:
  - ▣ **Cultural** properties (man made)
    - **Subsequently, the definition has been broadened to include specific types of Cultural properties such as Cultural Landscapes, Historic Cities and Villages, Cultural Routes and Historic Canals.**
  - ▣ **Natural** properties
- Over time, it was realized that this definition was incomplete and did not do justice to many worthy properties that displayed aspects of both Cultural and Natural Heritage.
  - ▣ **Thus, a third type of site was adopted by the World Heritage Committee called 'Mixed Cultural and Natural Heritage' and added to the Operational Guidelines.**
  - ▣ Such properties are usually large areas and satisfy a part or the whole of the definitions of both cultural and natural heritage.

# World Heritage Categories and their overlaps

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# Types of Natural Properties

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- **(i) Natural Features** consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; e.g. the Grand Canyon National Park, U.S.A
- **(ii) Geological and Physiographical formations** and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; e.g. Kaziranga Wildlife Sanctuary
- **(iii) Natural sites or precisely delineated natural areas** of outstanding universal value from the point of view of science, conservation or natural beauty; e.g. the Western Ghats

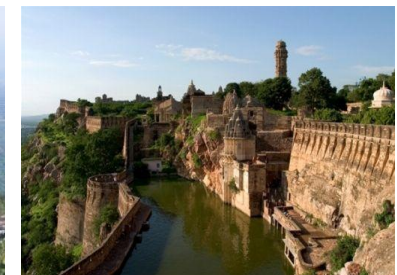




# Types of Cultural Properties

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- **(i) Monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; e.g. Taj Mahal
- **(ii) Groups of Buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; e.g. Churches and Convents of Goa
- **(iii) Sites:** works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view; e.g. Champaner-Pavagadh Archaeological Park



# Special Cultural Properties

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- The definition of Cultural heritage has been broadened over time to include **any property, with built heritage components including its natural setting, if it possesses OUV**. This includes:
  - Historic towns and cities
  - Historic canals
  - Cultural routes, including religious and trade
  - **Cultural landscapes, that are manifest as tangible expressions of significant interactions between man and nature. E.g. the Rice terraces of the Phillipine Cordilleras, Bhimbetka Rock Cut Caves in MP, Kanchendzonga National Park in Sikkim etc.**
- So far, the Indian focus was on monuments and archaeological sites. We have now started tapping into the vast wealth of heritage represented by our historic cities, towns, villages and Cultural Landscapes.

The World Heritage Convention concerns primarily with tangible built heritage resources and refers to intangible heritage forms such as language, performing arts et al only if they contribute directly to the OUV of the built heritage or are components of a cultural landscape. There is a separate UNESCO Convention for intangible heritage, known as 'Convention for the Safeguarding of Intangible Cultural Heritage 2003'.

# Cultural Landscapes -Definition

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- Cultural landscapes are cultural properties and represent the "combined works of nature and of man". They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.
- Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature.
- Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection



# Cultural Landscapes -Category

- **landscape designed and created intentionally by man.** This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.

