



## **PROCÈS-VERBAL / PROCEEDINGS**

**La conservation du patrimoine en 2020 : recul et prévoyance**

**Heritage Conservation 20/20: Hindsight and Foresight**



**Édité par / Edited by: Christina Cameron et Judith Herrmann**

**Table Ronde organisée par la Chaire de recherche du Canada en patrimoine bâti  
Faculté de l'aménagement, Université de Montréal**

**Round Table organized by the Canada Research Chair on Built Heritage  
Faculty of Environmental Design, Université de Montréal**

**14 au 16 Mars 2012 / 14-16 March 2012  
Montréal, Québec**



**La conservation du patrimoine en 2020 :  
recul et prévoyance**

**Heritage Conservation 20/20:  
Hindsight and Foresight**

**Procès-verbal / Proceedings**

Édité par / Edited by: Christina Cameron et Judith Herrmann

Table Ronde organisée par la  
Chaire de recherche du Canada en patrimoine bâti  
Faculté de l'aménagement, Université de Montréal

Round Table organized by  
The Canada Research Chair on Built Heritage  
Faculty of Environmental Design, Université de Montréal

14 au 16 Mars 2012 / 14-16 March 2012  
Montréal, Québec

# TABLE DES MATIÈRES / TABLE OF CONTENTS

1. INTRODUCTION .....	5
1. INTRODUCTION .....	8
2. PROGRAMME DE LA TABLE RONDE .....	11
2. ROUND TABLE PROGRAMME.....	16
3. TEXTES DES CONFÉRENCIERS / TEXTS OF THE SPEAKERS .....	21
3.1 LE CHANGEMENT DE PARADIGME DANS LES ARTS ET DANS LE PATRIMOINE CULTUREL : DE L'APPROVISIONNEMENT À LA DEMANDE ET LA DEMANDE DE L'APPROVISIONNEMENT .....	21
PARADIGM SHIFT IN THE ARTS AND CULTURAL HERITAGE: FROM SUPPLY TO DEMAND AND THE DEMAND TO SUPPLY	
DAVID WALDEN, SECRÉTAIRE-GÉNÉRAL, COMMISSION CANADIENNE POUR L'UNESCO	
SECRETARY-GENERAL, CANADIAN COMMISSION FOR UNESCO	
3.2 LES EFFORTS MUNICIPAUX DE CONSERVATION DU PATRIMOINE: LE CAS DE MONTRÉAL .....	32
THE MUNICIPAL EFFORTS IN HERITAGE CONSERVATION: THE CASE OF MONTRÉAL	
MARIE LESSARD, URBANISTE ET PROFESSEURE TITULAIRE, INSITUT D'URBANISME, FACULTÉ DE L'AMÉNAGEMENT, UNIVERSITÉ DE MONTRÉAL, ET PRÉSIDENTE DU CONSEIL DU PATRIMOINE DE MONTRÉAL	
URBANIST AND PROFESSOR, INSTITUTE OF URBANISM, FACULTÉ DE L'AMÉNAGEMENT, UNIVERSITÉ DE MONTRÉAL, AND PRESIDENT OF LE CONSEIL DU PATRIMOINE DE MONTRÉAL	
3.3 RIFFS, DIATRIBES ET RÉFLEXIONS SUR L'AVENIR DE LA CONSERVATION DU PATRIMOINE .....	45
RIFFS, RANTS AND REFLECTIONS ON THE FUTURE OF HERITAGE CONSERVATION	
GORDON BENNETT, EX-DIRECTEUR DES POLITIQUES, LIEUX HISTORIQUES NATIONAUX, PARCS CANADA (RETRAITÉ 2003)	
FORMER DIRECTOR OF POLICY, NATIONAL HISTORIC SITES, PARKS CANADA (RETIRED 2003)	
3.4 POUR UNE DYNAMIQUE GLOBALE DE SAUVEGARDE.....	58
FOR A GLOBAL DYNAMIC IN SAFEGUARDING	
GÉRALD GRANDMONT, CONSULTANT EN PATRIMOINE, MONTRÉAL, PROFESSEUR ASSOCIÉ HEC MONTRÉAL	
HERITAGE CONSULTANT, MONTRÉAL, ADJUNCT PROFESSOR HEC MONTRÉAL	
3.5 PRISE EN COMPTE DU PATRIMOINE DE LA CULTURE ET DU TERRITOIRE DES AUTOCHTONES : DE L'IGNORANCE À LA COLLABORATION .....	67
TAKING INTO ACCOUNT ABORIGINAL HERITAGE AND CULTURE: FROM IGNORANCE TO COLLABORATION	
ÉLISE DUBUC, PROFESSEURE, DÉPARTEMENT D'HISTOIRE DE L'ART ET D'ÉTUDES CINÉMATOGRAPHIQUES, UNIVERSITÉ DE MONTRÉAL	
PROFESSOR, DÉPARTEMENT D'HISTOIRE DE L'ART ET D'ÉTUDES CINÉMATOGRAPHIQUES, UNIVERSITÉ DE MONTRÉAL	
3.6 LA CONSERVATION PAYSAGÈRE COMME OPPORTUNITÉ : NOUVELLES CONNEXIONS, NOUVELLES CIRCONSCRIPTIONS.....	68
LANDSCAPE CONSERVATION AS OPPORTUNITY: NEW CONNECTIONS, NEW CONSTITUENCIES	
NORA MITCHELL, ADJUNCT PROFESSOR, UNIVERSITY OF VERMONT	
3.7 LA CONSERVATION DU PATRIMOINE IMMATÉRIEL.....	81

## CONSERVATION OF INTANGIBLE HERITAGE

LAURIER TURGEON, PROFESSEUR EN HISTOIRE ET ETHNOLOGIE ET TITULAIRE DE LA CHAIRE DE RECHERCHE DU CANADA EN PATRIMOINE, UNIVERSITÉ LAVAL

PROFESSOR IN HISTORY AND ETHNOLOGY AND CANADA RESEARCH CHAIR IN HERITAGE, UNIVERSITÉ LAVAL

LOUISE SAINT-PIERRE, COORDONNATRICE, INVENTAIRE DU PATRIMOINE IMMATÉRIEL RELIGIEUX DU QUÉBEC, CHAIRE DE RECHERCHE EN PATRIMOINE ETHNOLOGIQUE, UNIVERSITÉ LAVAL

COORDINATOR, INVENTAIRE DU PATRIMOINE IMMATÉRIEL RELIGIEUX DU QUÉBEC, RESEARCH CHAIR ON ETHNOLOGICAL HERITAGE, UNIVERSITÉ LAVAL

### 3.8 RÉFLECTIONS SUR L'OFFRE ET LA DEMANDE À TRAVERS DIVERS PROJETS DE RECHERCHE : RÉCONCILIER LES ÉCHELLES POUR CONSERVER LE PATRIMOINE .....82 REFLECTIONS ON SUPPLY/DEMAND THROUGH DIFFERENT RESEARCH PROJECTS: RECONCILING SCALES TO CONSERVE HERITAGE

JUDITH HERRMANN, DOCTORANTE / DOCTORAL STUDENT, UNIVERSITÉ DE MONTRÉAL

ISKRA KANEVA, DOCTORANTE / DOCTORAL STUDENT, UNIVERSITÉ DE MONTRÉAL

MYRIAM ST-DENIS, ÉTUDIANTE À LA MAÎTRISE / MASTERS STUDENT, UNIVERSITÉ DE MONTRÉAL

### 3.9 LE MOT « P » : POSSÉDONS-NOUS UN LANGAGE POUR FAIRE FACE À LA CONSERVATION DU PATRIMOINE AU 21<sup>ÈME</sup> SIÈCLE?.....95 THE H-WORD: DO WE HAVE THE LANGUAGE TO DEAL WITH HERITAGE CONSERVATION IN THE 21<sup>ST</sup> CENTURY?

REBECCA MURRAY, ÉTUDIANTE À LA MAÎTRISE / MASTERS STUDENT, CARLETON UNIVERSITY

CRISTINA URECHE-TRIFU, ÉTUDIANTE À LA MAÎTRISE / MASTERS STUDENT, CARLETON UNIVERSITY

### 3.10 UN POINT DE VUE DE WILLOWBANK.....103 A VIEW FROM WILLOWBANK

DANIELLE LAMOUREUX, ÉTUDIANTE / STUDENT, WILLOWBANK SCHOOL OF RESTORATION

MICHAEL GREGUOL, ÉTUDIANT / STUDENT, WILLOWBANK SCHOOL OF RESTORATION

### 3.11 APERÇU DE LA CONSERVATION DU PATRIMOINE : L'EXPÉRIENCE DU ROYAUME-UNI ET LE PATRIMOINE MONDIAL.....109 OVERVIEW OF HERITAGE CONSERVATION: THE UNITED KINGDOM EXPERIENCE AND WORLD HERITAGE

CHRISTOPHER YOUNG, CONSEILLER EN PATRIMOINE MONDIAL, ENGLISH HERITAGE, ET CONSULTANT EN PATRIMOINE, LONDRES (R.-U.)

HEAD OF WORLD HERITAGE ADVICE, ENGLISH HERITAGE, AND HERITAGE CONSULTANT, LONDON, UNITED KINGDOM

### 3.12 LES PLANS DE CONSERVATION : UN OUTIL DE SAUVEGARDE DU PATRIMOINE DE DEMAIN.110 THE CONSERVATION PLANS: TOMORROW'S SAFEGUARDING TOOL

RENÉ BOUCHARD, DIRECTEUR DU PATRIMOINE ET DE LA MUSÉOLOGIE, AVEC LA COLLABORATION DE NATHALIE HAMEL ET SYLVAIN LIZOTTE, MINISTÈRE DE LA CULTURE, DES COMMUNICATIONS ET DE LA CONDITION FÉMININE, GOUVERNEMENT DU QUÉBEC

### 3.13 OÙ VA LA CONSERVATION DU PATRIMOINE À CANADA? .....116 WHERE IS HERITAGE CONSERVATION GOING IN CANADA?

RICHARD MACKINNON, DIRECTEUR, CENTRE DES ÉTUDES SUR LE CAPE BRETON ET CHAIRE DE RECHERCHE DU CANADA EN PATRIMOINE IMMATÉRIEL

DIRECTOR, CENTRE FOR CAPE BRETON STUDIES AND CANADA RESEARCH CHAIR IN INTANGIBLE HERITAGE

### 3.14 LES ENFANTS, LA CULTURE ET UNE CULTURE DE PRENDRE SOIN DES CHOSES.....129 CHILDREN, COMMODIFICATION, AND A CULTURE OF CARING FOR THINGS

CHRIS WIEBE, AGENT, RESPONSABLE DES POLITIQUES DU PATRIMOINE ET DES RELATIONS GOUVERNEMENTALES, FONDATION HÉRITAGE CANADA

MANAGER, HERITAGE POLICY AND GOVERNMENT RELATIONS, HERITAGE CANADA FOUNDATION

### 3.15 À LA DÉCOUVERTE DES DIMENSIONS SOCIALES DE LA CONSERVATION DU PATRIMOINE .....136

**EXPLORING THE SOCIAL DIMENSIONS OF HERITAGE CONSERVATION**

**VICTORIA ANGEL, CHARGÉE DE COURS EN CONSERVATION DU PATRIMOINE, SCHOOL OF CANADIAN STUDIES, CARLETON UNIVERSITY**

**CONTRACT INSTRUCTOR, HERITAGE CONSERVATION PROGRAM, SCHOOL OF CANADIAN STUDIES, CARLETON UNIVERSITY**

**3.16 QU'EST-CE QU'ON LEUR LAISSE? COMMENT ENVISAGER LA CONSERVATION DU PATRIMOINE EN 2020? ..... 146**

**WHAT WILL WE LEAVE BEHIND? HOW TO ENVISION HERITAGE CONSERVATION IN 20/20?**

**CLAUDINE DÉOM, PROFESSEURE AGRÉGÉE, ÉCOLE D'ARCHITECTURE, FACULTÉ DE L'AMÉNAGEMENT, UNIVERSITÉ DE MONTRÉAL**

**PROFESSOR, SCHOOL OF ARCHITECTURE, FACULTÉ DE L'AMÉNAGEMENT, UNIVERSITÉ DE MONTRÉAL**

**4. TEXTES DES RAPPORTEURS / REPORTS OF THE RAPPORTEURS ..... 136**

**5. CONCLUSION ..... 174**

**5. CONCLUSION ..... 181**

**6. LISTE DES PARTICIPANT(E)S..... 187**

**6. LIST OF PARTICIPANTS..... 190**

# 1. INTRODUCTION

Le sujet de la 7<sup>e</sup> Table ronde de Montréal (2012) porte sur *La conservation du patrimoine en 2020: recul et pr voyance* et est l'un des aspects d'un plus vaste programme de recherche de la Chaire de recherche du Canada en patrimoine bâti qui explore la notion évolutive du patrimoine bâti et les impacts de cette évolution sur les processus de conservation, de développement, d'appropriation, de gestion et d'utilisation des lieux historiques. En particulier, elle examine le potentiel de rationalisation des processus de conservation dans le but d'impliquer un plus large éventail d'acteurs concernés.

Le contexte entourant la Table ronde 2012 de Montréal est le développement du domaine de la conservation du patrimoine qui a pris racine au Canada au début des années 50. À ce moment-là, il y avait bien peu d'institutions, de politiques et de programmes pour appuyer les activités de conservation du patrimoine. Le point de départ de cette discussion en table ronde est la Commission royale Massey sur le développement national des Arts, Lettres et Sciences (1949-1951) qui a recommandé des mesures pour renforcer la conservation des lieux historiques au Canada. Pendant la deuxième moitié du 20<sup>e</sup> siècle, le Canada a bénéficié d'une création d'institutions, de politiques et de programmes pour identifier, protéger et conserver le patrimoine culturel en général et les lieux historiques en particulier. Parmi les réalisations se trouvent des études savantes qui ont contribué à l'identification des valeurs patrimoniales des lieux historiques. Cette connaissance s'est ensuite retrouvée dans le Répertoire canadien des lieux historiques, une initiative pancanadienne pour la diffusion de cette information via l'Internet à l'adresse : <http://www.historicplaces.ca>. Des études dédiées aux techniques de la conservation ont appuyé les politiques gouvernementales et ont servi de ressource pratique pour les gestionnaires de lieux historiques. Ces connaissances ont été incorporées en 2003 dans les *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada*, une référence nationale venant d'une collaboration de l'Initiative des endroits historiques. On peut dire que cette phase est maintenant terminée.

D'autre part, des doutes émergent face au degré d'intérêt de la communauté d'appliquer ces outils et d'exploiter cette expertise. Il est évident que la conservation du patrimoine n'a pas été adoptée avec enthousiasme par le grand public. En effet, les réussites dans la conservation du patrimoine relèvent plus de l'application des lois, des règlements et des programmes incitatifs que de la pression publique. Les défenseurs du patrimoine sont perçus comme des obstacles au développement, utilisant les règles pour empêcher et non faciliter les activités. Le dialogue patrimonial se limite souvent aux

experts et aux spécialistes de la conservation du patrimoine. D'une certaine manière, la conservation du patrimoine au Canada ne s'est pas élargie pour remplir une mission sociale plus étendue. La Table ronde 2012 de Montréal examine les expériences passées au Canada et à l'étranger comme tremplin afin d'imaginer le rôle possible que la conservation du patrimoine pourrait jouer en 2020 et bien au-delà.

Les tables rondes annuelles de Montréal créées par la Chaire de recherche du Canada en patrimoine bâti de l'Université de Montréal sont des occasions uniques d'apprentissage. Chaque année, la Chaire choisit un délicat sujet d'actualité pour les chercheurs et praticiens et invite jusqu'à trente experts canadiens et internationaux en conservation du patrimoine et en disciplines connexes à participer à une discussion libre sur plus de trois jours. Les présentateurs partagent leurs spécialisations afin d'orienter les discussions qui s'ensuivent. Selon l'esprit d'une table ronde, chaque participant joint le débat pour un solide changement de point de vue.

En lien avec le mandat éducatif des Chaires de recherche du Canada, les étudiants sont invités à participer aux délibérations des tables rondes de Montréal. La nouveauté en 2012 est l'introduction d'une session complète organisée par les étudiants des institutions participantes. Ceci remplit l'un des rôles de la Chaire dans la transmission de la connaissance à la prochaine génération de gardiens du patrimoine parce que le succès à long terme des stratégies de conservation dépendra de la prise en charge de telles responsabilités par les générations futures. En raison de l'espace limité, seulement les étudiants du deuxième et du troisième cycle au programme d'étude en conservation du patrimoine sont invités à cette expérience d'apprentissage unique. En 2012, les étudiants proviennent des programmes de conservation de l'Université de Montréal, de l'Université de Carleton à Ottawa et de la Willowbank School of Restoration Arts de Queenston. Quoiqu'ils aient tous l'avantage de profiter de ce réseautage, plusieurs étudiants participent plus activement comme rapporteurs de sessions. Les résultats des tables rondes précédentes de Montréal peuvent être consultés sur le site Web de la Chaire à l'adresse : [http://www.patrimoinebati.umontreal.ca/site\\_français/PV\\_FR.html](http://www.patrimoinebati.umontreal.ca/site_français/PV_FR.html).

La Table ronde de Montréal réunit des experts canadiens et internationaux possédant une expérience dans les pratiques de la conservation du patrimoine et dans des disciplines connexes et en provenance des secteurs public et privé et d'organisations non gouvernementales et académiques. Le but de la rencontre est de favoriser un échange en matière de recherche, d'expériences et d'observations sur la conservation du patrimoine dans le but de clarifier comment les politiques, les directives et la pratique peuvent évoluer d'ici à l'année 2020. Un tel dialogue contribuera à une meilleure



compréhension des approches passées et des pratiques actuelles dans le but de fournir des orientations pour répondre aux besoins du 21<sup>e</sup> siècle. Le programme est structuré pour explorer les divers aspects du sujet de cette année, *La conservation du patrimoine en 2020: recul et pr voyance*, avec des présentations d'experts en patrimoine, des représentants d'autres disciplines, des délégations d'étudiants et des praticiens en mi-carrière. Après l'introduction par la Chaire, les enjeux sont ensuite explorés dans le discours d'ouverture de David Walden, Secrétaire général de la Commission canadienne de l'UNESCO. Les sessions suivantes se concentrent sur les observations de différents groupes de théoriciens et de praticiens allant des aînés jusqu'aux plus jeunes et aux autres disciplines incluant la perspective internationale d'un second conférencier invité, Christopher Young, responsable des avis sur le patrimoine mondial chez English Heritage. Tous les participants sont mis au défi de scruter la boule de cristal et de prédire à quoi ressemblera le domaine de la conservation du patrimoine en 2020.

Le résultat attendu de la Table ronde 2012 de Montréal est une meilleure compréhension des approches et des pratiques dans le domaine de la conservation du patrimoine aussi bien qu'une évaluation de leur efficacité. D'autres résultats peuvent mettre l'accent sur des avenues pour améliorer et mettre en valeur la discipline et la pratique de la conservation du patrimoine. Les participants peuvent aussi développer des stratégies pour modifier les pratiques existantes afin de réaliser simultanément des gains pour la conservation des lieux historiques et pour les différents acteurs concernés. Pour sa part, la Chaire promouvait une vision de la conservation du patrimoine qui construit l'avenir tout en valorisant le passé.

**Christina Cameron**

**Chaire de recherche du Canada en patrimoine bâti**

**Avril 2012**

## 1. INTRODUCTION

The focus of the 7<sup>th</sup> Montreal Round Table (2012) is *Heritage Conservation 20/20: Hindsight and Foresight*, one aspect of a larger research agenda of the Canada Research Chair on Built Heritage. The Chair's research program explores the evolving notion of built heritage and the impacts of this evolution on the processes of conservation, development, appropriation, management and use of historic places. In particular, she looks at the potential to re-engineer heritage processes and involve a broader range of stakeholders.

The context for the 2012 Montreal Round Table is the development of the heritage conservation field in Canada which took root in the early 1950s. At that time, there was little by way of institutions, policies and programs to encourage heritage conservation activities. The starting point for this Round Table discussion is the Massey Royal Commission on the National Development in the Arts, Letters and Sciences (1949-1951) which recommended measures to strengthen the conservation of Canada's historic places. During the second half of the 20<sup>th</sup> century, Canada enjoyed a flowering of institutions, policies and programs to identify, protect and conserve cultural heritage generally and historic places specifically. Among the achievements were scholarly studies that contributed to the identification of heritage values at historic places. This knowledge has eventually found its way into the *Canadian Register of Historic Places*, a pan-Canadian initiative to disseminate this information through the internet at <http://www.historicplaces.ca>. Studies dedicated to conservation approaches have supported government heritage policies and provided practical guidance for stewards and custodians of historic properties. This knowledge has been incorporated in 2003 into the *Standards and Guidelines for the Conservation of Historic Places in Canada*, a national benchmark produced through a collaborative effort of the Historic Places Initiative. One could argue that this phase is complete.

On the other hand, doubts emerge about the degree of community interest in applying these tools and tapping into this expertise. It is apparent that heritage conservation has not been enthusiastically embraced by the general public. Indeed successful outcomes in heritage conservation owe more to the application of laws, regulations and incentive programs than to public pressure. Heritage advocates are perceived as obstacles to development, using rules to prevent, not facilitate, activities. The heritage dialogue is often limited to experts and specialists in heritage conservation. Somehow, heritage conservation in Canada has not broadened out to meet a larger social mission. The

2012 Montreal Round Table examines past experiences in Canada and abroad as a springboard to imagine the possible role that heritage conservation could play in 2020 and beyond.

The annual Montreal Round Tables are unique learning opportunities created by the Canada Research Chair on Built Heritage at the Université de Montréal. Each year, the Chair selects a difficult topic of current interest to researchers and practitioners, inviting up to thirty Canadian and international experts in heritage conservation and related disciplines to participate in a free-wheeling discussion over three days. Speakers share their specialized knowledge as a means of framing the ensuing discussions. In the spirit of a Round Table, each participant joins the debate in a frank exchange of views.

In line with the educational mandate of Canada Research Chairs, students are encouraged to participate in the deliberations of the Montreal Round Tables. An innovation in 2012 is the introduction of a complete session organized by students from participating institutions. This fulfils one of the Chair's roles in transmitting knowledge to the next generation of heritage stewards on the understanding that long-term success in heritage conservation will depend on future generations taking over such responsibilities. Because of limited space, only graduate students in heritage conservation studies are invited to this unique learning experience. In 2012, student participants come from the heritage conservation programs at the Université de Montréal, Carleton University in Ottawa and Willowbank School of Restoration Arts in Queenston. While they all benefit from the networking opportunity, several students also serve as rapporteurs of individual sessions. Results of previous Montreal Round Tables can be consulted on the Chair's website at [http://www.patrimoinebati.umontreal.ca/site\\_anglais/PV\\_EN.html](http://www.patrimoinebati.umontreal.ca/site_anglais/PV_EN.html).

The 2012 Montreal Round Table brings together Canadian and international experts with experience in heritage conservation practice and related disciplines working in public, private, academic and non-governmental organisations. The purpose of the meeting is to foster an exchange of research, experience and observations about heritage conservation in order to clarify how policies, guidelines and practice may evolve by the year 2020. Such a dialogue will contribute to a better understanding of past approaches and current practice in order to provide guidance to meet the needs of the 21<sup>st</sup> century. The agenda is structured to explore various aspects of this year's subject, *Heritage Conservation 20/20: Hindsight and Foresight*, with presentations from experienced heritage experts, representatives of other disciplines, student delegates and mid-career practitioners. Following an introduction from the Chair, the issues are scoped out in a keynote address by David Walden, Secretary General of the Canadian Commission for UNESCO. The subsequent sessions focus on the observations

of different groups of theorists and practitioners ranging from elders and youth to other disciplines and an international perspective from a second keynote speaker, Christopher Young, Head of World Heritage Advice for English Heritage. All participants are challenged to gaze into a crystal ball to predict what the field of heritage conservation will look like in 2020.

The expected outcome of the 2012 Montreal Round Table is a better understanding of past approaches and practices in the field of heritage conservation as well as an assessment of their effectiveness. Other results may focus on avenues for improving and enhancing the discipline and practice of heritage conservation. Participants may well develop strategies for modifying existing practices to achieve simultaneous gains for the conservation of historic places and various stakeholders. The Chair encourages a vision for heritage conservation that builds the future by valuing the past.

**Christina Cameron**

**Canada Research Chair on Built Heritage**

**April 2012**

## 2. PROGRAMME DE LA TABLE RONDE

### Mercredi 14 mars 2012

18:00 Réception: cocktail d'ouverture de la Table ronde

Lieu: Bistro Olivieri  
5219 Chemin de la Côte-des-Neiges  
Montréal, Québec

### Jeudi 15 mars 2012

Lieu: Institut de Statistique de l'UNESCO  
5255, avenue Decelles, 7<sup>ième</sup> étage  
Montréal, Québec

09:00 Inscription

09:15 **Mot de bienvenue**

Tiiu Poldma, vice-doyenne, Faculté de l'aménagement, Université de Montréal

09:30 **Session 1: Introduction à la Table ronde 2011: Déterminer la portée des enjeux**

Présidente: Christina Cameron, professeure, École d'architecture et Titulaire, Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal

Rapporteur 1: Laurie Brady, doctorante, Université Carleton

Christina Cameron

*La conservation du patrimoine 2020 : Recul et prvoyance*

David Walden, secrétaire-général, Commission canadienne pour l'UNESCO

*Le changement de paradigme dans les arts et dans le patrimoine culturel : de l'approvisionnement à la demande et la demande de l'approvisionnement*

10:30 Pause

11:00 **Session 2: Perspectives des aînés sur la conservation du patrimoine**

Présidente: Jacques Lachapelle, professeur titulaire, École d'architecture, Faculté de l'aménagement, Université de Montréal

Rapporteur 2: David Murray, candidat à la M. Sc. A. Aménagement - option CEB, Université de Montréal

Marie Lessard, urbaniste et professeure titulaire, Institut d'urbanisme, Faculté de l'aménagement, Université de Montréal, et présidente du Conseil du patrimoine de Montréal

*Les efforts municipaux de conservation du patrimoine : le cas de Montréal*

Gordon Bennett, ex-directeur des politiques, Lieux historiques nationaux (retrait 2003)  
*Riffs, diatribes et réflexions sur l'avenir de la conservation du patrimoine*

Gerald Grandmont, consultant en patrimoine, Montréal, professeur associé HEC Montréal

*Pour une dynamique globale de sauvegarde*

12:00 Discussion

12:30 Dîner

Lieu: Institut de Statistique UNESCO

13:30 **Session 3: Le point de vue d'autres disciplines**

Président: Dinu Bumbaru, président ICOMOS Canada et directeur des politiques, Héritage Montréal

Rapporteur 3: Elaine Radman, étudiante à la maîtrise, Carleton University

Élise Dubuc, professeure agrégée, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal

*Prise en compte du patrimoine de la culture et du territoire des Autochtones: de l'ignorance à la collaboration*

Nora Mitchell, Adjunct Professor, University of Vermont

*La conservation paysagère comme opportunité : nouvelles connexions, nouvelles circonscriptions*

Laurier Turgeon, professeur en histoire et ethnologie et titulaire de la Chaire de recherche du Canada en patrimoine, Université Laval

Louise Saint-Pierre, coordonnatrice, Inventaire du patrimoine immatériel religieux du Québec, Chaire de recherche en patrimoine ethnologique, Université Laval

*La conservation du patrimoine immatériel*

14:30 Discussion

15:00 Pause

15:30 **Session 4: Le point de vue des étudiant(e)s en conservation du patrimoine**

Présidente: Nicole Valois, professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal  
Rapporteur 4: Marnie Mandel, Étudiante à la maîtrise, Carleton University

Judith Herrmann, Doctorante, Iskra Kaneva, doctorante et Myriam St-Denis, étudiante à la maîtrise, Université de Montréal  
*Reflections sur l'offre et la demande à travers divers projets de recherche : Réconcilier les échelles pour conserver le patrimoine*

Rebecca Murray and Cristina Ureche-Trifu, étudiantes à la maîtrise, Carleton University  
*Le mot « P » : Possédons-nous un langage pour faire face à la conservation du patrimoine au 21<sup>me</sup> siècle?*

Danielle Lamoureux and Michael Greguol, étudiants, Willowbank School of Restoration Arts  
*Un point de vue de Willowbank*

16:30 Discussion

16:45 Clôture de la session

19:00 Dîner

Lieu: Bistro Olivieri  
5219 Chemin de la Côte-des-Neiges  
Montréal, Québec

**Vendredi 16 mars 2012**

Lieu: Institut de Statistique UNESCO  
5255, avenue Decelles, 7<sup>ième</sup> étage  
Montréal, Québec

09:00 **Session 5: Une perspective internationale**

Président: Andrew Waldron, registraire canadien, Direction des lieux historiques, Parcs Canada  
Rapporteur 5: Danielle Lamoureux, étudiante, Willowbank School of Restoration Arts

Christopher Young, conseiller en patrimoine mondial, English Heritage, et consultant en patrimoine, Londres (R.-U.)  
*Aperçu de la conservation du patrimoine: l'expérience du Royaume-Uni et le patrimoine mondial*

09:30 **Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**

Présidente: Natalie Bull, directrice exécutive, Fondation Héritage Canada  
Rapporteur 6: Yanina Celeste Leo, candidate à la M. Sc. A. Aménagement - option  
CEB, Université de Montréal

René Bouchard, directeur, Direction du patrimoine et de la muséologie, avec la  
collaboration de Nathalie Hamel et Sylvain Lizotte, ministre de la Culture, des  
Communications et de la Condition féminine, Gouvernement du Québec  
*Les plans de conservation : un outil de sauvegarde du patrimoine de demain*

Richard MacKinnon, directeur, Centre des études sur le Cap Breton et Chaire de  
recherche du Canada en patrimoine immatériel  
*Où va la conservation du patrimoine à Canada?*

10:15 Pause

10:45 Chris Wiebe, agent responsable des politiques du patrimoine et des relations  
gouvernementales, Fondation Héritage Canada  
*Les enfants, la culture et une culture de prendre soin des choses*

Victoria Angel, chargée de cours en conservation du patrimoine, School of Canadian  
Studies, Carleton University  
*À la découverte des dimensions sociales de la conservation du patrimoine*

Claudine Dom, professeure agrégée, École d'architecture, Faculté de l'aménagement,  
Université de Montréal  
*Qu'est-ce qu'on leur laisse? Comment envisager la conservation du patrimoine en  
2020?*

11:30 Discussion

12:00 Dîner: Institut de Statistique de l'UNESCO

13:00 **Session 7: Discussion et conclusions de la Table ronde**

Présidente: Claudine Dom, professeure agrégée, École d'architecture, Faculté de  
l'aménagement, Université de Montréal

Comptes-rendus des rapporteurs

Julian Smith, directeur exécutif, Willowbank School of Restoration Arts  
*Synthèse des discussions et conclusion de la Table ronde 2012*

Discussion



15:15 Discours de clôture: Anne Cormier, directrice, École d architecture, Faculté de l aménagement, Université de Montréal

15:30 **Clôture de la Table ronde 2012**

## 2. ROUND TABLE PROGRAMME

### Wednesday 14 March 2012

18:00 Welcome Reception: Opening cocktail for the Round Table

Location: Bistro Olivieri  
5219 Chemin de la Côte-des-Neiges  
Montréal, Québec

### Thursday 15 March 2012

Location: UNESCO Institute of Statistics  
5255, avenue Decelles, 7<sup>th</sup> floor  
Montréal, Québec

09:00 Registration

09:15 **Welcome**

Tiiu Poldma, Vice-dean, Faculty of Management, Université de Montréal

09:30 **Session 1: Introduction to 2011 Round Table: Scoping the Issues**

Chair: Christina Cameron, Professor, School of Architecture and Chairholder, Canada Research Chair on Built Heritage, Faculty of Management, Université de Montréal

Rapporteur 1: Laurie Brady, Doctoral student, Carleton University

Christina Cameron

*Heritage conservation 20/20: Hindsight and Foresight*

David Walden, Secretary General, Canadian Commission for UNESCO, Ottawa

*Paradigm Shift in the Arts and Cultural Heritage: from Supply to Demand and the Demand to Supply*

10:30 Break

11:00 **Session 2: Views from Heritage Conservation Elders**

Chair: Jacques Lachapelle, Professor, School of Architecture, Faculty of Management, Université de Montréal

Rapporteur 2: David Murray, candidate M. Sc. A. Management - option CEB, Université de Montréal

Marie Lessard, Urbanist and Professor, Institute of urbanism, Faculté de l'aménagement, Université de Montréal, and President of Le Conseil du patrimoine de Montréal

*Municipal efforts in heritage conservation: the case of Montréal*

Gordon Bennett, Former Director of Policy, National Historic Sites, Parks Canada (Retired 2003)

*Riffs, Rants and Reflections on the Future of Heritage Conservation*

Gerald Grandmont, Heritage Consultant, Montréal, Adjunct Professor HEC Montréal

*For a global dynamic in safeguarding*

12:00 Discussion

12:30 Lunch

Location: UNESCO Institute of Statistics

13:30 **Session 3: Views from Other Disciplines**

Chair: Dinu Bumbaru, President ICOMOS Canada and Director of policy, Heritage Montréal

Rapporteur 3: Elaine Radman, Masters student, Carleton University

Élise Dubuc, Professor, Département d'histoire de l'art et d'études cinématographiques, Université de Montréal

*Taking into account Aboriginal heritage and culture: from ignorance to collaboration*

Nora Mitchell, Adjunct Professor, University of Vermont

*Landscape conservation as Opportunity: New Connections, New Constituencies*

Laurier Turgeon, Professor in History and Ethnology and Canada Research Chair in Heritage, Université Laval

Louise Saint-Pierre, Coordinator, Inventaire du patrimoine immatériel religieux du Québec, Canada Research Chair on Ethnological Heritage, Université Laval

*Conservation of intangible heritage*

14:30 Discussion

15:00 Break

15:30

**Session 4: Views from Students in Heritage Conservation**

Chair: Nicole Valois, Professor, School of Landscape Architecture, Faculty of Landscape Architecture, Université de Montréal

Rapporteur 4: Marnie Mandel, Masters Student, Carleton University

Judith Herrmann, Doctoral student, Iskra Kaneva, Doctoral student and Myriam St-Denis, Masters student, Université de Montréal

*Reflections on supply/demand through different research projects: Reconciling scales in heritage conservation*

Rebecca Murray and Cristina Ureche-Trifu, Masters Students, Carleton University  
*The H-word: Do we have the language to deal with heritage conservation in the 21<sup>st</sup> century?*

Danielle Lamoureux and Michael Greguol, Students, Willowbank School of Restoration Arts

*A view from Willowbank*

16:30 Discussion

16:45 Close of session

19:00 Dinner

Location: Bistro Olivieri  
5219 Chemin de la Côte-des-Neiges  
Montréal, Québec

**Friday 16 March 2012**

Location: UNESCO Institute of Statistics  
5255, avenue Decelles, 7<sup>th</sup> floor  
Montréal, Québec

09:00 **Session 5: An International Perspective**

Chair: Andrew Waldron, Canadian Registrar, Historic Places Branch, Parks Canada

Rapporteur 5: Danielle Lamoureux, Student, Willowbank School of Restoration Arts

Christopher Young, Head of World Heritage Advice, English Heritage and Heritage Consultant, London, United Kingdom

*Overview of heritage conservation: the United Kingdom experience and World Heritage*

09:30 **Session 6: Heritage Conservation in 2020: Looking through the crystal ball**

Chair: Natalie Bull, Executive Director, Heritage Canada Foundation

Rapporteur 6: Yanina Celeste Leo, candidate M. Sc. A. Aménagement - option CEB, Université de Montréal

Ren Bouchard, Director, Direction du patrimoine et de la muséologie, in collaboration with Nathalie Hamel and Sylvain Lizotte, ministre de la Culture, des Communications et de la Condition féminine, gouvernement du Québec  
*The Conservation Plans: Tomorrow's safeguarding tool*

Richard MacKinnon, Director, Centre for Cape Breton Studies and Canada Research Chair in Intangible Heritage  
*Where is heritage conservation going in Canada?*

10:15 Break

10:45 Chris Wiebe, Manager, Heritage Policy and Government Relations, Heritage Canada Foundation  
*Children, Commodification, and a Culture of Caring for Things*

Victoria Angel, Contract Instructor, Heritage Conservation Program, School of Canadian Studies, Carleton University  
*Exploring the social dimensions of heritage conservation*

Claudine Dom, Professor, School of Architecture, Faculté de l'aménagement, Université de Montréal  
*What will we leave behind? How to envision heritage conservation in 20/20?*

11:30 Discussion

12:00 Lunch: UNESCO Institute of Statistics

13:00 **Session 7: Round Table Discussion and Conclusions**

Chair: Claudine Dom, Professor, School of Architecture, Faculté de l'aménagement

Reports of the Rapporteurs

Julian Smith, Executive Director, Willowbank School of Restoration Arts  
*Overview of 2012 Round Table*

General discussion

15:15 Anne Cormier, Director, School of Architecture, Faculté de l'aménagement, Université de Montréal

*Closing Remarks*

15:30

**Close of 2012 Round Table**

### 3. TEXTES DES CONFERENCIERS / TEXTS OF THE SPEAKERS

#### Session 1: Introduction à la Table ronde 2012: Déterminer la portée des enjeux Introduction to 2012 Round Table: Scoping the Issues

**Présidente / Chair:** Christina Cameron

Chaire de recherche du Canada en patrimoine bâti, Professeure, École d'architecture et titulaire, Faculté de l'aménagement

Chairholder, Canada Research Chair on Built Heritage, Professor, School of Architecture, Faculty of Environmental Design

Université de Montréal

**Rapporteur 1:** Laurie Brady, Doctorante / Doctoral student, Carleton University

#### 3.1 LE CHANGEMENT DE PARADIGME DANS LES ARTS ET DANS LE PATRIMOINE CULTUREL : DE L'APPROVISIONNEMENT À LA DEMANDE ET LA DEMANDE DE L'APPROVISIONNEMENT

#### PARADIGM SHIFT IN THE ARTS AND CULTURAL HERITAGE: FROM SUPPLY TO DEMAND AND THE DEMAND TO SUPPLY

**David A. Walden**, secrétaire-général, Commission canadienne pour l'UNESCO  
Secretary-General, Canadian Commission for UNESCO



**David A. Walden**  
(Photo: Judith Herrmann, 2012)

## **INTRODUCTION**

The establishment of the Royal Commission on the National Development in the Arts, Letters and Sciences (1949-1951), popularly known as the Massey Commission, was the result of a combination of unique forces and factors that have not been seen since. The Second World War (1939-1945) had moved Canada into closer military and economic integration with the United States of America, and the post-war years saw heightened fears of continentalism and loss of a distinct Canadian identity. In its Report, the Massey Commission warned that Canada faced "influences from across the border as pervasive as they are friendly." In education, book publishing, magazine publishing, filmmaking, and radio the Report surveyed American influences on Canadian life and warned of "the very present danger of permanent dependence" (Massey Report).

The solution was to recommend the creation of largely nationalist institutions such as the National Library of Canada and the Canada Council, and recommended measures to strengthen the conservation of Canada's historic places. In doing so, the Massey Commission created the conditions for the supply side, and a supply side approach, to Canadian arts and heritage that would persist for almost 50 years.

## **SUPPLY AND DEMAND**

Classic economic theory postulates that the law of supply and demand is based on four principles:

- As the supply of a commodity goes up, the price tends to go down.
- As supply goes down, price tends to go up.
- When price goes up, producers are motivated to provide a greater quantity of a given commodity, but purchasers will buy less of it.
- When price goes down, consumers are motivated to buy more of it, but producers tend to provide less.

Through these four principles, equilibrium is established and maintained between supply and demand.

## **CANADIAN CULTURAL POLICY – A SELECT HISTORY**

The Report of the Royal Commission on the National Development in the Arts, Letters and Sciences expressed the hope that there will be a widening opportunity for the Canadian public to enjoy



works of genuine merit in all fields, but this must be a matter of their own free choice. We believe, however, that the appetite grows by eating. The best must be made available to those who wish it (Massey Report). At the same time, it had received briefs that made it clear that no-one could pursue artistic endeavours on a fulltime basis - not as a writer, a composer, a playwright, actor or producer, nor as a painter or sculptor - and expect to make a living by doing so.

What followed was almost four decades of legislation, government regulations and tariffs to create the conditions to encourage artistic creation, guarantee its presentation to the public, and protect it from external forces. The first legislative action was the creation of the Canada Council whose mandate was to oversee distribution of grants and services for Canadian artists and to foster and promote the study and enjoyment of, and production of works in, the arts. As early as 1957, then, Canadian legislation placed equal weight on artists and the audience, or the supply and the demand (*Canada Council Act*). This was followed one year later by the *Broadcasting Act* that established the Board of Broadcast Governors whose mandate included promoting greater use of Canadian talent and established the first Canadian content quota by requiring that 45% of programming on television must be Canadian in nature (*Broadcasting Act*, 1958).

In 1961, the Royal Commission on Publications noted that 80% of Canada's magazine industry was foreign-controlled and recommended that tariffs be imposed on split-run magazines (foreign-owned magazines that print a second edition in Canada to benefit from Canadian advertising revenues). In 1968, the earlier *Broadcasting Act* was replaced and with it expanded Canadian content quotas: 60% of television content now had to be Canadian, and it went further and required that the private Canadian broadcasting system be Canadian owned (*Broadcasting Act*, 1968).

The first of what came to be called Cancon - Canadian content - regulations appeared in 1971 when Pierre Juneau, the first Chair of the Canadian Radio and Television Commission (CRTC) introduced a system of rules to quantify the requirements of the *Broadcasting Act* by creating a point system based on the number of Canadians involved in the production of a song, album, film, or TV program. A decade later, the Government of Canada received the Report of the Federal Cultural Policy Review Committee, 1982, better known by the surnames of its two lead commissioners Louis Applebaum and Jacques Hébert which marked the first comprehensive review of Canadian cultural institutions and federal cultural policy since the Massey Commission some 30 years earlier. This Report is significant for many reasons, not the least of which is because it staunchly defended the arm's-length principle and political autonomy for the Canada Council at a time when attempts were

being made to impose more direct lines of political and fiscal accountability on all parts of government. And, whereas the Massey Commission portrayed commercial culture and mass media as a threat, the Applebaum - H bert Report adopted a more pragmatic approach to cultural industries. It also urged that more attention be paid to youth and advanced training, another indicator of early recognition of the importance of the demand side.

The decade between 1986 and 1996 witnessed three more important initiatives to protect and promote Canadian content. The Task Force on the Status of the Artist, 1986, (also known as the Sireng-G linas Report) proposed changes to the *Income Tax Act* that would provide greater financial security for artists, including changes to the *Copyright Act*, and special rights for artists to promote artistic freedom (Dewing, 2010). In 1988, the government ratified the Canada-U.S. Free Trade Agreement whereby Canada, through the cultural carve-out, retained the right to exempt cultural products (cultural industries) from the Agreement using the argument that culture is not a product like the others. In return, the USA was permitted to use measures of equal effect against other trade sectors if they were harmed by Canadian actions to protect cultural industries (Lemieux and Jackson, 1999).

Finally, the Mandate Review Committee of the CBC, Telefilm Canada and the National Film Board, chaired by former CRTC Chair Pierre Juneau, issued a report entitled *Making Our Voices Heard* (1996) which concluded that much of Canadian cultural production would be impossible without government assistance, and that the influence of American cultural production in Canada continued to grow despite 40 years of government intervention.

## **WE BUILT IT, BUT DID THEY COME?**

It is clear that federal policy sought to develop an environment where distinctly Canadian cultural products could both be created (supply) and be consumed (demand). Critics of these policies, however, have maintained that the premise of Canadian content regulations was not for Canadian production but against foreign influence. Similarly, it is argued that the increase in Canadian supply was not a response to consumer demand, but an artificial creation of content regulators. Taking this argument to its (il)logical conclusion, Canadians were forced to consume inferior Canadian cultural products that were not commercially viable or competitive. Critics also argue that in an era of cultural diversity and globalization, Canadian content laws and regulations are counter-productive because the large percentage of air time required to be devoted to Canadian content reduces the amount of time available for exposure to what is happening culturally elsewhere in the world (Stanbury, 1998).

## THE SHIFT TO THE DEMAND SIDE

*If there s no audience there just ain t no show.* Chilliwack, Raino, 1970

The importance of the demand side had been recognized internationally at about the same time that the need to develop the supply side was recognized in Canada. In adopting the Constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1945, the founding Member States included the following in the preamble:

*the wide diffusion of culture, and the education of humanity for justice and liberty are indispensable to the dignity of man and constitute a sacred duty which all nations must fulfill in a spirit of mutual assistance and concern;*

It is noteworthy that the founders of UNESCO, when creating an intergovernmental organization dedicated to education, science and culture, believed that the Organization had to exceed solely political and economic arrangements between nations and saw the wide diffusion of culture as a sacred duty. This duty included appreciation, knowledge of, and access to the arts (Constitution of UNESCO).

