Serial Cultural Heritage:

Concept, Applications, Categorization and Its Roles in Present Day Contexts

Saowalux Poshyanandana
Faculty of Architecture, Chulalongkorn University, Thailand
saowalux.p@chula.ac.th

ABSTRACT

Serial cultural heritage is a category of cultural heritage that is characterized by its formation of several cultural heritage sites which have shared meaning and values. The first recognition of serial cultural heritage was part of the World Heritage Convention and its subsequent Operational Guidelines for the Implementation of the World Heritage Convention, 1980. Since that time, cultural heritage series have been nominated and inscribed as World Heritage Sites continuously.

In general context, serial cultural heritage has been known and remembered since ancient times. Seven Wonders of the World is an example, although they are not called 'serial cultural heritage'. Apart from this, there are several other cultural heritage series that have prevailed in all cultures of the world, for instance, the 5 Sacred Mountains of China, the Routes of Santiago de Compostela and the Four Buddhist Pilgrimage Sites.

As mentioned, serial cultural heritage has always been part of human culture in various aspects, however, despite its values and significance, specific study into this issue has never been conducted. This article, therefore, addresses the concept and other important aspects of serial cultural heritage in World Heritage and general contexts in order to provide better understanding and clarification on the characteristics and roles of serial cultural heritage, which should be useful and applicable to future works in cultural heritage designation, conservation, management, World Heritage nominations, cultural tourism, and other relevant issues.

Keywords: *serial cultural heritage, serial cultural property, world heritage, cultural route, heritage management, cultural tourism*

INTRODUCTION

Cultural heritage, in the context of international conservation, is the term which refers to immovable cultural properties and their settings, or monuments and sites, including its intangible values which are regarded as 'intangible cultural heritage'.

Categorization of cultural heritage has been developed since the international conservation movements in early 20th century initiated by the Athens Charter (ICOMOS, 1931), followed by subsequent charters concerning protection and conservation of monuments and sites. The most influential milestone of the conservation movements has been the adoption of the Convention Concerning the Protection of the World Cultural and Natural Heritage, commonly called 'World Heritage Convention' in 1972. Since then, the World Heritage issues have become a global issue that has influenced the world in various circles, for instance, tourism, economics, politics, international relations, etc. New categories of heritage have been developed to be more specific and to comprehensively cover all types of heritage sites.

'Serial cultural heritage' or 'serial cultural property' is one of the categories of cultural heritage which appeared for the first time in the Operational Guidelines for the Implementation of the World Heritage Convention to identify cultural, natural, or mixed heritage properties, which are located in more than one locations but have significant linkage or relationship in natural or cultural aspects, depending on the type of each nominated property. The recognition of serial properties in World Heritage context has opened opportunities for nomination of smaller heritage sites as series with shared values, that in some cases it is regarded by State Parties as means for successful nomination.

However, outside the World Heritage context, serial cultural heritage has existed in all cultures since ancient times although they are not called "serial cultural properties" or "serial cultural heritage". We know the Seven Wonders of the World, Four Buddhist Pilgrimage sites, Silk Road, or the 12 Stupas of the Zodiac Signs in Thai culture, which are undoubtedly serial cultural heritage by meaning. Therefore, it is interesting to investigate into the issue of serial cultural heritage for better understanding on the concept, characteristics, and applications of the concept as we see in present day contexts, which will clarify its significance and roles in today's world.

This article aims to address the issue of serial cultural heritage in a broadened perspective, which extends beyond the context of World Heritage and conservation towards its roles in people's lives, which should be useful as fundamental information and inspiration for further studies and applications in cultural heritage and relevant issues.

It should be noted that, regarding terminology, the author choses the term 'serial cultural heritage', not 'serial cultural property' as seen in World Heritage documents. The reason is that the term 'heritage' covers a wider scope of meaning and implies both tangible and intangible aspects of the subject (in this case, the heritage place), whereas the term 'property' inclines on the physical or tangible aspect of the place, which is insufficient for this study.

SERIAL CULTURAL HERITAGE CONCEPT

The concept of serial cultural heritage is based on the perception of 'cultural heritage series', in other words, a group of cultural heritage sites 'linked' by certain linkage. Initiation of the concept and its development are presented in the following topics:

Initiation of serial cultural heritage concept

Prior to the creation of World Heritage Convention, the characteristics of cultural heritage or cultural property as being 'series' had not been mentioned in any documents. The first appearance of the term 'serial cultural properties' was found in the 1980 Operational Guidelines for the Implementation of the World Heritage Convention, therefore, it may be said that the initiation of serial heritage, both natural and cultural, had resulted from the adoption of the World Heritage Convention and the composition of its complementary documents, the Operational Guidelines.

The concept of serial cultural heritage, or serial cultural properties, as applied in the Operational Guidelines, was initially formed as part of the categorization for nomination of cultural and natural heritage to be inscribed in the World Heritage List. The issue of serial cultural heritage, therefore, should begin by reviewing the serial cultural heritage in World Heritage context before proceeding to other relevant studies and documents.

The concept and characteristics of serial World Heritage properties first appeared in the first revised version of the Operational Guidelines, October 1980. Stated in paragraphs 11, 14 and 15 as follows:

"*11. In cases where a cultural and/or natural property which fulfils the criteria adopted by the Committee extends beyond national borders the States Parties concerned are encouraged to submit a joint nomination.*"

"*14. States Parties may propose in a single nomination a series of cultural properties in different geographical locations, provided that they are related because they belong to :*

   (i)   *the same historico-cultural group or*

   (ii) *the same type of property which is characteristic of the geographical zone*

   and provide that it is the series as such, and not its components taken individually, which is of outstanding universal value.