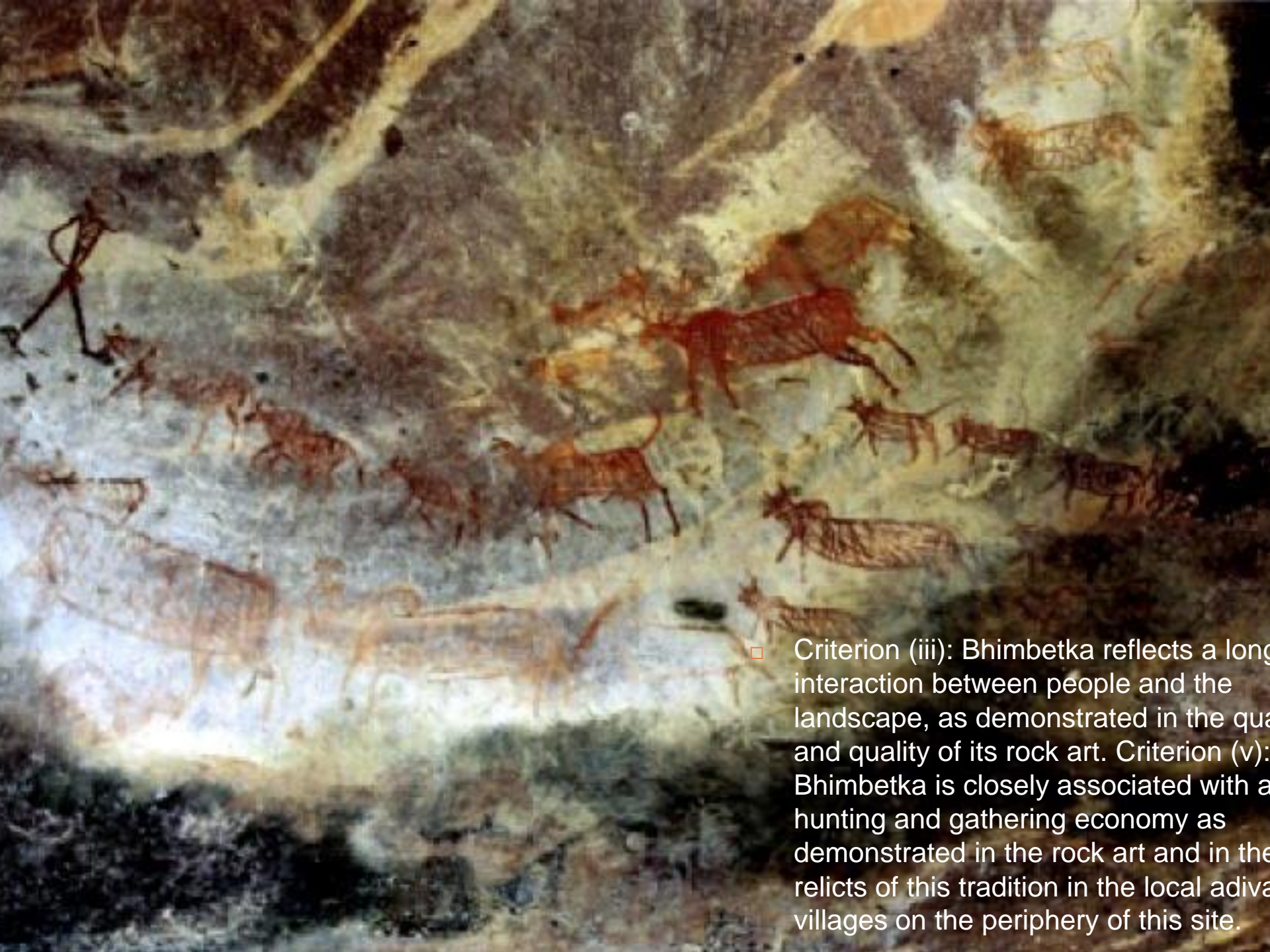
In the 19th century Sintra became the first centre of European Romantic architecture. Ferdinand II turned a ruined monastery into a castle where this new sensitivity was displayed in the use of Gothic, Egyptian, Moorish and Renaissance elements and in the creation of a park blending local and exotic species of trees. Other fine dwellings, built along the same lines in the surrounding serra, created a unique combination of parks and gardens which influenced the development of landscape architecture throughout Europe.



# Cultural Landscapes -Category

- **organically evolved landscape.** This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories:
- - **a relict (or fossil) landscape** is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form.
- - **a continuing landscape** is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time.





- Criterion (iii): Bhimbetka reflects a long interaction between people and the landscape, as demonstrated in the quantity and quality of its rock art. Criterion (v): Bhimbetka is closely associated with a hunting and gathering economy as demonstrated in the rock art and in the relicts of this tradition in the local adivasi villages on the periphery of this site.



# Cultural Landscapes -Category

- **associative cultural landscape.** The inscription of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.

Mount Khangchendzonga. Mythological stories are associated with this mountain and with a great number of natural elements (caves, rivers, lakes, etc.) that are the object of worship by the indigenous people of Sikkim. The sacred meanings of these stories and practices have been integrated with Buddhist beliefs and constitute the basis for Sikkimese identity.





Source: Illustration by Peter Lepcha (Tambe 2008)

**Figure 16 An artist's impression of the sacred landscape of Khangchendzonga**

# Cultural Landscapes -Inscription

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The extent of a cultural landscape for inscription on the World Heritage List is relative to its functionality and intelligibility.