In 1948, this sentiment was reiterated in Article 27 of the Universal Declaration of Human Rights where it states *Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts* . To be able to participate (demand) however, it is implicit that both access and adequate supply are available.

This was reinforced and expanded at UNESCO s World Conference on Cultural Policies (Mexico, 1982) which saw the adoption of a broad, operational definition of culture, one that embraced not only the arts, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs and the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group (UNESCO 1982).

## ATTENDANCE V. PARTICIPATION

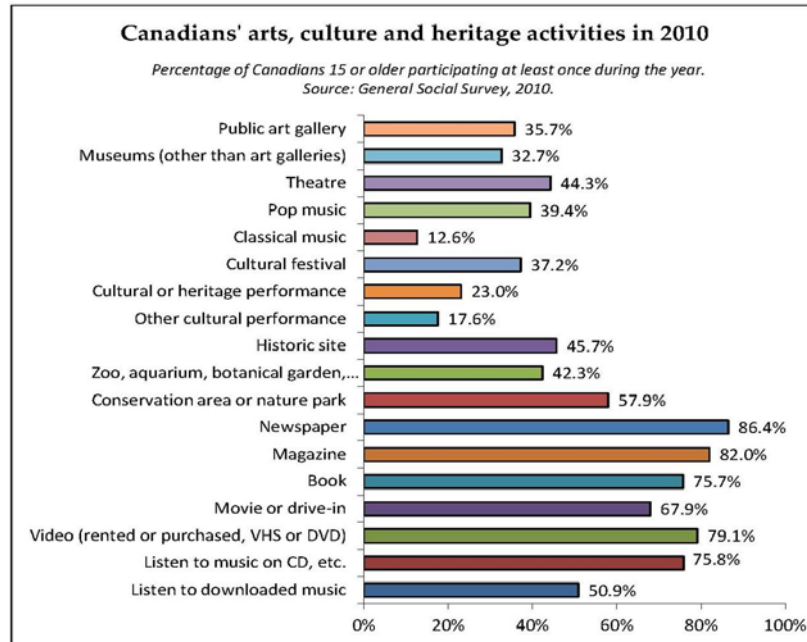
Attendance at arts events has often been used as a metric of demand Chilliwack s maxim if there s no audience, there s no show. It is important to distinguish, however, between attendance and participation in arts events.

In a 2008 *Survey of Public Participation in the Arts* (NEA 2008) commissioned by the American National Endowment for the Arts (NEA), it was noted that attendance (demand) at arts

events had declined by 5% since 2002, while at the same time the number of not-for-profit performing arts organizations (supply) had increased by 23%. This led NEA Chairman Rocco Landesman to comment on the oversupply of performing arts and to venture that if demand cannot be increased, then supply should be reduced. This led to a fire-storm in the American arts community and interpretation of his comments as meaning that funding for arts organizations should be reduced (Pogrebin, 2011).

The counter argument most widely heard was that reduced supply would lead to fewer choices for audiences and that this in turn would result in further decreases in attendance (reduced demand) (Andersen, 2011). If this is true, the classic theory of supply and demand may not apply to audience attendance rates and performing arts organizations.

Perhaps a better argument is that attendance may not be the best indicator of demand and - in the spirit of the *Universal Declaration of Human Rights* - it is more appropriate to measure participation rates. In the study *Canadians Arts, Culture and Heritage Activities in 2010* it was reported that the percentage of Canadians aged 15 or older who participated in most of the 18 activities measured in the report - including visiting historic sites and attending cultural performances - reached record levels in 2010. In fact, the study found that 99.7% or 28 million Canadians participated in at least one of the listed events (Hill Strategies Research 2012). What is significant, however, is that to participate in six of the top seven rated activities it is not necessary to leave your home.



**Figure 1:** Overview of Canadians' participation rates in each of the 18 arts, culture and heritage activities in 2010.

(Source: Hill Research, *Canadians' Arts, Culture and Heritage Activities in 2010*, Report funded by the Department of Canadian Heritage, the Canada Council for the Arts, and the Ontario Arts Council)

This suggests that many cultural activities, unlike historic sites, are not fixed in time and space. Artistic performances instead can readily react and adapt to market pressures, consumer preferences, technological advances, demographic change, and culturally diverse populations and audiences. Attendance at live performances of traditional art forms can also benefit from the increased interest and related demand generated by contemporary variations on classic productions (Artinfo, 2011).

Two examples will illustrate this. During the mid-1990s the Irish step dance production *Riverdance* gained huge popularity in North America. It attracted audiences that had seldom or never attended a dance performance before and, in the process, helped to both educate people about dance as an art form and to make them want to experience other forms of dance. More recently, popular television shows such as *Dancing with the Stars*, with their dubiously talented dancing *Stars* who compete for the right to stay on the show each week, have served to introduce vast audiences to dance. The show has also mixed politics with dance as political daughter Bristol Palin survived until the final show by garnering large numbers of phone-in votes despite limited talent and generally low rankings from the judges. The charges of fraud, favoritism and ballot stuffing as the Tea Party voted for the daughter of Sarah Palin, not Bristol's dance ability, only further increased the number of viewers and publicity for the show. (Perhaps in response to public pressure, she came third of three contestants in

the final show.) The popularity of *Dancing with the Stars* has also spawned the popular TV dance competition franchise *So You Think You Can Dance* with real aspiring dancers, and has again increased interest in dance as an art form (Ontario Arts Engagement Study, 2011).

Equally, theatre has benefitted from related demand and has shown the flexibility of this art form. Shakespeare's *Macbeth* – the tale of a man who commits regicide to become king and then engages in further murders, cruelty, tyranny, treachery, and violence to maintain his power – has been interpreted in many ways and in different media. In 1971, Roman Polanski made a film version that attracted audiences that might not have been inclined to see or pay the price for the theatre version. It then became available to a secondary market through video, DVD, and computer download. And again, a political twist was added that impacted demand: many viewers have been disturbed by the lurid manner in which Polanski depicts the bloody slaughter of Macduff's wife and children in the film. Some have gone so far as to suggest that Polanski's interpretation of the scene was a deliberate evocation of the Manson murders in which his wife Sharon Tait was one of the victims. And, on a lighter note, the 2012 Stratford (Ontario) Shakespeare Festival season includes the play *McHomer* described as "One of Shakespeare's most popular tragedies meets one of TV's most popular families in this brilliant comic tour-de-force. It's *Macbeth* as enacted by more than fifty characters from the animated hit series *The Simpsons* – each one brought to life in an astonishing solo feat of vocal mimicry" (Stratford Program, 2012).

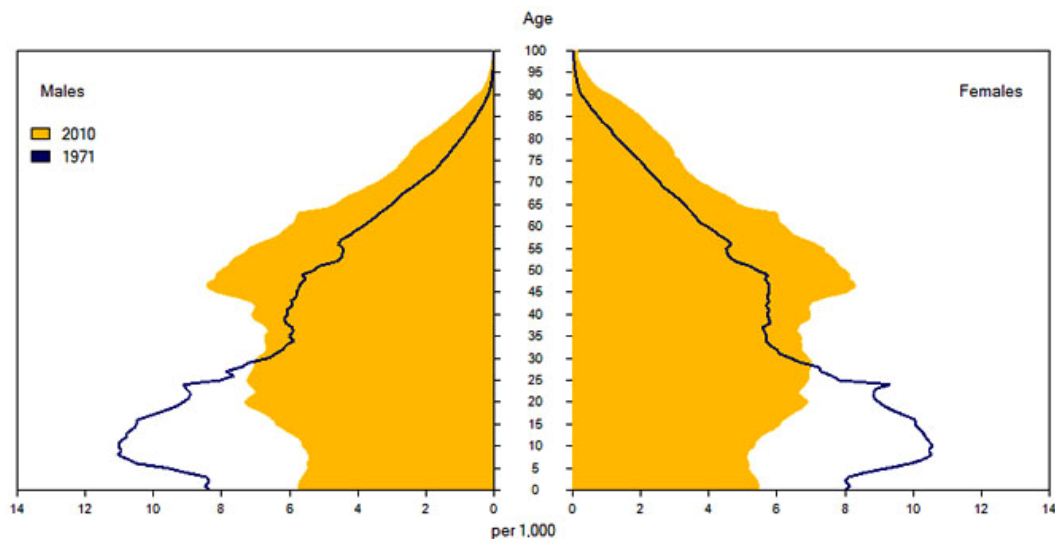
## DEMAND CHALLENGES

Despite this flexibility, ongoing demand for the arts and especially live performances cannot be taken for granted: it must be stimulated, nurtured and supported by cultural policies. These policies, to be successful, should stimulate reflection, ensure diversity, and result in personal enrichment. Said differently, when increasing supply the number and quality of aesthetic experiences must also be increased, instead of simply maximizing the number and quality of works of art (Zakaras and Lowell, 2008). Access to supply is also the key to encouraging demand, and it has been argued that access is a public right as many cultural experiences are made possible through substantial amounts of public funding (Strom-Erichson, 2011).

To cultivate demand, and to ensure that individual audience members have the capacity to fully *experience* the work, an interested, educated and engaged public is required. The best way to achieve this is through arts education and learning as this has been consistently demonstrated to be the

strongest predictor of lifelong participation in the arts. Various studies have documented that as high as 70% of adults who have experienced arts education in formal, curriculum based education, or through informal or non-formal learning, have attended a benchmark event.

In Canada, an aging population can also create challenges for demand. According to Statistics Canada, in 2006 17% of Canada's population consisted of young people under 15 years of age, 69% of persons were aged 15–64 years, and 13% of people were aged 65 or over. The most recent population figures show that in 2010 the proportion of elderly people exceeds the proportion of children for the first time in Canadian history. Owing to an aging population and as the first baby-boomers reached age 65, the proportion of elderly people could be double that of children by 2050 (Canadian Demographics). The full implications of this are not yet known, but there can be little doubt that this will affect both supply and demand and that there will likely be an increasing trend toward demand for more traditional, albeit culturally diverse, types of performances.



**Figure 2:** Changes in the age structure of the Canadian population by sex, 1956, 2006 and 2056. (Source: Statistics Canada, 2005, *Population Projection for Canada, Provinces and Territories, 2005–2031*. Catalogue number 91-520-XIE.)

The nature of access and participation will also be subject to change. As was demonstrated in the Canadian arts participation study, many of the most popular activities can be experienced at home and no longer need to occur in real time as time-shifting and virtual experiences become increasingly the norm.

Increased immigration and the resultant culturally diverse population also bring different and varied values and cultural traditions into communities. The result is that there is an increased demand for different types of cultural experiences, and the supply must adapt to fulfill this. Arts support

programs at all levels of government have been slow to respond to this, however, as the focus of policy and legislation has been on promoting Canadian content.

Education and audience development, through the education system and less formal means of learning also traditionally played a role in creating demand but this is changing. If well-educated arts consumers were once a product of the education system, this is now questionable as budget cuts to arts education or their complete elimination as enrichment programs in the public school system pose challenges to participation and attendance in the arts. The irony of this in the larger context of the considerable public funding expended for both education and the arts is that education for children is compulsory, yet arts education is not. One public policy, it seems, contradicts the other.

## CONCLUSION

While the dominant paradigm in the arts, culture, and heritage in the 20<sup>th</sup> century was one of supply, it is clear that this is now shifting to include increased emphasis on demand. If we accept classic economic theory as it applies to goods and commodities, this relationship should be in constant flux driven by market forces. Cultural heritage, however, is inherited from the past and while its interpretation may change, it is difficult to increase supply.

The supply side of the arts, on the other hand, is limited only by the human imagination and includes a qualitative element that belies the classic formula. The ability to create an endless, diverse supply does not, however, guarantee an equivalent demand-side response. Ongoing work is required to develop audiences and to engage new publics. Just as the supply side requires the proper environment to grow and thrive, the demand side must also be stimulated and nurtured. The paradigm shift from supply to demand, therefore, cannot ignore the ongoing demand to supply.

## References

Albernaz, Frances, The Sacred Duty of Art, *Museum International*, No, 247, September 2010, UNESCO Publishing and Blackwell Publishing Ltd.

Andersen, Aaron, Attendance is not the only measure of demand, *Createquity*, February 6, 2011, <http://createquity.com/2011/02/attendance-is-not-the-only-measure-of-demand.html>

Blouin ARTINFO, It's Time to Prune the Arts, Says Embattled NEA Head Rocco Landesman, February 2, 2011, <http://www.artinfo.com>

*Broadcasting Act*, 1958 and as amended, R.S.C. 1991, c.11



*Canada Council Act*, R.S.C., 1985, c.c-2

*Canadians Arts, Culture and Heritage Activities in 2010*, Hill Strategies Research, February 2012, Report funded by the Department of Canadian Heritage, the Canada Council for the Arts, and the Ontario Arts Council

Constitution of the United Nations Educational, Scientific and Cultural Organization, 1945

Dewing, Michael, Federal Government Policy on Arts and Culture, Parliamentary Information and Research Service, Library of Parliament, Publication No. 2008-41-E, Revised September 1, 2010

Lemieux, Ren and Jackson, Joseph, Cultural Exemptions in Canada's Major International Trade Agreements and Investment Relationships, Parliamentary Information and Research Service, Library of Parliament, Publication No. PRB 99-25E, October 12, 1999

*Mexico City Declaration on Cultural Policies*, UNESCO World Conference on Cultural Policies, Mexico City, 26 July - 6 August 1982

*Ontario Arts Engagement Study*, Ontario Arts Council, September 2011

Pogrebin, Robin, Landesman Comments on Theater, New York Times, January 28, 2011.

Report of the Federal Cultural Policy Review Committee, Information Services, Department of Communications, Government of Canada, 1982

Royal Commission on the National Development in the Arts, Letters and Sciences - Report (Massey Report), King's Printer, 1951. See especially pages 5, 13, 18, and 182.

Royal Commission on Publications Report, Queen's Printer, 1961

Stanbury, W.T., *Canadian Content Regulations: The Intrusive State at Work*, Fraser Forum Special Issue, Fraser Institute, August 1998

Statistics Canada, *Canadian Demographics at a Glance*, Catalogue no. 91-003-X, January 2008

Stratford Shakespeare Festival Program, 2012 Season

Strom-Erichson, Anne-Grete, Access to the arts is a democratic right! speech of the Norwegian Minister of Health and Care Services at the opening of the Arts and Audiences Conference, Bergen, Norway, May 30, 2011

*Universal Declaration of Human Rights*, 1948

Zakaras, Laura and Lowell, Julia. F., *Cultivating Demand for the Arts: Arts Learning, Arts Engagement and State Arts Policy*, published by the Rand Corporation, Santa Monica. (Commissioned by The Wallace Foundation as part of its State Arts Partnerships for Cultural Participation (START) initiative, 2008)

**Session 2: Perspectives des aînés sur la conservation du patrimoine  
Views from Heritage Conservation Elders**

**Président / Chair:** Jacques Lachapelle

Professeur titulaire, École d'architecture, Faculté de l'aménagement, Université de Montréal  
Professor, School of Architecture, Faculty of l'aménagement, Université de Montréal

**Rapporteur 2:** David Murray, candidat à la M. Sc. A. Aménagement - option CEB, Université de Montréal

**3.2 LES EFFORTS MUNICIPAUX DE CONSERVATION DU PATRIMOINE : LE CAS DE MONTRÉAL  
MUNICIPAL EFFORTS IN HERITAGE CONSERVATION: THE CASE OF MONTRÉAL**

**Marie Lessard**, urbaniste et professeure titulaire, Institut d'urbanisme, Faculté de l'aménagement, Université de Montréal, et présidente du Conseil du patrimoine de Montréal  
Urbanist and Professor, Institute of urbanism, Faculty of l'aménagement, Université de Montréal, and President of Le Conseil du patrimoine de Montréal



**Marie Lessard**  
(Photo: Judith Herrmann, 2012)

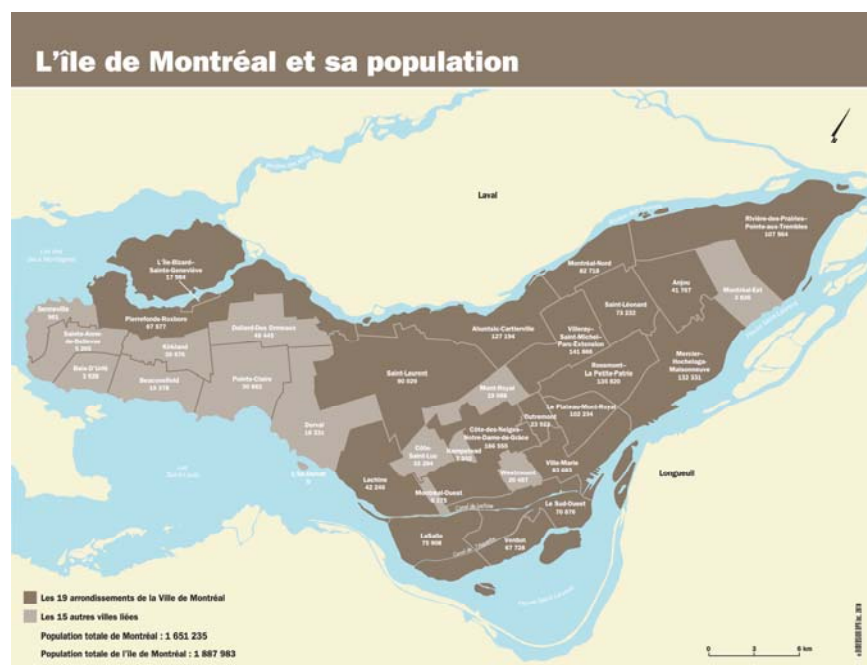
## INTRODUCTION

Compte tenu de mon rôle de présidente du Conseil du patrimoine de Montréal (CPM), organisme consultatif de la Ville de Montréal, on m'a demandé de présenter les « efforts municipaux » montréalais en matière de conservation du patrimoine. Auparavant, il m'apparaît utile de souligner qu'en dépit des dommages causés par la rénovation urbaine dans les années 1960 et 1970, la plupart des quartiers centraux montréalais, contrairement à ceux de la majorité des grandes villes nord-américaines, n'ont pas été démolis sous le pic des développeurs pour faire place à des tours, et sont restés habités. Il faut aussi reconnaître que l'action de groupes de citoyens (Sauvons Montréal et Héritage Montréal en particulier mais aussi les nombreuses sociétés locales d'histoire), la formation de spécialistes en patrimoine dans les universités montréalaises de même que diverses interventions municipales et gouvernementales font en sorte que des pas se franchissent progressivement en matière de connaissance, reconnaissance, protection et promotion du patrimoine.

Puisque l'optique ayant inspiré cette table ronde est que « la conservation du patrimoine est encore aujourd'hui une préoccupation d'experts », il m'a d'abord paru nécessaire de préciser qu'une ville ne gère pas son patrimoine seulement par des politiques et actions qui visent directement la question qui a ainsi guidé mon analyse est la suivante : Quelle place occupent la conservation et la mise en valeur du patrimoine au sein des responsabilités de la Ville de Montréal ? Après une brève présentation du contexte montréalais et des responsabilités des diverses instances municipales et des intervenants associés directement ou indirectement à la gestion du patrimoine, je me suis centrée sur les outils et les actions que j'ai classés en fonction des grands objectifs relatifs au patrimoine et des outils municipaux susceptibles d'avoir un impact sur la réalisation de ces objectifs. L'exercice m'a permis de faire quelques constats généraux, présentés par la suite. Je dois ici préciser que cet exercice n'est pas une analyse systématique des ressources et des activités des services centraux et des arrondissements. Il s'agit plutôt d'observations attentives des pratiques municipales, facilitées par ma situation privilégiée d'observatrice des pratiques municipales à titre de membre de divers comités consultatifs depuis les années 1980 et, surtout, de présidente du CPM depuis près de cinq ans. nt celui-ci, par exemple une subvention à la restauration d'un immeuble. En effet, d'autres politiques et actions ont un impact sur celui-ci, par exemple un code du logement qui proscrie l'utilisation de matériaux inflammatoires sur un immeuble pour des raisons de sécurité entraînera le remplacement progressif des escaliers, balcons et corniches de bois et la détrioration conséquente du patrimoine vernaculaire.

## CONTEXTE

Située sur l'île de Montréal, la Ville de Montréal comprend environ 1 650 000 habitants (en 2011) (Ville de Montréal 2012). À la suite des fusions municipales imposées par le gouvernement québécois en 2002 et des «d fusions» partielles en 2006, elle compte aujourd'hui dix-neuf arrondissements, formant un peu plus de 85 % de l'agglomération de Montréal qui regroupe aussi les quinze autres municipalités de l'île (figure 1). Alors que l'agglomération gère certains services (police, pompiers et eau notamment), la gestion territoriale est de responsabilité municipale.



**Figure 1 :** Montréal : agglomération, ville et arrondissements

Source : Site Internet, Ville de Montréal

([http://www.ville.montreal.qc.ca/pls/portal/docs/page/prt\\_vdm\\_fr/media/documents/CARTE\\_ILEMONTREAL\\_ARRON.pdf](http://www.ville.montreal.qc.ca/pls/portal/docs/page/prt_vdm_fr/media/documents/CARTE_ILEMONTREAL_ARRON.pdf))

La gestion du patrimoine à Montréal relève non seulement de la Ville mais aussi du gouvernement du Québec (le Ministère de la culture, des communications et de la condition féminine (MCCCF), qui notamment attribue des statuts patrimoniaux, veille à la protection des monuments et territoire ainsi reconnus et offre des subventions. Par ailleurs, Montréal a dû, lors des fusions, diverses responsabilités aux arrondissements, dont une grande partie de la gestion du territoire et du patrimoine. Ont toutefois été conservés dans les services centraux une série de responsabilités supra-locales. Je me limiterai ici au rôle de la Ville (et des services centraux) et de ses dix-neuf arrondissements.

## RESPONSABILITÉS

Pour mieux définir le système patrimonial montréalais, j'ai précisés les rôles et responsabilités de la Ville centrale et des arrondissements et, par la suite, j'ai distingués ceux qui visent directement le patrimoine de ceux qui ont des effets indirects sur lui. Je commencerai par ces derniers qui sont plus généraux. Ainsi, les principales responsabilités et actions de la Ville affectant le patrimoine sont la planification urbaine (le plan d'urbanisme et les autres plans et politiques), la gestion des grands projets et les interventions foncières (acquisition et gestion). Ses responsabilités et actions directement associées à la gestion du patrimoine sont les politiques patrimoniales, les études sur l'intérêt patrimonial de lieux et immeubles, l'attribution de statuts patrimoniaux, les plans de protection de lieux patrimoniaux, la gestion des subventions au patrimoine, la toponymie et les activités de promotion et de diffusion des connaissances. Les responsabilités des arrondissements qu'on peut qualifier d'indirectes sont la planification locale (les plans particuliers d'urbanisme pour des secteurs précis) de même que la gestion quotidienne de l'urbanisme, soit l'approbation de projets, l'émission de permis et la surveillance du territoire. Leurs responsabilités directes tiennent principalement aux pouvoirs délégués par la Ville quant à l'émission de permis relatifs à des lieux à statut patrimonial.

## INTERVENANTS

Les ressources humaines en matière de patrimoine se retrouvent essentiellement dans les services centraux de la Ville. Il s'agit d'abord d'un noyau constitué d'une vingtaine d'architectes, urbanistes, archéologues, historiens et aménagistes au sein d'une direction « Culture et patrimoine », dont quelques uns formés dans le domaine de la conservation. Le patrimoine naturel d'importance pan-montréalaise bénéficie de l'expertise de quelques architectes paysagistes et biologistes de la direction « Grands parcs et verdissement ». Quant aux arrondissements, outre Ville-Marie qui est responsable du centre-ville, ils sont peu nombreux à pouvoir compter sur des architectes et autres professionnels formés dans le domaine de la conservation du patrimoine ou même ayant de l'expérience à cet égard.

La Ville et les arrondissements confient par ailleurs, mais dans la mesure des ressources budgétaires disponibles qui sont limitées, des contrats de recherche et de caractérisation patrimoniale à des experts externes.

Enfin, il faut souligner l'avis d'instances consultatives est aussi requis, principalement sur des questions de protection. Il s'agit, à l'échelle de la Ville, du CPM (dont les mandats sont inscrits dans la LBC et dans la charte de la Ville) et du Comité *ad hoc* d'architecture et d'urbanisme (CAU), tous deux

constitués d'experts indépendants. À l'échelle des arrondissements, l'instance consultative est le comité consultatif d'urbanisme, formé d'élus et de citoyens (dont les expertises en matière de patrimoine sont par ailleurs variables). Le public est quant à lui consulté par l'Office de consultation publique de Montréal, une instance indépendante de la fonction publique, dans le cas des projets dont la responsabilité incombe à la Ville, et par les conseils d'arrondissement (formés d'élus), lorsqu'il s'agit de projets locaux.

La Ville et les arrondissements concernés sont aussi des intervenants centraux au sein de la table de concertation de l'arrondissement historique de Montréal et de celle de l'arrondissement historique et naturel du Mont-Royal, arrondissements formellement constitués par le gouvernement du Québec en vertu de la Loi sur les biens culturels.

## OUTILS ET ACTIONS

J'ai centré ma lecture des « efforts municipaux » en matière de conservation du patrimoine sur les outils disponibles et les actions de la Ville et des arrondissements et ce, pour chacun des grands objectifs relatifs au patrimoine, soit la connaissance, la reconnaissance, la protection et la promotion. Dans un premier temps, j'ai débuté, à partir d'une grille urbanistique assez classique, les grandes catégories d'outils municipaux susceptibles d'avoir un impact sur la réalisation de chacun de ces objectifs; il s'agit de la planification, l'encadrement, les interventions directes, le financement et la maîtrise foncière et, enfin, l'éducation et la sensibilisation. Dans un deuxième temps, j'ai classé les actions respectives de la Ville et des arrondissements en fonction de ces catégories d'outils. Le tableau 1 présente les résultats de cet exercice. Bien que ce dernier, essentiellement descriptif, n'évalue pas la performance des instances concernées, il m'a permis de faire un certain nombre de constats, que je présente par la suite.

### Tableau 1 : Responsabilités et actions directes et indirectes de l'administration montréalaise en matière de patrimoine

**Note :** Les responsabilités et actions visant directement le patrimoine sont en caractères gras.

Responsabilité / patrimoine	Outils municipaux	Ville	Arrondissement
Connaissance	Planification	<b>Production de dossiers d'évaluation du patrimoine urbain pour chaque</b>	Réalisation d'études typomorphologiques du

		<b>arrondissement (annexés au Plan d'urbanisme, 2005)</b>	territoire
	Encadrement	<b>Production de documents d'évaluation de l'intérêt patrimonial d'un lieu (Énoncé de l'intérêt patrimonial)</b>	<b>Participation à la production des énoncés d'intérêt patrimonial d'un lieu</b>
	Éducation et sensibilisation	<p><b>Réalisation d'études :</b></p> <ul style="list-style-type: none"> <li>– <b>Montréal en histoire</b></li> <li>– <b>Base de données sur le patrimoine : répertoire des édifices et territoires de valeur exceptionnelle et leur statut de protection; propriétés municipales d'intérêt patrimonial; bâtiments, rues et place de l'AHM; répertoire historique des toponymes</b></li> <li>– <b>L'histoire des grandes rues montréalaises</b></li> <li>– <b>L'arrondissement historique et naturel du Mont-Royal</b></li> <li>– <b>L'arrondissement historique de Montréal (le Vieux-Montréal)</b></li> <li>– <b>Le square Dorchester et la place du Canada</b></li> </ul> <p><b>Guides d'intervention sur le patrimoine :</b></p> <ul style="list-style-type: none"> <li>– <b>Guide du patrimoine et de la rénovation de qualité</b></li> <li>– <b>Fiches du patrimoine urbain : entretien, réparation et rénovation</b></li> <li>– <b>Guide des bonnes pratiques en matière de toponymie (en cours d'élaboration)</b></li> </ul>	
Reconnaissance	Planification	<b>Plan stratégique d'attribution de statuts patrimoniaux en cours d'élaboration (1<sup>ère</sup> version proposée dans le PU de 2005)</b>	

	Encadrement	<b>Règlements de citation de monuments historiques (45 à ce jour) et de constitution de sites du patrimoine (8)</b>	
	Interventions directes	<b>Reconnaissance de personnages et lieux via la toponymie :</b>  – <b>Dénomination de lieux (rues, espaces publics, bâtiments municipaux, etc.)</b> <b>Élaboration d'une banque de noms</b>	
	Éducation et sensibilisation	<b>Certaines installations et plaques célébrant le patrimoine reconnu et certaines activités publiques mais pas de pratiques reconnues et systématiques</b>	
Protection	Planification	Plan d'urbanisme  <b>Politique du patrimoine (culturel et naturel)</b>  Politique du développement culturel  <b>Politique de protection et de mise en valeur des milieux naturels</b>  <b>Politique de l'arbre</b>  <b>Plan de protection et de mise en valeur du Mont-Royal</b>  Bilans annuels et quinquennaux de la mise en œuvre de ces plans et politiques (de nature plutôt descriptive)	Programmes particuliers d'urbanisme  Réglementation normative d'urbanisme  Plans d'implantation et d'intégration architecturale (PIIA, en particulier dans les secteurs d'intérêt patrimonial)  Note : Importance très variable d'un arrondissement à l'autre
	Encadrement	<b>Inscription de règles spécifiques de protection dans les récents règlements de citation de monuments historiques et de constitution de sites du patrimoine</b>  Approbation de changements au Plan d'urbanisme et de projets drogatoires à la	Approbation des projets drogatoires à la réglementation d'urbanisme (règlement sur les Projets particuliers)  Révision architecturale des



	<p>r glementation d urbanisme via l article 89 de la charte de la Ville, <b>dont les projets situés dans un territoire ayant un statut patrimonial (en vertu de la LBC) ou touchant un bâtiment ayant un tel statut (avis du CPM requis)</b></p> <p>Accords de d veloppement avec des propri taires relativement à des engagements sp cifiques</p> <p><b>Définition d’orientations pour les interventions futures sur la base des énoncés d’intérêt patrimonial d’un lieu</b></p>	<p>projets en vertu des PIIA</p> <p>Émission de permis et d autorisations, incluant de d molition</p> <p>Surveillance du territoire</p> <p><b>Participation à la définition d’orientations pour les interventions futures sur la base des énoncés d’intérêt patrimonial d’un lieu</b></p>
Interventions directes	<p><b>Rénovation et réutilisation de bâtiments municipaux cités</b></p> <p><b>Réaménagement du domaine public dans des lieux de grand intérêt patrimonial (Mont-Royal, Vieux-Montréal)</b></p>	<p><b>Rénovation et réutilisation de bâtiments municipaux cités</b></p> <p>Am nagement du domaine public local (incluant foresterie urbaine)</p>
Financement et maîtrise fonci re	<p><b>Entente MCCCCF – Ville sur le développement culturel (essentiellement pour le financement de travaux)</b></p> <p><b>Programmes de subvention (certains % avec maximum de 25 000\$), classés en catégories :</b></p> <ul style="list-style-type: none"> <li>– <b>AHM et AHNMR</b></li> <li>– <b>Bâtiment classé, cité ou situé dans un site historique</b></li> <li>– <b>Bâtiment reconnu ou situé dans un site du patrimoine</b></li> <li>– <b>Bâtiment assujetti à des mesures règlementaires visant sa conservation (PIIA notamment), en vertu du Fonds du patrimoine culturel québécois</b></li> </ul> <p><b>Achat de propriétés/ bâtiments</b></p>	<p><b>Achat de propriétés/ bâtiments patrimoniaux</b></p>

		patrimoniaux	
Promotion	Éducation et sensibilisation	<p><b>Opération (annuelle) patrimoine architectural (OPAM) en collaboration avec Héritage Montréal, depuis 1991 (prix, activités gratuites (visites guidées, conférences, expos, etc.) et Concours maison coup de cœur</b></p> <p><b>Diffusion des études réalisées (cf. volet connaissance) sur le site Internet de la Ville et/ou sous forme de publications</b></p> <p><b>Activités du Conseil du patrimoine de Montréal :</b></p> <ul style="list-style-type: none"> <li>– <b>Colloque annuel</b></li> <li>– <b>Site Internet : diffusion des avis et mémoires, de capsules d’information, des actes du colloque annuel ...</b></li> </ul>	<p>Interventions très variables d un arrondissement à l autre; certains arrondissements diffusent sur leur site Internet :</p> <ul style="list-style-type: none"> <li>– Études typomorphologiques du territoire à la base des PIIA</li> <li>– PIIA par secteur</li> <li>– D autres règlements d urbanisme</li> <li>– Des guides d intervention, par exemple sur les portes et fenêtres</li> </ul>

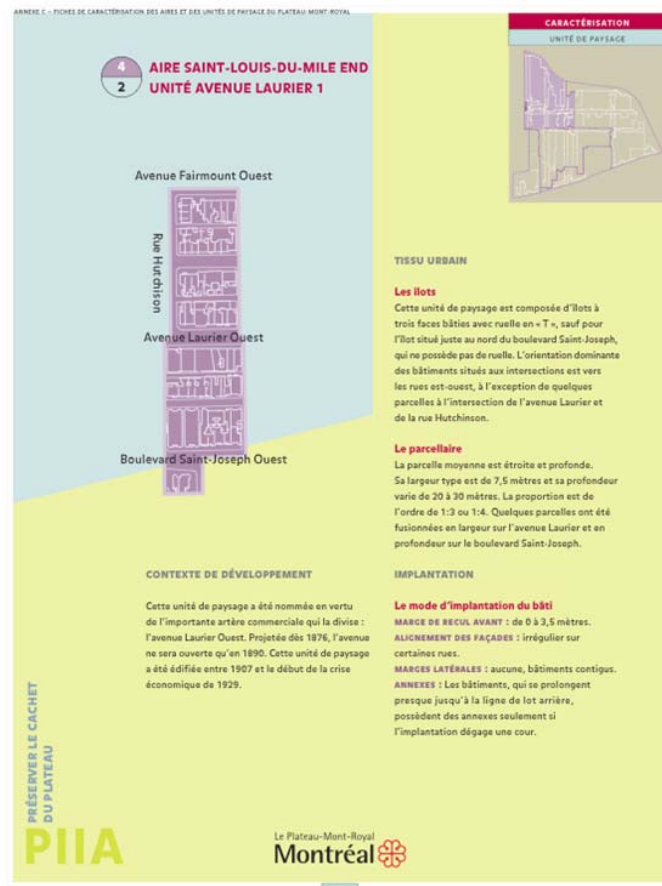
## QUELQUES CONSTATS

Toute descriptive qu'elle soit, cette recension des outils et des actions permet de faire quelques grands constats. Le premier est que la Montréal a des moyens directs et indirects à sa disposition pour connaître, reconnaître, protéger et faire connaître son patrimoine. Elle peut ainsi agir en vertu des lois provinciales (essentiellement la Loi sur les biens culturels et la Loi sur l'aménagement et l'urbanisme) et des ressources découlant des ententes avec le MCCCCF. Elle intervient également via sa charte et s'est dotée de toutes sortes de politiques et outils en faveur de la conservation du patrimoine.

Le deuxième constat est que Montréal a non seulement des moyens mais qu'elle manifeste aussi un intérêt et utilise les politiques et outils dont elle s'est dotée pour rencontrer ces objectifs. Les exemples qui nous apparaissent les plus significatifs à cet égard sont les suivants :

- La création d'un Conseil du patrimoine en 2001 et le recours systématique à ce dernier.
- L'adoption d'une politique du patrimoine en 2006, qui, en particulier, souligne les responsabilités que doit se donner la Ville non seulement comme bon gestionnaire mais aussi comme bon propriétaire.

- Le passage d'une réglementation de zonage inapte à prendre en compte le patrimoine (pr 1990) à l'identification de secteurs d'intérêt patrimonial et de normes et critères associés à ceux-ci (années 1990) puis à la production de dossiers d'évaluation du patrimoine urbain pour chaque arrondissement (en 2005).
- Des outils d'analyse qui deviennent plus sophistiqués tant à l'échelle de la ville qu'à celle de l'arrondissement. Un exemple du premier cas est l'annonce de la valeur patrimoniale d'un lieu à partir duquel sont définies des orientations pour les interventions futures, annonce qui est rapidement devenue obligatoire lorsque l'avis du CPM est requis. Quant aux outils en arrondissement, on peut citer les études typomorphologiques qui donnent lieu à des outils de contrôle plus raffinés, par exemple le Plan d'implantation et d'intégration architecturale, et auxquels se réfère l'évaluation des demandes de permis (figure 2).



**Figure 2 :** Plan d'implantation et d'intégration architecturale (PIIA) fondé sur une analyse typo-morphologique : une unité de paysage de l'arrondissement du Plateau-Mont-Royal  
Source : Site Internet, L'arrondissement du Plateau-Mont-Royal  
([http://ville.montreal.qc.ca/pls/portal/docs/PAGE/ARROND\\_PMR\\_FR/MEDIA/DOCUMENTS/UNITE\\_PAYSAGE\\_4-2.PDF](http://ville.montreal.qc.ca/pls/portal/docs/PAGE/ARROND_PMR_FR/MEDIA/DOCUMENTS/UNITE_PAYSAGE_4-2.PDF))

- Des prescriptions pour le patrimoine dans le Plan d'urbanisme, par exemple l'adaptation des hauteurs aux caractéristiques du milieu construit de la partie nord du centre-ville proposée dans le cadre de la révision des hauteurs et densités au centre-ville (Arrondissement de Ville-Marie 2011).
- L'inscription de règles de protection dans les règlements sur les citations et sur les sites du patrimoine. Toutefois, ces règles n'ont pas d'effet sur les hauteurs et autres paramètres du Plan d'urbanisme tel qu'en témoigne le site du patrimoine du square Dorchester et de la Place du Canada (2011) : tout en prescrivant de multiples conditions pour la conservation et la réhabilitation des caractéristiques existantes des immeubles, le règlement constituant ce site n'a pas d'effet sur les hauteurs et les densités permises.
- L'acquisition et la réhabilitation de bâtiments patrimoniaux en vue d'un usage municipal et collectif (figure 3).



**Figure 3 :** L'ancienne station-service Esso de Mies van der Rohe, monument historique de l'île des Soeurs citée en 2009, réhabilitée à des fins communautaires par les architectes FABG pour l'arrondissement de Verdun

Source : Site Internet, Les architectes FABG

(<http://www.actiondesign.info/fr/nouvelles/architecture/reconversion-de-la-station-service-de-mies-van-der-rohe-ile-des-soeurs-par-les-architectes-fabg/>)

- Des critères de subvention largis pour inclure la réhabilitation d'une plus vaste gamme de bâtiments, dont le patrimoine vernaculaire et le patrimoine moderne.
- De nombreux outils de sensibilisation et, en particulier, l'Opération annuelle patrimoine architectural de Montréal.

Mon troisième constat est que le double palier d'opérationnel ville-arrondissement a des impacts négatifs sur les ressources professionnelles. Certes, les citoyens ont ainsi plus facilement accès aux services locaux que dans une ville complètement centralisée. En contrepartie, plusieurs

arrondissements n'ont pas les ressources appropriées pour prendre en charge le patrimoine de leurs quartiers, notamment pour gérer les pouvoirs délégués sur les monuments historiques cités et les sites du patrimoine. Certes, l'expertise des services centraux est parfois sollicitée mais ad hoc, sans démarche concertée. Les critères d'intervention de même que le contrôle et le suivi des réalisations sont très variables d'un arrondissement à l'autre; les uns ont des inventaires à jour de même que des règles contraignantes en faveur de la conservation du patrimoine mais, à l'autre extrême, d'autres n'ont ni réglementation adaptée aux spécificités de leur tissu urbain ni même comité de démolition.

Mon quatrième constat est qu'au-delà des ressources financières et humaines insuffisantes pour appuyer l'ensemble des efforts individuels et collectifs, la Ville et les arrondissements n'utilisent pas toujours les pouvoirs et les outils qu'ils possèdent pour protéger et mettre en valeur le patrimoine. Le laisser-faire se manifeste notamment dans l'absence d'intervention face à l'abandon de bâtiments dont la valeur patrimoniale est pourtant explicitement reconnue, et qui doivent par la suite être démolis. La liste 2012 des sites emblématiques menacés d'Heritage Montréal est éloquent à cet égard (Heritage Montréal 2012) (figure 4).



**Figure 4 :** La démolition prévue d'une rangée de bâtiments sur le boulevard Saint-Laurent (désigné « arrondissement historique fédéral »), dans l'aire de protection du Monument-National, un bien culturel classé

Source : Site Internet, Heritage Montréal

(<http://www.heritagemontreal.org/fr/ilot-saint-laurent-monument-national/>)

Mon dernier constat porte sur le manque de ressources accordées à la planification à long terme. Si des bilans annuels et quinquennaux de la mise en œuvre des plans et politiques (incluant la politique du patrimoine) sont réalisés, il n'y a pas d'évaluation systématique, multi-critères et intégrée des résultats et des retombées des politiques, programmes et interventions.

## CONCLUSION

Le survol du cas montréalais ne permet certes pas de confirmer que « la conservation du patrimoine est encore aujourd'hui une préoccupation d'experts ». Il illustre toutefois que pour faire du patrimoine un enjeu véritablement partagé au sein des diverses échelles de l'appareil municipal, il reste un long chemin à parcourir. On peut en déduire qu'élargir le spectre des acteurs préoccupés par le patrimoine demande non seulement d'agir sur la demande mais aussi d'adapter l'offre. La mission sociale qu'évoque Christina Cameron en introduction au colloque prend ainsi un sens différent et par ailleurs tout aussi important à l'échelle locale. S'agirait-il pour les experts d'une nouvelle mission sociale à assumer ?

## RÉFÉRENCES

Arrondissement de Ville-Marie 2011, *Cadre de référence vision des hauteurs et densités du centre-ville*. Montréal, Ville de Montréal (juin).

Heritage Montréal 2012, *Sites emblématiques menacés*.  
<http://www.heritagemontreal.org/fr/category/sites-menaces/> (page consultée le 6 mars 2012).

Ville de Montréal 2012, *Montréal en statistiques*.  
[http://ville.montreal.qc.ca/portal/page?\\_pageid=6897,67633583&\\_dad=portal&\\_schema=PORTAL](http://ville.montreal.qc.ca/portal/page?_pageid=6897,67633583&_dad=portal&_schema=PORTAL)  
(page consultée le 6 mars 2012).

**Session 2: Perspectives des aînés sur la conservation du patrimoine  
Views from Heritage Conservation Elders**

**Président / Chair:** Jacques Lachapelle

Professeur titulaire, École d'architecture, Faculté de l'aménagement, Université de Montréal  
Professor, School of Architecture, Faculty of Planning, Université de Montréal

**Rapporteur 2:** David Murray, candidat à la M. Sc. A. Aménagement - option CEB, Université de Montréal

**3.3 RIFFS, DIATRIBES ET RÉFLEXIONS SUR L'AVENIR DE LA CONSERVATION DU PATRIMOINE  
RIFFS, RANTS AND REFLECTIONS ON THE FUTURE OF HERITAGE CONSERVATION**

**Gordon Bennett**, ex-directeur des politiques, Lieux historiques nationaux (retrait 2003)  
Former Director of Policy, National Historic Sites, Parks Canada (Retired 2003)



**Gordon Bennett**  
(Photo: Judith Herrmann, 2012)

## **Introduction**

It is with some trepidation that I stand before you. I am neither a heritage activist, nor am I active any longer in the field of heritage conservation. Thus, whatever I may have to say to you about the future might be considered to be presumptuous. Moreover, I appear before you characterized as an elder, which in some cultures might signify sagacity and gravitas, but which in others is code for out-of-touch or past his best before date.

There is a second reason for my trepidation. Now that people engaged in heritage conservation have been broken down into one of three personality types, roughly congruent with three heritage conservation eras, I have the opportunity of being celebrated as a Type 3 person if I say the right things assuming this is a Type 3 sort of crowd or run the risk of being dismissed as a Type 2 if I don't. Hopefully, you will see that life may be a bit more complicated than that.

My observations about the future apply to Canada, although they are informed by things that have happened or are happening elsewhere. Of course, Canada -- like many other places -- is a highly diverse country, and for every trend or generalization one can find evidence of the contrary. So I will try not to be too dogmatic. Roundtables are intended to spark discussion and debate, so here goes.

## **Trends and Pathologies**

### **Heritage aesthetic and the wheel of fashion**

Over the past 40 years, what could be described as a heritage aesthetic has enjoyed some real currency (in both senses of the term). I think there is plenty of evidence to suggest that this aesthetic has lost some of its resonance in more recent times, and that heritage considered as an aesthetic is less fashionable now than it was, even a few short years ago.

In existing neighbourhoods the sorts of neighbourhoods where one might expect to find heritage this manifests itself in a trend away from reno and rehab toward demolition and mega-build, and from respect for existing scale at street elevation to a lack of respect for such scale. It finds expression in the action of the city council of Brantford, Ontario, to demolish over 40 19<sup>th</sup> century downtown buildings in 2010, surely the largest such demolition in Ontario if not in Canada over the last generation. And it finds expression in a mini-symposium being held in Vancouver this Friday to address ways to compensate for what is described as declining public support for heritage site restoration and protection.