"*15. When a series of cultural properties, as defined in paragraph 14 above, consists of properties situated in the territory of more than one State Party to the Convention, the States Parties concerned may in agreement, jointly submit a single nomination.*"

The concept of serial cultural heritage in the World Heritage context, therefore, may be summarized from the above statements that it must :

1. Consist of more than one cultural heritage sites.

2. Be related by socio-cultural aspects or by typological characteristics of the geographical zone.

3. Have outstanding universal value that derives from the series of cultural heritage sites as a whole, not from individual components.

Development of serial cultural heritage concept

The 1980 Operational Guidelines, as mentioned, was the first document that explicitly applied the phrase '*series of cultural properties*', which was the origin of the term 'serial cultural property' or 'serial cultural heritage', however, the concept of serial cultural heritage has developed long before that time. In general context, cultural heritage sites do not have to possess Outstanding Universal Value as

required of World Heritage Sites, however, groups of sites which have significant cultural linkage do exist, therefore, the idea, or concept, of serial cultural heritage in general context may be summarized as :

"A set of cultural heritage sites, situated in different geographical locations, that are related in significant aspects, which derives its values from such relationship."

The protection and conservation of places and properties has existed well before the 18th and 19th centuries around the world. Nevertheless, the recognition of 'heritage' in different cultures focused on the values of individual places, groups of buildings, beautiful landscapes, etc. (Jokilehto, 2008, pp. 5-10), each of which has its own values that were appreciated and protected. In some cultures, however, some cultural heritage sites were recognized together as having special values and characteristics, for instance the Five Principal Sacred Mountains of China (Jokilehto, 2008, p. 5), comprising the mountains Taishan, Hua Shan, Heng Shan (Hunan), Heng Shan (Shanxi) and Song Shan (Wikipedia, Sacred Mountains of China, 2016). Apart from the five sacred mountains as mentioned, there are groups of Four Sacred Mountains of Buddhism and Four Sacred Mountains of Taoism in China, Buddhist Pilgrimage Sites in India and Nepal, Muslim Pilgrimage to Mecca and Holy Places, etc. In these cases, each place has its own values and distinguished features, but these values become even greater in the perception of people when they are grouped together. This could be considered the 'serial' concept for the recognition of cultural heritage that concerns the thematic values of the places or heritage sites regardless of geographical location. The most important series originated in Western culture and has become accepted world-wide is the Seven Wonders of the World.

On international level, the recognition of serial cultural heritage has been developed, although implicitly, along with the international conservation movements. The initiation of international measures for conservation was marked, after the First World War, by the adoption of the UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954 (Hague Convention), the first international convention for the protection of cultural properties (Jokilehto, 2008, p. 10). Since that time, several measures for conservation and protection of valuable cultural objects, recognized as 'cultural heritage', have been made, and the

scope of cultural heritage has continually expanded from movable and immovable objects including monuments (cultural properties as defined in 1954 Hague Convention) to sites (1956 UNESCO Recommendation of International Principles Applicable to Archaeological Excavations), group of buildings (1972 UNESCO Recommendation Concerning the Protection, at National Level, of the Cultural and Natural Heritage; (1972 UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage), historic areas (1976 UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas), places (Burra Charter 1979), historic centres, historic gardens (1982 Florence Charter on Historic Gardens), historic towns (1987 ICOMOS Charter for the Conservation of Historic Towns and Urban Areas), cultural landscapes (1992 World Heritage Committee recognition of cultural landscapes as a type of cultural heritage) vernacular heritage (1999 ICOMOS Charter on the Built Vernacular Heritage), historic urban landscape (2005 Vienna Memorandum). On the other hand, the intangible aspects of cultural heritage has also been taken into consideration and concern, as seen in the adoption of 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Jokilehto, 2008, pp. 10 – 21).

The mentioned documents indicate the 'idea' on cultural heritage that has expanded from single objects to group of objects and toward much wider scope such as towns and landscapes, which are the recent recognition of cultural heritage. The inclusion of intangible heritage in the international conservation context has completed the idea, or concept, of cultural heritage that it must comprise both tangible and intangible values.

Nevertheless, the term 'serial cultural property' appeared rather early as mentioned that it was included in the 1980 Operational Guidelines for the Implementation of the World Heritage Convention. The specification of 'serial property' in the document was intended for the purpose of nomination, however, during that time, the ideas on 'sites', 'historic areas' and 'places' have already been known and accepted. These terms recognized cultural heritage in wider scope and may be said that they implied 'open ended' idea on cultural heritage, and all of which were based on intangible values of each site, area or place, that extended beyond the 'object'. It can be said that, when conservation concept was developed to cover a wider scope, such concept naturally inclined toward or involved the concept

of serial cultural heritage, for instance, cultural landscape and historic urban landscape generally involve more than one representative heritage sites, thus they are 'series' by nature.

APPLICATIONS OF SERIAL CULTURAL HERITAGE CONCEPT

The serial cultural heritage concept has been applied since ancient times as seen in China and other cultures when referring to certain groups of cultural heritage. At present, however, the concept has mostly been recognized and applied in the nomination and inscription of cultural World Heritage Sites. Therefore, this topic is divided into 2 parts, firstly, the application of serial cultural heritage in World Heritage context and the application of serial cultural heritage in general context.

