

芸術的創作によるヘリテージ・インタープリテーションの計画と編成：オーストラリアのバラ憲章と国家遺産の事例研究

Planning and Programming Heritage Interpretation through Artistic Creation: Case Studies of the Burra Charter and National Heritage Places in Australia

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Australia has played a leading role in cultural heritage conservation, particularly in defining heritage interpretation principles through the Burra Charter, which has had significant international influence. The Burra Charter emphasises a structured process of understanding a site before communicating its heritage values. On the other hand, artworks inspired by heritage themes offer unique perspectives that do not always follow these structured processes. This study examines how artistic creation functions as heritage interpretation within Australia's National Heritage Places, where the development of management plans is guided by the Burra Charter. The findings highlight that artists contribute creative perspectives through research and thematic selection; thus, their process differs from conventional interpretation methods. To address these differences, guidelines like the Burra Charter should consider artistic interpretation. Additionally, heritage management organisations play a crucial role in ensuring a balance between artistic creativity and authenticity by overseeing localised themes chosen by artists.

1.1 Background

Heritage interpretation means conveying the significance of cultural sites, using brochures, signage, guided tours, and so on. Also, artistic creation has emerged as a powerful tool for engaging audiences, offering fresh perspective towards heritage. Existing guidelines like the Burra Charter by Australia ICOMOS focus on authenticity and factual accuracy of heritage interpretation based on thorough understanding of heritage by the site manager. It reflects on the concerns about the commodification of heritage arose in the 1970s as cultural tourism gained popularity. The Burra Charter, which was created in 1979 to adapt the Venice Charter, an international set of guidelines for cultural heritage

conservation, to the Australian context, has been an influential document that has influenced other countries. In particular, the reference to interpretation planning, which ensures cultural appropriateness, added in the 1999 revision, has influenced the Ename Charter, an international charter for interpretation.

However, the general process of art commission is one in which the commissioner leaves room for the artist's creativity, as opposed to a top-down process such as that guided by the Burra Charter. As has already been pointed out by Farley R. and Venda L. P., differences of opinion can arise between the commissioner, who wants to make sure that the interpretation is accurate, and the artist,

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who wants to experiment with original expression, which can lead to tensions.

1.2 Research Objective

This study aims to analyse how interpretation through artistic creation is carried out in Australian cultural heritage sites, where systematic interpretation is guided by the Burra Charter, and to clarify how the balance between the factual accuracy of interpretation and the creativity of artists is ensured. In the process of narrowing down the case study subjects, the obstacles to planning and implementing interpretation through artistic creation are also clarified.

2. Overview of Australia's heritage register and guidelines

This chapter examines whether the central guidance provided by the Burra Charter differs in its approach to the interpretation planning process and methods of implementation compared to other documents.

Federal laws and guidelines establish that it is a recommended responsibility to develop management plans for places on the National Heritage List. Among the guidelines recommended for reference during the creation of management plans are the Burra Charter, the Australian Natural Heritage Charter, and Ask First.

Of these, the Burra Charter and its sup-

plementary document, the Practice Note: Interpretation, provide the most detailed guidance on the philosophy and methods of heritage interpretation. They emphasize the importance of conducting interpretation planning within the broader context of management planning, influencing practices both domestically and internationally.

The Australian Natural Heritage Charter, however, has not kept pace with the revisions made to the Burra Charter, leading to potential oversight of cultural values in heritage interpretation, which focuses primarily on natural values. The Ask First guideline for Indigenous heritage and the international Ename Charter, as well as state-level guidelines in New South Wales and Western Australia, are significantly influenced by the Burra Charter and do not exhibit substantial differences from its principles.

In conclusion, the Burra Charter offers the most comprehensive guidance for interpretation planning for National Heritage places. Other guidelines primarily function as supplementary resources to its framework.

3. Interpretation Planning and Artistic Creation in Places on the National Heritage List

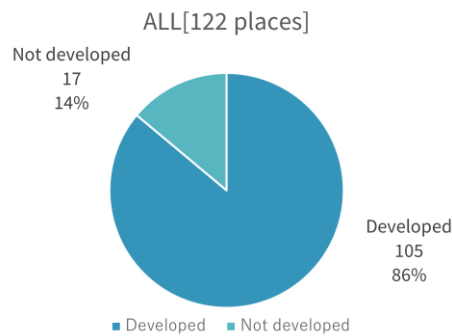
This chapter aims to analyse and identify issues in the actual cases where the process envisioned by the Burra Charter—conducting interpretation planning within management planning and implementing interpretation

through artistic creation—has been conducted or interrupted.

122 national heritage sites in Australia were analyzed to determine whether (i) a management plan has been formulated, (ii) the management plan includes reference to policies and planning for interpretation through artistic creation, and (iii) whether interpretation through artistic creation is actually being implemented.

