

*M.A PUB. ADMN.*

# **CULTURAL HERITAGE MANAGEMENT**

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## **Unit- I**

### **INDIAN CULTURE:**

#### **General Features, Sources, Components and Evolution**

##### **Structure**

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### **1.1.0. Objectives**

In this lesson, students investigate *General Features, Sources, Components and Evolution of Indian Culture*. After studying this lesson you will be able to:

- *understand the concept and meaning of Indian culture*
- *establish the link between culture and heritage*
- *discuss the role and impact of culture in human life*
- *describe the distinctive features of Indian culture*
- *identify the sources of culture*
- *explain the components of culture*
- *trace the stages of evolution of Indian culture*

### **1.1.1. Introduction**

Culture is considered as a symbolic, continuous and progressive process. It is the expression of finer aspects of the life-style of a group which refers to the patterns of thought and behaviour of people. It also includes values, beliefs, rules of conduct, and patterns of social, political and economic organizations. These are passed on from one generation to the next by formal as well as informal processes. Culture consists of the ways in which we think and act as members of a society. Thus, all the achievements of group life are collectively called culture. In popular dialect, the material aspects of culture, such as scientific and technological achievements are seen as distinct from culture which is left with the non-material and higher achievements of group life.

Culture expresses itself through language and art, philosophy and religion. It also expresses itself through social habits, customs, economic organisations and political institutions. Culture is of two types: (i) material, and (ii) non-material. The first includes technologies, instruments, material goods, consumer goods, household design and architecture, modes of production, trade, commerce, welfare and other social activities. The non-material includes norms, values, beliefs, myths, legends, literature, ritual, art forms and other intellectual-literary activities. The material and non-material aspects of any culture are usually interdependent on each other. Sometimes, however, material culture may change quickly but the non-material may take longer time to change. According to Indologists, Indian culture stands not only for a traditional social code but also for a spiritual foundation of life.

Indian culture is an invaluable possession of our society. Indian culture is the oldest of all the cultures of the world. In spite of facing many ups and downs Indian culture is shining with all its glory and splendor. Culture is the soul of a nation. On the basis of culture, we can experience the prosperity of its past and present. Culture is the collection of values of human life, which establishes it specifically and ideally separate from other groups.

### **1.1.2. Idea of Culture**

The English word 'Culture' is derived from the Latin term 'cult or cultus' meaning tilling, or cultivating or refining and worship. In sum it means cultivating and refining a thing to such an extent that its end product evokes our admiration and respect. This is practically the same as '*Sanskriti*' of the Sanskrit language. Culture is a way of life. The food you eat, the clothes you wear, the language you speak in and the God you worship all are different aspects of culture. In very simple terms, we can say that culture is the embodiment of the way in which we think and do things. It is also the things that we have inherited as members of society. All the achievements of human beings as members of social groups can be called culture. Art, music, literature, architecture, sculpture, philosophy, religion and science can be seen as aspects of culture. However, culture also includes the customs, traditions, festivals, ways of living and one's outlook on various issues of life.

Thus, culture refers to a human-made environment which includes all the material and non-material products of group life that are transmitted from one generation to the next. There is a general agreement among social scientists that culture consists of explicit and implicit patterns of behaviour acquired by human beings. These may be transmitted through symbols, constituting the distinctive achievements of human groups, including their embodiment as artifacts. The essential core of culture thus lies in those finer ideas which are transmitted within a group-both historically derived as well as selected with their attached value. More recently, culture denotes historically transmitted patterns of meanings embodied in symbols, by means of which people communicate, perpetuate and develop their knowledge about and express their attitudes toward life. Culture is the expression of our nature in our modes of living and thinking. It may be seen in our literature, in religious practices, in recreation and enjoyment. Culture varies from place to place and country to country. Its development is based on the historical process operating in a

local, regional or national context. For example, we differ in our ways of greeting others, our clothing, food habits, social and religious customs and practices from the West. In other words, the people of any country are characterised by their distinctive cultural traditions.

### **1.1.3. Cultural heritage**

Cultural development is a historical process. Our ancestors learnt many things from their predecessors. With the passage of time they also added to it from their own experience and gave up those which they did not consider useful. We in turn have learnt many things from our ancestors. As time goes we continue to add new thoughts, new ideas to those already existent and sometimes we give up some which we don't consider useful any more. This is how culture is transmitted and carried forward from generation to next generation. The culture we inherit from our predecessors is called our cultural heritage. This heritage exists at various levels. Humanity as a whole has inherited a culture which may be called human heritage.

A nation also inherits a culture which may be termed as national cultural heritage. Cultural heritage includes all those aspects or values of culture transmitted to human beings by their ancestors from generation to generation. They are cherished, protected and maintained by them with unbroken continuity and they feel proud of it. A few examples would be helpful in clarifying the concept of heritage. The Taj Mahal, Jain caves at Khandagiri and Udayagiri, Bhubaneswar, Sun Temple Konarak, Jagannath Temple, Puri, Lingaraja Temple, Bhubaneswar, Red Fort of Agra, Delhi's Qutub Minar, Mysore Palace, Jain Temple of Dilwara (Rajasthan) Nizamuddin Aulia's Dargah, Golden Temple of Amritsar, Gurudwara Sisganj of Delhi, Sanchi Stupa, Christian Church in Goa, India Gate etc., are all important places of our heritage.

Besides the architectural creations, monuments, material artefacts, the intellectual achievements, philosophy, treasures of knowledge, scientific inventions and discoveries are also the part of heritage. In Indian context the contributions of Baudhayana, Aryabhata, Bhaskaracharya in the field of Mathematics, Astronomy and Astrology; Varahmihir in the field of Physics; Nagarjuna in the field of Chemistry, Susruta and Charak in the field of Medicines and Patanjali in the field of Yoga are profound treasures of Indian Cultural heritage. Culture is liable to change, but our heritage does not. We individuals, belonging to a culture or a particular group, may acquire or borrow certain cultural traits of other communities/cultures, but our belongingness to Indian cultural heritage will remain unchanged. Our Indian cultural heritage

will bind us together e.g. Indian literature and scriptures namely Vedas, Upanishads Gita and Yoga System etc. have contributed a lot by way of providing right knowledge, right action, behavior and practices as complementary to the development of civilization.

#### **1.1.4. Characteristics of Culture**

Now let us discuss some general characteristics of culture, which are common to different cultures throughout the world.

- **Culture is learned and acquired:** Culture is acquired in the sense that there are certain behaviours which are acquired through heredity. Individuals inherit certain qualities from their parents but socio-cultural patterns are not inherited. These are learnt from family members, from the group and the society in which they live. Thus, it is apparent that the culture of human beings is influenced by the physical and social environment through which they operate.
- **Culture is shared by a group of people:** A thought or action may be called culture if it is shared and believed or practiced by a group of people.
- **Culture is cumulative:** Different knowledge embodied in culture can be passed from one generation to another generation. More and more knowledge is added in the particular culture as the time passes by. Each may work out solution to problems in life that passes from one generation to another. This cycle remains as the particular culture goes with time.
- **Culture changes:** There is knowledge, thoughts or traditions that are lost as new cultural traits are added. There are possibilities of cultural changes within the particular culture as time passes.
- **Culture is dynamic:** No culture remains static. Culture is changing constantly as new ideas and new techniques are added as time passes modifying or changing the old ways. This is the characteristics of culture that stems from the culture's cumulative quality.
- **Culture is diverse:** It is a system that has several mutually interdependent parts. Although these parts are separate, they are interdependent with one another forming culture as whole.

### **1.1.5. Importance of Culture in Human life**

Culture is closely linked with life. It is not an ornament that we as human beings can use. It is not merely a touch of colour. It is what makes us human. Without culture, there would be no humans. Culture is made up of traditions, beliefs, and way of life, from the most spiritual to the most material. It gives us meaning, a way of leading our lives. Human beings are creators of culture and, at the same time, culture is what makes us human. A fundamental element of culture is the issue of religious belief and its symbolic expression. We must value religious identity and be aware of current efforts to make progress in terms of interfaith dialogue, which is actually an intercultural dialogue.

As the world is becoming more and more global and we coexist on a more global level we can't just think there's only one right way of living or that any one is valid. The need for coexistence makes the coexistence of cultures and beliefs necessary. In order to not make such mistakes, the best thing we can do is get to know other cultures, while also getting to know our own. How can we dialogue with other cultures, if we don't really know what our own culture is? The three eternal and universal values of Truth, Beauty and Goodness are closely linked with culture. It is culture that brings us closer to truth through philosophy and religion; it brings beauty in our lives through the Arts and makes us aesthetic beings; and it is culture that makes us ethical beings by bringing us closer to other human beings and teaching us the values of love, tolerance and peace.

### **1.1.6. Indian Culture**

Indian culture is one of the most ancient cultures of the world. The ancient cultures of Egypt, Greece, Rome, etc. were destroyed with time and only their remnants are left. But Indian culture is alive till today. Its fundamental principles are the same, as were in the ancient time. One can see village panchayats, caste systems and joint family system. The teachings of Buddha, Mahavira, and Lord Krishna are alive till today also and are source of inspiration. Today also the values of spirituality, praying nature, faith in karma and reincarnation, non-violence, truth, non-stealing, Chastity, non-acquisitiveness, etc. inspire people of this nation. Material development and materials come under civilization while Art of Living, customs, traditions come under culture. Material development is possible to a limit. This is the reason, that the civilizations got destroyed while Indian culture is present till today because the basis of development was



spirituality and not materialism. Thus, Indian culture can be called an ancient culture, whose past is alive even in the present. The reminiscent of the stone-age found in Pallavaram, Chingalpet, Vellore, Tinnivalli near Madras, in the valley of river Sohan, in Pindhighev area in West Punjab, in Rehand area of Mirzapur in Uttar Pradesh, in Narmada Valley in Madhya Pradesh, in Hoshangabad and Maheshwar, make it clear that India has been the land of development and growth of human culture. On the basis of excavation done in places like Harappa and Mohanjodaro etc. we come to know the developed civilization and culture of the pre-historical era, which was flourished around 3000 B.C. Thus, Indian culture is about 5000 years old.

#### **1.1.7. General Features of Indian culture**

Being an Oriental ancient civilization, India has a history of 5000 years. And its culture, extensive, profound and mysterious, has made immeasurable contributions to the world progress and civilization. Traditional Indian culture, in its overall thrust towards the spiritual, promotes moral values and the attitudes of generosity, simplicity and frugality. Some of the general features of Indian culture that pervade its numerous castes, tribes, ethnic groups and religious groups and sects which can be discussed bellow.

##### **1.1.7. 1. Religiosity**

India is a religious country, and almost all the people sincerely believe in religion. Religion touches every corner of the Indian society and the soul of all the ordinary people, thus maintaining tight and close links with Indian society, politics, economy, military, art and literature. Indian people witness the great and irresistible pacts imposed by religion on them in every aspect of life. In short, 'Life' will have no meaning without religion. In the first few years since independence, the Indian Government headed by Nehru took the policy of secularism as the fundamental one of developing economy, getting rid of poverty and stabilizing the society in order to mitigate the conflicts among different religious sects. It is found that the language, literature, art, music, dance and sculpture of India all have cantered on religion, both in form and content. Even the legislation of the country, the shaping of individual morals and traditional customs and habits of ethnic groups are developed under the influence of religion. Religion has been fully integrated into Indian culture. In short, there will be no Indian culture without religion.

### 1.1.7. 2.

#### **Concept of world family**

One of the striking features of Indian culture is the concept of '*Vasudhaiva Kutumbakam*'. It believes in the principle that the whole world is a family. There should not be any hatred and fight among the members of the family. All should live with peace and harmony. *Vasudhaiva Kutumbakam* is also considered as the soul of Indian culture. Indian culture has always answered and activated itself by receiving and adjusting with the elements of foreign cultures.

### 1.1.7. 3. Diversity

Diversity stands out as one of the most prominent features of the Indian cultural system. Within this system, there are different cultural elements such as Hellenic culture, Islamic culture, Persian culture, English culture and Chinese culture. The reason for this diversity is multifaceted and the most important factor is the alien cultures brought to India by invaders. For example, the Indian Islamic culture was launched after Babur defeated Sultan Ibrahim Lodi, the ruler of Delhi, in 1526 and founded the Mogul empire. Babur, who had a Mongolian origin and came from Central Asia, was one of the descendants of the Turkish conqueror Timur. The introduction of English culture into India was completed after the British colonists invaded India and imposed colonial rule on it, which lasted for about 200 years. Only the spread of Chinese culture into the subcontinent had occurred by peaceful means.

Even in Indian pure vernacular cultures, there are different types of vernacular cultures with different characteristics resulting from varying periods, conditions and environments for subsistence and development. They include Vedic culture, Aryan culture, Dravidian culture, Brahmanic culture, Marathi culture, Odia culture, Punjabi culture, Assamese culture, etc. if defined by time period and linguistic area. They include Brahmanic culture, Buddhist culture, Indian Islamic culture, Jain culture, Christian culture, Sikh culture and Bahai culture that rose in

the modern times, if defined by religious sects. It is the diversity of Indian culture that exhibits its antiquity, brilliance and glory, making it without parallel in the whole world.

#### **1.1.7. 4. Inclusiveness of alien language**

Inclusiveness is another salient feature of Indian culture that distinguishes it from other cultures. Of all kinds of local cultures, linguistic cultures and religious cultures of India in history, each contains a variety of elements in part from alien cultures. All the major languages of the world have loanwords and alien elements. The assimilation of English by Hindi is manifested not only in its vocabulary but also in its absorption and broad use of English grammar and punctuation. English has left a great impact on Hindi and other languages of India. Owing to the influence of English and its absorption and use of English, the capacity of Hindi is further enlarged both in depth and breadth and keeps up with the modern era, thus evolving for a prosperous future. The assimilation can be sorted into two aspects. First, there are many loanwords from English. The linguistic culture brought by the British after they entered India had many words to represent new things with no equivalent in Hindi. Consequently, Indian people had to copy the pronunciations and meanings from English in order to represent things absent or unrecognized in India. Second, there are some paraphrased words and mixed words. Paraphrased words are those created by using Hindi's own linguistic materials and transplanting the meanings of English words according to its word-building rules.

#### **1.1.7. 5. Sense of Cosmic Vision**

The framework of Indian culture places human beings within a conception of the universe as a divine creation. It is not anthropo-centric (human-centric) only and considers all elements of creation, both living and non-living, as manifestations of the divine. Therefore, it respects God's design and promotes the ideal of co-existence. This vision thus, synthesizes human beings, nature and God into one integral whole. This is reflected in the idea of *satyam-shivam-sundaram*.

#### **1.1.7. 6. Intrinsic Harmony**

Indian philosophy and culture tries to achieve an intrinsic harmony and order and this is extended to the entire cosmos. Indian culture assumes that natural cosmic order inherent in nature is the foundation of moral and social order. Inner harmony is supposed to be the

foundation of outer harmony. External order and beauty will naturally follow from inner harmony. Indian culture balances and seeks to synthesize the material and the spiritual, as aptly illustrated by the concept of *purushartha*.

#### **1.1.7. 7.Tolerance and liberalism**

An important feature of Indian culture is tolerance and liberalism. In India, tolerance and liberalism is found for all religions, castes, communities, etc. Many foreign cultures invaded India and Indian society gave every culture the opportunity to spread and prosper. Indian society accepted and respected Shaka, Huna, Schithiyan, Muslim, and Christian cultures. The feeling of tolerance towards all religions is a wonderful characteristic of Indian society. Rigveda says-Truth is one; even then the Scholars describe it in various forms. In Gita, Lord Krishna says, those praying others are actually praying me. This thought is the extreme of tolerance. There is a peaceful coexistence of various religions in India and all have been affecting each other although this tradition has been badly affected by activities of converting religion by some religious organisations. All the religions existing in India are respected equally. Indian culture accepts the manifoldness of reality and assimilates plurality of viewpoints, behaviours, customs and institutions. It does not try to suppress diversity in favour of uniformity. The motto of Indian culture is unity in diversity as well as diversity in unity.

#### **1.1.7. 8.Continuous Development**

Another special feature of Indian culture is its continuous flow. Since, Indian culture is based on values, so its development is continuous. Many centuries passed by, many changes occurred, many foreign invaders were faced, but the light of Indian culture today also is continuously glowing. No Scholar can end its history like that of the cultures of Egypt, Greece, Rome, Sumer, Babylon and Syria because it is yet in the phase of construction. Indian culture can be understood by looking at its present cultural standards. The light of ancient Indian culture life is yet glowing. Many invasions occurred, many rulers changed, many laws were passed but even today, the traditional institutions, religion, epics, literature, philosophy, traditions, etc. are alive. The situations and government could not remove them completely. The stability of Indian culture is unique within itself, even today. Indian culture has always favoured change within continuity. It is in favour of gradual change or reform. It does not favour abrupt or instant change. Therefore,

most changes in thought have come in the form of commentaries and interpretation and not in the form of original systems of thought. In matters of behaviour also synthesis of old and new is preferred over replacement of the old.

#### **1.1.7. 9. Adjustment**

Adjustment has a great contribution in making Indian culture immortal. It's an essential element of longevity of any culture. Indian culture has a unique property of adjustment, as a result of which, it is maintained till today. Indian family, caste, religion and institutions have changed themselves with time. Due to adaptability and co-ordination of Indian culture, it's continuity, utility and activity is still present.

#### **1.1.7. 10. Regionalism of Culture**

Being a result of the particular geographic environment and climate, regionalism is the unique characteristic of Indian culture, which some scholars tend to call the "culture of the tropical subcontinent". Thus Indian culture has been marked by the characteristics of the culture of tropical subcontinent, and Indian people are famous for their imaginative thinking and eloquence. The works they created are charming, extending their philosophic thoughts aimlessly to rewrite the historical events and the real stories of the heroes in order to mix them with the rich and colourful myths of India. Great poems that are beautiful in rhythm had been compiled and spread wildly. As time passes, it's hard for the later generations to tell the histories from the poems. Ramayana and Mahabharata, the two most famous epics of India, are among the greatest works of this culture of the tropical subcontinent. Both not only reflect the historical facts of India in that period, but also cover broad fields including philosophy, medicine, literature, carving, music, dance, astrology, geography and meteorology. The epics also spend a large portion of volumes touching upon statecraft such as politics, law, morality and traditions.

#### **1.1.7. 11.Receptivity:**

Receptivity is an important characteristic of Indian culture. Indian culture has always accepted the good of the invading cultures. Indian culture is like an ocean, in which many rivers come and meet. In the same way all castes succumbed to the Indian culture and very rapidly they dissolved in the *Hindutva*. Indian culture has always adjusted with other cultures. Its ability to maintain

unity amongst the diversities of all is the best. The reliability, which developed in this culture due to this receptivity, is a boon for this world and is appreciated by all. We have always adopted the properties of various cultures. Indian culture has received the elements of Muslim cultures and has never hesitated in accepting the useful things of foreign culture. Therefore, its continuity, utility and activity are still there today. The adaptability and receptivity of this culture has given it the power to remain alive in all the conditions.

#### **1.1.7. 12. Spirituality**

Spirituality is the soul of Indian culture. Here the existence of soul is accepted. Therefore, the ultimate aim of man is not physical comforts but is self-realisation. R. K. Mukerjee, in his book, 'Hindu Civilization', has analysed that Indian culture, which kept its personal specialities, bound the entire nation in unity in such a way that nation and culture were considered inseparable and became unanimous. Nation became culture and culture became nation. Country took the form of Spiritual World, beyond the physical world. When Indian culture originated in the times of Rigveda, then it spread with time to Saptasindhu, Bramhavarta, Aryavarta, Jumbudweepa, Bharata Varsha or India. Because of its strength, it reached abroad beyond the borders of India and established there also.

#### **1.1.7. 13. Religious Dominance**

Religion has a central place in Indian culture. Vedas, Upanishads, Purana, Mahabharata, Gita, Agama, Tripitak, Quran and Bible affect the people of Indian culture. These books have developed optimism, theism, sacrifice, penance, restraints, good conduct, truthfulness, compassion, authenticity, friendliness, forgiveness, etc. Monier Williams has rightly said, "Although in India, there are 500 and above dialects but religious language is only one and religious literature is also one, which all the followers of Hindu religion, varying in caste, language, social status and opinion, believe and pray with devotion. That language is Sanskrit and that literature is Sanskrit literature. It is the only dictionary of Veda or other knowledge. It is the only source of Hindu Religion and Philosophy, the only mirror, which correctly reflects the Hindu views, thoughts, customs and traditions." It is the source for the development of regional languages and is also the source for getting material for the publication of important religious and scientific thoughts.

#### **1.1.7. 14. Thoughts about rebirth**

The concept of Rebirth has special importance in Indian culture. It is believed that one gains virtue during good action and takes birth in higher order in his next birth and spends a comfortable life. The one doing bad action takes birth in lower order in his next birth and suffers pain and leads a miserable life. Upanishads say that the Principle of fruits of action is correct. A man gets the fruits as per the action he does. Therefore, man needs to modify his actions, so as to improve the next birth also. Continuously performing good actions in all his birth, he will get salvation, i.e. will be liberated from the cycle of birth and death. This concept is not only of the Upanishads but is also the basis of the Jainism, Buddhism, etc. In this way, the concept of rebirth is associated with the principle of action. The actual cause of rebirth is the actions done in the previous birth.

#### **1.1.7. 5. Emphasis on Duty**

It believes in the principle of *Karmavada*. As against rights, Indian culture emphasizes *dharma* or moral duty. It is believed that performance of one's duty is more important than asserting one's right. It also emphasizes the complementariness between one's own duty and other's rights. Thus, through the emphasis on community or family obligations, Indian culture promotes interdependence rather than independence and autonomy of the individual.

#### **1.1.7. 6. The Ideal of Joint Family**

At the level of marriage, there is a lot of plurality in India. At the level of family, however, there is striking similarity. For example, the ideal or norm of joint family is upheld by almost every Indian. Every person may not live in a joint household but the ideal of joint family is still favoured. The family is the defining feature of Indian culture. Although Indians differentiate between individual identity and family identity, the Western type of individualism is rare in Indian culture.

#### **1.1.7. 17. Caste System**

Another feature of Indian culture is social stratification. In every region of India, there are about 200 castes. The social structure is made of thousands of those castes and sub-castes, which decide the social status of a person on the basis of birth. According to E.A.H. Blunt, "Caste is a collection of intermarried or intra-married groups, which have a general name, whose membership is heredity and put some bans and rules on its members residing socially together.

Its members, either do traditional business or claim their uniform community.” Thus, Indian culture has a special system of stratification.

#### **1.1.7. 18. Unity in Diversity**

An important feature of Indian culture is Unity in Diversity. There is much diversity in Indian culture like in geography, in caste, in creed, in language, in religion, in politics, etc. Dr. R.K.Mukerjee writes, “India is a museum of different types, communities, customs, traditions, religions, cultures, beliefs, languages, castes and social system. But even after having so much of external diversity, none can deny the internal unity of Indian culture. Thus, in Indian culture there is Unity in Diversity. According to Pandit Nehru, “Those who see India, are deeply moved by its Unity in Diversity. No one can break this unity. This fundamental unity of India is its great fundament element.” According to Sir Herbert Rizle, “Even after the linguistic, social and geographical diversity, a special uniformity is seen from Kanyakumari to the Himalayas. Indian culture is a huge tree, the roots of which have Aryan culture. Like a new layer is formed all around the tree every year, similarly layers of many historical eras surround the tree of Indian culture, protecting it and getting life sap from it. We all live in the cooling shade of that tree. The concept of Unity and diversity will be dealt in details in separate paragraphs.

#### **1.1.7.19. Four Duties**

By fulfilling duties, a person can follow his religion while living in physical comforts and thus can gain salvation. Fulfilling duties is a characteristic of Indian culture. In this, in a person’s life, four basis are considered-*Dharma* (religion), *Artha* (money), *Kama* (lust), *Moksha* (salvation). Religion is related to the fulfillment of moral duties. Money is related to the fulfillment of all needs. Lust is associated with pleasures in life. Salvation is the last goal. All these inspire an individual to fulfill his duties and to live in a disciplined way in society. Two contradictory thoughts are seen in the history of the world and life is momentary and destructible and second is that the success of life depends on the enjoyment.

Its best example is Western school of thought. But one can see the co-ordination between the two in Indian culture. Both should be mingled to the real nature, importance and goal of human life. The expression of this coordination is the Principle of Efforts. It is believed that the nation, which has forgotten its culture, is not an alive nation. He used to tell the importance of Indian cultural values. People who believe in material development can be intolerant. Those who



believe in development of weapons can be unrelative. Those who consider harm done to others for their own welfare as forgivable can be liberal but the exceptional of Indian culture is that though it considers material as an essential thing but has not made it the centre of faith. Though it has used the power of weapons but has considered its welfare in it. It has considered harm done to others for its own welfare as unforgivable. The ultimate goal of life here is not luxury and desires but is sacrifice-penance and self-realisation.

### **1.1.8. Indian Culture during the Contemporary Period**

The social structural affiliation of the classical in the traditional Indian culture had been broadly linked with princes, priests, monks, *munis*, *sadhus*, scholars, guild masters and other prosperous groups. During the medieval period the relationship between the classical and the folk was not disturbed. In ancient India the classical tradition was linked not only to Sanskrit but there were also streams of the classical tradition associated with Pali and Tamil. Sanskrit was the bearer of the Hindu classical tradition and the Mahayana Buddhist tradition and some of the Jain science traditions as well. Pali was the vehicle of the Theravadi Buddhist tradition and Tamil was the bearer of the South Indian classical tradition. During the modern period, the relationship between the classical represented by English and the vernacular folk traditions has broken down. Traditional equilibrium has been affected by different factors and processes of modernization. With the impact of modern social forces the relationship between the classical and the folk traditions has been disturbed.

In the urban centres a new middle class has been growing and assuming the role of the bearer of the classical tradition. The middle class has a world view and outlook that is radically different from the bearers of the folk tradition. They are mostly the bearers of Western cultural values, norms, ideas, outlook and institutions, and English has become their dominant language. Throughout history, the folk and the tribal traditions have remained relatively unaffected by changes in political structures. The importance of classical traditions has been changing from time to time with changes in political power structure but the folk and the tribal traditions have remained consistently vibrant. The classical traditions in traditional India had always accepted the importance as well as given space to the folk and the tribal cultures. The bearers of modern Western classical cultural tradition, on the other hand, have on occasions shown less tolerance towards the folk and the tribal traditions. They usually brand the traditional culture as primitive,

barbaric and superstitious in comparison to the modern culture. They try to modernize and westernize all the elements and streams of Indian culture. The processes of westernization, industrialisation, urbanisation, globalisation and democratisation are influencing various aspects of Indian culture today. These modernizing and secularizing forces, however, have not yet cut off contemporary Indian culture from the traditional and cultural roots of Indian culture. The traditional cultural media not only continue to survive today, but also some aspects of it have also been incorporated in novel ways into an emerging popular and classical culture.

### **1.1.9. Sources of Indian Culture**

Literary sources for ancient Indian culture provide a glimpse of the rich art and culture of the ancient societies. Through the different literary sources a clear idea of the various aspects of the ancient era can be obtained. The different aspects of the rich ancient culture comprise food habits, art forms, costumes, etc. The different literary sources for ancient Indian culture include the Veda or the Vedic texts, Indian Puranas, the two great epics - Ramayana and Mahabharata, and other various texts.

As far as the cuisines of ancient Indian society are concerned, most of the literary sources mention barley, rice, wheat, fruits, vegetables, milk products, etc. Some of them also talk about fish and meat. Like for instance, among the food grains, the Rig Veda repetitively states barley, particularly fried barley, cereals, pulses, mustard, ghee, butter and rice as the staple food. Dhanya has also been mentioned, as well as crushed grain, mixed with curd, was also relished. Rig Veda further confirms the wide prevalence of drinking wine. Moreover, in the age of Brahmanas, rice, barley and wheat appear to be the staple food. Different products of barley and rice, and various milk products are mentioned in some of the literary sources for ancient Indian culture. Some of the appliances and utensils, associated with the preparation of food, are also have a mention in certain Brahmanas; for example pestle, winnowing basket, plate, pot, utensils made of bell-metal, etc. Among the drinks are mentioned soma, sura, honey, milk and fruit-juice. Kalpasutras also mentions the use of various food grains, namely rice, barley, wheat, millet, sesame and pulses. Salt and sugar appear to have been widely added to food for enhancing the taste.

Meat-eating appears to have been extensively prevalent both among the Aryans and the non-Aryans. From other literary references fish appears to have been used as food. Of the food-

grains, the Vayu Purana mentions masura, tila, yava, besides varieties of rice. Among the milk-products, it discusses curd and ghee; is also mentioned. This Puranic text also confirms the vogue of meat-eating. The offer of meat in Sraddhas and sacrifices appears to have been preordained by Shastras. Manu Smriti also discusses about food and drink. It mentions that certain food items are prohibited in respect of the three upper classes of the society. Pali and Prakrit works disclose that rice was a vital food grain of the society. Milk and milk-products appear to have been considered as delicacies. Moreover, the Jatakas consist of a good deal of information about the food habits of ancient Indian societies.

Interestingly, Vedic literature gives a brief idea of the dress code and decorations of the people of ancient societies. As regards the garments, the Rig Veda mentions that linen and wool seem to have been used in making clothes. Further, in Brahmana age, huge importance was attached to the clothing style and costumes. People were familiar with sewing, knitting and weaving. Garments made of wool, silk and cotton were mostly used. In the ancient societies of India, people widely used flowers and flower-garlands, especially in some special ceremonial occasions. According to other literary sources, the different kinds of fabric, used for making garments include silk cloth, auma or aumaka made from the yarn of flax (Uma) and hemp plants, wool and cotton. Jewellery of various kinds pearl, diamond, ruby and other valuable stones also have a mention in the various literary texts of ancient India. Gold and silver ornaments of different kinds were widely used in ancient India. The use of flower garlands, perfumes, cosmetics and lotions was also in vogue.

Ancient Indian culture includes the various art forms of the ancient societies. In the past there were various recreation options for the people. There is no reference to the staging of a full-fledged drama in the Vedic texts. But, it does not imply that dramatic elements were absent in those ages. Some dialogue hymns seem to have provided the people with a dramatic atmosphere. Riddles or quizzical questions most likely served as a means of popular entertainment apart from music, vocal and instrumental elements. Further, the literary sources for ancient Indian culture also reveal that dance was in vogue. The Brahmanas show that the people had an ear for music in the natural environments. Various musical instruments like the Vina (lute) and dundubhi (drum) have been mentioned. Vocal music appears to have been a means of livelihood. The literary sources for ancient Indian culture also throw substantial light on this aspect of social life.

The Kalpasutra talks about the popularity of music, both vocal and instrumental. Dance, with lyrical steps and gestures of hands conveying diverse ideas, was known. Dance, accompanied by vocal or instrumental music, was a very popular pastime and entertainment mode. Thus, it has been made clear by the literary works that the most popular way of recreation was music and dance in the ancient societies.

#### **1.1.10. Components of Indian Culture**

Culture is reflected through the various components which comprises, values, language, myths, customs, rituals and laws. These are briefly explained as follows:

##### **Values**

Values are the beliefs and ideals shared by the people of a society, for which they have great respect and regard. They could assume both positive (do's) and negative (don't's) connotations, and are indicative of appropriate thoughts, feelings and acts of behavior.

##### **Language**

Man is a social animal and needs to communicate with others. Language is used as a means to communicate with people in a social set up. It is the common language that binds together the people in a social structure.

##### **Myths**

Myths are legendary folktales and stories that describe events and occurrences, and teach values to society. They are imaginary and fictitious, and comprise characters that are gods, heroes and common men, ultimately aimed at giving lessons to the people, with respect to the causes and effects, good and bad, right and wrong, etc. Myths describe the values that members of a social structure should share.

##### **Customs**

Customs are habitual practices that formulate the established way of doing things and reflect culturally accepted patterns of behavior. They reflect practices that have permanent continuance and are so long established that they have the force of law; in other words they are conventions. People in a social system follow such practices collectively, and the habitual activity gets transmitted from one generation to another.

##### **Rituals**

Rituals are prescribed processes and procedures for conduct of religious or social rites. They are established rites, ceremonies and proceedings that are symbolic in nature. Rituals are collective in nature, comprising many patterns of behavior that are interdependent to each other.

## **Laws**

Laws are principles, rules and regulations that are formulated/sanctioned by an authority (ruler, government, constitution etc.), and supported/protected by judicial authority. Their basis can actually be found in the society's values, customs, and rituals. Laws are universally applicable across people in a society/country. They are written collection of rules and regulations to be adhered to by the people, and non-adherence to which would lead to legal action from the judiciary.

### **1.1.10. 1. Cultural heritage:**

India's cultural heritage also can be traced through various components which are as follows:

#### **1.1.10.2. Music**

Indian classical music has received a worldwide appreciation. There are various styles of Indian music such as Hindustani, Karnatak music which have gained popularity at the global level. Even to this day music is considered as one of the important fields of education.

#### **1.1.10. 3.Divisions of Indian Classical Music**

During the medieval period Indian classical music was broadly based on two traditions, the Hindustani classical music prevalent in North India and the Carnatic music of South India.

#### **1.1.10. 4.Hindustani Classical Music**

Hindustani classical music may be traced back to the period of the Delhi Sultanate and to Amir Khusrau (AD 1253-1325) who encouraged the practice of musical performance with particular instruments. He is believed to have invented the sitar and the tabla and is said to have introduced new ragas. Most of the Hindustani musicians trace their descent to Tansen. Different styles of Hindustani music are Dhrupad, Dhamar, Thumri, Khayal and Tappa. It is said that Tansen's music had the effect of magic. He could stop the rising waves of the Yamuna and by the force of his Megh Rag he could cause the rain to fall. In fact his melodious songs are sung in every part of India even now with great interest. Some of Akbar's courtiers patronised Musicians like Baiju Bawra, Surdas etc. The most popular ragas are: Bahar, Bhairavi, Sindhu Bhairavi, Bhim Palasi, Darbari, Desh, Hamsadhwani, Jai Jayanti, Megha Malhar, Todi, Yaman, Pilu, Shyam Kalyan,

Khambaj. India also has a rich variety of musical instruments of different types. Amongst the stringed instruments the most famous are sitar, sarod, santoor and sarangi. Pakhawaj, tabla and Mridangam are percussion or tal giving instruments. Likewise, flute, shehnai and nadaswaram are some of the chief wind instruments. The musicians of Hindustani classical music are usually associated to a *gharana* or a particular style of music. *Gharanas* refer to hereditary linkages of musicians which represent the core of the style and distinguish them from the other. The *gharanas* function in *gurushishya parampara*, that is, disciples learning under a particular guru, transmitting his musical knowledge and style, will belong to the same *gharana*. Some famous *gharanas* are Gwalior *gharana*, Kirana *gharana*, and Jaipur *gharana*. Devotional music like kirtan, bhajan, ragas contained in the Adi Grantha and singing in the Majlis during Muharram also deserve a special place in Indian music. Along with this, folk music also shows a very rich cultural heritage.

#### **1.1.10. 5.Carnatic music**

The compositions in Carnatic music may be attributed collectively to three composers who lived between AD 1700 and 1850. They were Shyam Shastri, Thyagaraja and Mutthuswami Dikshitar. Purandardasa was another great composer of Carnatic music. Thyagaraja is revered both as a saint and an artist and epitomises the essence of Carnatic music. The main compositions are known as *kriti* and are devotional in nature. The three great musicians experimented with new forms. Some notable musicians of this period are Maha Vaidyanath Ayyar (1844-93), Patnam Subrahmanya Ayyar (1854-1902) and Ramnad Srinivasa Iyengar (1860-1919). Flute, veena, nadaswaram, mridangam, ghatam are some of the instruments to accompany Carnatic music. Despite contrasting features between Hindustani and Carnatic music, one can find some similarities, for example, the Carnatic *alapana* is similar to *alap* in Hindustani classical. *Tilana* in Carnatic resembles *Tarana* of Hindustani. Both lay stress on *tala* or *talam*.

#### **1.1.10. 6.Modern Indian Music**

With the British rule came Western music. Indians adopted some of their instruments such as violin and clarinet to suit the demands of Indian music. Orchestration of music on stage is a new development. Use of cassettes replaced oral transmission of tunes and ragas. Performances which were earlier limited to a privileged few have now been thrown open to the public and can be

viewed by thousands of music lovers throughout the country. Music education no longer depends on the master-disciple system but can be imparted through institutions teaching music.

#### **1.1.10. 7. Musicians**

Amir Khusrau, Sadarang Adaranga, Miyan Tansen, Gopal Nayak, Swami Haridas, Pt. V.D. Paluskar, Pt. V.N. Bhatkhande, Thyagaraja Mutthuswami Dikshitar, Pt. Omkar, Nath Thakur, Pt. Vinaik Rao Patwardhan, Ustad Chand Khan, Ustad Bade Ghulam Ali Khan, Ustad Faiyaz Khan, Ustad Nissar Hussain Khan, Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Kumar Gandharva, Kesarbai Kerkar and Smt. *Gangubai Hangal* are all vocalists. Among the instrumentalists Baba Allauddin Khan, Pt. Ravi Shankar, Ustad Bismillah Khan, Ustad Alla Rakkha Khan, Ustad Zakir Hussain are some of the well known musicians.

#### **1.1.10. 8. Folk Music**

Besides classical music India has a rich legacy of folk or popular music. This music represents the emotion of the masses. The simple songs are composed to mark every event in life. They may be festivals, advent of a new season, marriage or birth of a child. Rajasthani folk songs such as Mand and Bhatiali of Bengal are popular all over India. Ragini is a popular form of folk songs of Haryana. Folk songs have their special meanings or messages. They often describe historical events and important rituals. Kashmir's Gulraj is usually a folklore and Pandyani of Madhya Pradesh is a narrative put to music. Muslims sing Sojkhwani or mournful songs during Muharram and Christmas carols and choral music are sung in groups on the festive occasions.

#### **1.1.10. 9. Dance**

India has excelled in the field of dance. There are various types of dance such as Bharat Natyam, Odissi, Kathak, Kathakali etc. All these are appreciated at the global level. The Rig Veda mentions dance (nrti) and danseuse (nrtu) and compares the brilliant dawn (usas) to a brightly attrived danseuse. In the Brahmanas, Jaiminiya and Kausitaki dance and music are mentioned together. The Epics are full of references to dances on earth and heaven. Like music, Indian dance has also developed a rich classical tradition. It has a great power of expression and emotions while telling a story. In India, the art of dancing may be traced back to the Harappan culture. The discovery of the bronze statue of a dancing girl testifies to the fact that some women in Harappa performed dances. In traditional Indian culture the function of dance was to give symbolic expression to religious ideas. The figure of Lord Shiva as Nataraja represents the

creation and destruction of the cosmic cycle. The popular image of Shiva in the form of Nataraja clearly shows the popularity of dance form on the Indian people. There is not a single temple atleast in the southern part of the country which does not show the sculptures of the dancers in their different forms. In fact classical dance forms like Kathakali, Bharatnatyam, Kathak, Manipuri, Kuchi pudi and Odishi are an important part of our cultural heritage. It is difficult to say at what point of time dance originated, but it is obvious that dance came into existence as an effort to express joy.

Gradually dances came to be divided as folk and classical. The classical form of dance was performed in temples as well as in royal courts. The dance in temples had a religious objective whereas in courts it was used purely for entertainment. In both cases for the artists devoted to this art form, it was no less than praying to God. In southern India Bharatanatyam and Mohiniattam developed as an important aspect of the rituals in temples. Yakshagana, a form of Kathakali in Kerala, tells us stories of Ramayana and Mahabharata whereas Kathak and Manipuri are mostly related to the stories of Krishna and his leela (exploits). Performance of Odissi is related to the worship of Lord Jagannath. Though the Krishna *leela* and the stories related to Lord Shiva was the theme of Kathak, this dance came to be performed in royal courts in medieval times. Romantic gestures contained in Thumri and Ghazal, that were also performed with accompanists for the kings, reflect this aspect. Manipuri dance was also performed for religious purposes. Folk dances evolved from the lives of common people and were performed in unison.

In Assam people celebrate most of the harvesting season through Bihu. Similarly Garba of Gujarat, Bhangra and Gidda of Punjab, bamboo dance of Mizoram, Koli, the fisherman's dance of Maharashtra, Dhumal of Kashmir, and Chhau of Odisha and Bengal are unique examples of performing arts that gave expression to the joys and sorrows of the masses. As far as the analytical study of this art form is concerned, the *Natyashastra* of Bharata, is a primary source of information, and basically deals with drama. Bharata has discussed dance and its various *angas* (limbs) in detail. Facial expressions, body movements, *hasta mudras* and the footsteps have all been brought together under three broad categories namely, as *nritta* (*pada sanchalan*), *nritya* (*anga sanchalan*) and *natya* (*abhinay*). Both men and women took keen interest in dance but generally women dancers were looked down upon in society. However, with



the efforts of great music thinkers and various religious and social reform movements, people have started to hold women performers with great respect.

In the medieval period Kathak dance form was promoted by the Muslim rulers. We hear of these performances in the courts of most of the Mughal rulers except for Aurangzeb. In the south, temples, court and other parts of the building provided an important stage for all dancers. Navaras, mythological tales of Rama, Krishna, Ganesh, Durga were all enacted in the form of dance. Some rulers of the north like Wajid ali Shah was a great patron of music and dance and here the seeds of the Lucknow gharana or 'school of dance' was sown. The modern day dancers like Pt. Birju Maharaj all have come from the Lucknow school of dance. In the medieval period, the south remained very rigid with the rules of dances that were imbibed from ancient Sanskrit texts. It became a seat of learning and institutions of dance sprung up first in the southern region. In the modern period, we find maximum dance forms in the south Indian classical dance stream. They are Kucchipudi, Bharatnatyam, Mohiniatyam, Kathakali. On the eastern side, Odissi dance flourished greatly. Along with classical dance forms, folk dance also flourished. In most of the regions the local dance form became very popular. Manipuri dance, Santhal dance, Rabindranath's dance, drama, chhau, ras, gidda, bhangra, garba are some of the folk dances that have flourished in India. They are equally popular and have extreme acumen and innovation.

Practically every region of our country has developed their own rich tradition of folk dances. For example, the Bihu dance of Assam, Mask dance of Ladakh, Wangla of Meghalaya, Bhutia or Lepcha dance of Sikkim. Similarly we also have some dances which are called martial dances like Chholia of Uttranchal, Kalari paittu of Kerala, Thang-taa of Manipur among the more famous ones. Presently, all the three art forms are flourishing in the country. Musical institutions have opened up giving opportunities to many. Schools, universities have departments of music. Indira Kala Vishwa Vidyalaya of Khairagarh is a university of music, Gandharva Maha- Vidyalaya, Kathak Kendra and many institutes in the south are all propagating music in their own ways. Music conferences, Baithaks, lecture, demonstrations are all spreading music to nooks and corners of India. Societies like Spic-macay, India International Rural Cultural Centre have worked very hard to bring about a rapport and bondage with artists and the modern generation. Abroad musicians have also flourished and different institutions of music started by Pt. Ravi Shankar, Ustad Ali Akbar Khan, Alla Rakkha etc. are prestigious teaching centres for

foreigners. Many foreign universities also have facilities of art forms giving degrees and diplomas to students. All over the world Indian artists are invited to perform and participate in various festivals and occasions.