Applications of serial cultural heritage in World Heritage context

As mentioned earlier that the purpose of specification and categorization of serial cultural properties in the Operational Guidelines was for the purpose of nomination and inscription of World Heritage Sites, therefore, the Operational Guidelines and related documents on World Heritage nominations are the most important sources of information. Since the 1980 Operational Guidelines, which was the first revised version of the original documents, adopted by the World Heritage Committee in 1978, there have been as many as 26 revisions of the document to the present 2017 version, which is the longest and most detailed version. The main reason for revision of the Operational Guidelines is *"to reflect new concepts, knowledge or experiences"* (UNESCO, 2018), however, regarding the definition of serial properties, the most noticeable differences in the definition from the Operational Guidelines 1980, which is the first version that mentions the nomination of *"a series of cultural properties in different geographical locations"* (UNESCO, 1980) to the latest version of 2017 is that details of the definition have been revised and expanded to be more specific and clear in order to avoid ambiguity that may lead to controversial inscriptions.

For comparison, the initial definition of serial cultural properties stated in the 1980 Operational Guidelines considers cultural properties in different geographical

locations to be a 'series' if they belong to *"(i) the same historic-cultural group or (ii) the same type of property which is characteristic of the geographical zone."* (UNESCO, 1980), whereas the most up-to-date definition of serial world heritage property stated in the Operational Guidelines, 2017, is as follows :

" *Serial properties* "

137. Serial properties will include two or more component parts related by clearly defined links:

a) *Component parts should reflect cultural, social or functional links over time that provide, where relevant, landscape, ecological, evolutionary or habitat connectivity.*

b) *Each component part should contribute to the Outstanding Universal Value of the property as a whole in a substantial, scientific, readily defined and discernible way, and may include, inter alia, intangible attributes. The resulting Outstanding Universal Value should be easily understood and communicated.*

c) *Consistently, and in order to avoid an excessive fragmentation of component parts, the process of nomination of the property, including the selection of the component parts, should take fully into account the overall manageability and coherence of the property (see paragraph 114).*

and provided it is the series as a whole *– and not necessarily the individual parts of it – which are of Outstanding Universal Value.*

138. A serial nominated property may occur :

a) *on the territory of a single State Party (serial national property); or*

b) *within the territory of different States Parties, which need not be contiguous and is nominated with the consent of all States Parties concerned (serial transnational property)."*

The latest version of the Operational Guidelines (2017) as quoted above clearly defined the characteristics of transboundary properties and serial properties, which are separate categories under the title "different types of properties". It can be concluded that a serial property must possess the following characteristics :

1. Comprise two or more component parts related by clearly defined links.

2. Component parts should reflect cultural, social or functional links over time that provide, where relevant, landscape, ecological, evolutionary or habitat connectivity.

3. Each component part should contribute to the Outstanding Universal Value of the property as a whole.

4. The process of nomination of the property should take fully into account the overall manageability and coherence of the property.

5. The series as a whole, not necessarily the individual parts of it, are of Outstanding Universal Value.

The above summary points to one aspect of consideration, that is, the manageability and coherence of the serial property, which have become critical to the nomination apart from the attributes of the property itself.

It should be noted that the most important characteristic of a serial property is that it is "a linked series of components". It may be said that, in the "serial" perspective, each area of the property is a "component" or part of the entire property, although in reality each component may have its own completeness as a property, with its own cultural or natural values, or some may have already been listed as a World Heritage Site.

Furthermore, not only the linkage of the component, but the results of such linkage should be presented to form the values of the serial property as specified in the 2015 Operational Guidelines.

In *Preparing World Heritage Nominations* (UNESCO, 2011, p. 50), the categorization of properties was clearly illustrated, which is worth studying although some details differed from those of the 2017 Operational Guidelines. The serial properties were categorized into 2 types, with the same basic feature that a serial property must consist of properties situated in more than one area. Such properties were then categorized as follows :

1. Serial national property : serial properties which consists of a linked series of components situated in more than one area within one country.

2. Serial transnational property : serial properties which consists of properties situated in more

than one area, some of which are shared between more than one country. Properties in this category can be categorized into 3 types :

Type 1 : A linked series of components, each of which is situated in different country with shared border.

Type 2 : A linked series of components, some of which are shared between more than one country.