Firstly, there were cases where a management plan had not been created at all. More specifically, at 17 places out of the 122 national heritage sites, the management plans are not in place for two reasons: Complex negotiations with Indigenous communities, and the limited number of tangible objects and not regarded needing management.

Figure 1. Status of development



Secondly, out of the 122 National Heritage places, 19 mentioned interpretation through artistic creation. Furthermore, the places where this interpretation through artistic creation has been carried out are more lim-

ited (see Figure 1). The gap between planning and implementation can be seen from the following two points. First, there are cases where interpretation tools that are easy to use and highly necessary, such as signage and brochures, are the subject of detailed interpretation planning, while artistic creation is not covered very much. Second, there are cases where implementation is written into the plan as if to confirm it after it has already been implemented.

Figure 2. 19 places that mention interpretation through artistic creation in their management plans

| Implementation Status | |
|---|--------------------|
| Abbotsford Convent | Recurring programs |
| Eureka Stockade Gardens | Recurring programs |
| Parramatta Female Factory and Institutions Precinct | Recurring programs |
| Cascades Female Factory | Permanent Artwork |
| Cascades Female Factory Yard 4 North | Permanent Artwork |
| First Government House Site | Permanent Artwork |
| Hermannsburg Historic Precinct | Temporary Events |

| | |
|--|-------------------|
| North Head - Sydney | Temporary Events |
| Old Great North Road | Temporary Events |
| Hyde Park Barracks | No Implementation |
| Port Arthur Historic Site | Temporary Events |
| Coal Mines Historic Site | Temporary Events |
| Cockatoo Island | Temporary Events |
| Fremantle Prison (former) | No Implementation |
| Kamay Botany Bay: botanical collection sites | No Implementation |
| Kingston and Arthurs Vale Historic Area | No Implementation |
| Kurnell Peninsula Headland | No Implementation |
| Old Parliament House and Curtilage | No Implementation |
| Point Nepean Defence Sites and Quarantine Station Area | No Implementation |

4. Case studies of continuous heritage interpretative art programs

This chapter examines the process of implementing artistic creation in more detail through case studies.

Two places with programs of repeated artistic creation and accumulated expertise, namely Eureka Stockade Gardens and Ab-

botsford Convent are selected as case studies.

These two cases share the common feature of repeated artistic creation but differ in landownership, financing, purpose of the place, and artist selection.

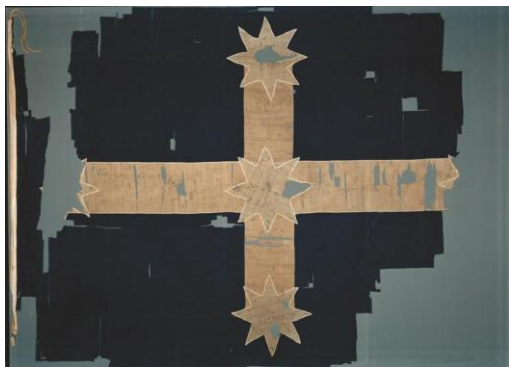
The first case is from the Eureka Stockade Gardens, which is the site of Australia's first democratic rebellion, a rebellion by gold miners against the federal government. The commissioner D commissioned Artist E to create a work. After E received a brochure and some brief input from the commissioner D, E conducted literature research on individuals involved in the historical event at the site. Instead of focusing on the entire historical event, E chose to focus on individuals.

Figure 3. Interpretation Centre of the Eureka Stockade Gardens



In the next case in the Eureka Stockade Gardens, D appointed an external curator, F, who selected four artists. After providing brief input via a brochure, D instructed the artists not to conduct research. This was intended to avoid addressing issues of authenticity or inauthenticity, and the artists created their works based solely on the provided artifacts, this flag called Eureka Flag.

Figure 4. Eureka Flag (National Film and Sound Archive of Australia)



The final case is from Abbotsford Convent, a site repurposed from a former convent into an arts precinct. Artist H was selected through an open call and participated in a guided tour led by Volunteer G to gain an overview of the site. Later, G introduced H to former residents who had lived there during its time as a convent. H conducted interviews, uncovered unrecorded history, and incorporated these findings into the artwork.

Figure 5. Abbotsford Convent



To conclude chapter 4, the commissioners avoided specifying themes when commissioning, in order to ensure artists' creative freedom. At the same time, by limiting themes to prevent inauthentic interpretation, artistic creation was positioned differently from other interpretation methods that emphasise inclusivity.

5. Conclusion

In conclusion, the interpretation planning processes defined in the Burra Charter are different from the processes involved in interpretation through artistic creation at heritage sites. Even at sites where artistic creation is implemented, it doesn't mean that the plans have served as the trigger for implementation. It is recommended that the Burra Charter reflect how planning processes may vary depending on the interpretation method.

Also, cultural tourism has been gaining momentum in recent years all over the world,

and heritage-related art commissions are expected to increase. It is desirable for heritage managers to commission works by narrowing themes to avoid inauthentic expressions while respecting artists' freedom, as demonstrated in the case studies.

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