In any case, the sample selected must be substantial enough to adequately represent the totality of the cultural landscape that it illustrates. The possibility of designating long linear areas which represent culturally significant transport and communication networks should not be excluded.



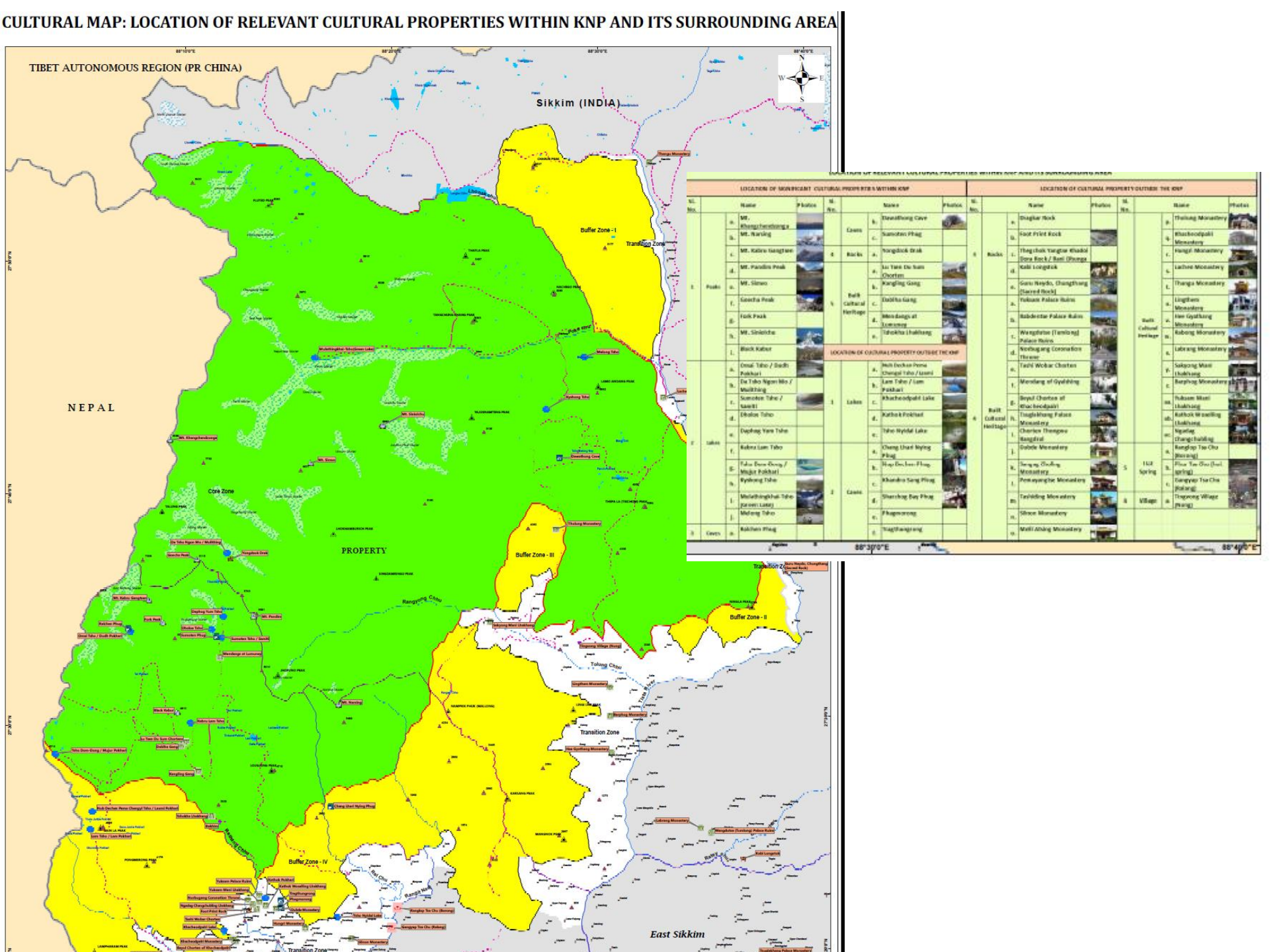
**CULTURAL MAP: LOCATION OF RELEVANT CULTURAL PROPERTIES WITHIN KNP AND ITS SURROUNDING AREA**