Type 3 : A linked series of components, some of which are situated in countries that do not have a shared border.
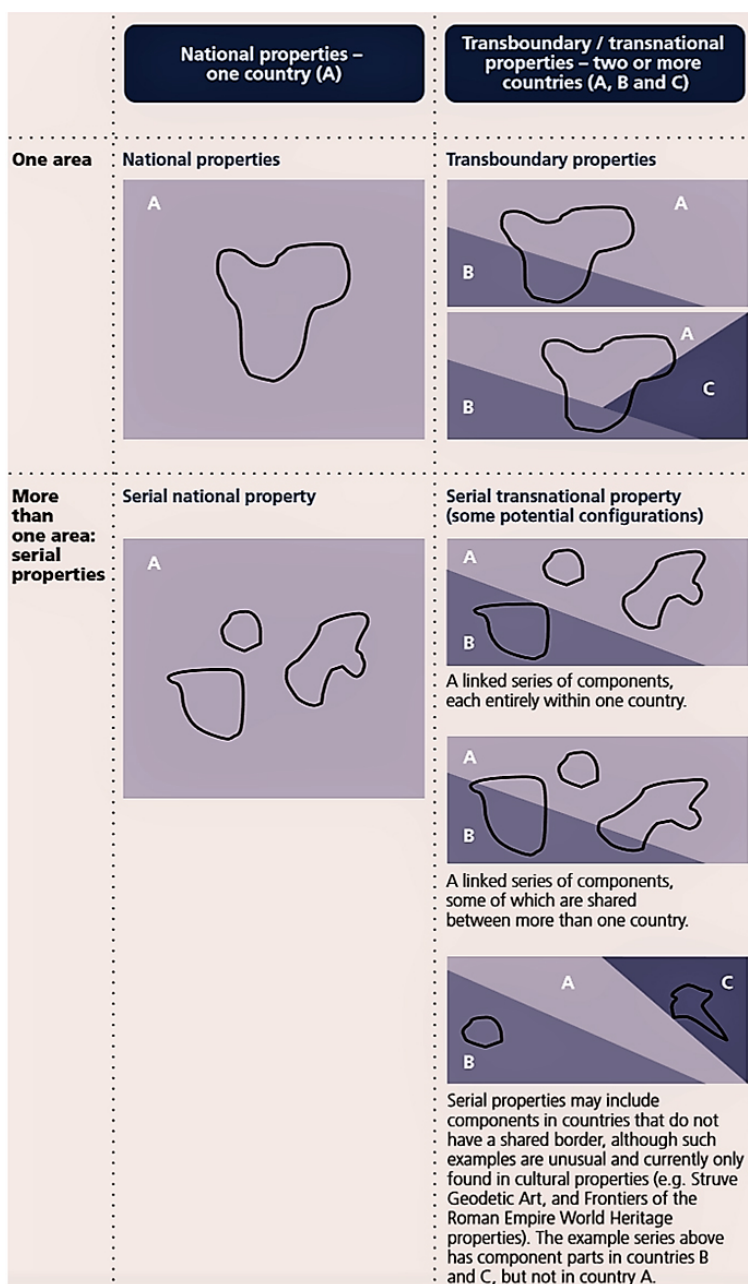
	National properties – one country (A)	Transboundary / transnational properties – two or more countries (A, B and C)
One area	**National properties** A	**Transboundary properties** A, B A, C, B
More than one area: serial properties	**Serial national property** A	**Serial transnational property (some potential configurations)** A, B A linked series of components, each entirely within one country. A, B A linked series of components, some of which are shared between more than one country. A, C, B Serial properties may include components in countries that do not have a shared border, although such examples are unusual and currently only found in cultural properties (e.g. Struve Geodetic Art, and Frontiers of the Roman Empire World Heritage properties). The example series above has component parts in countries B and C, but not in country A.

Figure 1:
Types of World Heritage serial properties. Credit: UNESCO, Preparing World Heritage Nominations. 2011.

Type 3 of the serial transnational property is the most interesting type since it covers the areas, not only across the border, but overpassing the countries with shared border into the territory of another country without shared border. Examples of this type are the Struve Geodetic Arc (Belarus, Estonia, Finland, Latvia, Lithuania, Norway, Republic of Moldova, Russian Federation, Sweden and Ukraine, inscribed in 2005) and Frontiers of the Roman Empire (Germany and United Kingdom, inscribed in 1987). (Figure 1)

Applications of serial cultural heritage in general context

Applications of serial cultural heritage concept in general context are recognized when the concept is applied to cultural heritage for certain purposes, which can be categorized as symbolical applications and functional applications. The symbolical applications serve passive purposes such as didactic or symbolic purposes, for instance, as previously mentioned, the Chinese often categorized their heritage, either tangible or intangible, into groups or sets, for instance, the Five Principal Sacred Mountains, or, as for the intangible cultural heritage, the Liao-Fan's Four Lessons, etc. 7 Wonders of the World is also included in this category.

On the other hand, the functional applications of serial cultural heritage concept that have been widely and continually used can be seen in tourism. The planning of tourism routes, themes and programmes applies serial cultural heritage concept for the objectives of interpretation, and tourism experience that eventually lead to economic benefits.

Tourism is a dynamic industry that requires continual development and expansion to attract diverse markets. New segments such as cultural tourism, heritage tourism, wine tourism, etc. have been developed to serve different groups of tourists. In cultural tourism segment, the 'cultural routes' or 'theme routes' which involve visits to tourist attractions in different locations based on various themes e.g. whisky trails, wine routes, or the Silk Roads (Puczkó, L. and Rátz, T. 2011, pp. 131 - 132), can be considered one of the direct applications of serial cultural heritage concept.

It is interesting to observe, from tourism point of view, that cultural routes are 'created' for the purpose of tourism success but, at the same time, the creation

of such routes has to take into account the cultural identity of the community. The theme should be easy to identify, relatively widely recognized and self-evident, but it should not narrow down too much the scope of attractions that may be incorporated in the route, because that may also limit its appeal (Puczkó, L. and Rátz, T. 2011 : 139).

SERIAL CULTURAL HERITAGE CATEGORIZATION

From the aforementioned examples of serial cultural heritage sites, both in World Heritage and in general contexts, the author has concluded on a categorization system by which serial cultural heritage is categorized into 4 meaning-based types, namely, symbolic serial cultural heritage, pilgrimage routes, cultural routes of communication, and cultural theme series. It should be noted that shared characteristics can be found between these categories, thus designation of a series to any one category should be considered based on its dominant characteristics, or the characteristics which are most relevant to the objectives of designation.