### **The search for a larger narrative ...continues**

While I might wish that heritage provided the larger narrative for other things, there is a long tradition of trying to attach heritage to narratives associated with history, economic development, identity, urban planning and urban ecology, environment, sustainability, ecology, social justice and so forth. The trick or challenge is to insulate heritage from becoming a victim or the prey of these other narratives, either directly or indirectly. One example may suffice. Edward Glaeser has attacked Jane Jacobs on grounds that her vision leads inexorably to boutique towns where only the well-off can afford to live. For the sake of discussion, let's assume that this is the case. Surely, no one in this room would argue that Greenwich Village (or places like it) be razed or freed of any conservation constraints on grounds that they don't advance the cause of social justice. Or perhaps there are some in this room who would so argue. One thing that Glaeser's comments underline, something that has been pointed out by other commentators such as Witold Rybczynski in his *Makeshift Metropolis: Ideas About Cities*, is that much of what we might call historic preservation over the last generation has been demand- or market-driven, not supply-driven.

### **Intra-mural bickering**

By this I mean something very specific: the hostility of some heritage people to types of cultural heritage they do not like or do not value. I have always found it inexplicable that some very talented and accomplished heritage people engage in the active demeaning of certain types or classes of heritage. At its simplest, this finds expression in the unwillingness of some of those who value more traditional heritage to accept newer forms of heritage, and on the other side, it includes those who promote newer forms or approaches to heritage by belittling or dismissing more traditional forms or approaches. This is a pathology that needs to be addressed.

### **Ethical responsibilities of heritage experts**

Frankly, it's becoming a bit of joke: ask two heritage experts, get at least three opinions, two of which will be contradictory. Why would anyone listen to people like this? Moreover, a curious pathology has emerged: something that is roundly criticized if person A does it becomes perfectly acceptable if person B does it. To reverse the old adage, in heritage conservation it's becoming a matter not of what you know, but who you know that counts.

### **Doctrine: does anyone actually read it, use it, especially to plan projects?**

For years I had front row seat watching people whose jobs required them in some cases to be designers, creators, and proponents, and in other cases for these same people to be reviewers and evaluators of proposals. It never ceased to amaze me how doctrine-driven they were in respect of review and evaluation, and how little influence doctrine played in the case of design and planning. Go figure. Doctrine is wasted, or not used where it is most needed. And of course, experts themselves are not bound by doctrine. After all, what are the perks of being a guru if the guru cannot float above the banality of norms that apply to merer mortals.

### **Challenging times ahead**

I think it fair to say that heritage conservation faces some challenging times ahead. As noted, some of the challenges are endogenous, some exogenous. And the preceding does little more than scratch a surface. Indeed some of you may be scratching your heads about things I have failed to mention (for example, myriad development pressures, the possibility of declining government expenditure on heritage as governments wrestle with their fiscal frameworks, etc). That said, challenging times need not translate into a bleak future. There may be tensions, but these tensions can be creative or productive if effectively addressed.

### **Affiliation (membership) as an indicator of salience**

	1975	1980	1985	1990	1995	2000	2005	2010
Heritage Canada Foundation	7500		23000	2000*	1710**	1613		1472
ICOMOS Canada				350***	218	160	203	158
Architectural Conservancy of Ontario						1164	1153	1232
Heritage Ottawa	325	256	169	c150	c150	140	213	363
US National Trust for Historic Preservation			160K					190K
UK National Trust	0.5M	1M****		2M				3.8M

**Table 1: Paid Membership in Heritage Organizations**

\*Jan 1993; \*\*June 1996; \*\*\*1991; \*\*\*\*1981.

Figures for the UK National Trust are from <http://www.nationaltrust.org.uk/what-we-do/who-we-are-our-history/>. I want to thank Natalie Bull (Heritage Canada Foundation), John Ward and Louise Boucher (Icomos Canada), Rollo Myers and Elizabeth Quance (Architectural Conservancy of Ontario), David Flemming (Heritage Ottawa), and Joan Menzer (National Trust for Historic Preservation) for providing membership information for their respective organizations. In 2012, the Heritage Canada Foundation had a paid membership of 1730.

This section could be subtitled I began with an idea and ended in a different place.

Table 1 shows the number of paid members for various heritage / heritage conservation organizations at five-year intervals from 1975 to 2010. Four of the six organizations are Canadian (two national, one provincial, and one local), one is from the United States and one from the United Kingdom. It is interesting to note that only one of the organizations, the UK National Trust (which covers England, Wales and Northern Ireland; Scotland has its own National Trust), consistently publishes membership numbers as part of its annual reports.

As is apparent from the numbers, the situation in Canada differs from the UK and the US. In Canada, the long term trend-line for paid membership in national organizations is declining, the other two organizations show a modest increase over time (with fluctuations), and yet between 1976 and 2011 the Canadian population grew some 45 percent. From a membership point of view, heritage conservation in Canada, particularly in respect of national organizations, appears to be losing salience.

Because of the amenity value of membership in the UK National Trust a value which none of the other organizations shown on this table is in a position to offer it is not fair or reasonable to compare the seven-fold increase in the number of National Trust members over this period with the substantially different results obtained by the other organizations. Lack of interest in joining needs to be found elsewhere. As one of the representatives of a national organization said when I raised the question of membership, probably 80 per cent of the Canadian residents now in this room would not belong to his or her national heritage conservation organization (this proved to be a remarkably accurate estimate). What, if anything, does it say about the future of heritage conservation in Canada that people who gain their livelihood from conservation feel no impulse to join a larger community of interest?

Perhaps surprisingly, representatives of two of the organizations I spoke with one national, one local -- were not overly distraught about the membership numbers. This is not to suggest that they would not have preferred larger memberships. While my first reaction was one of skepticism at hearing that membership numbers may not be the key indicator of overall salience after all, if I were in an organization that was losing salience on this indicator I would probably be low-balling the significance of the indicator too I am persuaded that what they had to say has value and is not purely self-serving. Briefly, what these individuals told me was:

1. membership numbers are not necessarily a measure of public support for heritage conservation and they are not necessarily an indicator of organizational effectiveness, i.e., an organization with a

smaller membership than it once had may actually be more effective in advancing the cause of heritage conservation. I think this is true. For example, in terms of linking heritage professionals and non-professionals through such electronic means as AGORA (which is accessible to members and non-members alike), Heritage Canada probably plays a more important role as a source or clearing-house for timely heritage information than it did when it was 10 times larger. Indeed, by making information widely available to non-members, heritage organizations provide an incentive for not joining. One might say that they properly put a higher premium on the cause than themselves, something for which all of us are in their debt.

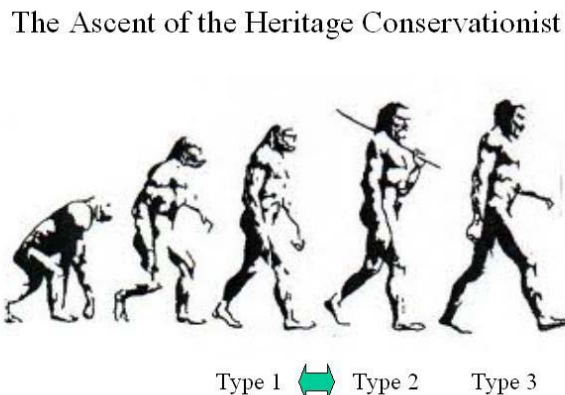
2. particularly in respect of national, non-professional organizations, the cost of attracting and retaining members is very high, and it takes money away from other activities such as those described above.
3. membership in local organizations tends to respond to local issues, i.e., membership increases when there are hot heritage issues on the local front, and tends to decline otherwise. Also, at the local level active members are probably a far better measure of organizational effectiveness than total membership numbers.
4. website hits may be a more effective measure of effectiveness than simple membership numbers.
5. donations to some organizations have significantly increased even if the membership numbers have remained relatively stable.

As I say, I began with an idea and ended in a different place.

### **Addressing the Elephant in the Room**

I could hardly talk about the future without addressing some recent writings by Julian Smith and the new *UNESCO Recommendation on the Historic Urban Landscape*, which some of its proponents claim will take us into an entirely new phase of heritage conservation.

## The Ascent of the Heritage Conservationist



**Figure 1:** The Ascent of the Heritage Conservationist

I think Figure 1 is an accurate if slightly cheeky representation of an idea Julian Smith has been presenting recently, wherein he describes three types of heritage conservationists. In this Figure, as well as in Julian's portrayal, type 3s are treated and promoted as more highly-evolved persons than types 1 and 2 (parenthetically, it should be noted that Julian does not limit type 3 to conservationists). I'm not sure if Julian harbours a preference for type 1 over type 2, which is why I have been tentative in assigning those two labels to a specific figure on the diagram.

A couple of things occur to me about the ascent of the heritage conservationist as described by Julian. First, it owes more to Herbert Spencer than it does to Charles Darwin, and second, by dealing with personality types it perhaps exacerbates the factionalism that already afflicts the heritage conservation movement in Canada. Few people see themselves, or want to be seen, toward the knuckle dragging part of the spectrum. As in other things, it is wise not to equate an insight or explanatory device and there is an insight here -- with an end-truth.

It is regrettable that Type 3s do not possess the attributes of Types 1 and 2. That would make for a more fully evolved person or to use heritage conservation language, a more fully layered person. Perhaps a new type 4 will emerge that combines the attributes of its predecessors.

### **The UNESCO Recommendation on the Historic Urban Landscape**

As noted above, the *UNESCO Recommendation on the Historic Urban Landscape* has been presented as the future direction for heritage conservation. The *Recommendation* has also been promoted as an ecological approach to heritage conservation, although what is meant by this categorization seems somewhat opaque.

There is a single reference to *ecological* in the *Recommendation* in Article 19 -- which states that Concern for the environment, in particular for water and energy consumption, calls for approaches and new models for urban living, based on ecologically sensitive policies and practices aiming at strengthening sustainability and the quality of urban life. Clearly those who are promoting the ecological approach seem to intend something broader than this. What is not clear is whether an ecological approach at least as it is understood and applied by people dealing with the natural environment or with natural heritage is fully applicable to cultural heritage. For example,

- Ecological thinking tends to focus on species rather than on individuals. Is this what is intended here? If so, it has consequences for cultural heritage that many of us would be uncomfortable with. Cultural heritage is about the whole and the parts that make up to whole. Fragments and objects in the environment can be as important as landscapes. I m not persuaded that people will or should endorse an ecological approach if it discounts or dismisses individuals. So this needs to be clarified.
- Much of heritage conservation is concerned with interfering with the natural processes of erosion and decay. Does the ecological approach referred to allow for this?
- Tangible cultural heritage is not self-propagating, and in this regard cannot be equated with the sort of species language that is integral to some ecological thinking, especially that dealing with the natural environment.
- The ecological approach tends to be Malthusian, with self-correcting mechanisms (provided that no single species human beings become so dominant as to alter these self-correcting mechanisms).
- Is there any intention to adopt/adapt notions of ecological integrity to historic urban landscapes / cultural heritage? Ecological integrity is defined as a condition that is determined to be characteristic of its natural region and likely to persist, including abiotic components and the composition and abundance of native species and biological communities, rates of change and supporting processes. To raise only one issue: ecological integrity is hostile to non-native species and communities. What are the implications of this for immigration?

Notwithstanding the above, heritage conservation and ecology share many things in common and are enriched by an awareness of the insights that each brings to the other. Notions of niches and habitats, of the place and role(s) of charismatic and other species, of processes of change and adaptation *within limits* are very similar to both heritage conservation and ecology even if they use a different vocabulary. But they are not always identical, and we need to have a sound idea of the differences as

well as the similarities. Just as sustainability can be a two-edged sword in the absence of a clear definition – for example, the recent closure of the profitable Electro-Motive plant in London, Ontario, was justified on grounds that its cost-structure is not sustainable – we need to know what is actually meant by an ecological approach.

As a general comment, I think that there is a tendency to over-sell or to over-dramatize the differences between this *Recommendation* and existing doctrine and approaches, including those perhaps especially those -- that have been developed in a non-ICOMOS, non-UNESCO context over the last generation. Monumental heritage, which has been cited as the counterfoil of the *Recommendation*, has not been the exclusive or over-riding pre-occupation of heritage conservation outside of ICOMOS or World Heritage circles for a long time – if indeed it ever was -- and to suggest otherwise is not helpful. It fosters resistance rather than acceptance. This *Recommendation* is part of an organic process of adding to heritage doctrine, and it will not be the last word any more than any of the instruments that came before it.

For purposes of this discussion, I will focus on six elements of the *Recommendation*:

### **Landscape scale – landscape approach**

It seems to me that it makes eminently good sense to adopt a landscape approach when one is operating on or at a landscape scale. This does not mean that I would endorse the use of a landscape approach to damage, impair, move or otherwise negatively impact urban heritage; not would I endorse an approach that sacrifices the specific or the particular in favour of the manufactured- or the design interests of the whole.

### **Existing doctrine remains valid**

Reference to the fact that existing standard setting documents remain valid should give comfort to those who are concerned that the *Recommendation* might be used to throw the heritage baby out with the bathwater.

### **Adapt existing policies / create new tools**

It is only natural that new policies and tools will be developed. The issue here is whether those new policies and tools will be organic or transgressive. At this stage it is too early to tell.

We still hear the old canard that heritage people are by definition opposed to any change to a heritage place, and that they invariably want things to be preserved in amber. Let's readily concede that there are some people who think this. But let's not accept the proposition that it accurately describes the broad range of heritage conservationists.

It has been suggested by some proponents of the new *Recommendation* that it portends a new direction, a radical shift away from the heritage-as-stasis paradigm. To a large degree, I think this ignores some key features of what we call heritage conservation. In particular, I refer to perhaps the second most famous term in British real estate after location, location, location, and that is requires planning permission. The latter refers to the need to obtain permission or consent to make changes to listed properties in the UK hardly evidence of stasis but rather evidence that conservation is also about what constitutes appropriate or acceptable change, in other words the tension between dynamic and equilibrium. Second, and more important in the history of heritage conservation in North America, is the role played by the United States Secretary of the Interior's *Standards and Guidelines for Rehabilitating Historic Buildings* which, of course, deal with more than buildings. The genius of the Rehabilitation standards and guidelines, first issued some 35 years ago, is two-fold. First, these standards and guidelines explicitly recognized that the vast majority of historic buildings in the United States would be subject to adaptation in order to find or to be given a useful contemporary purpose. Second, and equally important, they provided explicit norms and directions for achieving this. This profound accomplishment needs to be better recognized, celebrated and understood. It should have put paid to the falsehood that heritage conservation is only about no, no, no. (See also The *Standards and Guidelines for the Conservation of Historic Places in Canada* and English Heritage's *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment* for similar approaches). And it should have put paid to the suggestion that until December 2011 heritage conservation was only about stasis.

### ***“uncontrolled” urbanization a problem***

I'm not sure why the *Recommendation* only addresses uncontrolled urbanization because it seems to me that an equally large if not larger problem is controlled urbanization, at least in its current form.

As a person who hopefully combines traits of all three personality types, I agree with Anthony Tung about the need for binding law for heritage conservation. That facilitates getting real controls into controlled urbanization.

### ***Integrate goals***

I also agree with integrating goals of urban heritage conservation with those of social and economic development so long as heritage goals are not sacrificed or treated as inferior to the other goals. A recent development in Ottawa raises some interesting questions in this regard.

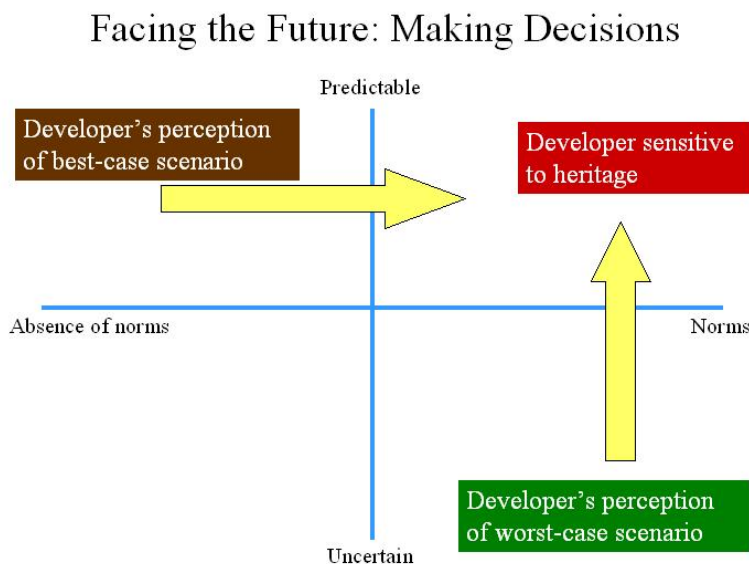


### *“manage” social transformations*

There is a utopian, grand-design quality to this part of the *Recommendation* that is problematic. Perhaps, the drafters would say that one should view this simply as UNESCO-speak and that, in any event, the word *manage* implies a more modest form of utopianism than the word *create*.

### **Facing the Future: Making Decisions**

To state the obvious, decision-making is about making choices. Figure 2 looks at decision making in terms of two axes, both of which play a big role in framing all choice making. The horizontal axis – what I label the normative axis – covers a broad spectrum from the total absence of norms to highly developed and applied norms. The vertical axis, which could be described as the predictability axis, ranges from uncertainty to certainty. The two axes effectively create four quadrants. From a heritage conservation perspective, the upper right quadrant offers the most congenial space. The challenge becomes how to move others into that quadrant, especially when it is not their first choice.



**Figure 2:** Making Decisions

I have taken the example of a developer working on a project involving some aspect of heritage. I could have populated the diagram with all sorts of different actors – everyone from investors, politicians, officials, neighbours, people seeking employment, access or influence (including heritage people), architects, tenants, etc. We begin by plotting what is often perceived to be the developer's

perception of a best-case scenario (high degree of certainty/minimal norms), as well as the developer's perception of a worst-case scenario (high degree of uncertainty/highly rigid norms).

There is a rapidly developing literature that documents and explains why most people—not everyone, but most people—crave certainty. That literature documents that some people actually prefer the certainty of doom to the uncertainty of not knowing what will happen. Environmental activists have taken advantage of this, which explains in part the appeal of “no, no, no, never” coupled with apocalyptic predictions. I am not suggesting that heritage conservationists emulate environmentalists in this regard. I am suggesting that they take more effective advantage of the insights relating to people's preference for certainty over uncertainty to advance the cause of heritage conservation.

While a few heritage folk may see developers as buccaneers or free-booters, developers work in a world of codes, rules, laws and regulations. They may (indeed do) try to push the boundaries or limits, especially when they know that such boundaries or limits cannot or will not be applied and enforced, but ultimately they are prepared to accept some normative rigidity in return for certainty and predictability. Ambiguity is their antagonist, their foe. In this respect, they are very different from creative types such as artists and some intellectuals, or high-risk personalities who may find uncertainty and flexibility highly congenial.

Some 10 plus years ago I worked closely with federal custodians of real property to develop legislation to protect federally-owned national historic sites and other federal heritage property. While a number of the custodians might have preferred no legislative action, all expressed the view that if there were to be legislation, they would far prefer to operate in a world of clear rules and, yes, higher standards, rather than have to deal with the unknowns and the uncertainties of an impact assessment process. Similar sentiments were expressed by the admittedly small sample of developers we talked to. In other words, in return for a higher degree of certainty, they were willing to accept more rigid norms.

For these reasons I am highly suspicious of the advice of those who say we should drop or not pursue a regulatory approach. It is not as though this approach has been tried and found wanting in Canada, and certainly Britain and the United States have had some real success with it. Unlike those countries, we never seem to be able to get to the point where we can actually test such an approach. This is not to say that it should be the only approach—quite the contrary—but it should be part of the tool kit of heritage conservation.

As previously noted, in any project where there is a heritage component the goal is to move the actors in this case a developer to the upper right quadrant of Figure 2, which is the quadrant that is most congenial to heritage conservation.

The upper right quadrant on Figure 2 assumes the existence of a regulatory regime based on compliance with standards, not impact assessment. The former provides a much higher degree of certainty and predictability for the developer. Of course, in the absence of a regulatory regime -- binding on both the developer and heritage advocates a developer can hire a heritage expert and buy the opinion he or she wants. From any point of view -- equity, transparency, accountability, empowerment of non-experts, democracy -- I think the first beats the second every time. But a regulatory system must deal not only with or even largely with no, no, no. Rather it must lay out the when, what, where and how. What we are trying to do here is to have projects planned with conserving heritage in mind heritage as forethought if you will, rather than heritage as afterthought.

### **Some final thoughts**

In the course of developing this brief *tour d horizon* I became struck by the thought that heritage conservation is a subject where the sum of the parts is actually greater than the whole or to put it the other way, the whole is less than the sum of its parts. What I mean by this is that there may not be a whole because what is considered to be heritage conservation or to be encompassed by heritage conservation varies widely from one person to another (even among professionals) and from one context to another so that it is arguable that a basic consensus about what is heritage conservation and what is not heritage conservation does not exist. It reminds me of when I used to say that Canada's grand railway hotels the Chateau Frontenac, the Banff Springs, the Empress, among others were perhaps the best examples of heritage conservation in Canada, much to the consternation of some of my more formally-trained heritage conservation colleagues. Now I sometimes find that I am the one expressing consternation (isn't that what elders do?) even though I remain willing to consider a wide range of treatments (but not all) as being acceptable. I'm not sure if this lack of consensus is a problem or, perhaps more accurately, I am conflicted on this point. Sorting this out, or at least making some generous effort at clarification, may be one of the next important challenges to address.

Given forces that at this point seem more centrifugal than centripetal, the road ahead for heritage conservation would appear to lead in several directions, and the prospect may well be one of multiple futures for heritage conservation, some better than others.

## **Session 2: Perspectives des aînés sur la conservation du patrimoine Views from Heritage Conservation Elders**

**Président / Chair:** Jacques Lachapelle

Professeur titulaire, École d'architecture, Faculté de l'aménagement, Université de Montréal  
Professor, School of Architecture, Faculty of Planning, Université de Montréal

**Rapporteur 2:** David Murray, candidat à la M. Sc. A. Aménagement - option CEB, Université de Montréal

### **3.4 POUR UNE DYNAMIQUE GLOBALE DE SAUVEGARDE FOR A GLOBAL DYNAMIC IN SAFEGUARDING**

**Gérald Grandmont**, consultant en patrimoine, Montréal, professeur associé HEC Montréal  
Heritage Consultant, Montréal, Adjunct Professor HEC Montréal



**Gérald Grandmont**  
(Photo: Judith Herrmann, 2012)

Au fil des ans, il apparaît que le champ du patrimoine s'est transformé au point d'être devenu d'ordinaire infiniment grand et que ce qui était spécifique à une conception du patrimoine est aujourd'hui banalisé dans des acceptions aussi nombreuses que diverses du patrimoine.

C'est pourquoi mon propos aujourd'hui sera en deux temps : d'abord de faire voir comment le développement du champ du patrimoine, sous l'impulsion de plusieurs facteurs, en a amené une complexification graduelle au cours du dernier demi-siècle et comment, au Québec, cette complexification a été graduellement prise en compte dans les textes de loi concernant le patrimoine ainsi que dans les approches de protection et de mise en valeur. Et elle appelle une dynamique globale de sauvegarde.

En second lieu, j'essaierai de projeter demain ce qu'il adviendra de la notion en reprenant des propos de Pierre Nora d'octobre 2009.

\*\*\*\*\*

On peut imputer l'existence de cette complexification à plusieurs facteurs à la fois : d'abord à l'enrichissement des connaissances du domaine par la recherche universitaire notamment; puis à la mobilisation des milieux associatifs qui ont contribué à une prise de conscience plus large des citoyens et à une demande sociale élargie; également au leadership des agences internationales sensibles aux grands enjeux collectifs d'identité culturelle ainsi qu'aux professionnels du domaine qui ont réussi à adapter leurs analyses, leurs propositions et leurs recommandations aux impératifs de la sauvegarde du patrimoine. Mais, on ne saurait passer sous silence l'apport des nouvelles connaissances extérieures au domaine, notamment en matière d'environnement et de développement durable. On verra comment plus avant.

## L'ÉVOLUTION LÉGISLATIVE

### 5 dates marquantes

Mon premier angle de lecture puisera à l'évolution des législations.

Le rapport Arpin pour une politique du patrimoine rendu public en novembre 2000 décrit bien cette complexification graduelle. Dans un graphique sous forme de pyramide inversée, le rapport fait voir, par l'évolution de la législation l'élargissement graduel du champ du patrimoine. D'une première loi en 1922 qui poursuit essentiellement des objectifs de commémoration de personnages, de monuments et

de lieux historiques, des modifications législatives successives feront apparaître en 1952 la notion de *sites historiques*, puis, en 1963, celle d *arrondissements historiques* avant d ouvrir, en 1985, la voie à un pouvoir d l gu aux municipalit s. Le m me rapport notera qu en 2000 les notions de *paysage patrimonial* et de *patrimoine immat riel* surgissent formellement, port e par des milieux professionnels et associatifs. On d nombre aujourd hui nombres d acteurs qui se r clament du patrimoine immat riel et nombre d associations r gionales de protection des paysages.

Mais l id e qui s impose depuis 1952, c est celle d une « *extension topographique* » de la notion de patrimoine. Le gouvernement de l poque reconnaît que des biens historiques peuvent tre des ensembles situ s sur un espace g ographique donn , un *site*, qui comporte à la fois une valeur architecturale, paysag re et historique. Nous assistons ainsi à une premi re prise de conscience qu un bien culturel peut tre plus large qu un seul bâtiment ou qu une collection d objets. Une premi re manifestation d un int r t pour des ensembles urbains.

La deuxi me modification qui suivra en 1963 introduira alors le statut d *arrondissement historique*, venant confirmer ainsi une volont e de prot ger, au-delà des monuments, des territoires encore plus tendus.

La loi sur les Biens culturels est intervenue en 1972. Elle introduira la notion de *biens culturels*, *de collection* de biens, appellera la mise en place d un Registre des biens culturels, obligeant de la sorte de tenir un *inventaire*. La Commission des biens culturels, organe consultatif au ministre sera galement cr e. Enfin, en 1985, la loi sur les Biens culturels sera amend e pour donner timidement pour la premi re fois des pouvoirs de *citation aux municipalit s*.

À rebours, on peut faire le constat que l volution de la l gislation en mati re de patrimoine a introduit l id e de protection d un territoire, par *l aire de protection*, *l arrondissement historique ou l arrondissement naturel* et maintenant par la notion de *paysage patrimonial* depuis l automne 2011 et la loi 82, lequel *paysage patrimonial* porte, le plus souvent, une charge identitaire forte.

L approche lyrique de 1922 visant la protection des monuments historiques pour leur pouvoir de comm moration se mutera peu à peu en responsabilit s administratives publiques plus fermes et desquelles d couleront des r gles de gestion plus concr tes.

### **Autres législations**

Par ailleurs, dans le champ des municipalit s, nombre de lois et de r glementations sont intervenues depuis 1979 pour donner du corps et des autorit s aux villes. Bien que la Loi sur l am nagement et l urbanisme, adopt e cette ann e-là, ne mentionne pas sp cifiquement le patrimoine,

elle fournit aux municipalités le pouvoir de réglementer l'utilisation du territoire et la protection de leur patrimoine. Cette loi oblige les municipalités à planifier le développement de leur territoire et elle propose des outils en conséquence : le schéma d'aménagement et de développement pour les Municipalités régionales de comté (MRC) et le plan d'urbanisme pour les villes.

À ces outils généraux s'ajoutent le Règlement sur le plan d'implantation et d'intégration architectural (PIIA) lequel permet d'assujettir certains territoires et certains types de projets à une évaluation qualitative des impacts sur ce même territoire; le Règlement sur les plans d'aménagement d'ensemble (PAE), lequel précise les critères d'évaluation auxquels sont soumis les projets de transformation d'un îlot ou d'un ensemble de bâtiments (vg. la transformation d'un ensemble conventuel à d'autres fins); le Règlement sur les projets particuliers d'urbanisme (PPU), lequel, à son tour, permet de déroger au plan d'urbanisme sous certaines conditions tout en respectant le milieu environnant (vg. le quartier des spectacles à Montréal).

Ces outils d'urbanisme, on le voit, offre une panoplie de moyens aux municipalités pour intervenir dans le champ du patrimoine en plus des dispositions de la Loi sur les biens culturels. Ils montrent à l'évidence que le patrimoine est autant une affaire de territoire que de bien culturel, que sa protection est imbriquée de plus en plus dans l'ensemble des questions d'aménagement et d'urbanisme et qu'il appelle des services de proximité généralement pris en charge par les villes.

Pour terminer sur le chapitre législatif, mentionnons que la Loi sur la qualité de l'environnement adoptée en 1972 prévoit, depuis 1981, qu'un initiateur de projet doit procéder à une étude d'impact environnemental, laquelle étude doit prendre en considération le patrimoine historique et archéologique du milieu concerné. En outre, la Loi sur la conservation du patrimoine naturel vise aussi la protection des *paysages humanisés*, lesquels se définissent par les composantes naturelles des lieux façonnés à travers le temps par des activités humaines en harmonie avec la nature. Enfin, en 2006, le gouvernement optait pour une Loi sur le développement durable, laquelle inclut dans ses principes spécifiquement la protection du patrimoine culturel.

Ce rapide tour d'horizon du corpus législatif du gouvernement qu'on voit apparaître, avec le temps, avoir propulsé la sauvegarde du patrimoine dans un univers à la fois *social* et *économique* aussi bien que culturel. Au point qu'il nous arrive de penser que la notion identitaire procède désormais aussi bien de la *conjoncture sociale* que de la *structure culturelle*. De nouveaux enjeux se font ainsi jour : respect de la mémoire dans un contexte de sauvegarde des ressources, développement économique dans un contexte durable, protection du paysage humanisé en balisant les fonctions sociales, économiques et

culturelles du territoire, interaction des responsabilités culturelles, économiques, urbanistiques et environnementales. Cette lecture, induite par l'évolution législative, appelle désormais un nouveau mode de concertation entre les acteurs publics, en particulier les ministères du gouvernement. L'organisation en silo des ministères, du point de vue du patrimoine, a désormais de moins en moins droit de cité.

## UN NOUVEAU PARTAGE DE RESPONSABILITÉS

Le Rapport Arpin présente encore le partage des responsabilités des acteurs du patrimoine selon les différents niveaux de reconnaissance. Nous pouvons repenser au Canada des éléments du patrimoine mondial, du patrimoine fédéral, du patrimoine québécois, et du patrimoine régional et local. On observe, derrière cette forme de hiérarchisation du patrimoine, une volonté des auteurs du rapport d'établir les responsabilités selon le niveau de reconnaissance. La réalité s'avère cependant plus complexe et les niveaux s'interpénètrent entre eux. Ainsi, le site du patrimoine mondial à Québec appelle des décisions et des orientations aussi bien de la ville que des gouvernements car la symbolique des lieux se prête naturellement à une pression publique des citoyens dès qu'un projet de transformation des lieux se présente.

Il en va de même du patrimoine local dont la portée et la valeur peuvent commander aussi bien des gestes de reconnaissance ou de protection de la part du législateur ainsi que des mesures de soutien par la suite. Tout comme nous avons pu observer qu'un statut accordé par une ville n'a pas d'effet exclusif et le gouvernement peut très bien, pour des raisons légitimes de reconnaissance de la valeur nationale des biens ou des lieux, accorder à son tour un statut.

Cet essai de classification, a l'avantage de faire voir à son tour, à la suite du corpus législatif, la complexité du domaine et l'interaction indispensable entre les partenaires concernés à des degrés divers. Il vient illustrer les niveaux de responsabilité en pointant les acteurs concernés.

De fait, l'élargissement du champ patrimonial, au palier des gouvernements, suit la courbe de l'extension du primat des actions des ministères de la culture. Le souci du patrimoine à l'échelle locale va de pair avec la croissance des dépenses culturelles des villes, la valorisation économique de l'activité culturelle, le développement d'une industrie touristique nourrie notamment par les sites du patrimoine et qui s'insère dans le renouveau urbain, le positionnement stratégique des villes les unes par rapport aux autres. Le danger est cependant de considérer ces dépenses comme un investissement



dont la rentabilité sera nécessairement évaluée, ce qui peut conduire, en matière de patrimoine, à des travaux de restauration plus sommaires.

Nous savons en outre aujourd'hui que la gouvernance du patrimoine appelle, de l'intérieur, des *plans de conservation* explicites sur les motifs de protection et sur les valeurs patrimoniales à conserver et, de l'extérieur, des *études d'impact patrimonial*, tout comme nous avons pris l'habitude de conduire de semblables études en matière d'environnement. Que la gouvernance du patrimoine passe par un partage des responsabilités interconnectées entre les acteurs. Toute nouvelle législation, comme d'autres administrations de l'OCDE l'ont fait au cours des dernières années -je pense ici à la Grande Bretagne, au Queensland en Australie, à l'Ontario au Canada -, doit prendre en considération ces dimensions et prévoir des dispositions pratiques qui permettent de conjuguer ces nouveaux impératifs d'une gestion avisée du patrimoine.

Je voudrais encore évoquer brièvement deux autres dimensions qui, me semblent-ils, se situent à la périphérie du champ du patrimoine et qui le pénètrent. Celles du développement durable et celle du pluralisme culturel.

## **LE DÉVELOPPEMENT DURABLE**

Il est aisé aujourd'hui de constater que patrimoine et développement durable sont des concepts proches parents. Que les ministres de la culture sont invités, comme tous les autres, à développer des plans d'action de développement durable. La démonstration est désormais faite que la restauration de bâtiments pèse beaucoup moins lourd sur l'épuisement des ressources de la planète d'une part et que, d'autre part, la diversité des cultures appelle à des valeurs de tolérance, de connaissance, de conservation et de solidarité sociale.

L'élargissement du champ patrimonial est une situation de fait. Il constitue une merveilleuse occasion de privilégier des visions intégrées du développement par une approche écosystémique et orientée vers des actions qualitatives ciblées et durables sur le territoire. C'est encore l'occasion de prendre appui sur la mobilisation des citoyens. Nos sociétés sont-elles capables et ont-elles la volonté de faire de semblables choix ? Nos gouvernements auront-ils assez de vision pour porter ce discours et le faire partager ?

## PLURALISME CULTUREL

Le contexte de pluralisme culturel de nos sociétés par les apports de l'immigration complexifie à son tour les rapports de mémoire en les conjuguant à l'identité. Se pourrait-il que le patrimoine ne puisse plus se contenter, pour des raisons identitaires et de cohésion sociale, d'être national et marginaler ainsi à la seule responsabilité des États et des gouvernements? De devoir être un vecteur d'inclusion sociale, un actif du dialogue interculturel ?

La culture semble devenue un incontournable dans les stratégies urbaines, qu'il s'agisse de qualité de vie, de contribution à la création d'emplois, de renouvellement urbain et d'inclusion sociale. L'Agenda 21 de la culture adopté à Barcelone en 2004 associe culture et gouvernance, culture durable et territoire, culture et inclusion sociale. Le Québec a emboîté le pas et adopté une déclaration sur l'Agenda 21 à l'automne 2011.

## LE SYSTÈME PATRIMONIAL

Tous ces éléments concourent, me semble-t-il, à considérer que le champ du patrimoine s'organise comme un système. Un véritable système culturel, social, économique, urbanistique et environnemental. Toutes ces dimensions s'interpénètrent pour donner un système organique. Il n'est plus possible de lire et de protéger le patrimoine sans prendre en compte ces différentes facettes.

D'un point de vue patrimonial, un bien culturel peut être un bâtiment, un personnage, une architecture, une collection muséale, des archives, des biens mobiliers, des contes et légendes. D'un point de vue social et économique, ce peut être une histoire sociale, des événements, un attrait touristique, un lieu référentiel dans un quartier, une pratique dite immatérielle, un site religieux.

Il faut donc instruire la connaissance de telle manière qu'elle permette ces liaisons et organiser la gestion en articulant l'accès à l'ensemble de ces dimensions. Cela implique qu'un leadership est assumé en ce sens quelque part, en l'occurrence le ministère de la Culture, des Communications et de la Condition féminine.

Le MCCCCF s'est ainsi doté d'un outil numérique en ligne qui permette de rendre compte de ces nombreuses dimensions et qu'elles soient immédiatement accessibles au citoyen, au chercheur, à l'amateur, etc. Un outil de gestion qui note les permis octroyés, les travaux de restauration conduits, les avantages fiscaux consentis, un outil documentaire qui note les usages, la datation, la nomenclature, les personnages, les événements et les lieux à la fois, un outil hiérarchisé qui croise les informations municipales qu'elles soient publiques et privées.

## Une autre forme d'élargissement de la notion

Force nous est de prendre acte de ce changement d'échelle. Tout n'est certes pas patrimoine, tout ne doit pas relever de la responsabilité des pouvoirs publics. La vigilance et l'expertise scientifique s'imposeront toujours avant de recommander des mesures de protection et de sauvegarde, tout comme il n'est pas toujours nécessaire de recourir à ce type de mesures lourdes alors que parfois de simples gestes de reconnaissance suffiraient.

Pierre Nora nous interroge en demandant si le patrimoine a des limites. Il évoque une « extension chronologique vers le temps présent, une extension topographique, qui a amené la protection des sites, des centres villes, des paysages, une extension catégorielle, surtout, qui s'attache, parce qu'ils sont *typiques* d'un monde disparu, à tous les témoignages de la vie quotidienne, sans parler de son extension métaphorique, puisqu'on parle maintenant couramment de patrimoine linguistique, géographique ou constitutionnel. La métamorphose de la notion de patrimoine a fait de lui le contraire de ce qu'il était : du plus élevé et rare de la création, il est passé au quotidien le plus traditionnel. Il relevait par définition de ce qui était hors d'usage, soustrait à l'univers marchand, appartenait au monde des archives, des musées

Bref, c'était autrefois les traces les plus remarquables du passé ; c'est aujourd'hui la totalité des traces du passé en tant que passé. Une formidable hypertrophie patrimoniale des formes et des institutions de mémoire. Le patrimoine comme identité est lié, lui, à un mouvement social, à l'émancipation contemporaine de toutes les formes de minorités, sociales, sexuelles, religieuses, régionales et il aboutit à faire du patrimoine la version immanente et laïcisée de l'objet sacré. Une sorte de devoir de mémoire. Ceci montre clairement comment la volonté de respecter, de promouvoir et de défendre un patrimoine de type identitaire cherche à faire passer la notion *d'héritage* à celle de *revendication*, quand ce n'est pas celle de *fabrication*. »

Il ajoute « qu'après l'arrivée des nouvelles technologies, le numérique, Internet et les communications mobiles, nous sommes, de toute évidence, à l'aube d'un troisième âge du patrimoine, métamorphose bien plus radicale encore de la notion et de son traitement, l'entrée dans un patrimoine totalement fabriqué :

1. Le disque dur rend en effet possible de conserver la trace de tout. L'idologie du tout-mémoire utopique et cauchemardesque devient une possibilité réelle.

2. Avec la mise générale en réseaux, avec la miniaturisation et la démocratisation individuelle de ces nouvelles technologies, c'est tout le système de production, de conservation, de consommation et de partage des éléments du patrimoine qui bascule.

3. D'autant qu'avec les progrès de l'indexation, c'est la possibilité, en quelques clics, de retrouver n'importe quoi de la saisie.

Et que cette saisie, faut-il ajouter, est définitive, éternelle peut-on dire. À l'ère numérique, en effet, la survie d'un contenu, quel qu'il soit, s'affranchit de la durée de vie de son support. On peut faire migrer n'importe quoi d'un contenant à un autre.

On pourrait encore souligner bien d'autres traits de cette révolution du numérique, comme par exemple, la suppression de la frontière du patrimoine public et du patrimoine privé, puisqu'il n'y aura plus aucune forme d'autorité hiérarchique régulatrices.

Pour dire d'un mot, on est passé d'un patrimoine de *stock* à un patrimoine de *flux*. Jusqu'à maintenant, le patrimoine renvoyait au *réel*, constitué à partir d'un dépôt, de la collecte, du tri, de la conservation et de la destruction de supports. Matériaux stables. Rien de tel avec l'irruption des nouvelles technologies, dont l'horizon est un patrimoine purement *virtuel*, mais fait d'un enregistrement quasi automatique de soi que l'humanité porterait comme sa carapace patrimoniale. Vision d'horreur.

Mais faut-il encore, à ce stade, parler de patrimoine ? »<sup>1</sup>

## CONCLUSION

Le patrimoine, un élément matériel, un élément identitaire, un élément technologique, nous dit Pierre Nora. Et qui se superposent aux anciens patrimoines. Que faut-il en conclure pour 2020 ? Sommes-nous à l'aube d'une révolution sociale qui obligera à des formes de concertation et d'arbitrage différentes de celles que nous connaissons ? Les pouvoirs publics sauront-ils prendre en compte ces pouvoirs civils qui les débordent actuellement et qui savent prendre fait et cause pour des situations, des événements ?

N'est-ce pas ce que nous voulions le plus, la mobilisation et l'appropriation du patrimoine par les citoyens ? Je nous laisse sur ces questions.

---

<sup>1</sup> Nora, Pierre, Le champ du patrimoine a-t-il des limites?, in Cinquante ans après, culture, politique et politiques culturelles, La documentation française, Paris, 2010, p 119 et suivantes..

**Session 3: Le point de vue d'autres disciplines  
Views from Other Disciplines**

**Président / Chair:** Dinu Bumbaru

Président ICOMOS Canada et directeur des politiques, Héritage Montréal  
President ICOMOS CANADA, Director of policy, Héritage Montréal

**Rapporteur 3:** Elaine Radman, étudiante à la maîtrise / Masters student, Carleton University

**3.5 PRISE EN COMPTE DU PATRIMOINE DE LA CULTURE ET DU TERRITOIRE DES  
AUTOCHTONES : DE L'IGNORANCE À LA COLLABORATION  
TAKING INTO ACCOUNT ABORIGINAL HERITAGE AND CULTURE: FROM  
IGNORANCE TO COLLABORATION**

**Élise Dubuc**, professeure, département d'Histoire de l'art et d'études cinématographiques, Université de Montréal

Professor, département d'Histoire de l'art et d'études cinématographiques, Université de Montréal



**Élise Dubuc**  
(Photo : Judith Herrmann, 2012)

**Session 3: Le point de vue d'autres disciplines  
Views from Other Disciplines**

**Président / Chair:** Dinu Bumbaru

Président ICOMOS Canada et directeur des politiques, Héritage Montréal  
President ICOMOS Canada and Director of Policy, Heritage Montréal

**Rapporteur 3:** Elaine Radman, étudiante à la maîtrise / Masters student, Carleton University

**3.6 LA CONSERVATION PAYSAGÈRE COMME OPPORTUNITÉ : NOUVELLES  
CONNEXIONS, NOUVELLES CIRCONSCRIPTIONS  
LANDSCAPE CONSERVATION AS OPPORTUNITY: NEW CONNECTIONS, NEW  
CONSTITUENCIES**

**Nora Mitchell**, professeur associée, University of Vermont  
Adjunct Professor, University of Vermont



**Nora Mitchell**  
(Photo: Judith Herrmann, 2012)

## INTRODUCTION

Many heritage professionals in the U.S. recognize the importance of more effectively engaging people and generating more commitment and enthusiasm for heritage conservation from the public. The U.S. has, similar to Canada and other countries, successfully used the application of laws and regulations, as well as incentive programs as the primary means to accomplish conservation (U.S. Department of the Interior, National Park Service 1996; U.S. Department of the Interior, National Park Service n.d.; Keller and Keller 1987; McClelland 1999). Although this approach has resulted in many successes, it can also create a public perception that heritage conservation is a regulatory activity, often marshalled to oppose some project or development (Cameron 2012). In addition, a specialized language has developed among heritage professionals that can isolate discussions to a few who know the terminology, garnering concerns of elitism. Even so, this is ironic as heritage conservation is, at its heart, a fundamental part of a vibrant, democratic society.

As an illustration of this concern in the U.S., the National Park Service (NPS) Director Jon Jarvis has identified relevancy as one of four priority areas for the Service to address in preparation for its centennial in 2016. Director Jarvis recently noted that "A large segment of the American public does not know who we are [or] what we do or see themselves working in the [NPS]. We need to make the national parks and the work of the National Park Service relevant to all Americans" (Jarvis 2010).

An independent National Parks Second Century Commission has also acknowledged the importance of relevancy. This Commission challenged the NPS to recognize the role of national parks as community-builders, declaring that the future of parks and the quality of life in surrounding communities increasingly depend on the NPS building strong constituencies across the full spectrum of the population (National Parks Second Century Commission 2009).

With these remarks as context, this paper considers the role that heritage conservation could play in 2020 and beyond, while recognizing that this may require and encourage some new strategies. Several recent examples of emerging practice on engagement illustrate the some innovations and through evaluation, reflect on what is being learned from this experience. Encouragingly, more and more national parks, NPS programs, and partners across the United States are taking creative initiatives to engage people and work with diverse communities, some not previously connected to heritage conservation. These examples are works in progress as participants are engaged in a process of experimentation and learning, even so, they demonstrate promise.