#### **1.1.10. 10.Well-known Dancers of Modern India Kathak**

Some prominent dancers of India are Pt. Birju Maharaj, Pt. Shambhu Maharaj, Sitara Devi, Pt. Gopi Krishna, and Pt. Lacchu Maharaj, **Bharatanatyam:** Saroja Vaidyanathan, Padma Subhramaniam, Geeta Chandran. **Odissi:** Kelucharan Mahapatra, Sanjukta Panigrahi, Kiran Sehgal and Madhavi Mudgal. **Kuchipudi:** Swapna Sundari, Satya Narayan Sarma, Raja Reddy, Radha Reddy and Sonal Mansingh. **Musicologists:** Bharata, Matangamuni, Naradamuni, Pt. Sharangadeva, Pt. Somnath, and Pt. Ahobala, Pt. Vyankatmakhi, Pt. Ramamatya, S.M. Tagore and Acharya K.C.D.Brihaspati. In the last few decades the status of dance as well as its performers has changed. Young people have started learning dance to enrich their personal qualities. In some of the schools, colleges and universities separate departments have been established for imparting training in dance. Several renowned classical dancers have been awarded national awards like the Padmashree and the Padmabhusan. Throughout the different periods of history starting from the dancing figure found in the Indus valley civilization to the present, Indian people have expressed their joys and sorrows by singing and dancing through various art forms. This art form has been used to express their love, hatred, their aspirations and their struggle for survival which ultimately led to the enrichment of our culture.

#### **1.1.10. 11.Architecture**

The temple architecture of India is well known. We have adopted various styles of construction such as Nagara, Besara and Dravidian style of architecture. We have Indo -Aryan style, Arabic style etc. The historical monuments of India are visited by people all over the world. Some of the important monuments include Qutub Minar, Taj Mahal, Jaipur palace, Red Fort, Golgumbaz The ancient style of construction is being adopted even to this day.

#### **1.1.10. 12.Festivals**

Various festivals celebrated throughout India mark significant cultural -heritage. The are the important festivals of India like **Deepavali**-It is celebrated as the festival of lights, **Dussehra**-it

marks the victory of good over the evil. Particularly in Karnataka state it is celebrated as the festival of the state, **Vinayak Chaturti**-It is celebrated throughout India. In the state of Maharashtra it is celebrated as a state festival, **Ramzan**-It is celebrated by the Muslim community throughout India. It signifies certain ethical values like self control, helping the poor etc., **Christmas**-It is celebrated on 25th December throughout India not only by the Christians but also by people belonging to different communities. Thus, various festivals are celebrated throughout India create religious harmony and unity among people following different caste, creed, religion etc.

### 1.1.11. The Evolution of Indian Culture

The evolution of Indian culture is quite important to know. Culture and civilization mutually influence each other and are complementary and supplementary to each other. Language essentially moulds culture. Religion, fine-arts, natural, secular and social sciences, philosophies, ideologies etc., constitute culture. Literature and texts of all disciplines, arts and skills are off-shoots through language and learning. Language is the medium that conveys all expressions. Experiences, intuitions, understanding, insight, emotions, perceptions, thinking, feelings, knowledge etc., are given form through language. Thus, language is the backbone of a culture. Religion is secondary in this regard.

Sanskrit has been the important medium of culture of India of earlier times. Pali, Brahmi, Kharosthi, Praakrut etc., were other languages available in ancient India. All ancient Indian Texts of philosophy, sciences, secular sciences, fine-arts are available in these languages. Upanishads, the end-pieces of the Vedas are the source books of spirituality in India. Buddhism, Jainism, Chaarvakism are other famous and popular non-vedic cultures. Ancient Indian spiritual texts, texts of secular sciences and the like have evolved in unison influencing one another.

The evolution of Indian culture will be followed here by observing the evolution of spiritual texts, religions, social institutions, social and political philosophies, social justice movements, which have influenced the origin, being and advancement of various schools of thought and cultures. Spirituality and religion are not taken as one and the same. Hindu religion

has many contours and denominations and is a spectrum of thoughts. Buddhism, Jainism and other non-vedic thoughts and religions which do not accept the authority of the Vedas have their own system of thoughts and hence culture. Brahmanism is the chief ism of Hindu culture. The word Hindu itself is the mispronunciation of the word Sindhu (Indus).

Radhakrishnan has stated that there is a Hindu way of life and not necessarily a Hindu religion. Theology and rationalism are two wings of Indian culture. Both have been flourishing, influencing each other simultaneously, and also individually and independently. Upanishads though have been commented theologically by many eminent seers and saints, the sages and seers of the Upanishadic expressions have clear idea of what they are professing. They know that the Upanishadic insight they have revealed and texts composed are texts of science on human mind and has nothing to do with the existence of God. They very unambiguously stated that “Gods” are inventions of and created by humans.

Brahmanism has given a social structure together with cultural and spiritual elements embedded in it. Buddhism, Jainism, Charvakaism, Veera Saivism, Veera Vaishnavism are both spiritual and social movements. Later social justice movements of the South [Periyar Ramaswamy (Tamilnadu), Sri Narayanaguru (Kerala)], dalit movements of other parts of India are all labeled and liked to be called rationalist movements. Except for Veera Saivism, Veera Vaishnavism, and Sri Narayana Guru’s movement, rest of the schools of thought are atheistic. They take pride in criticizing and sometimes ridiculing theism.

Gandhism has tried to combine spiritual and social elements taking truth and non-violence as basis and basics. Communism and radical humanism are recent additions to atheist schools of thought and developed their own cultures. The gender has also divided individuals and encouraged to start the culture of feminism and women’s liberation. Terrorism and Naxalism which kill fellow human-beings with impunity have evolved as cultures in their own way. The Jewish and Persian (Parsi) cultures have their own Indian flavor. The western culture has found favor with people of “modern outlook” and our urban youth and elite are currently aping it joyfully. All these isms constitute and consist of present Indian culture. Sanskrit, which contains not merely texts of Brahmanism but also of Buddhism, Jainism and Charvakism, is

unfortunately equated and identified with a single community and many do not like that language only for this reason and hence the culture associated with it.

The evolution and development of different regional languages have produced their own cultures confined to a particular geographical area. Chauvinism has mushroomed around regionalisms and regional languages, claiming to have separate culture. The culture created and sustained by Brahmanism is no longer popular and many criticize it for its bias towards a particular community. i.e., Brahmins. Brahmins have been and are severely criticized for creating and perpetuating a culture which allowed them to “exploit” other social sections. The truth in this criticism is debatable. Under this pretext they now are relegated to live a life of secondary citizens losing all rights for their just inclusion in the affairs of the state and the society. Of course, all this is the result of evolution of Indian culture influenced sequentially over centuries by Buddhism, Jainism, Chaarvakism and other medieval and modern “rationalist” movements and cultures.

All the rational schools of thought mentioned earlier are striving to redress the sufferings of people. All of them invariably denounce Brahmanism for its “irrational” expressions. How far all these rationalist cultures spread over India in different denominations have been able to address the concerns and welfare of the citizens as a whole is another matter.

The invasions of Muslims have started Islamic culture and it has evolved in India in a unique way forming part of Indian culture. Then Sikhism has born and spread its own culture and religion. Christianity then entered and has an influential role in the design of culture of many Indians. Thus, Indian culture is now a combination of many religions and isms evolved over a period of time.

Indian culture has evolved around the Upanishads and related spiritual texts, Brahmanism, Buddhism, Jainism, Chaarvakism, Veera Saivism, VeeraVaishnavism, Islam, Sikhism, Christianity, social justice movements, communism and radical humanism. Indian culture also has nucleus in regional languages and regions. All these give diversity and of course divisions to Indian culture.

The so called Hindu culture is also not unique. Various cults have been formed around the teachings of various seers, saints, sages, Babas, Ammas, Swamis, Sadhus and the like and currently there is no agreement among these cults and all of them individually claim to be different. Now we can not pin pointedly say this is Hindu culture. Many divisions, diversions and estuaries are formed to the Hindu culture and all of them have to be referred to when referring to Hindu culture. Some of these divisions claim to represent a religion different from Hindu religion for various purposes. Caste divisions have perpetuated their own cultures. Around these caste divisions many individuals have developed vested interests and are assiduously cultivating them for political and personal interests.

Political empires and Dynasties have been developed around caste, region, language, religion, ideology and the like divisions and Indian culture is also made to contain social justice, political, ideological aspects in addition to religious and spiritual aspects.

Language is stated as forming the basis of culture in the beginning of this article. Language, sometimes, seems to be a more and better unifying force than religion. In Tamilnadu and Kerala Muslims and Christians speak the regional languages, whereas in other parts of India Muslims speak Urdu and Christians English. The North-Eastern India has its own unique regional as well as Christian culture. Attempts by some political parties to unite Indians by a religion have not been successful. But divisions by caste have yielded useful results to many caste leaders.

Thus, Indian culture is not unique and no single religion, caste, region, language, or ideology has monopoly over it. We have enough divisions to be exploited by narrow-minded politicians and chauvinistic caste, regional, ideological and religious leaders. We have leaders and individuals who want to cash on our divisions and no one attempts to integrate us emotionally. Still we are able to survive as one nation is surprising. May be there is an underlying unifying culture which is Indian and not specifically of any single religion, caste, language, region, or ideology and is spiritual in essence. Let it flourish and let us live in peace.

### **1.1.12. Different stages in the evolution of Indian Culture**

Indian culture is the oldest surviving culture in the world. It has passed through centuries of continuity and changes. It was not evolved in any particular phase of Indian history; but in every phase it continued to assimilate certain new features, which in turn provided it with distinctiveness in each succeeding phase. If we look to the eternal march of Indian culture, we will notice that Indian culture along with its essential features remained receptive to new ideas. This receptiveness has given a new progressive outlook to Indian culture.

#### **1.1.11. 1.The Harappan Culture**

The Harappan culture was essentially a city culture drawing sustenance from a large area extending from modern Punjab to as far as Gujarat. The traces of this culture have been found in various places in Pakistan and in India, Kashmir, Punjab, Haryana, Rajasthan, Uttar Pradesh, Madhya Pradesh and Gujarat.

The Harappan people lived in well-populated cities and towns with all amenities of a developed city life. Among the popular deities, the mother Goddess and Pashupati Siva were the most prominent. Serpents, trees and certain animals were also worshipped. These elements of religion, though contrary to the Vedic religion, were subsequently adopted in Hinduism. Good progress was achieved in the field of architecture, science and technology. Harappan civilisation has made an important contribution to the growth and development of culture and civilisation in India during the subsequent phases.

#### **1.1.11. 2.The Vedic Culture**

The Vedic culture, which is associated with the advent of the Aryans in India, is the cornerstone of Indian culture. The word Veda comes from the root Vid (to know). The Rigveda is the earliest, Veda, and is also the first testament of the world. The other Vedas are the Samaveda and the Yajurveda. The Atharvaveda is the later Veda. The later Vedic literature comprises: (i) the Samhitas of four Vedas; (ii) the Brahmanas attached to each of the Samhitas; (iii) the Aranyakas and Upanishads (which are mostly attached to the Brahmanas). The Brahmanas are treatises

relating to prayer and sacrificial ceremony. The Aranyakas and the Upanishads deal with the philosophical doctrines, allegorical significance of rites, etc.

The Vedic Aryans contributed to three facets of Indian culture. At the level of social institutions the idea of a Varn (occupational groups) society was evolved at this time. The responsibility of maintaining this social order was undertaken by Indian society. At the religious level, the ritual of sacrifice became the keystone of religious ritual. Finally, the philosophical thought of this period was gathered together in a body of literature (for example, the Upanishads) which not only contained subtle metaphysical doctrines attracting the respect of Indian intellectuals through the centuries, but was also germinal to many of the later systems of thoughts. It was the acceptance or rejection of these three facets that constituted the dominant trend in the evolution of Indian cultural ideas and institutions.

### **1.1.11. 3. Later Vedic Age**

The period following that of the Rigveda is known as the later Vedic Age, when later Vedic Samhitas, Brahmanas, Upanishads, etc. were composed. During this period stately cities and extensive compact kingdoms came into existence. The society underwent a complete change. The concept of Varnashrama (varnas-ashramas) became the focal points of the social and individual life, the functions and duties. The privileges and status of the four varnas were minutely defined. Significant changes also took place in the religious life of the people. We discover three distinct currents of religious thought- the ritualistic, the philosophic and the ascetic. Hinduism was fully expounded in the later Vedic literature- the Brahmanas, the Upanishads and Aranyakas. The doctrines about the Soul (Atman), the Absolute (Brahma), relation between God and man, and the principles of Karma, maya, mukti, trans-migration of soul and other special features that have dominated Hindu way of life and thought were evolved, stated and elaborated in the Upanishads. But the most important achievement of this period is the geographical conquest of India. The rivers, the mountains and the general features of every part of India were known. The Aryan culture and thoughts were spread all over the country.



#### **1.1.11. 4.Contribution of Buddhism and Jainism to Indian Culture**

The sixth century B.C. witnessed great religious ferment in the world. It was an age when people in India were disgusted with philosophical dogmas and were striving for simple methods of worship and easier means of escape from the ills of this mundane existence. It was an era of revolt- an age of protest against the old order of things. The thinkers of new movement were pure intellectualists - philosophers. The greatest of these wandering teachers were the two Kshatriya princes, viz Vardhamana Mahavir and Gautam Buddha. The philosophy and the ideologies of the former took the shape of a reforming movement known as Jainism, while those of the latter led to the other movement called Buddhism.

Jainism and Buddhism were the reformation movements of Hinduism. Mahavir did not believe that God created this world or that he exercised any control over it. According to him there is no creation of the world, no supreme creative spirit, nor is there any creator necessary to explain the nature of the world. He regarded all objects, animate or inanimate, as endowed with various degrees of consciousness. So the greatest emphasis is laid on the doctrine of ahimsa or non-injury to any kind of living being. Mahavir successfully founded the Jain Church. His severe asceticism and simple doctrines attracted many followers. The Jains have played a very important part in the development of the languages of the country. The Jains utilised the prevailing spoken language of different times at different places in the country for their religious propaganda and preservation of the sacred knowledge. Their religious literature is very vast. They have also produced a rich literature in Sanskrit and Prakrit, both narrative and philosophical, and works on technical subjects like grammar, prosody, lexicography and mathematics are also not wanting.

The beauty of Jainism found its high watermarks during the eleventh and the twelfth centuries. The gigantic statues of Bahubali called Gomateswara at Sravanabelgola and Karkal in Mysore are among wonders of the world. The Jain caves with their relief works and statues at Udaigiri hills near Bhilsa in Madhya Pradesh and Ellora in Maharashtra are examples of excellent architecture and sculpture of the period. The Jain tower at Chittor in Rajasthan is one of the best specimens of Jain architecture. The famous Jain temples at Dilwara near Mount Abu in

Rajasthan belonging to the eleventh century, carries to its highest perfection the Indian genius for the invention of graceful patterns and their application to the decoration of massonary architecture. Gautama Budha never endeavoured to establish a new religion or creed. He advocated not a set of doctrines of dogmas but a rational scheme of spiritual development. Simple goodness of spirit, deed and conduct are the basis of his teachings. The Buddha preached his followers the four “Noble Truths” concerning sorrow, the remedy or destruction of sorrow and the way leading to the destruction of sorrow. With regard to his religious teachings and Buddha may call an agnostic, because he neither accepts nor rejects the existence of God.

The Buddhist Scriptures known as pitakas are divied into three sections, namely the sutta, the vinaya and the adbihamma. Buddha had two kinds of disciples- monks (bhikshu) and lay worshippers (upasakas); the former were organised into sanghas, or congregations. Perhaps the greatest factor that contributed to the popularity and growth of Buddhism was the missionary activities of the Buddhist Sangha. The Buddhist congregations became the centres of light and learning.

The progress of Buddhism- exercised considerable influence in shaping the various aspects of Indian life- cultural, social, religious and political. Buddhism gave a popular religion, without any complicated, elaborate and unintelligible rituals such as could be performed only by the priestly class. The doctrine of ahimsa so strongly stressed, devoutly preached and sincerely practised by the Buddhists was incorporated bodily in their teachings by the brahmanas of later days. This indirectly led to the rise of that particular phase of the bhagvat religion which completely absorbed the doctrine of Ahimsa.

The practice of worshipping personal Gods, making their images and creating temples in their honour was adopted by the Hindus in imitation of the Mahayan Buddhists. As Buddhism was intended for the masses it made popular the spoken languages of the people. Buddhism thus fostered the growth of a vast and varied literature in the languages of the people.

The finest contribution of the Buddhism to Indian life was made in the realm of architecture and sculpture. Under the patronage of Buddhism all branches of arts- architecture, sculpture, painting etc. made good progress. Viharas or monasteries were built all over the

country for giving permanent abodes to the Buddhist monks. Some pieces of Buddhist sculpture are considered to be the finest specimens of art in the world. The stupas of Sanchi, Bharhut and Amarvati, the stone pillars of Asoka and the cave temples of Kanheri (Bombay), Karle (Poona) and Nasik are regarded as the best specimens of the Buddhist art. The stupa at Sanchi is world-renowned for its gateways and railings which are profusely covered with sculpture. The Buddhist was essentially an art with an intense feeling for nature and a vivid comprehension of the unity of all life- human, animal and vegetable.

But the most important fact is that Buddhism proved to be one of the greatest civilising forces which India gave to the neighbouring countries. Buddhism broke the isolation of India and established an intimate contact between India and the foreign countries. It was India's greatest gift to outer world. Indian culture and civilisation had been carried by the Buddhist missionaries to China, Mongolia, Manchuria, Korea, Japan, Myanmar, Java, Sumatra, China and other countries since the days of Ashoka. These religious ties came to bind many foreigners with our country and paved the way for spreading the Indian Culture abroad.

#### **1.1.11. 5.The Mauryan Age**

The rise of the Mauryan dynasty ushered a new era in the political and cultural history of India. It was in the Mauryan Age that India became the cultural ambassador of the world, sending out missionaries to spread out India's civilisation and religion to distant parts of the globe. India under the Mauryas sought to build a new world based on peace, brotherhood and cultural unity.

The Mauryan period is a great landmark in the history of the Indian Art. In fact, the history of Indian Art begins with the advent of the Mauryans. The stone monuments of Asoka have defied the ravages of time and they form the earliest artistic record of Indian civilisation yet discovered. The perfection which the art of sculpture attained during this period suggests that it had a long period of continuous and steady developments. Tradition credits Asoka with building 84,000 stupas all over India and Afghanistan. The monolithic pillars or lats set up by Asoka furnish, perhaps, the finest, the most beautiful and characteristic specimens of the remains of the Mauryan art. These Asokan pillars are a triumph of engineering, architecture and sculpture. The

capital of the Sarnath Pillar is undoubtedly the most magnificent and has been declared the finest piece of sculpture.

V. A. Smith opines on the Sarnath capital, which is our national emblem. “It would be difficult to find in any country an example of ancient sculpture or even equal to this beautiful work of art, which successfully combines realistic modelling with ideal dignity and is finished in every detail with perfect accuracy”.

It would not be an exaggeration if we call the Mauryan age a brilliant period in Indian history. The world owes a huge debt to one of the Mauryan kings - Ashoka. He is the only King in the history of world who gave up war after victory and attempted to banish war entirely from the world. He not only gave to the world the lessons of religious toleration but placed before the world the model of an ideal king. The century and a half of Mauryan rule witnessed a growth of civilisation, art and culture which entitled India to rank among the greatest countries of the time.

#### **1.1.11. 6.The Shunga-Satavahana-Saka Age**

The Mauryan Emperors were succeeded in Magadha by the Sunga and Kanva rulers, while the Greeks, the Parthians, the Sakas and the Kushanas ruled the north-west frontier. In the trans-Vindhyan India a new power was rising under the Satavahanas. The Satavahana rule lasted for nearly three hundred years. Together with these kingdoms a large number of indigenous states also flourished in northern India during the long period of approximately four centuries.

There was an outburst of activity in the realms of religion, literature and art. Under the liberal patronage of Kanishka, Buddhism spread far and wide especially in Central Asia and China. Bhagvata (the cult of Vasudeva-Krishna) and Saiva sects were growing in importance. Many foreigners were converted to Bhagvata religion. The famous Greek ruler Minander embraced Buddhism while Saka rulers embraced the Vedic religion. The alien rulers in India, the Greeks, the Sakas and the Kushanas were Indianised. The missionary activities of the votaries of Buddhism and of Vedic religion outside India enabled the Indians to set up their cultural centres. The presence of aliens, especially the Greeks, restored India's contact with foreign countries.

Besides opening avenues for brisk foreign trade, India art and science were also influenced by the Hellenic culture. The rise of the Gandhar School of art testifies to the prevalence of foreign influence on the art of the country.

In spite of the existence of a large number of sects and creeds, the votaries of different faiths were living in percept harmony. The national art of India underwent a rapid development in this period. The artists took considerable pain in carving and evolved perfect techniques of sculpture. This was probably on account of the natural growth of an aesthetic progress. For the first time Indian art became conscious of the socio-economic structure of the society and in view of the social psychology learnt “to differentiate between the subtle and the violent shades and emotions of the human heart. The base reliefs of Bharhut, Sanchi, Amravati and other places serve the purpose of an illuminating commentary on the life of the age. They effect the spontaneous joy, emotions and movements of the life of the masses.

#### **1.1.11. 7. Contribution of the Kushanas to Indian Culture**

The empire of the Kushanas proved a great civilising factor. It opened the way for the spread of Indian civilisation to central and eastern Asia. Trade and commerce flowed between China, India, Persia, Mesopotamia and the Roman-Empire. The Kushana Ambassadors were despatched to the great Roman Emperors. The sea-borne trade of India was carried under the Kushanas, through the Persian Gulf and the Red Sea.

The Kushanas were patrons of literature and art. A large volume of Sanskrit literature of high standard, both religious and secular, was produced in the congenial atmosphere of royal patronage. The name of the Kushan Emperor, Kanishka is associated with several eminent Buddhist writers Asvaghosha, Nagarujna, Vasumitra and Charak, the reputed court physician of Kanishka, was the celebrated author of the Ayurvedic Science. An important event of the Kushan Empire is that it not only witnessed the extension of Buddhism but also the most serious dissension with the bosom of the Buddhist church itself. It was this changes in the Buddhist creed which permanently divided Buddhist church into two big camps-Hinayan and Mahayan, the former was the original Buddhism and the latter the new school of Buddhism.

In the Kushana Age, Buddhism in its new form spread rapidly to many countries beyond the borders of India to Tibet, China, Burma and Japan. Mahayanism is called the northern school of Buddhism and Sanskrit is the vehicle of its literature. To distinguish it from the old or Hinayan Buddhism which is called the southern school has Pali as the medium of its sacred texts.

Intimately connected with the Mahayan school of Buddhism was a new school of Indian sculpture, known as the Gandhara school. It flourished under the Kushanas, especially Kanishka, during whose time a vast number of Buddhist monasteries, stupas and statues were constructed. They bear a distinct influence of the old Greek school of art. The province of Gandhara, the centre of the new school of Buddhism, was so situated as to be the meeting ground of the Indian, Chinese, Iranian and the Greco-Roman cultures. Hence the art of the province could not but be a mixture of the west and the east.

The main theme of the Gandhara School of Sculpture was the form of Buddhism, and its most important contribution was the evolution of an image of the Buddha. Kanishka was the founder of that reckoning which commenced in 78 A.D. and came to be known as the Saka era. Kanishka, through a Buddhist, continued to honour the Greek, Sumerian, Elamite, Mithraic, Zoroastrian and Hindu Gods worshipped by various communities of his far-flung empire. On his coins the deities of different sects and religions are engraved, bearing testimony to his spirit of religious toleration.

#### **1.1.11. 8.The Gupta Age**

The Gupta Age is described as the Golden Age of Indian History. The Gupta period really marks an epoch as it gave an impetus to the revival of national spirit which manifested itself in almost every aspect of the life of the nation. In the sphere of religion, the activities of the national spirit found expression in an era of the Brahmanical revival. But the Gupta period is conspicuously free from any trace of religious tyranny, intolerance and persecution. It was in the Gupta period that India entered her most glorious phase of cultural expansion.

In this age, Indian talent blossomed and unprecedented intellectual progress was achieved. The Sanskrit language was revived and the Gupta emperors liberally encouraged its use. Several literary works of great merit were produced. World renowned poets like Kalidas, grammarian and statemen like Viresen Sab, Dramatists like Vishakhadatta and Shudraka, celebrated Buddhist philosophers and authors like Asanga, Vasubandhu, Aryadeo, Dignag and Jain philosophers like Siddhasen, Diwakar, Samantbhadra, etc., flourished in the Gupta period. Well-known works on astronomy and mathematics were produced and certain Puranas and epics were given the final shape in which they are available today.

It was a most remarkable age from the artistic point of view. Architecture, sculpture, painting, terracotta, metallurgy, music, dancing etc. all attained unprecedented progress under the Guptas. Tantricism was a significant development in religion. Great progress was made in the domain of scientific studies during the Gupta period. The formulation of the theory of zero and consequent evolution of the decimal system are to be credited to the thinkers of this age. Aryabhatta, Varahamihira and Brahmagupta were in their own days, “the foremost astronomers and mathematicians of the world”. In his famous work Surya Siddhanta, Aryabhatta examines and explains the true causes of solar and lunar eclipses. His calculation of the size of the earth is very near that estimated by modern astronomers. The art of casting metals reached degree of perfection which may well be regarded as exceptional.

#### **1.1.11. 9.The Pallavas and the Cholas**

The Aryanisation of South India was complete during the rule of the Pallavas. They exercised their supremacy for nearly 500 years, from the fifth century to the ninth century. Pallavas were greater patrons of Sanskrit. Most of the inscriptions of the Pallavas were in Sanskrit and even in Tamil inscriptions the Prasasti portions were composed in Sanskrit. Temples were important centres for Sanskrit studies. Bharavi, the well known poet of Sanskrit and the author of the Kiratarjuniyam, is said to have adorned the court of a Pallava King Simhavishnu. Similarly, Dandin, the famous author of a standard work on poetics, is reported to have flourished in the reign of another Pallava King Narasimhavarman II. The University of

Kanchi, the seat of Sanskrit learning and the then greatest centres of education in the south, played an important part in the cultural expansion in the south.

Since the Pallavas were a great maritime power, their activities on the sea were mainly directed- towards maintaining friendly relations and close contacts with the countries of the south-east Asia. In the realm of religion the Pallavas had made their own contribution. The great religious reform which was to sweep India in the eighth century, originated at the Pallava Court. The Saiva and Vaishnava Bhakti saints of the south flourished in the Pallava period. The great Saiva saints were the contemporaries of Pallava King Narshimha-varman. Similarly the Vaishnava saints-Alavars were liberally patronised by the Pallavas. A new branch of Bhakti literature- the Tevaram and the Viruvachakam of the Saivas and the Prabandham of the Alavars of the Vaishnavas belong to the Pallava age.

The history of architecture and sculpture in South India begins with the Pallava temples which introduced a new technique called the Dravidian style. In addition to the temples, in Kanchi and other places, some of the rock-cut temples known as the seven pagodas or Rathas of Mamallapuram are built in this style which may justly be called the Pallava style of art. Undoubtedly, their edifices are among the noblest monuments in South India. The town of Mahabalipuram or Mamallapuram, thirty two miles south of Madras, founded by the great Pallava king Narasimhavarman (625-645) on the sea bench, has many cave-temples or mandapas decorated with fine reliefs. The monolithic temples called rathas, known as 'seven pagodas' are another type of remarkable rock-cut architecture at Mamallapuram. These mandapas and rathas are adorned with marvellous figure sculpture. The most wonderful example of the Pallava structured art is the famous Kailash temple at Kanchi. The temple of Vaikuntha Perumal is yet another marvellous example of the art.

The style of Pallava architecture not only set the standard in the south but also greatly influence the architecture of Cambodia, Vietnam, etc. The Pallava art was transmitted beyond the seas to the countries of south-east Asia like Indonesia "where its effulgence, reflected in the vast monuments of these civilisations; shone with even greater splendour than in the country of its origin".



### **1.1.11. 10.The Cholas**

The Cholas whose dynastic history began at about 900 A.D. lasting for about 250 years, supplanted the Pallavas. The Cholas, who were great builders like Pallavas, executed works on a stupendous scale. Chola rulers elaborately and carefully planned and laid out vast cities. The chola art attained maturity in the two magnificent temples of Tanjore and Gangaikonda-Cholapuram both built in the first quarter of the eleventh century. The Dravidian style of temple architecture reached final culmination under the Cholas. Another great achievement of the Cholas lies in the special Indian plastic art known as the Chola bronzes. The Nataraja (dancing Shiva) figures of the period and the images and portraits of the saints and Hindu gods and goddesses have now been recognised as masterpieces of the world.

### **1.1.11. 11.The Post-Gupta Age (600-1200 A.D.)**

After the collapse of the Gupta-Empire, Northern Indian got divided into small states. Many petty kingdoms arose on the ruins of the Gupta Empire and disintegration followed in the course of next fifty years; but under Harsha of Kannauj (606-647) these disintegrated units were again brought under the central authority. He was a great lover and patron of learning and a religious and charitable man. Himself a poet and dramatist and the author of three plays he extended state patronage to men of letters like Bana, the author of Harshacharita and Kadambari, and Jayasena, a man of encyclopedic learning. His court was famous for philosophers, poets, dramatists and painters. He later on adopted Buddhism whose cause he served in many ways.

In his time the learned Chinese scholar and monk, Hiuen Tsang, visited India in 630 A.D. and remained here till 643 A.D. and has given us a fairly elaborated account of the religious, social and economic conditions of India in those days. The Buddhist monasteries were not only the strong-holds of religion but also of education. The University of Nalanda which reached its high water-mark during this period was an educational centre of international fame. In addition to Nalanda, Taxila and Ujjain were other centres of learning : the former was renowned for its medical school and the later for its secular learning including mathematics and astronomy. The death of Harsha was a signal for general disruption and disintegration of his empire and India again lost her political unity.

This period witnessed a new tendency in literature, namely the rise of the vernaculars. The period under review witnessed not only great progress in Sanskrit literature, but also the foundation of the modern vernacular languages of India, such as, Hindi, Gujarati, Marathi and Bengali in the Rajput period. Though architecture degenerated during this period, yet the spiritual content, the very basic principle of Indian architecture, finds its free play in the building activity of the age.

The most famous temples of the period in the Northern India are those of Somnath in Saurashtra, Bhubaneswar, Puri and Konark in Orissa, Khajuraho in Bundelkhand and Abu in Rajasthan. The Jagannath Temple at Puri was constructed around 1100 A.D. while the Sun temple at Konark approximately around 1250 A.D. Though Hinduism was theoretically based on the old Vedic beliefs and practices, it had evolved its own characteristic features, such as doctrine of avatars, predominance of the theistic sects of Vaishnavism and Saivism, the Bhakti cult, Tantricism and the construction of magnificent temples.

#### **1.1.11. 12. Muslim period**

Ilutmish, Balban, Khiljis, Tughluqs and other Muslim Sultanates were ruled over by the Turkish Mughals who came to India in 1526 under Babur rule. The Muslims who advocated for one God and the equality of all men, their simplicity and condemnation of caste system, polytheism, idolatry and ritualism became popular in the masses and most of the Hindus embraced Islam for the true faith, sincerity and purity of life which symbolized from the life of the Muslims. But at the same time there were Muslim writers and poets (Muslim Sufi order) who along with their Islamic traditions brought assimilation with Hinduism and the rulers offered Hindus the jobs in bureaucracy and in Army too, without compromising in the supremacy of Islam.

Hindu music, art and dance were given space at the courts and Hindu motifs got blended with Islamic art. But this was only true for the North India, the South remains under the rule of Hindus and the Cholas Empire remains from 985 A.D. to the middle of the thirteen century A.D. and spread over the northern Ceylon, Bengal, Burma, Malay and Sumatra. This part extended the temples with courts and halls, thus, growing it into temple towns. The gods were kept in these temple towns as kings in the courts. These towns include the enclosure for musicians and dancers and dancing developed as a great part of the art. This regime was also run over by a Muslim

Sultan Alauddin Khilji who came from the North in early 14th century A.D.. Khilji's state could run for only twenty five years and the South was again taken over by Hindus, this is known as Vijayanagar Empire in the history and lasted for almost two hundred years. It became the center of Hindu Cultures and many gorgeously decorated temples are still a proof of strong religious feelings of the Hindus of that area. In Deccan state, a Muslim ruler Bahmani grew up against the Vijayanagar Empire. This empire gave permission to immigrants of Western Asia to port at Western India and take up jobs in the administration. This period was of Persian influence in the art and culture of the area.

The Mughals who came in 1526 in Delhi under Babur rule, were Turkish nationals but were very Iranian in Culture. After Babur came his son Humayun and then Sher Shah Suri, they all influenced the arts and culture along with the Mughal court by bringing in it Persian as well as Iranian touch. Akbar, Jahangir, Shahjahan and Aurangzeb Alamgir (A.D. 1658-1707) were the successors of the Mughal emperor Humayun.

Aurengzeb's religious fervor roused resistance from the Marathas, Sikhs, and Rajputs and soon the empire collapsed. Nadir Shah from Persia took over Delhi and many viceroys from other provinces declared their independence. The Delhi ruler had thus to accept protection from the British in 1803, who were the holder of next rule over India. This decline also reflected in the art, literature, architecture and paintings of the time. The Nawabs of the provinces were only interested in the cheap and romantic sentiments. The nobles started making the cloth and handicraft goods and Kathak dance flourished in the courts. Only the Hindu states of Rajhastan and western Himalayas still radiated with influence from artistic Mughal style. This Hindu art had a native feeling of nature, spirituality and romanticism.

#### **1.1.11. 13.Sculpture**

As in the views of Islamic elites of the time, the teachings of Islam and Quran forbade making of sculptures so human and animal statues and drawings are not found in this period.

#### **1.1.11. 14.Architecture**

The Muslim architecture of the time instead of using sculpture was dominated by carving and paintings of text from the Holy Book "Quran" and Arabic and Persian floral and geometric motifs are found on the sites of Muslim architectures. The Mosque and the Grave were the key important buildings of the time. Qutbuddin Aibak made the first mosque called Quwwat ul Islam

or Might of Islam at Delhi, later to add the Qutab Minar with the mosque. The Rohtas fort made by Sher Shah Suri near Jehlum, Pakistan is also a masterpiece of Muslim architecture. The tomb of Humayun (1564) in Delhi, Fortress Palace of Agra, another mosque built by Akbar at Fatehpur Sikri along with tomb of Salim Chisti, a benefactor and sufi saint of Akbar, Palaces of Jodha Bai, Mariam Sultana and Birbal, Dewan-i- Khas (Hall of private audiences - 1575), Jahangir's tomb near Lahore, Agra Fort and Moti Masjid near Delhi, Taj Mahal at Agra by Shahjahan and Badshahi Mosque at Lahore built by Aurengzaib (1674), are the fine examples of Muslim architecture.

#### **1.1.11. 15.Painting**

The Khilji and Tughluq emperors gave jobs to indigenous painters in their courts. The paintings of their time included the calligraphy (transcribing the text from the Holy Quran) and also the garden scenes but no animated picture could be found in this time. The Mughal had splendid taste in art. The style of painting in their regime is known as “miniature” which was primarily done on the delicate palm tree leaves till the introduction of paper in the country in 1400 A.D., which then became the most popular material for paintings. The Mughals were the first who challenge the religious ban on animated pictures and gave protection to the art of painting. Akbar who himself was a painter since his childhood, had always encouraged the painters and he laid the foundation of first ever Mughal school of painting in India. During Akbar regime, the painters started illustrating the serials of the stories and works of the past renowned writers. The reign of Jahangir is also considered as the Golden age of Mughal painting, the portraits of emperors, members of royal families, holy men, saints, soldiers and dancing girls were depicted by the artists in the paintings.

#### **1.1.11. 16. Dance**

Muslim era saw the decline of dancing art particularly in the North, only Kathak dance was the only survival in North with all its emotions and with the passage of time and the influence of the ruling elites became more and more secular.

#### **1.1.11. 17.Music**

The Sultan Alauddin Khilji had in his court a famous Persian poet named Hazrat Amir Khusrau who was a poet, a musician and a soldier. In Akbar's court, there were total thirty eight masters of music as stated in *Ain i Akbari* and Dhrupad was the most favoured melody sung mostly by

Swami Hari Das at Akbar's court and his disciple Mian Tansen known as jewel of Akbar's court gave Dhrupad a new look by mixing in it the music from other origins. The later emperors, Jahangir and Shahjahan showed the same passion for music. Tansen used to play *Rabab* a musical instrument of that time and Amir Khusrau invented *Sitar*. *Tabla* and *Shehnai* were other popular instruments in later years of Mughal rule.

#### **1.1.11. 18. Sufism**

*Sufism* is a discipline that leads its believers to moral perfection by civilizing their spiritual and internal aspects and directing them towards accomplishing the Real by transforming them to an ideal and perfect moral personality and behavior, guiding them thereby to the knowledge of God. *Sufism* is a spiritual system that has had a tremendous impact on world literature and has affected many cultures. The impact of Sufism on Islamic culture can also be seen in the design of many buildings and the architecture in general, the patterns of poetry and music, and the visual effect of colors and calligraphy. The induction of Sufism in Islam brought about a change in the spirit of Muslim Society. In comparison with the orthodox faith, Sufism was more humane, more liberal in forgiving human weaknesses, and more broad-minded on differences of beliefs. By its very nature, Sufism had a deep empathy for poetry as well as for mystical music. Sufism had great emphasis on ethics and most Sufis declared religion only the morals or ethics. The most prominent sufi (spiritual leader) of the Mughal's era was Nizam Salim Chisti.

**1.1.11. 19. Effects of culture on intercultural relations:** As Akbar was pro Hindu and married a Hindu woman. He brought the idea of fusion of Hindu and Muslim culture. The art of his time had blend of both cultures, thus idealistic in nature. Jahangir and Shahjahan his successors maintained the same outlook of the society but Aurangzeb Alamgir (A.D. 1658-1707) break that spells again into conventional Muslim policy. Art in the Muslim era flourished due to their good taste and generosity in aesthetic sense. The artists, writers, poets, thinkers, scholars from all over Asia came to their courts. It was a period of Indo-Islamic culmination of expression and glory in arts (music, painting, crafts and architecture) and culture. All the Mughal emperors encouraged the artists and musicians and thus the people of different religions come together and also the sufis saints of the time paved a way in bringing people together.

#### **1.1.11. 20. Europeans (1700 - 1900)**

The European came to India from the route of the sea. First to come were the Portuguese traders, then subsequently came the British, the French and the Dutch. The British were the most successful in extending superiority in colonial contest and till 1803 became the real supreme power of the whole of India. These European nations brought with them the elements of western cultures into the art and ways of living of the people of the country. The Portuguese introduced the regeneration of glitzy art and the French introduced their tastes in the decorations of palaces and houses. The British brought with them the Britain style of architecture and also influenced their modes in paintings and sculptures to such an extent that the Indian mind became alien to their own legacy and heritage.

The British after suppressing the independence war of India in 1858, took the complete administrative hold of the country. Some artists tried to enrich their own historic art but became only the imitators of the past. The new generation also tends to incline towards the western culture and the outbreak came with the independence of the region from the British in 1947.

### **1.1.13.Conclusion**

Thus, Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving. The art of Indian subcontinent is idealistic in nature with strong traces of different cultures and civilizations in it. It is evident from the history that the cultural diplomats in the region were the invaders, warriors that brought the cultural diffusion through hard power but along with them there were a great number of soft power promoters as artists, suifs, poets, musicians, and story tellers. The role of these cultural diplomats was significant in contributing to the better socio-cultural understanding and building relationship between people of different faiths, sects and regions.

### **1.1.14. Summary**

- Culture is a symbolic, continuous and progressive process. It is the expression of finer aspects of the life-style of a group.

- It refers to the patterns of thought and behaviour of people. It includes values, beliefs, rules of conduct, and patterns of social, political and economic organization.
- The English word 'Culture' is derived from the Latin term 'cult or cultus' meaning tilling, or cultivating or refining and worship. In sum it means cultivating and refining a thing to such an extent that its end product evokes our admiration and respect.
- This is practically the same as '*Sanskriti*' of the Sanskrit language. Culture is a way of life.
- Culture is closely linked with life. It is not an add-on, an ornament that we as human beings can use. It is not merely a touch of colour. It is what makes us human.
- Indian culture is one of the most ancient cultures of the world.
- The ancient cultures of Egypt, Greece, Rome, etc. were destroyed with time and only their remnants are left. But Indian culture is alive till today.
- Traditional Indian culture, in its overall thrust towards the spiritual, promotes moral values and the attitudes of generosity, simplicity and frugality.
- Literary sources for ancient Indian culture provide a glimpse of the rich art and culture of the ancient societies.
- Through the different literary sources a clear idea of the various aspects of the ancient era can be obtained.
- The different aspects of the rich ancient culture comprise food habits, art forms, costumes, etc.
- The different literary sources for ancient Indian culture include the Veda or the Vedic texts, Indian Puranas, the two great epics - Ramayana and Mahabharata, and the various literatures.
- India's cultural heritage can be traced through various components.
- The temple architecture of India is well known. We have adopted various styles of construction such as Nagara, Besara and Dravidian style of architecture.
- Various festivals celebrated throughout India mark significant cultural -heritage.
- The evolution of Indian culture and not just Hindu culture is quite important know.
- Culture and civilization mutually influence each other and are complementary and supplementary to each other.

- Language essentially moulds culture. Religion, fine-arts, natural, secular and social sciences, philosophies, ideologies etc., constitute culture. Literature and texts of all disciplines, arts and skills are off-shoots through language and learning.
- Language is the medium that conveys all expressions. Experiences, intuitions, understanding, insight, emotions, perceptions, thinking, feelings, knowledge etc., are given form through language.
- Thus language is backbone for culture. Religion is secondary in this regard.
- Indian culture is the oldest surviving culture in the world. It has passed through centuries of continuity and changes.