Symbolic serial cultural heritage

Symbolic serial cultural heritage is distinguishable by its special attributes which are symbols of certain aspects of culture, for instance, Seven Wonders of the World, the Four Ancient Capitals of China, the Five Sacred Mountains of China, the Four Sacred Mountains of Japan, etc. Designation of such special attributes was often made by scholars in the past, and the information was recognized and has been handed down through generations until it has become well-known in today's cultures. The purpose of designation is mainly for commendation, not for practical purposes. (Figure 2)

Pilgrimage routes

A pilgrimage route is a route that people travel for spiritual purposes, which generally comprises physical components, namely, the main destination, minor destinations and the route itself, as well as spiritual activities related to the pilgrimage, for instance, praying, ablution, rituals, as well as the difficulty and hardship in traveling, which is believed to be part of the pilgrimage and serves in spiritual

Figure 2:
Seven Wonders of the Ancient World.

purification. Pilgrimage routes and sites exist in all religions and cultures, and the action of pilgrimage is still practiced today although traveling on pilgrimage routes is not as difficult or dangerous as it was in the past. Examples of famous pilgrimage are routes to Santiago de Compostela; the Four Buddhist Pilgrimage; Mecca; and Hindu Sacred Sites of Banares. (Figure 3)

Cultural routes of communication

A route of communication is serial by nature because it must comprise places and the physical route that links those places together. The most famous cultural route of communication are the Silk Roads, or Silk Routes, which comprise both land routes and maritime routes. One route of the Silk Roads has been inscribed as World Heritage Site. (Figure 4)

Cultural theme series

Cultural theme series can be categorized into 3 types, as follows:

a. Theme Routes: are series which are not evolved or designated in the past but are designed or created in the present time to serve certain purposes, especially tourism. Creation of cultural theme routes is based on cultural or historical information, by which places are linked to form a route that serves to interpret the 'story'. Examples of cultural theme routes are : Goethe route, Wine route, route of King Rama V's rural visit, etc. (Figure 5)

Figure 3:
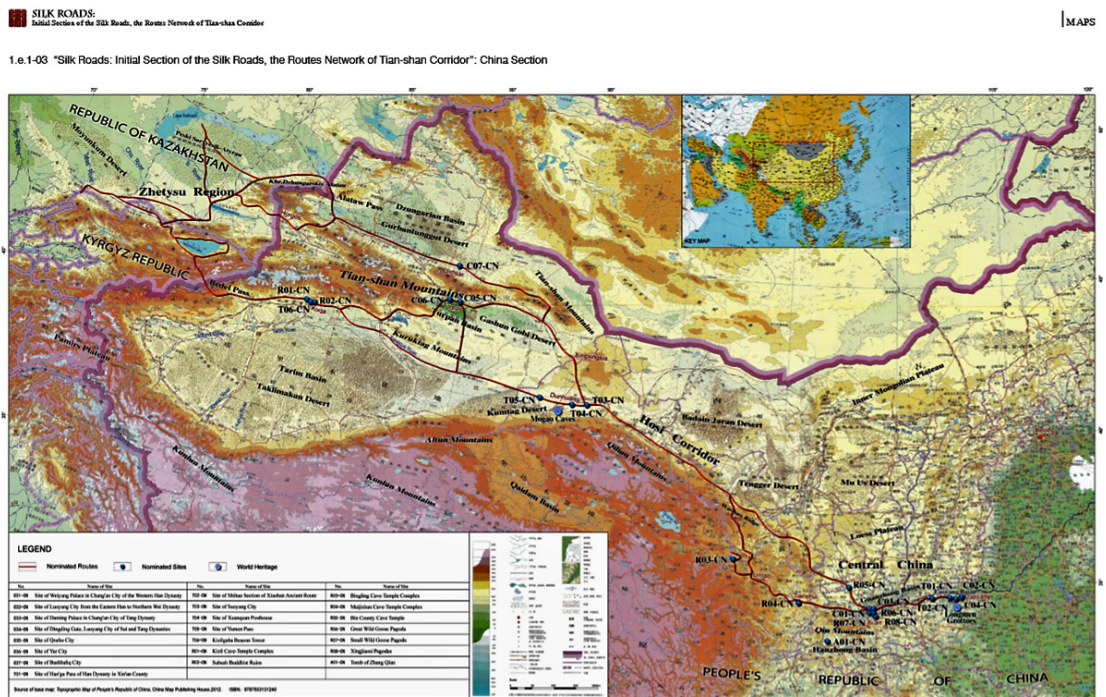*Four Buddhist Pilgrimage sites. Credit: Buddhistpage.com*

Figure 4:
Map of Silk Road World Heritage Site, initial section. Credit: UNESCO.

Figure 5:
Stellenbosch Wine Routes, tourist map.

b. Evidence-based series: the second type of cultural theme series are groups of places which are linked by cultural theme or historical information, for instance, Struve Geodetic Arc, and Frontiers of the Roman Empire, both of which are World Heritage Sites.

The most distinguished characteristic of this type is that the series are formed of components which are related based on historical records (Struve Geodetic Arc), archaeological evidence (Frontiers of the Roman Empire), or other verifiable evidences. Components of this type of series, therefore, are not subjected to change unless new evidences are discovered. (Figure 6)

c. Interpretation-based series: the third type of cultural theme series are those created as means for interpretation. This type is generally found in World Heritage context, for instance, series of places that represent towns or settlements, civilizations, cultures, works of famous architects, etc. Components of a certain series in this type are selected as representatives of the

'theme', for instance, Angkor World Heritage is represented by 3 areas, namely, Angkor, Banteay Srei, and Roluos. These 3 areas are separated, each area is a component of the Angkor series which convey the most important characteristics and meaning of Angkor.