## CASE STUDIES OF PROMISING INITIATIVES

These selected case studies, drawn primarily from experience in the U.S. NPS and their partners, examine the opportunity of designated conservation areas (such as national parks, national historic sites, National Register properties, and World Heritage Sites) as places for public engagement. These examples illustrate that a place-based programmatic approach can provide an effective means for connecting new constituencies with heritage conservation.

Cultural landscapes, in particular, provide good locations for making connections since, by definition, the interaction of people and their environment over time has shaped the place and many landscapes depend on continuing traditions of engagement. This is particularly true for vernacular landscapes and associative landscapes where traditions and cultures continue to shape the landscape today as they have done, in many cases, for generations (Buggey and Mitchell 2008). As demonstrated in the following examples, cultural landscapes are rich venues for:

- (1) making direct connections with landscape heritage in new ways;
- (2) working at a landscape scale to integrate heritage with community development and new forms of governance; and
- (3) engaging youth and a broader diversity of people and their heritage with intergenerational transfer in mind.

### **(1) Making direct connections with landscape heritage in new ways**

This first example, inspired by exchange with the U.K. and Italy, illustrates how traditions of place that involve food and other artisanal products can engage people with heritage conservation and also provide support for landscape-based livelihoods. Cuyahoga Valley National Park preserves the rural landscape along twenty miles of the meandering, northward flowing Cuyahoga River and the Ohio & Erie Canal between the large urban populations of Cleveland and Akron in northeast Ohio (Cuyahoga Valley National Park n.d.). Many of the small towns, villages, and farms that made up this nineteenth century landscape still exist today. The historic canal brought commerce in the early 1830s, and shaped the character of the region as canal-related industries and agriculture became the dominant occupations.

At the time the park was created, small working farms still existed in the valley, but many were in declining condition. As a result, farmsteads were being converted by private owners to other purposes, including housing subdivisions. In response, the NPS acquired some properties to protect



them from future development. However, with no mechanisms in place to ensure the perpetuation of agricultural land use or traditions, many of the historic buildings began to deteriorate and the farm fields lay fallow. Both the park and the local community became concerned about the potential loss of this agricultural heritage and decided to work together to revitalize approximately 20 farms that operated in the valley from the mid-19th to the mid-20th century.

Inspired by the European approach to maintaining working agricultural cultural landscapes in national parks, this initiative advanced privately supported, economically viable, and environmentally friendly approaches to agricultural practices within a national park setting. A new non-profit organization with agricultural expertise, the Cuyahoga Valley Countryside Conservancy, was created to coordinate this effort and bring necessary expertise on agricultural management as well as to sponsor activities to engage farmers and the community (see their mission statement below).

Cuyahoga Valley Countryside Conservancy mission statement:

We envision Northeast Ohio filled with thriving farming and food entrepreneurs: where farms are viable businesses, farmland is a treasured resource, and local food is commonplace. We support up-and-coming farmers, share innovative land-use and business models, facilitate networking opportunities and advocate community-based agriculture. We connect communities and farmers, provide alternate market choices, and create venues that foster civic engagement through fun and informal education. This program promotes living, working farms in a national park that represent the rural heritage of the Cuyahoga Valley, while also protecting the park's resources (Cuyahoga Valley Countryside Conservancy, n.d.).

The Countryside Conservancy, in partnership with the national park and other partners, has developed a network of sustainable farms, value-added strategies, and new markets for their products. A key step forward was opening seasonal farmers markets to serve as an outlet for high quality food and crafts produced by farms in the region. The farmers markets support the economic vitality of farms, make quality food available to local residents, and also provide an opportunity for visitors to the park to learn first-hand about rural heritage and contemporary stewardship (see Figure 1).



**Figure 1:** The Countryside Farmers' Markets is one of the best ways for small-scale, local farmers to sell and promote locally-grown food and to make connections to the region's agricultural heritage (Cuyahoga Valley Countryside Conservancy n.d.).  
Photo Credit: National Park Service

During its first decade, Countryside Conservancy also developed a diverse array of educational programs to support new farmers, as well as to engage and educate the general public. Through these programs, Conservancy connects communities and farmers, provides alternate market choices, and creates venues that foster civic engagement through fun and informal education, such as cooking classes for all ages. Through this public-private partnership the agricultural heritage of the park and the surrounding valley is sustained in a way that is consistent with best environmental practices and works with local communities on this value-added economic strategy.

While this innovative program at Cuyahoga Valley NP is one of the earliest examples, there are other national parks working with their neighbors to recognize and celebrate people conducting good land stewardship and producing food or crafts that tell the story of place (Diamant et. al. 2007). A recent survey showed that there is a growing network of national parks and heritage areas in the Northeast/National Capital regions of the National Park Service that are working in partnership with their neighboring communities to preserve historically important agricultural landscapes and encouraging more sustainable and environmentally friendly farming practices (Diamant and Romero

2011). In an era of climate de-stabilization and epidemic obesity, these initiatives are particularly important for their messages on how heritage conservation is strengthening local food security, food education and public health. While more research is needed, the contribution of traditional land use systems offers promise as an adaptation to climate change which provides a new perspective on working cultural landscapes (Scherr and Sthapit 2009).

## **2) Working at a landscape scale to integrate heritage with community development and new forms of governance**

There are many reasons to work at a larger scale for both cultural and natural heritage conservation (Laven et. al. 2005). Many cultural landscapes, for example, can be very large in scale and ecological systems can encompass extensive geographical areas. In addition, proposed new developments and other challenges to conservation are often planned or impact resources at a regional scale. In the U.S., over the last 25 years, there has been increased momentum in recognizing the cultural and natural heritage of large-scale regional landscapes through congressional designation of National Heritage Areas (NHA), at the request of local communities (National Heritage Areas, n.d.; National Park System Advisory Board 2006; Barrett and Mitchell 2003). Experience with regional landscapes designated as NHA has introduced innovative ways to integrate heritage conservation with community development and economic sustainability through new forms of governance that offer great promise.

The first NHA was designated in 1984; and today there are 49 nationally designated areas. One of the first designated by Congress in 1986 was the John H. Chafee Blackstone River Valley National Heritage Corridor in Massachusetts and Rhode Island to preserve and interpret this nationally significant industrial landscape (Blackstone National Heritage Corridor n.d.). The significant values of the Blackstone River are associated with the American Industrial Revolution that in the 18<sup>th</sup> and 19<sup>th</sup> century transformed the landscape of the valley. The labor for the Industrial Revolution also contributed a diversity of ethnic communities with traditions, languages, and foods. The nearly 162,000 ha (400,000 acres) along the 74 kilometers (46 miles) of the Blackstone River and canal system includes 24 cities, towns, and villages and almost one million people.

The National Heritage Corridor has 3 broad purposes: to enhance and protect cultural landscapes and historic sites, to improve historical understanding and appreciation, and to stimulate community and economic development. Although affiliated with the NPS, the designation does not

involve any new federal ownership and the NPS provides technical and financial support to this locally-led effort. In the legislation establishing the National Heritage Corridor, Congress created a regional commission to provide the coordination and management framework for key stakeholders develop and implement a plan to protect the valley's special identity and prepare for its future (Blackstone National Heritage Corridor Commission, n.d.). There is broad representation on the Commission including the NPS, two state governments, dozens of municipalities, businesses, nonprofit historical and environmental organizations, educational institutions, and many private citizens.

An evaluation of the Heritage Corridor in its twentieth year of operation, demonstrated that the success of the commission was due to its ability to be entrepreneurial and responsive to opportunities, cultivate and sustain partnerships to accomplish programs, and leverage its limited human and financial resources to carry out an extensive and geographically broad mission (Tuxill et. al. 2005). The evaluation provided further insights into the Commission operating as a partnership network creating a form of governance that engaged and coordinated many organizations and levels of government to integrate conservation with other aspects of community development (Tuxill, et. al. 2005). As one of the interviewees for the evaluation research noted "There used to be all these individual groups running around on their own, and they were not really connected. The Corridor [Commission] has since given them the ability to connect to each other, and I think there have been tremendous cooperative efforts as a result (Tuxill et. al. 2005, 53) Another observed "The Corridor [Commission] is extremely interesting in that [it] works with businesses, historic properties, unity groups, and preservation groups as well as environmental groups. What impresses me beyond comprehension is that [it] ha[s] a strong allegiance to the economic welfare of the valley, as [it does] with the environmental groups (Tuxill et. al. 2005, 52).

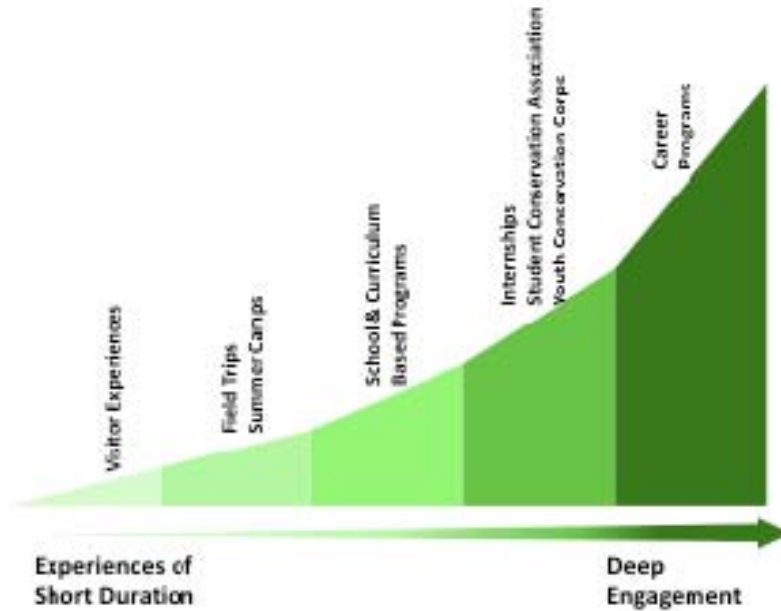
Through interviews, the evaluation also documented the flow of communication among organizations and how frequently the communication occurred and generated a network map with the Commission as a central hub of the partnership network (Laven et. al. 2010a; Laven et. al. 2010b, 282; Tuxill et. al. 2005; Goldsmith and Eggers 2004). Interviewees described the role of a hub played by the Commission in a variety of ways including "fair and even handed" and "taking an open, inclusive, collaborative approach" (Tuxill et. al. 2005, 50). Through this partnership network a form of governance was created at a regional landscape scale that created the opportunity for people to work together to identify and retain the values and essential character of this valley and connect conservation to community re-vitalization. Evaluations at two other National Heritage Areas produced similar

findings (Jewiss et. al. 2008; Tuxill et. al. 2008; Copping et. al. 2006). Although an on-going work in progress this type of governance has demonstrated success in integrating heritage conservation within a larger regional strategy.

### **(3) Engaging youth and a broader diversity of people and their heritage with intergenerational transfer in mind**

Engaging the full spectrum of Americans in the stewardship of our parks and special places is now recognized as crucial to the future of our national park system and arguably to the future of conservation (Stanfield McCown et. al. 2011, 1). Some recent program initiatives are beginning to demonstrate effectiveness and offer lessons for others. A site-based evaluation of youth programs in two urban parks, Boston Harbor Islands and Santa Monica Mountains National Recreation areas, examined seven youth programs to better understand their approach to engaging youth from neighboring diverse communities. Santa Monica Mountains National Recreation Area is the largest urban park in the national park system, woven into the city of Los Angeles. Within the park boundary are towns and cities, private land, and state and federally owned property; 300,000 people live within its boundary. The park's approach to youth engagement includes education and service learning, outreach, volunteer activities, and employee recruitment (for additional information see Santa Monica NRA n.d.). Boston Harbor Islands National Recreation Area includes 34 islands, 12 that are readily accessible. In this park, the NPS and its partners engage youth at various ages at school and through after-school, internship, and community-based programs (for additional information see Boston Harbor Islands NRA n.d.).

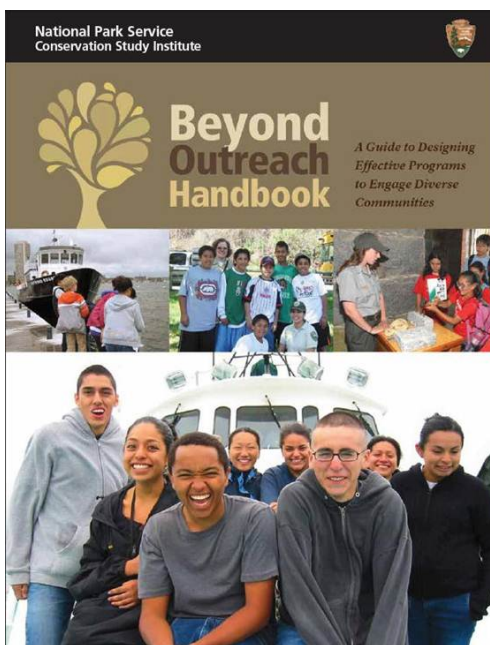
Both of these parks have worked closely with local partners to invest in programs that engage youth of diverse backgrounds through multiple in-depth experiences of long duration such as service learning, summer work opportunities and internships (Figure 2). These programs are distinct and complementary to the more traditional education offerings in national parks that are of relatively short-term duration and are often one-time or infrequent occurrences such as family visits to national parks, school field trips, and interpretive programs (Figure 2).



**Figure 2:** This graphic represents a spectrum of recreational and educational opportunities offered by the NPS and its partners; the more long-term, in-depth experiences represent deep engagement (Stanfield McCown et. al. 2011, p. 10).

Photo Credit: NPS Conservation Study Institute

The concept of deep engagement emerged from this evaluation research at these two parks working in collaboration with community partners. Deep engagement can be defined as moving beyond outreach through in-depth, hands-on learning and a continuing pathway for deepening park-community relationships through long-term, carefully crafted initiatives (Figure 3; Stanfield-McCown 2011, 3). The research on programs at Boston Harbor Islands and Santa Monica Mountains national recreation areas has demonstrated that deep engagement holds considerable promise. In addition to benefiting youth, the ongoing engagement of community members has made new connections with heritage conservation and also resulted in parks becoming an integral part of the community and an asset to its quality of life.



**Figure 3:** *Beyond Outreach Handbook: A Guide to Designing Effective Programs to Engage Diverse Communities*, is based on evaluation research that examined what constitutes good practice (Stanfield McCown et. al. 2011).  
Photo Credit: NPS Conservation Study Institute

## CONCLUDING COMMENTS

These examples capitalize on place-based cultural heritage using a diverse array of creative approaches to connecting people to conservation in new ways. These experiences illustrate that a place-based approach can serve as a complement to policy and regulation and as part of a larger heritage conservation strategy. As these are pioneering programs, investment in evaluation research enhanced learning and enabled sharing knowledge to encourage the next iteration of innovation. Margaret Wheatley, a leadership advisor, in writing about advancing practice into new arenas, notes, In every system, the solutions we need have already been discovered and are being practiced somewhere in the system. We always need first to look within the organization to see what s been invented and what s working (Wheatley 2010). This approach is the foundation of a new NPS initiative, a Collaborative for Innovative Leadership, designed to recognize innovations, support the innovators, learn from them, share knowledge and encourage other innovation (NPS Conservation Study Institute n.d.).

Connecting new constituencies with heritage conservation is, and will undoubtedly remain, a challenging arena. Even so, through community-based work and new types of governance at the landscape scale, there are indications that as people become engaged in heritage conservation directly

or through the involvement of their children, they re-shape their perception of their role in their community and in conservation. Conservation becomes more integrated into community life. The impacts of this work also encourages more consideration of sustainability and the opportunities for engaging the next generation in authentic ways in heritage conservation, knowing that their commitment is key to heritage conservation in 2020.

## List of References

Barrett, Brenda, and Nora Mitchell, eds. (June 2003) Stewardship in Heritage Areas. Thematic issue, *The George Wright Forum* 20 (no. 2). <http://www.georgewright.org/>

Blackstone National Heritage Corridor. (n.d.) <http://www.nps.gov/blac/index.htm>, accessed 11 April 2012.

Blackstone National Heritage Corridor Commission. (n.d.) <http://www.nps.gov/blac/parkmgmt/the-corridor-commission.htm>, accessed 11 April 2012.

Boston Harbor Islands NRA. (n.d.), for more details on their youth programs, go to <http://www.nps.gov/boha>, accessed 11 April 2012.

Buggey, Susan, and Nora Mitchell. (2008) Cultural Landscapes: Venues for Community-based Conservation in *Cultural Landscapes, Balancing Nature and Heritage in Preservation Practice*, Richard Longstreth (ed). Minneapolis and London: University of Minnesota Press, 150-179.

Cameron, Christina. (2012) Heritage conservation 20/20: Hindsight and Foresight, Introduction to the 2012 Roundtable. Montreal: Canada Research Chair on Built Heritage, School of Architecture, University of Montreal.

NPS Conservation Study Institute, Collaborative for Innovative Leadership. (n.d.). For an update on the Youth Development Pilot, see [http://www.nps.gov/csi/pdf/Update\\_2\\_%20March\\_%202012.pdf](http://www.nps.gov/csi/pdf/Update_2_%20March_%202012.pdf) and for an update on the Collaborative, formerly the Network for Innovation and Change, see <http://www.nps.gov/csi/pdf/Network%20for%20Innovation%20and%20Change%20Concept%20and%20Update.pdf>, accessed 11 April 2012.

Copping, S.E., P.B. Huffman, D.N. Laven, N.J. Mitchell, and J.L. Tuxill, eds. (2006) *Connecting Stories, Landscapes, and People: Exploring the Delaware & Lehigh National Heritage Corridor Partnership*, Conservation Study Institute Publication #9. Woodstock, VT: Conservation Study Institute, [http://www.nps.gov/csi/pub\\_resources/pub2.htm](http://www.nps.gov/csi/pub_resources/pub2.htm), accessed 11 April 2012.



Cuyahoga Valley Countryside Conservancy. (n.d.), see <http://www.cvcountryside.org/> or <http://www.nps.gov/cuva/historyculture/the-countryside-initiative.htm> and for more about Farmers Markets, see <http://www.cvcountryside.org/farmers-markets/program-description.php> accessed 11 April 2012.

Cuyahoga Valley National Park. (n.d.), see <http://www.nps.gov/cuva> or <http://www.nps.gov/cuva/historyculture/farming-in-a-national-park.htm>, accessed 11 April 2012.

Diamant, Rolf, Jeffrey Roberts, Jacquelyn Tuxill, Nora Mitchell, and Daniel Laven. (2007) *Stewardship Begins with People, An Atlas of Places, People, and Handmade Products*, Conservation Study Institute Publication #14. Woodstock, VT: Conservation Study Institute in cooperation with Eastern National.

Diamant, Rolf and Alex Romero. (2011), Parks Where Farms and Food Matter: A Report from the October 2010 Northeast/National Capital Regional Conference Affinity Group, March 2011 Update. (Marsh-Billings-Rockefeller National Historical Park, Woodstock, VT, electronic document).

Goldsmith, Stephen and William D. Eggers. (2004) *Governing by Network - The New Shape of the Public Sector*. Washington, DC: Brookings Institute.

Jarvis, Jon. (2010) Remarks at the NPS Northeast Region/National Capital Region Superintendents Conference, October 28, 2010.

Jewiss, Jennifer L., Daniel N. Laven, Nora J. Mitchell, and Philip B. Huffman. (2008) *Development of a National Heritage Area Evaluation Strategy: Report on Phase I: A Technical Assistance Report for the NPS National Heritage Areas Office*. Woodstock, VT: Conservation Study Institute in cooperation with the NPS National Heritage Areas Office and the Alliance of National Heritage Areas.

Keller, J.T. and Keller, G.P. (1987) *National Register Bulletin 18: How to Evaluate and Nominate Designed Historic Landscapes*. Washington, DC: National Park Service.

Laven, D., N.J. Mitchell, and D. Wang, eds. (2005) Conservation practice at the landscape scale. Thematic issue, *The George Wright Forum* 22 (no. 1).

Laven, D., C. Ventriss, R. Manning, and N. Mitchell. (2010a) Evaluating U.S. National Heritage Areas: theory, methods, and application, *Environmental Management* 46 (no. 2): 195-212.

Laven D., D. Krymkowski, C. Ventriss, R. Manning, and N. Mitchell. (2010b) From partnerships to networks: New approaches for measuring National Heritage Area effectiveness, *Evaluation Review* 34:271-298.

McClelland, L.F., Keller, J.T., Keller, G.P., and Melnick, R.Z. (1999) *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes*. Washington, DC: National Park Service.

National Heritage Areas. (n.d.) <http://www.cr.nps.gov/heritageareas/>, accessed 11 April 2012.

National Parks Second Century Commission. (2009) *Advancing the National Park Idea*, Washington, DC: National Geographic Society, 18 and 24. [www.nps.gov/civic/resources/Commission\\_Report.pdf](http://www.nps.gov/civic/resources/Commission_Report.pdf), accessed 11 April 2012.

National Park System Advisory Board. (2006) *Charting a Future for National Heritage Areas*. Washington, DC: National Geographic Society.

Santa Monica NRA (n.d.), for more details on their youth development programs, email [samo\\_education@nps.gov](mailto:samo_education@nps.gov).

Stanfield McCown, Rebecca, Jacquelyn L. Tuxill, Daniel N. Laven, Nora J. Mitchell, Robert E. Manning, and Jennifer Jewiss. (2011) *Beyond Outreach Handbook: A Guide to Designing Effective Programs to Engage Diverse Communities*. Woodstock, VT: Conservation Study Institute, see <http://www.nps.gov/csi/pdf/Beyond%20Outreach%20Summary.pdf>, accessed 11 April 2012.

Scherr, S. and Sthapit, S. (2009) Farming and land use to cool the planet, in World-watch Institute *2009 State of the World, Into a Warming World*. New York and London: W.W. Norton & Company, 30-49.

Tuxill, Jacquelyn L., Mitchell, Nora J. and Huffman, Phillip, eds. (2005) *Reflecting on the Past, Looking to the Future, Sustainability Study Report for the John H. Chafee Blackstone National Heritage Corridor*, Conservation Study Institute Publication #7. Woodstock, VT: Conservation Study Institute, see [http://www.nps.gov/csi/pub\\_resources/pub2.htm](http://www.nps.gov/csi/pub_resources/pub2.htm), accessed 11 April 2012.

Tuxill, J.L., P.B. Huffman, D. N. Laven, and N.J. Mitchell, eds. (2008) *Shared Legacies in Cane River National Heritage Area: Linking People, Traditions, and Landscapes, A Technical Assistance Report for Cane River National Heritage Corridor Commission, Report Summary*, Conservation Study Institute Publication #15. Woodstock, VT: Conservation Study Institute, see [http://www.nps.gov/csi/pub\\_resources/pub2.htm](http://www.nps.gov/csi/pub_resources/pub2.htm), accessed 11 April 2012.

Wheatley, Margaret. (2010) Some of My Core Assumptions about Leadership, prepared for the National Park System Advisory Board leadership retreat, September 2010 (NPS Conservation Study Institute, Woodstock, VT, electronic document).

U.S. Department of the Interior, National Park Service. (n. d.) *National Register Bulletins*. Washington, DC: National Park Service. <http://www.nps.gov/history/nr/>, accessed 11 April 2012.

U.S. Department of the Interior, National Park Service. (1996) *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*. Washington, DC: National Park Service. <http://www.nps.gov/communities/index.htm>, accessed 11 April 2012.

**Session 3: Le point de vue d'autres disciplines**  
**Views from Other Disciplines**

**Président / Chair:** Dinu Bumbaru

Président ICOMOS Canada et directeur des politiques, Héritage Montréal  
President ICOMOS, Director of Policy, Héritage Montréal

**Rapporteur 3:** Elaine Radman, Étudiante à la maîtrise / Masters student, Carleton University

**3.7 LA CONSERVATION DU PATRIMOINE IMMATÉRIEL**  
**CONSERVATION OF INTANGIBLE HERITAGE**

**Laurier Turgeon**, professeur en histoire et ethnologie et titulaire de la Chaire de recherche du Canada en patrimoine ethnologique, Université Laval

Professor in History and Ethnology and Canada Research Chair in Heritage, Université Laval

**Louise Saint-Pierre**, coordonnatrice, Inventaire du patrimoine immatériel religieux du Québec, Chaire de recherche du Canada en patrimoine ethnologique, Université Laval

Coordinator, Inventaire du patrimoine immatériel religieux du Québec, Canada Research Chair on Ethnological Heritage, Université Laval



**Louise Saint-Pierre**  
(Photo: Judith Herrmann, 2012)

**Session 4: Le point de vue des étudiant(e)s en conservation du patrimoine  
Views from Students in Heritage Conservation**

**Président / Chair:** Nicole Valois

Professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal

Professor, School of Landscape Architecture, Faculty of Planning, Université de Montréal

**Rapporteur 4:** Marnie Mandel, étudiante à la maîtrise / Masters Student, Carleton University

**3.8 RÉFLECTIONS SUR L'OFFRE ET LA DEMANDE À TRAVERS DIVERS PROJETS DE RECHERCHE : RÉCONCILIER LES ÉCHELLES POUR CONSERVER LE PATRIMOINE**

**REFLECTIONS ON SUPPLY/DEMAND THROUGH DIFFERENT RESEARCH PROJECTS: RECONCILING SCALES TO CONSERVE HERITAGE**

**Judith Herrmann**, doctorante / Doctoral student, Université de Montréal

**Iskra Kaneva**, doctorante / Doctoral student, Université de Montréal

**Myriam St-Denis**, étudiante à la maîtrise / Masters student, Université de Montréal



**Judith Herrmann**



**Myriam St-Denis**



**Iskra Kaneva**

(Photos: Claudette Chapdelaine, 2012)

## INTRODUCTION

In this contribution, the authors intend to reflect on supply and demand in heritage conservation through different research projects. For this purpose, a common thread has been identified, which links the projects to the Round Table s theme and allows the authors to develop a vision of heritage conservation for the future. This thread refers to the relation among different scales in heritage conservation, from the international to the local, and the challenges created by varying interests. In the following paragraph, the various elements (supply/demand, research projects, scales) important for this contribution will be briefly introduced.

As stated by David Walden in his contribution, the law of supply and demand is borrowed from classic economic theory. Translated into heritage conservation, supply may be understood as the laws and regulations established to protect heritage. Demand, on the other hand, refers to the participation of the wider public in heritage. The authors research projects cover a wide range of subjects. In her Ph.D., Judith Herrmann is investigating the historic-intellectual development of recognizing the intangible heritage in World Heritage. Myriam St-Denis researches in her Masters thesis in Urban Planning the nomination of the Cathedral of Leon in Nicaragua as a World Heritage site. Iskra Kaneva, finally, examines for her Ph.D. adaptive approaches for managing architectural projects in heritage sites and the intangible aspects of management processes. She uses four Buddhist monasteries in South Siberia as case studies. Heritage has been recognized as referring to various meanings and to the socio-cultural processes that create these meanings (Graham et al. 2000; Prats 2009). Heritage is essentially about people, different actors and stakeholders on various scales, from the local to the international including the public as well as the private sector. Heritage conservation and management can thus be understood as the dealing with various, sometimes conflicting meanings given by the different actors and stakeholders involved in heritage-creation processes. Based on the dissonant nature of heritage, Graham et al. (2000) have developed the idea of a geography of heritage .

Heritage is used on the different scales for varying purposes, be they economic, social, or political. Given this, we consider it paramount for heritage conservation in the future to understand the different scales, interests, and power-relations involved in heritage. By reflecting on supply and demand among the various scales explored in our research projects, we aim at describing and understanding existing discordances.

In response to our research projects, three scales have been identified: the international, the national, and the local. These have been understood to work not in a hierarchy, but rather in a chaotic way. Each scale will be presented using one research project while considering the exchange with the other scales. Although the results are representative of each individual case only, general conclusions have nevertheless been drawn about how to overcome the presented discordances. The guiding question will thereby account for developing a vision of heritage conservation for the future, which will be presented in the conclusion: How to reconcile scales in heritage conservation?

### **INTERNATIONAL SCALE: THE CASE OF THE WORLD HERITAGE CONVENTION**

The first case presented will be the 1972 *Convention concerning the Protection of the World Cultural and Natural Heritage*, also known as World Heritage Convention. It creates an international system of heritage protection. Cultural and natural sites of so-called Outstanding Universal Value are protected by means of inscription on the World Heritage List and the subsequent monitoring of their state of conservation (UNESCO 1972, Art. 1, 2, 11.2; UNESCO 2011, Chapters III and IV). What is protected, are sites that are so significant that their importance transcends national boundaries (UNESCO 2011, Para. 49). Their value should account for an international interest. Yet, which factors determine what is of international interest? When looking at the main actors involved in World Heritage, it soon becomes clear, who defines the supply. Article 6 of the convention text (UNESCO 1972) stresses that the basis for any international cooperation with respect to the identification and protection of World Heritage is the sovereignty of the States on whose territory the cultural and natural heritage [ ] is situated . An Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, also known as World Heritage Committee, which consists of 21 States Parties, is the decision-making body in World Heritage (UNESCO 1972, Art. 8). The primary actors therefore are the States Parties to the Convention.

With respect to the demand side, it can be observed that a demand in World Heritage undeniably exists. This can be substantiated, for example, by the significant increase not only in inscriptions to the World Heritage List, but also in the number of participants at the annual World Heritage Committee sessions (Schmitt 2009, p. 108 Fig. 2, p. 109 Fig. 3).

The demand is dominated primarily by political, that is, national, and economic interests. Sophia Labadi (2007, p. 166), having analyzed 107 nomination dossiers, notes that the values presented in these dossiers were used to project constructed images of the nation. Michael Schmitt (2009, p. 116),

who conducted a social study of the World Heritage Committee sessions in 2006 and 2007, confirms that [r]eciprocal expectations and claims of national states inform the global level of World Heritage governance . Next to this political component, economic interests play a major role. World Heritage sites are important tourist attractions (van der Aa 2005, p. 107) and provide incentives for local and regional development. Yet, there is also another side to the demand in World Heritage.

The increasing importance of culture for development, the growing recognition of indigenous peoples rights, and the impact of globalizing processes on traditional local cultures over the past forty years have brought people to the centre of attention and with them local social and cultural values as well as traditional knowledge and practices, the intangible heritage (Herrmann 2011). This development has not only incited the establishment of new conservation instruments, but has also changed the approach to heritage in existing legal instruments like the World Heritage Convention. Particularly from the early 1990s onwards, the international community has been trying to move towards a much more anthropological and representative view of World Heritage (UNESCO 1994, p. 4). Since 1993, for example, the involvement of local communities in the nomination process of potential World Heritage sites has been stressed (UNESCO 1993, p. 51 Para. XIV.2). Traditions have moreover been recognized as a means to combine tangible and intangible heritage protection, particularly in relation to the management of cultural landscapes (Rössler 2003). A demand has emerged to recognize the intangible heritage in terms of traditional knowledge and practices as well as local social and cultural values in the definitions and mechanisms of World Heritage.<sup>2</sup> It might be suggested, however, that the interests guiding these developments are still greatly influenced by political and national interests.

In relation to these observations, two challenges have been identified: 1) the recognition of sites of universal instead of national significance; 2) the recognition of local views while respecting the Outstanding Universal Value. With regard to the overriding question of reconciling scales the following question arises: How to change the interests of States Parties?

## **NATIONAL SCALE: THE CASE OF LEÓN CATHEDRAL IN NICARAGUA**

The case study relates to Nicaragua, a country in Central America. The city of León has specifically been chosen, one of medium size population, and bordering the Pacific Ocean. At the

---

<sup>2</sup> Judith Herrmann aims at tracing the recognition of this intangible heritage in World Heritage through her Ph.D. project.

national level, the focus is on the public sector responsible for the conservation of buildings in the historic center of León. Two levels of government are responsible on legal issues regarding the country's constitution, the Municipality of León (*Oficina tcnica de gestión del centro histórico*) and the state of Nicaragua (*Instituto Nicaragüense de Cultura*). (INC, 2006, p. 88)

Built heritage is of great importance to León. The historic center is made up of colonial homes (*Alcaldía municipal de León*, 2006, p. 37). Moreover, the León Cathedral, built at the end of the 18<sup>th</sup> century, has been added recently to the World Heritage List ([Online], UNESCO, 2012). However, according to the case study observations, the preservation of built heritage is proving to be problematic. Conservation problems affect many buildings especially in the indigenous area of Sutiava. Notably, the exterior facing of certain properties is largely deteriorated and others, left vacant, have been abandoned (Figure 1).



**Figure 1:** Property in Sutiava, León (M. St-Denis, 2009)

From the government view point, the necessary resources to preserve heritage buildings are very minimal. Nicaragua, being a third world country, poor and in debt ([Online], Fonds monétaire international, 2011), is having difficulty in surmounting several natural catastrophes and civil wars encountered during the 20<sup>th</sup> century. The public sector prioritizes investing in more urgent services over heritage investments (statement by *Servicio tcnico de la municipalidad de León*, 2009). In the urban areas, for example, sidewalks are in poor condition and housing is unfit to guaranty basic sanitary conditions (mold formation, potable water, etc.) In consequence, in spite of the preservation needs, the heritage program is not given priority.



Nevertheless, in order to insure the maintenance of historic buildings, the governing bodies give great importance to outside initiatives. They are achieved either independently of the public sector, or in collaboration with them. The main resource rests in international aid. Organizations from Spain (*Agencia Española de Cooperación Internacional para el Desarrollo, Junta de Andalucía*), and from scandinavian countries have contributed actively in the creation of conservation programs (statement by *Servicio técnico de la municipalidad de León*, 2009). These undertakings have notably helped in the restoration of the oldest church of León in the indigenous area of Sutiava (Figure 2). A second substantial resource derives from the private sector. Certain foreign investors, occupying businesses (cafes, restaurants or hotels), restore their properties and even take care of the surrounding property to offer their clientele a better living environment. Many efforts are made within their budget (statement by Jim Petterson, owner of *Hotel La Perla*, 2009). Finally, the contribution made by academic institutions such as *Universidad Cristiana Autónoma of Nicaragua*, should not be overlooked. They collaborate with the municipality by doing ongoing projects in urban studies (statement by J. Bonilla de García Miranda, UCAN, 2009).



**Figure 2:** Church of Sutiava, León (M. St-Denis, 2009)

There is no doubt that resources from outside the country help improve built heritage, but at the same time they could potentially worsen the situation. Among these, many interventions by the private sector are undertaken with no consideration to regulations and standards set forth by the municipality (statement by *Servicio técnico de la municipalidad de León*, 2009). For example, owners of commercial buildings maintain their property by painting the walls to the company colours and logos.

Commercial billboards tend to be a nuisance to the homogeneousness of the historic center as can be observed with the *Movistar* telephone company and its clashing colours with the surrounding properties (Figure 3).



**Figure 3:** Electrical accessories store in the historic center of León (M. St-Denis, 2009)

Furthermore, concerning international aid, the investments permitting the fulfillment of different projects creates a dependence of government over exterior funding: « Our projects carried out depends on the connections we have created. » ([Our translation], statement by M. Rodríguez Conrado, INC, 2009). When exterior funding stops, the projects are interrupted and continuity is not assured. For example, just when the program dedicated to reducing billboard advertising was giving positive results in the historic center, illegal postings re-started as soon as it was terminated (statement by the inspector of INC, 2009).

Finally, it is noted that outside resources can create benefits, and also negative impacts. Dealing with these issues, one should inquire how these initiatives could contribute more effectively to built heritage. More precisely, in relation to legal obligations brought about by public governing bodies, the following question should be asked: What measures should be undertaken to rectify the situation?

### **LOCAL SCALE: THE CASE OF BUDDHIST MONASTERIES IN SOUTH SIBERIA**

To illustrate the challenges on a local level, some examples of case studies of Buddhist monasteries in Russia are presented. During the communist government in the Soviet Union, all religions were forbidden and many religious buildings and entire sites were destroyed (Zhukovskaya, 2005; Bräker, 1993). In the 1930s more than 100 datzans (Buddhist monasteries) were destroyed only

in Buryatia in South Siberia (Bourdeaux, 2008). Since 1991 the Republic of Buryatia became an autonomous entity within the Russian federation, with its own president, parliament and constitution. The political changes in 1991 and the following freedom of worship and expression of different religious and beliefs brought a small Renaissance to Buryatia in the reconstruction of Buddhist sites and temples (Zhukovskaya, 2002). Many changes have been made in legislations on different levels federal and national, in order to enhance the preservation of material and immaterial cultural heritage of the Buryat people. Many new sites have been recognized and designated as heritage sites; different heritage related institutions and preservation programs have been created to support the search for national integrity and lost heritage (Skrynnikova and Amogolonova, 2010). Still, there is a lot to be done. On the one hand, heritage preservation and educational programs have been created by different institutions using a top-down approach. These programs showed to be more or less successful and effective. On the other hand, local communities and individuals act as volunteers for many heritage initiatives, workshops and educational activities and take decisions in a bottom-up approach. These initiatives are not formally recognized and thus impossible to be institutionalized for a larger public. These monasteries are examples of the existence of strong connections between some stakeholders and the heritage site, as well as a clear and deep emotional and spiritual appropriation of the site. With the new development programs on these sites Buryat people try to re-connect with their past and to find lost traces of their ancestors. With the help of Buddhist communities from Mongolia and Tibet, forgotten Buddhist rituals and practices have come back to life. Some people even go further in their spiritual quest by actively involving themselves in restoration, reconstruction and new development projects in Buddhist sites as part of one's spiritual pilgrimage.



**Figure 4:** Buddhist temple in construction (I. Kaneva, 2009)

However, for 20 years, since the fall of the socialist system and the transition to a democratic state, local communities have lost some previously existing programs for conservation of historical monuments, for education and transmission of arts and crafts skills. Many people that have their regular job, have also studios at home and they work as artists during the weekends and in their spare time. Many of them have inherited some tools and learned craft skills from their parents, who were also artisans themselves. They ask for facilitation of internship procedures, as well as creation of programs for transmission of crafts and skills to new generations. Many teachers spend hundreds of hours of volunteer work after school to teach students various crafts, local history, rituals and traditional songs. They need support from governments and recognition for their work. Due to the high levels of unemployed people 55-65 years old who cannot retire because they do not have enough working hours, people ask governments that the hours of voluntary work be recognized as work experience.



**Figure 5:** Local artist working on floral decoration (I. Kaneva, 2009)

People also ask for the creation of more educational programs, study tours, contests and competitions to learn their history and to get to know the local heritage. A local school statistic shows that 20 years ago there were 400 students who had participated in different contests and competitions related to history, geography, and literature for one school year. In 2009 there were only 3 students participating in a similar contest for the whole school year (Mitupov, 2009). One may see students who

live in the capital of Buryatia Ulan-Ude and do not know the local historical sites situated only 15 km away from the city. But they know of the Eiffel Tower and of Versailles!

Many citizens work with local authorities (libraries, museums) to provide new information about historic and archeological sites in their neighborhoods, in some distant villages or in the mountains. Many of the gathered materials rest in the archives of heritage institutions and libraries, without ever being published or presented to a larger public. Communities ask for the establishment of special funds for print and expositions of gathered materials.



**Figure 6:** Group for traditional Russian songs and dances (I. Kaneva, 2009)

Tensions have been created between local communities and governments, both federal and national, because of the cross of different levels of legislation. The economical, educational and not last the political priorities on both federal and national levels vary considerably and it also creates multiple tensions and obstacles for local demands to be fulfilled. There are no direct connections between international and federal supply and the local demands. Thus, the local communities have been only supported by the national government, which on its side is not always on time with the existing supplies on international and federal levels. There is a divide in communication and exchange between the two governments, which is one of the main difficulties for the local implementation of new and existing resources.

On local level, a pertinent question is: How to facilitate the transmission of crafts, traditional knowledge and the related values?

## CONCLUSION

By reflecting on supply and demand through the three research projects, the contribution highlighted discordances on and among various scales in heritage conservation. In the light of identifying a vision of heritage conservation for the future, it raised the following main question: How to reconcile scales in heritage conservation? For each identified scale and research project a subsidiary question was identified, which reflects existing discordances:

- International scale: How to change the interests of States Parties?
- National scale: How could the public sector strengthen the effectiveness of the external resources to conserve the built heritage?
- Local scale: How to facilitate the transmission of crafts, traditional knowledge and the related values?

While acknowledging the particularities of each case, some general trends can be identified.

The supply seems to be informed by a certain group of stakeholders, that is, mostly by politicians and experts working on a national level. This may lead to a polarization of supply and demand: international/national versus local, political/economic versus socio-cultural interests. In order to balance supply and demand, other stakeholders and their interests need to be recognized as well as the interests of the main actors widened. Based on these reflections, the authors conclude that the following areas are important for the future of heritage conservation and should, thus, be strengthened: sensitization and education of all stakeholders involved (local people, experts, decision-makers, etc.) to balance top-down and bottom-up approaches; mediation (conflict resolution); consensus-building; coordination of stakeholders. These areas require further attention in terms of researching their role in relation to heritage conservation as well as their integration into heritage conservation practice and existing legal frameworks.

## References

- Alcaldía Municipal de León (2006). *Resumen ejecutivo - Plan especial de revitalización del centro histórico de León*. León, Oficina técnica de gestión del centro histórico.
- Bourdeaux, M. (2008). Religion Revives in all its Variety: Russia's Regions Today. *Religion, State and Society*, Vol. 28, Issue 1, pp. 9-21.
- Bräker, H. (1993). Buddhism in the Soviet Union: Annihilation or survival? *Religion in Communist Lands*, Vol. 11, Issue 1, pp. 36-48.

- Fonds Monétaire International (2011). *Fiche technique: Allègement de la dette au titre de l'initiative en faveur des pays pauvres très endettés (PPTE)*. Retrieved on 6 September 2011, from <http://www.imf.org/external/np/exr/facts/fre/hipcf.htm>.
- Graham, B., G. J. Ashworth, et al. (2000). *A Geography of Heritage - Power, Culture and Economy*. London, Arnold.
- Herrmann, J. (2011). UNESCO's intangible heritage discourse, Part I: Historic-intellectual development of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. Montreal, University of Montreal. *Unpublished research unit*.
- Institut Nicaraguayen de la Culture (INC), Ministère de l'Éducation, de la Culture et des Sports, Gouvernement de la République du Nicaragua (2006). *Proposition d'inscription de la cathédrale de León du Nicaragua sur la Liste du patrimoine mondial*. Managua (Nicaragua).
- Labadi, S. (2007). Representations of the nation and cultural diversity in discourses on World Heritage. *Journal of Social Archaeology*, Vol. 7, Issue 2, pp. 147-170.
- Mitupov, C. (2009). Young people indifferent to the fate of his native country. *Ugai zam*. Special issue, no. 12 (February).
- Prats, L. (2009). Heritage according to scale. *Heritage and Identity: Engagement and Demission in the Contemporary World*. M. Anico and E. Peralta (Eds.). London, Routledge, pp. 76-89.
- Rössler, M. (2003). World Heritage sites: Towards linking the Tangible and the Intangible. *The Full Value of Parks: From Economics to the Intangible*. D. Harmon and A. Puttney (Eds.). Oxford, Rowman and Littlefield Publishers, pp. 197-210.
- Schmitt, T. M. (2009). Global Cultural Governance: Decision-Making Concerning World Heritage between Politics and Science. *Erdkunde*, Vol. 63, Issue 2, pp. 103-121.
- Skrynnikova, T. D. and Amogolonova, D. D. (2010). Discourse on Ethnicity in Post-Soviet Buryatia. *Central Eurasian Studies Review*, Vol. 5, Issue 2, pp. 50-58.
- UNESCO (2012). *Liste du patrimoine mondial*. Paris, Centre du patrimoine mondial. Retrieved March 2012, from <http://whc.unesco.org/fr/list/1236>.
- UNESCO (2011). *Operational Guidelines for the Implementation of the World Heritage Convention*. Paris, UNESCO World Heritage Centre. Document [WHC.11/01](#). Retrieved on 04 March 2012, from <http://whc.unesco.org/archive/opguide11-en.pdf>.
- UNESCO (1994). *Expert Meeting on the "Global Strategy" and thematic studies for a representative World Heritage List (UNESCO Headquarters, 20-22 June 1994)*. Eighteenth session of the World Heritage Committee, Phuket, Thailand, 12-17 December 1994. Paris, UNESCO. Document [WHC-94/CONF.003/INF.6](#). Retrieved on 04 March 2012, from <http://whc.unesco.org/uploads/events/documents/event-827-7.pdf>.
- UNESCO (1993). *Report*. Seventeenth session of the World Heritage Committee, Cartagena, Colombia, 6-11 December 1993. Paris, UNESCO. Document [WHC-93/CONF.002/14](#). Retrieved on 04 March 2012, from <http://whc.unesco.org/archive/repcom93.htm#14>.
- UNESCO (1972). *Convention concerning the Protection of the World Cultural and Natural Heritage*. Paris, UNESCO. Retrieved on 04 March 2012, from <http://whc.unesco.org/en/conventiontext/>.

van der Aa, B. J. M. (2005). Preserving the heritage of humanity? Obtaining world heritage status and the impacts of listing. Groningen, University of Groningen. *Unpublished Ph.D.*

Zhukovskaya, N. L. (2005). Religion and ethnicity in eastern Russia, republic of Buryatia: A panorama of the 1990s. *Central Asian Survey*, Vol. 14, Issue 1, pp. 25-42.