#### 1.1.15. Exercise

- ❖ **Write a note on the Indian Culture.**
- ❖ **Highlight the general features of Indian Culture.**
- ❖ **Discuss the sources of Indian culture.**
- ❖ **Make an analysis on the different components of Indian culture.**
- ❖ **Discuss the different stages of the evolution of Indian culture.**

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## **UNIT-2**

**What is Heritage? Meaning and concept. Criteria for selection as heritage sites, monuments and zone by UNESCO (WHC). Types of heritage property. World famous heritage sites and monument in India and abroad.**

### **Structure**

#### **2.1.0. Objectives**

#### **2.1.1. What is heritage?**

#### **2.1.2. Meaning and Concept of Heritage**

#### **2.1.3. Criteria for selection as heritage sites, monuments and zone by UNESCO (WHC)**

#### **2.1.4. Selection criterion**

#### **2.1.5. Zones of world heritage**

#### **2.1.6. Types of heritage property**

#### **2.1.7. World famous heritage sites and monument in India and abroad.**

#### **2.1.8. Heritage sites abroad**

#### **2.1.9. Conclusion**

#### **2.1.10. Summary**

#### **2.1.11. Exercise**

#### **2.1.12. Further Reading**

### 2.1.0. Objectives

*This chapter will discuss What is Heritage? Meaning and concept. Criteria for selection as heritage sites, monuments and zone by UNESCO (WHC). Types of heritage property. World famous heritage sites and monument in India and abroad. After studying this lesson the students will be able to:*

- *know what is heritage?*
- *understand the meaning and concept of heritage*
- *know about the criteria for selection as heritage sites, monuments and zone by UNESCO(WHC)*
- *trace the types of heritage*
- *judge the World famous heritage sites and monument in India*
- *discuss the World famous heritage sites and monument in abroad*

### 2.1.1. What is heritage?

Heritage refers to something inherited from the past. The word has several different senses, including natural heritage, an inheritance of fauna and flora, geology, landscape and landforms, and other natural resources. Heritage is the full range of our inherited traditions, monuments, objects, and culture. Most important, it is the range of contemporary activities, meanings, and behaviours that we draw from them. Heritage is much more than preserving, excavating, displaying, or restoring a collection of old things. It is both tangible and intangible which includes ideas and memories of songs, recipes, language, dances, historical buildings, archaeological sites and many other elements.

### 2.1.2. Meaning and Concept of Heritage

The Oxford English Dictionary defines ‘heritage’ as ‘property that is or may be inherited; an inheritance’, ‘valued things such as historic buildings that have been passed down from previous generations’, and ‘relating to things of historic or cultural value that are worthy of preservation’. The emphasis on inheritance and conservation is important here, as is the focus on ‘property’, ‘things’ or ‘buildings’. So, heritage is something that can be passed from one generation to the next, something that can be conserved or inherited, and something that has historic or cultural

value. Heritage might be understood to be a physical ‘object’: a piece of property, a building or a place that is able to be ‘owned’ and ‘passed on’ to someone else.

In addition to these physical objects and places of heritage there are also various practices of heritage that are conserved or handed down from one generation to the next. Language is an important aspect of who we understand ourselves to be, and it is learned and passed from adult to child, from generation to generation. These invisible or ‘intangible’ practices of heritage, such as language, culture, popular song, literature or dress, are as important in helping us to understand who we are as the physical objects and buildings that we are more used to thinking of as ‘heritage’. Another aspect of these practices of heritage is the ways in which we go about conserving things – the choices we make about what to conserve from the past and what to discard: which memories to keep, and which to forget; which memorials to maintain, and which to allow to be demolished; which buildings to save, and which ones to allow to be built over. Practices of heritage are customs and habits which, although intangible, inform who we are as collectives, and help to create our collective social memory. We use objects of heritage (artefacts, buildings, sites, landscapes) alongside practices of heritage (languages, music, community commemorations, conservation and preservation of objects or memories from the past) to shape our ideas about our past, present and future.

Another way of thinking about this distinction between objects of heritage and practices of heritage is to consider the different perspectives through which heritage is perceived. For every object of heritage there are also heritage practices. However, one group of people (say, professional heritage managers) respond to heritage, other people may respond differently. Thus, around an object of heritage, there may be value judgements based on ‘inherent’ qualities (which may indeed play a determining role in designating the object and conserving it), but there may well be other values which drive the use of the object (associations of personal or national identity, associations with history, leisure etc., as in the example of designation of Harry S. Truman’s otherwise humble dwelling as a National Historic Site). For every object of tangible heritage there is also an intangible heritage that ‘wraps’ around it – the language we use to describe it, for example, or its place in social practice or religion. Objects of heritage are embedded in an experience created by various kinds of users and the people who attempt to manage this experience. An similar situation exists in the art world in understanding aesthetics.

There is no art without the spectator and what the spectator (and critic) makes of the art work sits alongside what the artist intended and what official culture designates in a discursive and often contested relationship. So in addition to the objects and practices of heritage themselves, we also need to be mindful of varying ‘perspectives’, or subject positions on heritage.

The historian and geographer David Lowenthal has written extensively on the important distinction between heritage and history. For many people, the word ‘heritage’ is probably synonymous with ‘history’. However, historians have criticised the many instances of recreation of the past in the image of the present which occur in museums, historic houses and heritage sites throughout the world, and have sought to distance themselves from what they might characterise as ‘bad’ history. As Lowenthal points out in *The Heritage Crusade and the Spoils of History*, heritage is not history at all: ‘it is not an inquiry into the past, but a celebration of it ... a profession of faith in a past tailored to present-day purposes’ (Lowenthal, 1997). Heritage must be seen as separate from the pursuit of history, as it is concerned with the re-packaging of the past for some purpose in the present. These purposes may be nationalistic ones, or operate at the local level.

‘Heritage’ also has a series of specific and clearly defined technical and legal meanings. For example, the two places discussed earlier in this unit are delineated as ‘heritage’ by their inclusion on the World Heritage List. As John Carman notes, heritage is created in a process of *categorising*. These places have an official position that has a series of obligations, both legal and ‘moral’, arising from their inclusion on this register. As places on the World Heritage List they must be actively conserved, they should have formal documents and policies in place to determine their management, and there is an assumption that they will be able to be visited so that their values to conservation and the world’s heritage can be appreciated.

There are many other forms of official categorisation that can be applied to heritage sites at the national or state level throughout the world. Indeed, heritage as a field of practice seems to be full of lists. The impulse within heritage to categorise is an important aspect of its character. The moment a place receives official recognition as a heritage ‘site’, its relationship with the landscape in which it exists and with the people who use it immediately changes. It somehow becomes a place, object or practice. It is special, and set apart from the realm of daily life. Even

where places are not officially recognised as heritage, the way in which they are set apart and used in the production of collective memory serves to define them as heritage. For example, although it might not belong on any heritage register, a local sports arena might be the focus for collective understandings of a local community and its past, and a materialisation of local memories, hopes and dreams. At the same time, the process of listing a site as heritage involves a series of value judgements about what is important, and hence worth conserving, and what is not. There is a dialectical relationship between the effect of listing something as heritage, and its perceived significance and importance to society.

Some authors would define heritage ('official' heritage) as those objects, places and practices that can be formally protected using heritage laws and charters. The kinds of heritage we are most accustomed to thinking about in this category are particular kinds of objects, buildings, towns and landscapes. One common way of classifying heritage is to distinguish between 'cultural' heritage (those things manufactured by humans), and 'natural' heritage (those which have not been manufactured by humans). While this seems like a fairly clear-cut distinction, it immediately throws up a series of problems in distinguishing the 'social' values of the natural world. Returning to the example of the Great Barrier Reef for the Indigenous Australians whose traditional country encompasses the reef and islands, the natural world is created and maintained by 'cultural' activities and ceremonies involving some aspects of intangible action such as song and dance, and other more practical activities such as controlled burning of the landscape and sustainable hunting and fishing practices. It would obviously be extremely difficult to characterise these values of the natural landscapes to Indigenous Australians using a system that divides 'cultural' and 'natural' heritage and sees the values of natural landscapes as being primarily ecological.

In fact, heritage is a very difficult concept to define. Most people will have an idea of what heritage 'is', and what kinds of thing could be described using the term heritage. Most people, too, would recognise the existence of an official heritage that could be opposed to their own personal or collective one. For example, many would have visited a national museum in the country in which they live but would recognise that the artefacts contained within it do not describe entirely what they would understand as their own history and heritage. Clearly, any attempt to create an official heritage is necessarily both partial and selective. This gap between,

on one hand, what an individual understands to be their heritage and, on the other hand, the official heritage promoted and managed by the state introduces the possibility of multiple ‘heritages’. It has been suggested earlier that heritage could be understood to encompass objects, places and practices that have some significance in the present which relates to the past.

In 2002 during the United Nations year for cultural heritage, UNESCO produced a list of ‘types’ of cultural heritage (UNESCO, n. d.). This is one way of dividing and categorising the many types of object, place and practice to which people attribute heritage value. It should not be considered an exhaustive list, but it gives a sense of the diversity of ‘things’ that might be considered to be official heritage:

- cultural heritage sites (including archaeological sites, ruins, historic buildings)
- historic cities (urban landscapes and their constituent parts as well as ruined cities)
- cultural landscapes (including parks, gardens and other ‘modified’ landscapes such as pastoral lands and farms)
- natural sacred sites (places that people revere or hold important but that have no evidence of human modification, for example sacred mountains)
- underwater cultural heritage (for example shipwrecks)
- museums (including cultural museums, art galleries and house museums)
- movable cultural heritage (objects as diverse as paintings, stone tools and cameras – this category covers any form of object that is movable and that is outside of an archaeological context)
- handicrafts
- documentary and digital heritage (the archives and objects deposited in libraries, including digital archives)
- cinematographic heritage (movies and the ideas they convey)
- oral traditions (stories, histories and traditions that are not written but passed from generation to generation)
- languages

- festive events (festivals and carnivals and the traditions they embody)
- rites and beliefs (rituals, traditions and religious beliefs)
- music and song
- the performing arts (theatre, drama, dance and music)
- traditional medicine
- literature
- culinary traditions
- traditional sports and games.

Some of the types of heritage are objects and places ('physical' or 'material' heritage) while others are practices ('intangible' heritage). However, many of these categories cross both types of heritage. For example, ritual practices might involve incantations (intangible) as well as ritual objects (physical). So we should be careful of thinking of these categories as clear cut or distinct. In addition, this list only includes 'cultural' heritage. Natural heritage is most often thought about in terms of landscapes and ecological systems, but it is comprised of features such as plants, animals, natural landscapes and landforms, oceans and water bodies. Natural heritage is valued for its aesthetic qualities, its contribution to ecological, biological and geological processes and its provision of natural habitats for the conservation of biodiversity. In the same way that we perceive both tangible and intangible aspects of cultural heritage, we could also speak of the tangible aspects of natural heritage (the plants, animals and landforms) alongside the intangible (its aesthetic qualities and its contribution to biodiversity).

Another aspect of heritage is the idea that things tend to be classified as 'heritage' only in the light of some risk of losing them. The element of potential or real threat to heritage – of destruction, loss or decay – links heritage historically and politically with the conservation movement. Even where a building or object is under no immediate threat of destruction, its listing on a heritage register is an action which assumes a potential threat at some time in the future, from which it is being protected by legislation or listing.

Heritage is a term that is also quite often used to describe a set of values, or principles, which relate to the past. So, for example, it is possible for a firm of estate agents to use the term



in its name not only to mean that it markets and sells ‘heritage’ properties, but also simultaneously to invoke a series of meanings about traditional values which are seen as desirable in buying and selling properties. We can also think here about the values which are implicit in making decisions about what to conserve and what not to conserve, in the choices we make about what we decide to label ‘heritage’ and what view as simply ‘old’ or ‘outdated’. These values are implicit in cultural heritage management.

## **Conclusion**

Thus, we could get the ideas about what constitutes heritage – from a canonical list of places and objects to community practices and social action. Heritage as social action is more concerned with practices or with the intangible aspects of heritage than with objects of heritage or tangible heritage. It is involved in the production of both collective and individual memory and performs ‘social work’ which helps to build community and identity.

### **2.1.3. Criteria for selection as heritage sites, monuments and zone by UNESCO (WHC)**

A World Heritage Site is a place (such as a building, city, complex, desert, forest, island, lake, monument, or mountain) that is listed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as being of special cultural or physical significance. The list is maintained by the international World Heritage Programme administered by the UNESCO World Heritage Committee, composed of 21 UNESCO member states which are elected by the General Assembly.

The programme catalogues, names, and conserves sites of outstanding cultural or natural importance to the common heritage of humanity. Under certain conditions, listed sites can obtain funds from the World Heritage Fund. The program was founded with the *Convention Concerning the Protection of the World's Cultural and Natural Heritage*, which was adopted by the General Conference of UNESCO on 16 November 1972. Since then, 191 states parties have ratified the Convention, making it one of the most adhered to international instruments. Only Liechtenstein, Nauru, Somalia, South Sudan, Timor-Leste, and Tuvalu are not Party to the Convention.

As of July 2015, 1031 sites are listed out of which 802 cultural, 197 natural and 32 mixed properties, in 163 states parties. According to the sites ranked by country, Italy is home to the

greatest number of World Heritage Sites with 51 sites, followed by China (48), Spain (44), France(41), Germany (40), Mexico (33), and India (32).

UNESCO references each World Heritage Site with an identification number; however, new inscriptions often include previous sites now listed as part of larger descriptions. Consequently, the identification numbers exceed 1,200, even though there are fewer on the list. While each World Heritage Site remains part of the legal territory of the state wherein the site is located, UNESCO considers it in the interest of the international community to preserve each site.

#### **2.1.4. Selection criterion**

Until the end of 2004, there were six criteria for cultural heritage and four criteria for natural heritage. In 2005, this was modified so that there is only one set of ten criteria. Nominated sites must be of "outstanding universal value" and meet at least one of the ten criteria.

##### **2.1.1. Cultural criteria**

- I. "represents a masterpiece of human creative genius and cultural significance"
- II. "exhibits 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"
- 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"
- IV. "is an outstanding example of a type of building, architectural, or technological ensemble or landscape which illustrates a significant stage in human history"
- V. "is an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change"
- VI. "is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance"

##### **2.1.1. Natural criteria**

- VII. "contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance"
- VIII. "is an outstanding example 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"
- IX. "is an outstanding example 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"
- X. "contains 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"

#### 2.1.1. Legal status of designated sites

UNESCO designation as a World Heritage Site provides *prima facie* evidence that such culturally sensitive sites are legally protected pursuant to the Law of War, under the Geneva Convention, its articles, protocols and customs, together with other treaties including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and international law.

Thus, the Geneva Convention treaty promulgates:

"Article 53. PROTECTION OF CULTURAL OBJECTS AND OF PLACES OF WORSHIP. Without prejudice to the provisions of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954,' and of other relevant international instruments, it is prohibited.

- (a) To commit any acts of hostility directed against the historic monuments, works of art or places of worship which constitute the cultural or spiritual heritage of peoples;
- (b) To use such objects in support of the military effort;
- (c) To make such objects the object of reprisals."

#### 2.1.5. Zones of world heritage

The World Heritage Committee has divided the world into five geographic zones which it calls regions: Africa, Arab States, Asia and the Pacific, Europe and North America, and Latin America and the Caribbean. Russia and the Caucasus states are classified as European, while Mexico is classified as belonging to the Latin America & Caribbean zone, despite its location in North America. The UNESCO geographic zones also give greater emphasis on administrative, rather than geographic associations. Hence, Gough Island, located in the South Atlantic, is part of the Europe & North America region because the government of the United Kingdom nominated the site.

#### **2.1.6. Types of heritage property**

Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity).

The deliberate act of keeping cultural heritage from the present for the future is known as preservation (American English) or conservation (British English), though these terms may have more specific or technical meaning in the same contexts in the other dialect.

##### **2.1.1. Cultural property**

Cultural property includes the physical, or "tangible" cultural heritage, such as artworks. These are generally split into two groups of movable and immovable heritage. Immovable heritage includes buildings (which themselves may include installed art such as organs, stained glass windows, and frescos), large industrial installations or other historic places and monuments. Moveable heritage includes books, documents, moveable artworks, machines, clothing, and other artifacts, that are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specified culture.

Aspects and disciplines of the preservation and conservation of tangible culture include:

- ❖ Museology

- ❖ Archival science
- ❖ Conservation (cultural heritage)
  - Art conservation
  - Archaeological conservation
  - Architectural conservation
  - Film preservation
  - Phonograph record preservation
- ❖ Digital preservation

#### 2.1.1. **Intangible culture**

"Intangible cultural heritage" consists of non-physical aspects of a particular culture, more often maintained by social customs during a specific period in history. The concept includes the ways and means of behavior in a society, and the often formal rules for operating in a particular cultural climate. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expression, language and other aspects of human activity. The significance of physical artifacts can be interpreted against the backdrop of socioeconomic, political, ethnic, religious and philosophical values of a particular group of people. Naturally, intangible cultural heritage is more difficult to preserve than physical objects.

Aspects of the preservation and conservation of cultural intangibles include:

- folklore
- oral history
- language preservation

#### 2.1.1. **Natural heritage**

"Natural heritage" is also an important part of a society's heritage, encompassing the countryside and natural environment, including flora and fauna, scientifically known as biodiversity, as well as geological elements (including mineralogical, geomorphological, paleontological, etc.), scientifically known as geodiversity. These kind of heritage sites often serve as an important component in a country's tourist industry, attracting many visitors from

abroad as well as locally. Heritage can also include cultural landscapes (natural features that may have cultural attributes).

Aspects of the preservation and conservation of natural heritage include:

- Rare breeds conservation
- Heirloom plants

In 1972, the General Conference of UNESCO adopted a resolution with overwhelming enthusiasm creating thereby a 'Convention concerning the protection of the World Cultural and Natural Heritage'. The main objectives were to define the World Heritage in both cultural and natural aspects; to enlist Sites and Monuments from the member countries which are of exceptional interest and universal value, the protection of which is the concern of all mankind; and to promote co-operation among all Nations and people to contribute for the protection of these universal treasures intact for future generations.

The List of recorded sites on the World Heritage now stands at 981 which include both cultural and natural wonders, and endowment that is shared by all mankind and the protection of which is the concern of the entire mankind. These include 759 cultural, 193 natural and 29 mixed properties in 137 state parties. India is an active member State on the World Heritage from 1977 and has been working in close co-operation with other International agencies like ICOMOS (International Council on Monuments and Sites), IUCN (International Union for the Conservation of Nature and Natural Resources) and ICCROM (International Centre for the study of Preservation and Restoration of Cultural Property). There are 32 World Heritage Properties in India out of which 25 are Cultural Properties and 7 are Natural Properties.

#### **2.1.7. World famous heritage sites and monument in India and abroad**

UNESCO identifies World Heritage Sites as places that belong to all the peoples of the world, irrespective of the territory on which they are located. This means, these World Heritage Sites in India are considered to be of immense cultural and natural importance in the world. With the latest entry of The Great Himalayan National Park and Rani ki Vav, India now has 32. Out of

these 32 world heritage sites in India, 25 sites are of cultural importance and 7 are of natural importance. Let us discuss some of them.

### **1. Great Himalayan National Park, Himachal Pradesh**

Spread over an area of 754.4 square kilometers the Great Himalayan National Park is located in the Kullu region of Himachal Pradesh supports a large variety of flora and fauna including some very rare species of plants and animals such as blue sheep, snow leopard, Himalayan brown bear, Himalayan Tahr, musk deer spruces, horse chesnuts and huge alpine meadows. It is one of the newer additions to the list of World Heritage Sites in India. Coniferous Forests, Snowy Peaks (elevation range of 4,100m), Pristine Glaciers adds sublime colours to its beauty.

### **2. Rani Ki Vay, Patan, Gujarat**

Built in the 3rd millennium BC in the memory of the kings, its an explicit example of fine Indian architecture. Recently declared as a UNESCO world heritage site in 2014, Rani-ki-vav is well known for its Stepped Corridors, Vishnu Sculptures and Stone Carvings in the Well. It is designed as an inverted temple and is divided into seven levels of wells each having it own importance as per the religious and mythological works mentioned in canonical literature.

### **3. Qutb Minar and its Monuments, New Delhi**

It Includes Qutb Minar, Alai Darwaza, Alai Minar, Qubbat-ul-Islam Mosque, Tomb of Iltumish, and Iron Pillar. One of the most popular World Heritage Sites in India, the Qutub Minar was built in 1193 by the first mughal king of Delhi, Qutub-ud-din Aibak after defeat of Delhi's last Hindu Kingdom. It is 73 meter tall and has a diameter of 15 m at the base and 2.5 m at the top. Near to Qutub Minar is the Quwwat-ul-Islam mosque, the first mosque of India. It is also famous for its brick minarets surrounding it. These monuments are collectively known as the Qutub Minar Complex and represent one of the earliest known Mughal Architecture in India.

#### **4. Champaner-Pavagadh Archaeological Park, Gujarat**

This place is the only complete unchanged Islamic pre-Mughal city. Also deemed to be of mythological significance, a larger part of Champaner-Pavagarh is still unexcavated. It includes 11 different types of heritage monuments that are- Mosques, Temples, Tombs, Gateways, Fortresses and walls, Palaces and Pavilion, Helical Wells, Custom house and Greneries all belonging to 16th century.

#### **5. Group of Monuments at Hampi, Karnataka**

Located in the city of Vijayanagar, monuments of Hampi are a collection of heritage sites depicting fine Dravidian Architecture. The monuments include Sacred Center- Veerupaksha Temple, Hampi Bazaar, Courtesan's street, Achyut Raya's temple, Sasivekalu Ganesha. Royal Center, Hazara Raam Temple, Stone doors, Mahanavami Dibba, Zenana Enclosures, Grenaries, Palace of Veera Harihara. Riverside Ruins like Vittala Temple, Korekal Crossing. Islamic Quarters, Kamalpura, Anegondi Hills and many more.

#### **6. Group of Monuments at Pattadakal, Karnataka**

It includes Virupaksha temple and Kashivishvanath, Pattadakal, Karnataka. Pattadakal is famous for its Chalukya style of architecture that originated in Aihole and blended with Nagara and Dravidian styles. It includes 8 temples dedicated to Lord Shiva and Jain and Shaivite sanctuaries. The important monuments are- Virupaksha Temple, Sangameshwara Temple, Chandrashekhara Temple, Mallikarjuna Temple, Kashivishwanaath Temple, Galganath Temple, Jain Temple and many more.

#### **7. Khajuraho Group of Monuments, Madhya Pradesh**

Khajuraho is a unique heritage site which is famous for a group of Hindu and Jain Temples situated 175 km south east of Jhansi. They are well known for their Erotic Architecture defining Kama Sutra Inscriptions all over. These sensuous stone carvings of human and animal form in erotic poses are very aesthetically portrayed and stand testimony to the rich cultural heritage of



India. Most of these monuments were built between 950 to 1050 CE by the Chandela dynasty. It consists of total 85 Temples spread across an area of 20 square kilometers.

### **8. Kumbhalgarh Hill Forts of Rajasthan**

One of the recent additions to the list of World Heritage Sites in India (2013), this place is famous for its Rajput Military Defense Architecture. It includes six majestic forts in Chittorgarh, Kumbhalgarh, Ramthambore fort, Gagron Fort, Amber Fort and Jaisalmer Fort. It is also known for the Shooting of The Dark Knight Rises and a few movies of Satyajit Ray like 'Shonar Kella'

### **9. Mahabodhi Temple Complex at Bodh Gaya, Bihar**

Bodh Gaya is located almost 96 kilometer away from Patna, Bihar. The holy Bodhi Tree is the site where Siddhartha gained Enlightenment and became Gautam Buddha. The monastery was established under the reign of Ashoka in about approximately 250 BCE. There exists Pyramidal structure built in Kushana Period and other terracota artifacts. Besides there is the famous Bodhi Tree, the site where Buddha saw the Divine Light.

### **10. Churches and Convents of Goa**

It includes Saint Catherine's Chapel, Church and Convent of Saint Francis of Assisi, Basílica do Bom Jesus, Igreja de São Francisco de Assis, Church of Saint Cajetan and its seminary, Church of Our Lady of the Rosary and Church of Saint Augustine.

### **11. Buddhist Monuments at Sanchi, Madhya Pradesh**

These World Heritage Sites in India are the oldest stone structures in India. Originally commissioned by emperor Ashoka in 3<sup>rd</sup> century B.C.E. Sanchi Stupa is located 46 kilometer north-east of Bhopal. Its core was a hemispherical brick structure built over the relics of Buddha and was crowned by the Chatra which symbolizes rank. The stupa was vandalized during 2<sup>nd</sup> century BCE and renovated during the Satavahana Period when the gateways and the balustrade were built and colored.

## **12. Great Living Chola Temples, Tamil Nadu**

It includes Brihadisvara Temple, Thanjavur, Brihadisvara Temple, Gangaikondacholisvaram and Airavatesvara Temple, Darasuram. These temples were built in Southern Part of India during the rule of Chola Empire. The Temples represents the archeological creativity of Dravidian temple art. Some of the phenomenal of these temples are the Brihadisvara Temple, Temple of Gangaikonda Cholapuram and the Airavatesvara Temple.

## **13. Group of Monuments at Mahabalipuram, Tamil Nadu**

It includes the Pancha Rathas Temples, Ganesha Ratha, and Cave Temples of Mahabalipuram, Structural Temples including the Shore Temple and the Olakkannesvara Temple and the Descent of the Ganges. The Temples are situated in the town of Mahabalipuram which is approximately 58 kilometers from Chennai in the Coromandal Coast of Bay of Bengal. It includes 40 sanctuaries including largest open-air-bas-relief. These World Heritage Sites in India, constitutes the art of Pallava Period with sites likes Pancha Rathas, Dharamaraja Ratha, Arjuna Ratha, Draupadi Ratha, etc. Also the Cave temples of Mahabalipuram which constitutes more than half a dozen caves.

## **14. Rock Shelters of Bhimbetka, Madhya Pradesh**

Declared a Unesco World Heritage Site in 2003, the Rock Shelters of Bhimbetka is the place where the earliest traces of human life on Indian subcontinent was discovered. It is an archaeological site for the Paleolithic period (more than 100,000 years ago) and thus indicating the beginning of South Asian Stone Age. Located in the foothills of the Vindhya Range, these sandstone formations are spread over an area of 1900 hectares.

## **15. Ajanta Caves, Maharashtra**

One of the first World Heritage sites in India, the Ajanta caves date back to around 2<sup>nd</sup> century BCE to 650 CE and consist of the finest masterpieces of 31 rock cut Buddhist cave monuments, paintings and sculpture. The caves very built in two different phases. First of Satavahana Period

under the patronage of Satvahana Dynasty (230BCE-220CE). Second, the caves of Vakataka Period under the reign of Emperor Harishena of Vakataka Dynasty.

#### **16. Ellora Caves, Maharashtra**

An archaeological site ranging 29 kilometers northwest of the city of Aurangabad, the Ellora Caves are well known for their Indian-rock cut architecture. Excavated site consists of Charanandri Hills, Buddhist Hindu and Jain rock-cut temples, Viharas and Maths of 5<sup>th</sup> and 10<sup>th</sup> century.

#### **17. Elephanta Caves, Maharashtra**

Chain of sculpted caves located on Elephanta Island, also known as Gharapuri. These caves are famous for their rock-cut sculptures depicting Shiva as the creator and the Destroyer of the Universe. The caves are carved in solid basalt rock and lie 10 kilometers east to the city of Mumbai.

#### **18. Kaziranga Wild Life Sanctuary, Assam**

Famous for its one horn rhinoceroses, Kaziranga Wildlife Sanctuary is a home for many rare and exotic species like wild water buffalo, swamp deer, elephants and Tigers. It is said that the World Heritage Sites in India, was an initiation by the Lord Curzon when his wife failed to see a single Rhinoceros in the region and urged her husband to take measures regarding protection of these endangered species.

#### **19. Manas Wild Life Sanctuary, Assam**

The name originated from River Manas which is derived from the name of Goddess Manasa. The Wild Life sanctuary is a Project Tiger Reserve, Elephant Reserve, Biosphere Reserve and a home for number of endangered species like Assam Roofed Turtle, Hispid Hare, Golden Langur and Pygmy Hog. In fact this park houses most endangered species than any other in India.

## **20. Keoladeo National Park, Bharatpur, Rajasthan**

Also known as Bharatpur Bird Sanctuary, this place is home to 366 different species of birds. It is a completely Man made and Man- managed wetland/place. It is spread upto 29 square kilometers. Besides birds, there are 379 floral species, 50 species of fish, 13 species of snake, 7 species of lizard, 7 species of amphibians, 7 turtle species and variety of other invertebrates. This place is a reminder of the rich biological heritage of India.

## **21. Nanda Devi and Valley of Flowers National Parks, Uttarakhand**

The Nanda Devi is the highest mountain peak of Uttarakhand and the highest mountain peak of India also because the Kanchenjunga is known to share its border with Nepal. There are two peaks of the mountain, the eastern peak named the Sunanda Devi. It has its importance back from the era of Puranas and Upanishads, remarked several times in the mythological works of the Hindus. It ranges upto a height of 6400 meters above the sea level.

The Valley of Flowers is a National Park near Nanda Devi peak which stretches upto 8 kilometers in length and 2 kilometers in width. It is famous for the astonishing variety of flowers which covers the entire valley like a bed sheet. This World Heritage Sites in India is home to more than 600 species of Flora and over 520 species of fauna.

## **22. Sundarbans National Park, West Bengal**

Famous for the Royal Bengal Tigers, the Sunderban National Park is a known Tiger reserve and a Biosphere reserve. It is situated on the Sunderban Deltas formed by the river Ganges in Bay of Bengal. It is one of the largest reserves in India covered mostly by dense Mangrove forests. The rare salt water crocodile is another attraction of this reserve.

## **23. Western Ghats**

It includes Sahyadri Sub-Cluster, Kudremukh Sub-Cluster, Talakaveri Sub-Cluster, Nilgiri Sub-Cluster, Anamalai Sub-Cluster, Periyar Sub-Cluster and Agasthyamalai Sub-Cluster. The Western Ghats or the Sahyadri mountain ranges lies along the western coast of Indian Peninsula.

The range runs north to south along the western edge of Deccan Plateau. It constitutes several national parks, reserve forests and wildlife sanctuaries in Kerala, Karnataka, Tamil Nadu and Maharashtra. The hills cover 160000 square kilometer area with a length of 1600 kilometer, width of 100 kilometer and a height of 1200 meters.

#### **24. Humayun's Tomb, New Delhi**

This World Heritage Site in India was built by Begum Bega, the first wife of Humayun between 1565-1572 A.D. It is the only monument which has gone through several restoration works and is complete. It's a tomb complex consisting of several smaller monuments including the tombs of Isa Khan Niyazi, an Afghan noble in Sher Shah Suri's court of the Suri dynasty.

#### **25. Red Fort Complex, Delhi**

Situated in the center of the city, the Red Fort was built by emperor Shahjahan when he shifted his capital from Agra to Delhi. The fort became the political hub of the Mughals. It is completely built up of red sand stone. The interior of it consisted of the court rooms, Diwan-i-Khas and Diwan-i-Aam.

#### **26. Chhatrapati Shivaji Terminus (formerly Victoria Terminus), Maharashtra**

Chhatrapati Shivaji Terminus, formerly known as the Victoria Terminus is the headquarters of Central Railway in Mumbai. It was built by Frederick William Stevens with the inspiration from Victorian Italianate Gothic Revival architecture and traditional Mughal buildings between the years 1878-1888.

#### **27. Sun Temple, Konark, Odisha**

It's a 13<sup>th</sup> century temple situated in Konark Odisha built by king Narasimhadeva I of Eastern Ganga Dynasty around AD 1250. The Sun temple is in the shape of a gigantic chariot with carved stone wheel, pillars and walls. The temple is originally said to be built at the mouth of river Chandrabhaga but the waterline receded since then. This World Heritage Site in India reflects the traditional style of Kalinga Architecture.

### **28. Jantar Mantar, Jaipur, Rajasthan**

It was an ancient observatory built by Rajput King Sawai Jai Singh of Rajasthan in 1738 CE. It is a collection of 19 astronomical instruments including world's largest stone Sundial. The observatory consists of instruments which were used to calculate celestial coordinate systems, the horizon-zenith local system, the equatorial system and the ecliptic system. This monument is a great example of the scientific as well as the cultural heritage of India.

### **29. Agra Fort, Uttar Pradesh**

Though built in Mughal Era, the Agra fort is a fusion of Persian art of the Timurid and the Indian forms of architecture. This is so because the fort was originally a brick monument known as Badalgarh, held by Raja Badal Singh, A Hindu Shikarwar Rajput King. After invasion, Sikander Lodi was the first Sultan of Delhi to shift to Agra and live in the fort. It includes a number of monuments like Khas Mahal, Sheesh Mahal, Muhamman Burie(an octagonal Tower), Diwan-e-Khas, Diwan-e-Am, Moti Masjid and Nagina Masjid.

### **30. Fatehpur Sikri, Uttar Pradesh**

The the name of the city itself denotes the victory (Fateh) of Akhbar over Chittore and Ranthambore, Fatehpur Sikri constitutes of four main Monuments. The Jama Masjid, The Buland Darwaza which is the greatest door of Asia made of a specific wood imported from Australia which would sink in water. Panch Mahal or Jodha Baai ka Mahal, which is also considered as the origin place of the Navaratnas (Birbal, Tansen etc). It also contained the Diwan-e-khas and Diwan-e-aam. Interior to the Buland Darwaza lies the Tomb of Salim Chishti. All these Mughal buildings are a part of the World Heritage Sites in India.

### **31. Taj Mahal, Agra, Uttar Pradesh**

One of Seven Wonders of the World, White Marble Mughal Architecture, the Taj Mahal was build by emperor Shah Jahan in the memory of his wife Mumtaj Mahal. It is located at the bank of river Jamuna in Agra. It was completed in 1653 with then estimated cost of 32 million Indian rupees which would today stand upto 58 billion Indian rupees. It is considered as the best

example of Mughal architecture worldwide and is called the “Jewel of Muslim Art in India”. This is probably the monument that is most recognized the world over for its association with the heritage of India.

### **32. Mountain Railways of India**

The mountain railways of India comprise of the Darjeeling Himalayan Railway, the Nilgiri Mountain Railway and the Kalka-Shimla Railway and are a part of the World Heritage Sites in India. North Bengal is one of the most beautiful scenic temptations on Earth. Fun Toy Train, beautiful Tea Plantations and long tunnels or the Tiger Hills, all will cater to your delight. Built during the 19th and early 20th century, these engineering marvels were a bold and ingenious solution to the problem of connectivity in the rugged mountains and a gem in the heritage of India. Besides they pass thru the most beautiful terrain and one will love to take a romantic and fun ride here.

#### **2.1.8. Heritage sites abroad**

A World Heritage Site is a place (such as a building, city, complex, desert, forest, island, lake, monument, or mountain) that is listed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as being of special cultural or physical significance. The list is maintained by the international World Heritage Programme administered by the UNESCO World Heritage Committee, composed of 21 UNESCO member states which are elected by the General Assembly. The programme catalogues, names, and conserves sites of outstanding cultural or natural importance to the common heritage of humanity. Under certain conditions, listed sites can obtain funds from the World Heritage Fund. The program was founded with the *Convention Concerning the Protection of the World's Cultural and Natural Heritage*, which was adopted by the General Conference of UNESCO on 16 November 1972. Since then, 191 states parties have ratified the Convention, making it one of the most adhered to international instruments. Only Liechtenstein, Nauru, Somalia, South Sudan, Timor-Leste, and Tuvalu are not Party to the Convention.

As of July 2015, 1031 sites are listed out of which 802 cultural, 197 natural and 32 mixed properties, in 163 states parties. According to the sites ranked by country, Italy is home to the

greatest number of World Heritage Sites with 51 sites, followed by China (48), Spain (44), France (41), Germany (40), Mexico (33), and India (32). UNESCO references each World Heritage Site with an identification number; however, new inscriptions often include previous sites now listed as part of larger descriptions. Consequently, the identification numbers exceed 1,200, even though there are fewer on the list. While each World Heritage Site remains part of the legal territory of the state wherein the site is located, UNESCO considers it in the interest of the international community to preserve each site.

### **1. Angkor Thom**

Angkor Thom is a 3km<sup>2</sup> walled and moated royal city and was the last capital of the Angkorian Empire. After Jayavarman VII recaptured the Angkorian capital from the Cham invaders in 1181, he began a massive building campaign across the empire, constructing Angkor Thom as his new capital city. He began with existing structures such as Baphuon and Phimeanakas and built a grand enclosed city around them, adding the outer wall/moat and some of Angkor's greatest temples including his state-temple, Bayon, set at the center of the city. There are five entrances (gates) to the city, one for each cardinal point, and the victory gate leading to the Royal Palace area. Each gate is crowned with 4 giant faces. The South Gate is often the first stop on a tour.

### **2. The Great Wall of China**

The Great Wall of China is a series of fortifications made of stone, brick, tamped earth, wood, and other materials, generally built along an east-to-west line across the historical northern borders of China in part to protect the Chinese Empire or its prototypical states against intrusions by various nomadic groups or military incursions by various warlike peoples or forces. Several walls were being built as early as the 7th century BC; these, later joined together and made bigger, stronger, and unified are now collectively referred to as the Great Wall of China. Especially famous is the wall built between 220–206 BC by the first Emperor of China, Qin Shi Huang. Little of that wall remains. Since then, the Great Wall has on and off been rebuilt, maintained, enhanced; the majority of the existing wall was reconstructed during the Ming Dynasty. So, it is considered as one of the most Famous Cultural Monuments and Wonders of the world.



### **3. The Kaaba (Masjid al-Haram)**

The Kaaba (Masjid al-Haram) is a cuboid-shaped building in Mecca, Saudi Arabia, and is the most sacred site in Islam, oldest and top the most Famous Cultural monuments in the world. The Quran states that the Kaaba was constructed by Abraham (Ibrahim in Arabic), and his son Ishmael (Ismaeel in Arabic), after the latter had settled in Arabia. The building has a mosque built around it, the Masjid al-Haram. All Muslims around the world face the Kaaba during prayers, no matter where they are. This is called facing the Qiblah.

One of the Five Pillars of Islam requires every Muslim to perform the Hajj pilgrimage at least once in his or her lifetime if able to do so. Multiple parts of the Hajj require pilgrims to walk seven times around the Kaaba in a counter-clockwise direction (as viewed from above). This circumambulation, the Tawaf, is also performed by pilgrims during the Umrah (lesser pilgrimage). However, the most dramatic times are during the Hajj, when about 6 million pilgrims gather to circle the building on the same day.

### **4. The Acropolis hill**

The Acropolis hill, so called the “Sacred Rock” of Athens, is the most important site of the city and constitutes one of the most recognizable monuments of the world. It is the most significant reference point of ancient Greek culture, as well as the symbol of the city of Athens itself as it represent the apogee of artistic development in the 5th century BC. During Perikles’ Golden Age, ancient Greek civilization was represented in an ideal way on the hill and some of the architectural masterpieces of the period were erected on its ground.

### **5. The National Chiang Kai-shek Memorial Hall**

The National Chiang Kai-shek Memorial Hall is a famous monument, landmark and tourist attraction erected in memory of Generalissimo Chiang Kai-shek, former President of the Republic of China. It is located in Taipei, Republic of China (ROC). The monument, surrounded by a park, stands at the east end of Memorial Hall Square. The structure is framed on the north and south by the National Theater and National Concert Hall.

## **6. The Potala Palace**

The Potala Palace is located in Lhasa, Tibet Autonomous Region, China. It is named after Mount Potalaka, the mythical abode of Chenresig or Avalokitesvara. The Potala Palace was the chief residence of the Dalai Lama until the 14th Dalai Lama fled to Dharamsala, India, during the 1959 Tibetan uprising.

## **7. The Statue of Liberty**

The Statue of Liberty Enlightening the World was a gift of friendship from the people of France to the people of the United States and is a universal symbol of freedom and democracy. The Statue of Liberty was dedicated on October 28, 1886, designated as a National Monument in 1924 and restored for her centennial on July 4, 1986.

## **8. The Sultan Ahmed Mosque**

The Sultan Ahmed Mosque is an historical mosque in Istanbul, the largest city in Turkey and the capital of the Ottoman Empire (from 1453 to 1923). The mosque is popularly known as the Blue Mosque for the blue tiles adorning the walls of its interior. It was built from 1609 to 1616, during the rule of Ahmed I. Like many other mosques, it also comprises a tomb of the founder, a madrasah and a hospice. While still used as a mosque, the Sultan Ahmed Mosque has also become a popular tourist attraction.

## **9. Paphos of Cyprus**

A treasure from the past According to legend, Paphos, Cyprus, is the birthplace of Aphrodite, the Greek goddess of love and fertility. Mythology tells us that Aphrodite rose from the sea in this small coastal Cypriot city, in a place known as ‘Petra tou Romiou’ (the Rock of the Greek). The town has been inhabited since the Neolithic period and it became a centre of Aphrodite’s cult, especially after the construction of a temple dedicated to her in the 12th century BC. As an ancient city, Paphos is full of ‘treasures’ from the past. According to UNESCO, ‘many of the archaeological remains are of great antiquity. The Temple of Aphrodite represents one of the earliest settlements, while the mosaics of Nea Paphos are extremely rare and rank among the best

examples in the world. The architectural remains of villas, palaces, theatres, fortresses and rock-hewn peri style tombs are of outstanding historical value as they are one of the keys to understand ancient architecture'. Paphos was included in the UNESCO World Heritage Site list in 1980.

### **10. The Old Town of Regensburg**

The historical quarter of Regensburg, Germany, survived World War II almost unscathed. The city was a prime target in the 'Schweinfurt-Regensburg mission', which aimed to destroy Germany's aircraft industry. On 17 August 1943, the US Armed Forces launched a strategic bombing raid against Regensburg and Schweinfurt. According to UNESCO, although the city was under direct attack, 'the Old Town remained the only intact historic city in Germany'. Regensburg is a 2 000-year-old Roman Town, located at the northern end of the Danube River, known for its many Romanesque and Gothic buildings. Nowadays, a walk through the winding lanes of the old quarter, a restricted traffic zone, takes visitors to the most important architectural monuments, including the cathedral, the town hall, the courtyards and private chapels of the medieval patricians' houses, the palace of the Princes of Thurn and Taxis, and the Romanesque and Gothic churches. The centuries-old Stone Bridge is a masterpiece of medieval European bridge building and provides a picturesque backdrop for a stroll through the town. The Old Town of Regensburg with Stadtamhof (another medieval town in Bavaria) was included in the UNESCO World Heritage Site list in 2006.

### **11. The beauty of the Loire Valley of France**

This is a land of writers, wine, castles, small picturesque towns and a river that reflects perfectly the life in the region. In the Loire Valley, central France, visitors will find a fortress dating back to medieval times and hundreds of castles built under the influence of Renaissance features. Here, each town has its own magic. 'Tours' is one of them. With its Renaissance and neo-classic mansions, it is one of the most traditional points to start exploring the Loire Valley region. The famous French writer Honoré de Balzac was born here. An emblematic gothic cathedral, built in the 15th century, and wine regions such as Vouvray, Chinon and Bourgueil have attracted visitors for centuries. Although it will always be remembered for its castles and

mansions, the Loire Valley is also home to seemingly endless wheat and asparagus fields and fruit orchards. This is why you may hear the expression ‘Garden of France’ when discovering all that the Loire Valley has to offer. Due to its heritage and beauty, the Loire Valley between Sully-sur-Loire and Chalonnes was listed as a UNESCO World Heritage Site in 2000.