**LOCATION OF SIGNIFICANT CULTURAL PROPERTIES WITHIN KNP**

No.	Name	Photo	No.	Name	Photo
1. a.	MT. Khangchendzonga / Mt. Namjing		1. b.	Dawaoling Cave	
2. a.	MT. Kulu / Kulu Peak		2. c.	Sunabon Phag	
3. a.	MT. Pandin Peak		3. d.	Kulu Peak	
4. a.	MT. Geron		4. e.	MT. Yank Do Nam Chorten	
5. a.	Kancha Peak		5. f.	Kanglung Yang	
6. a.	Kulu Peak		6. g.	Dakka Gang	
7. a.	MT. Selencho		7. h.	Wendang at Lomong	
8. a.	Black Kulu		8. i.	Tshokha / Tshokha	
9. a.	Omak Tsho / Dakka Pukhari		9. j.	Black Kulu	
10. a.	Tu Tsho / Tsho Tsho		10. k.	Black Kulu	
11. a.	Sunabon Tsho / Tsho Tsho		11. l.	Black Kulu	
12. a.	Dakka Tsho		12. m.	Black Kulu	
13. a.	Dakka Tsho		13. n.	Black Kulu	
14. a.	Dakka Tsho		14. o.	Black Kulu	
15. a.	Dakka Tsho		15. p.	Black Kulu	
16. a.	Dakka Tsho		16. q.	Black Kulu	
17. a.	Dakka Tsho		17. r.	Black Kulu	
18. a.	Dakka Tsho		18. s.	Black Kulu	
19. a.	Dakka Tsho		19. t.	Black Kulu	
20. a.	Dakka Tsho		20. u.	Black Kulu	

**LOCATION OF CULTURAL PROPERTY OUTSIDE THE KNP**

No.	Name	Photo	No.	Name	Photo
1. a.	Dakka Tsho		1. b.	Dakka Tsho	
2. a.	Dakka Tsho		2. b.	Dakka Tsho	
3. a.	Dakka Tsho		3. b.	Dakka Tsho	
4. a.	Dakka Tsho		4. b.	Dakka Tsho	
5. a.	Dakka Tsho		5. b.	Dakka Tsho	
6. a.	Dakka Tsho		6. b.	Dakka Tsho	
7. a.	Dakka Tsho		7. b.	Dakka Tsho	
8. a.	Dakka Tsho		8. b.	Dakka Tsho	
9. a.	Dakka Tsho		9. b.	Dakka Tsho	
10. a.	Dakka Tsho		10. b.	Dakka Tsho	
11. a.	Dakka Tsho		11. b.	Dakka Tsho	
12. a.	Dakka Tsho		12. b.	Dakka Tsho	
13. a.	Dakka Tsho		13. b.	Dakka Tsho	
14. a.	Dakka Tsho		14. b.	Dakka Tsho	
15. a.	Dakka Tsho		15. b.	Dakka Tsho	
16. a.	Dakka Tsho		16. b.	Dakka Tsho	
17. a.	Dakka Tsho		17. b.	Dakka Tsho	
18. a.	Dakka Tsho		18. b.	Dakka Tsho	
19. a.	Dakka Tsho		19. b.	Dakka Tsho	
20. a.	Dakka Tsho		20. b.	Dakka Tsho	