Zhukovskaya, N. L. (2002). Buddhism and problems of national and cultural resurrection of the Buryat nation. *Central Asian Survey*, Vol. 11, Issue 2, pp. 27-41.

### **Interviews (2009):**

*Servicio técnico de la municipalidad de León*, Municipality of León.

Jeanette Bonilla de García Miranda, president, *Universidad Cristiana Autónoma de Nicaragua* (UCAN).

Jim Petterson, owner of *Hotel La Perla*.

Bayardo Javier Rodríguez Conrado, *Dirección de patrimonio cultural, Instituto Nicaragüense de Cultura* (INC).

Inspector of the historic center of León, *Delegación de Patrimonio cultural, León-INC*.



**Session 4: Le point de vue des étudiant(e)s en conservation du patrimoine**  
**Views from Students in Heritage Conservation**

**Président / Chair:** Nicole Valois

Professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal

Professor, School of Landscape Architecture, Faculty of Planning, Université de Montréal

**Rapporteur 4:** Marnie Mandel, étudiante à la maîtrise / Masters Student, Carleton University

**3.9 LE MOT « P » : POSSÉDONS-NOUS UN LANGAGE POUR FAIRE FACE À LA CONSERVATION DU PATRIMOINE AU 21<sup>ÈME</sup> SIÈCLE?**  
**THE H-WORD: DO WE HAVE THE LANGUAGE TO DEAL WITH HERITAGE CONSERVATION IN THE 21<sup>ST</sup> CENTURY?**

**Rebecca Murray**, étudiante à la maîtrise / Masters Student, Carleton University

**Cristina Ureche-Trifu**, étudiante à la maîtrise / Masters Student, Carleton University



**Rebecca Murray**



**Cristina Ureche-Trifu**

(Photos: Judith Herrmann, 2012)

The beginning of the 21<sup>st</sup> century represents a challenging time for the heritage field in terms of economic resources and competing discourses. This paper represents the views of two young, emerging professionals in the field of heritage conservation on some of the challenges the future of the field may hold based on their limited experience in the field. Coming from very different social, educational and professional backgrounds, the two authors have combined their knowledge and experience in order to gain a somewhat wider view on what lies ahead.

Some of the issues identified for exploration in this paper include the stigma sometimes associated with the word heritage, the many meanings of heritage and an associated case study, as well as new ways of looking at heritage in the future, with an emphasis on interdisciplinarity, interaction and virtual heritage.

### ***The Language of Heritage – The H-word***

By Rebecca Murray

The first assignment set to the Heritage Conservation class in the fall of 2011 at Carleton University was to choose a term from the heritage lexicon and define it in a 600-word essay. The students all found different ways to approach the terms they had chosen. Coming from a variety of academic, geographic and experiential backgrounds this wasn't a surprise. So why should the real world experience be any different than the classroom experience? The heritage field is comprised of people from all walks of life and with all different agendas and levels of awareness as to various aspects of the heritage field. Some students would like to focus on the presentation of heritage and history while others favour the study of architecture or archaeology.

While addressing the question of training for heritage professionals one must also address how to reconcile all of these different backgrounds in terms of the language used in the field. Even among the students in the class at Carleton, students have knowledge and experience in architecture, archaeology, history, teaching, interpretation, museum and library studies to name a few. It would be surprising to find that all of the above fields would agree on definitions of terms like authenticity or perhaps even the H-word, heritage.

The second semester began with another short assignment for the students in Heritage Conservation. The task was to analyze the Ontario Heritage Act and upon reading the legislation over several times, this author had a real bone to pick with the glossary. In grade eight she was taught never to use the word one is defining in the definition itself. The OHA was not written with that little piece

of wisdom in mind and it left her, as she presumes it leaves other readers, unsure as to the real meaning of terms like heritage attributes. So this question of how to define the terms that we use in policy and informal discussions is a real issue that needs to be dealt with if the field is going to be able to act cohesively and effectively.

Although a healthy level of debate is good for any field in that it keeps it vibrant and current, there should also be a certain level of agreement among heritage professionals as to what the words in the lexicon mean. When choosing terms for their projects the students were directed toward various charters and doctrines produced by the international heritage community throughout the 20<sup>th</sup> century. In the 21<sup>st</sup> century, amidst changes and innovation in every field, maybe it s time to look beyond what well-used terms like authenticity mean and instead question and investigate the heritage lexicon of the 21<sup>st</sup> century.

Of particular interest to the students, and many others, is the term sustainability and all of its variations. Of the many definitions the authors found for the word sustainability one struck us as particularly appropriate for this discussion: the capacity to endure . Is this not the essence of what we, as the friends of heritage be it tangible or intangible are attempting to achieve? Giving a tradition or a building the capacity to endure throughout time is that not our mission? Other definitions include words like responsibility and long-term. All of these words are a part of the ever-expanding heritage lexicon of the 21<sup>st</sup> century but what do they really mean when it comes to real world applications outside the classroom?

Carleton University s heritage conservation students have heard excellent arguments for the rehabilitation or conservation rather than the demolition of heritage buildings in the name of sustainability. They have also read about adaptive reuse projects, which in their very nature allow the building in question an increased capacity to endure. Within the heritage lexicon there is a lot of language, both new and old, that helps the friends of heritage get the point across that heritage buildings matter and should be given a fighting chance.

But at what point are simply trying to cover up the real cause with more popular language? The environmental movement has enjoyed great success and it will most likely continue to do so based on changes that people have integrated into their daily lives like recycling and using public transit. So how has this not happened with heritage? Were we too quick to borrow the words of others to support our cause? If it works then that s great but we still seem to be throwing our heritage homes and buildings into our landfills so clearly the language isn t completely working just yet.

## *The H-Word*

To even contemplate the meaning of the word *heritage* without any qualifier or presumption is quite a daunting task. Although there is an implied sense that some length of time is associated with those things the word describes, this comes in so many forms that the challenge continues. Another example is the word *virtual*. In searching for a definition of the word *virtual*, and specifically looking for a definition related to online technology, one might instead find a definition implying temporality and from this develop an entire new line of argument for the project in question.

Okay. So it's clear that in academic writing one must be clear as to what they mean by words like *heritage* or *sustainability* or *virtual*. But what about in the real world? What kinds of words do we use? And why do we use them? A perfect real world example can be seen through the class's term project: a cultural landscape study of a community in Lowertown East (Ottawa). Just its name is enough of a clue. This is not a heritage conservation project, or even a small-scale heritage study. This is a project designed and carefully presented to the public and the community association as one with specific questions and numerous potential outcomes. And this careful treading around vocabulary is as a result of the student reaction to the community association's early position as to their vision for the project's direction.

So what is so wrong with the H-word? Does the use of the H-word inspire some people to close their minds and doors to projects like the one described above? Whatever the reason, the H-word is avoided. The students wax on about exploring the cultural, social, architectural and natural features of the community while they create a report worth 50% of their final mark in a course called *Heritage Conservation: Theory and Practice*.

So emerging young professionals in the heritage field are falling prey to a more popular language that shields them, at least partially, from any criticism usually linked to the heritage movement. But how right is this? These young professionals will take the class, and proudly display their diploma, but won't use the H-word? Something about that doesn't seem right.

Based on the author's limited experience in the field she feels as though this reluctance to use the H-word may stem from the fact that it means so many things to so many people and encompasses so many different actions, thoughts and movements. That said, before she really knew what it encompassed and all the controversy involved she used it at the drop of a hat! A similar argument could be used for the environmental movement could it not? And in that case, for the word

sustainable. Using these broad terms without defining them can be dangerous business especially in such an interdisciplinary group as those in the heritage field.

As a part of the student's report on Lowertown East they will make recommendations as to what the community association, the City of Ottawa and the community as a whole could do to better promote and protect the special neighbourhood that is the Wedge. Based on the results of the student-lead study the young women involved in the project may inadvertently, through their choice of language, lead city planners and community members in the wrong direction. Each student in the class will write a section of the report and all contribute to the recommendations section. The opportunity that an interdisciplinary classroom offers is wonderful and cannot be refuted, but in the writing of a report for the City of Ottawa the varied educational backgrounds of the group may well cause more issues than originally anticipated.

The issues with the expanding heritage lexicon of the 21<sup>st</sup> century are real and right here and we need to be ready to deal them. Whether this is through more formal training opportunities or just a better understanding of what is meant when use fancy words to advocate our cause.

### ***The Future of the H-word Field: Interdisciplinary and Interactive***

By Cristina Ureche-Trifu

#### *Interdisciplinarity*

One very important aspect of heritage that needs to be taken into consideration when thinking about the future of the field is interdisciplinarity. In the last few decades the number of people and disciplines connected to and involved in heritage conservation projects has been rapidly increasing. The number of stakeholders to be consulted during the conservation process has also increased to include, among others, provincial, municipal and federal governments, developers, community members and associations, non-governmental and non-profit organizations. This is also clear in terms of the professionals involved, from historians and architects to engineers, planners, technologists, and cultural geographers, not to mention anthropologists, folklorists, and project managers. And while such a wide variety of specialists should help ensure the best results possible, as experience has proven, this is seldom the case.

One of the main reasons for this is the lack of proper training in heritage conservation issues aimed at all of the various fields involved. Specialists from many different disciplines are needed, who are specialists in conservation as well as in their own field, are able to work together and understand

each other. However, despite the growing number of training programs in conservation, these programs still focus mostly on the built heritage, mostly addressing architects, historians or craftworkers. There are very few programs specialized in the training of project managers, for example, and even the number of craftworkers specialized in conservation is insufficient to meet the demands of the industry.

More training options are needed, of both short and long duration, both in highly academic settings, but also field- and project-based, and in more fields. All of the specialists working together need to all be talking about the same thing; they need to share a language and an understanding of what heritage is and how they approach it, both nationally and internationally, and between all the various fields and organizations involved.

Furthermore, the idea of interdisciplinarity and education can be related to communities and individual owners in addition to the specialists. It is important that communities and owners are aware of the value of their own places, objects and rituals, as well as possible ways of protecting them. And while tax-incentives and designation may be somewhat satisfactory tools, leading by example, and by demonstrating that conservation, repair or adaptive-reuse can also be done on a budget may in the end prove to be much more effective tools than classroom sessions. Education in this sense however needs to function in both ways and heritage conservation needs to become much more interactive, with conservators and planners listening to the communities and a mutual learning process taking place.

Interdisciplinarity is therefore both a challenge and an opportunity for improvement when considering the future of heritage conservation. However, especially because of the ever expanding range of values associated with heritage over the last couple of decades, interdisciplinary teams have become more and more common. And while training in the field of heritage is and will continue to be a challenge for years to come, inter- and multi-disciplinarity will most likely be the way forward. This must become the approach not only within the working field but also within the training approaches and structures.

### *Virtual and Interactive Heritage*

Perhaps virtual portals may prove to be a useful tool in helping achieve a common language and understanding in the field. But before trying to see what the future may hold, it is useful to first have a look at what is being done today with virtual tools and technology.

Computer modeling, 3d scanning and immersive photography have started to be used in creating virtual tours of places of significance or virtual copies of famous artifacts, which are used both to educate the general public, and to give access to them for people half way around the world, from the

comfort of their own homes. This techniques that can be used both for presenting existing objects and places which may be more or less accessible to the general public, but also for presenting images of disappeared heritage, or creating a model of a building or a place (that may not exist at all today, or has been severely altered) as it would have been at a certain point in time, during its moments of glory . Perhaps the most interesting way in which virtual modeling is used in the heritage field is for showing the various evolution phases that a place has gone through, the various layers of value and meaning associated with it, and so. Although all the practices mentioned above require high degrees of research, perhaps this is the one that requires the most amount of research, on the most levels, but it also produces the most interesting results, and allows for them to be used in very different ways.

One of the greatest appeals to virtual modeling is the interactive aspect, giving the viewer the sense of control, not usually encountered inside a museum, of being able to explore and interact with the artifact in ways otherwise not possible. One other possible way of making virtual modeling even more appealing, particularly for younger audiences is by incorporating it into various educational computer games, particularly ones with a historical theme (ie. role-playing, solving puzzles, finding hidden treasures).

Social media has also proven to be a very powerful tool, and in the field of conservation it can be used both as an advocacy tool, perhaps to help raise awareness and protect endangered spaces, but also as a way to promote both endangered and successful heritage objects, training and job opportunities and so on. It is can also be a very powerful tool in terms of engaging communities, collecting information through online surveys and polls from the parties involved, and generally a very good communication tool.

The idea of virtual heritage can also be potentially applied to intangible heritage. While recognizing the intangible, ephemeral nature of the issues described, in some cases a virtual portal can help the viewer interact or at least observe some of the rituals behind the objects. Perhaps less connected to computer modelling and more to videos, sound or live streaming, such portals can nevertheless help the viewer interact and understand certain types of heritage that he/she may not have been able to experience otherwise. Sometimes the ways of disseminating intangible heritage can make use of very simple tools such as photographs or drawings, even humour, but with very successful results.

Lastly, through the use of digitization and digital databases, archives and inventories, the virtual tools have become very useful tools both in terms of storing, organizing the information available on different heritage objects, but also a very important research tool.

### *Potential side effects*

In today's society, it is already starting to be suggested to use computer modeling to create a nice copy of a heritage object and then destroying or otherwise severely altering the original. And while virtual modeling can be a very powerful tool when dealing with heritage and for understanding it, perhaps there will come a time when a decision will have to be made: what do we prefer, a material, perhaps decaying and costly, original or a virtual, always perfect, virtual copy? Furthermore, using new technology as a means of capturing and promoting intangible heritage may be seen as a threat by the communities whose heritage one is trying to capture. A consensus needs to be reached with the community on what is and what is not acceptable.

The implications of virtual walking tours and modeling on physical tourism (a powerful driving force for the heritage movement) also need to be considered. The same attention should be given to the way in which tourism conceptually affects the practice of conservation (ie. do communities preserve aspects of their heritage – tangible and intangible – that are really important to them, or the ones they think will bring tourists in? And what place does virtual tourism play in this equation?).

### *Conclusion and Discussions*

It is clear from the students' combined experiences and education that the heritage field today is an opportunity for professionals to come together from various backgrounds perhaps without any formal training in heritage whatsoever. Although this poses significant challenges the optimistic view of young emerging professionals is that bringing professionals together within governmental, academic and non-governmental organizations will only add to the already vibrant field that heritage is.

Potentially, virtual tools could help create way of establishing and disseminating a universal heritage language across the disciplines, a universal network and database of heritage professionals or a comprehensive database of training opportunities available. The question that remains though is with whom lies the responsibility to create and coordinate these global networks and this universal language.



**Session 4: Le point de vue des étudiant(e)s en conservation du patrimoine**  
**Views from Students in Heritage Conservation**

**Président / Chair:** Nicole Valois

Professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal

Professor, School of Landscape Architecture, Faculty of Planning, Université de Montréal

**Rapporteur 4:** Marnie Mandel, étudiante à la maîtrise / Masters Student, Carleton University

**3.10 UN POINT DE VUE DE WILLOWBANK**  
**A VIEW FROM WILLOWBANK**

**Danielle Lamoureux,** étudiante / Student, Willowbank School of Restoration Arts

**Michael Greguol,** étudiant / Student, Willowbank School of Restoration Arts



**Danielle Lamoureux**



**Michael Greguol**

(Photos : Judith Herrmann, 2012)

## PART ONE (by Danielle Lamoureux)

Heritage has always been, at its heart, about story telling. It's about telling the stories of the rituals, the atmosphere, and the personalities of our past through the physical artifacts that remain: the buildings, locations, and the treasures they hold within. Whether it's telling the story of important people and important events, or just giving a glimpse of everyday existence for people in the past who were no different than you or me, it is nonetheless about telling those stories. Traditionally, heritage has told these stories by protecting these places: these sites would be designated, have their windows sealed up, their climates controlled, and be filled with antiques. They would be turned into museums. They would be made untouchable. Upon designation, the life of these buildings – these homes and gathering places – would come to an end. Frozen in time, they are no longer a part of making history, but simply a relic of it. A work of art, meant to be seen but not interacted with.

Don't get me wrong: I love historic homes. I love visiting house museums, and learning about the people who lived there. House museums are beautiful things to behold, but they rarely have any life of their own. In the past, it has always been made very clear that the lives of those places are over. The stories have a clear ending and nothing new will be added.

But we cannot fill the world with house museums, and frankly it would be heartbreaking if we did: so many homes, frozen, untouchable, and dead. This is to say nothing of the economic considerations. After all, it's becoming ever harder to find funding to maintain the many historic structures that are *already* designated. Tourism alone can't support these places, and if they have no other purpose except as house museums, especially in an economy such as the one we face now, with so many people needing homes and builders needing places to put them, these heritage sites will indeed find themselves endangered.

In my opinion, the future of heritage lies in adaptive reuse.

The only way that we can truly get people to care about heritage is to clearly state: No: the life of these structures did *not* end with their designation. No, these places do *not* need to be untouchable. We need to create *new* rituals in these structures: rituals that the general public can actively and regularly participate in, and which they will allow to become a part of their lives that they would not easily part with – which, if threatened, they would actively *fight* for. The only way that we can make heritage sustainable into the future is to make people fall in *love* with it, and the only way to do that is to make it a living, breathing part of their everyday lives.

If we allow people to grow up in these structures, eat dinner there, spend time with their family and friends there, these structures will be intrinsically linked in their memory with the joys of home, family, safety. It will make people want to live in these places in the future, visit them, bring their children to them so that those children can share in the rituals that their parents held so dear.

However, these new uses must also be practical. If we give these structures practical purpose, something that improves the community as a whole and makes life better for people individually, even those not emotionally invested in their heritage will be forced to acknowledge the importance of these artifacts. If the rituals associated with these places have a visibly positive impact, then no one can legitimately say that we would be better off without them.

This is not to say that we should forget the old stories in favour of the new. Of course, our goal must still and always be to use these spaces to tell the *full* story of the heritage site. Education will still be needed to promote the importance of these places. Signs, plaques, or other means ought to be employed to make sure that these stories of the past are still being shared. But we also need to allow *new* stories to develop, as well, in order to keep the public's *interest* in these structures from experiencing that same degradation, from which we strive so hard to protect the buildings themselves.

As for the questions regarding the necessity of designation and the standards and guidelines, I think at this point they are necessary. Maybe not necessarily in their current form - perhaps less restrictive methods would be more effective in conserving and enhancing the heritage - but protections are necessary at this point in time because far too many people are still using a lack of protection as a green-light to demolish. We need to educate people further, so that they understand not just the importance of heritage from a cultural point of view, but also the fact that the act of keeping a heritage home is viable both economically and environmentally. You don't necessarily have to run roughshod over everything from the past in order to make a buck, and well-maintained older buildings are not necessarily less environmentally friendly than newer homes. New builds do not necessarily help the economy more than the maintenance and repair of older structures, and if we allow for these structures to be re-used we can actually preserve our resources in the long run. At this point people generally don't know or understand that, and until they do we can't entirely remove all legislative protections. Perhaps by 2020 that will no longer be the case.

## **PART TWO** (by Michael Greguol)

In considering heritage with regards to hindsight and foresight, the foreseeable path that heritage is currently travelling down and will presumably reach by 2020 will likely rely heavily on built heritage rehabilitation or adaptive reuse. The national benchmark known as *The Standards and Guidelines for the Conservation of Historic Places in Canada* interprets heritage conservation as a broader field that includes three forms of treatment: Preservation, Restoration, and Rehabilitation. From a student standpoint undergoing theoretical and practical training in the field of heritage conservation, as well as from the standpoint of a historical interpreter at a National Historic Site, I would suggest that the rehabilitation of our built heritage will be the most common of the three treatments by 2020.

The introduction piece sent to the round table participants raises a number of concerns that currently plague the heritage field in Canada, all of which can be greatly improved by the more frequent use of rehabilitation or adaptive reuse as a form of heritage conservation. One such concern states, It is apparent that heritage conservation has not been enthusiastically embraced by the general public. The successful reuse of buildings and other historic properties can certainly bring heritage into the broader scope of the general public. Likewise, what appears as the negative and almost arbitrary enforcement of policies and regulations suggests that heritage properties are in many cases less of an opportunity than a hindrance for property owners and developers. This contributes to the idea that Canada has failed to achieve the goal of ensuring that heritage has a function and value in the life of the community. Again, in this instance, adaptive reuse can in fact provide an opportunity for heritage to serve as a very lively and opportunistic function in Canadian communities.

The introduction addresses another concern, one that considers UNESCO's Millennium Development Goals to improve poverty, hunger, disease, illiteracy, environmental degradation and discrimination against women. In considering these topics, heritage can often get trumped due to its appearance as a bygone luxury of the elite but the writer asks whether it (heritage conservation) can make a positive contribution to the broad societal goals of our era? Once again, in this case, adaptive reuse is one way to address some of those issues. A similar concern is brought up in one of the final questions for consideration, that considers where heritage conservation will be heading in the next several years: Who decides which way is forward? In the theoretical realm of historiography, this form of thinking has influenced historians and other scholars of varying schools of thought from Marxist historians like E.P. Thompson that questioned and continue to question the lives of the

working-class in the past, as well as other post-modern and post-colonial thinkers like Edward Said who once questioned, Who speaks? And for whom? It is equally important that these kinds of questions are addressed in heritage conservation. Once again adaptive reuse seems like the logical approach to these concerns.

By way of example, I'd like to turn to the current urban revitalization project taking place in Kitchener, Ontario, in what has been an on-going conversation between community members and residents, municipal government officials, planners, and heritage professionals about the way(s) in which to transform Kitchener's downtown core from an often empty, unattractive and quite uninhabited area for community activity, to a more lively cultural city centre. One of the key elements of that project has been the rehabilitation of abandoned factories and warehouses that have sat empty for a number of years into livable residential buildings and active business areas. One such project has been the reuse of a historic tannery building for modern commercial use that currently houses a number of local and larger international businesses, as well as the arrival of local delis, restaurants, and coffee shops. A simple drive down Kitchener's Charles Street where the tannery building is located suggests almost immediately that the property has contributed to a more active life and use this particular space that less than ten years ago sat almost desolate. The adaptive reuse of Kitchener's downtown buildings, in combination with the newer buildings that have emerged, such as the University of Waterloo's pharmacy college, will likely be a part of the larger project to revitalize Kitchener's downtown core, a subject that has becoming particularly prominent in local news.

All of this is not to simply suggest that the other treatments set out in the *Standards and Guidelines* are of no value for heritage conservation but it is merely to suggest that rehabilitation or the adaptive reuse of heritage properties is one way of tackling the issues we see present in 2012. In summary then, adaptive reuse will bring heritage into the more general scope of the public if the public working, socializing, or living in historic areas and buildings rather than if they have to visit a standard house museum or historic site frozen in time. It will also provide a means to present heritage as a function in the life of our communities. Lastly, it is a way to shift away from the conservation of only the elite historic sites that are magnificent homes that were once owned by the wealthy and powerful municipal, provincial, and federal figures in Canadian history and a more inclusive approach to heritage conservation that sees the value in conserving factories and other less prominent buildings just as much as the conservation of mansions and grandiose public buildings. In hindsight, this approach

has certainly made its way to the surface in recent years, and looking forward, it will continue to prove itself as a useful means of heritage conservation by 2020.

## **Session 5: Une perspective internationale / An International Perspective**

**Président / Chair:** Andrew Waldron

Registraire canadien, Direction des lieux historiques, Parcs Canada

Canadian Registrar, Historic Places Branch, Parks Canada

**Rapporteur 6:** Danielle Lamoureux, étudiante / Student, Willowbank School of Restoration Arts

### **3.11 APERÇU DE LA CONSERVATION DU PATRIMOINE : L'EXPÉRIENCE DU ROYAUME-UNI ET LE PATRIMOINE MONDIAL OVERVIEW OF HERITAGE CONSERVATION: THE UNITED KINGDOM EXPERIENCE AND WORLD HERITAGE**

**Christopher Young**, conseiller en patrimoine mondial, English Heritage, et consultant en patrimoine, Londres (R.-U.)

Head of World Heritage Advice, English Heritage, and Heritage Consultant, London (United Kingdom)



**Christopher Young**  
(Photo : Judith Herrmann, 2012)

**Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**  
**Heritage Conservation in 2020: Looking through the crystal ball**

**Présidente / Chair:** Natalie Bull  
Directrice exécutive, Fondation Héritage Canada  
Executive Director, Heritage Canada Foundation

**Rapporteur 6:** Yanina Celeste Leo, étudiante à la maîtrise / Masters student, Université de Montréal

**3.12 LES PLANS DE CONSERVATION : UN OUTIL DE SAUVEGARDE DU PATRIMOINE DE DEMAIN**  
**THE CONSERVATION PLANS: TOMORROW'S SAFEGUARDING TOOL**

**René Bouchard**, directeur, Direction du patrimoine et de la muséologie, avec la collaboration de Nathalie Hamel et Sylvain Lizotte, ministre de la Culture, des Communications et de la Condition féminine, gouvernement du Québec  
Director, Direction du patrimoine et de la muséologie, in collaboration with Nathalie Hamel and Sylvain Lizotte, ministre de la Culture, des Communications et de la Condition féminine, gouvernement du Québec



**René Bouchard**  
(Photo : Judith Herrmann, 2012)



## **LES PLANS DE CONSERVATION**

Chose certaine, la conservation du patrimoine en 2020 se déclinerait pour l'État québécois en fonction de la nouvelle Loi sur le patrimoine culturel, dont l'entrée en vigueur le 19 octobre 2012 constituera le point d'orgue d'une longue évolution des législations depuis 1922, en même temps que le reflet d'une lente maturation de la notion elle-même de patrimoine. Cette loi remplacera alors la Loi sur les biens culturels, adoptée 40 ans plus tôt, une grande loi en son temps centrée certes sur le bâti mais qui aura permis néanmoins la sauvegarde et la transmission de milliers d'objets, de bâtiments et de sites exceptionnels attestant du passé et de l'identité de la nation québécoise.

Quels sont les traits distinctifs de cette nouvelle loi? Fondée sur une vision globale du patrimoine qui correspond à la réalité du XXI<sup>e</sup> siècle, la Loi sur le patrimoine culturel a pour objectif de favoriser la connaissance, la protection, la mise en valeur et la transmission du patrimoine culturel. Il s'agit d'une loi d'intérêt public qui s'inscrit dans une perspective de développement durable. Cette loi prend également acte de l'évolution du concept de patrimoine culturel tant ici qu'ailleurs dans le monde. Elle inclut dorénavant dans la notion de patrimoine culturel non seulement les documents, les immeubles, les objets et les sites, mais aussi les personnages, les lieux et les événements historiques, les paysages culturels patrimoniaux et le patrimoine immatériel. Elle reconnaît en outre la nécessité de simplifier parfois, ou de renforcer dans d'autres cas, l'application des dispositifs de protection.

## **LE NÉCESSAIRE PARTAGE DES RESPONSABILITÉS**

La Loi sur le patrimoine culturel témoigne de plus du nécessaire partage des responsabilités entre les intervenants du domaine ainsi que des liens plus étroits tissés entre patrimoine et développement durable, comme élément structurant des sociétés contemporaines soucieuses de leur avenir et du bien-être de leurs concitoyens. Elle reflète ainsi les préoccupations exprimées par les acteurs régionaux et elle reconnaît la portée de l'action des collectivités locales dans la préservation du patrimoine culturel. Force est de souligner à cet égard le remarquable engagement des municipalités en faveur d'un patrimoine de proximité. Depuis 1985, quelque 270 municipalités ont protégé 600 monuments historiques et près de 200 sites du patrimoine. Celles qui le désirent pourront s'engager plus avant désormais dans toutes les composantes du patrimoine culturel visées par la loi. Celle-ci en effet, en se fondant sur le principe de subsidiarité en faveur des municipalités, introduit en 1985 par la

Loi sur les biens culturels, largit leurs pouvoirs en ces matières en les rendant similaires à ceux de la ministre.

Cette qualification municipale, disons-le clairement, n'affecte en rien la mission gouvernementale car ce partage des responsabilités interpelle aussi au premier chef l'action de plusieurs ministres, au nom certes de l'exemplarité de l'État mais surtout en raison de la nouvelle dynamique de convergence profonde en faveur de la protection du patrimoine culturel, induite par un corpus législatif de lois récentes, la Loi sur le développement durable, la Loi sur l'aménagement et l'urbanisme (en cours de révision), ainsi que la Loi sur le patrimoine culturel. Du cœur de cet appareil législatif émerge une gouvernance du patrimoine culturel, évoquée ici par Gerald Grandmont, qui prendra racine de plus en plus dans la réalisation des plans de conservation aujourd'hui prescrit par la Loi sur le patrimoine culturel.

## LES PLANS DE CONSERVATION

Qu'est-ce donc qu'un plan de conservation ? Selon l'article 37 de la Loi sur le patrimoine culturel, la ministre de la Culture, des Communications et de la Condition féminine définit « un plan de conservation qui renferme ses orientations en vue de la préservation, de la réhabilitation et, le cas échéant, de la mise en valeur » d'un immeuble ou d'un site patrimonial. Il s'agit donc d'un document de référence qui énonce les valeurs et les caractéristiques associées à un bien patrimonial. Celui-ci sert en quelque sorte à concilier la préservation des valeurs patrimoniales et les usages contemporains d'un bien patrimonial qui doit demeurer vivant, principes de base de sa conservation.

La loi sur le patrimoine culturel, selon les dispositions de ses articles 61 à 63, fait obligation à la ministre de produire des plans de conservation pour tous les arrondissements historiques et naturels déclarés en vertu de la Loi sur les biens culturels, qui deviennent des sites patrimoniaux déclarés à l'entrée en vigueur de la nouvelle loi le 19 octobre 2012. À compter de cette date, tous les immeubles patrimoniaux classés et tous les sites patrimoniaux classés ou déclarés feront aussi obligatoirement l'objet d'un tel plan de conservation. À l'heure actuelle, le ministre de la Culture, des Communications et de la Condition féminine a déjà lancé une vaste opération, à travers le Québec, de réalisation, de validation et de diffusion des plans de conservation des arrondissements historiques de l'île d'Orléans, de Beauport, de Charlesbourg, de Trois-Rivières, de Laprairie, de Montréal, de Sillery, du Vieux-Québec; des arrondissements naturels du Bois-de-Saraguay et de Percé; de l'arrondissement

historique et naturel du Mont-Royal; des sites historiques de Yamachiche et des Surs-Grises de Montréal.

## UN OUTIL DE PRISE DE DÉCISION

À quoi servira donc le plan de conservation d'un site patrimonial? Il est d'abord destiné à guider les décisions de la ministre dans l'exercice de ses pouvoirs par rapport aux articles 64 et 65 de la Loi sur le patrimoine culturel, qui dicte que nul ne peut dans un site patrimonial « diviser, subdiviser, rediviser ou morceler un terrain, ni modifier l'aménagement ou l'implantation d'un immeuble, ni faire quelque construction, réparation ou modification relative à l'apparence extérieure d'un immeuble, ni modifier en tout ou en partie cet immeuble, ni ériger une nouvelle construction », ni, non plus, nouveauté de la loi, excaver le sol même à l'intérieur d'un bâtiment, sans l'autorisation expresse de la ministre.

Cet exercice des plans de conservation, basé aussi sur un souci de transparence et de concertation, s'adresse également aux personnes qui interviennent sur ce patrimoine, dont les propriétaires ou leurs représentants, les locataires et les promoteurs. Ils y trouveront des orientations en vue de planifier des interventions respectueuses des valeurs patrimoniales du site. Les gestionnaires en patrimoine du Ministère feront l'analyse des demandes d'autorisations de travaux à partir des orientations contenues dans le plan de conservation, en prenant cependant soin que chaque demande soit étudiée en fonction des faits qui lui sont particuliers. La ministre, dans l'exercice de sa responsabilité, pourra également demander l'avis du Conseil du patrimoine culturel en vertu de l'article 83 de la LPC.

Ce plan de conservation informe par ailleurs les municipalités au sujet des orientations établies par la ministre pour la protection d'un site patrimonial situé sur leur territoire. Dans l'éventualité d'une demande de transfert de responsabilités de leur part en faveur d'une gestion centralisée du patrimoine respectueuse des attentes des citoyens, celles-ci doivent traduire de façon adéquate, dans leur réglementation, il est important de le préciser, les objectifs de protection établis par la ministre, puisque son plan de conservation continue de s'appliquer même après le transfert. Ce transfert de responsabilité, en tout temps d'ailleurs, reste modifiable et révoquant si la ministre juge que les objectifs de protection ne sont plus respectés.

Le plan de conservation, outil stratégique de gestion et de protection du patrimoine, devient même une pièce maîtresse de la désignation des paysages culturels patrimoniaux par le gouvernement. Au terme d'un processus complexe de qualification positive des demandes de désignation d'un paysage

culturel patrimonial, les municipalités, en référence à l'article 20 de la loi, ne peuvent obtenir cette désignation que si elles laborent un plan de conservation qui « doit comprendre l'identification du territoire concerné, la description des usages économiques, sociaux et culturels, les mesures de protection et, le cas échéant, de mise en valeur du paysage. » Il s'agit donc d'un outil développé par les municipalités mais approuvé par la ministre, qui précisera les principes et critères pour encadrer les interventions sur le territoire de manière à conserver et mettre en valeur des caractéristiques paysagères remarquables.

## LES GRANDES LIGNES DU PLAN DE CONSERVATION

Un plan de conservation constitue en somme un document de référence pour la conservation d'un immeuble ou d'un site patrimonial. Il ne limite pas toutefois la compétence de la ministre, dans l'exercice du pouvoir discrétionnaire qui lui est conféré en vertu de la Loi sur le patrimoine culturel, de prendre en considération chaque cas à son mérite. Cependant, il renferme des orientations suffisamment précises pour donner une direction déterminée à l'action gouvernementale sur l'ensemble du territoire québécois. Le plan de conservation apparaît dans ce contexte comme une « magna carta » du patrimoine culturel à l'échelle gouvernementale et la table des matières d'un tel document, un registre des rubriques seront regroupés l'ensemble des données nécessaires à la protection et à la préservation des biens patrimoniaux en fonction de standards communs de qualité.

Au plan de la méthode, le plan de conservation repose sur une démarche en trois temps, brièvement exposés ci-après. Il s'agit d'abord de connaître le site patrimonial pour en faire émerger les significations les plus essentielles et, partant de là, dégager ensuite des orientations. Ces étapes forment en quelque sorte les principales articulations d'un tel plan, dont les grandes têtes de chapitre viennent préciser la portée. Le chapitre « Survol du site patrimonial » présente ainsi la géographie du lieu, son histoire et l'état des connaissances issus des nombreux ouvrages, inventaires, études, analyses, cartes et photographies qui scrutent son histoire, son architecture et son peuplement. Le chapitre « Présentation du site patrimonial » identifie les valeurs patrimoniales dans leur dimension historique, paysagère, architecturale, symbolique, ainsi que les marques caractéristiques du territoire à travers l'examen du cadre naturel, du réseau viaire, du système parcellaire, du cadre bâti, des unités de paysages, des perspectives visuelles, du patrimoine archéologique. Au chapitre des « Orientations pour la protection, la mise en valeur et la transmission » du site patrimonial, découleront des orientations générales et particulières formulées dans le but de le protéger et de le mettre en valeur en s'appuyant sur les

caractéristiques non essentielles. Sur ce dernier point, il vaut la peine de préciser que les orientations générales baliseront l'exercice en termes de préservation des valeurs, d'intervention minimale, de connaissances préalables avant toute intervention, de continuité dans les changements et de participation collective souhaitée.

## **LA CONSERVATION DU PATRIMOINE EN 2020**

Quelle lecture de la conservation du patrimoine en 2020 la boule de cristal nous donne-t-elle? La gestion du patrimoine culturel s'inscrit dans un temps long, s'agissant de l'État quibicois. La Loi sur les biens culturels, effective jusqu'au 19 octobre prochain, aura gouverné son action durant 40 ans. On peut présumer que la Loi sur le patrimoine culturel qui prendra son relais à la même date aura une durée similaire. Le nouvel environnement juridique qu'elle dessine dès à présent, avec ses ramifications très étroites vers des lois aussi fondamentales que la Loi sur le développement durable et la Loi sur l'aménagement et l'urbanisme, appelle à un partage plus serré des responsabilités.

Dans cette perspective, les plans de conservation, avec ses obligations de consultation des propriétaires dans le cas d'un bien patrimonial (art. 38) ou des municipalités (art. 38, 62) quand il s'agit d'un site patrimonial, ou encore, à la demande de la ministre, avec des obligations de participation des autres ministères à leur élaboration dans le cas des paysages patrimoniaux (art. 20, 2<sup>e</sup> alinéa), font de tels documents des outils de gestion stratégiques et des repères publics communs dans la conservation du patrimoine.

Les plans de conservation d'aujourd'hui serviront d'assises, c'est chose entendue, à la conservation d'un patrimoine qui perdurera jusqu'en 2020 car il sera de plus en plus l'affaire de tous. C'est le souhait que je formule.

**Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**  
**Heritage Conservation in 2020: Looking through the crystal ball**

**Présidente / Chair:** Natalie Bull  
Directrice exécutive, Fondation Héritage Canada  
Executive Director, Heritage Canada Foundation

**Rapporteur 6:** Yanina Celeste Leo, étudiante à la maîtrise / Masters student, Université de Montréal

**3.13 OÙ VA LA CONSERVATION DU PATRIMOINE À CANADA?**  
**WHERE IS HERITAGE CONSERVATION GOING IN CANADA?**

**Richard MacKinnon**, directeur, Centre des études sur le Cap Breton et Chaire de recherche du Canada en patrimoine immatériel  
Director, Centre for Cape Breton Studies and Canada Research Chair in Intangible Heritage



**Richard MacKinnon**  
(Photo : Judith Herrmann, 2012)

Being that 2012 marks the 40<sup>th</sup> anniversary of the UNESCO **Convention concerning the Protection of the World Cultural and Natural Heritage 1972**, it is perhaps an interesting time to both reflect on what has been achieved in heritage conservation in Canada since then but also to gaze into the future to see where Heritage Conservation is going. A UNESCO World Heritage Site is either a natural or cultural place of sufficient importance to be the responsibility of the international community as a whole. (Parks Canada, World Heritage Sites in Canada). To that end, UNESCO has nominated 830 sites of cultural and natural heritage to the World Heritage List. Canada, has responded positively to the 1972 *Convention Concerning the Protection of the World Cultural and Natural Heritage* with the designation of 15 World Heritage Sites, including such sites as Quebec City, Quebec, L'Anse aux Meadows Viking Settlement and Gros Morne National Park in Newfoundland and the town of Lunenburg, Nova Scotia. It is fair to say that Canada has selected fifteen Canadian World Heritage Sites that represent internationally significant nature reserves and natural wonders, significant Canadian architectural history, important sites representing Canadian aboriginal culture and geological treasures of world-wide importance. The Rideau Canal, the 14<sup>th</sup> Canadian nomination, is the only Canadian one that focuses primarily on the world of the industrial revolution; it is the best preserved example of a slackwater canal in North America demonstrating the use of European slackwater technology in North America on a large scale. (Parks Canada, World Heritage Sites in Canada). This site, of course, also includes the Fort Henry and Kingston fortifications. As Christina Cameron states: Since its adoption in 1972, the Convention has mobilized a global movement for the protection of the shared heritage of humanity. It has encouraged intercultural dialogue and unprecedented levels of international co-operation. (Cameron, 2009, p. 10).

These internationally significant sites have put Canada on the world stage in both the heritage conservation field and in the national and international tourism sector. What Canada has decided to inscribe on this list has had a major impact at the local, regional, national and international arenas.

I will reflect for a moment on some of the ancillary guiding charters and conventions since the World Heritage Convention was implemented that have led to where we are today in the field of heritage conservation in North America and I will dare to predict some areas where I think heritage conservation is going in Canada in the near future. Last, I will discuss some of the recent developments in eastern Canada in the heritage conservation field.

There are numerous charters, documents and formal conventions since the implementation of the World Heritage Convention that have expanded, widened, shaped and informed our current

definitions of heritage conservation. For example, the Burra Charter of ICOMOS Australia, 1999 provides a concise definition of conservation to be, all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of those (ICOMOS, 1999a, 29). The ICOMOS Nara document on authenticity, 1994, for example, outlines and advocates the case for more cultural and heritage diversity in heritage conservation definitions stating: The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development (ICOMOS, 1994, 46). Further, the document states: All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected (ICOMOS, 1994, 46). The Appendix includes suggestions for follow-up, proposed by Herb Stovel that expertise from a variety of disciplines should indeed be part of the decision-making process: efforts to ensure assessment of authenticity involve multidisciplinary collaboration and the appropriate utilization of all available expertise and knowledge (ICOMOS, 1994, 47).

This charter, in a sense, was a precursor to the ideas found in the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2003, 2005).

Likewise, The ICOMOS charter on the Built Vernacular Heritage, 1999, focused its gaze on ordinary architecture instead of merely on the built heritage of society's political and business elites. As the charter states: The built vernacular heritage is important; it is the fundamental expression of the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity (ICOMOS, 1999b, 1). This charter is based on the premise that around the world vernacular architecture is threatened by the forces of economic, cultural and architectural homogenization (ICOMOS, 1999b, 1). As the charter mentions, How these forces can be met is a fundamental problem that must be addressed by communities and also by governments, planners, architects, conservationists and by a multidisciplinary group of specialists (ICOMOS, 1999b, 1). As does the Nara charter, this document outlines the inextricable relationship between the tangible and intangible elements of culture: The vernacular embraces not only the physical form and fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and the intangible associations which attach to them (ICOMOS, 1999b, 1). This charter asks us to turn our attention to common heritage rather than what has traditionally been protected and conserved.



This follows a similar trend in the academic study of Canadian history that, from the 1960s on, began to develop more democratic histories with emerging areas of study including regional history, labour history, social history, women's history and oral history (Cross and Kealey, 1984). Likewise, the ICOMOS Charter for the Preservation of Historic Timber Structures, recognizes the importance of timber structures from all periods as part of the cultural heritage of the world (ICOMOS, 1999c). This is extremely important for Canada as the majority of Canadian historic vernacular buildings are timber-frame structures. The Gaelic settlers of Nova Scotia called the new land, *Thir Nan Craobh*, the land of the trees; consequently the majority of their architecture and that of other Canadian ethnic groups was timber frame.

The 2004 ICOMOS UK (Cultural landscapes) Charter advocates the widening of the definition of conservation to include cultural landscapes. These include gardens, sacred places, and buildings of all kinds and types. As UNESCO states, these landscapes testify to the creative genius, social development and the imaginative and spiritual vitality of humanity. They are part of our collective identity. To date, 66 properties on the World Heritage List have been included as cultural landscapes (ICOMOS 2004). As the ICOMOS charter points out, The process of defining qualities may need professional expertise and should be multidisciplinary in nature, so that all potential qualities are considered and evaluated. The cultural qualities of landscape may be found in such items as, Testimony to a distinctive culture, its way of life or its artefacts, which may be archaic or modern through evidence that may be visible or invisible. Further, Exemplification of skill and scale in the design and construction of landscape elements, through for instance a reflection of technologies or particular social organization. An expression of aesthetic ideas/ideals/design skills. An association with works of art, literary, pictorial or musical, that enhance appreciation and understanding of the landscape. Lastly, Associations with myth, folklore, historical events or traditions (UNESCO 2004).

These charters have served to widen our definition of heritage conservation over the last 40 years. In this same period, a diversity of disciplines in addition to architects, architectural historians and planners have become interested and significantly involved in matters relating to heritage conservation. Geographers such as Yi Fu Tuan, Donald Meinig, Edward Relph and J.B. Jackson, for example, have eloquently discussed how human beings transform spaces into meaningful places (Tuan, 1974, 1979, 2004; Jackson, 1970, 1980, 1984, 1994; Jackson and Zube, 1970; Meinig and Jackson, 1979; Relph, 1976, 2000). The study of cultural landscape is what these scholars are interested in and they include under their purview nature, the forest and the various ways human beings transform land

and waterscapes, the naming of landscape features and the spiritual nature of land and seascapes. The built environment is also a major component of their gaze.