## **12. The Grand Place in Belgium**

Victor Hugo described it as ‘the most beautiful square in the world’. In Brussels, Belgium, the famous French novelist visited the Grand Place as his place of choice to write and explore new thoughts. The Renaissance buildings and mixture of architectural styles would inspire him along the way. Victor Hugo first visited Brussels as a tourist in 1837, but he would eventually settle in the Belgian capital as a political refugee. Tired of the limits on his work imposed by Napoleon in France, he found in Brussels a place where he could think freely. After six months in number 16 Grand Place (now known as the Windmill), the novelist moved to the building next door, where he wrote *L’histoire d’un crime* (The History of a Crime) and *Napoleon-le-Petit* (Napoleon the Little). Also admired by writers such as Baudelaire and Karl Marx, the Grand Place’s origins date back to the 12th century, when it became the city’s lower market, known as ‘Niedermerckt’. The trade between Germany, England and the rest of Belgium took place here, in the heart of Brussels. During the middle ages, small wooden houses started peppering the square and in the 14th century powerful families moved in and the simple buildings gave place to decadent mansions. The construction of the famous town hall started at the beginning of the 15th century and it rapidly became one of the most emblematic buildings in the square: ‘The Town Hall of Brussels is a jewel, a dazzling fantasy dreamed up by a poet, and realised by an architect. And the square around it is a miracle,’ wrote Victor Hugo. In 1695 the French army bombarded Brussels, destroying most the buildings of the Grand Place; only remained the walls and the tower of the Town hall. The place was however reconstructed in a few years more beautiful than ever. The Grand Place was listed as a UNESCO World Heritage Site in 1998.

### **2.1.9. Conclusion**

Thus, heritage is a contemporary activity with far-reaching effects. It can be an element of far-sighted urban and regional planning. It can be the platform for political recognition, a

medium for intercultural dialogue, a means of ethical reflection, and the potential basis for local economic development. It is simultaneously local and particular, global and shared. Heritage is an essential part of the present we live in and of the future we will build.

#### 2.1.10. **Summary**

- Heritage refers to something inherited from the past.
- The word has several different senses, including natural heritage, an inheritance of fauna and flora, geology, landscape and landforms, and other natural resources.
- Heritage is the full range of our inherited traditions, monuments, objects, and culture.
- Most important, it is the range of contemporary activities, meanings, and behaviors that we draw from them.
- Heritage includes, but is much more than preserving, excavating, displaying, or restoring a collection of old things.
- It is both tangible and intangible, in the sense that ideas and memories of songs, recipes, language, dances, and many other elements of who we are and how we identify ourselves are as important as historical buildings and archaeological sites.
- The Oxford English Dictionary defines ‘heritage’ as ‘property that is or may be inherited; an inheritance’, ‘valued things such as historic buildings that have been passed down from previous generations’, and ‘relating to things of historic or cultural value that are worthy of preservation’.
- The emphasis on inheritance and conservation is important here, as is the focus on ‘property’, ‘things’ or ‘buildings’. So, heritage is something that can be passed from one generation to the next, something that can be conserved or inherited, and something that has historic or cultural value.
- In 2002 during the United Nations year for cultural heritage, UNESCO produced a list of ‘types’ of cultural heritage.
- Heritage is a term that is also quite often used to describe a set of values, or principles, which relate to the past.
- Thus, we could get the ideas about what constitutes heritage – from a canonical list of places and objects to community practices and social action.

- A World Heritage Site is a place (such as a building, city, complex, desert, forest, island, lake, monument, or mountain) that is listed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as being of special cultural or physical significance.
- The list is maintained by the international World Heritage Programme administered by the UNESCO World Heritage Committee, composed of 21 UNESCO member states which are elected by the General Assembly.
- The programme catalogues, names, and conserves sites of outstanding cultural or natural importance to the common heritage of humanity.
- Under certain conditions, listed sites can obtain funds from the World Heritage Fund.
- The program was founded with the *Convention Concerning the Protection of the World's Cultural and Natural Heritage*, which was adopted by the General Conference of UNESCO on 16 November 1972.
- Since then, 191 states parties have ratified the Convention, making it one of the most adhered to international instruments. As of July 2015, 1031 sites are listed out of which 802 cultural, 197 natural and 32 mixed properties, in 163 states parties. According to the sites ranked by country, Italy is home to the greatest number of World Heritage Sites with 51 sites, followed by China (48), Spain (44), France (41), Germany (40), Mexico (33), and India (32).
- Until the end of 2004, there were six criteria for cultural heritage and four criteria for natural heritage.
- In 2005, this was modified so that there is only one set of ten criteria.
- Nominated sites must be of "outstanding universal value" and meet at least one of the ten criteria.
- Cultural property includes the physical, or "tangible" cultural heritage, such as artworks. These are generally split into two groups of movable and immovable heritage.
- UNESCO identifies World Heritage Sites as places that belong to all the peoples of the world, irrespective of the territory on which they are located.
- This means, these World Heritage Sites in India are considered to be of immense cultural and natural importance in the world.

- With the latest entry of The Great Himalayan National Park and Rani ki Vav, India now has 32.
- As of July 2015, 1031 sites are listed out of which 802 cultural, 197 natural and 32 mixed properties, in 163 states parties.
- According to the sites ranked by country, Italy is home to the greatest number of World Heritage Sites with 51 sites, followed by China (48), Spain (44), France (41), Germany (40), Mexico (33), and India (32).
- UNESCO references each World Heritage Site with an identification number; however, new inscriptions often include previous sites now listed as part of larger descriptions.
- Thus, heritage is a contemporary activity with far-reaching effects. It can be an element of far-sighted urban and regional planning

#### 2.1.11. Exercise

- ❖ **What is heritage?**
- ❖ **Discuss the meaning and concept of heritage.**
- ❖ **Highlight the Criteria for selection as heritage sites, monuments and zone by UNESCO (WHC).**
- ❖ **Make an analysis on the types of heritage property.**
- ❖ **Give an account on the World famous heritage sites and monument in India.**
- ❖ **Write a note on the World famous heritage sites and monuments in abroad.**

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### **UNIT-3**

**Heritage Management, objectives and strategies, Protection, Conservation and Preservation, Case study of one destination, Heritage Marketing, Destination development.**

#### **Structure**

##### **3.1.0. Objectives**

##### **3.1.1. Heritage Management**

##### **3.1.2. Objectives and strategies of Heritage Management**

##### **3.1.3. Strategies of the World Heritage Committee**

##### **3.1.4. Protection, Conservation and Preservation**

##### **3.1.5 Preserve and protect Heritage Monuments in India**

##### **3.1.6 A Case Study On “Beach-Tourism Potential Of Odisha**

##### **3.1.7 Heritage Marketing**

##### **3.1.8 Destination Development**

##### **3.1.9 Conclusion**

##### **3.1.10 Summary**

##### **3.1.11 Exercise**

##### **3.1.12 Further Reading**

### 3.1.0. Objectives

*This chapter will discuss the Heritage Management, objectives and strategies Protection, Conservation and Preservation, Case study of one destination, Heritage Marketing, Destination development. . After studying this lesson the students will be able to:*

- *know heritage management*
- *understand the objectives and strategies of heritage management*
- *know about the Protection, Conservation and Preservation of heritage*
- *trace the case study of one destination*
- *judge the Heritage Marketing*
- *discuss the Destination development*

### 3.1.1. Heritage Management

Heritage management is concerned with the identification, protection, and stewardship of cultural heritage in the public interest. It is part of a growing interest of heritage in general and the subject of mounting discussion, debate, and controversy among both specialists (including archaeologists, anthropologists, legal scholars, collectors, curators, historians, political scientists, economists, conservators, dealers, and looters) and the public in particular. “Heritage” is a rather unlimited and fungible term that embraces a huge range of meaning and potential disagreement; it comprises the cultural expressions of humanity and may be tangible or intangible, movable or immovable, old or new, and owned privately, corporately, or not at all (e.g., submerged archaeological remains in the high seas). Heritage is known by many names, including antiquities, art, artifacts, cultural objects, treasure, loot, sacred objects, cultural resources, and cultural property, depending on the background and interests of the stakeholder. Here the term “heritage” is preferred because of its inherent sense of transmission, legacy, and inheritance. Here focus is on issues relating to the preservation, ownership, control, and uses of the material remains of past cultures, with particular reference to the classical world; in practical terms, this means the archaeological objects, documents, sites, monuments, and landscapes that have survived from the ancient world. This cultural heritage is finite, nonrenewable, vulnerable to damage or destruction, and frequently contested.

As a growing field it is still being defined and shaped, heritage management suffers from a lack of the broad overviews that are common in more mature disciplines. With one exception the works listed in this section are edited volumes containing collections of articles by multiple authors. Even these volumes reflect particular areas within the broad rubric of heritage studies. Three books focus on archaeological heritage: Cleere 1984 established international archaeological heritage management as a new field, Mc Manamon and Hatton 2000 expanded on its coverage, and Skeates 2000 focused on the relationship between archaeologists and stakeholders. Hoffman 2006 looks at laws and policies relating to art and cultural heritage, while Nafziger and Nicgorski 2010 focuses on how heritage has been shaped by the history of conquest, colonization, and commerce. Together these books afford a good sense of the contemporary discipline of heritage management.

### **Heritage management principle**

The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) establishes the National Heritage List, which includes natural, Indigenous and historic places that are of outstanding heritage value to the Australian nation. The Act also establishes the Commonwealth Heritage List, which comprises natural, Indigenous and historic places on Commonwealth lands and waters or under Australian Government control, and determined by the Minister as having Commonwealth Heritage values. Under the Act, the Australian Heritage Council is the Australian Government's expert advisory body on heritage matters. The Council assesses whether places nominated to either List have the appropriate heritage values, and makes recommendations to the Minister for the Environment and Water Resources on what places should be listed. It is the Minister who makes the final decision on whether to include a place or not in the National or Commonwealth Heritage Lists.

### **What are heritage management principles?**

Heritage management principles provide a guiding framework for excellence in managing heritage properties. They set the standard and the scope for the way places should be managed in order to protect heritage values for the future generations.

### **When should heritage management principles be used?**

These principles should be used when preparing and implementing management plans and programs. In the absence of a management plan, they guide the management of heritage values of a property. Most places in the National and Commonwealth Heritage Lists are required to have management plans setting out how their heritage values will be managed and protected over time.

### **Objectives of National Heritage management**

1. The objective in managing National Heritage places is to identify, protect, conserve, present and transmit, to all generations, their National Heritage values.
2. The management of National Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on their National Heritage values.
3. The management of National Heritage places should respect all heritage values and seek to integrate, where appropriate, any Commonwealth, state, territory and local government responsibilities for those places.
4. The management of National Heritage places should ensure that their use and presentation is consistent with the conservation of their National Heritage values.
5. The management of National Heritage places should make timely and appropriate provision for community involvement, especially by people who:
  - (a) have a particular interest in, or associations with, the place, and
  - (b) may be affected by the management of the place.
6. Indigenous people are the primary source of information on the value of their heritage and the active participation of Indigenous people in identification, assessment and management is integral to the effective protection of Indigenous heritage values.
7. The management of National Heritage places should provide for regular monitoring, review and reporting on the conservation of National Heritage values.

### **Objectives of Commonwealth Heritage management**

1. The objectives in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their Commonwealth Heritage values.

2. The management of Commonwealth Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on Commonwealth Heritage values.
3. The management of Commonwealth Heritage places should respect all heritage values of the place and seek to integrate, where appropriate, any Commonwealth, state and territory and local government responsibilities for those places.
4. The management of Commonwealth heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.
5. The management of Commonwealth Heritage places should make timely and appropriate provision for community involvement, especially by people who:
  - (a) have a particular interest in, or associations with, the place, and
  - (b) may be affected by the management of the place.
6. Indigenous people are the primary source of information on the value of their heritage and the active participation of Indigenous people in identification, assessment and management is integral to the effective protection of Indigenous heritage values.
7. The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values. The Heritage Division is available to provide advice and assistance on the way the National and Commonwealth Heritage management principles can be satisfied and when they apply.

### **3.1.2. Strategies of Heritage Management**

The expanding concept of heritage and the increased importance given to how heritage places relate to the strategies of the heritage management. Heritage places cannot be protected in isolation or as museum pieces, isolated from natural and man-made disasters or from land-use planning considerations. Nor can they be separated from development activities, isolated from social changes that are occurring, or separated from the concerns of the communities.

Indeed, only fairly recently has the international community begun to appreciate the importance of conserving cultural heritage as places where social and cultural factors have been and continue to be important in shaping them, rather than as a series of monuments offering physical evidence of the past. As a result, international ‘good’ practice, often led by Western

management practice, has at times provided insufficient guidance and has risked eroding rather than reinforcing good traditional heritage management systems, particularly those in place for historic centres or other cultural sites which host ongoing multiple land and property uses.

The wider scope of heritage nowadays has led to many more players or stakeholders being involved in its management. When heritage places were primarily monuments or buildings under public control, the property manager could have a relatively free hand within the site's boundaries. This is no longer the case. Even if a heritage place is publicly owned and managed, the site manager will still need to work with the stakeholders and authorities involved in the area around the site. For more diffuse heritage properties, ownership will be much more widely spread. In a heritage city, for example, the bulk of the historic buildings will be privately owned and many will be used for non-heritage purposes. Areas of large rural sites will also be privately owned and may be farmed for crops or livestock. Local communities may depend for their livelihood on such beneficial uses of heritage places. Heritage practitioners will need to deal with a wide range of public authorities over issues such as spatial planning and economic development policy. This means that heritage practitioners cannot act independently and without reference to other stakeholders. It is essential that the heritage bodies work with other stakeholders as far as possible to develop and implement an agreed vision and policies for managing each heritage place within its broader physical and social context. This places a high premium on collaborative working and the full and transparent involvement of stakeholders that is recommended in the OG. Any management system, including the development and implementation of a management plan, needs to provide for this.

### **An inclusive approach**

Growing participation is necessary to address such multiple objectives: greater complexity requires advances in management practice. It should not, however, be assumed that a topdown approach is the only way to handle multiple issues. The term 'management' has been used in a very broad way in the heritage sector: as issues become more complex, there is a need to be more precise. Management approaches must accommodate the shift (which has only emerged very recently in many parts of the world) to a wider, more inclusive approach to heritage management and to a greater emphasis on community engagement. Though prepared for natural sites, the 'new paradigm for protected areas' developed by Adrian Phillips and re-presented in the IUCN

*Guidelines for Management Planning of Protected Areas* in 2003 highlights very effectively the increased importance placed in recent years on a wider, more inclusive approach to heritage management and on community engagement. Much of this guidance applies to cultural sites too.

### **Objectives**

Multiple objectives now characterize the management of most cultural properties. This means that a wide array of institutional and organizational frameworks (and obstacles), social outlooks, forms of knowledge, values (both for present and future generations, often conflicting) and other factors need to be evaluated. These factors often work in a complex mesh and establishing and maintaining suitable management approaches is all the more difficult. Overcoming this challenge is vital for the future of the cultural property being managed. The required objectives are:

- Established mainly for spectacular wildlife and scenic protection
- Managed mainly for visitors and tourists
- Valued as wilderness
- About protection

It also runs with social and economic objectives

- Often set up for scientific, economic and cultural reasons
- Managed with local people more in mind
- Valued for the cultural importance of so-called ‘wilderness’

### **Achieving broad participation: how to make all stakeholders visible and engaged**

A participatory approach to management is being promoted in various sectors but particularly in the heritage sector, given the perception of heritage as the shared property of communities and a factor in ensuring the sustainability of those communities. The ownership of a heritage property may be widely diverse, particularly in urban areas or cultural landscapes. This is even more important for World Heritage properties where the identification of OUV implies even broader obligations and ownership, with heritage perceived as the collective property of mankind as a whole, involving an international element in management.

They bring together interesting papers, a series of recommendations (some of which have influenced revisions of the OG for World Heritage), and an overview of how much thinking

has changed in recent years. Information from the field shows that, in practice, heritage management systems are often failing to involve local counterparts. Even when community involvement does take place, the level of participation in decision-making and the capacity of local stakeholders actually to engage and make contributions are often limited. However, there are many factors that can hinder a participatory approach and render ineffective attempts at local community involvement at heritage properties: the management system itself, a power imbalance between stakeholders or political and socio-economic factors in the wider environment (poverty and civil unrest, or even deep-seated cultural values), are some examples. Furthermore, a participatory approach that fails to engage all interest groups, particularly those who are often marginalized – women, youth and indigenous peoples are common examples – can actually do more damage than good. It can lead to flawed projects because heritage specialists may have failed to be properly informed about important aspects, or because of misunderstandings that then delay or block projects. The World Heritage Manual dedicated to Managing Tourism<sup>13</sup> has a useful chapter on ‘Involving stakeholders: the benefits and challenges of public participation’. An effective participatory approach that delivers reciprocal benefits to the cultural property and to society depends on understanding:

- Who participates in decision-making, assessment, planning, implementation and evaluation processes, and
- Who contributes with experience, knowledge and skills, and
- Who benefits economically, socio-culturally and psychologically.

In complex cases, this may call for in-depth studies of the political, socio-economic, legal and institutional context. Indeed, each interest group may need to be broken down into its component parts (or socio-cultural groups) because these include factors (gender, ages, class, language, origin, schooling, religion, etc.) which determine the nature of their contributions, and can thereby facilitate engagement in cultural heritage issues. Similarly, it is important to understand who already has access to decision-making, information, education, etc. and who has not. If it is not clear what barriers are hindering access, an evaluation process should lead to corrective measures. This evaluation should be undertaken within the excluded interest group as much as within the heritage sector. Thus different social components will become visible so activities can be targeted in such a way that the contribution, ownership and participation of as



many stakeholders as possible can be guaranteed. If it emerges that women, for example, are being excluded, it may be necessary to integrate gender equality as a formal consideration in all planning, implementation and monitoring processes in order to make this particular group visible and to harness their potential contributions, skills and needs while overcoming their difficulties. Participatory processes often demand a readiness to accept difficult compromises and negotiate trade-offs. The neutrality and leverage of wider collaborations and cooperation in support of the cultural heritage property can facilitate this often difficult process. Initiatives aimed at creating new forms of participation in heritage or reinforcing existing ones by working with stakeholders and wider interest groups are often known as a ‘participatory approach’.

### **3.1.3. Strategies of the World Heritage Committee**

The Committee has also adopted strategic guidance over the years. In 2002, it adopted four Strategic Objectives to which was added a fifth in 2007. Known as the five ‘C’s, the current five Strategic Objectives are:

- 1. Strengthen the Credibility of the World Heritage List;*
- 2. Ensure the effective Conservation of World Heritage Properties;*
- 3. Promote the development of effective Capacity-building in States Parties;*
- 4. Increase public awareness, involvement and support for World Heritage through Communication.*
- 5. Enhance the role of Communities in the implementation of the World Heritage Convention.*

The 2011 18th General Assembly of States Parties to the World Heritage Convention has now agreed a Strategic Action Plan until 2022. The Vision of the new plan is that by 2022: International cooperation and shared responsibility through the World Heritage Convention ensures effective conservation of our common cultural and natural heritage, nurtures respect and understanding among the world’s communities and cultures, and contributes to their sustainable development.

The Committee seeks through cooperation:

- A sustainable environment in which States Parties are encouraged, supported and assisted by the international community to fully meet their obligations and enjoy their rights under the World Heritage Convention.
- Local, national and international communities, both now and in the future, which feel a connection to, engage with and benefit from the world's natural and cultural heritage.
- A World Heritage List that is a credible, relevant and representative selection of the world's most outstanding heritage sites.
- A World Heritage system which remains transparent, equitable, accountable and efficient in an ever-changing world.

The agreed goals until 2022 are:

**Goal 1:** The Outstanding Universal Value of World Heritage sites is maintained.

**Goal 2:** The World Heritage List is a credible selection of the world's most outstanding cultural and natural heritage.

**Goal 3:** Heritage protection and conservation considers present and future environmental, societal and economic needs.

**Goal 4:** World Heritage maintains or enhances its brand quality.

**Goal 5:** The Committee can address policy and strategic issues.

**Goal 6:** Decisions of statutory meetings are informed and effectively implemented.

The five Cs and the objectives of the Action Plan need to be taken into account in the development of management systems for World Heritage properties, alongside such other guidance as the Committee may issue from time to time, such as the emphasis on linking World Heritage properties with local communities and sustainable development during the celebration of the 40th anniversary of the Convention. They should either feed directly into the management of a World Heritage property, for example Conservation and Communication, or can affect the way in which a property is managed, for instance when establishing the credibility of the Convention relating to the identification, protection, conservation, presentation and transmission to future generations of places of Outstanding Universal Value.

### 3.1.4. Protection, Conservation and Preservation

## **Convention Concerning the Protection of the World Cultural and Natural Heritage**

In the General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session, it has been stated that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction,

*Considering* that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world,

*Considering* that protection of this heritage at the national level often remains incomplete because of the scale of the resources which it requires and of the insufficient economic, scientific, and technological resources of the country where the property to be protected is situated,

recalling that the Constitution of the Organization provides that it will maintain, increase, and diffuse knowledge, by assuring the conservation and protection of the world's heritage, and recommending to the nations concerned the necessary international conventions,

*Considering* that the existing international conventions, recommendations and resolutions concerning cultural and natural property demonstrate the importance, for all the peoples of the world, of safeguarding this unique and irreplaceable property, to whatever people it may belong,

*Considering* that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole,

*Considering* that, in view of the magnitude and gravity of the new dangers threatening them, it is incumbent on the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value, by the granting of collective assistance which, although not taking the place of action by the State concerned, will serve as an efficient complement thereto,

*Considering* that it is essential for this purpose to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods,

*Having decided*, at its sixteenth session, that this question should be made the subject of an international convention,

*Adopts* this sixteenth day of November 1972 this Convention.

## I. Definition of the Cultural and Natural Heritage

### Article 1

For the purposes of this Convention, the following shall be considered as "cultural heritage":

**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;

**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;

**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.

### Article 2

For the purposes of this Convention, the following shall be considered as "natural heritage":

**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;

**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;

**Natural sites** or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

### Article 3

It is for each State Party to this Convention to identify and delineate the different properties situated on its territory mentioned in Articles 1 and 2 above.

## II. National Protection and International Protection of the Cultural and Natural Heritage

### Article 4

Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and

natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain.

## **Article 5**

To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country:

1. to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes;
2. to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
3. to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage;
4. to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
5. to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.

## **Article 6**

1. Whilst fully respecting the sovereignty of the States on whose territory the cultural and natural heritage mentioned in Articles 1 and 2 is situated, and without prejudice to property right provided by national legislation, the States Parties to this Convention recognize that such heritage constitutes a world heritage for whose protection it is the duty of the international community as a whole to co-operate.
2. The States Parties undertake, in accordance with the provisions of this Convention, to give their help in the identification, protection, conservation and presentation of the cultural and natural heritage referred to in paragraphs 2 and 4 of Article 11 if the States on whose territory it is situated so request.
3. Each State Party to this Convention undertakes not to take any deliberate measures which might damage directly or indirectly the cultural and natural heritage referred to in Articles 1 and 2 situated on the territory of other States Parties to this Convention.

## **Article 7**

For the purpose of this Convention, international protection of the world cultural and natural heritage shall be understood to mean the establishment of a system of international co-operation and assistance designed to support States Parties to the Convention in their efforts to conserve and identify that heritage.

### **III. Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage**

#### **Article 8**

1. An Intergovernmental Committee for the Protection of the Cultural and Natural Heritage of Outstanding Universal Value, called "the World Heritage Committee", is hereby established within the United Nations Educational, Scientific and Cultural Organization. It shall be composed of 15 States Parties to the Convention, elected by States Parties to the Convention meeting in general assembly during the ordinary session of the General Conference of the United Nations Educational, Scientific and Cultural Organization. The number of States members of the Committee shall be increased to 21 as from the date of the ordinary session of the General Conference following the entry into force of this Convention for at least 40 States.
2. Election of members of the Committee shall ensure an equitable representation of the different regions and cultures of the world.
3. A representative of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), a representative of the International Council of Monuments and Sites (ICOMOS) and a representative of the International Union for Conservation of Nature and Natural Resources (IUCN), to whom may be added, at the request of States Parties to the Convention meeting in general assembly during the ordinary sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization, representatives of other intergovernmental or non-governmental organizations, with similar objectives, may attend the meetings of the Committee in an advisory capacity.

#### **Article 9**

1. The term of office of States members of the World Heritage Committee shall extend from the end of the ordinary session of the General Conference during which they are elected until the end of its third subsequent ordinary session.
2. The term of office of one-third of the members designated at the time of the first election shall, however, cease at the end of the first ordinary session of the General Conference following that at which they were elected; and the term of office of a further third of the members designated at the same time shall cease at the end of the second ordinary session of the General Conference following that at which they were elected. The names of these members shall be chosen by lot by the President of the General Conference of the United Nations Educational, Scientific and Cultural Organization after the first election.

3. States members of the Committee shall choose as their representatives persons qualified in the field of the cultural or natural heritage.

#### **Article 10**

1. The World Heritage Committee shall adopt its Rules of Procedure.
2. The Committee may at any time invite public or private organizations or individuals to participate in its meetings for consultation on particular problems.
3. The Committee may create such consultative bodies as it deems necessary for the performance of its functions.

#### **Article 11**

1. Every State Party to this Convention shall, in so far as possible, submit to the World Heritage Committee an inventory of property forming part of the cultural and natural heritage, situated in its territory and suitable for inclusion in the list provided for in paragraph 2 of this Article. This inventory, which shall not be considered exhaustive, shall include documentation about the location of the property in question and its significance.
2. On the basis of the inventories submitted by States in accordance with paragraph 1, the Committee shall establish, keep up to date and publish, under the title of "World Heritage List," a list of properties forming part of the cultural heritage and natural heritage, as defined in Articles 1 and 2 of this Convention, which it considers as having outstanding universal value in terms of such criteria as it shall have established. An updated list shall be distributed at least every two years.
3. The inclusion of a property in the World Heritage List requires the consent of the State concerned. The inclusion of a property situated in a territory, sovereignty or jurisdiction over which is claimed by more than one State shall in no way prejudice the rights of the parties to the dispute.
4. The Committee shall establish, keep up to date and publish, whenever circumstances shall so require, under the title of "List of World Heritage in Danger", a list of the property appearing in the World Heritage List for the conservation of which major operations are necessary and for which assistance has been requested under this Convention. This list shall contain an estimate of the cost of such operations. The list may include only such property forming part of the cultural and natural heritage as is threatened by serious and specific dangers, such as the threat of disappearance caused by accelerated deterioration, large- scale public or private projects or rapid urban or tourist development projects; destruction caused by changes in the use or ownership of the land; major alterations due to unknown causes; abandonment for any reason whatsoever; the outbreak or the threat of an armed conflict; calamities and cataclysms; serious fires, earthquakes, landslides; volcanic eruptions; changes in water level, floods and tidal waves. The Committee may at any time, in case of urgent need, make a new entry in the List of World Heritage in Danger and publicize such entry immediately.

5. The Committee shall define the criteria on the basis of which a property belonging to the cultural or natural heritage may be included in either of the lists mentioned in paragraphs 2 and 4 of this article.
6. Before refusing a request for inclusion in one of the two lists mentioned in paragraphs 2 and 4 of this article, the Committee shall consult the State Party in whose territory the cultural or natural property in question is situated.
7. The Committee shall, with the agreement of the States concerned, co-ordinate and encourage the studies and research needed for the drawing up of the lists referred to in paragraphs 2 and 4 of this article.

## **Article 12**

The fact that a property belonging to the cultural or natural heritage has not been included in either of the two lists mentioned in paragraphs 2 and 4 of Article 11 shall in no way be construed to mean that it does not have an outstanding universal value for purposes other than those resulting from inclusion in these lists.

## **Article 13**

1. The World Heritage Committee shall receive and study requests for international assistance formulated by States Parties to this Convention with respect to property forming part of the cultural or natural heritage, situated in their territories, and included or potentially suitable for inclusion in the lists mentioned referred to in paragraphs 2 and 4 of Article 11. The purpose of such requests may be to secure the protection, conservation, presentation or rehabilitation of such property.
2. Requests for international assistance under paragraph 1 of this article may also be concerned with identification of cultural or natural property defined in Articles 1 and 2, when preliminary investigations have shown that further inquiries would be justified.
3. The Committee shall decide on the action to be taken with regard to these requests, determine where appropriate, the nature and extent of its assistance, and authorize the conclusion, on its behalf, of the necessary arrangements with the government concerned.
4. The Committee shall determine an order of priorities for its operations. It shall in so doing bear in mind the respective importance for the world cultural and natural heritage of the property requiring protection, the need to give international assistance to the property most representative of a natural environment or of the genius and the history of the peoples of the world, the urgency of the work to be done, the resources available to the States on whose territory the threatened property is situated and in particular the extent to which they are able to safeguard such property by their own means.
5. The Committee shall draw up, keep up to date and publicize a list of property for which international assistance has been granted.
6. The Committee shall decide on the use of the resources of the Fund established under Article 15 of this Convention. It shall seek ways of increasing these resources and shall take all useful steps to this end.
7. The Committee shall co-operate with international and national governmental and non-governmental organizations having objectives similar to those of this Convention. For the



implementation of its programmes and projects, the Committee may call on such organizations, particularly the International Centre for the Study of the Preservation and Restoration of cultural Property (the Rome Centre), the International Council of Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature and Natural Resources (IUCN), as well as on public and private bodies and individuals.

8. Decisions of the Committee shall be taken by a majority of two-thirds of its members present and voting. A majority of the members of the Committee shall constitute a quorum.

#### **Article 14**

1. The World Heritage Committee shall be assisted by a Secretariat appointed by the Director-General of the United Nations Educational, Scientific and Cultural Organization.
2. The Director-General of the United Nations Educational, Scientific and Cultural Organization, utilizing to the fullest extent possible the services of the International Centre for the Study of the Preservation and the Restoration of Cultural Property (the Rome Centre), the International Council of Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature and Natural Resources (IUCN) in their respective areas of competence and capability, shall prepare the Committee's documentation and the agenda of its meetings and shall have the responsibility for the implementation of its decisions.

#### **IV. Fund for the Protection of the World Cultural and Natural Heritage**

Financial support is very much essential for the protection of the world cultural and natural heritage. So, provisions have been made to provide funds for the above purpose.

#### **Article 15**

1. A Fund for the Protection of the World Cultural and Natural Heritage of Outstanding Universal Value, called "the World Heritage Fund", is hereby established.
2. The Fund shall constitute a trust fund, in conformity with the provisions of the Financial Regulations of the United Nations Educational, Scientific and Cultural Organization.
3. The resources of the Fund shall consist of:
  1. compulsory and voluntary contributions made by States Parties to this Convention,
  2. Contributions, gifts or bequests which may be made by:
    1. other States;
    2. the United Nations Educational, Scientific and

Cultural Organization, other organizations of the United Nations system, particularly the United Nations Development Programme or other intergovernmental organizations;

3. public or private bodies or individuals;
  3. any interest due on the resources of the Fund;
  4. funds raised by collections and receipts from events organized for the benefit of the fund; and
  5. all other resources authorized by the Fund's regulations, as drawn up by the World Heritage Committee.
4. Contributions to the Fund and other forms of assistance made available to the Committee may be used only for such purposes as the Committee shall define. The Committee may accept contributions to be used only for a certain programme or project, provided that the Committee shall have decided on the implementation of such programme or project. No political conditions may be attached to contributions made to the Fund.

## Article 16

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay regularly, every two years, to the World Heritage Fund, contributions, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly of States Parties to the Convention, meeting during the sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization. This decision of the General Assembly requires the majority of the States Parties present and voting, which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the compulsory contribution of States Parties to the Convention exceed 1% of the contribution to the regular budget of the United Nations Educational, Scientific and Cultural Organization.
2. However, each State referred to in Article 31 or in Article 32 of this Convention may declare, at the time of the deposit of its instrument of ratification, acceptance or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.
3. A State Party to the Convention which has made the declaration referred to in paragraph 2 of this Article may at any time withdraw the said declaration by notifying the Director-General of the United Nations Educational, Scientific and Cultural Organization. However, the withdrawal of the declaration shall not take effect in regard to the compulsory contribution due by the State until the date of the subsequent General Assembly of States parties to the Convention.
4. In order that the Committee may be able to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article, shall be paid on a regular basis, at least every two years, and should not be less than the contributions which they should have paid if they had been bound by the provisions of paragraph 1 of this Article.
5. Any State Party to the Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately

preceding it shall not be eligible as a Member of the World Heritage Committee, although this provision shall not apply to the first election.

The terms of office of any such State which is already a member of the Committee shall terminate at the time of the elections provided for in Article 8, paragraph 1 of this Convention.

### **Article 17**

The States Parties to this Convention shall consider or encourage the establishment of national public and private foundations or associations whose purpose is to invite donations for the protection of the cultural and natural heritage as defined in Articles 1 and 2 of this Convention.

### **Article 18**

The States Parties to this Convention shall give their assistance to international fund-raising campaigns organized for the World Heritage Fund under the auspices of the United Nations Educational, Scientific and Cultural Organization. They shall facilitate collections made by the bodies mentioned in paragraph 3 of Article 15 for this purpose.

## **V. Conditions and Arrangements for International Assistance**

### **Article 19**

Any State Party to this Convention may request international assistance for property forming part of the cultural or natural heritage of outstanding universal value situated within its territory. It shall submit with its request such information and documentation provided for in Article 21 as it has in its possession and as will enable the Committee to come to a decision.

### **Article 20**

Subject to the provisions of paragraph 2 of Article 13, sub-paragraph (c) of Article 22 and Article 23, international assistance provided for by this Convention may be granted only to property forming part of the cultural and natural heritage which the World Heritage Committee has decided, or may decide, to enter in one of the lists mentioned in paragraphs 2 and 4 of Article 11.

### **Article 21**

1. The World Heritage Committee shall define the procedure by which requests to it for international assistance shall be considered and shall specify the content of the request, which should define the operation contemplated, the work that is necessary, the expected cost thereof, the degree of urgency and the reasons why the resources of the State

requesting assistance do not allow it to meet all the expenses. Such requests must be supported by experts' reports whenever possible.

2. Requests based upon disasters or natural calamities should, by reasons of the urgent work which they may involve, be given immediate, priority consideration by the Committee, which should have a reserve fund at its disposal against such contingencies.
3. Before coming to a decision, the Committee shall carry out such studies and consultations as it deems necessary.

## **Article 22**

Assistance granted by the World Heritage Committee may take the following forms:

1. studies concerning the artistic, scientific and technical problems raised by the protection, conservation, presentation and rehabilitation of the cultural and natural heritage, as defined in paragraphs 2 and 4 of Article 11 of this Convention;
2. provisions of experts, technicians and skilled labour to ensure that the approved work is correctly carried out;
3. training of staff and specialists at all levels in the field of identification, protection, conservation, presentation and rehabilitation of the cultural and natural heritage;
4. supply of equipment which the State concerned does not possess or is not in a position to acquire;
5. low-interest or interest-free loans which might be repayable on a long-term basis;
6. the granting, in exceptional cases and for special reasons, of non-repayable subsidies.

## **Article 23**

The World Heritage Committee may also provide international assistance to national or regional centres for the training of staff and specialists at all levels in the field of identification, protection, conservation, presentation and rehabilitation of the cultural and natural heritage.

## **Article 24**

International assistance on a large scale shall be preceded by detailed scientific, economic and technical studies. These studies shall draw upon the most advanced techniques for the protection, conservation, presentation and rehabilitation of the natural and cultural heritage and shall be consistent with the objectives of this Convention. The studies shall also seek means of making rational use of the resources available in the State concerned.

## **Article 25**

As a general rule, only part of the cost of work necessary shall be borne by the international community. The contribution of the State benefiting from international assistance shall constitute a substantial share of the resources devoted to each programme or project, unless its resources do not permit this.

**Article 26**

The World Heritage Committee and the recipient State shall define in the agreement they conclude the conditions in which a programme or project for which international assistance under the terms of this Convention is provided, shall be carried out. It shall be the responsibility of the State receiving such international assistance to continue to protect, conserve and present the property so safeguarded, in observance of the conditions laid down by the agreement.

**VI. Educational Programmes****Article 27**

1. The States Parties to this Convention shall endeavor by all appropriate means, and in particular by educational and information programmes, to strengthen appreciation and respect by their peoples of the cultural and natural heritage defined in Articles 1 and 2 of the Convention.
2. They shall undertake to keep the public broadly informed of the dangers threatening this heritage and of the activities carried on in pursuance of this Convention.

**Article 28**

States Parties to this Convention which receive international assistance under the Convention shall take appropriate measures to make known the importance of the property for which assistance has been received and the role played by such assistance.

**VII. Reports****Article 29**

1. The States Parties to this Convention shall, in the reports which they submit to the General Conference of the United Nations Educational, Scientific and Cultural Organization on dates and in a manner to be determined by it, give information on the legislative and administrative provisions which they have adopted and other action which they have taken for the application of this Convention, together with details of the experience acquired in this field.
2. These reports shall be brought to the attention of the World Heritage Committee.
3. The Committee shall submit a report on its activities at each of the ordinary sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization.

**VIII. Final Clauses****Article 30**

This Convention is drawn up in Arabic, English, French, Russian and Spanish, the five texts being equally authoritative.

### **Article 31**

1. This Convention shall be subject to ratification or acceptance by States members of the United Nations Educational, Scientific and Cultural Organization in accordance with their respective constitutional procedures.
2. The instruments of ratification or acceptance shall be deposited with the Director-General of the United Nations Educational, Scientific and Cultural Organization.

### **Article 32**

1. This Convention shall be open to accession by all States not members of the United Nations Educational, Scientific and Cultural Organization which are invited by the General Conference of the Organization to accede to it.
2. Accession shall be effected by the deposit of an instrument of accession with the Director-General of the United Nations Educational, Scientific and Cultural Organization.

### **Article 33**

This Convention shall enter into force three months after the date of the deposit of the twentieth instrument of ratification, acceptance or accession, but only with respect to those States which have deposited their respective instruments of ratification, acceptance or accession on or before that date. It shall enter into force with respect to any other State three months after the deposit of its instrument of ratification, acceptance or accession.

### **Article 34**

The following provisions shall apply to those States Parties to this Convention which have a federal or non-unitary constitutional system:

1. with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States parties which are not federal States;
2. with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of individual constituent States, countries, provinces or cantons that are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

### **Article 35**

1. Each State Party to this Convention may denounce the Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of the United Nations Educational, Scientific and Cultural Organization.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall not affect the financial obligations of the denouncing State until the date on which the withdrawal takes effect.

### **Article 36**

The Director-General of the United Nations Educational, Scientific and Cultural Organization shall inform the States members of the Organization, the States not members of the Organization which are referred to in Article 32, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, or accession provided for in Articles 31 and 32, and of the denunciations provided for in Article 35.

### **Article 37**

1. This Convention may be revised by the General Conference of the United Nations Educational, Scientific and Cultural Organization. Any such revision shall, however, bind only the States which shall become Parties to the revising convention.
2. If the General Conference should adopt a new convention revising this Convention in whole or in part, then, unless the new convention otherwise provides, this Convention shall cease to be open to ratification, acceptance or accession, as from the date on which the new revising convention enters into force.

### **Article 38**

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of the United Nations Educational, Scientific and Cultural Organization.

Done in Paris, this twenty-third day of November 1972, in two authentic copies bearing the signature of the President of the seventeenth session of the General Conference and of the Director-General of the United Nations Educational, Scientific and Cultural Organization, which shall be deposited in the archives of the United Nations Educational, Scientific and Cultural Organization, and certified true copies of which shall be delivered to all the States referred to in Articles 31 and 32 as well as to the United Nations.

### **3.1.5 Preserve and protect Heritage Monuments in India**

India has a rich heritage which includes a repository of archaeological treasures and incredible monuments. This cultural history epitomised in heritage monuments stems from a historic past of

ancient civilisation. The Taj Mahal, Agra Fort and Fatehpur Sikri in Agra, the Konark Sun Temple, Khajuraho Temples, Mahabalipuram Monuments, Thanjavur, Hampi Monuments as well as the Ajanta, Ellora and Elephanta Caves are some of the monuments declared as World Heritage Monuments.

Every community and society has a very precious heritage which has to be and can be transferred to the next generation and it is the responsibility of the civil society to transfer that heritage to the next generation.

According to the Ancient Monuments and Archaeological Sites and Remains Act, 1958 (No. 24 of 1958), if someone destroys, removes, injures, alters, defaces, imperils or misuses a protected monument s/he shall be punishable with imprisonment which may extend to three months, or with a fine which may extend to five thousand rupees, or with both.

It is disheartening to note that some people, forgetting that they are doing an irreparable damage to invaluable archaeological masterpieces, inscribe their initials, names, places, addresses or messages on these national treasures. The conservation and protection of these monuments cannot be neglected any further.

Indian Youth comprising of children in schools have a special duty towards raising awareness and protecting the rich cultural heritage which is a part of the glorious history of our country. With a view to sensitize the youth who are the future generation and inculcate in them a healthy value system towards their own heritage, it has been decided to observe the 12th January 2010 as Heritage Day and to administer a heritage oath to entire school community in the CBSE affiliated schools across India and abroad.

In order to further strengthen the commitment for protection of monuments, the oath taking will be repeated on the National Education Day (Nov 11th) every year to commemorate the birth anniversary of Maulana Abul Kalam Azad, the first Union Education Minister of India.



The CBSE office is also writing separately to the heads of these organizations so that these monuments are opened for visit by the school students on these days, and guidance is made available to the students to carry out these activities.

**The text of the Oath is given below:**

- I am proud of the rich culture and heritage of India.
- I will respect all monuments which are a part of my country's heritage.
- I will not scribble, deface or encroach upon any monument.
- I pledge to render all possible help to conserve and preserve our heritage.
- I along with my school mates will endeavor to save and protect the heritage site at  
(.....)

**Tie up with Local ASI office, State Archaeological Department or INTACH office**

The Oath may be administered preferably at a local monument for which local ASI office, State Archeological Department or INTACH office may be contacted by schools.

**‘Adopt a Heritage’ Scheme**

Further in order to create awareness and a sense of belonging among youth and inculcate in young minds a feeling for heritage, the CBSE desires to implement the scheme of **‘Adopt a Heritage’** in schools affiliated to the Board.

Each student studying in Classes up to X can be involved in any of the following activities as part of the Continuous and Comprehensive Evaluation Scheme which has been suggested by the Board:

- Adopting monuments or historical buildings of their neighborhood for conservation as part of a project in Social Science.
- Creating Awareness regarding the need to protect and preserve the cultural heritage of India.

- Organising ‘Heritage Walks’ and ‘Talks’ on the cultural and historical significance of monuments.
- Organising seminars, quizzes, skits, exhibitions or street theatre on the importance and protection of the monuments located in their neighbourhood.
- Taking up various community sensitization programmes to inculcate a sense of pride among the students, teachers and the community.

This would help in developing young children into sensitive, responsible and progressive citizens of the society. All schools need to take this message forward by involving students, teachers and the community in this drive.

***Guidelines on Social Science Project for Students Taking Care of Our heritage, Monuments and Architecture of our past***

- The project will involve following activities related to the monuments located in the vicinity /City/ State and Region. Collection of literature such as archival documents, design, photographs, history, Stories, Legends associated with the monuments from different sources such as National /State Archives, Archaeological Survey of India, INTACH etc and hold exhibitions for students of other classes.
- Making a CD on a Monument by taking viewers inside and around the monuments by showing its features, fine architectural designs, kinds of trees planted around the monument, kind of people visiting, condition at present, work undertaken to protect, and preserve it. Students can show interviews with visitors, actual caretakers and those in authority by asking pertinent questions.
- They can act as volunteer guides for visitors by taking them around the monument and explain its history, architectural features, connected stories, ethos etc. They can also distribute Post Cards, Greeting cards and posters to the visitors on these monuments designed and developed by them containing a message on the relevance of our heritage in our lives and the ways of preserving and protecting them.