The most distinguished characteristic of series in this type is that components are 'selected' based on 'theme' of the series. Components selection is interpretation-based, considering the characteristics of each component that best convey or

impart the meaning of the series. The main reason for this is that it is not possible or not practical for the series in this type to include all cultural elements within the area, for instance, the Angkor World Heritage Site. Apart from this, it is the requirement of World Heritage nomination that all components in a series must be verifiable by the same criteria, therefore, Angkor, for instance, is represented by only 3 components, nominated under the same criteria for World Heritage inscription. Components in this type of serial cultural heritage, therefore, are changeable

Figure 6:
Map of Struve Geodetic Arc World Heritage. Credit: UNESCO.

according to requirements, circumstances or objectives of series formation. (Figure 7)

It should be noted that these 4 groups of serial cultural heritage have certain overlapping characteristics and functions, for instance, a pilgrimage route can be perceived as cultural theme route by those who do not belong to the belief that the route represents, a route of communication can also be a pilgrimage route, such as Silk Road, the route that the monk Xuan Zang travelled to India for studying and bringing back the Buddhist Canon. (Figure 8)

To summarize, this illustration shows the categories of serial cultural heritage, within the framework of serial cultural heritage concept, and their applications, which can be divided into 2 main aspects, as follows:

1. **Symbolical applications**

   Serial cultural heritage concept can be applied for passive purposes in cases that the series are formed, accepted and learned as parts of certain culture until they have become
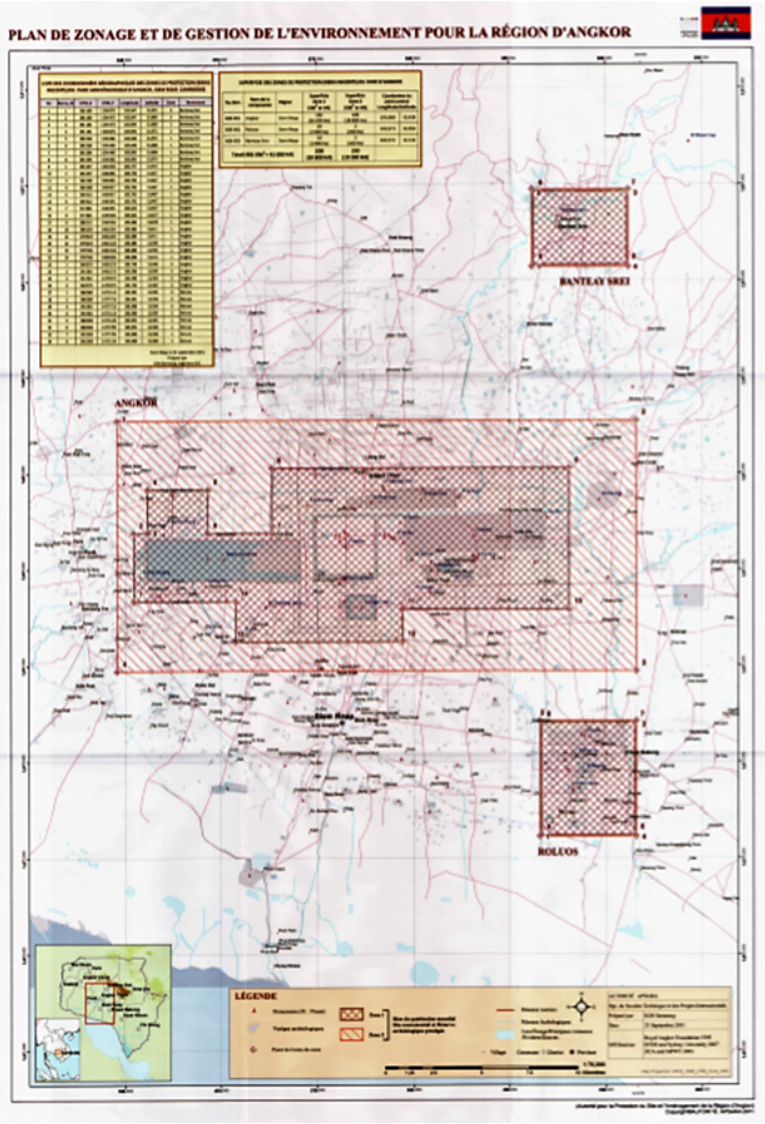