**CULTURAL MAP: LOCATION OF RELEVANT CULTURAL PROPERTIES WITHIN KNP AND ITS SURROUNDING AREA**

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No.	Name	Photo	No.	Name	Photo
1. Peak	a. Mt. Khangchendzonga / Mt. Namjing		1. Peak	a. Dawaoling Cave	
	b. Mt. Kulu / Kulu Peak			b. Sumbur Phag	
	c. Mt. Pandur Peak			c. Nanglak Peak	
	d. Mt. Geron			d. Mt. Tink / Tink Peak	
	e. Geron Peak			e. Kungling Peak	
	f. Geron Peak			f. Geron Peak	
	g. Geron Peak			g. Geron Peak	
	h. Geron Peak			h. Geron Peak	
	i. Geron Peak			i. Geron Peak	
	j. Geron Peak			j. Geron Peak	
	k. Geron Peak			k. Geron Peak	
	l. Geron Peak			l. Geron Peak	
	m. Geron Peak			m. Geron Peak	
	n. Geron Peak			n. Geron Peak	
	o. Geron Peak			o. Geron Peak	
	p. Geron Peak			p. Geron Peak	
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	v. Geron Peak			v. Geron Peak	
	w. Geron Peak			w. Geron Peak	
	x. Geron Peak			x. Geron Peak	
	y. Geron Peak			y. Geron Peak	
	z. Geron Peak			z. Geron Peak	
	aa. Geron Peak			aa. Geron Peak	
	ab. Geron Peak			ab. Geron Peak	
	ac. Geron Peak			ac. Geron Peak	
	ad. Geron Peak			ad. Geron Peak	
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	al. Geron Peak			al. Geron Peak	
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	an. Geron Peak			an. Geron Peak	
	ao. Geron Peak			ao. Geron Peak	
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	au. Geron Peak			au. Geron Peak	
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	ay. Geron Peak			ay. Geron Peak	
	az. Geron Peak			az. Geron Peak	
	ba. Geron Peak			ba. Geron Peak	
	bb. Geron Peak			bb. Geron Peak	
	bc. Geron Peak			bc. Geron Peak	
	bd. Geron Peak			bd. Geron Peak	
	be. Geron Peak			be. Geron Peak	
	bf. Geron Peak			bf. Geron Peak	
	bg. Geron Peak			bg. Geron Peak	
	bh. Geron Peak			bh. Geron Peak	
	bi. Geron Peak			bi. Geron Peak	
	bj. Geron Peak			bj. Geron Peak	
	bk. Geron Peak			bk. Geron Peak	
	bl. Geron Peak			bl. Geron Peak	
	bm. Geron Peak			bm. Geron Peak	
	bn. Geron Peak			bn. Geron Peak	
	bo. Geron Peak			bo. Geron Peak	
	bp. Geron Peak			bp. Geron Peak	
	bq. Geron Peak			bq. Geron Peak	
	br. Geron Peak			br. Geron Peak	
	bs. Geron Peak			bs. Geron Peak	
	bt. Geron Peak			bt. Geron Peak	
	bu. Geron Peak			bu. Geron Peak	
	bv. Geron Peak			bv. Geron Peak	
	bw. Geron Peak			bw. Geron Peak	
	bx. Geron Peak			bx. Geron Peak	
	by. Geron Peak			by. Geron Peak	

# Example of Mixed property

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- Kanchendzonga National Park – World Heritage Site





# Example of Mixed property

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## ❑ Cold Desert Cultural Landscape of India (on TL)



# Criteria for Justification

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- OUV is defined through ten criteria listed in the Operational Guidelines:
  - ▣ *Criteria (i): To represent a masterpiece of human creative genius*
  - ▣ *Criteria (ii): To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design*
  - ▣ *Criteria (iii): To bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared*
  - ▣ *Criteria (iv): To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history*
  - ▣ *Criteria (v): To be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change*

# Criteria for Justification

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- *Criteria (vi): To be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria)*
- *Criteria (vii): To contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance*
- *Criteria (viii): 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*
- *Criteria (ix): To be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals*
- *Criteria (x): To contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation*

# Criteria Application

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- Criteria (i) to (vi) apply for Cultural heritage properties, including cultural landscapes
- Criteria (vii) to (x) apply for Natural heritage properties
- For Mixed properties, at least one of the Cultural criterion and one of the Natural criterion should be applicable

# Authenticity and its Attributes

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- **Authenticity** refers to credibility or truthfulness of information related to original and subsequent characteristics of the Cultural Heritage property that comprise its OUV.
- Attributes of Authenticity include
  - ▣ Form and design;
  - ▣ Materials and substance;
  - ▣ Use and function;
  - ▣ Traditions, techniques and management systems;
  - ▣ Location and setting;
  - ▣ Language, and other forms of intangible heritage;
  - ▣ Spirit and feeling; and
  - ▣ Other internal and external factors

# Integrity and its Components

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- **Integrity** refers to the physical intactness or completeness of the Cultural and/or Natural Heritage properties and their attributes that comprise its OUV.
- To satisfy the conditions of Integrity, the property should:
  - ▣ include all elements necessary to express its Outstanding Universal Value;
  - ▣ be of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
  - ▣ not suffer from adverse effects of development and/or neglect.