### 3.1.6 A Case Study On “Beach-Tourism Potential Of Odisha”

**(Source:** Debasis Sahoo Assistant Professor, (SOTTHM), Central University of Himachal Pradesh, Dharamshala, HP-176215)

#### ***Abstract***

*Beaches have always been the key to the development since time ages and its varied potential has always given birth to various industries whether at its vicinity or at a distant place. The tourism industry is no way different and has utilised this potential many folds in substantial ways across the globe. Beach tourism tends to generate and cater to the tourist traffic that looks for avenues which will give a completely new experience to the tourists (SIT-Special Interest Tourism). Perpetually washed by the blue waters of the Bay of Bengal, Odisha lies on the eastern coast of India & endowed with exquisite & relatively virgin unexplored beaches each having a unique feature of its own. Identifying the major sea beaches across the state & analysing the statistical data in order to find out the potential of beach tourism in Odisha was the primary objective of the research. As the majority of the tourist (75%) travel for the purpose of business or holidaying & the higher duration of stay during the lean season by the foreigners clearly indicates the state's Beach tourism potential. Hence the tourist infrastructure has to be revamped in the identified beach destinations to witness a higher foreign as well as domestic tourist inflow in the coming years. Finally the implication of the six 'S' in Odisha tourism policy that has been implemented successfully by Kerala would certainly rejuvenate the potential of Beach Tourism in Odisha.*

***Key words:*** SIT, Beach tourism, Six 'S', Tourism infrastructure

#### **1. Introduction**

S.E. Read (1980) suggest that “Special interest travel is a travel for people who are going somewhere because they have a particular interest that can be pursued in a particular region or at a particular destination”. Similarly the term ‘special form of tourism’ or ‘Special interest tourism’ was used to describe the constantly increasing types of tourism in early 1990s. (Weiler and Hall, 1992) Tourist with such a special interest would certainly look for new avenues &

destinations in order to obtain a more psychological & inherent pleasure. Here comes the role of beach tourism. Orissa with a vast coastal line of 482 kms represented by vast golden sandy beaches and various tribal communities living in the most aborigine style, it houses many relatively virgin or quite unexplored beaches. On the eastern coast of India, perpetually washed by the blue waters of the Bay of Bengal, lies the many splendour of State of Odisha. Endowed with a rich cultural heritage of old world charms and bestowed liberally with the bounties of nature, sometimes tender, sometimes awe-inspiring, it is a kaleidoscope of past splendours and present glamour, a fascinating state with unspoiled beaches, sprawling lakes, luxuriant forests, teeming wildlife, superb monuments, exotic handicrafts, traditional tribes, colourful fairs and festivals, scintillating music and dances. [5] It is a land of unforgettable memories and hidden treasures. Many parts of this fascinating land remain relatively unexplored and this is the reason why it is considered to be a best place for developing as a SIT (Special Interest Tourism) destination. The coastal climate is a primary resource for beach based tourism. (A. Amengual, et. al., 2014). Hence this research basically eyes upon identifying the major beach destinations that includes renowned as well as unexplored beaches of Odisha & analysing the potential of Beach tourism in Odisha from the various statistical data obtained from Ministry of Tourism, Govt. of Odisha. Finally the recommendations made would surely help to promote Beach Tourism in Odisha and developing it as a major Beach Tourism destination.

## **2. Review of Literature**

Today coastal tourism and marine tourism is the largest segment of the travel tourism industry. (M. Honey, 2007; D. Krantz, 2007). More number of tourists is getting attracted towards nature based tourism destinations like beaches, rivers & islands. M.

Honey, et al., (2007) suggests that these trends are expected to continue due to the increasing demand for nature (sun, sand & sea) among the urban population of US, Europe and Asia. Many coastal countries like Maldives, Cuba, Kenya, Fiji, Bali, & Mauritius etc are highly dependent on tourism industry as it is their major revenue earning sector. M. Filip (2004) stated that the sandy beaches of Europe are considered

to be of great economic importance from tourism point of view. In the same line it was found that the annual revenue generation from the state beach oriented tourism of

California was about 61 Billion Dollar. (L. Pendleton, et. al., 2009). With a vast coast

line of 7517 kms studded with beaches of large diversity (sandy, rocky, coral & mangrove), India has immense potential in the coastal tourism segment. (A.K. Sanyal,

2011). Government of India in its 10th Five year plan (2002-2007) has also taken necessary steps in order to promote beach and coastal tourism in Goa, Kerala & North

Karnataka beaches. According to a research conducted on “the online destination image of Goa” it was found that its primary image is of a beach destination along with good tourist infrastructure, and attractive night life. (M. Dwivedi, et. al., 2009). As per one of the interim report submitted to Ministry of tourism, Government of India by IL&FS, the coastal state of Karnataka has given first priority to the development of beach circuit, in order to develop tourism in Karnataka. Further C. Gale et. al. (2013) analyzed that 40% of the people employed in beach resorts in Kerala are from nearby villages, which shows the potential of beach tourism as a tool for employment generation. Odisha having a vast coast line of 482 Kms, possesses numerous virgin beaches but hardly any researches been carried out to fully explore these coastal regions and find out their potential as a beach tourism destination. Hence the present research tries to explore few of such destinations and measure the potential of Odisha as a beach tourism destination from the point of view of tourist arrival and their duration of staying at various beach destinations.

### **3. Objectives**

1. To identify the various destinations with the natural resources (Sea beaches) that can be designed as a tourism Product.
2. To analyse the potential of Beach tourism in Odisha with respect to the tourist arrival and their duration of Staying at beach destinations.
3. To provide suggestive measures for promoting beach tourism in Odisha

#### **4. Research Methodology**

In order to meet the objective, the primary data was collected from the coastal belts of Odisha state. Multistage cum purposive sampling was used to draw the sample. Initially the state was divided into two terrains, i.e. coastal belt and the interior belt. From the coastal belt six districts were identified namely Balasore, Bhadrak, Kendrapara, Jagatsinghpur, Puri & Ganjam. Finally from each of the district two destinations were identified. Primary data were collected through overt observation, participants' observation method of research at these destinations. Specifically the information regarding these unexplored beach destinations were gathered from the local people by direct interviewing method. Secondary data were collected through a detailed analysis of relevant published data from journals, Magazines, Newspapers, Govt. reports and other reports. Also, information was gathered from Orissa Statistical Bulletin (Department of Tourism, Govt. of Odisha) and Bureau of Immigration for tourist arrivals.

#### **5. Data Analysis & Interpretation**

##### **MATERIALS/DATA**

Odisha is surrounded by West Bengal on the north east, Jharkhand on the north, Chhattisgarh on the west and Andhra Pradesh on the south while Bay of Bengal washes its shores on the east. Owing to its peculiar geographical location and wide range of physical features, Odisha embraces a diversified floristic composition. Its golden sandy beaches, deep blue sea, pleasant weather provide the tourists with a wonderful opportunity to experience the natural scenic beauty of the place. [11] The sea beaches of the state draws several tourists from far and wide who are enthralled and enchanted by the captivating sight of the places.

##### *Understanding the Market:*

In the case of every country/state there are few sectors of tourism where the possibilities of developing special interest tourism are greater as compared to other sectors. These are called as favoured sectors. The advantage enjoyed by them is in terms of location, accessibility, facilities, services and image. Such a favoured sector of tourism in Odisha where the possibilities of developing SIT largely exists is "Beach tourism". Associated with sacred environs of Lord Jagannath temple, or the eroticism of Konark's Sun temple, the wondrous beaches of Odisha,

speaks eloquently of a living past and continuing present. The various coastal destinations across the state that can evolve as a major tourist destination found during the research are, for the tourists visiting Puri for taking the traditional purification dip. The Jagannath Temple is one of the four most important Hindu pilgrimage sites or the “Char Dham”. However, for decades now, both Indian and foreign beach lovers have made it their special haunt. Puri is strategically located east of the capital city Bhubaneswar within a trotting distance of 65 Kms.

2. *Chandipur:* Added to the seductive beauty, the beaches of Odisha is backed up by musical sway of casuarinas trees and creepered sand dunes, Chandipur is one such beach, but with a unique distinction on its own. Unlike other beaches, the sea water here recedes away from the shore line about five km twice a day, an unusual phenomenon, rarely found anywhere. You can see the sea literally vanishing before your eyes and also watch it coming back rhythmically at regular intervals; as if playing hides and seeks. It is located just 20 Kms away from Balasore on N.H.-5 and 320 Kms from Bhubaneswar.

3. *Chandrabhaga beach:* Situated 35 km from Puri, Konark is home to the Sun Temple, also called the Black Pagoda. Konark is a must visit for its historical and architectural importance. The Konark beach (Chandrabhaga beach) is said to be one of the finest and most romantic beaches on the eastern coast. The Sun temple has been declared a World Heritage Site by UNESCO. The other attraction near the sun temple is Ramchandi temple where the river merges with the sea giving an exquisitely beautiful scenic experience.

4. *Gopalpur on Sea:* Hardly 16 km from Berhampur, the club of Southern Orissa, is the tiny town of Gopalpur on the Bay of Bengal. Enjoying the reputation of being a popular Beach Resort of Orissa, the deep and clear blue waters instantly provoke those who are good swimmers. The temptation of bathing here is irresistible. Not-so good swimmers take the hands of the Nolias (local fishermen who help bathers) and enjoy a pleasant bath. White surf splashing on the golden sands makes Gopalpur-on-Sea as one of the finest beaches on the eastern coast.

5. *Aryapalli:* The beach at Aryapalli is quiet and charming where the waves speak volumes. Its bracing and invigorating climate adds freshness to the soul. A natureloving tourist can enjoy the

Sun, Surf and Sand amongst the green casuarinas plantations, far from the madding crowds. It is located at trotting distance of 30 km from Berhampur and 6 km from Chhatrapur (Ganjam).

6. *Astaranga*: This little beach 91 km from Puri presents a panoramic view, especially during sunset on a multi-coloured horizon as though seeking to justify its name as "Colourful Sunset" of 8 colours (asta-ranga).

7. *Balaramgadi* : The confluence of the river Budhabalanga with the sea at Balaramgadi, located 2 km from Chandipur, presents visitors a scenic view with fishing and boating.

8. *Balighai* : The casuarinas fringed Balighai beach, located 8 km from Puri, is a famous picnic spot. The juxtaposition of gentle casuarinas-lined river with crashing, desolate ocean coast is a strange and extremely beautiful one. One may also catch a glimpse of the shy Baliharina a kind of deer who inhabit the area. The Sea Turtle Research Centre is another attraction of this beach.

9. *Pati-Sonapur*: This virgin beach at Pati-Sonapur is one of the most exquisite on the east coast. Right on the confluence of the river Bahuda and the Bay of Bengal, the scenic beauty of the place is simply enchanting. It is located approximately 20 km from Berhampur, 35 km from Gopalpur and 4 km from the National Highway No.5 which connects Chennai and Calcutta.

10. *Paradeep*: A major port of Orissa, Paradeep also boasts of a fine beach where visitors can easily spend a couple of hours soaking in the sun or frolicking in the lovely blue waters. It is strategically placed at 94 Kms from Cuttack, the silver city. 11. *Ramchandi* : On the confluence of the river Kusabhadra and the Bay of Bengal, Ramchandi is a beautiful beach. Goddess Ramchandi, the presiding deity of the Konark region is worshipped here with reverence. Situated 7 km from Konark on the Marine Drive, Ramchandi is an ideal place to spend a couple of fun-filled hours.

12. *Talasari* : At a distance of 88 km from Balasore, 4 km from Chandaneswar and 8 km from Digha (West Bengal) is the tranquil beach at Talasari. One could behold with wonder the glistening glory of the Bay of Bengal spread like a bejewelled carpet as far as one's eyes could reach. The shimmering surface, the myriad twinkles all around give this calm beach a status of its own.



## DATA ANALYSIS:

As Odisha is a land of geographical diversity, the beaches has also shown unique diversity among themselves creating a demand for their development and publicity, hence its scope for developing as a Beach Tourism destination truly exists within its compass.[13] As many of these above places are well connected with road and rail routes and accommodation facilities ranging from budget to fine star category hotels, it's potential as a major tourist destination need to be analysed from statistical point of view.

### **Table No. 01.**

#### *Statistics on Tourist arrival to Odisha :*

1. As per the statistics on tourists arrival (Table No. 01) released by the Department of Tourism, there has been a consistent rise in tourist inflow into the State since 2001. During last ten years (2003-13), the State witnessed 144.68 percent growth in the tourist inflow to the state.

2. The reason for increase in tourist inflow can be attributed to improvement in air connectivity with the capital city of Bhubaneswar. In 2007, about 2.02 lakh tourists entered the State using flight services, which was 104.44 per cent higher than of 2006 figure. In last five years there has been 135.56% increase in tourist arrival by air travel

3. Similarly, there was a sizeable growth in volume of tourists using railway services.

While 50.23 lakh people came by trains in 2007, the number was 44.29 lakh in 2006.

The growth was estimated at 13.41 per cent. Moreover, 1.34 per cent growth was recorded in tourists who used road connectivity.

4. The reason being Odisha has a total rail network of 2287 Kms and that gives around 3077.15 Crore rupees profit in 2008-09 , which shows that its majorly used for

travelling purpose in Odisha and more over Odisha has total road network of 2.38 lakh Kms, The total length of National Highway passing through the State is more than 3600 Km, this includes the highway connecting Kolkata & Chennai, a major transport corridor between East & South India and state highways count more than 5000 Kms of connectivity to various parts of the state.

5. As many as 502 new hotels were established in last nine years. In 2001, there were about 817 hotels in the State and now that has reached up to 1319 in 2010. *Tourist arrival to various Beach destinations:*

1. Puri along with the beach and its unending tourist spots attracted most of the visitors. Puri town itself recorded 17.59 lakh domestic visitors and 14,627 foreign visitors. The day visitors surpassed the 50 lakh mark in 2006.

2. Other places like Chandipur in Balasore, Gopalpur, Talasari also saw large inflow of travellers. Places like Balighai , Balaram gadi , Pati-sonapur , Ramchandi , Aryapalli also proved to be major tourist destinations.

3. The data available with the Tourism Department revealed the occupancy position of hotels in locations other than Puri is barely 50 per cent. The poor hotel occupancy of 33 per cent in Konark stands testimony to it.

*Statistics on Purpose of Tourist arrival to Odisha:*

1. According to a confidential survey done by a market research agency, of every 100 tourists visited, only two come to Orissa on pilgrimage signifying Odisha's importance as holidaying destination.

2. As per the survey, around 80 % of the domestic tourists come to Orissa for the purpose of holidaying, business or on official tours.

3. Destination Orissa is capturing the imagination of foreign tourists. Seven out of 10 come to the State for holidaying i.e. 70%

4. According to MR Patnaik, GM, OTDC "this figure is mostly attributed to the inflow of foreign tourists for exploring the white sandy beaches of the state. The number could increase further if the State has an international airport and air connectivity to European and East –Asian countries".

*Statistics on Tourist Arrival during various times of the Year:*

**Chart: 1.1,**

As per the statistics presented in Chart:1.1, the number of foreign tourist arrival in the year 2012-13 was found to be 41,317 during peak season and 23,402 in offseason/lean season, a clear representation of foreign tourist demands even during off season.

**Chart: 1.2,**

The statistic in Chart: 1.2, about the foreign tourist arrival clearly says that there has been a consistent rise in the foreign tourist arrival during lean season that has grown from 15,250 in the year 2008-09 to 23,402 in 2012-13.

**Chart: 1.3,**

As per the statistics presented in Chart:1.3, the growth in foreign tourist arrival during lean season in last 5 years being 53% where as it lies at 17% in case of domestic tourists.

*Statistics on Tourist's duration of stay at various times of the year:*

**Chart: 2.1,**

As per the statistics presented in Chart:2.1, the average duration of stay by a foreign tourist in Odisha was found to be 12.7 days where as this figure remains at 3.9 days in case of domestic tourists.

**Chart: 2.2,**

The statistic in Chart: 2.2, reveals about the about the average duration of stay of a foreign tourist during peak and off season which is measured to be 11 days and 17 days respectively. The figure about the average duration of stay for domestic tourist lies at 5 days in peak season and 3 days in lean season.

**6. Research Findings**

The various results or findings of this research process that clearly demonstrates the potential of Odisha as a hub of Beach tourism destinations, are presented below,

1. There has been a consistent rise in tourist inflow into the State since 2001. During last ten years (2003-13), the State witnessed 144.68 per cent growth in the tourist inflow due to the improvement in air connectivity with the capital city of Bhubaneswar, an extensive rail network and well connected national and state highways.
2. There has been a major improvement in the hotel sector with the opening of more than 500 new hotels in the state in past few years that shows the improvement in terms of Tourist Infrastructure.
3. Tourist arrival to the beach destinations (Puri-Konark) is almost 40 % of the entire tourist arrival to Odisha that is clearly indicated from the occupancy position of hotels other than Puri is barely 50 per cent.
4. Around 80 % of the domestic tourists come to Orissa for the purpose of holidaying, business or on official tours where as in case of foreign tourists it is around 70 %.
5. The number of foreign tourist arrival during lean season is more than 50% of the arrival during peak season, hence the religious destinations of Orissa are not the lone reason of attraction rather the existence of various other tourist attractions leads to the cause..
6. The growth in Foreign Tourist Arrival in last 5 yrs during the lean season has been around 53 % against only 17 % growth in domestic tourist arrivals.
7. The average stay of a foreign tourist in Orissa during the lean period is higher than the stay during the peak period and the case is just reverse in case of domestic tourists.

## **7. Conclusion**

Despite of the State being gifted with large diversities of natures like Kerala, a place considered to be heaven on earth and god's own country (Lord Jagannath Dham) still the tourist destinations are underdeveloped due to lack of interest and support. If these destinations be regularly publicised in various national and international tourism fairs and events and information are

properly communicated with tourism centres of various countries with similar interest and desire then it would certainly attract them to have an experience of the nature's own land and to bring their dream in to reality in the majestic Beaches of Odisha. In order to cope with the increase in foreign tourist arrival for holidaying purpose the major beach destinations have to be upgraded with facilities of international standard and Odisha has to incorporate the six 's' in tourism policy that has been implemented successfully by Kerala. The six 'S' are: swagat (hospitality), soochana (information), suvidha (facilities), surakshya (security), sahayog (facilitation) and sanrachna (infrastructure development) in which parameters Orissa lags poorly. Then only "Beach Tourism" would certainly be of great curiosity for the tourists arriving with a special interest and the dream of projecting Odisha as a major beach destination on the world map would certainly come true.

## **8. Recommendations**

1. As there has been a consistent increase in tourist arrival (105.08 %), and a tremendous increase in air traffic (above 135%) with a single airport in the capital is not sufficient enough to capture the beach tourism market.
2. Hence establishing few more airports at major coastal destinations and converting few of the major air strips in the state at least for domestic aviation purpose could make the beach destinations within the easy reach of the tourists.
3. In spite of the increase in hotel sector the lack of star category hotels in the state at major beach destinations is still a matter of serious concern.
4. As the tourist inflow to Orissa for the purpose of holidaying is almost 80%, so to increase the tourist traffic, Beach tourism potential of the state needs to be tapped.
5. Except Puri, Konark-Chandrabhaga beach & Gopalpur beach other beach destinations have not yet been spotted by the majority of the tourist hence those identified tourist centres needs to be properly publicised with required infrastructural support.
6. As the number of foreign tourist visiting the beach destinations is increasing regularly, these tourist centres need to be developed as per the international standard.

7. Growth in foreign tourist arrival during lean season suggest the intention being other than the usual with some special interest (exploring the Beach destination & holidaying) so these special interest purpose has to be thoroughly measured and strategies to be developed to tap these potential during the lean season.

8. As the average stay of a foreign tourist in Orissa during the lean period is higher than the stay during the peak period, various special interests could be created at these destination in order to give him a complete new experience & added value to the trip along with the beach tourism as a whole.

Finally conducting various nationalized and state level events and cultural programmes at various times of the year could attract domestic as well as foreign tourists to the destination. Konark Dance festival, Puri Beach Festival, Gopalpur Beach festival and Paradeep Bali Yatra are examples of few such initiatives taken by Govt. Of Odisha.

### **3.1.7 Heritage Marketing**

It would be more fruitful as a collective group (marketing cultural and heritage tourism) than to go for marketing individually.

The Key Partnership Benefits of USCHT Marketing Council are as follows:

#### **1. Online Cultural & Heritage Tourism Marketing**

Dedicated web page at The CulturalTraveler.com to promote your tourism marketing and public relations including a description of your destination and the cultural and heritage experiences available to visitors plus photos, logos and links to your packages. In addition you have a link to your website and to The Cultural Traveler's Social Media initiatives including Facebook, Pinterest, Twitter and LinkedIn.

#### **2. Cultural Traveler Tour Packaging and Marketing**

USCHT partners with you to develop and market your cultural and heritage tours and offers extensive exposure on major travel websites. Your packages will be unique and go beyond

the usual packaged tours, to feature “And More” experiences! It focus on the WOW Factor- tell a story, be memorable, add value and enrich the visitor’s experience. These commissionable tours are sold on TheCulturalTraveler.com, ShopAmericaTours.com and major travel websites such as Travelocity and Orbitz. These sites provide valuable exposure to promote your organization and the destinations in your packages. In addition, your packages can be sold on your website and via your hotel partners.

### **3. The Cultural Traveler guide**

The Cultural Traveler guide is an attractive advertorial formatted annual publication and on companion websites, The Cultural Traveler.com and has met with excellent reviews throughout the industry. USCHT co-publishes The Cultural Traveler in partnership with Shop American Alliance. Distribution includes 6,000 copies at IPW as well as other top U.S. and international travel trade events. In addition, participants are included in The Cultural Traveler E-blast sent to more than 30,000 travel agents and tour operators in the U.S., Canada and worldwide.

### **4. ONE Travel Conference and SASI-ONE Awards**

The One Travel Conference for Shopping, Dining and Cultural Tourism is an executive level networking and business development conference held annually. It is produced by USCHT in partnership with Shop America Alliance. In addition, marketing excellence is recognized with the SASI-ONE Awards at the conference including the USCHT’s award to the Cultural & Heritage Tourism Destination of the year.

### **5. Tourism Marketing at Travel Trade Events**

USCHT promotes your packages as well as the global awareness of the major economic impact of Cultural & Heritage Tourism in more than 12 leading Travel Trade Events and sales missions annually including IPW (International Pow Wow), La Cita, Expo Vacaciones, World Travel Market, Go West Summit, UK Sales Mission, ABA, NTA, ITB, and the ONE Travel Conference.

## **6. Public Relations Services**

USCHT develops and distributes its official media kit each year at IPW featuring news and photos from all participating USCHT partners. These releases are also posted online at TheCulturalTraveler.com. In addition, USCHT features our partners in articles in The Cultural Traveler guide and other publications.

## **7. Tourism Research, Media & Trends Reports**

USCHT monitors and reports on tourism trends and cultural and heritage developments via ongoing partner communications and The Cultural Traveler E-newsletter. In addition, USCHT is a recognized source for media information on cultural and heritage trends and often refers the media to our partners The “Marketing Cultural & Heritage Tourism” book, authored by Rosemary McCormick, Co-Founder of USCHT and President of Shop America Alliance, was recently published by the Museum Store Association in partnership with Shop America Alliance and USCHT. USCHT recently completed the 2013 U.S. Cultural & Heritage Traveler study conducted by Mandala Research.

## **8. Educational Support & Counsel**

USCHT provides our partners ongoing education with speakers on Cultural & Heritage Tourism, by participating in major tourism meetings and offering tourism counsel to our partners upon request. USCHT is often invited to present at international, national and state conferences providing an opportunity to highlight our partners’ cultural and heritage initiatives. Among conferences that Sheila Armstrong has presented on behalf of USCHT are Marketing Outlook Forum, North Carolina Governor’s Conference, Nevada Governor’s Conference, California Cultural Conference and the Southeast Tourism Society Conference. In addition, we have a speakers bureau that offer seminars and webinars on marketing to the cultural and heritage traveler and our research findings.

## **9. Tourism Partnership & Contacts**



The centrifugal force of the travel industry is the strength of the relationships and partnerships that are forged by working in tandem for the benefit of all. As the sister organization of USCHT, Shop America partners with our organization on many initiatives and provides excellent opportunities with leads, contacts and business development. In addition, USCHT has relationships with the Department of Commerce/Office of Travel & Tourism Industries, U.S. Travel Association, the U.S. Travel Experience Network (formerly known as National Council of Attractions,) Museum Store Association, American Alliance of Museums, Mandala Research, National Trust for Historic Preservation, National Geographic Traveler and Southeast Tourism Association, representing USCHT partners and providing additional representation and leadership.

#### **10. Leadership & National Representation**

USCHT provides cultural and heritage tourism representation and leadership on the national front. Sheila Armstrong, President of USCHT, on the U.S. Travel Association, the National Council of Attractions and the Shop America Alliance Board of Directors and the Brand USA Marketing Advisory Committee. She participates in national events such as Destination: Capitol Hill and National Tourism Day. She recently served on the U.S. Travel and Tourism Advisory Board (TTAB) at the invitation of Gary Locke, Secretary of Commerce. An example of the results of these leadership opportunities is the support USCHT contributed to the passage of the Travel Promotion Act resulting in the formation of Brand USA. Another is the active role of the marketing committee of the TTAB to recommend to the Secretary of Commerce ways we can improve the experience of visitors traveling to the USA.

#### **11. Leadership Opportunities for USCHT Partners**

Partners of USCHT are invited to be active partners in the USCHT Advisory Committee, serving in a variety of capacities including the planning of the ONE Travel Conference, E-newsletter information and the development and support of USCHT initiatives such as The Cultural Traveler guide, TheCulturalTraveler.com website, market research topics and questions, etc.

## **12. Affiliation with Industry Leaders**

USCHT partners include U.S. Department of Commerce/Office of Travel & Tourism Industries, Visit California, VISIT FLORIDA, Vermont Department of Tourism, The Nevada Commission on Tourism, North Carolina Department of Tourism, Travel Portland, Shop America Alliance, Atlanta CVB, New Orleans CVB, Savannah CVB, Macon CVB, Pasadena CVB, Sarasota CVB, Hilton Head VCB, St. Johns County Cultural Council (St. Augustine & Ponte Vedra), Myrtle Beach C, Loveland CVB, Visit Alexandria and more!

### **Background**

The CHT Marketing Council is a direct outcome of the U.S. Cultural & heritage Tourism Summit held October 6-8, 2005 in Washington, DC. In partnership with the U.S. Department of Commerce, The President's Committee on the Arts and the Humanities, Shop America Alliance, Partners in Tourism and American Express, the Summit successfully brought together over 400 delegates and distinguished leaders in cultural and heritage tourism from all 50 U.S. States, the District of Columbia and U.S. Virgin Islands. This event served to catalyze enhanced interest in U.S. Cultural & Heritage Tourism, one of the nation's most valuable assets. Cultural and Heritage Tourists are more affluent, stay longer and leave behind a greater impact on the economy. They tend to visit more destinations and seek out a well-rounded travel experience.

### **U.S. Cultural & Heritage Tourism Marketing Council**

U.S. Cultural & Heritage Tourism Marketing Council LLC (USCHT) is a travel trade association with a mission to market U.S. cultural and heritage tourism experiences both nationally and internationally. USCHT represents leading U.S. tourism destinations, attractions and travel partners engaged in marketing U.S. cultural and heritage to travelers throughout the United States and around the world. The council plays a vital, marketing oriented and entrepreneurial role, supporting and complementing other tourism industry groups engaged in cultural and heritage tourism initiatives at national, state and local levels.

### **Concept of Heritage marketing or commoditization**

Heritage marketing or commoditization is the process by which cultural themes and expressions come to be evaluated primarily in terms of their exchange value, specifically within the context of cultural tourism. These cultural expressions and aspects of heritage become “cultural goods”; transformed into commodities to be bought, sold and profited from in the heritage tourism industry. In the context of modern globalization, complex and often contradictory layers of meaning are produced in local societies, and the marketing of one’s cultural expressions can degrade a particular culture while simultaneously assisting in its integration into the global economy. The repatriation of profits, or “leakage”, that occurs with the influx of tourist capital into a heritage tourist site (including handicraft vendors, food vendors, basket makers, and several other items that are produced locally and rely upon tourist capital) is a crucial part of any sustainable development that can be considered beneficial to local communities. Modern heritage tourism reproduces an economic dynamic that is dependent upon capital from tourists and corporations in creating sustained viability. Tourism is often directly tied to economic development, so many populations see globalization as providing increased access to vital medical services and important commodities.

The tourism industry has been rapidly growing during the past two decades, and the expansion will probably continue well into the future. There were nearly one billion tourist arrivals in 2008, compared to only twenty-five million in 1950. Moreover, in 2008, tourism directly accounted for nearly one trillion US dollars. Worldwide, approximately five percent of GDP is generated by tourism, and a similar proportion of people are employed in the tourism industry. As each individual culture positioned for tourism needs a particular “selling point” in order to attract tourist capital, certain aspects of their heritage are allowed to be appropriated in order to give the tourist the impression that he or she is receiving an “authentic” experience. In this way, tourism also provides opportunities for communities to define who they are and bolster their identities through the commodification of certain cultural aspects that the community deems important and worthy of reproduction. Tourist destinations must have a specific set of characteristics that set themselves apart from every other destination, and this is where local communities choose how they will represent themselves to the world. This power to create an

identity and reproduce the mechanisms of a group's identity in the realm of cultural tourism allows local populations to express their ethnic pride and "imbue places and events with identities that best represent their particular interests and values".

### **Contested authenticity**

One anthropologist has studied how in one Maya villages of Yucatán, Mexico, involvement in tourism is seen as dangerous and urban Maya are seen as outsiders to the traditional Maya society. Maya villages that supply much of the migrant labor that goes to Cancun and other tourist destinations also reflect on what it means to be Maya, and migrants who go to Cancun are seen as "less Maya" than those who stay behind. The migrant workers follow the promise of jobs and socioeconomic advancement to the tourist destinations of Cancun, and in the process they are considered to be "de-Mayanized" by traditional Maya. Traditional Maya "de-ethnicize" urban Maya people as a strategy to keep their traditional ways of life intact. This one anthropologist believes that the traditional Maya fear the urbanization of Maya people because of the cultural commodification that often accompanies the tourism industry. This potential commodification is seen as detrimental to traditional Maya ways of life, mostly by anthropologists who carry a negative ideological perspective on tourism.<sup>[12]</sup> This idea however cannot be generalized to other Maya communities in Yucatán or even to other indigenous communities in Mexico or any where else in Latin America. In contrast, there are examples throughout Yucatán and Quintana Roo where Maya people are heavily involved in tourism service sector in positive and willing ways. In contrast to the one community mentioned above, Maya communities such as Tulum, Rio Lagartos, Holbox, Isla Mujeres, Dzitnup, Ebtun, Piste, Santa Elena, and Xcalacoop, to mention a few have local economies fully integrated into the tourism network and also maintain traditional culture. Because tourism is an economic service industry that is created out of capitalism there is therefore always unequal benefits; this happens regardless of the racial or cultural identities of those who benefit and those who do not benefits as much. While the Maya people are not required to engage in the tourism industry, tourism often incorporates entire Maya towns and marketplaces.

Although most of the people involved in the informal sector are aware of their subordinate economic roles in a larger global system, handicraft vendors continue to ‘perform’ for Western tourists in order to make their cultural commodities and ‘goods’ appear to be more ‘authentic’ and receive tourist capital. This disjunction between public performance and daily life is a perpetual reality for many Maya people living and working in Central America. Heritage tourism excursions tend to be associated with one ethnic group in a given locality. In this context, topic and place becomes the defining characteristic of a people to the exclusion of other perspectives. This creates a dynamic where tourists use the “questioning gaze”, in which travelers' questions and skepticism penetrate the commercial presentation of the site, and undermine the producer’s dominant narrative. If a tourist feels that a heritage site is producing a dubious interpretation of a cultural expression or experience, the site loses its “authenticity” and it becomes less marketable, and harder to commodify. Three sites in Kenya trace the commodification of particular aspects of the Maasai tribal culture, and how these sites are marketed with varying degrees of commodification and authenticity in order to satisfy tourist expectations.

## **Place as Marketing: eco-tourism**

The specific natural attributes of a place also can become commodities, as the environment of a locale can become a "good", just as important as the cultural heritage in attracting tourist capital. A population’s heritage is indubitably tied to their local environment. However, in the case of eco-tourism, education about sustainability and preservation are common themes that emerge in the rhetoric of the industry. An alternative form of tourism, ecotourism is defined as “a form of tourism inspired primarily by the natural history of an area, including its indigenous cultures”. Ecotourism has a generally low impact on local environments, and it allows tourists to gain an appreciation for the natural resources and attributes of the tourist destination. These tourist programs provide capital that can be used to improve the economic situations of local environments, as well as help fund conservation efforts to offset years of environmental degradation caused by tourist activity. Because of the conservational goals of ecotourism, local communities have the opportunity to engage more with governmental organizations, non-governmental organizations, and private tourist firms in the design and production of tourist

destinations. Ecotourism can offer local populations political and economic agency over the products of their labor, and levy a degree of control over their economic development.

### 3.1.8 Destination Development

Destination development is a continuous process of coordination and development of amenities, facilities, products and services that support host communities to deliver quality experiences for visitors and enhance resident's well-being. Managing destination development is fundamental to successful 'Implementation' of tourism management; where destination managers and stakeholders put into action the priority strategies and plans developed during the 'Destination Planning' process. The destination development process should be informed by the 'Situation Analysis' and 'Planning Process' phases and monitored against clear KPIs throughout the 'Destination Performance' process.

#### Destination Management

The Planning Scheme ultimately dictates the type and nature of tourism development and should be developed with tourism aspirations in mind. The successful implementation of the destination development phase of destination management involves:

- *Development is shaped by the planning scheme* and approvals process of a destination which is a reflection of community aspirations for 'places'. Getting the right planning scheme is a giant leap towards encouraging sustainable tourism development;
- Development of an *effective and collaborative destination management structure* to facilitate stakeholder engagement and communication and guide development and management;
- Facilitation of a process to *engage public and private sectors for investment* in required tourism infrastructure and product, including:
  - ❖ Identification of *public infrastructure services and facilities* demands, including consideration of host community and visitor needs;

- ❖ Planning for the development of *appropriate public and private infrastructure and facilities* to transport and distribute visitors to, and effectively throughout the destination;
- ❖ Development of *tourism-related products and experiences* that are aligned with core brand values and the needs of the visitor market segments of the destination;
- ❖ Development of *tourism experiences within natural and protected areas*, ensuring conservation values are maintained;
- ❖ Provision of *visitor information services* to encourage increased expenditure and satisfaction;
- ❖ Facilitation of a process to *engage public and private sectors for investment* in required tourism infrastructure and product, including:
- ❖ Providing a forum to engage stakeholders in a proactive way to *address key sector challenges* for the destination, including:
  - Ensuring high *standards for tourism products and facilities* to enhance the visitor experience;
  - Developing a *high quality labour market* to deliver on visitor expectations and needs;
  - Developing a strategic approach to the *management of risk, visitor health, safety and security*.

## **Destination Access**

One of the major foundations of tourism is the travel or transport component. A destination is in many respects defined by its ability to provide appropriate visitor access into a destination and dispersal throughout the destination. The dispersal of visitors throughout a region can provide economic and social benefits including improved services to the host community. Development of appropriate access for visitors to and within a destination includes consideration of a number of key factors.

## ***Understanding Visitor Demand***

Determining the need for investment in transport and access facilities should be based on an assessment of the size and growth of both resident and visitor markets, including demand for transport types of these segments. Forecasting both visitor numbers and preferences are available from national and State tourism bodies. The transport preferences of visitors vary by visitor market and this needs to be taken into consideration when planning for transport development. A destination focussed on attracting a combination of visitor markets, such as fly-drive, drive only and cruise will need to plan a variety of transport options.

### ***Consideration of the Planning Environment***

Planning for the long-term transport and access infrastructure for a destination needs to take into consideration a destination's geographical location, community needs and values, planning and legal restrictions and investment potential as well as the potential ecological, economic and social impacts of development. These factors can influence significantly the type and scale of transport development that can occur in a destination. A destination that is situated close to an existing major airport/transport hub may focus more on the development of linkages between the airport/transport hub and the destination rather than investing in the development of their own hub facilities. Excellent examples of forward thinking destinations who have invested in transport infrastructure include the Darwin Cruise Terminal; Newcastle Airport; Grand Pacific Drive and the Darwin to Adelaide railway.

### ***Ensuring Transport Connectivity***

Visitors can use a wide range of different transport types during their trip including flying, driving, catching a bus / train, walking, cycling or cruising. Ensuring linkages and connectivity between transport options is important in providing a destination that is easy to reach but also easy to travel within. Connectivity between visitor attractions in terms of access routes and transport options can also influence a visitor's initial destination choice, length of stay and overall satisfaction. Integrated transport plans have been developed in Queensland regions to ensure transport linkages and services are provided based on demand from residents and visitors.

### **Public Investment**



## **Infrastructure**

Tourist visitation generates additional use of public facilities such as parks, gardens, pools, and museums. It also generates demand on physical infrastructure such as roading, water supply and waste water systems, public toilets, signage, car parks and other public utilities such as broadband. More broadly tourist visitation can also increase demand for public services such as health facilities.

Adequate infrastructure is therefore critical to delivering a world-class visitor experiences and the platform for private sector investment. While governments at all levels have long term roles to play in supporting infrastructure development for tourism it is at the local level where the management of the physical presence of tourists is more acute.

## **Meeting Visitor Needs**

The development of appropriate public infrastructure is central to meeting visitor needs. Visitors use a wide range of public infrastructure during a trip including:

A Tourism Opportunity Plan can assist destinations in identifying public infrastructure requirements for tourism and engaging the public sector.

- Transport;
- Health facilities;
- Water, waste and energy;
- Recreational sites; and
- Public amenities and services.

The ease of access and use of these facilities can have a significant impact on a visitor's perceptions of a destination, their length of stay, overall trip satisfaction and ultimately their likelihood of repeat visitation or word-of-mouth referral.

## ***Assessing Supply and Demand (Resident and Visitor)***

Visitors can put significant pressure on a host destination's public infrastructure, particularly in smaller regional communities where the proportion of residents to visitors at peak times is small. Forecasting community and visitor demands for public infrastructure and services is an important part of long-term planning and prioritisation. Most National and State tourism bodies have tourism forecast data and can provide guidance on future trends. Industry and government must work together to get a clear understanding of future demand, as highlighted in the case of Queensland's Agnes Water, where key infrastructure constraints for the region's growth were identified through partnerships between industry and the Local and State Governments. Public / private partnerships can also play a critical role in developing appropriate infrastructure for both visitor and community use and can encourage additional private investment.

### ***Linking Economic Development and Tourism***

While tourism growth in a destination does place pressure on resources and facilities, it can also provide the stimulus for economic development and the impetus for infrastructure development. In many cases, the role of tourism as a catalyst for economic development has gone unrecognised. This has been due, in part, to a lack of cohesion between government agencies responsible for critical infrastructure planning and those departments responsible for tourism. The introduction of a destination management approach and the development of collaborative partnerships allows for better tourism consideration in the planning for public infrastructure, as demonstrated in Logan City which has been able to incorporate tourism into their Local Government Economic Development Strategy, through a greater understanding of the importance of tourism, by both Council and the community. Tourism Opportunity Plans and Regional Tourism Action Plans, which have been developed in many regions across Australia, can also provide a linkage between tourism demand and public sector planning, identifying key public infrastructure and investment opportunities at a destination level. Ideally, these tourism plans are integrated into the broader infrastructure 'Statutory and Planning Environment' for regions and destinations. Public infrastructure development is also critically important in the area of transport infrastructure and facilities for visitor access.

## Private investment

Private investment is an essential component of a destination's tourism infrastructure, products and services. Destinations require a dynamic investment environment including new developments, redevelopment and refreshment of tourism products, services and facilities to ensure the destination can maintain and enhance market appeal and provide exceptional tourism experiences. Private investment in tourism can be generated either from investment from existing business owners into expanding / developing their operations or from new investors within or external to the destination.

Whether it is investment by existing businesses or new investors, investment decisions need a strong business case to ensure investor confidence. Investment research has shown that:

- *A planning scheme that is supportive* and specific on appropriate tourism development is vital;
- Destinations need to provide *visitor market research, projected market growth* and supply / demand comparisons to assist investors to project their return on investment;
- *An investment prospectus* can be an important tool for a destination wishing to promote the specific new investment opportunities within the region. Some regions across Australia have developed *tourism opportunity plans* or *regional / destination tourism action plans* which highlight infrastructure and product development opportunities that will support tourism growth in the future;
- *Strong stakeholder support* for potential investment opportunities should be sought before promoting these ideas to the investment community, as highlighted by Positively Wellington Tourism which developed a cooperative marketing program with stakeholders to attract investment;
- Investors may choose a particular destination based on a positive *destination image and branding, stakeholder support for tourism, planning and regulatory environment* and supporting infrastructure within and close to the destination when developing a project concept. For more information on assessing the feasibility of a tourism project, please visit the section on 'Products and Experiences'.

- The ‘*public sector*’ also plays a critical role in attracting private investment to a destination through its ‘Statutory and Planning Environment’. The development of *tourism master plans and precinct plans* for a destination can provide the necessary zoning and development opportunities for investment in tourism facilities. The Ottawa Partnership in Canada provides a case study example of a public / private partnership designed to provide strategic advice on infrastructure development and education needs.

## **DESTINATION PRODUCTS**

A destination’s products, attractions and experiences drive a visitor’s destination choice. Developing appropriate and innovative tourism product is essential for the long term sustainability of a tourism destination. Tourism product development should be based on:

### ***Visitor Needs and Demands***

Simply developing a tourism product does not necessarily mean that visitors will come. Successful products and experiences meet and exceed visitor expectations and fit with the destination’s brand. The Visitor Attractions Satisfaction Benchmarking Project by the Sustainable Tourism Cooperative Research Centre developed the Importance-Performance Analysis Grid for assessing visitor satisfaction through analysing the importance of selected product attributes with overall performance or satisfaction. State and National Tourism Organisations provide information and assistance for destinations looking to attract tourism investment for their region.

### ***Creating a Competitive Advantage***

A new product should also be based on whether it will create a competitive advantage or add value to the existing tourism assets of a destination. A 4-Way Test (as below) can be used to help assess the value and sustainability of a tourism project or proposal. The test assesses the tourism development opportunity based on factors such as competitive advantage, responsibility and stakeholders, resource commitment necessary and action required. An analysis of existing competition within a destination and with other destinations is also important in assessing the long-term viability of a project.

### 3.1.9 Conclusion

Thus, heritage management is concerned with the identification, protection, and conservation of cultural heritage for the interests of the people. There has been a growing demand for the development of heritage management. In this connection many laws have been made both nationally and internationally and many actions have also been taken for heritage management.