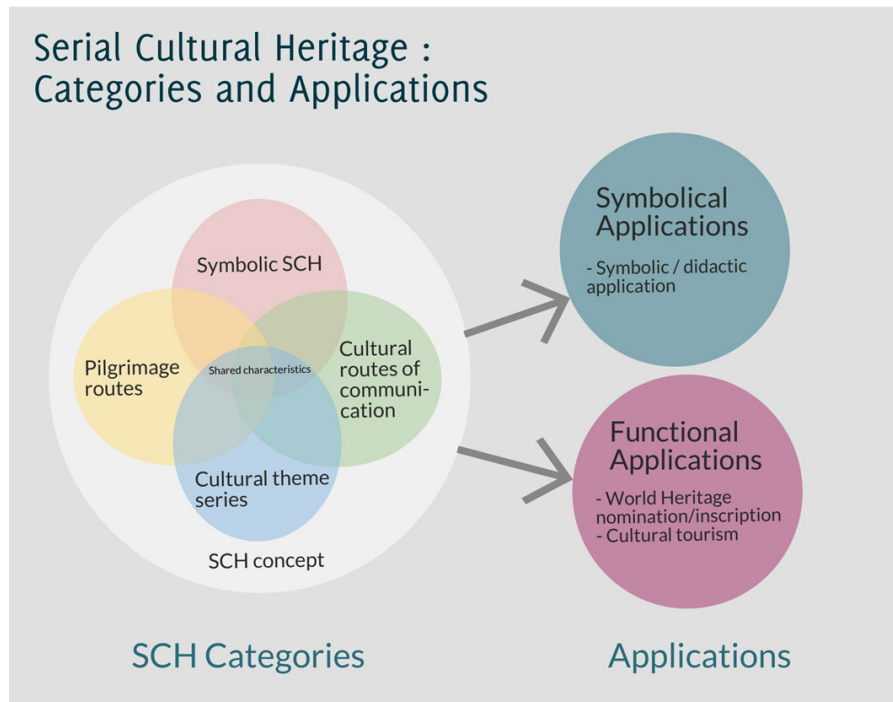Figure 7:
Map of Angkor World Heritage. Credit: UNESCO.

Figure 8:
Serial cultural heritage categories and applications.

cultural symbols, for instance, 7 Wonders of the World. As mentioned, series in the Symbolic cultural heritage group are basically applied symbolically, however, they can also be functionally applied, especially in tourism. The symbolic values of a series can enhance the value of individual sites, or components of the series that they can become important tourist attractions, provided that they possess other tourism values, for instance, physical existence, accessibility, sufficient remaining physical features, etc.

2. Functional applications

Functional applications of serial cultural heritage are most frequently seen in World Heritage nominations and inscriptions, as well as in tourism. It should be noted that the applications or uses of a certain cultural series do not have to include all components of the series, but can be applied to some parts which serve the purpose of each project. For instance, a tourist programme of Silk Road does not have to include all components, but only important sites as time and convenience require, aiming for the

best experience of tourists rather than obtaining all information about the route by actual visit.

ROLES AND SIGNIFICANCE OF SERIAL CULTURAL HERITAGE

Since serial cultural heritage exists in several aspects of people's lives as mentioned, its roles and significance prevail in various forms, which can be summarized as follows:

World Heritage nominations

The most recognized and practical role and significance of serial cultural heritage is in the World Heritage context, in which serial cultural heritage approach has been used as a means for nominations of smaller cultural heritage sites that have shared values and meanings. The collective values of these sites can remarkably enhance the values of the overall series that can be recognized and verified as Outstanding Universal Value (OUV), leading to a successful inscription on World Heritage List.

However, each of the member sites, or components of the series must possess the same OUV, which must be the same as the OUV of the series as a whole, therefore, selection of components must be carefully conducted in order to fulfil this requirement.

Cultural heritage perception

Individual cultural heritage site can be appreciated mainly for its tangible aspect, for instance, a beautiful historic building can be appreciated by viewers merely for its architectural beauty regardless of its history or other values. However, this case is not applicable for serial cultural heritage because, in order for a series to be learned, accepted and appreciated, the 'linkage', which is the history and story behind the formation of the series, must be known to the perceiver, therefore, serial cultural heritage always comprise both tangible and intangible aspects of the sites. This perception leads to a deeper understanding of cultural heritage that is highly significant in terms of learning and knowledge expansion.

Cultural heritage conservation and management

Conservation and management of serial cultural heritage sites require different approaches, which are challenging to all parties involved. Idealistically, the most successful conservation and management scheme should result from consensus between all stakeholders, which is very difficult in practice because serial cultural heritage sites involve very many groups of stakeholders. Nevertheless, the attempts in these issues have been continuously made and improved, especially when World Heritage nomination have included the management as one of the basic requirements.

International relations and politics

Serial cultural heritage sites which have components located in different countries require collaborations between all countries involved to ensure successful management system. In case of World Heritage serial sites, international relations and cooperation are most necessary from nomination onward. Therefore, some transboundary serial sites could not be nominated due to problems in politics and international relations. On positive side, however, transboundary serial cultural heritage sites can be the means to strengthen relationship between countries and people if they mutually agree to cooperate in the conservation and management of the series as their shared heritage.

Tourism and economics

Serial cultural heritage serves to generate economic benefits remarkably when it is applied to cultural tourism. Tourism routes greatly enhance experience of tourists through stories which tourists can follow and appreciate. It can be said that the most tangible role and significance of serial cultural heritage lies in its tourism application. However, tourism should not be applied carelessly until the series, or tourism routes, lost their cultural values, for instance, routes should be based on verifiable cultural and historical background, not on dramatization or 'fake' history. Tourists should be informed on the story and history of the routes based on facts, not fictional creation that is intended only for exciting experience and entertainment.

CONCLUSION

The serial cultural heritage concept has developed along with the concepts on protection and conservation of cultural heritage, which have become more and more inclusive over time. The integration of intangible cultural heritage into the international conservation context is the recent benchmark, which is greatly supportive to serial cultural heritage concept which is, basically, the combination of 'story' and 'place'. It can be said, therefore, that the conservation movements have reached a stage of completion with the recognition of intangible cultural heritage and the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage.