Folklore is another emergent discipline concerned with the study of traditional culture in all its manifestations that has grown and developed in Canada since the advent of the World Heritage Convention. Currently there are Masters and PhD programs at Laval University and Memorial University of Newfoundland and undergraduate programs at a number of Canadian universities in Nova Scotia, Ontario and Alberta and in many universities throughout the United States (Pocius, 2000b, 258-261). There are courses offered in these institutions focusing on topics such as Folklife Studies; Art, Architecture and Medieval Life; Collections Management; Artifacts of Colonial America; Museums and Historic Sites; Material Culture; Cultural Resource Management; Spaces and Places; Oral History and Vernacular Architecture. Leading folklorists have been advocates for various forms of heritage conservation throughout the world. Henry Glassie has explored cultural conservation issues in areas as diverse as Ireland, Afghanistan and Turkey. (Glassie, 1969, 1972, 1975, 1982, 1999, 2000). Other folklorists such as Bernie Herman, Bob St. George, Del Upton, Tom Carter, Elizabeth Cromley have conducted detailed ethnographic studies of built environments throughout the United States that have led us to new understandings of the colonial past, heritage conservation and vernacular architecture (Herman, 1992, 1999, 2005; St. George, 1988; Upton, 1982, 1983, 1984, 1985, 1991, 1995, 1997, 1998; Upton and Vlach, 1986; Carter, 1988, 1997, Carter and Cromley, 2005). In Canada, Gerald Pocius book, *A Place to Belong* is one of the only Canadian studies that has recorded and analyzed the buildings and traditions of a Newfoundland fishing outpost prior to the demise of the East Coast fishery. The cultural landscape patterns and buildings that he records represent at least a 400 year old history that has ceased to exist in the last 40 years. Unique vernacular building types such as fishing stages and flakes are no longer found in the landscape and much traditional environmental knowledge that has disappeared can be found in Pocius's book in his tape-recorded interviews, maps and plans, photographs and in field notes (Pocius, 2000a). These folklorists I contend, bring a different perspective to heritage conservation. They are trained in the field of ethnography-interviewing, observing and recording what they see in an attempt to elucidate cultural meaning. Further, their training asks them to be sensitive to the impact they have on groups and communities and in many cases, the research is very much community-based.

Generally, there have been numerous measures taken in North America in the last forty years to shape new understandings and definitions of heritage conservation. In the US, these include, to name

but a few, the US National Foundation for Arts and Humanities Act (1965), The National Historic Preservation Act (1966) and perhaps the most innovative one from my perspective, the American Folklife Preservation Act, 1976. This development of the American Folklife Preservation Act led to the development of Folk Arts Conservation programs throughout the United States and also to the establishment of the American Folklife Center at the Library of Congress. Archie Green, a folklorist who pioneered the study of labour lore in the United States, led the way, lobbying the US federal government and making arguments why these kinds of programs should be developed to help sustain and conserve American culture at the grassroots community and state levels. His work and that of others helped widen the definition of heritage conservation in the United States to include many more aspects of culture than the built environment including customs, music, foodways, art as well as the various patterns of work. It is interesting to look at The American Folklife Centre's definition of folklife. This includes:

The everyday and intimate creativity that all of us share and pass on to the next generation: *The **traditional songs** we sing, listen and dance to, Fairy tales, stories, ghost tales and **personal histories**, Riddles, proverbs, figures of speech, jokes and **special ways of speaking**. Our **childhood games** and rhymes, *The way we celebrate life* from birthing our babies to honoring our dead, *The entire range of our **personal and collective beliefs*** □ religious, medical, magical, and social. *Our handed-down recipes* and everyday mealtime traditions. *The way we decorate our world* □ - from patchwork patterns on our quilts to plastic flamingoes in our yards, to tattoos on our bodies. *The crafts we create by hand* □ crocheted afghans, wooden spoons, cane bottoms on chairs. *Patterns and traditions of work* from factory to office cubicle. *The many creative ways we express ourselves as members of our family, our community, our geographical region, our ethnic group, our religious congregation, or our occupational group.**

**They conclude that Folklife is part of everyone's life.** It is as constant as a ballad, as changeable as fashion trends. It is as intimate as a lullaby, and as public as a parade .  
(American Folklife Center).

To study and understand folklife requires training in ethnographic skills, conducting oral history interviews, archival research, measuring buildings, drawing floorplans and recording minute architectural features. Trained folklorists with PhDs began working with state organized programs to aid communities, ethnic groups and the like to foster and sustain their traditions. In these programs folklorists are collaborators, aiding communities and groups in the stewardship of their own traditions. Many projects of national significance have been carried out by the American Folklife Center but I'll mention only one- the Veterans project. Begun in 2000, the Veterans History Project of the American Folklife Center, collects, preserves, and makes accessible the personal accounts of American war veterans so that future generations may hear directly from veterans and better understand the realities

of war (American Folklife Center, Library of Congress). Stories are told through personal narratives video and audio interviews with veterans as well as the collecting of memoirs. Furthermore, correspondence, letters, diaries, photos, drawings and scrapbooks are gathered from conflicts as early as World War I and as recent as the Afghanistan and Iraq conflicts.

North American folklorists were at the forefront when UNESCO began discussions on the Convention for the Safeguarding of Intangible Cultural Heritage, ratified in 2003. Even though Canada has not signed this convention, it has had a major impact in this country and, I contend, has helped to widen our definition of heritage conservation. Echoing the American definition of folklife, the UNESCO Convention ICH refers to the body of cultural and social expressions that characterize communities, groups and individuals and is usually based on the idea of living traditions (see UNESCO 2003, Article 2). In English Canada, the term that is most commonly used for these manners of cultural expression is *folklore*. Moreover, in Quebec, *culture traditionnelle et populaire*, or *ethnologie*, serve to categorize these cultural elements. Other terms used within the North American context include *folk culture*, *traditional culture*, *traditional knowledge*, *patrimoine culturel immatériel*, *oral heritage*, *tradition*, or *our heritage of ideas, values and language* (Pocius 2000b,1).

Five years ago, the 2007 Montreal Round table focused on both the UNESCO World Heritage Convention and the Convention for the Safeguarding of Intangible Cultural Heritage. As Christina Cameron states: The 2007 Round Table was intended to engender discussion that would lead to a better understanding of the relationship between tangible and intangible heritage, insofar as these two Conventions are concerned (Cameron et Boucher, 2007). Six sessions at that meeting focused on theories and case studies relating to tangible and intangible heritage. Many of the speakers recognized that both conventions deal extensively with both tangible and intangible cultural heritage. It would have been interesting to have had Newfoundland represented at that round table as the province of Newfoundland and Labrador seems to be one of the few Canadian provinces to have embraced the ICH Convention and have actually redefined some of their provincial heritage policies with the ICH Convention in mind. In his presentation, *Documentation of ICH as a tool for community safeguarding activities at the First Intensive Researchers Meeting on Communities and the 2003 Convention 3-4 March 2012, Tokyo, Japan*, Jarvis points out that it is the Heritage Foundation of Newfoundland that houses the Newfoundland and Labrador ICH office (Jarvis, 2012). The Heritage Foundation of Newfoundland was established in 1984 to promote, preserve and protect the built

heritage of the province but politicians and academics alike saw this as the appropriate office to initiate ICH projects throughout the province. As Dale Jarvis points out: Much of this traditional knowledge and local folklore continues to be shared within communities at a very informal level, passed on by word of mouth, and by example. It carries with it a great deal of practical information, as well as more abstract concepts of history, heritage and identity. Yet while ICH remains a vigorous and integral part of the life of communities, ICH is greatly affected by the economic decline of rural settlements throughout Newfoundland and Labrador. The resulting movement of young people, either to urban areas or out of the province, means that cultural traditions are not transmitted from generation to generation in the same way or to the extent to which they have been passed down in the past (Jarvis, 2012). The office has conducted a needs assessment throughout the province to measure the level of awareness of ICH. As he points out: Many of the respondents to the survey (primarily community museums, historic sites and local heritage organizations) felt that they had a basic understanding of what ICH was. This level of understanding is most likely due to the organization of a province-wide ICH Forum held in St. John's, the capital city of the province, in 2006 (Jarvis, 2012). This international conference was the first Canadian conference to focus on the ICH Convention in English Canada and how the ideas embedded in the convention could be implemented by heritage groups and provinces. Jarvis points out: Almost three-quarters of those surveyed in 2008 stated their organization or community was currently undertaking an ICH project of some kind. More than half of the respondents stated they would be undertaking an ICH project within the year, stating that the project would most likely involve documenting or celebrating local traditional knowledge, skills, cultural practices, or tradition-bearers. In terms of needed resources, almost all respondents expressed an interest in ICH training in standards and practices for recording and documenting their community's ICH. An enthusiastic 94% said they and/or their organization would be interested in receiving additional information about safeguarding ICH (Jarvis, 2012). This office has produced booklets about Safeguarding ICH, offered training programs and community workshops on topics such as cultural documentation, audio recording, interviewing techniques, oral history and folklife festival planning. (Jarvis, 2012). In 2008 HFNL began to organize an ongoing province-wide ICH inventory, by establishing a central digital archive database and website (Jarvis, 2012). They've partnered with the Digital Archives Initiative at Memorial University of Newfoundland and the Queen Elizabeth II Library at MUN and the Folklore department at MUN in developing this Digital Archives and Inventory.

Newfoundland can demonstrate to other provinces new and innovative ways of conserving and sustaining heritage. Nova Scotia has taken a slightly different tack but is also interested in ICH. They've established four government departments interested in Heritage Conservation issues: the Office of Gaelic Affairs, The Office of African Nova Scotian Affairs, the Office of Acadian Affairs and the department of Communities, Culture and Heritage that houses among other things, The Heritage Property Advisory Board, that I am a member of. Each of these departments encourages and promotes heritage conservation at various levels.

### **Where is heritage conservation going?**

Over time, there has been a widening of the term to include many more items than architecture and the natural landscape. Tangible and intangible heritage needs to be looked at together, not in separate realms. Aboriginal groups in Canada are asking for a redefining of heritage conservation in this direction. Aboriginal groups are not so much interested in preserving buildings, landscapes or artifacts but would like to focus on ways to preserve, sustain and pass on their traditional environmental knowledge, intangible heritage, languages and other traditions for generations to come. They would like to see culture centres rather than the western idea of stand-alone museums or built heritage sites- where traditions can be sustained and passed on, meetings can be held and teaching and learning can occur. Groups will decide for themselves what to conserve and what is most important for their futures and their identity. In Membertou, Cape Breton Island, for example, the Mi kmaq are currently building an Arts and Culture centre rather than a museum. They want a place where they can meet, pass on and sustain their traditions. What they are doing is more in line with what the *UNESCO Convention for the Safeguarding of Intangible Cultural Heritage* advocates than what the *World Heritage Convention* outlines. The conclusion to the 2007 Montreal Roundtable called for more discussion and more communication in concerning how the World Convention and the ICH Convention can work together for heritage conservation. That is still needed as we ponder the future of Heritage Conservation in Canada. The former Director-General of UNESCO, Koïchiro Matsuura, stated in 2010: I was surprised, upon my arrival in UNESCO, to note the relatively low priority given to living heritage compared to the strong focus on the tangible part of the world's cultures,. Over the past ten years, far-reaching and noble achievements have been attained (UNESCO 2009).

By widening the definition of heritage conservation to acknowledge, understand and celebrate intangible traditions and practices alongside the tangible, we will grow in our understanding of how

individuals, groups and communities form identities and become rooted as citizens of localised areas, regions and nations.

## Bibliography

American Folklife Center, Library of Congress. <http://www.loc.gov/folklife/whatisfolklife.html>  
Accessed 8 March, 2012.

Cameron, Christina. 2009. Reflections on the Future of the World Heritage Convention. [http://www.patrimoinebati.umontreal.ca/pdf/reflections\\_WHC\\_0209\\_CCameron.pdf](http://www.patrimoinebati.umontreal.ca/pdf/reflections_WHC_0209_CCameron.pdf) pp. 1-12.  
Accessed 8 March 2012.

Cameron, Christina et Christine Boucher, Eds. 2007. *PROC S-VERBAL / PROCEEDINGS Le patrimoine matériel et immatériel : deux conventions de l'UNESCO /Tangible and Intangible Heritage : Two UNESCO Conventions* Édité par / Edited by: Table ronde organisée par la Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal. Round Table organized by the Canada Research Chair on Built Heritage, Faculty of Environmental Design, University of Montreal 14 au 16 mars 2007 / 14-16 March 2007.

Carter, Thomas, ed. 1997. *Images of an American Land: Vernacular Architecture in the Western United States*. Albuquerque: University of New Mexico Press.

Carter, Thomas, and Elizabeth C. Cromley. 2005. *Invitation to Vernacular Architecture: A Guide to the Study of Ordinary Buildings and Landscapes*. Knoxville: University of Tennessee Press.

Carter, Thomas, and Peter L. Goss. 1988. *Utah's Historic Architecture, 1847-1940: A Guide*. Salt Lake City: University of Utah Press.

Cross, Michael S. and Kealey, Gregory S., eds. *Readings in Canadian Social History* (5 vol 1984).

Glassie, Henry H. Eighteenth-Century Cultural Process in Delaware Valley Folk Building. *Winterthur Portfolio* 7 (1972): 29-57. □

---. 1975. *Folk Housing in Middle Virginia: A Structural Analysis of Historic Artifacts*. Knoxville: University of Tennessee Press. □

---. 1982. *Passing the Time in Ballymenone: Culture and History of an Ulster Community*. Philadelphia: University of Pennsylvania Press, 1982. □

---. 1969. *Pattern in the Material Folk Culture of the Eastern United States*. Philadelphia: University of Pennsylvania Press, 1969. □

---. 1999. *Material Culture*. Bloomington: Indiana University Press.

---. 2000. *Vernacular Architecture*, Bloomington: Indiana University Press.

Herman, Bernard L. 1999. *Architecture and Rural Life in Central Delaware, 1700-1900*. Knoxville: University of Tennessee Press.

- . 1992. *The Stolen House*. Charlottesville: University Press of Virginia.
- . 2005. *Town House: Architecture and Material Life in the Early American City, 1780-1830*. Chapel Hill: Published for the Omohundro Institute of Early American History and Culture by the University of North Carolina Press.
- ICOMOS. 1999a. *Burra Charter (Australia)* ICOMOS Australia (Burra). [www.nationaltrust.net.au/.../20110208%20The%20Burra%20Charter](http://www.nationaltrust.net.au/.../20110208%20The%20Burra%20Charter).... Accessed 10 January 2012.
- ICOMOS. 1999b. *Charter on the Built Vernacular Heritage*, 1999. [http://www.international.icomos.org/charters/vernacular\\_e.pdf](http://www.international.icomos.org/charters/vernacular_e.pdf). Accessed 15 January 2012.
- ICOMOS 1999c. *Principles for the Preservation of Timber Structures*. [www.international.icomos.org/charters/wood\\_e.pdf](http://www.international.icomos.org/charters/wood_e.pdf). Accessed 10 January 2012.
- ICOMOS. 1994. *The Nara Document on Authenticity. Cultural diversity and heritage diversity*, 46-48. [www.icomos.org/charters/nara-e.pdf](http://www.icomos.org/charters/nara-e.pdf). Accessed 10 January 2012.
- ICOMOS. 2004. *ICOMOS UK Cultural Landscapes Charter*. <http://whc.unesco.org/en/culturallandscape/> Accessed 10 January 2012.
- Jackson, John Brinckerhoff. 1984. *Discovering the Vernacular Landscape*. New Haven, CT: Yale University Press.
- Jackson, John Brinckerhoff. 1980. *The Necessity for Ruins, and Other Topics*. Amherst: University of Massachusetts Press.
- Jackson, John Brinckerhoff. 1994. *A Sense of Place, A Sense of Time*. New Haven, CT: Yale University Press.
- Jackson, John Brinckerhoff, and Ervin H. Zube. 1970. *Landscapes: Selected Writings of J. B. Jackson*. [Amherst]: University of Massachusetts Press.
- Jarvis, Dale. 2012. Challenges in the community conservation of Intangible Cultural Heritage in Newfoundland and Labrador. *Prepared for Documentation of ICH as a tool for community safeguarding activities. The First Intensive Researchers Meeting on Communities and the 2003 Convention. 3-4 March 2012, Tokyo Japan. Unpublished Paper.*
- Meinig, Donald W. and John Brinckerhoff Jackson, eds. 1979. *The Interpretation of Ordinary Landscapes: Geographical Essays*. New York: Oxford University Press.
- Parks Canada, World Heritage Sites in Canada. <http://www.pc.gc.ca/eng/lhn-nhs/on/rideau/plan/plan3.aspx> Accessed 10 February 2012.
- Pocius, Gerald. 2000a. *A Place to Belong: Community Order and Everyday Space in Calvert, Newfoundland*, Montreal: McGill-Queen's UP.



Pocius, Gerald. 2000b. Academic Folklore Research in Canada Trends and Prospects (Part1), *Ethnologies* 22 (2), 255-280.

Relph, Edward. 1976. *Place and Placelessness*. London: Pion.

Relph, Edward, 2000. Author s Response: *Place and Placelessness* in a New Context [Classics in Human Geography Revisited, *Place and Placelessness*]. *Progress in Human Geography*, 24 (4):613-619.

St. George, Robert Blair, ed. 1988. *Material Life in America, 1600-1860*. Boston: Northeastern University Press.

Tuan, Yi Fu. 2004. *Place, Art, and Self*. Santa Fe: University of Virginia Press in association with Columbia College.

Tuan, Yi Fu. 1977. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press.

Tuan, Yi Fu. 1974. *Topophilia: a study of environmental perception, attitudes, and values*. Englewood Cliffs: Prentice-Hall.

UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage. <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00006> Accessed 10 January 2012.

UNESCO. 2005. Convention on the Protection and Promotion of the Diversity of Cultural Expressions. <http://www.unesco.org/new/en/culture/themes/cultural-diversity/diversity-of-cultural-expressions/the-convention/what-is-the-convention>. Accessed 10 February 2012.

UNESCO. 2009. UNESCO s Cultural Heritage Convention fully operational. [http://www.unesco.org/en/intangible-heritage/dynamic-content-single-view-copy1/news/unescos\\_cultural\\_heritage\\_convention\\_fully\\_operational/back/12378/cHash/afd66c003e/](http://www.unesco.org/en/intangible-heritage/dynamic-content-single-view-copy1/news/unescos_cultural_heritage_convention_fully_operational/back/12378/cHash/afd66c003e/). Accessed 01 March 2012.

Upton, Dell, ed. 1995. *America's Architectural Roots: Ethnic Groups That Built America*. New York: John Wiley, 1995.

---. Architectural History or Landscape History?. *Journal of Architectural Education* 44, no. 4 (August 1991): 195-199.

---. 1998. *Architecture in the United States*. Oxford: Oxford University Press. □

---. 1997. *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia*. New Haven: Yale University Press.

---. Ordinary Buildings: A Bibliographical Essay on American Vernacular Architecture. *American Studies International* 19 (Winter 1981): 57-75. □

---. Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860. *Winterthur Portfolio* 19, no. 2/3 (1984): 107-150. □

---. The Power of Things: Recent Studies in American Vernacular Architecture. *American Quarterly* 35, no. 3 (1983): 262-279. □

- . Vernacular Domestic Architecture in Eighteenth-Century Virginia. *Winterthur Portfolio* 17, no. 2/3 (1982): 95-119.□
- . White and Black Landscapes in Eighteenth-Century Virginia. *Places* 2, no. 2 (Winter 1985): 59-72.□
- Upton, Dell, and John Michael Vlach, eds. *Common Places: Readings in American Vernacular Architecture*. Athens: University of Georgia Press, 1986.

**Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**  
**Heritage Conservation in 2020: Looking through the crystal ball**

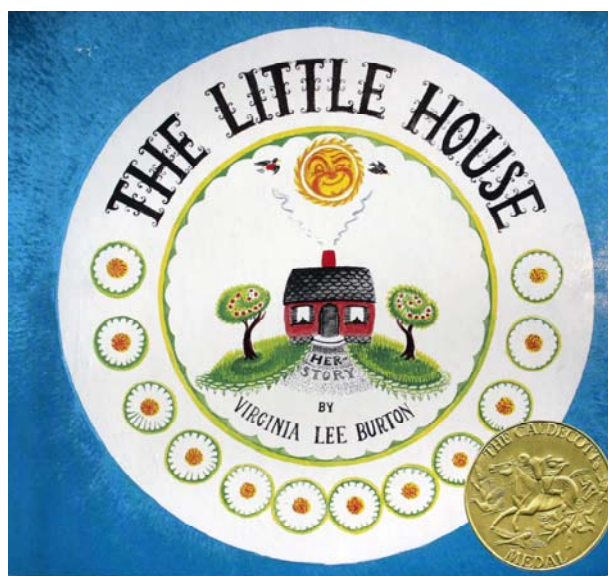
**Présidente / Chair:** Natalie Bull  
Directrice exécutive, Fondation H ritage Canada  
Executive Director, Heritage Canada Foundation

**Rapporteur 6:** Yanina Celeste Leo, étudiante à la maîtrise / Masters student, Université de Montréal

**3.14 LES ENFANTS, LA CULTURE ET UNE CULTURE DE PRENDRE SOIN DES CHOSES**  
**CHILDREN, COMMODIFICATION, AND A CULTURE OF CARING FOR THINGS**

**Chris Wiebe**, agent, responsable des politiques du patrimoine et des relations gouvernementales,  
Fondation H ritage Canada  
Manager, Heritage Policy and Government Relations, Heritage Canada Foundation

In the year 2020, who will be in this room? Who do we hope will be avid heritage conservationists? Over the years I've often seen conservationists wring their hands about how we have failed to get heritage education in the schools. But even if we could get onto the curriculum, do we really have the luxury of waiting until that school-aged generation controls the levers of power? Instead, I'd like to turn the idea on its head. What can we learn from children? What can we learn from the way they learn, from the way we coach them to understand the world? Children's books with old houses as central characters can, I believe, give us useful insights into how the movement and discipline of heritage conservation continues to sell itself short.



***The Little House* (1942) by Virginia Lee Burton.**  
(Photo copyright Chris Wiebe.)

Let's start with *The Little House* by American writer Virginia Lee Burton, first published in 1942. It's the story of a strong and well-built 19<sup>th</sup> century farm house. Over the years, it is engulfed by a huge city and soon sits derelict and forgotten surrounded by traffic, elevated trains, and towering office buildings. The Little House was very sad and lonely. Her windows were broken and her shutters hung crookedly. She looked shabby though she was just as good a house as ever underneath. One day a relative of the original owners -- shocked by the house's forlorn condition and circumstances -- trucks it back to the countryside. Here the Little House thrives once more. The house smiled happily. Once again she was lived in and taken care of.

Of course, for all of us around this table, it is probably hard to get past that conservation Charter breaking act of wrenching the Little House out of its context at the end of the book. But there are other

things happening. The Little House thinks and feels, she endures the incremental changes around her. We sympathize and identify with her as her beauty is lost in the loud and gloomy city.

Children's books are full of animals and anthropomorphized things. Why do we write these books? Why do children respond to them and love them? From the perspective of evolutionary biology, the child uses animism - the attribution of life to the inanimate - to make sense of the sensory chaos of her environment. Anthropomorphism likely arose as a strategy to make comprehensible, even homey, an uncertain and alienatingly new world. In the act of empathizing with and internalizing the inanimate, children bring the world close and fill it with warmth. The furniture of daily life becomes part of who they are.

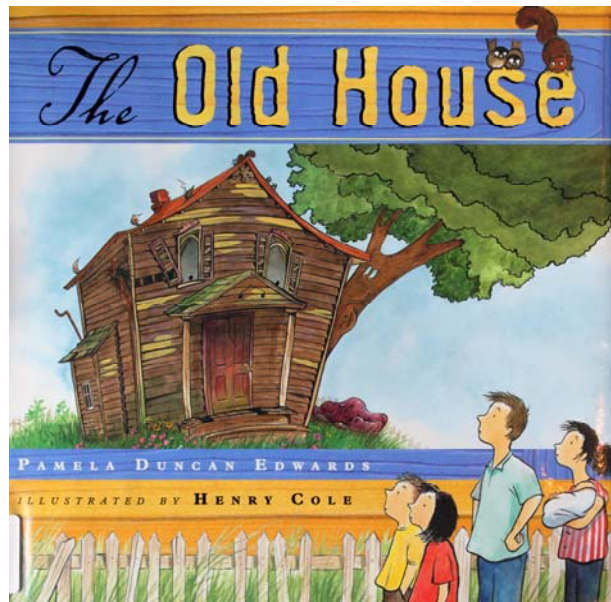
And yet most of modern life is about distancing ourselves from things. We often talk about the importance of a sense of place and belonging for psychological stability, but the ongoing transformation of our global economy -- designed to keep us mobile and rootless and to treat all our things as disposable once they become tarnished or unfashionable -- is working against us. In Marxist theory, commodification is the process by which something which does not have an economic value is assigned one. Through this process, market values can supersede and replace other social values. Essential places like homes or neighbourhoods become seen solely through the lens of monetary value. Commodification distances and reduces. It distorts our relationship with where value lies.

When we rehearse the heritage movement's origin myths, we often reach for the pivotal moments of cultural nationalism - the Massey Commission, the Centennial. But it was the revulsion against the federally-led Urban Renewal actions of the 1960s and early 1970s -- in which entire neighbourhoods were bulldozed in the name of hygiene and economic stimulation -- which really sparked momentum in certain quarters.

Of course, property has long been the ultimate commodity, but the sense of home is something that is commodified at our peril. In *Domicide: The Global Destruction of Home*, University of British Columbia planners Porteous and Smith look at the destruction of home through warfare, but, more usefully for our purposes, also through expropriation for urban renewal projects, dam flooding, and other public good activities. While they contend that domicile is the deliberate destruction of home by human agency in pursuit of specified goals, which causes suffering to the victims (12), they point to the oft-invoked concept of the common good as the driving force in most cases. The term common good, they observe, is almost always defined by the elite or the majority and is used interchangeably with the term public interest (13). The processes Porteous and Smith describe further pervert the

integrity of the idea of home by expressing it in terms of monetary value. They underscore how the act of losing their homes through place annihilation leaves people disoriented.

The emotional connection with the physical things that embody home should be a cornerstone of heritage conservation. But how do we mobilize people's feelings for places many of which exceed the usual heritage measures? How do we both cultivate and plug into the empathy we teach children but later discard in adulthood?



*The Little House* (2007) by Pamela Duncan Edwards.  
(Photo copyright Chris Wiebe.)

*The Old House* (2007) is a much more recent children's book telling the story of a rundown house given new life by an adventurous young family:

The old house was lonely because no one had lived in it for a long, long time . Sometimes people came to look around the old house. But they always went away again. The only thing to do with that dump is to knock it down, a man sneered. When it heard these words, the old house cried so hard that its timbers became damp and musty. It began to ache in all its joints (Duncan Edwards 5).

In the end, its selling price reduced, the house psychologically prepares itself for the wrecking ball. But, in the end, it is saved. A young family sees the house's possibilities and works so hard fixing it up that the old house began to feel young again. And if it ever creaked, it did so from joy and not from sadness. The commodified home is redeemed from the ruthless devaluation of the marketplace by a

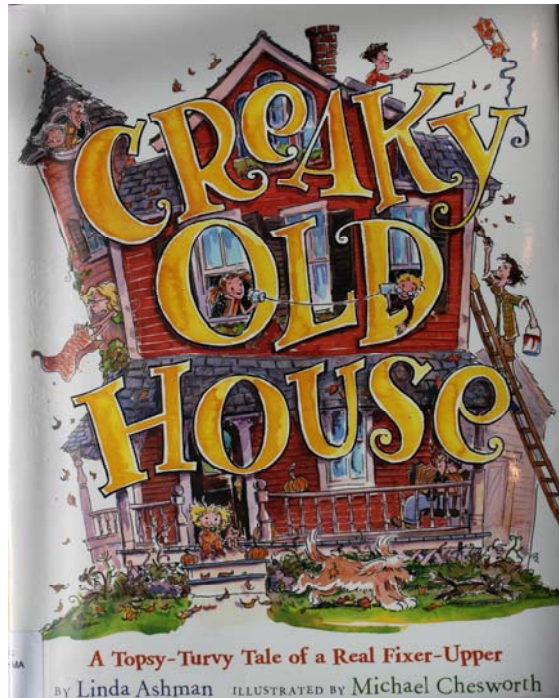
caring family; their connection with the place is sealed with sweat-equity and the house in turn nurtures them. The family sees the happiness of the house as bound up with their happiness.

*The Old House* shows that when we care for things, they (perhaps astonishingly) give back in return. Canadian political scientist William Leiss has explored the postwar shift from a conserver society where one took pride in prolonging the useful life of their possessions through their skills in reusing and repairing them to a consumer society of disposable goods -- one which deliberately encourages people to experiment with their tastes and preferences. He explores the connection between caring for things, caring for ourselves, and caring for people:

As many people respond to more types of fashion trends, they must become indifferent to the things that they have and how they use them at any particular time, since they will soon be obsolete . The personal feelings and interpersonal associations invested in their possessions are discarded along with the goods, to be replaced by a new set. The consumer society encourages us to regard not only material goods but our own states of feeling toward ourselves and others as easily disposable (Leiss 115).

He ultimately postulates that caring for things provides an ordering of priorities and a feeling of being in place or being at home in the world (120).

But is anthropomorphization something just for kids? Can we too cultivate the capacity to empathize with buildings? American sociologist Melinda J. Milligan has written a path-breaking paper entitled, *The House Told Me: Historic Preservation and Dwelling as Social Actor*. She looks at historic homes as selfed buildings -- buildings as individuals with feelings deserving of respect -- rather than as structures reflecting their inhabitants. Her research in New Orleans shows how owners of historic houses act as if their houses have the ability to feel and express emotions. They have a reciprocal relationship with their homes, one in which both parties have rights and responsibilities to each other. Owners don't expect the house to conform to their preconceived spatial needs; instead they feel it is important to compromise and adapt their lifestyle to the house. The anthropomorphization of a house, she argues, is a way to explain and justify house rights in a society that tends not to view the preservation of the built environment as important. This ability to show what amounts to compassion for the inanimate is an almost complete reversal of the usual order of things. It shows conservation as radical refusal; as a stance to accept (warts and all) rather than to remake.



***Creaky Old House: A Topsy-Turvy Tale of a Real Fixer-Upper (2009) by Linda Ashman.***  
 (Photo copyright Chris Wiebe.)

I'll close with the most subtle and beguiling of the children's books under consideration: *Creaky Old House: A Topsy-Turvy Tale of a Real Fixer-Upper* by American author Linda Ashman. The book centres on a house whose paint is a little chipped and faded. Might say it's dilapidated. Still, each one of us -- all nine -- thinks the house is fine, just fine (Ashman 3). A broken doorknob, however, soon precipitates a new door and frame which in turn leads to wild fantasies of dramatic renovations on the part of each family member: Move that bookshelf. Bump this wall. Shift the den. Extend the hall. Push the kitchen back a smidge. Better oven. Bigger fridge. Knock that closet. Add three feet. How about a window seat? In the end, after the youngest child ingeniously fixes the knob, the family comes full-circle and realizes they love the house as it is with all its flaws. They don't change a single thing. In their move to jettison the modern impulse to improve their house they recognize that the house has not only shaped their family, but cared for them.

Heritage people talk a lot about raising public awareness. It is there in every strategic plan, every year end report, at every conference. But how do we leap from awareness to action? And isn't mere awareness too modest an ambition in the first place? If by 2020 heritage conservation is to have gained any momentum at all, it will have harnessed the remarkable ability of children to transform their



world by imaginatively investing it with life. We will need to look to children to close the distance between our stuff and ourselves.

Ashman, Linda. *Creaky Old House: A Topsy-Turvy Tale of a Real Fixer-Upper*. Illus. Michael Chesworth. New York: Sterling Publishing Co., 2009.

Burton, Virginia Lee. *The Little House*. New York, HMH Books, 2009.

Duncan Edwards, Pamela. *The Old House*. Illus. Henry Cole. New York: Dutton Children s Books, 2007.

Leiss, William. *Under Technology s Thumb*. Montreal, QC: McGill-Queen s UP, 1990.

Milligan, Melinda J. The House Told Me: Historic Preservation and Dwelling As Social Actor. American Sociological Association Meeting. Atlanta, Georgia. 2003.  
[http://citation.allacademic.com/meta/p\\_mla\\_apa\\_research\\_citation/1/0/6/6/3/pages106630/p106630-2.php](http://citation.allacademic.com/meta/p_mla_apa_research_citation/1/0/6/6/3/pages106630/p106630-2.php)

Porteous, J. Douglas and Sandra E. Smith. *Domicide: The Global Destruction of Home*. Montreal, QC: McGill-Queen s UP, 2001.

**Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**  
**Heritage Conservation in 2020: Looking through the crystal ball**

**Présidente / Chair:** Natalie Bull  
Directrice exécutive, Fondation Héritage Canada  
Executive Director, Heritage Canada Foundation

**Rapporteur 6:** Yanina Celeste Leo, étudiante à la maîtrise / Masters student, Université de Montréal

**3.14 À LA DÉCOUVERTE DES DIMENSIONS SOCIALES DE LA CONSERVATION DU PATRIMOINE**  
**EXPLORING THE SOCIAL DIMENSIONS OF HERITAGE CONSERVATION**

**Victoria Angel**, chargée de cours en conservation du patrimoine, School of Canadian Studies, Carleton University  
Contract Instructor, Heritage Conservation Program, School of Canadian Studies, Carleton University



**Victoria Angel**  
(Photo : Judith Herrmann, 2012)

## ***Introduction***

A point raised by Dr. Christina Cameron in an earlier Round Table planning document serves as the point of departure for my presentation: namely that Canada has failed to achieve the goal of ensuring that heritage has a function and a value in the life of communities. In other words, it lacks social relevance.

In looking through the crystal ball, as we were asked to in this session, the first things that came to mind were a series of recent programs and projects that I have either seen or studied, each of which caused me to think critically about the traditional parameters of heritage conservation and each of which may take the field of heritage conservation in interesting new directions.

I have made these projects the focus of this presentation. In searching for a way to structure my ideas, I found that the Council of Europe's *Framework Convention on the Value of Cultural Heritage for Society*, or *Faro Convention*, offered an excellent foundation.

What these programs and projects demonstrate is that heritage conservation has the potential to become much more than the places, ideas and activities that defined it over the course of the 20<sup>th</sup> century, and in doing so, the field could become more socially relevant to all of society.

## ***Heritage Conservation Under the Venice Charter***

The attitudes and practices of modern heritage conservation generally trace their origins to the 19<sup>th</sup> century and the upheaval caused by the political, social and industrial revolutions of the period. Such attitudes were further reinforced by the devastation that resulted from the Second World War and modern urban development.

These circumstances gave rise to the idea of heritage as a set of irreplaceable artifacts to be protected and passed on to future generations. John Ruskin expressed this mindset in *The Lamp of Memory* (1849) when he stated that: We have no right to touch them They are not ours. They belong partly to those who built them and partly to all the generations of mankind who are to follow us.

From this mindset arose a focus on the object, the protection of its material authenticity and an emphasis on selecting and protecting only the best examples from the past to pass on to future generations. Heritage policy since then has been oriented to conserving only a small number of places that are to be carefully managed and often publicly subsidized.

It is this concept of heritage that is expressed in the *International Charter for the Conservation and Restoration of Monuments and Sites*, or *Venice Charter* (1964). Implied within its articles is the

idea that heritage conservation is to be undertaken for its own sake. Article 3 of the Charter states, for example, that: The intention in conserving and restoring monuments is to safeguard them no less as a work of art than as historical evidence.

Making use of heritage for socially useful purposes can be a means to an end, but is not the end goal. This is confirmed in Article 5, which states that: The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change in function should be envisaged and may be permitted.

This approach encouraged a look but don't touch approach to conservation, often building figurative, if not literal, walls around historic places, rather than bringing people closer to them.

### ***'New Heritage' and the Faro Convention***

The Council of Europe's *Framework Convention on the Value of Cultural Heritage for Society*, or *Faro Convention*, was drafted in 2005 and entered into force on June 1<sup>st</sup>, 2011. An agreement between states, its goal is to re-conceptualize the idea of heritage to reflect Europe's contemporary political, economic and social realities, which have evolved considerably in recent decades.

The first aspect of the *Faro Convention* to consider is its definition of cultural heritage, which as Graham Fairclough has noted, focuses on what we have inherited from the past, rather than what we wish to pass on to future generations (Fairclough 2010). Under the convention, cultural heritage is defined as: a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.

In characterizing heritage in this way, the *Faro Convention* makes no distinction between tangible and intangible dimensions of heritage and explicitly embraces the idea of change and transformation. The definition also talks about people, and not simply objects, as being central to the concept of heritage.

The *Faro Convention* shifts the goal of heritage conservation from being an end in itself, to an activity to support human development and quality of life. In defining heritage as a resource, the convention suggests that it is something to be used, rather than simply something to be protected. The

Preamble emphasizes, for example: the value and potential of cultural heritage wisely used as a resource for sustainable development and quality of life in a constantly evolving society.

This has significant implications with respect to the traditional parameters of heritage conservation, the tools employed, principles, practices and activities. Fairclough proposes that: New heritage suggests that instead of finding the best, calling it heritage and fighting to keep it, we should look with open eyes at all that exists around us, accept that at some level it is all heritage and then decide how best to use it for social and future values. This might involve traditional preservation, but it might not (Fairclough 2010).

### ***‘New Heritage’ in Practice***

A number of programs and projects in various countries already appear to reflect the ethos of the *Faro Convention* and, arguably, may provide an indication of how the field of heritage conservation could evolve in the near future. Each one is aimed at benefitting all of society and giving heritage, or the historic environment, a meaning and a role in contemporary society. Within these programs, heritage is not used as a buffer to protect society from, or mitigate the effects of, negative change. Rather, heritage is used as a catalyst for positive change and transformation.

None of the programs, however, falls under the traditional heritage umbrella, nor do they rely on conventional measures for conservation and protection, such as designation. The programs and projects make use of a very broad range of historic resources, rather than focusing only on those of exceptional historical and aesthetic value. Finally, rather than treating heritage in isolation and as an end in itself, each one incorporates heritage resources within broad and inclusive schemes, giving historic places renewed meaning and vital roles in contemporary societies.

### ***The Aga Khan Historic Cities Programme***

The Aga Khan Historic Cities Programme was established in 1992 with the mandate to rehabilitate and improve historic structures, public spaces and urban areas in the Muslim world in ways to spur social, economic and cultural development. The program seeks to restore balance within urban systems and re-establish relationships between the physical infrastructure of cities and urban processes (Aga Khan Trust for Culture 2007). An important component of this involves the conservation and rehabilitation of cultural heritage both tangible and intangible since according to His Highness the

Aga Khan: conservation and revitalization of cultural heritage in many cases the only asset at the disposal of the community can provide a springboard for social development.

Perhaps the best known of the Historic Cities Programme projects is the Al-Azhar Park and Revitalization of Darb Al-Ahmar, first conceived of in 1984 and implemented during the 1990s. Cairo desperately needed more green space and to address this His Highness the Aga Khan decided to create a park for the citizens of the city. The only suitable space of sufficient scale was the derelict Darassa site, a 30-hectare, 500-year old rubble dump in the inner city, between the 12<sup>th</sup> century Ayyubid city and the 15<sup>th</sup> century Mamluck City of the Dead.

Ultimately, this project encompassed the development of the park and the restoration of a 1.5 kilometer section of the medieval Ayyubid Wall, which was revealed when the rubble was removed. It also involved socio-economic development in the neighbouring Darb Al-Ahmar, one of the poorest and most populous areas of Cairo, but which features a rich concentration of Islamic art and architecture.

Like all of the Historic Cities Programme projects, this project took the form of integrated urban development, and encompassed not simply the physical restoration of architectural monuments, but also the provision of housing, sanitation projects, garbage collection, the provision of primary healthcare and education facilities and micro-financing for small businesses. It also addressed the training of local craftsmen in the traditional arts of carpentry and masonry, skills that were under threat. Rather than treating monuments as artifacts: a substantial effort (was) made to reintegrate monuments as complex as the long-buried Ayyubid Wall into the life of the community (Aga Khan Trust for Culture 2005).

Integrated urban development has also been undertaken by the Historic Cities Programme in Kabul, Mostar, Zanzibar s Stone Town and Old Delhi, to name but a few; with activities ranging from the restoration of monuments, social development, training in traditional trades, environmental clean-up, the provision of health and educational facilities, and the renewal of cultural and artistic traditions and practices. This approach recognizes that tangible and intangible heritage are inextricably linked, that historic resources have a role to play in the health of urban ecosystems and that heritage conservation should never be undertaken in isolation from communities.

### ***Buffalo Public Schools Reconstruction Program***

The City of Buffalo has some of America s oldest public school buildings. Many of the eighty buildings in the school district s inventory, of which the average age is seventy, lacked adequate

technological infrastructure, did not meet current building code requirements and featured antiquated building systems. At the same time, the school district faced the additional challenges of depopulation and the rise of charter schools, both of which were contributing to declining and unpredictable levels of enrollment (LP Ciminelli and Buffalo Public Schools 2011). To address these issues, a daring decision was taken by the City of Buffalo and the school district to rehabilitate and update the historic school buildings, rather than build new facilities.

In 2000, state legislation was enacted that allowed creative financing for capital projects. The Joint Public School Reconstruction Board, an inter-municipal board jointly chaired by the Mayor and Superintendent of the school district, was subsequently established to oversee what became a 10-year, \$1.45 billion renovation program, funded almost entirely by the State of New York through School Facility Revenue Bonds. The goal of the Public School Reconstruction Program was to provide state-of-the-art learning environments, upgrade infrastructure and strengthen surrounding neighbourhoods (Calixte 2008). Through this program, forty-eight historic schools across the city were renovated, creating important anchors within neighbourhoods.

On a tour given to U.S. National Trust for Historic Preservation Conference participants in the fall of 2011, heritage conservation practitioners had the opportunity to learn about the program and tour three rehabilitated school complexes. At Hutchinson Central Technical High School, a vocational high school constructed circa 1912, the principal of the school noted that the majority of their students do not go on to attend college. Thus, according to him, they have only four years to teach their students all the skills and knowledge that they will need in order to succeed in life. The renovated school was characterized as a key resource in helping them to achieve this goal, as well as a source of pride for the school and community.

At City Honours Public School, also constructed in 1912, the rehabilitation project involved not only the restoration of the school's historic interior and the construction of an addition, but also the construction of handcrafted library furniture by Roycroft, whose workshops are situated in the region. A plan has also been developed to restore the green spaces that once surrounded the school and construct a sports field, which will involve the removal of a city street and the demolition of abandoned public housing, which sits boarded up across from the school.

Buffalo faces great challenges in the post-industrial era. However, rather than treating its inventory of historic school buildings as a burden, the city recognized that with creative thinking this

inventory could be viewed as a tremendous asset in revitalizing neighbourhoods, fostering community pride and ensuring adequate educational infrastructure throughout the city.

### ***Public Parks in New York City***

New York City is experiencing a golden age of public parks and green space, as a result of extraordinary investment in the public realm over the past ten years. Since 2002, under Mayor Bloomberg, the city has created nearly 700 acres of new parkland and invested more than \$3 billion on park renovation and construction (Bernstein 2011). Projects have included waterfront redevelopment, the creation of nature preserves and the renewal of historic public parks; and many include the conservation of a vast range of heritage resources. These new and rehabilitated public spaces are considered to be critical to ensuring the health and well-being of New Yorkers, since according to Parks Commissioner Adrian Benepe: There are eight million people in the city and most of them live in houses without backyards (Bernstein 2011).

Two of the most prominent park projects are not only creating popular and memorable public spaces in the city, but are doing this through the ingenious adaptive reuse of former industrial infrastructure turning what some citizens viewed as eyesores into places of delight.

The High Line began as an elevated railway built in the west part of Chelsea the 1930s and was in use until 1980. When the elevated railway was threatened with demolition, Friends of the High Line, formed in 1999, developed an audacious plan to preserve and maintain the structure as an elevated public park. The project gained the City of New York's official support in 2002 and a portion of the elevated railway, south of 30th Street, was subsequently donated to the City in 2005. The first section, from Gansevoort Street to West 20th Street, opened in 2009, while the second section, from West 20th Street to West 30th Street, opened in the spring of 2011. The project has spurred development and business in a previously undesirable section of the city. It will also undoubtedly change the way that citizens, politicians, developers and planners think about derelict infrastructure and how it can be used to improve the urban experience.

Currently under construction, Brooklyn Bridge Park is an 85-acre park along the edge of the East River, beside the Brooklyn Bridge. An adaptive reuse of Brooklyn's post-industrial waterfront, the site encompasses Brooklyn Piers 1 to 6, the Fulton Ferry Landing, two pre-existing parks and two Civil War-era structures, Empire Stores and the Tobacco Warehouse. The park will retain most of the extant industrial infrastructure, while allowing citizens to reconnect to the East River. According to



Van Valkenburgh Associates, the designers, their parks are: founded on the idea of the commons democratic, inclusive open spaces that anchor neighbourhoods and serve as focal points in the daily rhythms of the lives of their users, while promoting ecological, programmatic, experiential and social diversity (Flanagan 2011).

The High Line and Brooklyn Bridge Park projects have not been without controversy (the former for serving as a catalyst for gentrification, the latter due to the scale of residential development that was initially proposed on the site). Nonetheless, both demonstrate the inventive ways that public green space can be defined today, as well as the versatility of historic industrial landscapes and their capacity to respond to contemporary urban priorities.

### ***Tower Neighbourhood Renewal***

The final example that this paper considers is especially though provoking with respect to the boundaries of heritage conservation and its links to social development.