#### 3.1.10 Summary

- Heritage management is a growing field that is concerned with the identification, protection, and stewardship of cultural heritage in the public interest.
- It is part of a burgeoning interest in heritage generally and the subject of increasing discussion, debate, and controversy among both specialists (including archaeologists, anthropologists, legal scholars, collectors, curators, historians, political scientists, economists, conservators, dealers, and looters) and the public.
- “Heritage” is a rather open-ended and fungible term that embraces a huge range of meaning and potential disagreement; it comprises the cultural expressions of humanity and may be tangible or intangible, movable or immovable, old or new, and owned privately, corporately, or not at all (e.g., submerged archaeological remains in the high seas).
- Heritage is known by many names, including antiquities, art, artifacts, cultural objects, treasure, loot, sacred objects, cultural resources, and cultural property, depending on the background and interests of the stakeholder.
- Here the term “heritage” is preferred because of its inherent sense of transmission, legacy, and inheritance.
- Here focus is on issues relating to the preservation, ownership, control, and uses of the material remains of past cultures, with particular reference to the classical world; in practical terms, this means the archaeological objects, documents, sites, monuments, and landscapes that have survived from the ancient world.
- This cultural heritage is finite, nonrenewable, vulnerable to damage or destruction, and frequently contested.

- Multiple objectives now characterize the management of most cultural properties
- We can be much more impactful as a collective group (marketing cultural and heritage tourism) than we can marketing individually.
- Heritage marketing or commoditization is the process by which cultural themes and expressions come to be evaluated primarily in terms of their exchange value, specifically within the context of cultural tourism.
- Destination development is a continuous process of coordination and development of amenities, facilities, products and services that support host communities to deliver quality experiences for visitors and enhance resident's well-being.
- Managing destination development is fundamental to successful 'Implementation' of tourism management; where destination managers and stakeholders put into action the priority strategies and plans developed during the 'Destination Planning' process.
- The destination development process should be informed by the 'Situation Analysis' and 'Planning Process' phases and monitored against clear KPIs throughout the 'Destination Performance' process.
- Thus, heritage management is a growing field that is concerned with the identification, protection, and stewardship of cultural heritage in the public interest.

#### **3.1.11 Exercise**

- ❖ **Write a note on heritage management.**
- ❖ **Discuss the objectives and strategies of heritage management.**
- ❖ **Make an analysis on the protection, conservation and preservation of heritage.**
- ❖ **Write a case study of one destination in Odisha.**
- ❖ **Give an account on Heritage marketing.**
- ❖ **Write a note on the destination development.**

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**UNIT-4**  
**Chapter-I**

**National and International Organisations engaged in Heritage Management (UNESCO, ICOMOS, ASI, INTACH and NGOs)**

**Structure**

**4.1.0. Objectives**

**4.1.1. National and International Organisations engaged in Heritage Management**

**4.1.2. United Nations Educational, Scientific and Cultural Organization (UNESCO)**

**4.1.3. ICOMOS ( International Council on Monuments and Sites)**

**4.1.4. Archaeological Survey of India**

**4.1.5. INTACH (Indian National Trust for Art and Cultural Heritage)**

**4.1.6. NGOs' role in the Heritage Management**

**4.1.7. Conclusion**

**4.1.8. Summary**

**4.1.9. Exercise**

**4.1.10. Further Reading**

#### **4.1.0. Objectives**

*This chapter will discuss the National and International Organisations engaged in Management*

*(UNESCO, ICOMOS, ASI, INTACH and NGOs). After studying this lesson the students will be able to:*

- *know the National and International Organisations engaged in Management*
- *understand the UNESCO*
- *know about the role of ICOMS in heritage management*
- *trace the activities of ASI in heritage management*
- *judge the activities of INTACH in heritage management*
- *discuss the role of NGOs in heritage management*

#### **4.1.1. National and International Organisations engaged in Heritage Management**

The cultural heritage of a nation is considered as its national property. It needs to be preserved as these cultural heritage are on the path of destruction. In order to preserve and protect, national and international organizations like UNESCO, ICOMOS, ASI, INTACH and Non-governmental organizations (NGOs) are engaged in the heritage management of the world. Due to their efforts many important heritage have been saved.

#### **4.1.2. United Nations Educational, Scientific and Cultural Organization (UNESCO)**

The United Nations Educational, Scientific and Cultural Organization (UNESCO) is a specialized agency of the United Nations (UN). Its purpose is to contribute to peace and security by promoting international collaboration through education, science, and culture in order to further universal respect for justice, the rule of law, and human rights along with fundamental freedom proclaimed in the United Nations Charter. It is the heir of the League of Nations' International Committee on Intellectual Cooperation. UNESCO has 195 member states and nine associate members.

Most of the field offices are "cluster" offices covering three or more countries; there are also national and regional offices. UNESCO pursues its objectives through five major programs: education, natural sciences, social/human sciences, culture, and communication/information. Projects sponsored by UNESCO include literacy, technical, and teacher-training programmes; international science programmes; the promotion of independent media and freedom of the press;

regional and cultural history projects; the promotion of cultural diversity; translations of world literature; international cooperation agreements to secure the world cultural and natural heritage (World Heritage Sites) and to preserve human rights, and attempts to bridge the worldwide digital divide. It is also a member of the United Nations Development Group.

### **UNESCO's activities in the field of culture**

UNESCO's early activities in the field of culture included, for example, the Nubia Campaign, launched in 1960. The purpose of the campaign was to move the Great Temple of Abu Simbel to keep it from being swamped by the Nile after construction of the Aswan Dam. During the 20-year campaign, 22 monuments and architectural complexes were relocated. This was the first and largest in a series of campaigns including Mohenjo-daro (Pakistan), Fes (Morocco), Kathmandu (Nepal), Borobudur (Indonesia) and the Acropolis (Greece). The organization's work on heritage led to the adoption, in 1972, of the Convention concerning the Protection of the World Cultural and Natural Heritage. The World Heritage Committee was established in 1976 and the first sites inscribed on the World Heritage List in 1978. Since then important legal instruments on cultural heritage and diversity have been adopted by UNESCO member states in 2003 (Convention for the Safeguarding of the Intangible Cultural Heritage) and 2005 (Convention on the Protection and Promotion of the Diversity of Cultural Expressions).

Prior to the UNESCO Convention, efforts had already been made by a number of states to safeguard their intangible heritage. Japan, with its 1950 Law for the Protection of Cultural Properties, was the first to introduce legislation to preserve and promote intangible as well as tangible culture: Important Intangible Cultural Properties are designated and "holders" recognized of these craft and performance traditions, known informally as Living National Treasures. Other countries, including South Korea (Important Intangible Cultural Properties of Korea), the Philippines, the United States, Thailand, France, Romania, the Czech Republic, and Poland, have since created similar programs.

In 2003 UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. This went into effect on April 20, 2006. The Convention recommends that countries and scholars develop inventories of ICH in their territory, as well as work with the groups who

maintain this ICH to ensure their continued existences; it also provides for funds to be voluntarily collected among UNESCO members and then disbursed to support the maintenance of recognized ICH. UNESCO has also created other intangible culture programs, such as a list called Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. This list began in 2001 with 19 items and a further 28 were listed in 2003 and another 43 in 2005. In part, the original list was seen as a way to correct the imbalance in the World Heritage List, since it excluded many Southern Hemisphere cultures which did not produce monuments or other physical cultural manifestations. It was superseded in 2008 by the UNESCO Intangible Cultural Heritage Lists.

#### **4.1.3. ICOMOS ( International Council on Monuments and Sites)**

The International Council on Monuments and Sites (ICOMOS) is a professional association that works for the conservation and protection of cultural heritage places around the world. It is a non-governmental international organisation dedicated to the conservation of the world's monuments and sites. ICOMOS was founded in 1965 in Warsaw as a result of the Venice Charter of 1964, and offers advice to UNESCO on World Heritage Sites.

The idea behind ICOMOS dates to the Athens Conference on the restoration of historic buildings in 1931, organized by the International Museums Office. The Athens Charter of 1931 introduced the concept of international heritage. In 1964, the Second Congress of Architects and Specialists of Historic Buildings, meeting in Venice, adopted 13 resolutions. The first created the International Charter on the Conservation and Restoration of Monuments and Sites, better known as Venice Charter; the second, put forward by UNESCO created ICOMOS to carry out this charter.

ICOMOS currently has over 7,500 members. With rare exceptions, each member must be qualified in the field of conservation, and a practicing landscape architect, architect, archaeologist, anthropologist, town planner, engineer, administrator of heritage, historian, art historian, palaeontologist or archivist. Its international headquarters are in Paris. ICOMOS is a partner in the International Committee of the Blue Shield (ICBS), which works to protect the world's cultural heritage threatened by wars and natural disasters.

## **Structure of ICOMOS**

ICOMOS is composed of its National Committees (NCs), to which individuals and institutions apply for membership. In addition to the National Committees, ICOMOS has a series of International Scientific Committees (ISCs), in which experts in certain field of activity within the context of heritage conservation exchange and debate.

## **Office of ICOMOS**

The office of the organization is headed by a President, 5 Vice-Presidents, a Secretary-General and Treasurer all directly elected by the general Assembly of the organization. 12 additional Members are also elected by the General Assembly into the Executive Committee and 5 further members are co-opted into the Executive Board in order to represent regions of the world or areas of expertise that were not part of the Executive Committee following the elections. *Ex officio* members of the Executive Committee are the President of the Advisory Committee and the previous Presidents of ICOMOS, who attend in advisory capacity. The Executive Committee is the executive body of ICOMOS. The Advisory Committee is composed of the Chairpersons of the National Committees, the Chairpersons of the International Scientific Committees and the President of ICOMOS as an *ex officio* member. The Advisory Committee was given the task to advise and make recommendations to the General Assembly and the Executive Committee on matters which concern policy and programme priorities.

## **National committees of ICOMOS**

National Committees are subsidiary organizations created in the countries which are members of UNESCO. They bring together individual and institutional members and offer them a framework for discussion and an exchange of information. ICOMOS currently has over 110 National Committees. Each National Committee adopts its own rules of procedure and elaborates its own program according to the goals and aims of ICOMOS. ICOMOS National Committees have been formed in the countries like Albania, Andorra, Argentina, Armenia, Australia, Austria, Azerbaijan, Bahrain, Barbados, Belarus, Belgium, Benin, Bolivia, Bosnia Herzegovina, Brazil, Bulgaria, Cambodia, Canada, Chile, China, Cyprus, Colombia, Congo (Republic of Costa Rica,

Croatia, Cuba, Czech Republic, Denmark, Dominican Republic, Egypt, Ecuador, Estonia, Finland, France, Georgia, Germany, Greece, Guatemala, Haiti, Honduras, Hungary, India, Indonesia, Iran, Ireland, Iceland, Israel, Italy, Japan, Kazakhstan, Korea (Republic of North Korea), Kyrgyzstan, Latvia, Lithuania, Luxembourg, Macedonia, Madagascar, Malta, Mauritius, Morocco, Mexico, Moldova, Monaco, Mongolia, Montenegro, Nepal, Netherlands, Nicaragua, Nigeria, Norway, New Zealand, Oman, Pakistan, Panama, Paraguay, Peru, Philippines, Poland, Portugal, Qatar, Romania, Russia, El Salvador, Saudi Arabia, Senegal, Serbia, Seychelles, Slovakia, Slovenia, South Africa, Spain, Sri Lanka, Sweden, Switzerland, Tajikistan, Thailand, Trinidad and Tobago, Tunisia, Turkey, Ukraine, United Arab Emirates, United Kingdom, United States of America, Uruguay, Venezuela, etc.

### **International committees**

Usually known as ‘International Scientific Committees’ (ISCs), these entities focus on specialized areas of heritage conservation and are made up of members of the organization drawn from those specialist areas. The scientific programmes of the organization are coordinated by the ‘Scientific Council’ made up of the Presidents of ISCs. The following ISCs operate within ICOMOS:

- Analysis and Restoration of Structures of Architectural Heritage (ISCARSAH)
- Archaeological Heritage Management (ICAHM)
- Cultural Landscapes ICOMOS-IFLA (ISCCL)
- Cultural Routes (CIIC)
- Cultural Tourism (ICTC)
- Earthen Architectural Heritage (ISCEAH)
- Economics of Conservation (ISEC)
- Fortifications and Military Heritage (IcoFort)
- Heritage Documentation (CIPA)
- Historic Towns and Villages (CIVVIH)
- Interpretation and Presentation of Cultural Heritage Sites (ICIP)
- Intangible Cultural Heritage (ICICH)

- Legal, Administrative and Financial Issues (ICLAFI)
- Mural (Wall) Painting
- International Polar Heritage Committee (IPHC)
- Risk Preparedness (ICORP)
- Rock Art (CAR)
- Shared Built Heritage (ISCSBH)
- Stained Glass (ISCV)
- Stone (ISCS)
- Theory and Philosophy of Conservation and Restoration
- International Training Committee (CIF)
- Underwater Cultural Heritage (ICUCH)
- Vernacular Architecture (CIAV)
- Wood (IWC)
- 20th Century Heritage (ISC20C)

### **ICOMOS charters and doctrinal texts**

In the tradition of the Athens and Venice Charters ICOMOS has in the years since its formation developed and adopted a number of other charters and doctrinal texts which provide guidance to heritage conservation professionals in their work. Most such documents are created by the international committees of the organization and thereafter adopted by the triennial General Assembly. The texts each address a specific area of professional practice in the heritage conservation professions. Following the 17th ICOMOS General Assembly held in Paris in November 2011, the list of charters is as follows:

- ❖ Historic Gardens (Florence Charter) 1981
- ❖ Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter) 1987
- ❖ Charter for the Protection and Management of Archaeological Heritage 1990
- ❖ Charter on the Protection and Management of Underwater Cultural Heritage 1996

- ❖ International Cultural Tourism Charter - Managing Tourism at Places of Heritage Significance 1999
- ❖ Principles for the Preservation of Timber Structures 1999
- ❖ Charter on the Built Vernacular Heritage 1999
- ❖ ICOMOS Charter - Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage 2003
- ❖ ICOMOS Principles for the Preservation and Conservation-Restoration of Wall Paintings 2003
- ❖ ICOMOS Charter on Cultural Routes 2008
- ❖ ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (also known as the 'Ename Charter') 2008
- ❖ Joint ICOMOS – TICCIH Principles for the Conservation of Industrial Heritage Sites, Structures, Areas and Landscapes 2011
- ❖ The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas 2011 (Supersedes the Washington Charter)

In addition to the above there are fourteen other doctrinal texts. These include the 'Nara Document'. Many of the national committees of ICOMOS have adopted their own charters which set standards for heritage conservation practice at national level.

### **ICOMOS and the World Heritage Convention**

In 1972, ICOMOS was named by the UNESCO World Heritage Convention as one of the three formal advisory bodies to the World Heritage Committee, along with the World Conservation Union (IUCN) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). As the professional and scientific adviser to the Committee on all aspects of the cultural heritage, ICOMOS is responsible for the evaluation of all nominations of cultural properties made to the World Heritage List with the criteria laid down by the World Heritage Committee. In addition to the basic criterion of “outstanding universal value,” ICOMOS evaluates nominations for aspects related to authenticity, management, and conservation as specified in the World Heritage Convention.



The evaluation of nominations involves consultation between the wide-ranging expertise represented by the organization's membership and its National and Scientific Committees. Members are also sent on expert missions to carry out on-site evaluations of nominated properties. This extensive consultation results in the preparation of detailed recommendations that are submitted to the World Heritage Committee at its annual meetings.

ICOMOS is also involved, through its International Secretariat and its National and Scientific Committees, in the preparation of reports on the state of conservation of properties inscribed on the World Heritage List. It advises the UNESCO World Heritage Centre on requests for technical assistance received from States that are party to (i.e. have ratified) the World Heritage Convention. ICOMOS maintains a full archive of nominations and reports at the Documentation Centre of its Paris headquarters.

### **Nara Document on Authenticity**

In November 1994, at the Nara Conference on Authenticity, ICOMOS published the Nara Document on Authenticity, which addresses the need for a broader understanding of cultural diversity and cultural heritage in conservation efforts involving cultural heritage sites.

### **List of ICOMOS Presidents**

The ICOMOS Presidents who adorned the office were 2008: Gustavo Araoz (U.S.A.), 1999-2008: Michael Petzet (Germany), 1990-1999: Roland Silva (Sri Lanka), 1987-1990: Roberto di Stefano (Italy), 1975-1987: Raymond Lemaire (Belgium), 1965-1975: Piero Gazzola (Italy), etc.

#### **4.1.4. Archaeological Survey of India**

The Archaeological Survey of India (ASI) was established in 1861. The Archaeological Survey of India (ASI), under the Ministry of Culture, is the premier organization for the archaeological researches and protection of the cultural heritage of the nation. Maintenance of ancient monuments and archaeological sites and remains of national importance is the prime concern of the ASI. Besides it regulate all archaeological activities in the country as per the provisions of the Ancient Monuments and Archaeological Sites and Remains Act, 1958. It also regulates

Antiquities and Art Treasure Act, 1972. It functions as an attached office of the Department of Culture. The organisation is headed by the Director General.

The major activities of the Archaeological Survey of India are:

- Survey of archaeological remains and excavations
- Maintenance and conservation of centrally protected monuments sites and remains
- Chemical preservation of monuments and antiquarian remains
- Architectural survey of monuments
- Development of epigraphical research and numismatic studies
- Setting up and re-organisation of site museums
- Expedition abroad
- Training in Archaeology
- Publication of technical report and research works.

For the maintenance and administration of ancient monuments and archaeological sites and remains of national importance the entire country is divided into 24 Circles (21 Circles and 3 Mini-Circles). The organization has a large work force of trained archaeologists, conservators, epigraphist, architects and scientists for conducting archaeological research projects through its Circles, Museums, Excavation Branches, Prehistory Branch, Epigraphy Branches, Science Branch, Horticulture Branch, Building Survey Project, Temple Survey Projects and Underwater Archaeology Wing.

### **Monuments**

The Ancient Monuments and Archaeological Sites and Remains Act, 1958 defines an ‘Ancient Monument’ as follows:-

Ancient Monument means any structure, erection or monument, or any tumulus or place of interment, or any cave, rock-sculpture, inscription or monolith which is of historical, archaeological or artistic interest and which has been in existence for not less than 100 years and includes—

1. Remains of an ancient monument,
2. Site of an ancient monument,
3. Such portion of land adjoining the site of an ancient monument as may be required for fencing or covering in or otherwise preserving such monument,
4. The means of access to, and convenient inspection of an ancient monument.

The section 2(d) defines archaeological site and remains as follows:

Archaeological site and remains means any area which contains or is reasonably believed to contain ruins or relics of historical or archaeological importance which have been in existence for not less than one hundred years, and includes—

- Such portion of land adjoining the area as may be required for fencing or covering in or otherwise preserving it, and
- The means of access to, and convenient inspection of the area.

### **Protection of monuments**

The Archaeological Survey of India (ASI) under the provisions of the AMASR Act, 1958 protects monuments, sites and remains of national importance by giving a two-month's notice for inviting objections, if any in this regard.

After the specified two-month's period, and after scrutinizing the objections, if any, received in this regard, the ASI makes decision to bring a monument under its protection. There are at present more than 3650 ancient monuments and archaeological sites and remains of national importance. These monuments belong to different periods, ranging from the prehistoric period to the colonial period and are located in different geographical settings. They include temples, mosques, tombs, churches, cemeteries, forts, palaces, step-wells, rock-cut caves, and secular architecture as well as ancient mounds and sites which represent the remains of ancient habitation.

These monuments and sites are maintained and preserved through various Circles of the ASI spread all over the country. The Circles look after the research on these monuments and

conservation activities, while the Science Branch with its headquarters at Dehradun carries out chemical preservation and the Horticulture Branch with its headquarters at Agra is entrusted with the laying out gardens and environmental development.

### **Excavations and Explorations**

Various Branches and Circles of the ASI carry out archaeological excavations and explorations in different parts of the country. Since independence various agencies like the Archaeological Survey of India, State Departments of Archaeology, Universities and other research organizations have conducted archaeological excavations in different parts of the country

### **Conservation and Preservation**

The Archaeological Survey of India (ASI), as an attached office under the Department of Culture, Ministry of Tourism and Culture, is the premier organization for the archaeological researches and protection of the cultural heritage of the nation. Maintenance of ancient monuments and archaeological sites and remains of national importance is the prime concern of the ASI. Besides it regulate all archaeological activities in the country as per the provisions of the Ancient Monuments and Archaeological Sites and Remains Act, 1958. It also regulates Antiquities and Art Treasure Act, 1972.

For the maintenance of ancient monuments and archaeological sites and remains of national importance the entire country is divided into 24 Circles. ASI has a large work force of trained archaeologists, conservators, epigraphist, architects and scientists for conducting archaeological research projects through its Excavation Branches, Prehistory Branch, Epigraphy Branches, Science Branch, Horticulture Branch, Building Survey Project, Temple Survey Projects and Underwater Archaeology Wing, etc.

### **Epigraphical Studies**

The Epigraphy Branch of the Survey caters to the needs of the Sanskrit & Dravidian inscriptions and coins (Headquarters at Mysore) and Arabic & Persian inscriptions and coins (Headquarters at Nagpur) with the following functions:

1. Survey, documentation, estampaging of inscriptions (both stone and copper plates);
2. Survey, documentation of coins;
3. Decipherment, research, study and publication of research.

## **Museums**

The concept of museums in India may be traced back to the historic times, in which references to the chitrasala (picture gallery) do occur. However, in India the museum movement post-dates the similar developments that occurred in Europe.

The earliest necessity to house objects of antiquarian remains dates back to late 1796 AD when the Asiatic Society of Bengal felt the need to house the enormous collection of archaeological, ethnological, geological, zoological pursuits. However, the first museum by them was started in 1814. The nucleus of this Asiatic Society Museum later provided to the Indian Museum, Calcutta.

In Archaeological Survey of India also, due to the various explorative investigations that was initiated since the times of its first Director General, Alexander Cunningham, vast quantity of antiquarian remains were collected. The creation of site museums had to wait until the arrival of Sir John Marshall, who initiated the founding of the local museums like Sarnath (1904), Agra (1906), Ajmer (1908), Delhi Fort (1909), Bijapur (1912), Nalanda (1917) and Sanchi (1919). The concept of site museums is well elucidated by Hargreaves, one of the former Director Generals of ASI:

‘it has been the policy of the Government of India to keep the small and movable antiquities, recovered from the ancient sites, in close association with the remains to which they belong, so that those may be studied amid their natural surroundings and not lose focus by being transported’. A separate Museums Branch in ASI was created in 1946 by Mortimer Wheeler. After the independence, there was a spurt in the growth of site museums in ASI. At present there are 44 site museums under the control of ASI.

## **Legislations**

Cultural renaissance of early nineteenth century witnessed enactment of the first ever antiquarian legislation in India known as Bengal Regulation XIX of 1810. This was soon followed by another legislation called as Madras Regulation VII of 1817. Both these regulations vested the Government with a power to intervene whenever the public buildings were under threat of misuse. However, both the Acts were silent on the buildings under the private ownership. The Act XX of 1863 was therefore enacted to empower the Government to prevent injury and preserve buildings remarkable for their antiquity or for their historical or architectural value.

The Indian Treasure Trove Act, 1878 (Act No. VI of 1878) was promulgated to protect and preserve treasure found accidentally but had the archaeological and historical value. This Act was enacted to protect and preserve such treasures and their lawful disposal. In a landmark development in 1886, James Burgess, the then Director General succeeded in prevailing upon the Government for issuing directions: forbidding any person or agency to undertake excavation without prior consent of the Archaeological Survey and debarring officers from disposing of antiquities found or acquired without the permission of the Government.

The Cultural heritage ushered in a new era when The Ancient Monuments Preservation Act, 1904 (Act No. VII of 1904) was promulgated. This Act provided effective preservation and authority over the monument particularly those, which were under the custody of individual or private ownership. As this Act has not been repealed, it is deemed to be in force. Next Act was The Antiquities Export Control Act, 1947 (Act No. XXXI of 1947) and Rules thereto which provided a regulation over the export of antiquities under a licence issued by the Director General and empowering him to decide whether any article, object or thing is or is not an antiquity for the purpose of the act and his decision was final.

In 1951, The Ancient and Historical Monuments and Archaeological Sites and Remains (Declaration of National Importance) Act, 1951 (No LXXI of 1951) was enacted. Consequently, all the ancient and historical monuments and archaeological sites and remains protected earlier under 'The Ancient Monuments Preservation Act, 1904' (Act No. VII of 1904) were re-declared

as monuments and archaeological sites of national importance under this Act. Another four hundred and fifty monuments and sites of Part 'B' States were also added. Some more monuments and archaeological sites were also declared as of national importance under Section 126 of the States Reorganization Act, 1956.

In order to bring the Act on par with constitutional provisions and providing better and effective preservation to the archaeological wealth of the country, The Ancient Monuments and Archaeological Sites and Remains Act 1958 ( No 24 of 1958) was enacted on 28th August 1958. This Act provides for the preservation of ancient and historical monuments and archaeological sites and remains of national importance, for the regulation of archaeological excavations and for the protection of sculptures, carvings and other like objects. Subsequently, The Ancient Monuments and Archaeological Sites and Remains Rules 1959 were framed. The Act along with Rules came into force with effect from 15 October 1959. This Act repealed The Ancient and Historical Monuments and Archaeological Sites and Remains (Declaration of National Importance) Act, 1951.

The Antiquities and Art Treasures Act 1972 ( No. 52 of 1972) is the latest Act enacted on 9th September 1972 for effective control over the moveable cultural property consisting of antiquities and art treasures. The Act is to regulate the export trade in antiquities and art treasures, to provide for the prevention of smuggling of, and fraudulent dealings in, antiquities, to provide for the compulsory acquisition of antiquities and art treasures for preservation in public places and to provide for certain other matters connected therewith or incidental or ancillary thereto. This Act was also supplemented with The Antiquities and Art Treasure Rules 1973. The Act and Rules have been in force with effect from 5th April 1976. This legislation repealed The Antiquities Export Control Act, 1947 (Act No. XXXI of 1947).

## **Publications**

The Archaeological Survey of India brings out a variety of publications since its inception, both annual and special with subject matters ranging from archaeological researches in excavations, explorations, conservation, architectural survey of temples and secular buildings besides epigraphy and numismatics. In addition to these, the survey brings out popular literature in the

form of guide books, folder/brochures, portfolio and picture post-cards on centrally protected monuments and archaeological sites. Given below are the details of various series published by the ASI along with their sale price, terms and conditions and addresses of the sale outlets.

Publications of the ASI was started by A. Cunningham, the first Director General, who along with his associates, documented vigorously all the results of their tour from 1862-63 onwards. In 1874, a new series entitled 'New Imperial Series' was launched which continued upto 1933 containing exhaustive research on antiquarian remains. John Marshall introduced Annual Reports published in two parts from 1902 onwards. He also started the publication of a new series 'Memoirs of the Archaeological Survey of India', of which the first number appeared in 1919 and the latest (ninety-eight) in 2003. There are three forthcoming Vols. viz., Nagarjunakonda-II, Adam and Udaygiri excavation reports which are in the various stages of printing. 'Ancient India' the Bulletin of the Archaeological Survey of India was started in 1946, which contained general and research articles on different aspects of archaeology in India and adjacent countries.

The first issue of 'Indian Archaeology 1953-54 - A Review' was published in 1954, which provides information about all important archaeological activities carried out in the country each year. The latest one published is the issue for the year 1999-2000 and two issues for the year 2000-2001 and 2001-2002 are in press. The remaining issues are in the various stages of preparation. The monograph on Indian Temple Architecture is also being published under the series 'Architectural Survey of Temples'. The department also brought out various publications under the special publication series. A new series 'Portfolio' also has been introduced highlighting the monumental Heritage. The one such issue has been brought out on 'Ladakh'. Apart from these, Guide Books and Picture Post-Cards on centrally protected monuments have also been published under the World Heritage Series.

The epigraphical publications are also given equal importance. The most important among them, 'Epigraphia Indica' for Sanskrit inscriptions was first published in 1892. So far 42 volumes have been published. In the field of Arabic and Persian inscription, 'Epigraphia Indo-Moslemica' is being brought out. The 'Annual Report on Indian Epigraphy' has been brought out from 1887 till 1995-96, which contains the reports on the epigraphical discoveries made each



year. In addition to these, inscriptions of various dynasties were also published under the series 'Corpus Inscriptionum Indicarum'. For the epigraphical records of south India, a separate series 'South Indian Inscriptions' is also being published since 1890. The south Indian inscriptions are also dealt with from 1905 to 1946 in another series called 'Annual Report of South Indian Epigraphy' which contains brief notes on inscriptions of south India collected during a particular year.

During the 50th year of Independence of India, the Archaeological Survey of India has also initiated to prepare and publish an 'Inventory of Monuments and Sites of National Importance' containing details of centrally protected monuments and sites under various Circles along with their plans and photographs so that it could cater to the needs of the heritage administrators, scholars and tourists. In this series Vol.I, Part 1 (Srinagar Circle), Part 2 (Chandigarh Circle) and Part 3 (Delhi Circle) , ,Vol.II, Part 1 (Jaipur Circle) and Vol.VII, Part 3 (Thrissur Circle) have been published and Vol IV, Part 4 ( Bhubaneswar Circle) and Part 5 ( Raipur Circle) are in press.

### **Institute of Archaeology**

The Institute of Archaeology was established in the year 1985, by upgrading the School of Archaeology which was established in 1959 for imparting advanced training in multidisciplinary field of Archaeology, Epigraphy, Numismatics, Museology, Conservation, Antiquarian law, etc. The Post Graduate Diploma in Archaeology course, conducted in the Institute is of two years duration. It is conducted by the faculty members of the Institute and the Country's eminent archaeologists as guest lectures.

### **Central Antiquity Collection**

Exploration is a pre-requisite of archaeological research and this process leads to the discovery of antiquities, pottery and other invaluable vestiges of the human past. In India, the explorations started from the inception of the Asiatic Society in 1784. The explorations and excavations increased after the founding of the ASI in 1861. Both ASI under Alexander Cunningham and the then Provincial Governments carried out extensive surveys. This led to the discovery of innumerable number of antiquities.

Sir John Marshall created many site museums in 1906 to house these antiquities, besides the objectives of collection, preservation and documentation of them. The objective was to cater to the needs of students, scholars and educate the common public on the rich cultural heritage of India. The Central Antiquity Collection (CAC) is a centre for the collection of the explored and excavated pottery and other antiquities of the Archaeological Survey of India (ASI). The CAC was created in the 1910s to mainly house the explored antiquities from Sir Aurel Stein's Central Asian Expeditions (1906-1916). The CAC was initially established in the main building of ASI at New Delhi, which was later shifted to Safdarjung Tomb complex in 1958 and later to the present location, i.e., Purana Qila in 1974. In addition to the antiquities and pottery housed in the cells of Purana Qila, such items are also housed in Humayun's Tomb and Safjardung Tomb.

### **National Mission on Monuments and Antiquities**

India has an extraordinarily rich, vast and diverse cultural heritage in the form of built heritage, archaeological sites and remains since prehistoric times. The sheer magnitude in number alone is overwhelming and these are the symbols of both cultural expression and evolution. There now appears to prevail a fundamental lack of knowledge, understanding and, perhaps, interest in our past: in what constitutes the heritage of India, the process that governed its coming into being, and how this heritage relates to the people. Its manifestations expressed in cultural forms are losing their traditional essence in rapidly transforming lifestyles in an era of industrial growth.

There is, however, no comprehensive record in the form of database where such archaeological resources in terms of built heritage, sites and antiquities can be referred. As a result this finite, non-renewable and irreversible resource of our country is fast disappearing without any record for the posterity. Therefore there is an urgent need for a proper survey of such resources, and based on that an appropriate archaeological heritage resource management and policy can be formulated.

In view of the above, Hon'ble Prime Minister of India made an announcement on Independence Day, 2003 for setting up of a National Mission on India's Tangible Heritage. Accordingly the National Mission on Monuments and Antiquities was launched on 19th March 2007.

### **Time Frame and Scope**

The National Mission on Monuments and Antiquities had proposed to launch its activities through out the country with independent functional strategy in each state and union territory. It envisaged that mandate of the Mission should be achieved within a stipulated time frame of five years i.e. 2007-2012. Under the Ancient Monuments and Archaeological Sites and Remains Act, 1958, the ASI has declared three thousand six hundred and fifty six monuments/sites to be of national importance in the country which includes twenty one properties that are inscribed on the World Heritage List by UNESCO. Since its establishment one hundred and forty four years ago, the ASI has grown into a large organization with an all India network of offices, branches and circles.

Three sites, namely, Champaner - Pavagarh Archaeological Park in Gujarat, Chhatrapati Shivaji Terminus (formerly Victoria Terminus) Station in Mumbai and the Brihadisvara temple complex, Gangakondacholapuram and the Airavatesvaira temple complex, Darasuram as an extension to the Brihadisvara temple complex, Thanjavur (now commonly called as the Great Living Chola Temples) have been inscribed on the World Heritage List of UNESCO in 2004. The total number of individual structures being maintained by the ASI are over five thousand.

### **Works under different branches of ASI**

- **Underwater Archaeology Wing:** Search, study and preservation of cultural heritage lying submerged in inland or territorial waters are among the principal functions of the Underwater Archaeology Wing. It carries out exploration and excavation in Arabian Sea as well as in Bay of Bengal.
- **Science Branch:** The Science Branch of the Survey with its headquarters at Dehradun and field laboratories in different parts of the country carries out chemical preservation of monuments, antiquities, manuscripts, paintings, etc.
- **Laboratories of Science Branch at Dehradun have undertaken the following Scientific Projects:**
  - Evaluation of new materials as preservative coatings and strengthened for stone, terracotta, bricks & adobe structures.

- Scientific studies related to conservation of ancient lime plaster.
- Evaluation of physical characteristics of plaster cement with addition of rapid hardening plaster cement in different proportions.
- **Horticulture Branch:** The Horticulture Branch of the ASI maintains gardens in about two hundred and eighty seven centrally protected monuments/sites located in different parts of the country. The branch provides periodic plants to be used in gardens by developing base nurseries at Delhi, Agra, Srirangapatna and Bhubaneswar.
- **Epigraphy Branch:** The Epigraphy Branch at Mysore carries out research work in Sanskrit and Dravidian languages while the one at Nagpur carries out research work in Arabic and Persian.

**Expeditions Abroad:** The ASI has taken up the conservation project of Ta Prohm, Cambodia under the ITEC programme of Ministry of External Affairs with an outlay of Rs. 19.51 crore. The conservation project has been started as per the assurance of the Hon'ble Prime Minister of India, during his visits to Cambodia in April and November 2002, on the request of the Royal Government of Cambodia for India's assistance in Conservation and Restoration of Prasat Ta Prohm. The conservation project was for a period of ten years and was to be completed in five phases. The ASI has commenced the conservation project from January 2004 onwards and it was formally launched in February 2004 in Cambodia.

#### **4.1.5. INTACH (Indian National Trust for Art and Cultural Heritage)**

The Indian National Trust for Art and Cultural Heritage (INTACH) is India's largest non-profit membership organization dedicated to conservation and preservation of India's natural, cultural, living, tangible and intangible heritage.

#### **Mission of INTACH**

The mission of Indian National Trust for Art and Cultural Heritage (INTACH) is to:

- ❖ Sensitize the public about the pluralistic cultural legacy of India;
- ❖ Instill a sense of social responsibility towards preserving our common heritage;

- ❖ Protect and conserve our living, built, and natural heritage by undertaking necessary actions and measures;
- ❖ Document unprotected buildings of archaeological, architectural, historical and aesthetic significance; and cultural resources, as this is the first step towards formulating conservation plans;
- ❖ Develop heritage policy and regulations, and make legal interventions to protect our heritage when necessary;
- ❖ Provide expertise in the field of conservation, restoration and preservation of specific works of art; and encourage capacity building by developing skills through training programs;
- ❖ Undertake emergency response measures during natural or manmade disasters, and support local administration whenever heritage is threatened;
- ❖ Foster collaborations, Memoranda of Understanding (MoUs) and partnerships with government and other national and international agencies; and
- ❖ Generate sponsorships for conservation and educational projects.

### **Charter of INTACH**

The Charter of (INTACH) is for the Conservation of Unprotected Architectural Heritage and Sites in India. Drawing upon the experience of the Indian National Trust for Art and Cultural Heritage (INTACH) in conserving the unprotected architectural heritage and sites of India within an institutional framework for two decades;

- ✓ **Respecting** the invaluable contributions of the Archaeological Survey of India (ASI) and State Departments of Archaeology (SDA) in preserving the finest monuments of India;
- ✓ **Valuing** ASI's pioneering role in promoting scientific methods of practice and establishing highest standards of professionalism in preserving monuments;
- ✓ **Acknowledging** the importance and relevance of principles enunciated in the various International Charters adopted by UNESCO, ICOMOS, *etc.*

- ✓ **Conscious**, however, that a majority of architectural heritage properties and sites in India still remains unidentified, unclassified, and unprotected, thereby subject to attrition on account of neglect, vandalism and insensitive development;
- ✓ **Recognizing** the unique resource of the ‘living’ heritage of Master Builders / *Sthapatis* / *Sompuras* / *Raj Mistris* who continue to build and care for buildings following traditions of their ancestors;
- ✓ **Recognizing**, too, the concept of *jeernodharanam*, the symbiotic relationship binding the tangible and intangible architectural heritage of India as one of the traditional philosophies underpinning conservation practice;
- ✓ **Noting** the growing role of a trained cadre of conservation architects in India who are re-defining the meaning and boundaries of contemporary conservation practices;
- ✓ **Convinced** that it is necessary to value and conserve the unprotected architectural heritage and sites in India by formulating appropriate guidelines sympathetic to the contexts in which they are found;

We, members of INTACH, gathered here in New Delhi on the 4th day of November 2004, adopt the following principles for Conservation of Unprotected Architectural Heritage and Sites in India.

## **Principles**

The principles of INTACH are Why Conserve? What to Conserve? and the Conservation Ethic which are given bellow.

### **Why Conserve?**

The majority of India’s architectural heritage and sites are unprotected. They constitute a unique civilization legacy, as valuable as the monuments legally protected by ASI/ SDA and other governmental and non-governmental agencies. This legacy is being steadily eroded as a result of insensitive modernization and urbanization, and the fact that it does not command the same respect as legally protected monuments. Many unprotected heritage sites are still in use and the manner in which they continue to be kept in use represents the ‘living’ heritage of India.

This heritage is manifest in both tangible and intangible forms (Article 2.2), and in its diversity defines the composite culture of the country. Beyond its role as a historic document, this unprotected heritage embodies values of enduring relevance to contemporary Indian society, thus, making it worthy of conservation. This ‘living’ heritage is not legally protected. The buildings and sites, which constitute it, are subject to demolition or unsympathetic interventions. The knowledge of traditional building skills with which it is associated is also in danger of being lost in the absence of patronage and official recognition. Conserving the ‘living’ heritage, therefore, offers the potential to conserve both traditional buildings and traditional ways of building.

Conserving the unprotected architectural heritage and sites ensures the survival of the country’s sense of place and its very character in a globalising environment. It offers the opportunity not only to conserve the past, but also to define the future. It provides alternate avenues for employment and a parallel market for local building materials and technologies, which needs to be taken into account when resources for development are severely constrained. This ‘living’ heritage also has symbiotic relationships with the natural environments within which it originally evolved. Understanding this interdependent ecological network and conserving it can make a significant contribution to improving the quality of the environment.

### **What to Conserve?**

The objective of conservation is to maintain the significance of the architectural heritage or site. Significance is constituted in both the tangible and intangible forms. The process of Listing (Article 5) must determine the characteristics of significance and prioritise them. The tangible heritage includes historic buildings of all periods, their setting in the historic precincts of cities and their relationship to the natural environment. It also includes culturally significant modern buildings and towns. The intangible heritage includes the extant culture of traditional building skills and knowledge, rites and rituals, social life and lifestyles of the inhabitants, which together with the tangible heritage constitutes the ‘living’ heritage. Both tangible and intangible heritage, and especially the link between them, should be conserved.

Conservation of architectural heritage and sites must retain meaning for the society in which it exists. This meaning may change over time, but taking it into consideration ensures that conservation will, at all times, have a contemporary logic underpinning its practice. This necessitates viewing conservation as a multi-disciplinary activity. Where the evidence of the tangible or intangible architectural heritage exists in fragments, it is necessary to conserve it, even in part, as representative of a historic past. Such conservation must ideally be undertaken *in-situ*, but if this is not possible, then it should be relocated to a place where it would be safe for continued contemplation.

Conservation in India is heir not only to Western conservation theories and principles introduced through colonialism and, later, by the adoption of guidelines formulated by UNESCO, ICOMOS and international funding agencies, but also to pre-existing, indigenous knowledge systems and skills of building. These indigenous practices vary regionally and cannot be considered as a single system operating all over India. This necessitates viewing conservation practices as a multi-cultural activity.

While the Western ideology of conservation advocates minimal intervention, India's indigenous traditions idealize the opposite. Western ideology underpins official and legal conservation practice in India and is appropriate for conserving protected monuments. However, conserving unprotected architectural heritage offers the opportunity to use indigenous practices. This does not imply a hierarchy of either practice or site, but provides a rationale for encouraging indigenous practices and thus keeping them alive. Before undertaking conservation, therefore, it is necessary to identify where one system should be applied and where the other. For this purpose, it is necessary at the outset to make a comprehensive inventory (Article 5) of extant heritage, both tangible and intangible, and separate it into two categories:

- Buildings and sites protected by ASI, SDA and other government or non-government agencies. Only the official and legal instruments of conservation and internationally accepted principles should be adopted here;
- Other listed buildings and sites which, though not protected by ASI, SDA and other government or non-government agencies, possessing heritage value or significance



equivalent to that of protected monuments. Here too, the official and legal instruments should be adopted for their conservation;

- The remaining listed buildings and sites both modern and historic, including those produced within the last hundred years. Here, the conservation strategy may adopt either the official and legal instruments of conservation or those rooted in indigenous building traditions. Hybrid strategies, inventively combining indigenous and official practices, can also be employed to conserve this heritage category. The decision to adopt indigenous practices should be based on the availability of skilled and knowledgeable *raj mistris*. In all cases a rationale for the decision taken to adopt one or another system of conservation must be recorded.

The overarching objective for undertaking conservation of unprotected architectural heritage and sites is to establish the efficacy of conservation as a development goal. What to conserve will, therefore, be determined by those strategies of conservation, which accommodate the imperatives of development and the welfare of the community while seeking economically to achieve maximum protection of the significant values of the architectural heritage and site.

## **Conservation Ethics**

The conservation ethics of the INTACH includes the following:

### **Authenticity**

The traditional knowledge systems and the cultural landscape in which it exists, particularly if these are ‘living’, should define the authenticity of the heritage value to be conserved. In the absence of such contexts, the official and legal guidelines, particularly as defined by the “Nara Document on Authenticity, 1994”, should determine the nature of the authenticity of the architectural heritage and site. Traditional knowledge systems and cultural landscapes vary from one regional/cultural context to another or within the same region/culture. Thus, the values of ‘living’ architectural heritage can differ from one context to another, reflecting the cultural diversity of the country. In each case, however, conservation should faithfully reflect the significant values, which define the heritage.