The application of serial cultural heritage concept in the World Heritage context has been widely accepted and has played an important role in nomination and inscription of cultural heritage sites to the World Heritage List. The categorization of serial cultural properties has been laid out clearly in the Operational Guidelines, which have developed over time to become more detailed and specific. The number of inscribed serial World Heritage Sites indicates popularity and usefulness of serial

nominations that have opened more possibilities for successful inscription.

In general context, the serial cultural heritage concept has been known since ancient times as seen in the recognition and grouping of cultural heritage sites in various cultures. This can be viewed as the symbolical applications of the concept by categorizing cultural heritage sites for passive purposes such as academic and symbolic purposes.

On the other hand, functional applications of serial cultural heritage concept are most frequently seen in tourism. The creation of tourist cultural routes that combines 'story' and 'place' for the good impressions and pleasant experiences of tourists has been developed successfully and continually. The growing and dynamic cultural tourism segment, however, requires factors of consideration that differ from the consideration on "outstanding universal value" in World Heritage context. Distance, services and facilities, accommodations, costs, etc. must be considered for the planning of the routes, therefore, tourist cultural routes are generally based on 'theme' rather than following the actual cultural routes that cover long distance or extending across the borders between countries.

Based on the mentioned concept, serial cultural heritage can be categorized into 4 groups: symbolic series, pilgrimage routes, cultural routes of communication and cultural theme series. The applications can be divided into 2 types: symbolical applications and functional applications. Roles and significance of serial cultural heritage are seen in 5 aspects: world heritage nominations, cultural heritage perception, cultural heritage conservation and management, international relations and politics, and tourism and economics. The most challenging aspect of serial cultural heritage is conservation and management, and the most tangible and economically beneficial aspect is tourism. Therefore, future development in conservation and management systems should be worked upon, whereas the use of serial cultural heritage in tourism should be recognized and encouraged but not to be over-used for the sake of economic interest at the expense of the heritage's true cultural values.

REFERENCES

Australia ICOMOS., Peter Marquis-Kyle, and Meredith Walker. *The Illustrated Burra Charter : Making Good Decisions About the Care of Important Places*. 1st ed. Sydney, NSW: Australia ICOMOS, 1992.

Bond, S., and D. Worthing. *Managing Built Heritage : The Role of Cultural Values and Significance*. Second edition. ed. Chichester, West Sussex: Wiley Blackwell, 2016.

Europe, Council of. "Council of Europe Framework Convention on the Value of Cultural Heritage for Society." http://www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680083746.

ICOMOS. "The Athens Charter for the Restoration of Historic Monuments – 1931 " http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/167-the-athens-charter-for-the-restoration-of-historic-monuments.

———. "The Icomos Charter on Cultural Routes." edited by International Council on Monuments and Sites (ICOMOS), 2008.

Jokilehto, J. "On Definitions of Cultural Heritage." http://siteresources.worldbank.org/INTCHD/Resources/articlejukkajokilehto.pdf

Martin, O., and Gendre, S. (eds.). "UNESCO World Heritage : Serial Properties and Nominations." whc.unesco.org/document/124861

Puczkó, L. and Rátz, T. . "Trailing Goethe, Humbert, and Ulysses : Cultural Routes in Tourism. ." In *Cultural Tourism Global and Local Perspectives*, edited by G. Richards, 131-43. New York and London: Routledge, 2011.

UNESCO. "Convention Concerning the Protection of the World Cultural and Natural Heritage " whc.unesco.org/en/conventiontext

———. "Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954 " http://portal.unesco.org/en/ev.php-URL_ID=13637&URL_DO=DO_TOPIC&URL_SECTION=201.html

———. "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970 " http://portal.unesco.org/en/ev.php-URL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html

———. "Guidelines for the Preparation of Serial Nominations to the World Heritage List " whc.unesco.org/archive/serial-noms.htm

———. "Information Document Glossary of World Heritage Terms " http://whc.unesco.org/archive/gloss96.htm.

———. *Managing Cultural World Heritage.* [in English] Paris: UNESCO, 2013.

———. "Operational Guidelines for the Implementation of the World Heritage Convention " http://whc.unesco.org/archive/opguide78-en.pdf

———. "Operational Guidelines for the Implementation of the World Heritage Convention " http://whc.unesco.org/archive/opguide80-en.pdf

———. "Operational Guidelines for the Implementation of the World Heritage Convention " http://whc.unesco.org/opguide17-en.pdf.

———. "Preparing World Heritage Nominations " http://whc.unesco.org/en/preparing-world-heritage-nominations.

———. "Text of the Convention for the Safeguarding of the Intangible Cultural Heritage " http://www.unesco.org/culture/ich/en/convention.

Wikipedia. "Liao-Fan's Four Lessons." https://en.wikipedia.org/wiki/Liao-Fan%27s_Four_Lessons.

———. "List of World Heritage Sites by Year of Inscription." https://en.wikipedia.org/wiki/List_of_World_Heritage_Sites_by_year_of_inscription.

————. "Pilgrimage." https://en.wikipedia.org/wiki/Pilgrimage.

———. "Sacred Mountains of China." https://en.wikipedia.org/wiki/Sacred_Mountains_of_China.

———. "Wonders of the World." https://en.wikipedia.org/wiki/Wonders_of_the_World.

World Tourism Organization (UNWTO), UNESCO, UCL, ICOMOS, et. al. . "Safeguarding Silk Road Heritage for Tourism. Conclusion from UNWTO Silk Road Ministers' Meeting 2013 at Itb Berlin. "http://cf.cdn.unwto.org/sites/all/files/pdf/itb_ministers_meeting_conclusions_final_english_0.pdf