# Buffer Zone

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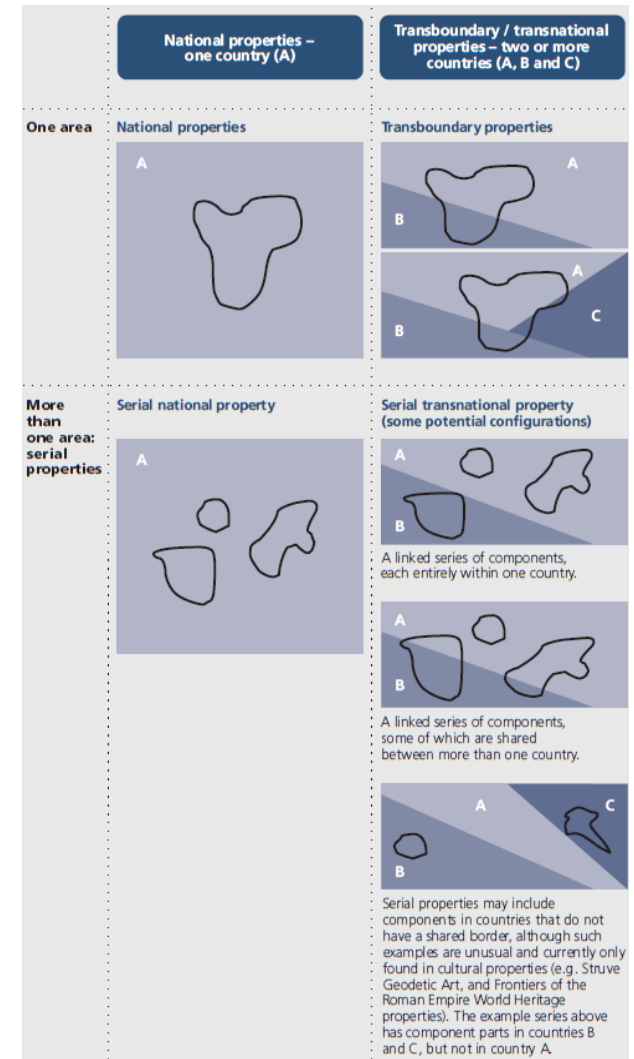
- Buffer zone is an area demarcated around an existing/potential World Heritage Site as an added layer of protection against misuse and adverse impacts of larger urban development. This should include the immediate setting of the nominated property and other areas or attributes that are functionally important as a support to the property and its protection & management.
- The Buffer Zone should have legal, regulatory and/or customary restrictions in place (integrated with statutory town planning document such as Master Plan) that shape the use and development in this zone in a manner that is complementary to the OUV of the property.
- It is **mandatory** to define Buffer Zones for potential World Heritage sites. And there are no standardized formulae to define them. Their extent will vary from one property to another and should be based on the requirements of the concerned property
- **Both the property boundary and the Buffer zone boundary should not be imaginary lines and should be rationalized to coincide with the closest administrative/revenue boundary but in a way that does not compromise on the property's OUV.**



# Types of Properties

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- Properties can be classified into different types based upon their physical form.
  - Most properties inscribed as World Heritage are **Single or National** sites comprising one land area within the boundaries of one State Party. The property can be as big or as small, but it remains a Single site if its boundary is continuous.
  - **Serial** National properties are a series of individual or discrete components / areas which are not contained within a single boundary. Components may be quite close or geographically remote, but all components are within a single country. Example.
  - **Transboundary** properties are Single properties that extend across the borders of two or more adjoining States Parties/countries. Example.
  - **Serial Trans-national** properties are Serial properties where the components of the series are scattered across more than one State Party/country. The countries in this case need not be adjoining. Example





# Extension and Serial Extension

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- An Extension can be granted to an already inscribed World Heritage Site in terms of addition of newer components and serial sites if it is believed that the new components/sites increase a better understanding of the OUV of the property.
- Any Extension proposed as a Series of sites in addition to the original property is known as Serial Extension.
- **No changes can be proposed in the OUV or the Criteria of Inscription during an extension.** If changes are identified by the State Party during this process then the nomination dossier being submitted should be for the entire property, including the original site justifying the new OUV and Criteria for Inscription.
- **An Extension nomination is examined like any new nomination** and has to go through the entire process as prescribed by UNESCO.