## **Conjecture**

Local master builders build, rebuild, restore, renew and make additions/alterations to historic buildings in response to contemporary exigencies or evolving local needs of the community; they must be encouraged to follow their traditions even when there is no available evidence in the form of documentation, oral histories or physical remains of previous structures. Appropriate craftspeople for undertaking such works should be identified as described in Article 5.1.4. An exact replacement, restoration or rebuilding must be valued when it ensures continuity of traditional building practices.

Conjectural restoration or rebuilding must nevertheless respect the overall spatial and volumetric composition of historic settings. The parameters of the historical setting should be defined through comprehensive urban design studies. These parameters should also guide new urban development in the vicinity of heritage buildings and sites. The ASI / SDA rule prohibiting development within a 100-metre radius of a protected building restricts the practice of restoration or rebuilding of sites, conjectural or otherwise, and thereby may result in harming the welfare of society. This rule should not be applied to conserve unprotected architectural heritages and sites.

## **Integrity**

The integrity of the heritage is to be defined and interpreted not only in terms of the physical fabric of the building, but also with respect to the collective knowledge systems and cultural landscape it represents. This knowledge system, where it exists, must mediate the process of conservation/ restoration/ rebuilding of the unprotected architectural heritage in order to reinforce an appreciation of the cultural landscape. This dynamic concept understands the integrity of the individual building as one which evolves in response to contemporary needs of local society. The concept of an evolving integrity accepts the introduction of new architectonic elements, materials and technologies when local traditions are insufficient or unavailable. The introduction of new elements may reflect contemporary aesthetic ideals as modern additions to old buildings.

## **Patina**

The patination of historic fabric due to age or natural decay should not compel the preservation of a ruin as it exists, frozen in time and space. In conformity with local aesthetic traditions, and for the well being of the heritage building or site, renewal, restoration, repair or rebuilding is acceptable. Patina may, where necessary, be considered as a sacrificial layer.

## **Rights of the indigenous community**

Each community has its own distinctive culture constituted by its traditions, beliefs, rituals and practices - all intrinsic to defining the significance of the unprotected architectural heritage and site. The conservation strategy must respect the fact that local cultures are not static and, therefore, encourage active community involvement in the process of decision-making. This will ensure that the symbiotic relation between the indigenous community and its own heritage is strengthened through conservation.

## **Respect for the contributions of all periods**

The contributions of earlier periods which produced the historic fabric and consequent interventions, including contemporary interventions, based on either traditional systems of building knowledge or modern practices, must be respected as constituting the integrity of the heritage sought to be conserved. The objective of conserving the unprotected architectural heritage and site is not so much to reveal the authentic quality of the past or preserve its original integrity, but rather to mediate its evolving cultural significance to achieve beneficial results. The holistic coherence of the heritage in terms of its urban design, architectural composition and the meaning it holds for the local community should determine any intervention in the process of conservation.

## **Inseparable bond with setting**

An unprotected heritage building or site is inseparable from its physical and cultural context, and belongs to the local society as long as its members continue to value and nurture it. The conservation process must be sensitive to this relationship, and reinforce it.

If the unprotected heritage does not possess any bond with contemporary society, then its relevance for conservation may be questioned and modern re-development may be considered an option to meet the welfare needs of society. This decision must invariably be taken in consultation with INTACH's Advisory Committees as described in Article 7.2.5.

### **Minimal intervention**

Conservation may include additions and alterations of the physical fabric, in part or whole, in order to reinstate the meaning and coherence of the unprotected architectural heritage and site. In the first instance, however, conservation should attempt minimal intervention. However, substantial additions and alterations may be acceptable provided the significance of the heritage is retained or enhanced.

### **Minimal loss of fabric**

The nature and degree of intervention for repairing, restoring, rebuilding, reuse or introducing new use, should be determined on the basis of the intervention's contribution to the continuity of cultural practices, including traditional building skills and knowledge, and the extent to which the changes envisaged meet the needs of the community.

### **Reversibility**

The principle of reversibility of interventions needs not dictate conservation strategy. In order to use the unprotected heritage for the socio-economic regeneration of the local communities, the historic building and site can be suitably adapted and modified for an appropriate reuse. For this it is only essential that the process of intervention contributes to conserving the traditional context as far as possible in the modified form. This decision must invariably be taken in consultation with INTACH's Advisory Committees as described in Article 7.2.5.

### **Legibility**

The legibility of any intervention must be viewed in its own context. If traditional craftspeople are employed then it must be accepted that their pride derives from the fact that the new work is

in complete harmony with the old and is not distinguishable from it. Thus, historic ways of building must be valued more than the imperative to put a contemporary stamp on any intervention in a historic building.

Where modern material or technology is used, it could be used to replicate the old or be distinguished from it, depending on the artistic intent governing the strategy of conservation.

### **Demolish/ Rebuild**

The concept of *jeernodharanam*, or regeneration of what decays, must guide the nature of conservation. This belief is fundamental to conserving traditional ways of building and maintaining the continuity of local knowledge systems. If, however, local conditions are such that all strategies to conserve the unprotected architectural heritage and site are found to be inadequate, then the option of replacing it should be examined. This process is also rooted in tradition because it recognises ‘cyclical’ perceptions of time, whereby buildings live, die and are rebuilt. This option must be discussed, debated and decided in consultation with all concerned stakeholders, including INTACH’s Advisory Committee as described in Article 7.2.5.

Where the existence of a cultural resource is under severe threat by natural calamities or man-made hazards, the building may be dismantled and reassembled at another appropriate site after undertaking thorough documentation of its extant condition. If a historic structure has outlived its significance and its meanings to local people are lost, it may be preserved as a ruin or, if circumstances do not permit that, left undisturbed to meet its natural end. If removal in whole or part from the original site or context is the only means of ensuring the security and preservation of a building, then a comprehensive documentation of all valuable and significant components of the cultural resource must be undertaken before it is dismantled.

### **Relationship between the conservation architect and the community**

In dealing with the conservation of unprotected architectural heritage and sites, it may become necessary to temper the role of the conservation architect as an expert professional by taking into account the desires and aspirations of the local community and the traditional practices of *raj*

*mistris*. This does not assume, *a priori*, that the interests of conservation architects and those of the community and traditional master builders are incompatible, but rather that there must be room in the process of conservation for dialogue and negotiated decision making. In order to achieve a more satisfying result for the community it may be necessary to override the professional imperative to adhere to the principles governing the conservation of legally protected monuments.

#### **4.1.6. NGOs' role in the Heritage Management**

NGOs have played a significant role in the heritage management of India. Quality of the built environment of a place depends largely on its architectural and visual features. It is often stated that one can judge our society by the degree to which it allows to deteriorate its quality. Therefore, it is utmost necessary to preserve them for posterity. Most Indian cities with a long history have at their core areas of strong architectural and urban character. These areas have been places of life, vitality, wealth, power, enlightenment and culture. However these inner city areas have become marginalized in the process of urban growth. This neglect has led to decay, depressed economic conditions and dilapidation leading to migration of the population to newer areas. Old buildings and older areas of the city should be looked upon as assets rather than as liabilities because they represent the history of communities, embodying their tradition, heritage and culture through architecture and the urban form. Experiences from all over the world has proved that revival and preservation of heritage and modern development, if planned properly can fulfill the aspirations of the people, besides bringing economic prosperity and sustainability. However it is often noticed that in spite of having rich and diverse heritage resources, well established public administrative set up and strong community network the historic urban settlements in most of our cities are undergoing rapid decline due to pressures of urbanization and various other factors such as:

1. Lack of proper policy
2. Lack of appropriate legal frame work
3. Lack of awareness and appreciation towards heritage properties  
(General public- Administrators- political)
4. Lack of resources (Financial- Technical- skill)

It is a fact that so far only few thousands monuments of National importance are eligible for the protection under the ASI (Govt. of India) and another few thousands under the state governments, ensuring their preservation and care, while thousands of historic structures and heritage areas are lying uncared. The situation called for the finding alternative ways and means to develop mechanisms for the revival and revitalization not only the built environment but also the cultural traditions and intangible aspects of our old cities.

It is against this background and after undertaking a number of surveys, studies and initiatives and learning experience the Ahmedabad Municipal Corporation (AMC) in collaboration with CRUTA foundation, an N.G.O. has established the first Heritage Cell with in a ULB in the year 1996, which has now become a National Model for Heritage revival.

Before we examine the Ahmedabad case let us look at few examples where similar initiatives involving different partners were undertaken later by the other cities in the country.

**Four different models emerged in various cities to understand the initiatives by involving one or multiple partnership arrangement towards heritage revival are discussed below.**

**Model 1:-** Rajasthan Government Public-Private peoples' participation scheme for conservation and development of cities having Heritage and Tourism importance. A unique urban public-private peoples' participation scheme was launched by the govt. of Rajasthan for conservation and development of cities/towns having Heritage and Tourist importance in the year 2004. The scheme proposed to cover the following cities/towns of Rajasthan.

1. Ajmer, 2. Alwar, 3. Bharatpur, 4. Bikaner, 5. Banswara, 6. Bundi, 7. Chhabra, 8. Chittorgarh, 9. Deeg, 10. Dungarpur, 11. Jaisalmer, 12. Jodhpur, 13. Jhalawar, 14. Kota, 15. Pushkar, 16. Sawai Madhopur, 17. Udaipur, 18. Sikar, 19. Chomu, 20. Mandawa, 21. Nawalgarh, 22. Jhunjhunu, 23. Fatehpur. Under this scheme it was decided to establish a Heritage Cell in above said municipalities for which a district level committee will be formed under the chairmanship of the Dist. Collector with the following aims and objectives.

- Making history of the region enjoyable and relevant. Educating the public on the need for protection and conservation of important sites.
- Developing sustainable programmes based on the history and tradition of the region for the benefit of the local community without compromising the

conservation needs of the site. A step towards developing comprehensive master plans for heritage sites.

- Identification and development of Heritage Zones in smaller towns.
- The protection and conservation of the state's natural and built heritage. To develop the tourism industry so as to make it instrumental in the state's economic growth.
- To create awareness through publicity and educational programmes.
- To involve the community in tourism development and heritage management.
- Creates a sense of belonging and pride about heritage in the local population.
- Helps the local business and, most importantly. Craftsman to sell their good without Middle man.
- Highlighting areas of tourist and heritage importance. It was decided to take up 23 cities for heritage conservation.

Towards conservation of Heritage properties in the above stated cities following decisions were taken under this scheme.

- ❖ Total 23 cities of historical, heritage and tourist importance have been selected for heritage conservation initiatives.
- ❖ A circular to this effect has been issued for selected urban local bodies of Rajasthan to create a budget head for heritage component in the 2004-2005 budget of the local body.
- ❖ There will be a formulation of a heritage cell in all the selected 23 cities. One engineer from the local body and one town planner from the Town Planning Dept. will be deputed to look after the works of the Heritage Cell.
- ❖ Listing of important monuments and buildings. Places of historic importance would be taken up in consultation with INTACH.
- ❖ Under the chairmanship of District Collector, district level meetings of various departments like, Department of Archeology, Town Planning, Tourism, Local Bodies, etc. will be organized for better coordination and proper development of the town and less duplication of the work in Heritage Sector.



- ❖ Help from Non-government Organizations working in the Heritage sector will also be availed.
- ❖ Conservation regulation will be framed and provision in the model law will be formulated.
- ❖ The Local Self Dept. shall be the nodal agency for the Heritage conservation projects.

**Model 2:-** Delhi Development Authority (DDA) / Mumbai Municipal Corporation (MMC) model. In both the above cases, the DDA as well as MMC looks after the Heritage Cell created with in these ULBs under their direct control in the years to come.

**Model 3:-** Delhi Municipal Corporation (MCD) / Cochin Municipal Corporation (CMC). The above stated municipal corporations have created Heritage Cell with in these ULBs and then registered it as societies for better functional efficiency and autonomy.

**Model 4:-** Ahmedabad Municipal Corporation (AMC) / Pondicherry Municipality Ahmedabad Municipal Corporation (AMC) set up its Heritage Cell, the first of its kind in India in collaboration with an N.G.O. - CRUTA (Foundation for Conservation and Research of Urban Traditional Architecture) in 1996. Pondicherry Municipality also in the same manner established a Heritage Cell in partnership with INTACH (Indian National Trust for Arts and Cultural Heritage) Having briefly discussed four different models of Heritage Cells emerged in some of the important cities of India, Let us examine the Ahmedabad Heritage initiatives, which falls under Model- 4, in detail.

#### **Ahmedabad Heritage Initiatives:**

Citizens get accustomed with their environment and gradually become less aware of it The City becomes a habit. Herein lies the need to make the citizens aware of the importance of their built environment and to help them develop a harmonious and contemporary relationship with it. In a sense, urban renewal does not just rebuilding the city; it rebuilds people's relationship with the city. Educational and awareness programmes therefore are the most significant tool to achieve continued relationship with the past.

#### **Back ground:**

Ahmedabad, a city with more than 600 years of continues history and culture was founded by Sultan Ahmedshah-I on the ancient sites of Ashaval and Karnavati in the year 1411 (AD). The city was taken over by the Mughals in 1574 followed by Marathas, and later administered by the

British from 1818, until 1947. Ahmedabad is well known for its highly ornate historic mosques and tombs built in sand stone and artistic Hindu and Jaina temples. The city which was known as “Manchester of the east” has acquired its new found fame due to its association with India’s freedom movement and Mahatma Gandhi. Ahmedabad now with an urban population of over 50 lakhs, is the 7th largest city of India and is poised to acquire Mega City status. The historic city wall of the 15th century (A.D.), 10 kms in circuit with 12 gates, enclosed an area of 5.40 square kilometers, which is now hebetated by a population of over 4 lakhs. The walled city is also the main business centre of Ahmedabad. Ahmedabad’s built heritage is not limited to historic monuments. The carved wooden domestic architecture in the *poles* of the old city is in no way artistically inferior to the historic stone mosques or temples. The traditional houses of the rich in the poles, called *Havelis* display fabulous wood work and sculpture (Pole is a traditional micro neighbourhood with cluster of residential buildings protected by a gate, generally occupied by people belonging to a particular caste, religion or profession). There are nearly 600 poles in the walled city.

#### **Past Initiatives:**

Inspite of having some steps taken as early as in 1885 by merchants and traders of Ahmedabad for raising funds “City Wall Restoration Fund”, to be managed by a committee consisting of government officials and citizens for restoring the city wall, there were no sustained effort to preserve City’s heritage.

#### **Factors affecting urban Decay:**

The rapid industrialization, unplanned development and expansion saw the decay and degeneration of the historic built heritage of the city. The historic fortification has been pulled down to facilitate access, the monuments are encroached upon, the Havelies and traditional houses in the poles were neglected. People started migrating to newer areas of the city seeking modern settings and facilities, resulting neglect of their old dwellings back in the old city. Basically all this happened due to lack of proper awareness, sense of belonging about the value of the past creations. In some cases the old buildings were neglected for want of financial recourses, while absence of technical support or proper craft persons were the reasons for neglect.

### **Early Educational Initiatives:**

Heritage educational programme, like any other similar programmes can be successful only when the community comes forward to support and initiate related activities. This is possible when the local people to whom the very heritage belongs understands its values, takes pride and establish a sense of belonging. Social and cultural festivals were used to generate awareness and mobilize communities. Meetings, audio, visual shows, exhibitions, street plays, annual celebrations, cultural walks books and publications are all of effective means of cultural education, and these means have been engaged for the revival of city's heritage from the beginning.

### **Involving children**

One of the well known ways to make any programme successful and sustainable is to involve young people particularly school children. “ **Catch them young** ” approach will be more rewarding, as they grow up and become responsible citizens, not only they will carry on the cultural heritage initiatives, on their own, but also pass on the same tradition to the generation next and then the process continue automatically. This process can be termed as shaping of attitudes. Centre for Environment Education (CEE), Nehru Foundation for Development, Ahmedabad conceived a programme called ‘Cultural Trails’, School Children were taken to the monuments in the walled city to understand history and cultural heritage of the city. The first was titled Ahmedshahi, Trail - A Walk through Islamic monuments and the second was Haveli Trail – A walk through old residential areas in poles. The programme evoked lots of interest amongst school children and number of schools had participated in it.

### **The Role of Ahmedabad Municipal Corporation:**

Concerned with the rapid decline of cultural heritage resources, Ahmedabad Municipal Corporation with the help of Ford Foundation, New Delhi undertook a study in 1985 to initiate policies for the better preservation of heritage of Ahmedabad. Ahmedabad Municipal Corporation (AMC) invited The Conservation and Research of Urban Traditional Architecture (CRUTA) Foundation, Calcutta for helping it to take measures to arrest decay and preserve the city's heritage in 1996.

The AMC with the expert assistance from CRUTA had set up a Heritage Cell within the Municipal Corporation in 1996 with the following aims and objectives:

1. Create awareness among citizens and develop a comprehensive plan for the conservation of the Walled City of Ahmedabad.
2. Enable communities to take pride in traditional built form, get involved in the process of its revival.

### **Its objectives**

Its objectives are to:

- ❖ Create awareness regarding heritage resources.
- ❖ Promote the traditional built forms.
- ❖ Support participatory action programme.
- ❖ Coordinate efforts of different disciplines, stake holders and authorities.
- ❖ Undertake tasks related to the promotion of traditional built forms,
- ❖ Interface with concerned citizens public and private sectors.

Ahmedabad Municipal Corporation is the first local self-government body in India which has taken the initiative to devise the Heritage Programme and implement a comprehensive plan for the conservation and revitalization of the old city. The idea behind establishing the Heritage Cell within the Municipal Corporation was to educate and create heritage awareness not only within the municipal system, but also amongst the local communities at large. The Heritage Cell, AMC took up the role of Catalyst, educator, facilitator and co-ordinator in carrying out heritage programmes including strategic intervention with interested N.G.Os, professional and voluntary agencies.

The heritage cell at AMC succeeded in introducing a bye-law in the General Development Control Regulations prohibiting listed heritage property from being pulled down without prior permission. This eventually saved many structures in and around the walled city. Community participation was recognized as a major method to convey the entire idea at a much larger scale and ensure popular support. A series of activities were organized to elicit community participation and ensure that people take pride in their surroundings and are involved in conservation efforts. Meetings were held in the walled city 'Khadia' area to discuss strategies for conservation and development of the area bringing together various citizens' platforms. Following this, citizen's groups and the municipal authority jointly organized the first public

programme, ‘Preservation of the Past and Glimpses of History’ at Desai-ni-Pol in Khadia on 19<sup>th</sup> November 1996. The residents of Desai-ni-Pol (its rebellious past during British rule gave it a place in history), released a booklet to mark heritage day, listing the historical homes and personalities who lived in the area as also a chronicle of important events.

### **Heritage Walk:**

In order to propogate and popularize the city’s heritage the AMC in association with the CRUTA Foundation launched a heritage walk through the historic core of the old city in 1997. The first such walk ever was started by the CRUTA Foundation in Calcutta in the year 1988. Now the Ahmedabad Model of Cultural Heritage Walk has become a national model and many cities like Jodhpur, Udaipur, Jaipur, Amritsar, Pondicherry, Cochin and Delhi etc. are replicating it. The objective behind launching the walk was to initiate public awareness and interest in conservation activities by show-casing the cream of city’s built heritage and facilitate people’s participation. The process also involved training programme for guides, physical restoration of the walk area and publicity. The walk attracts thousands of native and foreign visitors.

### **Freedom Walk:**

On 14 August 1997, a freedom walk, *Krantidarshan Padyatra* was organized around several houses connected with the history of Indian freedom struggle. Twenty-eight important houses were identified and the citizens under the leadership of elected and government officials visited them. The birthday of Netaji Subhash Chandra Bose was celebrated on 23 January 1998 at Bengal Home in Dhobi-ni-Pol, established in 1905 as a centre where revolutionaries from Bengal trained local people during the freedom struggle.

### **Kavi Sammelan:**

A kavi *sammelan* (poets’ meet) was organized on Kavi Dalpatram’s death anniversary on 25 March 1998 in the Pol where he used to live. Organizations like the Gujarat Sahitya Parishad also worked to make it a success. The enthusiastic response to the kavi sammelan resulted in a unique memorial at the site of his house, designed with the help of the AMC in collaboration with the Swami Narayan temple, Kalupur. The memorial serves as a site where plays, recitations and other features linked with Dalpatram are enthusiastically performed. Similarly a memorial of poet-seer Akha Bhagat has been installed in front of his residence in Khadia with the financial

assistance received from a business house. The upgraded Chowk (square) with the memorial has now become an attraction to the residents.

### **Street Signage Programme:**

A street signage programme was launched where street plaques bearing the name of the area and municipal symbols were displayed at the entrance of each Pol, providing recognition and identity.

### **Revival of Panch System:**

A project to revive old *punch system* (local self-governance) in the walled city with the help of public participation was started in collaboration with the Ahmedabad Community Foundation (ACF). The project aims at recognizing the panch, the key persons for information dissemination, as formal representatives and thus helps improve living conditions in the Pol, thus ensuring continuity of local self governing system.

### **Organizing Street Plays:**

Street plays with participation of the local community and eminent personalities from the area were organized, bringing people together on a common platform to understand the issues related to tangible and intangible heritage in the city. Various efforts were also under taken to conserve the architectural heritage in the walled city area through inter-departmental and public-private partnerships to carry out actual restoration projects, which can serve as examples for people who want to restore their old properties and structures.

The AMC in association with Archaeological Survey of India (ASI) began a beautification process focusing on the fort wall and city gates. While the ASI concentrates on physical restoration, the AMC handles landscape and lighting around the gates. The AMC with the assistance of the state government of Gujarat through the Archaeological Department provides a 50% grant for façade restoration for selected buildings. This programme includes citizen groups and NGOs. The Kanubhai Dayabhai Mehta Chetna Pravrutti Kendra serves as a training centre in an old restored building in the walled city. Till now, 72 Conservation, Restoration Projects of small and medium scale involving Monuments, Heritage structures, Residential & Institutional Buildings have been completed and many others are in progress.

### **International Collaborations:**

#### **AMC-French Govt. Collaboration:**

International agencies should be involved to share the experiences of various agencies working in this field. This will give a wider perspective and awareness of the methods and approaches. On 14th of January 2000, the AMC signed a MOU with the French Government for a scientific study of the Walled City. This was initially for one year and was later extended. A French team along with AMC staff worked jointly to achieve these goals. MOU was signed between Government of France, AMC and Housing Urban Development Corporation (HUDCO) for the implementation of the programme for historic city conservation in Ahmedabad on 19th December 2001. On 18th of February 2003, an agreement between Government of France and Ahmedabad Municipal Corporation was signed for the establishment of the Ahmedabad Heritage Centre. Financial Agreement was signed for Historic City Conservation in Ahmedabad between Government of France and HUDCO for providing subsidy in building repair loan on 16th June 2003.

The AMC-France collaboration has produced very valuable document titled Recommendations for the Conservation and Revitalization of the Walled City of Ahmedabad. Another significant activity conducted under this collaboration is identification and tentative listing of more than 15000 heritage properties in the old city, out of which 500 are of exceptional value.

#### **AMC-Dutch Govt. Collaboration**

Dutch had a small presence in Ahmedabad in earlier days in connection with trade & commerce. A Dutch factory and graveyard still reminds their past presence in the city. Restoration and an interpretation booklet exploring the related history in under way.

The Dutch cemetery, on the east side of the Kankaria Lake is a historic site. On the cemetery are four types of tombs: domed tombs, pyramids, 'walled' tombs and plain gravestones. The tombs were badly damaged by the earthquake of 2001. The Archaeological Department with the support of Ahmedabad Municipal Corporation restored them to original shape.

#### **World Monument Fund listing**

Walled City of Ahmedabad was included in the list of endangered heritage sites by the World Monument Fund during the year 1998-1999. This was used to intensify the conservation activities in Walled City and generate international attention. The 300-year-old Dwarkadheesh

Temple in Boua ni Pol, partially destroyed in the earthquake of 2001 received the attention of the World Monument Watch to be listed in its most endangered 100 sites in the World in the year 2002. And the World Monument Fund has awarded a sum of \$32000 for the renovation of Dwarkadheesh Temple through the World Monument Fund Robert Wilson Challenge Fund for restoration of the temple, the first phase of which has now been completed.

#### **HUDCO-AMC Collaboration:**

Housing finance and building repair loan segment could play an important role. On 31st January 2000, HUDCO board has approved the heritage exploration with investment in the septennial of a Heritage sector. On the 18th of April, on the occasion of World Heritage day a MOU was signed between AMC and HUDCO for detailing the financial implication in this sector.

#### **Involving of elected representatives:**

This is an important factor for the success of any such activities as they have direct contact with the citizens and can influence them. Their involvement must be assured at all stages. In Ahmedabad, this was ensured by constantly appraising them and inviting them for various heritage, cultural functions.

#### **Auto Rickshaw tour:**

Auto Rickshaw drivers are being trained as guides and given identity cards, taking people for a guided tour to the important pockets. Signage and description about these places and buildings were made. Maps and Photographs of the places to be displayed in the Rickshaws. Use of pollution free vehicles can promote environmental friendliness also. This initiative turned out to be successful with the combined actions of AMC, Tourism Department and Auto Rickshaw Association.

#### **Chabutara (Bird Feeder) Restoration:**

Chabutaras are one of the major elements in the walled city of Ahmedabad and they are under destruction due to various reasons. They are being identified, restored and used properly. An initiative has already been taken by Jain Trust, citizen groups and AMC to comprehend the situation.

#### **Swatchatha Katha (cleanliness campaign using a traditional art form):**

‘Katha’s is a traditional story telling art in the city. Such art forms can be used to send the messages of cleanliness, conservation etc. to the common people. Local groups are required



identified and trained to present these are forms. This is under consideration of Gujarat Pollution Control Board (GPCB), AMC and citizen groups.

### **Walled City News Paper:**

The work for a newspaper exclusively discussing the issues in walled city is underway. Heritage related issues will be focused for generating awareness and public opinion. Citizen groups plan to promote this programme.

### **Heritage Products:**

‘Pothe’ (traditional account book), miniature models of heritage artifacts, prints, table mats, coasters, calendars and cushion covers depicting the artifact etc. being planned. Private agencies can take initiative in this activity.

### **Children’s books on stories about the city:**

Books depicting the history of the city are being published in simple language thus creating the awareness among children. The first book showing the character of Manek Baba, a saint character connected to Ahmedabad Foundation is under preparation for primary schools.

### **Coin museum:**

A museum showcasing coins, old mint and the history of Ahmedabad Coinage is planned in Tanksal-ni-pol where the old mint was situated.

### **Inner city map:**

A detailed map of Ahmedabad is already published by SETU publishers. A Special tourist edition highlighting the walled city area is being produced with AMC subsidy. AMC is planning to publish a detailed map of Walled City of Ahmedabad marking all heritage monuments and places.

### **Water Conservation:**

There are a number of underground water tanks known as ‘Tanka’ in many of the old city houses and this can be reused for rainwater harvesting and water conservation. Cleaning up of surface drains, tanks and wells is to be taken up on war footing. This will be a relief for the acute water shortage in the area. AMC and citizen groups have already started the identification process and a base report with water quality analysis was prepared and more than 15 ‘Tankas’ were restored and rain water collection process re-initiated.

**Solid waste management:**

Regular removal of solid waste from the streets and the neighborhoods is essential. Kamdar community, Cycle-Rikshaw-walas and others are to be mobilized to be involved in these activities. Waste trolleys that can be easily handled need to be designed and provided.

**Training administrators:**

Heritage should be introduced in the administrative training courses as a specialization to promote efficient heritage management. Sardar Patel Institute for Public Administration, Ahmedabad had asked AMC to conduct Lectures and demonstration programmes on different aspects of cultural heritage conservation and management. The AMC is collaborating in this activity.

**Notification of Heritage Regulations:**

For protection and preservation of any heritage, either cultural or natural, legal frame work is the foremost necessity. It is with the constant effort of the Heritage Department, AMC, a set of heritage regulations for Ahmedabad has been framed and finally notified Under Urban Development and Urban Housing Department, Government of Gujarat gazette in September, 2007. A Heritage Committee as provided in the gazette notification is being formed to carry out the heritage initiatives more effectively.

**Ahmedabad Heritage Festival:**

In order to ensure community participation to raise the level of awareness and sense of belonging about the heritage, festivals like World Heritage Day and World Heritage Week are being celebrated every year by organizing cultural events, photo exhibitions, painting and essay competitions, lecture series etc.

**Walled City Disaster Risk Management Plan:**

Built Heritage properties are very often subjected to damage and extinction. It is there of paramount importance that disaster management plan should be an essential component for the overall heritage management plan, not only for safeguarding cultural properties, but also for the safety of the human lives. Recently the AMC is collaborating with the National Institute of Disaster Management (NIDM), Govt. of India to study the vulnerability assessment for formulating Risk Management Plan for the historic walled city of Ahmedabad.

### **Ahmedabad Municipal Corporation (AMC) Present Structure of Heritage Cell**

Municipal Commissioner

Dy. Municipal Commissioner (Heritage)

Add. City Engineer Heritage Advisor

(1) Dy. City Engineer Project Co-Ordinator

(2) Asst. City Engineer Coordinator- Heritage Walk

(3) Heritage Consultant Assistant

(4) Asst. Manager Draughtsman

(5) Junior Legal Asst. Volunteers

(6) Draughtsman Other NGOs

(7) Sr. Clerk Peon

(8) Peon

It is to note that Heritage Advisor and the staff shown directly below him are from the part of CRUTA Foundation (N.G.O.)

#### **4.1.7. Conclusion**

In order to preserve and protect, national and international organizations along with the no-governmental organizations like UNESCO, ICOMOS, ASI, INTACH and NGOs are engaged through out the world. Due to their efforts many important heritage have been saved. Apart from creating increased public awareness through a variety of educational programmes about the heritage and ensuring their participation in preservation, revival efforts the Heritage Cell, Ahmedabad has been undertaking a number of conservation, restoration projects comprising various kinds of heritage structures such as Wooden Havelis, Pol Houses, City Gates, Bird Feeders, Fortification Wall, Temple complexes and up gradation of ambiance of monuments etc.

#### **4.1.8. Summary**

- The cultural heritage of a nation is considered as its national property.
- It needs to be preserved as these cultural heritage are on the path of destruction.

- In order to preserve and protect, national and international organizations along with the no-governmental organizations like UNESCO, ICOMOS, ASI, INTACH and NGOs are engaged in the heritage management of the world.
- Due their efforts many important heritage have been saved.
- The United Nations Educational, Scientific and Cultural Organization (UNESCO ) is a specialized agency of the United Nations (UN).
- Its purpose is to contribute to peace and security by promoting international collaboration through education, science, and culture in order to further universal respect for justice, the rule of law, and human rights along with fundamental freedom proclaimed in the United Nations Charter.
- The International Council on Monuments and Sites (ICOMOS ) is a professional association that works for the conservation and protection of cultural heritage places around the world.
- It is a non-governmental international organisation dedicated to the conservation of the world's monuments and sites.
- ICOMOS was founded in 1965 in Warsaw as a result of the Venice Charter of 1964, and offers advice to UNESCO on World Heritage Sites.
- The Archaeological Survey of India (ASI) was established in 1861.
- The Archaeological Survey of India (ASI), under the Ministry of Culture, is the premier organization for the archaeological researches and protection of the cultural heritage of the nation.
- Maintenance of ancient monuments and archaeological sites and remains of national importance is the prime concern of the ASI.
- The Indian National Trust for Art and Cultural Heritage (INTACH) is India's largest non-profit membership organization dedicated to conservation and preservation of India's natural, cultural, living, tangible and intangible heritage.
- NGOs have played a significant role in the heritage management of India. Quality of the built environment of a place depends largely on its architectural and visual features.
- It is often stated that one can judge our society by the degree to which it allows to deteriorate its quality.
- Therefore, it is utmost necessary to preserve them for posterity.

- In order to preserve and protect, national and international organizations along with the no-governmental organizations like UNESCO, ICOMOS, ASI, INTACH and NGOs are engaged in the heritage management of the world.
- Due their efforts many important heritage have been saved.

#### 4.1.9. Exercise

- ❖ Give an account on the National and International Organisations engaged in Heritage Management.
- ❖ Write a note on the role of UNESCO in preserving the cultural heritage of the world.
- ❖ Make an analysis on the activities of ICOMS and ASI
- ❖ Discuss the role of INTACH in heritage management.
- ❖ Highlight the achievements of NGOs in the heritage management.

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**UNIT-4**  
**Chapter-II**

**Museums, Concept and classification.**  
**(National Museum, New Delhi; Bharat Kala Bhawan,**  
**Varanasi; Archaeological Museum, Sarnath, etc.)**

**Structure**

**4.2.0. Objectives**

**4.2.1. Museums**

**4.2.2. Concept of Museum**

**4.2.3. Classification of Museums**

**4.2.3. The National Museum in New Delhi**

**4.2.4. Bharat Kala Bhavan, Varanasi**

**4.2.5. Archaeological Museum of Sarnath**

**4.3.3.1. Conclusion**

**4.2.6. Summary**

**4.2.7. Exercise**

**4.2.8. Further Reading**

#### 4.2.0. Objectives

*This chapter will discuss the Museums, Concept and classification. (National Museum, New Delhi; Bharat Kala Bhawan, Varanasi; Archaeological Museum, Sarnath, etc.). After studying this lesson the students will be able to:*

- *know the Museums, Concept and classification*
- *understand the National Museum, New Delhi*
- *know about the Bharat Kala Bhawan, Varanasi*
- *judge the Archaeological Museum of Sarnath.*

#### 4.2.1. Museums

A museum is an institution that cares for (conserves) collection of artifacts and other objects of artistic, cultural, historical, or scientific importance and makes them available for public viewing through exhibits that may be permanent or temporary. Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Museums have varying aims, ranging from serving researchers and specialists to serving the general public. The goal of serving researchers is increasingly shifting to serve the general public.

#### 4.2.2. Concept of Museum

The English word "museum" comes from the Latin word, and is pluralized as "museums" (or rarely, "musea"). It is originally from the Ancient Greek Μουσεῖον (*Mouseion*), which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology of the arts), and hence a building set apart for study and the arts, especially the Musaeum (institute) for philosophy and research at Alexandria by Ptolemy I Soter about 280 BCE. The first museum/library is considered to be the one of Plato in Athens. However, Pausanias gives another place called "Museum," namely a small hill in Classical Athens opposite the Akropolis. The hill was called Mouseion after Mousaios, a man who used to sing on the hill and died there of old age and was subsequently buried there as well.



The purpose of modern museums is to collect, preserve, interpret, and display items of artistic, cultural, or scientific significance for the education of the public. The purpose can also depend on one's point of view. To a family looking for entertainment on a Sunday afternoon, a trip to a local history museum or large city art museum could be a fun, and enlightening way to spend the day. To city leaders, a healthy museum community can be seen as a gauge of the economic health of a city, and a way to increase the sophistication of its inhabitants. To a museum professional, a museum might be seen as a way to educate the public about the museum's mission, such as civil rights or environmentalism. Museums are, above all, storehouses of knowledge.

The concept of museums in India may be traced back to the historic times, in which references to the chitrasala (picture gallery) do occur. However, in India the museum movement post-dates the similar developments that occurred in Europe. The earliest necessity to house objects of antiquarian remains dates back to late 1796 AD when the Asiatic Society of Bengal felt the need to house the enormous collection of archaeological, ethnological, geological, zoological pursuits. However, the first museum by them was started in 1814. The nucleus of this Asiatic Society Museum later provided to the Indian Museum, Calcutta. In Archaeological Survey of India also, due to the various explorative investigations that was initiated since the times of its first Director General, Alexander Cunningham, vast quantity of antiquarian remains were collected. The creation of site museums had to wait until the arrival of Sir John Marshall, who initiated the founding of the local museums like Sarnath (1904), Agra (1906), Ajmer (1908), Delhi Fort (1909), Bijapur (1912), Konark (1915), Nalanda (1917) and Sanchi (1919).

#### **4.2.3. Classification of Museums**

The museums can be classified from large institutions, covering many of the categories below, to very small institutions focusing on a specific subject, location, or a notable person. Different categories of museums include: fine arts, arts, craft, archaeology, anthropology and ethnology, biography history, cultural history, science, technology, children's museums, natural history, botanical and zoological gardens. Within these categories many museums specialize further, e.g. museums of modern art, folk art, local history, military history, aviation history, philately, agriculture or geology. Another type of museum is an encyclopedic museum. Commonly referred to as a universal museum, encyclopedic museums have collections representative of the

world and typically include art, science, history, and cultural history. The type and size of a museum is reflected in its collection. A museum normally houses a core collection of important selected objects in its field.

### **Architectural museums**

Architectural museums are institutions dedicated to educating visitors about architecture and a variety of related fields, often including urban design, landscape design, interior decoration, engineering, and historic preservation. Additionally, museums of art or history sometimes dedicate a portion of the museum or a permanent exhibit to a particular facet or era of architecture and design, though this does not technically constitute a proper museum of architecture. The International Confederation of Architectural Museums (ICAM) is the principle worldwide organization for architectural museums. Members consist of almost all large institutions specializing in this field and also those offering permanent exhibitions or dedicated galleries. Museums of architecture are devoted primarily to disseminating knowledge about architecture, but there is considerable room for expanding into other related genres such as design, city planning, landscape, infrastructure, and even the traditional study of history or art, which can provide useful context for any architectural exhibit.

### **Archaeology museums**

Archaeology museums specialize in the display of archaeological artifacts. Many are in the open air, such as the Agora of Athens and the Roman Forum. Others display artifacts found in archaeological sites inside buildings. Some, such as the Western Australian Museum, exhibit maritime archaeological materials. These appear in its Shipwreck Galleries, a wing of the Maritime Museum. This Museum has also developed a 'museum-without-walls' through a series of underwater wreck trails.

### **Art museums**

An art museum, also known as an art gallery, is a space for the exhibition of art, usually in the form of art objects from the visual arts, primarily paintings, illustrations, and sculpture. Collections of drawings and old master prints are often not displayed on the walls, but kept in a print room. There may be collections of applied art, including ceramics, metalwork, furniture, artist's books and other types of object. Video art is often screened.

### **Biographical museums**

Biographical museums are dedicated to items relating to the life of a single person or group of people, and may also display the items collected by their subjects during their lifetimes. Some biographical museums are located in a house or other site associated with the lives of their subjects (e.g. Sagamore Hill (house) which contains the Theodore Roosevelt Museum or The Keats-Shelley Memorial House in the Piazza di Spagna, Rome). Some homes of famous people house famous collections in the sphere of the owner's expertise or interests in addition to collections of their biographical material; one such example is The Wellington Museum, Apsley House, London, home of the Duke of Wellington, etc.

### **Children's museums**

Children's museums are institutions that provide exhibits and programs to stimulate informal learning experiences for children. In contrast with traditional museums that typically have a hands-off policy regarding exhibits, children's museums feature interactive exhibits that are designed to be manipulated by children. The theory behind such exhibits is that activity can be as educational as instruction, especially in early childhood. Most children's museums are nonprofit organizations, and many are run by volunteers or by very small professional staffs.

### **Encyclopedic museums**

Encyclopedic museums are large, mostly national, institutions that offer visitors a plethora of information on a variety of subjects that tell both local and global stories. The aim of encyclopedic museums is to provide examples of each classification available for a field of knowledge. "With 3% of the world's population, or nearly 200 million people, living outside the country of their birth, encyclopedic museums play an especially important role in the building of civil society. They encourage curiosity about the world." James Cuno, President and Director of the Art Institute of Chicago, along with Neil MacGregor, Director of the British Museum, are two of the most outspoken museum professionals who support encyclopedic museums. They state that encyclopedic museums are advantageous for society by exposing museum visitors to a wide variety of cultures, engendering a sense of a shared human history. Some scholars and archaeologists, however, argue

against encyclopedic museums because they remove cultural objects from their original cultural setting, losing their context.

### **Ethnology museums**

Ethnology museums are a type of museum that focus on studying, collecting, preserving and displaying artifacts and objects concerning ethnology and anthropology. These types of museum usually were built in countries possessing diverse ethnic groups or significant numbers of ethnic minorities.

### **Historic house museums**

Within the category of history museums, historic house museums are the most numerous. The tradition of restoring homes of the past and designating them as museums draws on the English custom of preserving ancient buildings and monuments. Initially homes were considered worthy of saving because of their associations with important individuals, usually of the elite classes, like former presidents, authors, or businessmen. Increasingly, Americans have fought to preserve structures characteristic of a more typical American past that represents the lives of everyday people including minorities.

These museums are also unique in that the actual structure belongs to the museum collection as a historical object. While some historic home museums are fortunate to possess a collection containing many of the original furnishings once present in the home, many face the challenge of displaying a collection consistent with the historical structure.

### **History museums**

History museums cover the knowledge of history and its relevance to the present and future. Some cover specialized curatorial aspects of history or a particular locality; others are more general. Such museums contain a wide range of objects, including documents, artifacts of all kinds, art, archaeological objects. Antiquities museums specialize in more archaeological findings.

### **Maritime museums**

Maritime museums are museums that specialize in the presentation of maritime history, culture or archaeology. They explore the relationship between societies and certain bodies of water. Just as there is a wide variety of museum types, there are also many different types of maritime museums.

First, as mentioned above, maritime museums can be primarily archaeological. These museums focus on the interpretation and preservation of shipwrecks and other artifacts recovered from a maritime setting. A second type is the maritime history museum, dedicated to educating the public about humanity's maritime past.

### **Medical museums**

Medical Museums today are largely an extinct subtype of museum with a few notable exceptions, such as the Mütter Museum in Philadelphia, Pennsylvania and the Hunterian Museum at the Royal College of Surgeons in Glasgow, Scotland. The origins of the medical museum date back to Renaissance cabinets of curiosities which often featured displays of human skeletal material and other material of medicals. Apothecaries and physicians collected specimens as a part of their professional activities and to increase their professional status among their peers.

### **Memorial museums**

Memorial museums are museums dedicated both to educating the public about and commemorating a specific historic event, usually involving mass suffering. The concept gained traction throughout the 20th century as a response to the numerous and well publicized mass atrocities committed during that century. The events commemorated by memorial museums tend to involve mostly civilian victims who died under "morally problematic circumstances" that cannot easily be interpreted as heroic. There are frequently unresolved issues concerning the identity, culpability and punishment of the perpetrators of these killings and memorial museums often play an active research role aimed at benefiting both the victims and those prosecuting the perpetrators.

### **Military and war museums**

Military museums specialize in military histories; they are often organized from a national point of view, where a museum in a particular country will have displays organized around conflicts in which that country has taken part. They typically include displays of weapons and other military equipment, uniforms, wartime propaganda and exhibits on civilian life during wartime, and decorations, among others.

### **Mobile museums**

Mobile museum is a term applied to museums that make exhibitions from a vehicle- such as a van. Some institutions, such as St. Vital Historical Society and the Walker Art Center, use the term to refer to a portion of their collection that travels to sites away from the museum for educational purposes. Other mobile museums have no "home site", and use travel as their exclusive means of presentation. University of Louisiana in Lafayette has also created a mobile museum as part of the graduate program in History. The project is called Museum on the Move.