The Tower Neighbourhood Renewal program, launched by the City of Toronto in 2008, is an ambitious and groundbreaking initiative aimed at renewing and rehabilitating the city's post-war high-rise residential towers, of which approximately 1000 have been identified. The rehabilitated towers are intended to serve as catalysts in strengthening communities and enhancing their sustainability (McClelland et al. 2011). Since the launch of the program, a Tower Renewal Office has been established, four tower properties have been analyzed in detail, guidelines for the comprehensive retrofitting of high-rise towers have been developed, and a series of specialized studies have been carried out.

This work was complemented by a regional study of post-war high-rise towers in the Greater Golden Horseshoe (2009), commissioned by the Ontario Growth Secretariat. This study documented the nature and condition of the towers and examined how these resources, and the vertical neighbourhoods that they create, could be renewed and strengthened in a manner that would support the realization of key provincial priorities, including the reduction of poverty and greenhouse gas production, the provision of affordable housing, the creation of a network of regional rapid transit and the building of a green economy.

Although many of these towers wouldn't meet municipal criteria for heritage designation, collectively they represent an important component of Toronto's urban fabric (McClelland et al. 2011). Moreover, they house a significant portion of the populations of Toronto and the Greater Golden

Horseshoe and represent a form of high-rise neighbourhood for their occupants - ones that could be greatly improved with strategic reinvestment and rehabilitation. Tower Neighbourhood Renewal positions these historic resources to play a critical role in the long-term sustainability and livability of the city and region.

### ***Conclusion***

The projects that this paper has focused on are disparate in nature, but share the common goal of using the historic environment to improve the quality of life of contemporary society. Some include historic resources that would meet current definitions of heritage, others do not. All blur the lines between traditional heritage conservation and emerging forms of social and sustainable development, which are increasingly focused on making the best use of the historic environment.

A question that we must ask ourselves when looking through the crystal ball is whether we see heritage conservation as something apart from these more expansive and integrated forms of development, or whether we are ready to make the walls of our field more porous and blur traditional boundaries that we ourselves have established.

Historic resources (both traditional and new heritage) can clearly be used in ways that contribute to quality of life and the health of urban environments. However, it may also be argued that social and sustainable development are equally important to the practice of heritage conservation, in ensuring its ongoing relevance to contemporary society.

### **References**

Aga Khan Trust for Culture. 2005. *Al-Azhar Park, Cairo and the Revitalisation of Darb Al-Ahmar*. Project Brief, 15 pp.

Aga Khan Trust for Culture. 2007. *An Integrated Approach to Urban Rehabilitation*, 64 pp.

Bernstein, Fred. 2011. Parks and Public Spaces. *Architectural Record* (September): 106 – 114.

Calixte, Louise. 2008. *Buffalo Public Schools Reconstruction*. Unpublished Report, 6 pp.

*Council of Europe Framework Convention on the Value of Cultural Heritage for Society*. 2005, 14 pp.

E.R.A. Architects, planning Alliance and the Cities Centre, University of Toronto. 2010. *Executive Summary: Tower Neighbourhood Renewal in the Greater Golden Horseshoe*. Prepared for the Ontario Growth Secretariat, Ministry of Infrastructure, 9 pp.

Fairclough, Graham. 2009. New Heritage Frontiers. In *Heritage and Beyond*, 29 - 41. Council of Europe Publishing.

Flanagan, Joe. 2011. River Renaissance: Brooklyn's Industrial Waterfront Reborn as State-of-the-Art Park. *Common Ground* (Winter): 11 - 23.

L.P. Ciminelli and Buffalo Public Schools. 2011. *Historic Buffalo Public Schools Reconstruction Program*. Power point presentation given at the U.S. National Trust for Historic Preservation, 2011 Preservation Conference.

McClelland, Michael, Graeme Stewart and Arai Ord. 2011. Reassessing the Recent Past: Tower Neighborhood Renewal in Toronto. *APT Bulletin: Journal of Preservation Technology* 42, No. 2-3: 9-14.

**Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**  
**Heritage Conservation in 2020: Looking through the crystal ball**

**Président / Chair:** Natalie Bull  
Directrice exécutive, Fondation Héritage Canada  
Executive Director, Heritage Canada Foundation

**Rapporteur 6:** Yanina Celeste Leo, étudiante à la maîtrise / Masters student, Université de Montréal

**3.14 QU'EST-CE QU'ON LEUR LAISSE? COMMENT ENVISAGER LA CONSERVATION  
DU PATRIMOINE EN 2020?**  
**WHAT WILL WE LEAVE BEHIND? HOW TO ENVISION HERITAGE  
CONSERVATION IN 20/20?**

**Claudine Déom**, professeure agrégée, École d'architecture, Faculté de l'aménagement, Université de Montréal  
Professor, School of Architecture, Faculty of Planning, Université de Montréal



**Claudine Déom**  
(Photo : Judith Herrmann, 2012)

Avant de commencer, j aimerais remercier Christina Cameron d avoir cr encore cette ann e cette opportunit de r flexion et de discussion qu est la Table ronde, et de l invitation d y prendre la parole. L invitation est d autant plus appr ci e qu au cours des six derni res ann es j ai eu le privil ge d assister à toutes les tables rondes de la Chaire. J y ai fait les classes et chacune a nourri mes r flexions personnelles en mati re de conservation du patrimoine. De plus, maintenant que ma promotion au rang de professeure agr g e vient d tre officialis e, je ne peux imaginer un meilleur moment pour pr senter quelques r flexions en tant qu une personne à mi-carri re, un rôle que j assume pleinement et avec plaisir.

Ce qui distingue la table ronde de cette ann e des pr c dentes, c est son caract re introspectif. Elle nous convie à une r flexion à propos d importantes questions, notamment celle qui fait l objet de cette s ance : qu est-ce que le futur nous r serve à nous qui uvrans dans le domaine de la conservation? Les r flexions que j aimerais partager avec vous expriment le point de vue d une professeure qui enseigne et fait de la recherche. Comme on le sait, l enseignement est un processus de traduction, parfois de vulgarisation, mais certainement un qui rel ve de la communication d id es. Sa r ussitude d pend en grande partie de notre capacit à organiser nos pens es, pour soi-m me d abord, puis de les expliquer dans un contexte qui interpelle les tudians. Donc ces questions de la Table ronde 2012, je me dois de me les poser continuellement pour la pr paration de cours dans le but de discuter de conservation du patrimoine de façon critique. Mais elles ont galement surgi dans le cadre de mes recherches. Au cours des derni res ann es, mes collaborations avec des gestionnaires de biens immobiliers publics pour la r alisation d inventaires patrimoniaux - Hydro-Qu bec et la Commission scolaire de Montr al, entre autres - m ont permis de côtoyer des praticiens qui font face à d autres r alit s de la conservation tels que des budgets et des ch anciers. Ces imp ratifs ont provoqu chez moi une r flexion sur la d finition du patrimoine, sur la nature des crit res que l on utilise pour l valuer et sur les motifs justifiant la conservation de l architecture. Des r ponses, je n en ai malheureusement pas à vous proposer. Je vous soumets plutôt quelques id es qui t moignent o j en suis moi-m me dans cette r flexion qui se poursuit.

En tant pr cis ment dans ce moment de mi-carri re, je compte parmi ceux et celles qui b n ficient du travail accompli par la g n ration qui m a pr c d e et qui a marqu le mouvement moderne de la conservation, certains de ces acteurs se trouvant m me ici dans cette salle. Au pr s d eux et beaucoup d autres, il m importe de communiquer ma reconnaissance pour la mise en place au cours des quarante derni res ann es de ce que Christina Cameron a appel *l offre en patrimoine* dans sa

présentation d'ouverture. Le réseau des lieux historiques, les statuts de protection, les cadres juridiques et réglementaires, les principes et les critères d'évaluation sont tous d'incontestables atouts. Leur nature et leur évolution constituent d'ailleurs une partie de la matière de nos cours universitaires, un fonds d'informations incontournable que la relève doit, à mon avis, connaître et maîtriser.

Ainsi, et j'insiste sur ce point avant de poursuivre, je ne suis pas devant vous en train de renoncer à ce legs. Au contraire, il ne fut jamais un temps pendant lequel nous fîmes mieux outillés pour traiter de la question patrimoniale, à tout le moins au Québec et plus précisément à Montréal. Quelques-unes des présentations d'hier – celle de Marie Lessard et de Gerald Grandmont, notamment – en ont fait l'éloquente démonstration. Des méthodes d'évaluations de l'environnement bâti basées sur les valeurs patrimoniales existent maintenant et permettent de produire des données d'importance avec une relative aisance. Des lexiques de la terminologie ont été élaborés, de même que des inventaires et des principes d'interventions. Des comités rvisent des projets d'aménagements avec une visibilité en faveur de la conservation des aspects patrimoniaux d'un lieu. Prenons l'occasion de cette réflexion pour constater le chemin parcouru et nous réjouir des résultats positifs qui émergent. Rien n'est gagné d'avance, c'est certain, mais la conservation n'est plus que des vœux pieux. Elle repose sur certains acquis.

Mais cette offre, celle-là même qui a été constituée au fil des années pour protéger le patrimoine, me fait un peu craindre pour le futur de notre domaine. Les mots *systeme* et plus particulièrement *infrastructure* – ont été prononcés au cours de cette table ronde et le simple fait d'y réfléchir ainsi laisse entendre que les acquis constitués peuvent être synonyme de problème. C'est ce sur quoi j'aimerais maintenant m'attarder.

Pourquoi cette appréhension ? Convenons, dans un premier temps – et même s'il ne s'agit pas de mon propos principal –, que l'infrastructure devient de plus en plus difficile à soutenir financièrement. On a qu'à penser aux nombreux lieux historiques nationaux qui sont les propriétés de Parcs Canada, ou encore au financement à coup millions par année du patrimoine religieux du ministère de la Culture, des Communications et de la Condition féminine du Québec : qu'advient-il des lieux dont la conservation est tributaire de l'octroi courant de fonds publics lorsque cet argent s'épuisera ? L'infrastructure a-t-elle prévu une autre façon pour en assurer la pérennité ? Les courbes démographiques que nous a montrées David Walden hier caractérisées par la minceur des générations à venir (par opposition au renflement de celle correspondant aux baby-boomers) laissent présager des décisions déchirantes dans le futur.

Quoique précieuses, ces considérations financières ne constituent qu'un des impacts redoutables de l'infrastructure patrimoniale. Un autre, davantage dangereux, est l'isolement du patrimoine qu'occasionne notre système, plus particulièrement ses statuts (classement, citation, désignation). Ceux-ci détachent de l'ensemble de l'environnement bâti des édifices et des territoires précis en leur conférant un grade particulier qui induit un traitement distinctif lorsque des transformations sont envisagées. Même si l'intention est louable, il reste que de telles mesures nous forcent à concevoir l'environnement bâti comme un assemblage d'éléments patrimoniaux (parmi d'autres qui ne le sont pas) dont l'importance décline en degrés variables, du très précieux, au moins précieux patrimoine en passant par le moyennement. Quelle que soit l'échelle de ce patrimoine désigné, du bâtiment à l'arrondissement en passant par les sites - sans compter bientôt des paysages avec la nouvelle Loi sur le patrimoine culturel qu'évoque -, nous ne réussissons pas, à mon avis, à nous sortir d'une conception du patrimoine vu comme un objet isolé. Je comprends parfois le ressentiment de certains promoteurs immobiliers à l'égard du patrimoine dans une situation où, par exemple, il y a une superposition de statuts qui résulte justement de cette infrastructure : un lieu en a-t-il vraiment besoin de trois tel que le présente le cas du Cinéma Rialto à Montréal (figure 1)?<sup>1</sup>



**Figure 1 :** Le cinéma Rialto, avenue du Parc à Montréal, est construit en 1923 selon les plans de Joseph-Raoul Garipey (architecte) et Emmanuel Briffa (décorateur).

Crédit photo : Ville de Montréal, 2002

(<http://patrimoine.ville.montreal.qc.ca/inventaire/photo.php?id=0000000053>, consulté en ligne le 9 avril 2012).

La hiérarchisation de l'intérêt patrimonial des composantes de l'environnement bâti qui résulte des outils juridiques et des inventaires occasionne de plus en plus, il me semble, des automatismes dans la prise de décisions pour la conservation et ce, au détriment de l'ingrédient le plus crucial dans

notre domaine qui est le bon jugement. Cette tendance vers l'application de la recette se constate chez certains gestionnaires du domaine public au moment de l'interprétation des résultats d'inventaire que nos recherches ont produits. S'il est compréhensible que nos interlocuteurs souhaitent être guidés dans l'établissement des priorités d'intervention par une hiérarchie de la valeur patrimoniale de leurs bâtiments, il reste que trop souvent une valeur patrimoniale faible cautionne la démolition d'un lieu, alors qu'une qui est élevée signifie que le lieu doit être conservé. Dieu nous garde d'une situation de valeur moyenne car celle-ci oblige un temps d'analyse pour saisir certaines nuances et subtilités, ce qui n'est pas toujours bienvenu.

Enfin, il arrive trop souvent que l'on fasse appel à l'infrastructure pour d'autres fins que la conservation d'un lieu qui est cher pour une collectivité. La controverse occasionnée par la démolition du restaurant Vincent sous-marin, rue Laurier dans l'arrondissement le Plateau-Mont-Royal à Montréal, est un cas de figure représentatif de cette redoutable tendance (figure 2). En 2010, un promoteur immobilier annonce son intention de démolir ce restaurant de quartier pour faire place à un édifice résidentiel de deux étages et des commerces au rez-de-chaussée, notamment un café de la chaîne Starbucks. Certains citoyens s'opposant à ce projet ont invoqué le caractère patrimonial du restaurant. Convenons que l'attachement d'une collectivité pour un lieu donne le droit légitime à sa préservation. Convenons également qu'il est possible d'accorder un intérêt patrimonial à des lieux de restauration ou des types de nourriture en raison de leur association à un lieu (on n'a qu'à penser au smoked meat de Montréal ou encore à ses bagels). Cependant, un examen plus attentif des propos des citoyens de ce quartier laisse croire que l'opposition n'était pas formulée en réaction à un appauvrissement collectif advenant la disparition de Vincent sous-marins, mais plutôt au projet de remplacement. Dans ce contexte, l'emploi du terme patrimoine est pernicieux. Son association à tout lieu, usage ou rituel lui donne mauvaise presse et ne fait que donner des munitions à certains qui le considèrent déjà comme un frein au développement. Au fil des années, notre infrastructure aurait-elle communiqué comme message que patrimoine est synonyme d'immobilisme ?





**Figure 2 :** Le restaurant Vincent sous-marins, rue Laurier Est à Montréal, avant sa démolition.  
 Crédit photo : Jacques Nadeau, Le Devoir, 2010 (<http://www.ledevoir.com/societe/actualites-en-societe/282401/des-citoyens-du-plateau-bloquent-la-demolition-de-vincent-sous-marins>, consulté en ligne le 9 avril 2012).

Alors, comment imaginer la conservation du patrimoine en 2020 ? Une chose est certaine : il ne faudrait pas que le système, cette infrastructure dans laquelle nous avons investis tant d'efforts et d'énergie, nous nuise à la longue. Travailler avec l'infrastructure mais ne pas la laisser prendre le dessus, voilà le défi que j'envisage pour le futur.

Comment faire? Je proposerais d'abord que nous gardions à l'esprit le sens fondamental de la conservation du patrimoine, le pourquoi de l'infrastructure, la raison de nos décisions et de nos actions. *Qu'est-ce qu'on leur laisse?*, le titre de cette présentation, agit comme un rappel, un aide-mémoire au fait que la notion de patrimoine s'associe à celle de gardiennage. Concevoir le patrimoine en tant qu'un legs à transmettre recadre le discours vers la transmission et donc vers notre responsabilité au-delà de la conservation au service d'une collection de lieux et de biens. On le dit souvent, certes, mais est-ce que nous nous voyons vraiment en tant que transmetteurs d'un patrimoine? Notre pratique de la conservation s'inscrit-elle dans l'approche d'une bonne intendance?

*Qu'est-ce qu'on leur laisse?* rappelle également que la conservation du patrimoine n'est pas que science (avec ses concepts et ses méthodes), mais aussi émerveillement, plaisir, enthousiasme et bien-être, des réactions et sentiments que suscitent la fréquentation de lieux. N'aurions-nous pas mis de côté notre plaisir au profit de la science? La réponse à la question *Qu'est-ce qu'on leur laisse?* devrait donc aussi nous inciter à puiser dans ces sentiments, perceptions et impressions génériques d'enthousiasme pour guider nos actions.

Ce plaidoyer pour un équilibre entre l'exploitation de notre système patrimonial et une pratique lucide et critique de la conservation se termine avec le souhait que le futur du domaine de la conservation soit marqué par des comportements et une attitude en évolution. Pour que le patrimoine ne soit pas que l'affaire de quelques-uns mais bien plutôt intégré dans tous les interstices des milieux de vie, il me semble important dans un premier temps que nous ne succombions pas à notre souci (pour ne pas dire obsession) sans cesse croissant de tout conserver. Certains auteurs ont déjà fait valoir ce droit à l'oubli, pensons entre autres à Pierre Nora (*Les lieux de mémoire*, 1997). N'y a-t-il pas lieu de penser, après tout, que des endroits, des personnes et des événements ont déjà sombré dans l'oubli sans que nous nous en portions plus mal pour autant? N'est-il pas plus important de réfléchir à la question du patrimoine en termes d'héritage? Qu'avons-nous hérité? Ce legs est-il toujours important et le sera-t-il pour les générations à venir? Les réponses à ces questions ne se formulent pas dans l'absolu. Au meilleur de notre connaissance et de notre volonté, nous devons choisir et assumer nos choix.

Enfin, il me semble incontournable qu'il faille accepter que la notion de patrimoine se distancie progressivement de ce qu'elle fut au cours de la constitution de notre infrastructure, soit une principalement axée sur des lieux symboliques de l'histoire et de l'histoire de l'architecture, afin de permettre l'émergence d'autres significations. Peut-être que nous, historiens et historiens et historiens de l'architecture dont je fais partie, devons accepter, par exemple, que le patrimoine à conserver dans un quartier n'est pas son église mais plutôt l'école et sa garderie. La présentation de Nora Mitchell à cette table ronde laisse entrevoir que cela serait possible et même souhaitable.

J'espère que mes propos ne vous ont pas paru hérétiques. Herb Stovel, à qui je dédie cette présentation, m'a toujours encouragé à être candide et à exprimer ma pensée. J'espère avoir fait honneur à ces précieux conseils.

---

<sup>1</sup> Le Rialto est désigné lieu historique national du Canada depuis 1993, classé monument historique par le ministre de la Culture, des Communications et de la Condition féminine du Québec (MCCCFQ) depuis 1990 et cité monument historique par la Ville de Montréal depuis 1988.

## 4. TEXTES DES RAPPORTEURS / REPORTS OF THE RAPPORTEURS

### Session 7: Discussion et conclusions de la Table ronde / Round Table Discussion and Conclusions

**Présidente / Chair:** Claudine Dom

Professeure agrégée, École d'architecture, Faculté de l'aménagement, Université de Montréal  
Professor, School of Architecture, Faculty of Planning, Université de Montréal

**Rapporteur 1:** Laurie Brady, doctorante / Doctoral student, Carlton University

### Session 1: Introduction à la Table ronde 2011: Déterminer la portée des enjeux Introduction to 2011 Round Table: Scoping the Issues



**Laurie Brady**

(Photo : Judith Herrmann, 2012)

**Christina Cameron** contextualized the idea (20/20) behind this roundtable and reviewed the objectives of the Chair, Built Heritage, and also how the concept of heritage has changed over time

- The role of the Chair is in part to forge interdisciplinary connections between universities, non-governmental organizations, the private sector, and governmental agencies, such as Parks Canada, and at this seventh roundtable, these groups are represented by 25-30 people
- Students for first time have their own session this year with presentations and discussion
- At these roundtables, the subjects are difficult to tackle and do not have concrete answers but discussions will raise good questions

- This year's theme concerns heritage conservation in the year 2020 and also refers to 20/20 vision, and the idea of a crystal ball with which to see the future
- The structure of the roundtable: a *vie d'ensemble* from David Walden in session one, a session from the elders (two), views from other disciplines and students (three and four), an international perspective (five), and a look to the future (six)
- Roundtable goals: to exchange experience and research, to gain a clear sense of the future, and consider how heritage can get into the mainstream and its socio-cultural-economic context

In *Paradigm Shift in the Arts and Cultural Heritage: from Supply to Demand and the Demand to Supply*, **David Walden**

- Discussed the classic economic theory of supply and demand and its application to arts and cultural heritage sectors and considered the question, If there is diminished supply, will there be a correlated increase in demand?
- Argued that the classic model of supply and demand is problematic for the arts and cultural heritage and that supply must be adapted to suit shifting participant demographics in Canada.
- Cited a recent study showing that attendance is not the only indicator of audience participation; the consumption of film, music and literature from the comfort of home cannot be measured by ticket sales. Inherently, the arts can adapt more quickly to such shifts because they are not fixed in time and space as heritage sites are.
- Regarding audience development, Walden concluded that public policies and funding can stimulate demand, and that demand can be cultivated through a knowledgeable public, stimulated by arts education. Arts education is a cornerstone of a strategy to reverse declines in arts participation.
- Walden's presentation was followed by three lively rounds of debate and discussion, particularly over the ability of heritage sites to adapt to new demographic realities and to what extent arts participation can take place from the comfort of home.

**Rapporteur 2:** David Murray, étudiant à la maîtrise / Student, Université de Montréal

**Session 2: Perspectives des aînés sur la conservation du patrimoine  
Views from Heritage Conservation Elders**



**David Murray**  
(Photo : Judith Herrmann, 2012)

Rapport de la deuxième séance de la table ronde 2012 organisée par la Chaire de recherche du Canada en patrimoine bâti de l'École d'architecture, Faculté de l'aménagement, Université de Montréal, présentée le 16 mars 2012.

Dans un premier temps, Mme Marie Lessard expose une vision synthétique des efforts de l'appareil municipal en conservation, basée sur son expérience interne mais posant un jugement externe. Les influences directes et indirectes des intervenants, par leurs politiques et actions, règlements et lois sont analysées par la paneliste afin d'en tirer des constats. L'intérêt de l'administration municipale pour le patrimoine est souligné. L'engagement des préoccupations face à la conservation du patrimoine est également constaté par l'entrée en jeu de différents acteurs au courant des dernières années. Mme Lessard conclue en soulignant les différents obstacles aux efforts en conservation du patrimoine, dont le manque de ressources et la décentralisation des pratiques.

Dans un deuxième temps, M Gordon Bennett fait part de ses préoccupations face à la conservation du patrimoine dans son exposé *Riffs, Rants and Reflections on the Future of Heritage Conservation*. Il y fait la démonstration des tendances et pathologies observées dans le domaine, telles

que l'influence de la mode et des critères esthétiques du non-expert, la recherche d'un narratif englobant et la conservation tributaire de son appréciation en fonctions de valeurs. À partir de ce constat, M Bennett ouvre vers une prospective dans le champ de la conservation patrimoniale. La littérature voulant rapidement témoigner de l'impossibilité d'établir une vérité unique. Il axe son discours davantage sur le but de mobiliser les acteurs autour de la cause patrimoniale. En terminant, M Bennett met l'accent sur la nécessité de la mise en place d'une machine régulatrice appliquée aux champs de pratique en conservation du patrimoine.

Dans un troisième temps, M Gerald Grandmont pose d'emblée deux constats : le développement du patrimoine au travers des textes de lois a amené une complexité des champs d'application et la difficulté de définition des limites du patrimoine. Le paneliste souligne d'abord la recherche universitaire et la mobilisation associative, ayant créé une demande plus large face au patrimoine. Les diverses lois mises en place au niveau provincial ont accompagné et complexifié la notion de patrimoine. Avec les outils de planification en place, M Grandmont souligne le partage des responsabilités entre tous les paliers gouvernementaux et administratifs. Avec quelques lacunes ou difficultés mises en évidence, il justifie la nécessité des plans de conservation pour la saine gestion des sites patrimoniaux. Par l'organicité du champ d'application de la notion de patrimoine, il réfère à Nora (2009) se questionnant sur ses limites. Selon M Grandmont, le patrimoine contemporain serait quotidien, usuel, hypertrophié, au contraire de son sens traditionnel, du remarquable et de l'exceptionnel. En terminant, il ouvre sur le troisième âge du patrimoine fabriqué, où la mobilisation et la mise en réseau modifie le devoir de mémoire : la transformation du patrimoine de stock (matériel, réel, stable ou détruit) à l'état de flux (virtuel, automatique, archivé).

Pour conclure la deuxième séance de la table ronde, une discussion entre les participants souligne divers enjeux. Mme Herrmann pose une question générale sur le rôle de la réglementation en vigueur, son application aux promoteurs, la sensibilisation et le sens du patrimoine. Mme Lessard répond en évoquant le rôle du citoyen dans les démarches de reconnaissance patrimoniale et M Bennett évoque la nécessité de modestie, de détachement et de jugement critique au sein des professions. Mme Angel manifeste une préoccupation face aux objectifs et buts de la conservation du patrimoine. M Walden apporte une dimension économique à la discussion, en réponse aux enjeux soulevés par les panelistes. M Bumbaru fait valoir l'ensemble du travail de sensibilisation, portant fruit à long terme, et la nécessité de garder le cap malgré la redéfinition des concepts en cours. Il souligne également le mythe de la gestion comme réponse aux problématiques de la conservation patrimoniale. Mme Lessard

apporte l'idée que la sensibilisation doit être constante pour répondre aux contraintes des nouvelles reconnaissances. M Grandmont souligne l'importance des acteurs, cite l'absence de mesures culturelles (archéologiques principalement) dans le Plan Nord tel que proposé par le gouvernement actuellement.

**Rapporteur 3:** Elaine Radman, étudiante à la maîtrise / Masters student, Carleton University

### **Session 3: Le point de vue d'autres disciplines / Views from Other Disciplines**

Dinu Bumbaru opened the third session of the *Heritage Conservation 20/20: Hindsight and Foresight* by stating that the perspectives from other disciplines are important. It allows for the heritage field to reflect and learn on how its theoretical side of heritage is applied within institutions. This session had four presenters from the disciplines of Museology, National Parks and Ethnology. The first presenter is Elise Dubuc who is an Associate Professor in the *Department d'histoire de l'art et d'études cinématographiques* at the University of Montreal, where she discussed the issues surrounding Aboriginal heritage within the Canadian museum sector. The second presenter is Nora Mitchell who is an Adjunct Professor at University of Vermont and she discussed the current challenges facing the United States National Parks Service. The last presenters included Louise St-Pierre and Laurier Turgeon. Louise St-Pierre is the Project Coordinator for the *Inventaire du patrimoine immatériel religieux du Québec (IPIR)*. Laurier Turgeon is a Professor in History and Ethnology and the *Chaire de recherche du Canada en patrimoine ethnologique* at Laval University. St-Pierre's and Turgeon's presentation included the challenges in identifying and cataloguing intangible heritage in the province of Quebec's religious institutions.

**Elise Dubuc, Associate Professor, Department d'histoire de l'art et d'études cinématographiques, Université de Montreal.**

#### ***Taking into account Aboriginal heritage and culture: from ignorance to collaboration?***

Elise Dubuc's presentation begins by asking one key question for Aboriginal heritage and culture: is the museum sector moving from ignorance to collaboration? Canada's museum tradition has changed throughout the twentieth century, where the practice of museology went from taking artifacts from Aboriginal cultures to giving them back to the community. Dubuc questions whether this new trend in the museum industry is actually progress towards reconciliation. She states that in order to develop a positive relationship between the museum world and Aboriginal communities, one must employ open dialogue, cooperation and collaboration. Dubuc separates her presentation into two parts, where she analyzes the evolution of museology as a centralized institution and then she examines what heritage means to Aboriginal communities.



Canadian museums started in the 1920s on the Boasian principle of collecting artifacts from Aboriginal communities to display them in museums. During the turn of the twentieth century, this Eurocentric establishment believed that these communities were dying off and it was the responsibility of the museum sector to preserve their history. Her main example to illustrate the relationship between the Canadian museum sector and Aboriginal communities is the 1988 *The Spirit Sings* exhibition at the Glenbow Museum. This exhibition was opened for the 1988 Calgary Winter Olympics and it showed the split between museum professionals and Aboriginal communities. The exhibit's sponsor was the Shell oil company, which was drilling on traditional Lubicon land during this period. This led to Aboriginal communities boycotting the exhibition entirely. The controversy over this exhibition's sponsorship illustrated the differences in values and attitudes between Aboriginal communities and professionals in the museum sector.

Dubuc went into Aboriginal communities to find out what heritage means to them to see how their own values can be incorporated into the museum setting. She interviewed Innu First Nations group of the Nitassinan territory located on Castor de Roberval reservation in the Montagnais du Lac-Saint-Jean region (Pekuakamiulnuatsh) of Quebec. The community stated that the closest word they have for heritage is *Matuwache*, which means the importance of territory. The territories they live in have immense value in their culture.

Aboriginal groups like the Nitassinan don't see conservation as key to their heritage framework, but the transmission of values and traditions are more central to their cultural system. Their most important cultural values are their territory, language, family and spirituality. For example in the Inuit language, the word Nitassinan means "we belong to the land." Their culture correlates to the environment around them, where all living things are connected. Therefore, Aboriginals have no name for heritage or culture, but still have a long history and tradition of transmitting their culture. They want to find equilibrium with their neighbours and to gain security within their territory.

These examples show you that the museum creates a fixation of culture being static (i.e. stuck in time). This industry doesn't have any real effect of what goes on in the territory itself, even with its new mandate of giving artifacts back to the community. Overall, Dubuc is optimistic about the future of heritage in Aboriginal communities, but it will take longer than 10 years for our attitudes to change towards and with the Aboriginal population.

**Nora Mitchell, Adjunct Professor, University of Vermont.**

***Landscape conservation over time: new connections, new constituencies.***

Nora Mitchell discusses the challenges that United States National Parks Service (US NPS) experiences in engaging people from the community with the parks. A large segment of the American public knows what this organization is and what it does, because this organization has worked on its relevancy and its connection to the general public. A report from the *National Parks Second Century Commission* states the long-term viability of National Parks is a place-based strategy, which is powerful in reaching communities. Cultural landscapes are products of the interaction between the land and people and to sustain them the US NPS must be aware of how people perceive the use of these areas.

Incentives that US NPS adopts consist of new ways of making connections. This institution seeks out different ways for organizations to make direct connections with landscapes in heritage, to work on a landscape scale to integrate them into the community, and to work with youth to generate discussion and knowledge. An example of this is the *Countryside Conservancy* (based on the Italian model), where the farms work with the US NPS and surrounding community to find a way to make cultural landscapes sustainable. This didn't generate the nostalgic model of a museum setting, but working within a viable business model to set up a way to educate new farmers and to get the community involved in events (i.e. the Farmer's Market). The local food movement key to this project, but the unexpected benefit is that farmers themselves created this community. A customer is encouraged not to buy food from strangers, but from local producers, to develop local brands, and even to get young people involved in cooking classes. Other examples include *Parks Where Farms and Food Matter* in the Northeast/National Capital Regions; where they promote programs that connect your food choices to your carbon footprint. This is popular in urban areas like the recent strategy adopted with New York City's Urban Garden Project. The promising areas for future development is establishing linkages across wider landscapes, maintain growth in US in national designation areas and establishing tools for people to be effective in landscapes.

The overall purpose of these projects is to cross heritage programs with education and develop interpretation activities for parks. The advantage of this process is that it has the support of the US NPS, Regional Partnership Networks, and local community members/associations. The main problem that the US NPS is experiencing is that youth are not visiting the National Parks. Santa Monica Mountains and Boston Harbor National Parks have design solutions that include year-round and service learning programs. These programs promote sustained engagement over time and in-turn these youths

become unofficial National Park ambassadors to their communities. The ultimate goals for the US NPS in the twenty-first century are to share knowledge and experience to encourage innovation, use new social technologies and to engage information between practitioners.

**Louise St-Pierre, Project Coordinator, Inventaire du patrimoine immateriael religieux du Quebec (IPIR) and Laurier Turgeon, Professor in History and Ethnology and Chaire de recherche du Canada en patrimoine ethnologique, Universte Laval, *Saving intangible cultural heritage: the experience of the Quebec's inventory of intangible religious heritage.***

Louise St-Pierre and Laurier Turgeon discussed the Inventaire du patrimoine immateriael religieux du Quebec (IPIR) project that inventories the intangible cultural heritage of religious institutions located in the province of Quebec. The IPIR uses oral memory to make an online collection of the religious traditions, practices, rituals, celebrations, customs and knowledge of religious communities in Quebec. St-Pierre states that in the subject of building an archive on intangible heritage the question is ultimately: what to conserver and safeguard?

In 2006, the report, *Croire au patrimoine religieux*, by the *Commission de la culture* stated that the continuation of the intangible heritage of Quebec s religious institutions is being threatened by an aging religious clergy and religious community and low numbers of worshippers. Documenting the intangible heritage focused on sharing and transmitting this cultural knowledge with other communities in order for these religious rituals to be preserved within Quebecois society.

IPIR s inventory documents both tangible and intangible heritage found within these religious institutions and communities. This involved organizing heritage into categories and classifying the descriptions of religious events, celebrations and rituals. The ultimate challenge for the IPIR s project team was to make this intangible heritage (i.e. the procedures of rituals, expressions, beliefs and ways of knowing ) into a tangible form of documentation. The methods used by the IPIR to record this intangible heritage were one-on-one interviews, videos and photographs. The oral history component was particularly important in the inventory process, because the best way to capture an intangible feature of heritage is to receive it from the actual practitioner. These interviews and ceremonies are recorded by video, written down by the interviewees or transmitted by the project staff. All this source material was numerically documented and organized by the IPIR team and then transmitted onto the project s webpage ([www.ipir.ulaval.ca](http://www.ipir.ulaval.ca)).

Overall, this project was successful in transmitting and preserving the intangible heritage of Quebec. These rituals are available for viewing on the Internet and they can now reach a wider audience of practitioners, researchers and members of the public. In addition, having this information in an online environment will allow this intangible heritage to reach a new generation.

**Discussion:** *The following section lists the questions asked during the discussion period and the answers that followed from the presenters.*

**Dinu Bumbaru:** We have now heard from different points-of-view from differing disciplines in the heritage field. It is important to note that on April 15, 2000, the province of Quebec adopted a declaration on the meaning of heritage (*Declaration Quebecoise du patrimoine*). It stated that Quebec heritage is both tangible and intangible, where it is linked with culture, identity, and the environment that people inhabit. The presentations that we have seen in this session have illustrated this definition. Now, the Roundtable is open to questions.

**Question:** Claudine Dom to Elise Dubuc and Louise St-Pierre What is the impact of these places and objects in these traditions?

**Answer(s):**

- Elise Dubuc We can't continue like before in our relationship with Aboriginals. We need to have a more open and holistic dialogue with them in a different way. They view white people as being educated intellectuals who work for the government and who don't understand their point-of-view or don't respect their culture. The way they value their land is different from what white society defines ownership as.

- Louise St-Pierre An object, by itself, has no heritage value but it has associative value. The ritual itself (the way of knowing) is what heritage actually is. However, there are examples where the object and ritual are not associated to the same place. In this case, the heritage value is different.

**Question:** Cristina Ureche-Treu to Elise Dubuc and Louise St-Pierre How much do Natives and Quebecois religious communities want us to know?

**Answer(s):**

- Louise St-Pierre Religious communities are interested in us knowing about their heritage. They like sharing their knowledge with the public without being judged, because they want their religious practices to continue.

- Elise Dubuc They want control over their traditions. Currently, they don't feel they have any power over their intellectual and cultural property. They also have a secret culture that outsiders are not permitted to know and in this aspect they feel that they have more control over.

**Question:** Judith Herrmann: How do you distinguish between tangible and intangible heritage? How do you integrate the active thing between those two?

**Answer(s):**

- Nora Mitchell The place is intangible, because you can find shared values in the area. These rituals made available to people, say for example in the farming industry, promotes renewal in the area. Also, Native sites have a lot to teach us about conservation and about the deep commitment about how they work.

**Question:** Christopher Young If community doesn't want to continue a tradition is the intangible heritage protection pointless? The only reason why we value tangible is that we give it intangible values to it.

**Answer(s):**

- Louise St-Pierre I do inventories. That is the first thing that must be done for intangible heritage. The point is that these pieces of history should be recorded for future transmission.

**Question:** Natalie Bull Is there a way to protect intangible heritage? Are there incentives or methods being done?

**Answer(s):**

Elise Dubuc Native groups don't really distinguish between tangible and intangible heritage. We may be able to get a more detailed definition from them in the future, but this will take time.

**Rapporteur 4:** Marnie Mandel, étudiante à la maîtrise / Masters student, Carlton University

**Session 4: Le point de vue des étudiant(e)s en conservation du patrimoine  
Views from Students in Heritage Conservation**



**Marnie Mandel**  
(Photo : Judith Herrmann, 2012)

The student sessions offered a positive perspective on what the future holds for Heritage. For each presentation an issue was discussed in conjunction with multiple solutions to help Heritage practitioners overcome in the future.

The University of Montreal students used three cases studies to assess the needs, constraints, and current practices of Heritage planners at the local, national, and international levels. To reconcile the three conflicting scales the students offered solutions or methods of improvement for Heritage practitioners, such as:

- more education and in-depth engagement about Heritage issues amongst diverse group;
- increased awareness about the power relations and conflicting legislation that exist locally, nationally, and internationally and how these issues might cause harmful or less than ideal outcomes in the Heritage field;
- more mediation and development of consensus on how to resolve problems, and
- coordination and communication between stakeholders

The following presentation by the students at Carleton investigated the multiple meanings and biases associated with the word Heritage. The key to resolving the complexity of language is increased co-ordination and communication, which was discussed in the previous presentation. The Carleton students also exhibited with great enthusiasm the multiple forms of technology being used in the Heritage field. The tools offer Heritage practitioners an opportunity to better communicate Heritage to the public but also to one another. The growing interdisciplinarity in methods of communication can be used to our advantage but we must be strategic.

The Willowbank students persuasively argued that creative and intelligent adaptive reuse may serve as a more economical and environmental choice for developers. But more importantly, for our interests in the Heritage field, they offer us the opportunity build upon the layers of a place and bring a community together. It is important to have the community (if there is one) involved in the re-creation of a space. In these cases adaptive reuse has the capacity to change people s perception about the value of Heritage, which is integral to the sustainability of our field.

As a conclusion the more communicating we do with one another and the public the better positive awareness there will be for our cause.

**Rapporteur 5:** Danielle Lamoureux, étudiante / Student, Willowbank School of Restoration Arts

**Session 5: Une perspective internationale / An International Perspective**



**Danielle Lamoureux**  
(Photo : Judith Herrmann, 2012)

Christopher Young presented the United Kingdom perspective on Heritage at this year's round table. While he began by stating that his experiences refer particularly to England, he did note that the English system was replicated throughout the rest of the United Kingdom.

He began his talk by presenting a number of facts and statistics relating to heritage in England. In particular, he noted the high level of designation, and reuse, as well as the use of planning regulations as protectors for heritage structures and areas.

A good portion of his speech was dedicated to describing the role of English Heritage in caring for sites, educating people, advising government officials, and offering advice and sometimes funds to owners. He also described English Heritage as a unifying figure for the many non-government organisations which are also devoted to the protection of local heritage.

Young further went on to describe their efforts to make heritage more inclusive, such as a magazine and a simpler system of enjoyment, understanding, valuing, and caring all feeding into each other in a cycle. They have also simplified their planning to one policy statement (accompanied by a very large note) and they regularly publish their guidelines to promote education and transparency.



These efforts have led to a ninety percent support for heritage, with seventy percent of the population visiting heritage sites in the last year.

Despite all these great achievements, Young went on to discuss the many problems English Heritage is currently facing. These problems include funding being dropped over the last 15 years, the public perception that natural heritage is somehow better than built heritage, the economic crisis, and the fact that English Heritage is going to be cut by another thirty percent over the next four years. Simply put, other issues are being given priority over built heritage. It is being seen as a problem rather than a solution in many cases.

After describing English Heritage, he went on to discuss two case studies which serve to reinforce the problem which they are facing in England. He began by discussing Liverpool - which has the status of World Heritage Site largely due to their docks and ship history. While parts of the city are derelict, a number of things have been saved and adaptively reused such as the Albert dock being converted into a museum. Furthermore, changes made to the city, even drastic ones, have always fit well into the viewscape and have not disturbed the heritage value of the place.

The challenge English Heritage is currently facing relates to the central docks, which a developer wants to change drastically. It is a very large area, the development will cause massive archaeological damage, and from many parts of the docks you will no longer be able to even see the river thus destroying the connection between the docks and the waterways from which they gained their value. Additionally, the developer has refused to make any alterations to their plans to address these concerns. The local population is ninety percent in favour of the development and council took five minutes to give consent.

The other case study related to Hayle Harbour. In this case, the changes did not go to public debate and really came down to a failure to convince decision makers of the importance of heritage at a time of economic crisis.

Young's ultimate conclusion was that England had a generally good system that really should work, but their problems by and large relate to failure to convince the decision makers that heritage matters. He left us with the question of how to do that.

The two major concerns which came up during the discussion related primarily to the Liverpool case study. In particular, the issue of the economic benefit of being a World Heritage site was raised

and whether the importance of that designation had ever been discussed with the leaders in question, particularly given that they stand to lose it should the development go forward.

The other issue was in regards to involving the community in the docks project, for which the answer was that there is no community in the docks itself. There is a community just outside the docks, but they are desperately poor and the developers have promised to create local employment through the development. Young is of the opinion that local employment won't last past the construction, as the people surrounding the dock area are too under qualified to fill the jobs being created there and that it is simply a case of the developer promising the moon.

**Rapporteur 6:** Yanina Celeste Leo, étudiante à la maîtrise / Masters student, Université de Montréal

**Session 6: La conservation du patrimoine en 2020: l'avenir dans la boule de cristal**  
**Heritage Conservation in 2020: Looking through the crystal**



**Yanina Céleste Leo**  
(Photo : Judith Herrmann, 2012)

**6.1 René Bouchard, directeur, Direction du patrimoine et de la muséologie, ministère de la Culture, des Communications et de la Condition féminine, Gouvernement du Québec**

M. Bouchard présente comment se développera la protection du patrimoine au Québec suite à l'adoption de la *Loi sur le patrimoine culturel* qui élargit son spectre aux domaines du patrimoine immatériel et du paysage. Cette dernière s'engage davantage dans le principe de subsidiarité déjà présent dans la *Loi sur les biens culturels*. Les différents partenaires seront ainsi davantage appelés à participer à la gestion et à la protection du patrimoine. Plus spécifiquement, le conférencier aborde le plan de conservation introduit dans la nouvelle Loi à titre d'outil de gestion pour la ministre. Ainsi, ce dernier qui permet une mise en commun des informations, des études et des documents relatifs aux arrondissements historiques et naturels.

La Loi sur les biens culturels a permis au Québec de protéger son patrimoine durant près de 40 ans. M. Bouchard souhaite que la nouvelle Loi ait une égale pertinence et permette de protéger le patrimoine au Québec jusqu'en 2020.

## **6.2 Richard MacKinnon, directeur, Centre des études sur le Cap Breton et Chaire de recherche du Canada en patrimoine immatériel.**

### ***Où va la conservation du patrimoine ?***

M. MacKinnon présente un bref survol des différents chartes en matière de patrimoine adoptés à travers le temps au cours des dernières décennies. Le conférencier explique l'importance de ces différents documents et leur portée sur la façon dont le patrimoine est compris et appréhendé. Ainsi, le conférencier présente qu'à travers les années de nouvelles préoccupations ont agrandi les champs du patrimoine. Les différents types de patrimoines culturels, historiques, vernaculaires ont graduellement été pris en compte à travers les dernières décennies. Au cours des 40 dernières années, plusieurs institutions ont été créées en Amérique du Nord afin de prendre en compte et protéger davantage le patrimoine immatériel. Le conférencier souligne qu'on fait aujourd'hui preuve d'une plus grande ouverture en matière de patrimoine, la reconnaissance de la musique, de l'artisanat, etc. en est une preuve. Le conférencier présente à cet effet l'exemple de Terre-Neuve. Dans cette province, une grande importance est accordée aux lieux qui permettent une transmission du savoir.

Au Canada, la culture folklorique constitue un enjeu important. En 2020, les héritages immatériels et matériels devront être compris et pris en compte de manière intégrée. À cet effet, le Canada devra prendre de plus en plus compte du patrimoine immatériel. Le conférencier espère que le patrimoine, en 2020, bénéficiera de nouveaux lieux de change et de transmission culturelle.