### **Natural history museums**

Museums of natural history and natural science typically exhibit work of the natural world. The focus lies on nature and culture. Exhibitions educate the public on natural history, dinosaurs, zoology, oceanography, anthropology and more. Evolution, environmental issues, and biodiversity are major areas in natural science museums. Notable museums include the Natural History Museum in London, the Oxford University Museum of Natural History in Oxford, etc.

### **Pop-up museums**

A concept developed in the 1990s, the pop-up museum is generally defined as a short term institution existing in a temporary space. These temporary museums are finding increasing favor among more progressive museum professionals as a means of direct community involvement with objects and exhibition. Often, the pop-up concept relies solely on visitors to provide both the objects on display and the accompanying labels with the professionals or institution providing only the theme of the pop-up and the space in which to display the objects, an example of shared historical authority. Due to the flexibility of the pop-up museums and their rejection of traditional structure, even these latter provisions need not be supplied by an institution; in some cases the themes have been chosen collectively by a committee of interested participants while exhibitions designated as pop-ups have been mounted in places as varied as community centers and even a walk-in closet.

### **Science museums**

Science museums and technology centers or technology museums revolve around scientific achievements, and marvels and their history. To explain complicated inventions, a combination of demonstrations, interactive programs and thought-provoking media are used. Some museums may

have exhibits on topics such as computers, aviation, railway museums, physics, astronomy, and the animal kingdom.

Science museums traditionally emphasize cultural heritage through objects of intrinsic value, echoes of the 'curiosity cabinets' of the Renaissance period. These early museums of science represented a fascination with collecting which emerged in the fifteenth century from 'an attempt to manage the empirical explosion of materials that wider dissemination of ancient texts, increased travel, voyages of discovery, and more systematic forms of communication and exchange had produced. Science museums were institutions of authoritative, uncontested, knowledge, places of 'collecting, seeing and knowing, places where "anybody" might come and survey the evidence of science.

### **Specialized museums**

A number of different museums exist to demonstrate a variety of topics. Music museums may celebrate the life and work of composers or musicians, such as the Rock and Roll Hall of Fame in Cleveland, Ohio, or even Rimsky-Korsakov Apartment and Museum in St Petersburg (Russia). Other music museums include live music recitals such as the Handel House Museum in London.

### **Zoological parks and botanic gardens**

Although zoos and botanic gardens are not often thought of as museums, they are in fact "living museums". They exist for the same purpose as other museums: to educate, inspire action, and to study, develop and manage collections. They are also managed much like other museums and face the same challenges.

#### **4.2.3. The National Museum in New Delhi**

The National Museum in New Delhi is one of the largest museums in India. Established in 1949, it holds a variety of articles ranging from pre-historic era to modern works of art. It functions under the Ministry of Culture, Govt. of India. The museum is situated on the corner of Janapath and Maulana Azad Road. The blue print of the National Museum had been prepared by the Gwyer Committee set up by the Government of India in 1946. The Museum has around 200,000 works of art, both of Indian and foreign origin, covering over 5,000 years.

It also houses the National Museum Institute of History of Arts, Conservation and Museology on the first floor which was established in 1983 and now is a Deemed University since 1989, and runs Masters and Doctoral level courses in History of Art, Conservation and Museology.

The roots of the National Museum begin with an exhibition of Indian art and artefacts at the Royal Academy in London in the winter of 1947-48. At the end of the London exhibition, the exhibition curators had decided to display the same collection intact in India before returning the artefacts to their individual museums. The Indian exhibition was shown at the Rashtrapati Bhawan in 1949, and was so successful that it led to the decision to form a permanent National Museum. On 15 August 1949, the National Museum was formally inaugurated by the then Governor-General of India, Chakravarti Rajagopalachari. At that time, it was decided that until a permanent home could be found for the collection, it would continue to be housed at the Rashtrapati Bhawan.

The cornerstone of the present museum building was laid by Jawaharlal Nehru, the then Prime Minister of India, on 12 May 1955, and the building formally opened to the public on 18 December 1960. Today, the Museum is administered and funded by the Ministry of Culture and Ministry of Tourism.

### **Department of the Museum of New Delhi**

The National Museum of New Delhi has several departments like Pre-History Archaeology, Archaeology, Manuscripts, Numismatics & Epigraphy, Paintings, Arms & Armour, Decorative Arts, Central Asian Antiquities, Pre-Columbian Art, Jewellery, Anthropology, Education, Public Relations, Publication, Conservation,

The collections of the National Museum cover nearly all the departments. It represents almost all disciplines of art: Archaeology (Sculptures in Stone, Bronze & Terracota), Arms, Armour, Jewellery, Decorative Arts, Manuscripts, Miniatures and Tanjore Paintings, Textiles, Numismatics, Epigraphy, Central Asian Antiquities, Anthropology, Pre-Columbian American and Western Art Collections. The Museum has in its possession over 200,000 works of art, of both Indian and foreign origin, covering more than 5,000 years of the rich cultural heritage of different parts of the world. Their rich holding of various creative traditions and disciplines which represents a unity amidst diversity, an unmatched blend of the past with the present and strong perspective for the future, brings history to life.



## **Harappan Gallery**

The Museum has various artefacts from the Harappan Civilization also known as Indus Valley Civilization or Indo- Saraswati. The whole collection of this gallery represents the advanced technology and sophisticated lifestyle of the Harappan people. Most of the objects on display are permanent loans from the Archaeological Survey of India. Most prominent among the objects are the *Priest Head*, the *Dancing Girl* made in Bronze and belongs to the early Harappan period, Skeleton excavated from Rakhigarhi in Haryana, Terracotta images of Mother Goddess and Clay Pottery. Apart from these the gallery has Sculptures in Bronzes & Terracotta, Bone Objects, Ivory, Steatite, Semi-Precious Stones, Painted Pottery and Jewellery items. Many seals have been discovered during numerous excavations. These seals were probably used for trading purposes. These seals depict bulls, elephants, unicorns, tigers, crocodiles, unknown symbols. On one of the seal, there is the depiction of Pasupati (Proto-Shiva of present age). The gallery presents the vibrancy of human civilization in India at par with the contemporary civilizations of Mesopotamia, Egypt and China.

Among the artefacts, the most significant is the Dancing Girl which is a 4.5 inch bronze statue. It was discovered from Mohenjodaro. The name Dancing Girl was coined by Sir John Marshall. It is made by the Lost Wax Method. The Chola bronzes and the Dhokra castings are still made this way.

## **Maurya, Sunga and Satavahana Gallery**

The gallery has objects from the 4th century BCE to the 1st century BCE. It has objects spanning three major dynasties; The Mauryas, the Shungas and the Satvahanas. Objects in the gallery have Greek influence characterized by the mirror like finishing. The gallery also houses fragments of railings from various ancient Stupas that are carved on with episodes from Buddha's Life. A major object is the one showing Sage Asita's visit to baby Siddharta and the Bharhut railings that depicts the story related to the Relics associated with Buddha by the sage Drona. A typical feature of the period to which objects in the gallery belongs to is that the sculptures do not depict Buddha in the physical form. He is always shown using symbols like the *Dharmachakra*, the *Bodhi tree*, empty throne, footprints, etc.

### **Kushana Gallery**

This gallery has art objects from the Kushan period (1st - 3rd century CE). The major school of arts was the Gandhara School of Art and the Mathura School of Art. The Gandhara School had huge influence of Greek Iconography and the themes were mainly Buddhist. Most prominent among the objects is the *Standing Buddha*, made in Grey schist stone in Gandhara School of Arts and it belongs to the 2nd century CE. This period was the first time when Buddha was shown in physical form. The Mathura school of arts had primary themes of Buddhism, Jainism and Brahmanism while the Gandhara Arts were primarily of Buddhist themes. Other sculptures include the *Kuber* (Hindu god of Fortune), the *Chattramukhi Shivlinga*, the *Bodhisattva*, and the Jain votive plaques.

### **Gupta Gallery**

As the name suggests, this gallery exhibits artefacts from the Gupta Dynasty (4th-6th centuries CE). Mathura and Sarnath were the main centres of artistic activity. Under the patronage of Gupta rulers, sculptures attained a perfection of form that set the standard for artistic beauty for the coming centuries. Major developments in iconography took place during this period. The sculptures started depicting beautifully proportioned figures with clear features.

At the entrance, there are two statues made of terracota. The statues are of Goddesses Ganga and Yamuna. Ganga stands on her vehicle, Makara, which is a hybrid creature having the body of a crocodile and the tail of a fish and she holds a full pot of water. On the other hand, Yamuna stands on her vehicle which is a turtle and she also holds a pot of water. They were placed at the entrance of temple symbolizing a dip in the sacred rivers for purification.

### **Early Medieval Artefacts**

This gallery has sculptures ranging from the 7th to 10th centuries. After the fall of the Gupta empire, the Indian subcontinent was divided and it was controlled by different dynasties in different parts of India like

- Palas in the East
- Maitrakas in the West

- Vardhanas and Pratiharas in the North
- Pallavas, Cholas and Chalukyas in the South

There was a general decline in the artistic quality because of the limited number of master craftsmen and the large number of temples being built.

### **Late Medieval Artefacts**

This gallery has sculptures ranging from the 10th to 13th centuries. The country was further sub divided into a number of separate principalities during this period.

- Hoysalas and Nayakas in the South
- Paramars and Chandelas in the North
- Gajapatis and Senas in the East
- Chauhans and Chahamanas in the West

The main artefacts in this gallery are:

- Sun God
- Saraswati, the Goddess of Music, Learning and Intelligence. Carved in Marble, the statue from Pallu, Rajasthan is a highly sophisticated and delicate work.

#### **4.2.4. Bharat Kala Bhavan**

Bharat Kala Bhavan is an art and archeological museum located in Banaras Hindu University, Varanasi, India. It has been instrumental in collecting art and is one of the important touristic attractions in the Banaras Hindu University and in Varanasi city. Bharat Kala Bhavan was established on 1 January 1920 in a wing of *Bharat Kala Parishad* in Godowlia, Varanasi. Between 1920 to 1962, the museum was shifted to several locations within Varanasi before Jawaharlal Nehru laid foundation of the existing museum building in 1950 and the museum was shifted to its existing location in the Banaras Hindu University in 1962. Mahatma Gandhi visited Bharat Kala Bhavan thrice and in his final trip he inscribed, "the collection is very good".

## Milestones

- 1920: Bharat Kala Bhavan established.
- 1926: *Bharat Kala Parishad* shifted from Godowlia to Central Hindu Boys School.
- 1929: Rabindra Nath Tagore (first Chairman) decided to focus on art and crafts.
- 1929: Transfer of *Bharat Kala Parishad* to *Kashi Nagari Pracharini Sabha* under nomenclature of Bharat Kala Bhavan (Indian Art Museum).
- 1930: Formal opening of Bharat Kala Bhavan in Kashi Nagari Pracharini Sabha by Prof. Ordhendra Coomar Gangoly
- 1945: Silver Jubilee.
- 1947: Lending of exhibits in the exhibitions in London.
- 1950: Transfer of collection from *Nagari Pracharini Sabha* to Malaviya Bhavan in Banaras Hindu University.
- 1950: Foundation of present building laid by Jawaharlal Nehru.
- 1962: Inauguration of new building by Jawaharlal Nehru.
- 1970: Golden Jubilee.
- 1977: Foundation of Western Wing of building laid by Pratap Chandra Chunder.
- 1980: Passing away of Padma Vibhushan Rai Krishnadasa
- 1990: Inauguration of Alice Boner gallery.
- 1995: Platinum Jubilee.
- 2011: On 150th birth anniversary of Mahamana Pandit Madan Mohan Malaviya, museum produced a documentary film & published a book on him.

## Collections of Bharat Kala Bhavan

Bharat Kala Bhavan has a collection of artifacts, Buddhist and Hindu sculptures, pictures, manuscripts, Mughal miniatures, paintings, brocade textiles, contemporary art form and bronze statues from 1st-15th century. Pottery, metal craft, ivory goods, jewellery, terracotta beads & rare collection of Gujarati, Rajasthani & Pahari miniature paintings are also on display in the museum.

### **Items on display**

- Archival materials
- Archaeological materials
- Decorative art
- Indian philately
- Literary
- Paintings
- Personalia collections
- Textiles & costumes

Founded with a modest collection, the museum has a record of steady growth and its present holding exceeded 100,000. The collection includes archaeological materials, paintings, textiles and costumes, decorative art, personalia collections, Indian philately and literary and archival materials. Most of its collections are historically important, aesthetically beautiful and enjoy certain amount of uniqueness. However, the name and fame of this University Museum justly rests on its priceless collection of Indian paintings. An eminent art historian once declared that the museum possesses one of the greatest collection of miniature paintings. Though the museum's target visitors are university students, alumni, research scholars and teachers, it also serves as a Regional Museum and caters to the need of a huge number of lay visitors. Bharat Kala Bhavan is considered as the best University Museum in India, if not in Asia. There is no university in India which has a museum of this dimension. There are approximately six hundred museums in India today and even among these museums of diverse nature Bharat Kala Bhavan has permanently carved its niche and is being considered among the seven-eight best museums in the country. The museum is fully dedicated to the cause of higher education and multidisciplinary researches. The academic possibilities of this museum being immense, it has acquired the status of a university museum of national importance.

#### **4.2.5. Archaeological Museum of Sarnath**

Amid natural surroundings, lies the Archaeological Museum at Sarnath exhibits the Buddhist Cultural wealth, recovered from the site of Lord Buddha's first sermon at deer park *Mrigadava* in

Sarnath. As the findings are mostly from Buddhist monasteries or vihar, the plan of building was designed by James Ransome on the pattern of a Sangharam or a vihar. The noble idea was conceived by Sir John Marshal, the then Director General of Archaeology in view of Buddhist character of antiquities. The construction of museum building began in 1904 & was completed in 1910. The Central hall is as main chapel, galleries as monastic cells and verandah occurring as in front of cells in a monastery. The whole building is made of sandstone with flat roof. Sarnath Museum is the oldest site museum of Archaeological Survey of India. It houses the findings and excavations at the archaeological site of Sarnath, by the Archaeological Survey of India. Sarnath is located near Varanasi, in the state of Uttar Pradesh. The museum has 6,832 sculptures and artifacts. In order to keep the antiquities found from the site, a decision was taken in 1904 by the Government to construct a site museum adjacent to the excavated site at Sarnath. It was due to initiative of Sir John Marshall, the then Director General of Archaeology in India, that this museum was created. The plans were prepared by Mr. James Ramson, the then consulting Architect to the Government of India. The building was completed in 1910 to house, display and study the antiquities in their right perspective.

The building forms half of a monastery (Sangharam) in plan. The museum contains five galleries and two verandahs to display the antiquities ranging from the 3rd century BCE to 12th century AD that have been found at Sarnath. Sarnath has yielded a rich collection of sculptures, artifacts and edifices comprising numerous Buddha and Bodhisattva images and other ancient remains. Finest specimens of Buddhist art and other important remains have been housed at the museum. While the single most famous exhibit of this museum is the Lion Capital of Ashoka, the Sarnath museum also houses a collection of other Buddhist artifacts. Among the things to see is a sculpture of the Buddha from the 5th century. The Buddha sits cross-legged, with eyes downcast in deep meditation, and a halo around his head. Also worth exploring are the several figures of the bodhisattvas. Of other Buddhist remains, there is a life-size standing Bodhisattva and a delicate image of the Bodhisattva with a lotus and yet another bronze sculpture showing the Bodhisattva with multiple arms. The museum at Sarnath also houses a collection of figures and sculptures from the Mauryan, the Kushana and the Gupta periods. Prominent among them is the earliest Buddha image found at Sarnath and many images of Hindu Gods dating from the 9th to 12th centuries.

### **Ashok's Lion Capital**

This is the famous original sandstone sculpted Lion Capital of Ashoka preserved at Sarnath Museum, which was originally erected around 250 BCE atop an Ashoka Pillar at Sarnath. The angle from which this picture has been taken, minus the inverted bell-shaped lotus flower, has been adopted as the National Emblem of India showing the Horse on the left and the Bull on the right of the Ashoka Chakra in the circular base on which the four Indian lions are standing back to back. On the far side there is an Elephant and a Lion instead. The wheel "Ashoka Chakra" from its base has been placed onto the center of the National Flag of India.

#### **4.3.3.1. Conclusion**

Thus, the museums play a vital role in the heritage management of the nation. The cultural heritage are best preserved here. The purpose of modern museums is to collect, preserve, interpret, and display items of artistic, cultural, or scientific significance for the education of the public. The purpose can also depend on one's point of view. To a family looking for entertainment on a Sunday afternoon, a trip to a local history museum or large city art museum could be a fun, and enlightening way to spend the day. Above all, Museums are the storehouses of knowledge.

#### **4.2.6. Summary**

- A museum is an institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance and makes them available for public viewing through exhibits that may be permanent or temporary.
- Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside.
- Museums have varying aims, ranging from serving researchers and specialists to serving the general public.
- The goal of serving researchers is increasingly shifting to serving the general public.
- The English word "museum" comes from the Latin word, and is pluralized as "museums" (or rarely, "musea").
- It is originally from the Ancient Greek Μουσείον (*Mouseion*), which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology of the arts), and

hence a building set apart for study and the arts, especially the Musaeum (institute) for philosophy and research at Alexandria by Ptolemy I Soter about 280 BCE.

- The museums can be classified from large institutions, covering many of the categories below, to very small institutions focusing on a specific subject, location, or a notable person.
- Different categories of museums Which include: finearts, arts, craft, archaeology, anthropology and ethnology, biography history, cultural history, science, technology, children's museums, natural history, botanical and zoological gardens.
- Within these categories many museums specialize further, e.g. museums of modern art, folk art, local history, military history, aviation history, philately, agriculture or geology.
- Another type of museum is an encyclopedic museum. Commonly referred to as a universal museum, encyclopedic museums have collections representative of the world and typically include art, science, history, and cultural history.
- The type and size of a museum is reflected in its collection.
- A museum normally houses a core collection of important selected objects in its field.
- The National Museum in New Delhi is one of the largest museums in India. Established in 1949, it holds variety of articles ranging from pre-historic era to modern works of art.
- Bharat Kala Bhavan is an art and archeological museum located in Banaras Hindu University, Varanasi, India.
- Amid natural surroundings, lies the Archaeological Museum at Sarnath exhibits the Buddhist Cultural wealth, recovered from the site of Lord Buddha's first sermon at deer park *Mrigadava* in Sarnath.
- Above all, Museums are the storehouses of knowledge.

#### 4.2.7. Exercise

- ❖ Write a note on museum and it's concept.
- ❖ Make an analysis on the classification of Museums.
- ❖ Discuss the different museums found in India.
- ❖ Write a note on the National Museum of New Delhi.
- ❖ Give an account on the museum of Bharat Kala Bhavan.



❖ Give a note on the archaeological museum of Sarnath.

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## UNIT-4

### Chapter-III

#### Heritage Hotels and its classification

##### Structure

##### 4.3.0. Objectives

##### 4.3.1. Heritage Hotels and its Classification

##### 4.3.1.1. Some important Heritage Hotels of India

##### 4.3.1.2. The Imperial, New Delhi

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##### 4.3.2.14. Classification of heritage hotels

##### 4.3.2.15. Heritage:

##### 4.3.2.16. Heritage Classic

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##### 4.3.2.19. Sporting Facilities

##### 4.3.2.20. Cuisine of the Heritage hotels

##### 4.3.2.1. Management

##### 4.3.2.22. General Features

##### 4.3.2.23. Facilities

##### 4.3.2.24. Services

##### 4.3.3. Conclusion

##### 4.3.5. Summary

##### 4.3.6. Exercise

##### 4.3.7. Further Readings

#### 4.3.0. Objectives

*This chapter will discuss the Heritage Hotels and its classification. After studying this lesson the students will be able to:*

- *know the Heritage Hotels*
- *understand the different Heritage Hotels of India*
- *know about the classification of Heritage Hotels*

#### 4.3.1. Heritage Hotels and its Classification

A heritage hotel is an older historic building that has been converted in to a luxurious hotel. The hotels try to treat their guests like monarchs. 'Heritage Hotels' cover running hotels in palaces/castles/forts/havelies/hunting loges/ residence of any size built prior to 1950. The facade, architectural features and general construction should have the distinctive qualities and ambience in keeping with the traditional way of life of the area. The architecture of the property to be considered for this category should not normally be interfered with. Any extension, improvement, renovation, change in the existing structures should be in keeping with the traditional architectural styles and constructional techniques harmonizing the new with the old. After expansion/renovation, the newly built up area added should not exceed 50% of the total built up (plinth) area including the old and new structures. For this purpose, facilities such as swimming pools, lawns etc. will be excluded.

##### 4.3.1.1. Some important Heritage Hotels of India

A good number of heritage hotels are found in different parts of India about which we can discuss below:

##### 4.3.1.2. The Imperial, New Delhi

The Imperial, New Delhi, built in 1931, is a luxury hotel in India, located at Janapath. Previously it was called as Queensway, close to Connaught Place in New Delhi. It was New Delhi's first luxurious grand hotel. Today it has the largest collection of colonial and post-colonial art and artifacts anywhere in Delhi, and has a museum and an art gallery. The hotel was opened in 2015, designed in mix of Victorian and colonial architecture with a hint of Art Deco style by architect, D.J. Blomfield, an associate of Edwin Lutyens, who in turn designed the new capital of British Raj, New Delhi, also inaugurated in the same year, and contained in Lutyens' Delhi. The

Imperial was built by S.B.S. Ranjit Singh, son of R.B.S. Narain Singh, honoured by the British Raj, at the Coronation Durbar of 1911, wherein New Delhi was declared the new Capital of India from Calcutta.

The hotel was restored by its General Manager and Vice President, Mr Harvinder Sekhon, between 1996 and 2001. During his tenure, the Imperial hosted the Queen of the Netherlands, Hollywood actors and actresses, adventurers, and tycoons. He also opened the six restaurants and bars which are called "Spice Route", "Patiala Peg Bar", "1911 Restaurant and Bar", "Daniells Tavern" and "San Gimignano".

#### **4.3.1.3. Fort Madhogarh**

Fort Madhogarh is located in Madhogarh Village, 42 k.m away from Jaipur off the Jaipur - Agra highway (NH 11). Fort Madhogarh was built by Madho Singh Ji nearly 400 years ago and renovated and converted into heritage hotel by Thakur Bhawani Singh Ji in July 2000. Maharaja Sawai Ram Singh II was married in Madhogarh family and gave Madhogarh as a hereditary estate to Thakur Pratap Singh Ji, a Rajput of Bhati clan. Fort Madhogarh is 400 year old property build by Madho Singh who belongs to a Rajput of Kachava Clan.

Just when the plasters of the fort were peeling off and stone slabs falling under the ravages of time, the family whose ancestors Thakur Bhawani Singh the fourth generation direct descendant, could not tolerate this decline of the fort. When he saw his beautiful fortress turning into rubble he embarked on the project to convert it into a family run heritage hotel. Launched into a hotel in July 2000, the fort promised a transcendental experience to visitors.

#### **4.3.1.4. Taj Connemara**

Taj Connemara was originally built as the Imperial Hotel in 1854 under the proprietorship of Triplicane Rathinavelu Mudaliar. It was renamed as Albany in 1886 when it was leased to two other Mudaliar brothers, and re-established as The Connemara in 1890, named after the then Madras Governor during 1881-1886, Robert Bourke, baron of Connemara, a county in Ireland, later becoming a Spencer's hotel. In 1891, Eugene Oakshott, owner of Spencer's, then a little shop near Anna Circle, bought the hotel and its nine acres to build a showroom. Oakshott wanted to give Spencer's a facelift, so he decided to build one of Asia's biggest departmental

stores. In the 1930s, James Stiven, director of Spencer's, modernised the hotel starting in 1934, and the modernisation was completed in 1937. It sported an art deco look when it was reopened in 1937. The tower block and linking pool was designed by architect Geoffrey Bawa in 1974. In 1984, the Taj Group of Hotels acquired the hotel.

In 2008, historian S. Muthiah wrote a book on the heritage of the hotel, *A Tradition of Madras that is Chennai—The Taj Connemara*, which reproduces an advertisement from 1880 that states the hotel, called The Imperial Hotel then, promises "extensive premises... cool and fitted with every convenience" and wines from the "celebrated house of Messrs McDowell & Co." The book gives a rare collection of photographs of old Madras roads, buildings, interiors of the hotels and the hotel's tariff since 1939. According to Muthiah, the British rated Connemara as one of the best hotels in the world. Taj Connemara has a total of 150 rooms, which include 141 double rooms and 9 suites. The hotel has 5 meeting rooms which include a ball room that can accommodate up to 400 people in a theatre style and up to 600 people for cocktails. The conference room of the hotel can accommodate up to 30 people in a theatre style.

#### **4.3.1.5. Hotel Palace Retreat Arki**

Hotel Palace Retreat Arki is located in the western Himalayas mid hills of Himachal Pradesh in India. Arki was made the capital of Baghal by Rana Sabha Chand in about 1650A.D, Baghal was founded as a sovereign Kingdom by Raja Ajai Dev in the beginning of the 13th Century A.D, Raja Ajai Dev was a sicon of the famous Parmar King Bhoj Dev of Malwa, who ruled the whole of the northern and western India including Sind and Punjab up to the west of Bihar in the beginning of the 7th century.

Hotel Palace Retreat Arki caters to Leisure tourists and transit travellers who want to Arki Fort Palace to halt for a short rest and meals on way to other hill stations such as Shimla, Kullu, Manali and Dalhousie. It is also a pleasant country retreat for a weekend or a day's outing for the resident tourist in Shimla, Panchkula and Chandigarh. The view from the Cliffend Bar-n-Cafe terrace is especially charming at night with lights of the the hills from nearby towns and villages.

#### **4.3.1.6. The Bissau Palace Hotel**

The Bissau Palace Hotel is a heritage hotel in Jaipur in India. Built in the 19th century, it was the palace of Raghbir Singhji, a royal nobleman. It is located just outside the walls of the old city of Jaipur, a short distance to the north of Chand Pol (an entrance gate to the old city). It is situated 1 kilometre (0.62 mi) northeast of the downtown area. Built in the 19th century during the reign of Maharaja Sawai Jagat Singh (1803–18), the structure originally served as a palace of the nobleman Raghbir Singhji. The Shekhawati estate was home to the rawals of Bissau. The palace was converted to a hotel in 1977. Now as a heritage hotel, it is situated in Jaipur's old bazaar area.

Bissau Palace Hotel has a curved entry facade, and the enclosed area within the palace displays checkerboard patterned flooring, while the lounge has wooden floors. There are 36 rooms, some of which have unique bed fittings and ornamentation, including antique furnishings and artifacts. Over the fireplace in the palace hangs a painting of the Maharaja of Bissau with his courtiers. Also seen on the walls of the palace are swords that were used during encounters with Muslims. Next to the sitting room is a wood-paneled library filled with old books. Along with exhibits of typical artifacts of Rajasthan, there are many showcases containing jewelry, weapons, sculptures of elephants, vases, and photographs – including a tiger shikar scene and Lord Mountbatten visiting the royal family of Bissau. The hotel has three restaurants, including one on the rooftop, and presents Rajasthani folk dancers during buffet dinners. Bissau Palace Hotel is reached via a circular entry way. A well-tended garden, housed with many species of birds, is part of the grounds. Among the other facilities are a swimming pool and tennis courts.

#### **4.3.1.7. Bolgatty Palace**

Bolgatty Palace is a former palace built by the Dutch in India, located on the island popularly known as Bolghaty Island in Kochi, Kerala. One of the oldest existing Dutch palaces outside Holland, this quaint mansion, built in 1744 by Dutch traders, was later extended and gardens were landscaped around it. The building was then the Governor's palace for the commander of Dutch in Malbar, and later in 1909 was leased to the British. It served as the home of the British Governors, being the seat of the British Resident of Cochin during the British Raj.

In 1947, when India attained independence, the palace became the property of the state and was later converted into a heritage hotel resort. Bolgatty Palace now has a swimming pool, 9-hole golf course, ayurvedic centre and daily Kathakali performances and is a holiday destination for Indian and overseas tourists. There is a temple dedicated to Shiva which is the first of its kind in Kerala.

#### **4.3.1.8. The Bungalow on the Beach**

The Bungalow on the Beach is an 18th-century Danish colonial house which belonged to the Governor of Danish India, who was styled Opperhoved, and after their exit in 1845, to the British administrator of the colony. Built in the 18th century, opposite the Fort Dansborg, by the Danish East India Company in what was once a pepper trading post of Tranquebar, now known as Tharangambadi, in Tamil Nadu, India. Tranquebar is a Danish term and came from the native Tamil word Tarangambadi, meaning 'place of the singing waves'. The bungalow was acquired by Neemrana Hotels in 2000, and after restoration was opened in 2004, the company also runs two more heritage hotel in the town, Gate House and Nayak House.

#### **4.3.1.9. The Cecil Hotel**

The Cecil had quite modest beginnings in 1883 as a one storied house, the Tendril Cottage with its famed inhabitant- Rudyard Kipling. It is claimed that Rudyard Kipling frequented the house where he wrote his novels, including "Plain tales from the Hills", inspired by Shimla. Mohan Singh Oberoi arrived in Shimla in 1922, when after numerous owners the Cecil was being run by John Faletti. Thus began an enduring legacy. Mohan Singh Oberoi quickly rose up the ranks and formed a strong relationship with the new manager Mr. Ernest Clarke. Rai Bahadur Mohan Singh Oberoi acquired the Cecil as a part of the acquisition of the Associated Hotels of India in 1944. Soon, The Cecil became the address that everyone wanted to be seen at. The famous Balls and Floor shows and Lola, the dancer added to the charm of the hotel. The hotel was closed in 1984 for extensive renovation and refurbishment and was reopened in 1997, restored to a style befitting its past glory, worthy of the Oberoi's present.

#### **4.3.1.10. Devi Garh Palace**

Devi Garh Palace is a heritage hotel and resort, housed in the 18th-century Devi Garh palace in the village of Delwara. It was the royal residence of the rulers of Delwara principality, from mid-



18th century till mid-20th century. Situated amidst in the Aravalli hills, 28 km northeast of Udaipur, Rajasthan, Devigarh forms one of the three main passes into the valley of Udaipur. In 2006, the *New York Times* named it as is one of India's leading luxury hotels, and Frommer's Review, while calling it "the best hotel on the subcontinent", stated that "Devi Garh is more than beautiful, it is inspiring.". In 2008, it was featured in Lifestyle Channel Discovery Travel and Living series, 'Dream Hotels' spread over five continents, other two Indian hotels that made it to the list of 55, were Taj Lake Palace, Udaipur, and Rambagh Palace, Jaipur.

#### **4.3.1.11. The Diggi Palace Hotel**

Diggi Palace now known as the Diggi Palace Hotel is an Indian royal palace located in Jaipur in Rajasthan. It was converted into a heritage hotel, but a part is still occupied by the royal family, which also runs the hotel. The annual Jaipur Literature Festival is held here since 2006. The former *haveli* belongs to the *Thakurs* (Khangarot Rajputs) of Diggi, a Thikana or estate 40 km south-west from Jaipur, earlier part of the Jaipur state. Each of the Thakurs since its construction in 1980s, added to the present structure, which in 1991 was partly converted to a heritage hotel by the present owners Thakur Ram Pratap Singh Diggi and his wife, Jyotika Kumari Diggi.

#### **4.3.1.12. The Elgin Hotel**

The Elgin Hotel, Darjeeling formerly known as The New Elgin was built around the year 1887 and was originally the summer residence of the Maharaja (King) of Cooch Behar. It is a Heritage Hotel situated in Darjeeling, a Hill Retreat in the Himalayas. Built in 1887 around a garden, the hotel has been extensively refurbished to restore it to its former grandeur and its history has been kept intact. The hotel which was styled in the Royal Manor House architecture has been restored to its original condition with etchings of Gouray Douglas, lithographs of William Daniell, period Burma Teak furniture, oak floor boards and paneling and original fireplaces. The Elgin Hote is within walking distance of the famous Darjeeling Mall and the Raj Bhavan (Governors House). There is a well stocked library, games room and children's activity center.

#### 4.3.1.13. Falaknuma Palace

Falaknuma Palace is one of the finest palaces in Hyderabad, India. It belonged to Paigah Hyderabad State, and it was later owned by the Nizam of Hyderabad. It is on a 32-acre (13 ha) area in Falaknuma, 5 km from Charminar. It was built by Nawab Vikar-ul-Umra, prime minister of Hyderabad and the uncle and brother-in-law of the Nizam VI, Nawab Mir Mahboob Ali Khan Bahadur. In Urdu Falak-numa means "Like the Sky" or "Mirror of the Sky". One of the highlights of the palace is the state reception room, where the ceiling is decorated with frescoes and gilded reliefs. The ballroom contains a two-ton manually operated organ said to be the only one of its kind in the world. The palace has 60 lavishly decorated rooms and 22 spacious halls. It has some of the finest collections of the Nizam treasure. Falaknuma houses a large collection of rare treasures including paintings, statues, furniture, manuscripts and books.

The jade collection at the palace is considered to be unique in the world. The famed dining hall can seat 100 guests at its table. The chairs are made of carved rosewood with green leather upholstery. The tableware was made of gold and crystal to which fluted music was added. The length of the table is 108 feet, and breadth is 5.7 feet and height is 2.7 feet. The palace has a library with a carved walnut roof, a replica of the one at Windsor Castle. The library had one of the finest collections of the Quran in India. On the walls of the landing are many oil paintings and photographs of notable personages. The Falaknuma Palace also has the largest collection of Venetian chandeliers, with 40 138-arm Osler chandeliers in the halls. The palace was the private property of the Nizam family, and not normally open to the public, until 2000. In 2000 Taj Hotels started renovating and restoring the palace. The renovated hotel was opened in November 2010. The rooms and halls were decorated with ornate furniture, handcrafted tapestries and brocade from France. The interiors have English and Venetian chandeliers and intricate frescos, and have outdoor terraces with rare artefacts, including paintings, statues, furniture, manuscripts and books. The palace has a 101 seat dining hall, considered the largest in the world, and the Durbar Hall, embellished with intricately carved wooden ceilings, parquet flooring, walnut furniture and handcrafted.

The above hotels are some of the best examples of heritage hotels which we found in different parts of India.

#### **4.3.2.14. Classification of heritage hotels**

Heritage Hotels are classified into three categories like (1) Heritage, (2) Heritage Classic, (3) Heritage Grand

#### **4.3.2.15. Heritage:**

This category will cover hotel in Residences/Havelies/Hunting Lodges/Castles/Forts/ Palaces built prior to 1950. The hotel should have a minimum of 5 rooms (10 beds). The special features of this category of hotels include the general features and ambience along with conformation of the overall concept of heritage and architectural distinctiveness.

#### **4.3.2.16. Heritage Classic**

This category will cover hotels in Residences/Havelies/Hunting Lodges/Castles/Forts/ Palaces built Prior to 1935. The hotel should have a minimum of 15 room (30 beds). The special features of this category of hotels include that the general features and ambience should conform to the overall concept of heritage and architectural distinctiveness. The hotel should provide at least one of the under mentioned sporting facilities.

#### **4.3.2.17. Heritage Grand**

This category will cover hotels in Residence/Havelies/Hunting Lodges/Castles/Forts/ Palaces constructed not before 100 years. The hotel should have minimum of 15 rooms (30 beds). The special features of this category of hotels provides that the general features and ambience should conform to the overall concept of heritage and architectural distinctiveness. However, all public and private areas including rooms should have superior appearance and decor. At least 50% of the rooms should be air-conditioned (except in hill stations where there should be heating arrangements). The hotel should also provide at least two of the under mentioned sporting facilities.

#### **4.3.2.18. Room & Bath Size**

No room or bathroom size is prescribed for any of the categories. However, general ambience, comfort and imaginative readaptation would be considered while awarding sub-classification 'classic' or 'grand'.

#### **4.3.2.19. Sporting Facilities**

Swimming Pool, Health Club, Lawn Tennis, squash, Riding, Golf Course, provided the ownership vests with the concerned hotel. Apart from these facilities, credit would also be given for supplementary sporting facilities such as Golf, Boating, Sailing, Fishing or other adventure sports such as Ballooning, Parasailing, Wind-surfing, Safari excursions, Trekking etc. and indoor games.

#### **4.3.2.20. Cuisine of the Heritage hotels: Heritage**

The hotel should offer traditional cuisine of the area.

##### **Heritage Classic**

The hotel should offer traditional cuisine but should have 4 to 5 items which have close approximation to continental cuisine.

##### **Heritage Grand**

The hotel should offer traditional and continental cuisine.

#### **4.3.2.1. Management**

The Hotel may be managed and run by the owning family and/or professionals. However, classification in any of the above categories will be given keeping in view the overall standard of the property. The hotel would be judged by the quality of service and the years of experience that the owner/staff have had in the business.

#### **4.3.2.22. General Features**

There should be adequate parking space for cars. All public rooms and areas and the guest rooms should be well maintained and well equipped with quality carpets/area rugs/good quality durries, furniture, fittings etc. in good taste and in keeping with the traditional lifestyle.

If carpeting is not provided, the quality of flooring should be very good (This is not to suggest that old and original flooring whether in stone or any other material should be replaced unnecessarily). The guest rooms should be clean, airy, pest free without dampness and musty odour, and of reasonably large size with attached bathrooms with modern facilities (e.g. flush commodes, wash basins, running hot and cold water, etc.). There should be a well appointed lobby and/or lounge equipped with furniture of high standard with separate ladies and gents cloak rooms with good fittings.

#### **4.3.2.23. Facilities**

There should be a reception, cash and information counter attended by trained and experienced personnel. There should be money changing facilities and left luggage room. There should be a well equipped, well furnished and well maintained dining room on the premises and, wherever permissible by law, there should be an elegant, well equipped bar/permit room. In the case of Heritage Grand and Heritage Classic Bar is necessary and “desirable in the case of Heritage Basic.” The kitchen and pantry should be professionally designed to ensure efficiency of operation and should be well equipped. Crockery, cutlery, glassware should be of high standard and in sufficient quantity, keeping in view the lifestyle and commensurate with the number of guests to be served. Drinking water must be bacteria free; the kitchen must be clean, airy, well lighted and protected from pests. There must be a filtration/purification plant for drinking water. There must be three tier washing system with running hot and cold water; hygienic garbage disposal arrangements; and frost free deep freezer and refrigerator (where the arrangement is for fresh food for each meal, standby generator will not be insisted upon).

#### **4.3.2.24. Services**

The hotel should offer good quality cuisine and the food and beverage service should be of good standard. There should be qualified, trained, experienced, efficient and courteous staff in service and clean uniforms and the staff coming in contact with the guests should understand English. Housekeeping at these hotels should be of the highest possible standard and there should be a plentiful supply of linen, blankets, towels, etc. which of the highest possible standard and should be a plentiful be of high quality. Each guest room should be provided with

a vacuum jug/flask with bacteria free drinking water. Arrangements for heating/cooling must be provided for the guest rooms in seasons.

Places which have telephone lines must have at least one phone in the office with call bells in each guest room. Arrangements for medical assistance must be there in case of need. The staff/room ratio must be in keeping with the number of guest room in each property. These hotels must be run on a professional basis while losing none of their ambience and services. The hotel should be environment friendly. The gardens and grounds should be very well maintained. There should be an efficient system of disposal of garbage and treatment of wastes and effluents. The hotel should present authentic and specially choreographed local entertainment to the guests. They should also have, wherever possible, arrangements for special services such as wildlife viewing, water sports, horse/camel/elephant riding or safaris etc.

#### **4.3.3. Conclusion**

Thus, the Government of India in order to boost of tourism and to preserve the heritage, has started a scheme where old heritage buildings, palaces constructed before 1935 were converted into heritage hotels. The Heritage category will cover hotel in Residences/Havelies/Hunting Lodges/Castles/Forts/ Palaces built prior to 1950. Heritage Classic will cover hotels in Residences/Havelies/Hunting Lodges/Castles/Forts/ Palaces built Prior to 1935. Heritage Grand will cover hotels in Residence/Havelies/Hunting Lodges/Castles/Forts/ Palaces built not less than 100years. The conversion of old heritage buildings, palaces into heritage hotels has preserved the cultural heritage of India.

#### **4.3.5. Summary**

- A heritage hotel is an older historic building that has been converted in to a luxurious hotel. The hotels try to treat their guests like they are royalty.
- ‘Heritage Hotels’ cover running hotels in palaces/castles/forts/havelies/hunting loges/ residence of any size built prior to 1950.
- The facade, architectural features and general construction should have the distinctive qualities and ambience in keeping with the traditional way of life of the area.

- The architecture of the property to be considered for this category should not normally be interfered with.
- Any extension, improvement, renovation, change in the existing structures should be in keeping with the traditional architectural styles and constructional techniques armonizing the new with the old.
- A good number of heritage hotels are found in different parts of India.
- The Imperial, New Delhi, built in 1931, is a luxury hotel in India, located at Janapath.
- It was New Delhi's first luxurious grand hotel. Today it has the largest collection of colonial and post-colonial art and artifacts anywhere in Delhi, and has a museum and an art gallery.
- Taj Connemara was originally built as the Imperial Hotel in 1854 under the proprietorship of Triplicane Rathinavelu Mudaliar.
- Hotel Palace Retreat Arki is located in the western Himalayas mid hills of Himachal Pradesh in India.
- The Bissau Palace Hotel is a heritage hotel in Jaipur in India. Built in the 19th century, it was the palace of Raghubir Singhji, a royal nobleman.
- Bolgatty Palace is a former palace built by the Dutch in India, located on the island popularly known as Bolghaty island in Kochi, Kerala.
- In 1947, when India attained independence, the palace became the property of the state and was later converted into a heritage hotel resort.
- Devi Garh Palace is a heritage hotel and resort, housed in the 18th-century Devi Garh palace in the village of Delwara.
- Diggi Palace now known as the Diggi Palace Hotel is an Indian royal palace located in Jaipur in Rajasthan.
- The Elgin Hotel, Darjiling, formerly known as The New Elgin was built around the year 1887 and was originally the summer residence of the Maharaja (King) of Cooch Behar.
- Falaknuma Palace is one of the finest palaces in Hyderabad, India.
- Heritage Hotels are classified into the categories like (1) Heritage, (2) Heritage Classic, (3) Heritage Grand
- Heritage will cover hotel in Residences/Havelies/Hunting Lodges/Castles/Forts/ Palaces built prior to 1950.

- Heritage Classic will cover hotels in Residences/Havelies/Hunting Lodges/Castles/Forts/ Palaces built prior to 1935.
- Heritage Grand will cover hotels in Residence/Havelies/Hunting Lodges/Castles/Forts/ Palaces built not less than 100years.
- Thus, the conversion of old heritage buildings, palaces into heritage hotels has preserved the cultural heritage of India.

#### 4.3.6. Exercise

- ❖ **Write a note on heritage hotel.**
- ❖ **Give an account on some of the important heritage hotels of India.**
- ❖ **Make an analysis on the classification of heritage hotels of India.**
- ❖ **Discuss the provisions and facilities of the heritage hotels of India.**

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