## **6.4 Victoria Angel, chargée de cours en conservation du patrimoine School of Canadian Studies, Carleton University**

### ***À la découverte des dimensions sociales de la conservation du patrimoine.***

La conférence aborde d'abord la situation actuelle au Canada en matière de patrimoine et y relève certaines carences. La principale carence relevée est le manque d'intégration de la dimension sociale dans la prise en compte du patrimoine. C'est ainsi que Mme Angel a décidé de s'inspirer d'autres modèles et exemples internationaux afin de guider les possibles améliorations de notre modèle canadien. La conférence souligne que depuis le 19<sup>e</sup> siècle, la protection du patrimoine s'est généralement limitée aux dimensions matérielles du patrimoine. Afin d'introduire d'autres moyens de prise en charge du patrimoine, Mme Angel présente la convention de Faro qui introduit la notion de patrimoine comme héritage du passé et non seulement comme legs pour le futur. Cette convention qui place la société au cœur du concept de patrimoine n'établit pas de réelle distinction entre héritages

tangible et intangible. De plus, la convention établit comment prendre en compte et intégrer au concept de patrimoine les valeurs sociales et culturelles. Il s'agit ainsi d'un excellent exemple de l'intégration de la dimension sociale à la protection du patrimoine. La conférence illustre cette intégration en présentant divers exemples et initiatives étrangères.

Pour conclure, l'auteur souligne que le patrimoine en 2020 sera davantage axé sur le développement durable. Ainsi, le patrimoine sera mis en valeur de manière à travailler en synergie avec les autres dimensions sociales du développement, dont les dimensions sociale, environnementale et économique.

### **6.3 Chris Wiebe, agent, responsable des politiques du patrimoine et des relations gouvernementales en patrimoine immatériel, Fondation Héritage Canada**

#### ***Les enfants, la culture et une culture de prendre soin des choses.***

La présentation de Chris Wiebe porte sur ce qu'on peut apprendre de la relation entre les enfants et leur environnement. Le conférencier présente à cet effet des contes pour enfants qui traduisent une grande sensibilité et une empathie pour le cadre bâti. Ainsi, dans les contes présentés les maisons constituent des protagonistes vivants qui participent au bien-être de leurs occupants. L'auteur affirme qu'aujourd'hui la valeur économique a grandement pris le dessus sur les autres valeurs. Les individus sont ainsi distachés de l'aspect sensible de l'environnement, les destructions massives et les rénovations urbaines des années 1960 en sont un exemple. M. Wiebe propose d'emprunter le regard des enfants afin de voir l'environnement bâti comme un être sensible qui nourrit l'esprit de ses occupants et qu'on se doit de protéger.

Pour 2020, Chris Wiebe souhaite qu'on mette à profit la relation qu'entretiennent les enfants avec leur environnement afin de veiller à la protection du patrimoine. Ainsi, il désire qu'on s'inspire de l'énergie et de l'enthousiasme des enfants tel qu'illustré dans les contes afin de pallier la distance entre les individus et leur environnement bâti.

### **6.5 Claudine Déom, professeur agrégée, École d'architecture, Faculté d'aménagement, Université de Montréal**

#### ***Qu'est ce qu'on leur laisse?***

La conférence commence sa conférence avec un bref retour sur l'apport du mouvement moderne en patrimoine. La conférence salue les efforts déployés et les nombreux outils aujourd'hui en place, soit les cadres législatifs, les différents statuts de protection, etc.

Bien qu'un grand chemin ait été parcouru, la conférence souligne certaines faiblesses de ce qu'elle nomme l'*Offre en patrimoine* mise en place au cours des dernières décennies. Dans cette optique, deux principaux constats sont dégagés. Le premier se réfère aux nombreuses infrastructures présentes qui sont difficiles à entretenir, coûte cher et entrent en compétition avec le financement de la protection du patrimoine. Le deuxième constat est que les statuts de protection ont occasionné un isolement du patrimoine. De fait, le patrimoine est aujourd'hui perçu comme un ensemble d'éléments patrimoniaux auxquels on accorde une importance en fonction du niveau de protection accordé. À cela s'ajoute la multiplicité des statuts de protection qui complexifie grandement la gestion des biens patrimoniaux et favorise l'automatisme au détriment du bon jugement.

En 2020, que leur laisse-t-on ? Deux aspects fondamentaux sont soulevés par la conférence : la responsabilité de gardiennage du patrimoine (transmission plutôt que conservation) et la remise en perspective des sentiments, des émotions conjugués à la science pour une meilleure compréhension du patrimoine. Deux éléments importants sont présentés par Mme Dom afin de renouveler notre regard sur le patrimoine: accepter la marge, soit ne pas s'en tenir à l'ordres établi et accepter d'oublier, c'est-à-dire ne pas se donner la condition *si ne qua non* en patrimoine de tout conserver.

**Rapporteur :** Julian Smith, directeur ex cutif / Executive Director, Willowbank School of Restoration Arts

**Synthèse des discussions et conclusion de la Table ronde 2012**  
**Overview of 2012 Round Table**



**Julian Smith**  
(Photo: Judith Herrmann, 2012)

## 5. CONCLUSION

La 7<sup>e</sup> Table ronde de Montréal (2012) a examiné la théorie et la pratique de la conservation du patrimoine depuis les 50 dernières années et ce vers quoi elle pourrait évoluer d'ici l'an 2020. Avec comme point de départ l'émergence de la conservation du patrimoine au Canada dans les années 1950, basée sur les recommandations de la Commission royale Massey sur le développement national dans les Arts, les Lettres et les Sciences (1949-1951), la Table ronde avait également pour but de mieux comprendre les réalisations de la deuxième moitié du 20<sup>e</sup> siècle en matière de renforcement institutionnel, de recherche, de développement de la politique et de la pratique en matière de conservation. Elle visait aussi à examiner les faiblesses qui ont émergé au cours de cette période y compris le manque d'engagement du public dans les enjeux du patrimoine et du dialogue qui ne s'est pas largi au-delà des experts et des spécialistes de la conservation du patrimoine.

L'ordre du jour a été structuré pour présenter une grande vue d'ensemble du sujet suivi de sessions spécifiques dans lesquelles différents théoriciens et praticiens ont pris la parole. Suite à l'introduction du jeudi matin qui a présenté les enjeux clés, les sessions suivantes ont couvert le point de vue d'experts en matière de patrimoine, de représentants d'autres disciplines, d'étudiants de l'Université, de professeurs en milieu scolaire et de professionnels, tous de provenances diverses. Plusieurs études de cas ont été présentées pour enrichir la discussion. Lors de la dernière journée, tous les participants ont été mis au défi de prédire à quoi ressemblera le domaine de la conservation du patrimoine en 2020.

Tiiu Poldma, vice-doyenne de la Faculté de l'aménagement a souhaité la bienvenue aux participants de la Table ronde 2012 de Montréal. Après ce mot de bienvenue, Christina Cameron a évoqué le décès, la veille, de Herb Stovel, un ami, un collègue et un collaborateur enthousiaste de toutes les Tables rondes de Montréal. Les participants ont rendu hommage à sa contribution et sa mémoire en observant une minute de silence.

Christina Cameron a ensuite présenté le thème de la Table ronde. Elle a fait référence aux réalisations des dernières années qui incluaient d'importantes politiques, lois, programmes, recherches de pointe sur les valeurs patrimoniales et méthodes de conservation, sans oublier l'Initiative des lieux historiques pancanadiens qui a produit le *Rapport canadien des lieux patrimoniaux* et les *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada*. Elle a soulevé quelques points faibles comme la perception que le patrimoine fait obstacle au développement ou que les experts discutent seulement entre eux, ainsi que le manque apparent d'enthousiasme pour la



conservation du patrimoine parmi le grand public. Elle a mis au défi les participants d'imaginer un avenir où la conservation du patrimoine jouerait un rôle plus significatif dans le développement économique, social et culturel de la société.

David Walden, secrétaire général de la Commission canadienne pour l'UNESCO a pris part à la discussion avec son exposé provocateur, *Le changement de paradigme dans les arts et dans le patrimoine culturel : de l'approvisionnement à la demande*. Se servant du domaine des arts comme parallèle possible avec celui de la conservation du patrimoine, il a démontré que le développement des arts ne suit pas le modèle classique qui présuppose que la diminution de l'offre accroîtrait la demande. En dépit des diverses mesures canadiennes dans la deuxième moitié du 20<sup>e</sup> siècle pour stimuler la demande pour les arts, y compris les politiques de protection et les subventions, Walden a démontré que la demande des consommateurs pour l'art classique a chuté. Il a noté d'ailleurs que la demande a évolué vers l'art populaire et la consommation virtuelle à domicile. Il a conclu en soulignant l'importance de l'éducation comme facteur critique dans le développement d'un public engagé.

À la session 2, trois ministres experts ont présenté leur point de vue sur la base de leur longue carrière dans le domaine. Marie Lessard, professeure et présidente du Comité consultatif du patrimoine de Montréal a expliqué comment la Ville de Montréal intègre des considérations patrimoniales dans son système de planification. Elle a décrit les forces et les faiblesses de l'approche de Montréal, notant la gamme d'outils sophistiqués (codes du bâtiment, politiques, règlements, permis, subventions, processus publics de consultation, appui administrative) tout en soulignant un manque d'intégration des divers outils et un faible investissement des ressources financières et professionnelles. Elle a précisé qu'à l'avenir il serait nécessaire que les experts en patrimoine aillent vers une mission sociale élargie. Gordon Bennett, ex-directeur de la politique du patrimoine culturel à Parcs Canada, a fait appel à la visibilité et à la provoyance dans sa présentation, *D'accords, critiques et réflexions* sur l'avenir de la conservation du patrimoine. Il a noté qu'au fil du temps les partisans ont cherché des liens plus larges pour justifier leur travail, par exemple en associant le domaine à la signification historique, à l'urbanisme, au développement économique et à la justice sociale. Il a attribué le déclin de l'influence des praticiens du patrimoine au fait qu'ils ne sont pas liés par la doctrine. En opposition aux processus mal définis comme les systèmes d'évaluation d'impacts et la récente recommandation de l'UNESCO concernant les paysages urbains historiques, il a plaidé en faveur de règles contraignantes basées sur les normes qui auraient comme conséquence des options claires lors de la réalisation de projets plutôt que des réflexions négatives vagues. Enfin, Gerald Grandmont, professeur et ancien sous-ministre adjoint du

patrimoine au Québec, a tracé l'évolution progressive de cette province vers une plus grande complexité dans la définition du patrimoine, allant des monuments, aux quartiers et jusqu'à des paysages entiers. Notant que le patrimoine est maintenant davantage perçu comme une question de territoire plutôt qu'une propriété culturelle, il a soutenu une vision intégrée du développement qui inclurait le patrimoine dans un large système culturel, économique, social et environnemental. Il a conclu en mettant en doute que la société civile puisse adhérer à cette vision large et non hiérarchique du patrimoine. Les questions et les points de discussion de cette session ont porté sur le besoin de stimuler un dialogue avec un plus large éventail d'acteurs clés, et sur les stratégies pour évoluer d'une perception négative du patrimoine à une force d'animation.

La session 3 a présenté des points de vue d'autres disciplines. Élise Dubuc, anthropologue et professeure en études musicales à l'Université de Montréal, s'est servi de son travail avec les communautés indigènes du Québec pour mettre l'accent sur des enjeux concernant la propriété patrimoniale et l'utilisation des mots « patrimoine » et « culture ». Quoique ces communautés indigènes n'emploient pas ces mots spécifiques, elles sont néanmoins motivées à conserver les objets et les pratiques matériels et immatériels comme partie intégrante de leur vie. Nora Mitchell s'est servi de sa longue expérience dans la conservation du paysage durant sa carrière au National Park Service des États-Unis pour présenter un travail novateur fondé sur les réseaux. Soutenant la nécessité de protéger les processus d'interaction entre la population et les paysages, elle a discuté du nouveau programme des zones du patrimoine naturel comme façon de favoriser un dialogue permanent. Louise St-Pierre, coordonnatrice de l'*Inventaire du patrimoine immatériel religieux du Québec*, a décrit comment les objets et les lieux historiques peuvent contribuer à une compréhension des pratiques culturelles. La discussion de groupe s'est concentrée sur les liens entre l'identité et le lieu, la création de nouveaux rituels et un engagement renouvelé qui pourrait mener à l'amélioration de la gestion des lieux historiques.

La session 4 a été organisée par les étudiants des programmes de conservation du patrimoine de l'Université de Montréal, de l'Université Carleton et de la Willowbank School of Restoration Arts et a présenté leur point de vue. Les étudiants de l'Université de Montréal se sont concentrés sur les valeurs patrimoniales des lieux historiques et ont questionné la façon de concilier les valeurs locales, nationales et internationales, de transmettre la connaissance traditionnelle ainsi que d'établir un consensus parmi les acteurs clés qui ont des points de vue différents. Les étudiants de l'Université Carleton ont soulevé le besoin d'un langage commun dans le domaine et ont noté que le vocabulaire de

la conservation du patrimoine semble avoir été emprunté à d'autres domaines (de l'économie et du développement durable, par exemple) au lieu de tracer le sien sur ses propres textes doctrinaux comme la Charte de Venise. Ils ont posé la question : quel est le problème avec le mot «patrimoine» ? Ils ont poursuivi la discussion sur les forces et les faiblesses de l'utilisation de la technologie numérique. Pour l'année 2020, ils souhaiteraient un langage patrimonial commun qui pourrait être renforcé par sa diffusion dans les réseaux virtuels. Les étudiants de Willowbank se sont concentrés sur les mérites de la réhabilitation des bâtiments historiques et de la pertinence des *Normes et lignes directrices pour la conservation des lieux patrimoniaux au Canada* à cet égard. Ils ont souligné la nécessité de favoriser la création de nouveaux rituels ou récits pour les lieux historiques afin de susciter l'attachement et, ultimement, la conservation. Leur vision pour 2020 ? Voir les propriétés historiques bien intégrées dans la vie des communautés au quotidien.

À la session 5, Christopher Young, Responsable des avis sur le patrimoine mondial à English Heritage, a présenté une perspective internationale. Il a décrit l'imposante boîte à outils disponible pour la conservation de lieux patrimoniaux en Grande-Bretagne, incluant les désignations, les politiques, les conseils et l'expertise. Il a abordé le thème de la Table ronde 2012 de Montréal en expliquant les ajustements faits avec le temps par English Heritage pour contrer les critiques de l'élitisme à l'égard du patrimoine. En dépit des efforts pour développer une approche en conservation constructive qui facilite le développement et encourage l'utilisation publique des biens du patrimoine, les praticiens du patrimoine semblent perdants face aux réductions de budget et à la pression du développement économique.

À la session 6, les conférenciers ont été invités à scruter la boule de cristal pour prédire l'avenir de la conservation du patrimoine. La présidente de session, Natalie Bull, a parlé du besoin pour nous tous de se rappeler des raisons pour lesquelles nous œuvrons dans le domaine. René Bouchard, directeur du patrimoine au gouvernement du Québec, a caractérisé la nouvelle loi provinciale sur le patrimoine culturel qui entre en vigueur en octobre 2012, d'outil de demain pour la conservation. Basé sur une approche au patrimoine par le paysage, la nouvelle loi présente une définition élargie du patrimoine, à responsabilité partagée et liant le patrimoine avec le développement durable. Richard MacKinnon, de la Chaire de recherche du Canada pour le patrimoine immatériel a envisagé l'évolution du domaine vers une définition du patrimoine toujours plus large pour inclure le folklore et les paysages vivants. Victoria Angel, chargée de cours à l'Université de Carleton, a prédit que les frontières entre la conservation du patrimoine et le développement social deviendront floues. Pour

illustrer son point de vue, elle a fait référence à la *Convention-cadre du Conseil de l'Europe sur la valeur du patrimoine culturel pour la société*, connue sous le nom de la *Convention Faro* ainsi qu'à plusieurs études de cas qui offrent une définition holistique du patrimoine, un concept de responsabilité partagée et l'utilisation du patrimoine comme catalyseur d'un changement social positif. Chris Wiebe de la Fondation Heritage Canada a présenté des exemples d'objets anthropomorphisés trouvés dans les livres d'enfants – principalement des maisons – comme modèles pour mobiliser la sensibilité des gens par rapport aux lieux. Sa vision pour 2020 axée sur les moyens de développer un sens plus profond de prise en charge et de partage de la gestion des lieux historiques. Claudine Dom, professeure en conservation du patrimoine, a soulevé des inquiétudes concernant la multiplicité de nominations qui soulèvent des contraintes quasi-automatiques sans souci des besoins et des aspects spécifiques des lieux historiques. Elle a remarqué le manque de flexibilité de tels processus patrimoniaux qui interfèrent avec le bon jugement. Elle a prédit que les futurs praticiens du patrimoine devront être plus sélectifs, quitte à ce que certaines propriétés disparaissent.

### **Vue d'ensemble**

Après les comptes rendus des rapporteurs étudiants, le directeur exécutif de Willowbank, Julian Smith, a dressé une vue d'ensemble de la Table ronde 2012 de Montréal. Il a noté que beaucoup d'intervenants avaient mis en évidence une confusion dans la conservation du patrimoine résultant de l'évolution vers une plus grande complexité et d'une prolifération d'acteurs de différents secteurs de la société. Reprenant le thème fréquemment repris par Herb Stovel « la discipline de la conservation », Julian Smith a proposé quatre stratégies pour aller plus loin. Ces stratégies sont organisées autour des thèmes de la discipline de la théorie, de la discipline des cadres, de la discipline de la pratique et de la discipline de l'intégration.

En ce qui a trait à la discipline de la théorie, il a ciblé les nombreuses références pour la recherche d'un langage approprié, la nécessité d'écouter les voix diverses et la nouvelle réalité des multiples récits reliés au lieu. Il a noté tout particulièrement le rôle définitif des nouvelles technologies qui fragmentent et démocratisent davantage les divers récits. Pour la discipline de la théorie, il a suggéré que les universités présentent ces considérations dans leurs études de la théorie de la conservation du patrimoine. En lien avec la discipline des cadres pour la protection et la réhabilitation des lieux historiques, Smith a remarqué que plusieurs exposés ont indiqué des faiblesses dans les systèmes de conservation du patrimoine existants tels que les chevauchements et la duplication, la

complexité inutile, les contradictions internes et l'inflexibilité. Reclamant une simplification des systèmes face à la complexité croissante des lieux historiques, il a considéré que la responsabilité d'inculquer la discipline dans les cadres patrimoniaux revient au secteur public qui les a établis en tout premier lieu.

La discipline de la pratique touche une large gamme des praticiens. Smith a remarqué que les promoteurs sont guidés par des professionnels en patrimoine qui eux-mêmes ne sont pas toujours aptes à traiter des complexités des paysages culturels, des valeurs associatives et autres aspects plus subtils, voire complexes. Reprenant des exemples fournis par plusieurs intervenants, Smith a discuté de la nécessité de réexaminer les programmes de formation professionnelle pour les artisans, les architectes et les planificateurs.

Pour la discipline de l'intégration, Smith a cité des situations d'isolement dans plusieurs présentations ainsi que des tentatives pour réunir ensemble tous les axes de l'activité de conservation du patrimoine incluant les visiteurs, les étudiants, les communautés, les gouvernements et les experts. Il a fait référence en particulier à la nouvelle Loi sur le patrimoine culturel du Québec qui nécessite un dialogue interdépartemental et au cas du Royaume-Uni qui fait des incursions pour réunir les secteurs public, privé et scolaire. Pour la discipline de l'intégration, il considère que le secteur non gouvernemental est le mieux placé pour réunir ces participants disparates et a parlé d'un rôle significatif de leadership pour des organismes comme ICOMOS et la fondation Heritage Canada.

Smith a conclu sa vue d'ensemble de la Table ronde 2012 de Montréal en encourageant les universités, les gouvernements, les associations professionnelles et les organisations non gouvernementales à relever le défi et s'est déclaré optimiste face au rôle que la discipline de la conservation pourrait jouer en revitalisant le champ du patrimoine culturel.

Pour clore la Table ronde, Anne Cormier, directrice de l'École d'architecture de l'Université de Montréal, a fait remarquer l'importance de tels événements pour l'évaluation critique dans ce domaine tout en ajoutant que le domaine de la CEB se veut très riche, très critique, notamment par l'apport de telles discussions.

La Table ronde 2012 de Montréal a réuni des chercheurs et des experts canadiens et internationaux de la conservation du patrimoine et de disciplines connexes des secteurs public, privé et non gouvernemental. Elle a réussi à stimuler un échange animé en matière de recherche, d'expériences et d'observations sur les forces et les faiblesses des approches du passé. De plus, la rencontre a soulevé un certain nombre d'éléments qui devront être abordés afin de revitaliser les

thories, les systèmes et les pratiques de la conservation du patrimoine. Le sujet a mené à un consensus insoupçonné à propos des facteurs clés qui contribuent à la confusion qui règne parfois dans le domaine. Les participants ont reconnu d'emblée le changement de paradigme qui s'opère et qui exigera une révision et une meilleure intégration de leurs activités. Ces développements de nouveaux modèles et des mécanismes qui relieront ensemble tous les intervenants dans l'effort de donner aux lieux historiques un rôle permanent dans le développement de la société.

**Christina Cameron**

**Chaire de recherche du Canada en patrimoine bâti**

**Avril 2012**

## 5. CONCLUSION

The 7<sup>th</sup> Montreal Round Table (2012) examined the theory and practice of heritage conservation in the past half century and how it might evolve by the year 2020. The topic took as its starting point the emergence of heritage conservation in Canada in the 1950s based on recommendations from the Massey Royal Commission on the National Development in the Arts, Letters and Sciences (1949-1951). The Round Table aimed at developing a clearer understanding of the achievements of the second half of the 20<sup>th</sup> century in terms of institution-building, research, policy development and conservation practice. It also was meant to examine weaknesses that emerged during this period, including inadequate public engagement in heritage issues and a dialogue that failed to broaden out beyond experts and specialists in heritage conservation.

The agenda was structured to present a broad overview of the subject followed by specific sessions by different groups of theorists and practitioners. Following an introduction which scoped out key issues, subsequent sessions covered views from heritage experts, representatives of other disciplines and countries, student delegates and mid-career teachers and professionals. Several case studies were presented to further nourish the debate. On the final day, all participants were challenged to speculate on what the field of heritage conservation might look like in 2020.

Participants to the 2012 Montreal Round Table were welcomed by Tiiu Poldma, vice-dean of graduate studies at the Faculty of Management. Following this welcome, Christina Cameron spoke of the death the previous day of Herb Stovel, friend, colleague and an enthusiastic contributor to all the Montreal Round Tables. Participants paid tribute to Herb Stovel by observing a minute of silence to honour his contribution and memory.

Christina Cameron introduced the theme of the Round Table. She referred to the achievements of the last half century that included a robust series of policies, laws and programs, ground-breaking research on heritage values and conservation methods as well as the pan-Canadian Historic Places Initiative which produced the *Canadian Register of Historic Places* and *Standards and Guidelines for the Conservation of Historic Places in Canada*. She pointed to weak areas such as the perception that heritage advocates obstruct development, the view that experts only speak with each other and the apparent lack of enthusiasm for heritage conservation among the general public. She challenged participants to imagine a future where heritage conservation would play a more significant role in the social, cultural and economic development of society.

David Walden, Secretary general of the Canadian Commission for UNESCO, set the stage with his provocative keynote address entitled *Paradigm Shift in the Arts and Cultural Heritage: from Supply to Demand and the Demand to Supply*. Using the arts as a foil to and possible parallel for the heritage conservation field, he demonstrated that development in the arts does not follow a classic economic model which postulates that less supply should increase demand. Despite various Canadian measures in the second half of the 20<sup>th</sup> century to encourage demand for the arts, including protection policies and financial subsidies, Walden showed that consumer demand for classic arts production has fallen. He noted moreover that demand has shifted towards popular art and virtual at-home consumption. He concluded by emphasizing the importance of education as a critical factor in developing committed audiences.

In session 2, three distinguished experts presented perspectives based on their career-long experiences in the field. Marie Lessard, professor and president of Montreal's heritage advisory board explained how the city integrates heritage considerations into its planning system. She described the strengths and weaknesses of Montreal's approach, noting the range of sophisticated tools (building codes, policies, by-laws, permits, subsidies, public consultation processes, administrative support) yet remarking on the lack of integration of various tools and poor alignment of financial and professional resources. She anticipated that heritage experts in the future would be required to adapt to a broader social mission. Gordon Bennett, former director of cultural heritage policy at Parks Canada, called for predictability and forethought in his paper *Rifts, Rants and Reflections on the Future of Heritage Conservation*. He noted that over time heritage advocates have searched for larger narratives to justify their work, for example by associating the field with historical significance, urban planning, economic development and social justice. He attributed the decline of influence of heritage practitioners to the fact that they are not bound by doctrine. In opposition to ill-defined processes like impact assessment systems and the recent UNESCO Recommendation on historic urban landscapes, he argued for binding rules based on standards which would result in clear options for carrying out projects rather than vague negative responses. Gerald Grandmont, professor and former assistant deputy minister for heritage in Quebec, traced that province's gradual evolution towards greater complexity in the definition of heritage, ranging from monuments to districts to entire landscapes. Noting that heritage is now perceived more as a question of territory than cultural property, he supported an integrated vision for development that would include heritage in a broad cultural, economic, social and environmental system. He concluded by questioning whether civil society would be able to carry this broad non-



hierarchical view of heritage. Key questions raised by participants following this session were how to stimulate dialogue with a broader cross-section of stakeholders and how to shift from being a negative force to an enabler.

Session 3 presented views from other disciplines. Élise Dubuc, anthropologist and professor of museum studies, used her work with Aboriginal communities in Quebec to highlight issues concerning ownership of heritage and the use of the words heritage and culture. While these Aboriginal communities do not use the specific words, they are nonetheless motivated to conserve tangible and intangible objects and practices as an integral part of their lives. Nora Mitchell drew on her long experience with landscape conservation during her career at the United States National Park Service to present innovative work on place-based networks. Arguing for the need to protect the processes of interaction between people and landscapes, she discussed a new program of national heritage areas as a means of fostering on-going dialogue. Louise St. Pierre, coordinator for Quebec's inventory of intangible religious heritage, described how historic places and objects can contribute to an understanding of cultural practices. Group discussion focused on the links between identity and place, the creation of new rituals and a renewed commitment that could lead to enhanced stewardship of historic places.

Session 4 was organized by and presented the views of students in heritage conservation programs from the Université de Montréal, Carleton University and the Willowbank School of Restoration Arts. The Montreal students focused on heritage values at historic places, raising questions about how to reconcile local, national and international values, how to transmit traditional knowledge and how to build consensus among stakeholders who hold different values. The Carleton students focused on the need for common language in the field, noting that heritage conservation language seems to be borrowed from other fields (economic and sustainable development) instead of drawing on its own doctrinal texts like the Venice Charter. They asked: what is wrong with the H-word? They went on to discuss the pros and cons of using digital technology. For 2020, they wished for a common heritage language that could be reinforced through dissemination on virtual networks. The Willowbank students focused on the merits of adaptive re-use of historic buildings. One emphasized the need to facilitate the creation of new rituals or narratives at historic places, thereby fostering emotional attachment and ultimately conservation; the other pointed to the usefulness of guidance on rehabilitation found in the *Standards and Guidelines for the Conservation of Historic Places in*

Canada. Their vision for 2020 focused on seeing historic properties well integrated in the life of communities.

In session 5, Christopher Young, head of World Heritage advice at English Heritage, presented an international perspective. He described the robust tool kit available in his country, including designations, policies, guidance and expertise. He addressed the theme of the 2012 Montreal Round Table by explaining the adjustments made over time by English Heritage to counter criticisms of elitism and irrelevance. Despite efforts to develop a constructive conservation approach that facilitates development and encourages public use of heritage properties, heritage practitioners appear to be losing ground in the face of budget reductions and pressure for economic development.

In session 6, speakers were asked to gaze into a crystal ball to predict future developments in heritage conservation. The session chair, Natalie Bull, called it pushing the reset button. Ren Bouchard, heritage director in the Quebec government, characterized the new provincial cultural heritage law which comes into effect in October 2012 as a tool of conservation for tomorrow. Based on a landscape approach, the new law features a broad definition of heritage, shared responsibility and links between heritage and sustainable development. Richard MacKinnon, Canada Research Chair in Intangible Heritage envisaged an evolution of the field towards an ever-broadening definition of heritage to include folk-lore and living landscapes. Victoria Angel, responsible for Carleton University's course, predicted that the boundaries between heritage conservation and social development will become blurred. To illustrate her view that heritage will become more socially relevant, she referred to the *Council of Europe Framework Convention on the value of cultural heritage for society*, known as the Faro Convention and several case studies that offer a holistic definition of heritage, a concept of shared responsibility and the use of heritage as a catalyst for positive social change. Chris Wiebe from Heritage Canada explored the example of anthropomorphized objects found in children's books as a model for mobilizing people's feelings about place. His vision for 2020 focused on ways to develop a deeper sense of caring and shared stewardship for historic places. Claudine Dom, professor of heritage conservation, raised concerns about the multiplicity of designations that trigger near-automatic constraints without regard to specific needs and aspects of historic places. She remarked on the lack of flexibility of such heritage processes that interfere with good judgement. She predicted that future heritage practitioners would be required to be more selective and indeed to allow some properties to disappear.

## Overview

Following reports from the student rapporteurs, session 7 featured an overview of the 2012 Montreal Round Table by Willowbank's executive director Julian Smith. He noted that many speakers had highlighted evidence of turmoil within the heritage conservation stemming from an evolution towards greater complexity and a proliferation of actors from different sectors in society. Drawing his theme from Herb Stovel's oft-repeated notion of the discipline of conservation, Julian Smith suggested four strategies for moving forward organised around the themes of the discipline of theory, the discipline of frameworks, the discipline of practice and the discipline of integration.

With regard to the discipline of theory, he focused on the many references to the search for appropriate language, the need to listen to diverse voices and the new reality of multiple narratives connected to place. In particular, he noted the definitive role of new technologies in further fragmenting and democratising diverse narratives. For the discipline of theory, he challenged universities to introduce these considerations into their study of heritage conservation theory.

Referring to the discipline of frameworks for the protection and enhancement of historic places, Smith remarked that several papers pointed to weaknesses in existing heritage conservation systems such as overlaps and duplication, unnecessary complexity, internal contradictions and inflexibility. Calling for a simplification of systems in the face of the growing complexity of historic places, he considered that responsibility for instilling discipline into heritage frameworks lay with the public sector which set them up in the first place.

The discipline of practice touches a broad range of practitioners. Smith noted that developers are guided by heritage professionals who themselves are not trained to deal with the complexities of cultural landscapes, associative values and so forth. Recalling examples shown by several of the speakers, Smith argued for the need to re-examine professional training programs for those involved in heritage conservation, ranging from craftsmen to architects to planners.

With regard to the discipline of integration, Smith cited examples of disconnection and isolation from several presentations as well as examples of tentative efforts to bring together the many strands of heritage conservation activity including visitors, students, communities, governments and experts. In particular, he referred to the new Quebec cultural heritage law which requires an inter-departmental dialogue and the United Kingdom which is making inroads to bring together the public, private and academic sectors. For the discipline of integration, he considered that the non-governmental sector was

best placed to bring together these disparate participants and foresaw a significant leadership role for organizations like ICOMOS and the Heritage Canada Foundation.

Smith concluded his overview of the 2012 Montreal Round Table by encouraging universities, governments, professional associations and non-governmental organizations to take up the challenge and expressed optimism for the role that the discipline of conservation could play in revitalising the cultural heritage field.

Anne Cormier, director of the School of Architecture at the Université de Montréal, closed the meeting by remarking on the importance of such events for the critical assessment of the field.

The 2012 Montreal Round Table brought together Canadian and international researchers and experts in heritage conservation and related disciplines from the public, private and non-governmental sectors. It succeeded in encouraging a lively exchange of research, experience and observations on the strengths and weaknesses of past approaches. In addition the meeting pinpointed a number of elements that need to be addressed in order to revitalize theories, systems and practices in heritage conservation. The subject elicited a surprising consensus on key factors that are contributing to the existing confusion and turmoil in the field. Participants acknowledge the shifting paradigm that will require heritage conservation practitioners to clarify and integrate their activities. These challenges call for new models and mechanisms that bring all stakeholders together in an effort to give historic places an ongoing role in the development of society.

**Christina Cameron**

**Canada Research Chair on Built Heritage**

**April 2012**

## 6. LISTE DES PARTICIPANT(E)S

### **Victoria Angel**

Chargée de cours  
Heritage Conservation Program  
School of Canadian Studies  
Carleton University  
Ottawa  
[victoria.angel@pc.gc.ca](mailto:victoria.angel@pc.gc.ca)  
[vjangel@sympatico.ca](mailto:vjangel@sympatico.ca)

### **Gordon Bennett**

Ottawa  
[gordon.bennett@magma.ca](mailto:gordon.bennett@magma.ca)

### **René Bouchard**

Directeur  
Direction du patrimoine et de la muséologie  
Ministère de la Culture, des Communications et  
de la Condition féminine  
Gouvernement du Québec  
Québec  
[ren\\_bouchard@mcccf.gouv.qc.ca](mailto:ren_bouchard@mcccf.gouv.qc.ca)

### **Natalie Bull**

Directrice exécutive  
Fondation Heritage Canada  
Ottawa  
[nbull@heritagecanada.org](mailto:nbull@heritagecanada.org)

### **Dinu Bumbaru**

Président ICOMOS Canada et  
Directeur des politiques  
Heritage Montréal  
Montréal  
[dbumbaru@heritagemontreal.qc.ca](mailto:dbumbaru@heritagemontreal.qc.ca)

### **Christina Cameron**

Professeure et titulaire et  
Chaire de recherche du Canada en patrimoine  
bâti  
École d'architecture  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[christina.cameron@umontreal.ca](mailto:christina.cameron@umontreal.ca)

### **Anne Cormier**

Directrice  
École d'architecture  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[anne.cormier@umontreal.ca](mailto:anne.cormier@umontreal.ca)

### **Tiiu Poldma**

Vice-doyenne  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[Giovanni.de.paoli@montreal.ca](mailto:Giovanni.de.paoli@montreal.ca)

### **Claudine Déom**

Professeure agrégée  
École d'architecture  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[claudine.deom@umontreal.ca](mailto:claudine.deom@umontreal.ca)

### **Élise Dubuc**

Professeure adjointe  
Département d'histoire de l'art et d'études  
cinématographiques  
Université de Montréal  
Montréal  
[elise.dubuc@umontreal.ca](mailto:elise.dubuc@umontreal.ca)

### **Gérald Grandmont**

Consultant en patrimoine  
Montréal  
[geraldgrandmont@videotron.ca](mailto:geraldgrandmont@videotron.ca)

### **Michael Greguol**

Étudiant  
Willowbank School of Restoration Arts  
Queenston  
[Michael.greguol@willowbank.ca](mailto:Michael.greguol@willowbank.ca)

**Judith Herrmann**

Doctorante  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[judith.herrmann@umontreal.ca](mailto:judith.herrmann@umontreal.ca)

**Iskra Kaneva**

Doctorante  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[iskra.latunova@umontreal.ca](mailto:iskra.latunova@umontreal.ca)  
[alcedari@yahoo.com](mailto:alcedari@yahoo.com)

**Jacques Lachapelle**

Professeur titulaire  
École d'architecture  
Faculté de l'aménagement, Université de Montréal  
Montréal  
[jacques.lachapelle@umontreal.ca](mailto:jacques.lachapelle@umontreal.ca)

**Danielle Lamoureux**

Étudiante  
Willowbank School of Restoration Arts  
Queenston  
[dlamoureux@willowbank.ca](mailto:dlamoureux@willowbank.ca)

**Marie Lessard**

Présidente du Conseil du patrimoine à Montréal  
et  
Professeure titulaire  
Institut d'urbanisme  
Faculté de l'aménagement,  
Université de Montréal  
[marie.lessard@umontreal.ca](mailto:marie.lessard@umontreal.ca)

**Richard MacKinnon**

Chaire de recherche du Canada en patrimoine  
immatériel  
Directeur  
Centre des études sur le Cap Breton  
Cape Breton University  
Sydney, NS  
[Richard\\_MacKinnon@cbu.ca](mailto:Richard_MacKinnon@cbu.ca)

**Nora Mitchell**

Professeure adjointe  
University of Vermont  
Woodstock  
[norajmitchell@gmail.com](mailto:norajmitchell@gmail.com)

**Rebecca Murray**

Étudiante à la maîtrise  
Programme de la conservation du patrimoine  
School of Canadian Studies  
Carleton University  
Ottawa

**Louise Saint-Pierre**

Coordinatrice  
Chaire de recherche en patrimoine  
ethnologique  
Département d'histoire  
Université Laval  
Québec  
[louise.st-pierre@hst.ulaval.ca](mailto:louise.st-pierre@hst.ulaval.ca)

**Julian Smith**

Directeur exécutif  
The School of Restoration Arts at  
Willowbank  
Queenston  
[Julian.smith@willowbank.ca](mailto:Julian.smith@willowbank.ca)  
[Julsmith3@gmail.com](mailto:Julsmith3@gmail.com)

**Myriam St-Denis**

Étudiante à la maîtrise  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[myrstd@hotmail.com](mailto:myrstd@hotmail.com)

**Cristina Ureche-Trifu**

Étudiante à la maîtrise  
Heritage Conservation Program  
School of Canadian Studies  
Carleton University  
Ottawa

**Nicole Valois**  
Professeure agrégée  
École d'architecture de paysage  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[Nicole.valois@umontreal.ca](mailto:Nicole.valois@umontreal.ca)

Martha Dulmage  
Hannah Gutowskie  
Marnie Mandel  
Elaine Radman  
Shari Rutherford

**David Walden**  
Secrétaire-général  
Commission canadienne pour l'UNESCO  
Ottawa  
[david.walden@unesco.ca](mailto:david.walden@unesco.ca)

**Andrew Waldron**  
Registraire canadien  
Direction des lieux historiques  
Parcs Canada  
Gatineau  
[andrew.waldron@pc.gc.ca](mailto:andrew.waldron@pc.gc.ca)

**Chris Wiebe**  
Agent  
Politiques du patrimoine et relations gouvernementales  
Fondation Héritage Canada  
Ottawa  
[cwiebe@heritagecanada.org](mailto:cwiebe@heritagecanada.org)

**Christopher Young**  
Responsable des avis internationaux  
English Heritage  
et  
Consultant en patrimoine  
London, United Kingdom  
[youngoakthorpe@btinternet.com](mailto:youngoakthorpe@btinternet.com)

## Étudiants

**Université de Montréal**  
Yanina C. Iesté Leo  
David Murray

**Université de Carleton**  
Laurie Brady  
Carly Donaldson

## 6. LIST OF PARTICIPANTS

### **Victoria Angel**

Contract Instructor  
Heritage Conservation Program  
School of Canadian Studies  
Carleton University  
Ottawa  
[victoria.angel@pc.gc.ca](mailto:victoria.angel@pc.gc.ca)  
[vjangel@sympatico.ca](mailto:vjangel@sympatico.ca)

### **Gordon Bennett**

Ottawa  
[gordon.bennett@magma.ca](mailto:gordon.bennett@magma.ca)

### **René Bouchard**

Directeur  
Direction du patrimoine et de la museologie  
Ministère de la Culture, des Communications et  
de la Condition féminine  
Gouvernement du Québec  
Québec  
[rene.bouchard@mcccf.gouv.qc.ca](mailto:rene.bouchard@mcccf.gouv.qc.ca)

### **Natalie Bull**

Executive Director  
Heritage Canada Foundation  
Ottawa  
[nbull@heritagecanada.org](mailto:nbull@heritagecanada.org)

### **Dinu Bumbaru**

President ICOMOS Canada  
Director of Politics  
Heritage Montréal  
Montréal  
[dbumbaru@heritagemontreal.qc.ca](mailto:dbumbaru@heritagemontreal.qc.ca)

### **Christina Cameron**

Professor and Chairholder  
Canada Research Chair on Built Heritage  
School of Architecture  
Faculty of Environmental Design, Université de  
Montréal, Montréal  
[christina.cameron@umontreal.ca](mailto:christina.cameron@umontreal.ca)

### **Anne Cormier**

Director  
School of Architecture  
Faculty of Environmental Design, Université de  
Montréal, Montréal  
[anne.cormier@umontreal.ca](mailto:anne.cormier@umontreal.ca)

### **Tiiu Poldma**

Vice-dean  
Faculty of Environmental Design, Université de  
Montréal, Montréal  
[Giovanni.de.paoli@montreal.ca](mailto:Giovanni.de.paoli@montreal.ca)

### **Claudine Déom**

Professor  
School of Architecture  
Faculty of Environmental Design, Université de  
Montréal, Montréal  
[claudine.deom@umontreal.ca](mailto:claudine.deom@umontreal.ca)

### **Élise Dubuc**

Professor  
Département d'histoire de l'art et d'études  
cinématographiques  
Université de Montréal  
Montréal  
[elise.dubuc@umontreal.ca](mailto:elise.dubuc@umontreal.ca)

### **Gérald Grandmont**

Heritage Consultant  
Montréal  
[geraldgrandmont@videotron.ca](mailto:geraldgrandmont@videotron.ca)

### **Michael Greguol**

Student  
Willowbank School of Restoration Arts  
Queenston  
[Michael.greguol@willowbank.ca](mailto:Michael.greguol@willowbank.ca)

### **Judith Herrmann**

Doctoral student  
Faculté de l'aménagement  
Université de Montréal  
Montréal  
[judith.herrmann@umontreal.ca](mailto:judith.herrmann@umontreal.ca)



**Iskra Kaneva**  
Dcotoral student  
Facult de l am nagement  
Universit de Montr al  
Montr al  
[iskra.kaneva@umontreal.ca](mailto:iskra.kaneva@umontreal.ca)  
[alcedari@yahoo.ca](mailto:alcedari@yahoo.ca)

**Jacques Lachapelle**  
Professor  
School of Architecture  
Facult de l am nagement  
Universit de Montr al  
Montr al  
[jacques.lachapelle@umontreal.ca](mailto:jacques.lachapelle@umontreal.ca)

**Danielle Lamoureux**  
Student  
Willowbank School of Restoration Arts  
Queenston  
[danielle.lamoureux@willowbank.ca](mailto:danielle.lamoureux@willowbank.ca)

**Marie Lessard**  
President of Heritage Council of Montreal  
Professor  
Institute of urbanism  
Facult de l am nagement  
Universit de Montr al  
Montr al  
[marie.lessard@umontreal.ca](mailto:marie.lessard@umontreal.ca)

**Richard MacKinnon**  
Canada Research Chair in Intangible Cultural  
Heritage  
Director of the Centre for Cape Breton Studies  
Cape Breton University  
Sydney  
[Richard\\_MacKinnon@cbu.ca](mailto:Richard_MacKinnon@cbu.ca)

**Nora Mitchell**  
Adjunct Professor  
University of Vermont  
Woodstock  
[noramitchell@gmail.com](mailto:noramitchell@gmail.com)

**Rebecca Murray**  
Masters student  
Heritage Conservation Program  
School of Canadian Studies  
Carleton University  
Ottawa

**Louise Saint-Pierre**  
Coordinator  
Inventaire du patrimoine immat riel  
religieux du Qu bec  
Research Chair on Ethnological Heritage  
Universit Laval  
[louise.st-pierre@hst.ulaval.ca](mailto:louise.st-pierre@hst.ulaval.ca)

**Julian Smith**  
Executive Director  
The School of Restoration Arts at Willowbank  
4487 Niagara Parkway, Box 212  
Queenston, ON L0S 1L0  
[Julian.smith@willowbank.ca](mailto:Julian.smith@willowbank.ca)  
[Julsmith3@gmail.com](mailto:Julsmith3@gmail.com)

**Myriam St-Denis**  
Masters student  
Facult de l am nagement  
Universit de Montr al  
Montr al  
[myrstd@hotmail.com](mailto:myrstd@hotmail.com)

**Cristina Ureche-Trifu**  
Masters student  
Heritage Conservation Program  
School of Canadian Studies  
Carleton University  
Ottawa

**Nicole Valois**  
Professor  
School of Landscape Architecture  
Facult de l am nagement  
Universit de Montr al  
Montr al  
[nicole.valois@umontreal.ca](mailto:nicole.valois@umontreal.ca)

**David Walden**

Secretary General  
Canadian Commission for UNESCO  
Ottawa  
[david.walden@unesco.ca](mailto:david.walden@unesco.ca)

**Andrew Waldron**

Historic Places Branch  
Parks Canada  
Gatineau  
[andrew.waldron@pc.gc.ca](mailto:andrew.waldron@pc.gc.ca)

**Chris Wiebe**

Manager  
Heritage Policy and Government Relations  
Heritage Canada Foundation  
[cwiebe@heritagecanada.org](mailto:cwiebe@heritagecanada.org)

**Christopher Young**

Head of World Heritage Advice  
English Heritage  
and  
Heritage Consultant  
London  
United Kingdom  
[youngoakthorpe@btinternet.com](mailto:youngoakthorpe@btinternet.com)

**Students****Université de Montréal**

Yanina C leste Leo  
David Murray

**Carleton University**

Laurie Brady  
Carly Donaldson  
Martha Dulmage  
Hannah Gutowskie  
Marnie Mandel  
Elaine Radman  
Shari Rutherford